U.S. SHEET MUSIC COLLECTION

SUB-GROUP I, SERIES 5, SUB-SERIES B (VOCAL)

Consists of vocal sheet music published after 1891. Titles are arranged in alphabetical order by surname of known composer or arranger; anonymous compositions are inserted in alphabetical order by title.

Box 346


Abbott, Jane Bingham. Just for to-day. For alto and piano in F. This poem has been authentically traced to Miss Sibyl F. Partridge, Liverpool, England. Chicago: Clayton F. Summy Co., 1894. 2 copies.


Abbott, Jane Bingham. Just for to-day. For alto and piano in F. This poem has been authentically traced to Miss Sibyl F. Partridge, Liverpool, England. In “Songs by Jane Bingham Abbott.” Chicago: Clayton F. Summy Co., 1894. 3 copies.


Abrahams, Maurice. He’d have to get under, get out and get under (To fix up his automobile). For voice and piano. Words by Grant Clarke and Edgar Leslie. New York: Maurice Abrahams Music Co., 1913. Cover design by E. H. Pfeiffer. Cover features photograph of Bobby North by White.

Abrahams, Maurice. He’d have to get under, get out and get under (To fix up his automobile). For voice and piano. Words by Grant Clarke and Edgar Leslie. New York: Maurice Abrahams Music Co., 1913. Cover design by E. H. Pfeiffer. Cover features photograph of Victor Stone.


Abt, Franz. Cuckoo, shall I grow old (Kukuk wie alt?). For soprano or tenor and piano in D flat. New York: G. Schirmer, [s.d.].


Abt. In the cross of Christ I glory. For soprano, baritone or tenor, and piano. In “Popular Vocal Duets by Various Authors.” Cincinnati: John Church Co., [s.d.]. 2 copies.


Abt, Franz. Sleep well! Sweet angel! (Schlaf wohl, du süßer Engel du), op. 213. For alto and piano in C. Words in English and German. In “Gems of German Song, First Series.” New York: G. Schirmer, [copyright 1864].


Abt, F. When I know that thou art near me, op. 76, no. 1. For soprano and baritone and piano. Words in English and German. English version by Dr. Wm. J. Wetmore. In “Vocal Gems: A Selection of the Most Popular Duetts by Favorite Authors.” New York: Hamilton S. Gordon, [copyright 1866].


Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in German and English. In “German Songs, Third Series.” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale.


Adams, Marion S. R. Sam and Sally. For voice and piano. Chicago: Marion S. R. Adams, 1925.


Adams, Spencer. The garden of Eden (song). For medium voice (mezzo-soprano or baritone) and piano in F. Artist’s copy. Williamsport, PA: Vandersloot Music Co., 1901.


Adams, Spencer. Oh, shining light. For medium voice (baritone or mezzo) and organ in B flat. Williamsport, PA: Vandersloot Music Co., 1900.


Adams, Stanley, Abel Baer, and Geo. W. Meyer. There are such things. For voice and piano with symbols for guitar, ukulele and banjo. New York: Yankee Music Publishing Corporation, 1942. Cover design by Barbelle. 3 copies.


Adams, Stephen. The holy city. For voice and piano in C. Includes accompaniment for organ or harmonium. Words by F. E. Weatherly. New York: Boosey & Co., 1892. 4 copies. Copy 4 consists of organ or harmonium part only.


Adams, Stephen. The holy city. For voice and piano in D flat. Includes accompaniment for organ or harmonium. Words by F. E. Weatherly. New York: Boosey & Co., 1892. 5 copies. Copies 3-5 consist of organ or harmonium part only.


Adams, Stephen. The holy city. For voice and piano, with guitar chords. Words by F. E. Weatherly. Chicago: Calumet Music Co., 1941. Cover design by N. P. S.


Adams, Stephen. The Quaker. For mezzo-soprano or baritone and piano in E flat. Words by F. E. Weatherly. In “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Adams, Stephen. The star of Bethlehem. For high voice and piano in G. Words by F. E. Weatherly. In “Christmas Songs.” Boston: Oliver Ditson Co., [s.d.].


Adams, Stephen. They all love Jack. For bass and piano in D. Words by F. E. Weatherly. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.]


Adler, Myra. The rainbow and the rain. For piano with words. Cincinnati: Clayton F. Summy Co., 1940.


Ager, Milton. I’m in heaven when I’m in my mother’s arms (I don’t have to die to go to heaven). For voice and piano. Words by Howard Johnson and Cliff Hess. New York: Leo. Feist Inc., 1920. Cover design by R. S.


Ager, Milton. Sweet dreams. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by Dan Dougherty. Words by Jack Yellen. New York: Ager, Yellen & Borstein,


Ahlert, Fred E. I’ll get by (As long as I have you). For voice and piano. With symbols for guitar and chords for ukulele and banjo. Lyric by Roy Turk. New York: Bourne Inc., 1943.

Ahlert, Fred E. I’ll get by (As long as I have you). For voice and piano. With chord diagrams for ukulele or banjulele banjo. Ukulele arrangement by May Singhi Breen. Words by Roy Turk. New York: Irving Berlin, Inc., 1928. Cover design by Leff. 2 copies.


Aidé, Hamilton. The morning and evening star. For voice and piano. Boston: Oliver Ditson & Co., [s.d.].


Albers, Fred G. Only a year ago. For medium voice and piano, with violin or cello obbligato. Words by Fred G. Bowles. Cleveland: Sam Fox Publishing Co., 1915. 2 copies.


Aldridge, Elizabeth Irving. The door is open. For soprano and alto duet (or tenor) and piano. Words by James Rowe. Gloversville, NY: Elizabeth Irving Aldridge, 1928.


All through the night (Ar hyd y nos). Old Welsh air. For soprano or tenor and piano. English words by Walter Maynard. In “Songs and Ballads of Scotland, Ireland, and Wales.” New York: G. Schirmer, 1899. Cover design by Edward B. Edwards. 3 copies.


Allitsen, Frances. Like as the hart desireth: sacred song. For voice and piano in C. Words from Psalm XLII. New York: Boosey & Co.,1898.


Allitsen, Frances. The Lord is my light: sacred song. For voice and piano in B flat. Words from Psalm XXVII. New York: Boosey & Co., 1897. 6 copies. Copy 6 missing front cover and pages 2-6 of score.

Allitsen, Frances. The Lord is my light: sacred song. For voice and piano in B flat, with ad lib. organ accompaniment. Words from Psalm XXVII. New York: Boosey & Co., 1897.

Allitsen, Frances. The Lord is my light: sacred song. For voice and piano in C. Words from Psalm XXVII. New York: Boosey & Co., 1897. 3 copies. Copy 3 missing page 7 of score.


Allitsen, Frances. The Lord is my light: sacred song. For voice and piano in E flat, with ad lib. organ accompaniment. Words from Psalm XXVII. New York: Boosey & Co., 1897. 7 copies. Copies 5-7 consist of organ part only.

Allitsen, Frances. Love is a bubble. For soprano or tenor and piano in E. Words by John Oliver Hobbes. New York: G. Schirmer, 1895.


Allitsen, Frances. Since we parted. For mezzo-soprano or baritone and piano. Words by the Earl of Lytton (Owen Meredith). In “Two Songs for Mezzo-Soprano or Baritone.” New York: G. Schirmer, 1898. 3 copies. Copy 3 missing front cover.


Allitsen, Frances. A song of thanksgiving. For mezzo-soprano or baritone and piano, with ad lib. organ accompaniment. Words by James Thomson. In “Selected English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Alstyne, Egbert Van. [Cheyenne]. For voice and piano. [Lyrics by Harry H. Williams.] [s.l.: s.n., s.d.] Missing front cover and pages 2 and 5 of score.


Alstyne, Egbert Van. When I was a dreamer (and you were my dream). For voice and piano. Words by Roger Lewis and Geo. A. Little. New York: Jerome H. Remick & Co., 1914.

Alstyne, Egbert Van. When I was a dreamer (And you were my dream). For voice and piano. Words by Roger Lewis and Geo. A. Little. New York: Jerome H. Remick & Co., 1914. Cover design by Finsen.

Alstyne, Egbert Van. When I was twenty one and you were sweet sixteen. For voice and piano. Words by Harry Williams. New York: Jerome H. Remick & Co., 1912. Cover design by Starmer. 4 copies. Copy 4 missing front cover.


Ambroise, Victor. Give me the open road. For voice and piano in D. Words by Frederick Delmar. New York: Enoch & Sons, 1919.


Ambrose, R. S. One sweetly solemn thought: sacred song. For medium voice and piano in D flat. Words by Phoebe Carey. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., [s.d.].


Ambrose, R. S. One sweetly solemn thought: sacred song. For voice and piano. Words by Phoebe Carey. Chicago: McKinley Music Co., [s.d.].


Ames, Francis. A toast. For SATB chorus. Words by David Stevens. [s.l.: s.n., s.d.].


Anderson, W. B. Send me a shamrock from Ireland. For voice and piano. San Francisco, CA: W. B. Anderson, 1919.


Arensky, A. The broken vase (Die zerbrochene Vase), op. 21, no. 1. For high voice and piano. Russian poem by A. Apuchtin. Words in English and German. English version by George Harris, Jr. German version by L. Esbeer. In “Songs by Modern Russian Masters.” New York: G. Schirmer, 1915. Cover design by E. E.


Arensky, Anton. Revery (im Halbschlaf), op. 60, no. 3. For high voice and piano in E. Words in English and German. Translated from the Russian of L. Munschtein by Constance Purdy. German version by Lena Esbeer. In “Russian Songs, First Series.” Boston: Oliver Ditson Co., 1917. 2 copies.


Arlen, Harold. This time the dream’s on me. From the Warner Bros. picture “Blues in the Night.” For voice and piano, with diagrams for guitar and symbols for ukulele and banjo. Lyric by Johnny Mercer. New York: Remick Music Corporation, 1941. Cover design by Im-Ho. Cover features photographs of Priscilla Lane, Betty Field, and Richard Whorf.


Arndt, Felix. Nola: song. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. With simplified melody for voice (not a duet) to be sung at lib. Cleveland: Sam Fox Publishing Co., 1924.

Arne, Thomas A. The lass with the delicate air. For voice and piano. Edited by W. A. F. In “Old-Time Songs, First Series.” Boston: Oliver Ditson Co., 1899. Cover design by F. G. Hale.

Arne, Thomas A. The lass with the delicate air. For soprano and piano in G. Edited by S. Camillo Engel. In “Select Songs of English Composers.” Catalog no. 4560. New York: Carl Fischer, 1912.


Arne, Michael. The lass with the delicate air: song. For soprano or tenor and piano in G. Edited by Max Spicker. In “Songs and Ballads of the Olden Time.” New York: G. Schirmer, 1926.


Arne, Thomas A. Polly Willis. For high voice and piano in G. In “Old-time Songs, First Series.” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale.

Arne, Dr. Polly Willis. For soprano or tenor and piano in G. In “Songs and Ballads of the Olden Time.” New York: G. Schirmer, 1898. Cover design by Edward B. Edwards.

Arne, Dr. Polly Willis. For mezzo soprano or baritone and piano in E. In “Songs and Ballads of the Olden Time.” New York: G. Schirmer, 1898. Cover design by Edward B. Edwards. 2 copies.


Arne, Thomas Augustine. Where the bee sucks. For medium voice and piano in E flat. Edited and arranged by Dr. Charles Vincent. Words by William Shaksphere [sic], from “The Tempest,”


Box 349


Ascher, [Joseph]. Life’s dream is o’er: romanza for two voices. Melody adapted from Ascher’s Alice. For contralto, tenor, and piano. Arranged by S. G. P. New York: S. Brainard’s Sons Co., 1909.


Ashford, E. L. Abide with me. For bass or alto and piano. Cincinnati: John Church Co., 1891. 3 copies.

Ashford, E. L. Abide with me. For bass or alto and piano. No. 3 in “Sacred Songs.” Cincinnati: John Church Co., 1891.


Ashford, E. L. He leadeth me. For high voice and piano. No. 737 in “Cathedral Gems: Beautiful Religious Compositions.” Chicago: McKinley Music Co., 1900. 2 copies.


Augustus, A. A. Days gone by. For voice and piano. Cleveland: A. A. Augustus, 1921.


Axt, William. If love were all. For voice and piano in D. Words by Martha Lois Wells. In Robbins Music Corporation’s “Gold Seal Series.” New York: Robbins Music Corporation, 1922.

Axt, William. If love were all. For voice and piano in E flat. Words by Martha Lois Wells. In Robbins Music Corporation’s “Gold Seal Series.” New York: Robbins Music Corporation, 1923.

Axt, William. If love were all. For voice and piano in E flat. Words by Martha Lois Wells. In Robbins Music Corporation’s “Gold Seal Series.” New York: Robbins Music Corporation, 1924. 2 copies.

Axt, William. If love were all. For voice and piano in F. Words by Martha Lois Wells. In Robbins Music Corporation’s “Gold Seal Series.” New York: Richmond-Robbins, Inc., 1922.


Ayer, Nat D. If you were the only girl: waltz-song. For voice and piano, with symbols for guitar and chord diagrams for ukulele. Words by Clifford Grey. New York: Chappell & Co., Inc., 1929. Cover features photograph of Joan Brooks.

Ayer, Nat D. If you were the only girl: waltz-song. For voice and piano. Words by Clifford Grey. New York: Mutual Music Society, Inc., 1929. Cover features photograph of Perry Como. 5 copies.


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Box 350


Bach, J. Maurice. When I Ain’ Got You. For voice and piano. Words by Martha Haskell Clark. [s.l.: s.n., s.d.]. Score trimmed.


Bach, Johann Sebastian. Mein gläubiges Herze, frohlocke (My Heart Ever Faithful, Sing Praises). For high voice and piano in F. Words in German and English. In Selection of Song Favorites, Series One. New York: G. Schirmer, [s.d.].


Bach, J.S. Der Streit zwischen Phoebus und Pan (Patron, das macht der Wind): Air. For soprano or mezzo-soprano and piano. Words in German and English. English version by Mrs. O. B. Boise. In Song Classics. New York: G. Schirmer, 1903.


Baer Abel. I Miss My Swiss (My Swiss miss Misses Me). Walk Around (One-Step) or Shimmy Fox-Trot Song. For voice and piano, with ukulele accompaniment by May Singhi Breen. Lyric by L. Wolfe Gilbert. New York: Leo Feist, 1925.


Balfe, M. W. Killarney. For voice and piano. In Old Favorites. Boston: Oliver Ditson Company, [s.d.].

Balfe, M. W. Killarney. For voice and piano. New York: De Luxe Music Co., [s.d.].


Balfe, M. W. Then You’ll Remember Me (Tu m’amì ah si!). From *Bohemian Girl*. For voice and piano. Words in English, French, and Italian. In *Songs the People Love*. Chicago: McKinley Music Co., [s.d.].


Ball, Ernest R. I’ll Forget You. For voice and piano in C. Lyric by Annelu Burns. New York: M. Witmark & Sons, 1921. Missing pages 2-4 of score; copy consists of front cover only.


Ball, Ernest R. In the Garden of my Heart. For voice and piano in E flat. Lyric by Caro Roma. New York: M. Witmark & Sons, 1908. 5 copies. Two different covers.


Ball, Ernest R. In the Garden of my Heart. For soprano or tenor, contralto or baritone, and piano in E flat. Lyric by Caro Roma. New York: M. Witmark & Sons, 1908.


Ball, Ernest R. Let the Rest of the World Go By. For voice and piano. New York: M. Witmark & Sons, 1919. 5 copies. Copy 4 missing pages 3-4 of score.


Box 351


Ball, Ernest R. Love me, and the world is mine. For voice and piano in B flat. Words by Dave Reed Jr. New York: M. Witmark & Sons, 1906. 3 copies.

Ball, Ernest R. Love me, and the world is mine. For voice and piano in C. Words by Dave Reed Jr. New York: M. Witmark & Sons, 1906. 7 copies.

Ball, Ernest R. Love me, and the world is mine. For voice and piano in D flat. Words by Dave Reed Jr. New York: M. Witmark & Sons, 1906. 4 copies.

Ball, Ernest R. Love me, and the world is mine. For voice and piano in E flat. Words by Dave Reed Jr. New York: M. Witmark & Sons, 1906. 2 copies.


Ball, Ernest R. My dear. For voice and piano in E flat. Words by Dave Reed, Jr. New York: M. Witmark & Sons, 1907. 5 copies. Copy 5 missing front cover.

Ball, Ernest R. My dear. For voice and piano in G. Words by Dave Reed, Jr. New York: M. Witmark & Sons, 1907. 2 copies.

Ball, Ernest R. Ball. My evening shrine. For mezzo soprano or tenor, contralto or bass, and piano in B flat. Lyric by Arthur Angyalfi. New York: M. Witmark & Sons, 1912.


Ball, Ernest R. My heart has learned to love you, now do not say good-bye. For voice and piano. Words by Dave Reed. New York: M. Witmark & Sons, 1910. Cover design by De Yakns. Cover features photograph of Frank Coombs. 2 copies.


Ball, Ernest R. Skies are dark when you’re away. For voice and piano in F. Lyric by Elizabeth McCabe Gilmore. New York: M. Witmark & Sons, 1923.

Ball, Ernest R. Some day you’ll come back to me. For voice and piano in B flat. Words by Arthur J. Lamb. 1907.

Ball, Ernest R. The story of old glory, the flag we love. For voice and piano in C. Lyric by J. Will Callahan. New York: M. Witmark & Sons, 1916.


Ball, Ernest R. To the end of the world with you. For voice and piano in C. Lyric by Dave Reed and Geo. Graff, Jr. New York: M. Witmark & Sons, 1908. 2 copies.
Ball, Ernest R. To have, to hold, to love. For voice and piano in E flat. Words by Darl MacBoyle. New York: M. Witmark & Sons, 1913. Cover design by White. Cover features photograph of Miss Marlowe and Mr. Sothern as Romeo and Juliet. 3 copies.

Ball, Ernest R. To have, to hold, to love. For voice and piano in F. Words by Darl MacBoyle. New York: M. Witmark & Sons, 1913. Cover features photograph of Miss Marlowe and Mr. Sothern as Romeo and Juliet.


Ball, Ernest R. When Irish eyes are smiling. For voice and piano in C. Lyric by Chauncey Olcott and Geo. Graff, Jr. New York: M. Witmark & Sons, 1912. 2 copies.

Ball, Ernest R. When Irish eyes are smiling. For voice and piano in D. Lyric by Chauncey Olcott and Geo. Graff, Jr. New York: M. Witmark & Sons, 1912. 7 copies.

Ball, Ernest R. When Irish eyes are smiling. For voice and piano in F. Lyric by Chauncey Olcott and Geo. Graff, Jr. New York: M. Witmark & Sons, 1912. 2 copies.

Ball, Ernest R. Where is the love of yesterday. For voice and piano in E flat. Lyric by George Graff, Jr. New York: M. Witmark & Sons, 1913.


Ball, Ernest R. While my heart was wand’ring. For voice and piano. Lyric by Louise Heald. In “Compositions by Ernest R. Ball.” New York: M. Witmark & Sons, 1909.

Ball, Ernest R. While the rivers of love flow on. For voice and piano in C. Lyric by George Graff, Jr. New York: M. Witmark & Sons, 1913.


Ball, Ernest R. Who knows. For contralto or baritone, tenor or soprano, and piano in D flat. Poem by Paul Lawrence Dunbar. New York: M. Witmark & Sons, 1911. 3 copies. Copy 3 missing pages; copy consists of front cover only.

Ball, Ernest R. Wild rose: duet. For tenor or soprano, baritone or alto, and piano in C. Lyric by Louise Heald. New York: M. Witmark & Sons, 1921.


Barnes, Robert. Mother Mavourneen; You’re the Sweetest of Sweethearts to Me. For voice and piano. [s.l.]: J. W. Jenkins Sons Music Co., 1923.


Barr, Arthur E. A Mother’s Love Is Best of All. For voice and piano. [s.l.]: [s.n.], 1914. Cover features photograph.


Barri, Odoardo. The Old Brigade. For voice and piano. Words by Frederic E. Weatherly. From “Baritone and Bass Songs: First Series.” Boston: Oliver Ditson Company, [s.d.]

Barri, Odoardo. The Sacrifice of Tears. For voice and piano. Words by Cecilia E. Meetkerke. From “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.]


Bartlett, B. T. The Royal Purple. For voice and chorus with piano. Words by F. W. Memmott and F. D. Goodwin. [s.l.]: B. T. Bartlett, 1894.


Bartlett, Homer N. *Come, See the Place Where Jesus Lay!; Easter Song*. For mezzo-soprano or baritone and piano. New York: G. Schirmer, 1900.

Bartlett, Homer N. *O Lord, Be Merciful*. For soprano or tenor and organ. New York: G. Schirmer, 1890.

Bartlett, Homer N. *Once in Royal David’s City; Christmas Song*. For voice and piano or organ. From “Christmas Songs with Piano or Organ.” Boston: Oliver Ditson Company, 1912.


Bartlett, J. C. *A Dream*. For voice and piano. Handwritten copy. [s.l.: s.n., s.d.].


Batchelder, Frederick W. In heavenly love abiding. For low voice and organ or piano in F. Words by Anna L. Waring. Boston: Oliver Ditson Co., 1913.

Bateman, Richard. The day when my dreams come true. For voice and piano in E flat. Words by Bryn S. Adler. Cleveland: Sam Fox Publishing Co., 1925.


Bauer, Emilie Frances. All aboard the slumber-boat. For medium voice and piano in B flat. In “Songs and Ballads by American Composers.” New York: G. Schirmer, 1918.


Bauer, Marion. *Youth comes dancing o’er the meadows.* For soprano or tenor and piano in F. Words by Emilie Frances Bauer. Boston: Arthur P. Schmidt, 1914.


Beach, Mrs. H. H. A. *Ah, love, but a day,* op. 44, no. 2. For soprano or tenor and piano in A flat. Words by Robert Browning. In “Selected Songs by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1928.

Beach, Mrs. H. H. A. *Ah, love, but a day,* op. 44, no. 2. For soprano or tenor and piano in A flat. Words by Robert Browning. No. 2 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900. 4 copies.
Beach, Mrs. H. H. A. Ah, love, but a day, op. 44, no. 2. For low voice and piano in F. No. 2 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900.

Beach, Mrs. H. H. A. Ah, love, but a day, op. 44, no. 2. For mezzo-soprano or baritone and piano in F. No. 2. In “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900. 2 copies.

Beach, Mrs. H. H. A. Ah, love, but a day, op. 44, no. 2. For alto or bass and piano in G. No. 2 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900.

Beach, Mrs. H. H. A. Around the manger, op. 115. For medium voice and piano or organ in C. Words by Robert Davis. Advertising copy. Boston: Oliver Ditson Co., 1925.

Beach, Mrs. H. H. A. Ecstasy. For soprano or tenor and piano in E flat. In “Songs by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1892. 2 copies.


Beach, Mrs. H. H. A. I send my heart up to thee, op. 44, no. 3. For soprano or tenor and piano in D flat. Words by Robert Browning. No. 3 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt, 1900. 2 copies.

Beach, Mrs. H. H. A. I send my heart up to thee, op. 44, no. 3. For soprano or tenor and piano in D flat. Words by Robert Browning. No. 3 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt, 1928.

Beach, Mrs. H. H. A. In blossom time, op. 78, no. 3. For voice and piano. Words by Ina Coolbrith. No. 3 in “Songs by Mrs. H. H. A. Beach.” Boston: G. Schirmer, 1917.
Beach, Mrs. H. H. A. The Lotos isles, op. 76, no. 2. For voice and piano. Words by Tennyson. No. 2 in “Songs by Mrs. H. H. A. Beach.” New York: G. Schirmer, 1914.

Beach, Mrs. H. H. A. Meadow-larks, op. 78, no. 1. For voice and piano. Words by Ina Coolbrith. No. 1 in “Songs by Mrs. H. H. A. Beach.” Boston: G. Schirmer, 1917. 2 copies.


Beach, Mrs. H. H. A. The night sea. For two sopranos and piano. Words by Harriet Prescott Spofford. No. 2 in “Songs of the Sea for Two Voices by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt, 1890.


Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For high voice and piano in D flat. Words by Robert Browning. No. 1 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt, 1900. 2 copies.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For soprano or tenor and piano in D flat. Words by Robert Browning. No. 1 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900. 7 copies.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For two sopranos or soprano and alto and piano. Words by Robert Browning. In “Vocal Duets by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1919.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For mezzo-soprano or baritone and piano in B flat. Words by Robert Browning. In “Selected Songs by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1928.
Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For mezzo-soprano or baritone and piano in B flat. Words by Robert Browning. No. 1 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900. 3 copies.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For mezzo-soprano or baritone and piano in B flat. Words by Robert Browning. No. 1 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1928.


Bean, Mildred G. Dreams are all that are left me. For medium voice and piano in F. Words by Arthur E. Bucknam. New York: Charles D. Gallagher, 1917.


Becker, Reinhold. Spring-tide (Frühlingszeit/Le printemps). For mezzo soprano and piano in G. Words in German, English, and French. English version by R. E. S. New York: G. Schirmer, [copyright 1883].


Beethoven, L. van. The cottage maid (Das Hirtenmadchen). For voice and piano. Words in English and German. In “European Songs: A Selection of Successful Songs from Foreign Sources.” Boston: Charles W. Homeyer & Co., [s.d.].


Beethoven, Ludwig van. O what is man (Die Ehre Gottes aus der Natur), op. 48, no. 4. For high voice and piano in C. Words in English and German. Words from Psalm 8, paraphrased by Frederick H. Martens. In “Sacred Songs, Second Series.” Boston: Oliver Ditson Co., 1913.


Behrend, A. H. The gift: a Christmas song. For soprano or tenor and piano in F. Words by F. E. Weatherly. Catalog no. 2869. [s.l.: s.n., s.d.]. Missing pages; copy consists of first page of score only. On reverse of publication, last page of unknown composition, plate no. A. P. E. 16-2.


Bellassai, Nino. For you and me (Per te, per me/Tu y yo). For medium voice and piano. Words in English, Italian, and Spanish. New York: G. Schirmer, 1944.


Benjamin, W. A. Go to sleep: lullaby. For voice and piano. New York: Luckhardt & Belder, 1895.


Bennard, Rev. Geo. The old rugged cross. For one or two voices and piano. Chicago: Rodeheaver Co., 1913.

Bennard, Rev. Geo. The old rugged cross. For one or two voices and piano. Includes arrangement for SATB or TTBB quartet. Winona Lake, IN: Rodeheaver Hall-Mack, 1941.


Bennett, Roy C., Dis Tepper, and Marion McClurg. My bonnie lassie. For voice and piano, with chord diagrams for ukulele. New York: Blossom Music Corporation, 1940. Cover features photograph of the Ames Brothers. 2 copies.


Berdeaux, Dean Hough. When the roses of summer are gone. For voice and piano. Lyric by Beth Slater Whitson. Chicago: Will Rossiter, 1911.

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Charles, Ernest. When I have sung my songs. For low voice and piano in D flat. New York: G. Schirmer, 1934. 3 copies.


Chenery, C. Meditation. For tenor or soprano and piano. Boston: Oliver Ditson Co., [copyright 1883].

Cherney, C. There is an hour of hallowed peace. For high voice and piano in A flat. Adapted to the song “Meditation” by A. B. F. In “Sacred Solos.” Boston: Oliver Ditson Co., 1911.


Chopin, Fr. The maiden’s wish (Mädchen’s Wunsch). For soprano or tenor and piano in A. Words in German and English. In “Gems of German Song, Fifth Series.” New York: G. Schirmer, [s.d.]. 2 copies.


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Clare, Sidney, Sam H. Stept, and Bee Palmer. Please don’t talk about me when I’m gone. For voice and piano. New York: Remick Music Corporation, 1930. Cover features illustration of Bee Palmer.


Claribel. We’d better bide a wee. For voice and piano. In “Choicest Songs by Claribel.” New York: Benjamin W. Hitchcock, [s.d.].

Claribel. We’d better bide a wee. For voice and piano. No. 2 in “Favorite Songs and Ballads.” New York: G. Schirmer, [s.d.].


Clarke, Kenneth S. The house by the side of the sea. For high voice and piano in E flat. Words by Sam Walter Foss. New York: G. Schirmer, 1924.


Clarke, Robert Coningsby. Loving is so sweet. For voice and piano in F. Words by H. D. Banning. New York: Chappell & Co. Ltd., 1912.


Clarkson, Jeff. Goodbye to love. For voice and piano, with chord diagrams for ukulele and symbols for banjo or guitar. Ukulele arrangement by May Singhi Breen. Lyric by Carl Field and Harry Clarkson. New York: Bolton Music Co., 1932.


Clauder, Jos., arr. Do you think you could learn to love me? Song by Chas. K. Harris. Arranged for voice and piano. Milwaukee, WI: Chas. K. Harris, 1900. Cover features photograph of Belle Gold in insert.


Clay, Fred. The sands o’ Dee. For mezzo-soprano or baritone and piano in C. Words by Charles Kingsley. In “Selected English Songs and Ballads.” New York: G. Schirmer, [after 1899].


Clayson, Mark S. I loved thee for thyself. For voice and piano. San Francisco: Broder & Schlam, 1895.


Clint, H. O’Reilly, and Clarence Williams. I like to go back in the evening (to that old sweetheart of mine). For voice and piano, with ukulele arrangement. Lyrics by Richard W. Pascoe. New York: Clarence Williams, 1933. Cover design by Leff. Cover features photograph of Clyde McCoy.


Coary, John B. Where the apple blossoms fall down in the lane. For voice and piano. New York: W. C. Parker, 1907. Missing front cover.


Cobb, George L. When the Moon was Hanging Low. For voice and piano. Buffalo: H. C. Weasner & Co., 1917.


Coenen, Willem. Come unto Me. For mezzo-soprano and piano. In Sacred Songs. New York: G. Schirmer, [s.d.].


Cohan, George M. For the Flag, For the Home, For the Family. For voice and piano. New York: Jerry Vogel Music Co., 1942.


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Coots, J. Fred. Santa Claus is comin’ to town. For voice and piano. Words by Haven Gillespie. New York: Leo Feist Inc., 1934. 6 copies.


Corin, Joel P. If you won’t be good to me. For voice and piano. Words by Felix F. Feist. New York: Leo Feist, 1908. Missing front cover and pages; copy consists of pages 3-4 of score only.


Cortesi, C. M. Restless heart, don’t worry so. For voice and piano. Words by Edith Willis Linn. [s.l.: s.n.], 1901. 2 copies.


Coslow, Sam. A little white gardenia. Featured by Carl Brisson and Mary Ellis in the Paramount picture “All the King’s Horses.” For voice and piano, with chord diagrams for ukulele and symbols for guitar. New York: Famous Music Corporation, 1935. Cover features photograph of Carl Brisson and Mary Ellis.

Coslow, Sam. When my Prince Charming comes along. Featured by Mary Ellis in the Paramount picture “All the King’s Horses.” For voice and piano, with chord diagrams for ukulele and symbols for guitar. New York: Famous Music Corporation, 1935. Cover features photograph of Carl Birsson and Mary Ellis.


Costa, Sir Michael. Turn thee unto me. From the oratorio of “Eli.” For mezzo soprano and piano in G. In “Arias from Oratorios and Cantatas, First Series (B to M).” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale. 2 copies.


Cowen, Fred. H. The children’s home. For soprano or tenor and piano in E flat. Words by F. E. Weatherly. Boston: Oliver Ditson Co., [s.d.].

Cowen, Fred. H. In the chimney corner. For mezzo-soprano and piano in E flat. Words by F. E. Weatherly. In “Songs by Frederic H. Cowen.” Boston: Oliver Ditson Co., [s.d.].


Cowen, Frederic H. The kissing gate. For soprano or tenor and piano in B flat. Words by G. Clifton Bingham. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Cowen, Frederic H. Snow-flakes. For mezzo soprano or baritone and piano in D. Words by Longfellow. In “Selected Foreign Songs and Ballads, Second Series.” Cincinnati: John Church Co., [s.d.].

Cowen, Frederic H. Snow-flakes. For soprano or tenor and piano in E. Words by Longfellow. In “English Songs, Third Series.” New York: G. Schirmer. [s.d.].

Cowen, Frederic H. Snow-flakes. For soprano or tenor and piano in E. Words by Longfellow. In “English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Cowen, F. H. Snow-flakes. For two voices and piano. No. 20 in “St. Cecilia, Third Series.” [s.l.]: Joseph Williams, 1892.

Cowen, Frederic H. Spinning. For soprano or tenor and piano in E flat. Words by C. J. Rowe. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Cowles, Cecil. I love thee. For medium voice and piano. Words by Lord Byron. New York: Composers’ Music Corporation, 1925. 2 copies.


Cowles, Eugene. Don’t you mind the sorrows. For medium voice and piano in G. Words by Frank L. Stanton. In “Songs by Eugene Cowles.” Boston: Oliver Ditson Co., 1907. Cover design by Hale. 2 copies.


Cowles, Eugene. Rock of strength. For low voice and piano or organ in C. Boston: Oliver Ditson Co., 1925. 2 copies.

Cowles, Eugene. When stars are in the quiet skies. For low voice and piano in D. Words by Bulwer Lytton. In “Songs by Eugene Cowles.” Boston: Oliver Ditson Co., 1898. Cover design by Hale.


Cox, Ralph. To a hill-top. For soprano or tenor and piano in E. Words by Mildred Seitz. In “Four Songs with Pianoforte Accompaniment by Ralph Cox.” Boston: Arthur P. Schmidt Co., 1918.

Cox, Ralph. To a hill-top. For mezzo-soprano or baritone and piano in D. Words by Mildred Seitz. Boston: Arthur P. Schmidt Co., 1918. 2 copies. Copy 2 missing front cover.


Cramm, Helen L. Step lightly, op. 30, no. 4. Piano solo with words. No. 4 in “Piano Pieces for Little Folk.” Boston: Oliver Ditson Co., 1922. Cover design by Katherine G. Healey. 2 copies.


Cramm, Helen L. What does the rooster say?, op. 30, no. 5. For voice and piano. No. 5 in “Glad and Gay: Piano Pieces for Little Folk by Helen L. Cramm.” Boston: Oliver Ditson Co., 1922. Cover design by Katherine G. Healey.


Crane, Jimmie, Al Jacobs, and Jimmy Brewster. If I give my heart to you. For voice and piano, with chord diagrams for ukulele. New York: Miller Music Corporation, 1954. Cover features photograph of Denise Lor.


Crist, Bainbridge. Into a ship, dreaming. For low voice and piano in E. Words by Walter de la Mare. In “Songs by Bainbridge Crist.” New York: Carl Fischer, 1918.


Cross, Janet. Until the dawn. For high voice and piano. New York: G. Schirmer, 1927. 2 copies.


Crowe, Richard W. Rend your heart, and not your garments: offertory. For tenor or soprano and organ or piano in F. Words from Joel 2:13. New York: G. Schirmer, 1892.

Crowley, Alma A. In the valley. For voice and piano. San Francisco, CA: Broder & Schlam, 1895.


Crowninshield, Mary B. There is a land mine eye hath seen: sacred song. For soprano or tenor and piano in G. Words by Rev. Gurdon Robins. Boston: Arthur P. Schmidt, 1890.


Crowninshield, Mary B. There is a land mine eye hath seen: sacred song. For soprano or tenor and piano in G. Words by Rev. Gurdon Robins. In “Songs by Mary Bradford Crowninshield.” Boston: Arthur P. Schmidt, 1890. 2 copies.


Curran, Pearl G. Dawn. For high voice and piano. Words by Feril Hess. New York: G. Schirmer, 1918. 3 copies.


Curran, Pearl G. The holiday. For medium voice and piano in D. In “Songs by Pearl G. Curran.” Boston: Oliver Ditson Co., 1919. Cover design by E. B. B.


Curran, Pearl G. The Lord is my shepherd. For high voice and piano. Text adapted from Psalm 23. New York: G. Schirmer, 1921.

Curran, Pearl G. Nocturne. For high voice and piano. New York: G. Schirmer, 1923. 3 copies. Copy 1 missing page 7 of score.


Curran, Pearl G. The resurrection. For low voice and piano or organ. New York: G. Schirmer, 1924. 2 copies.

Curran, Pearl G. Sonny boy. For low voice and piano in B flat. In “Songs by Pearl G. Curran.” Boston: Oliver Ditson Co., 1919. Cover design by E. B. B.

Curran, Pearl G. To Eostra. For high voice and piano. New York: G. Schirmer, 1924.

Curran, Pearl G. To Eostra. For low voice and piano. New York: G. Schirmer, 1924.

Curran, Pearl G. The two magicians. For low voice and piano. New York: G. Schirmer, 1922.


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Dalton, Howard. Let me dream. For voice and piano. [s.l.]: Howard Dalton, 1946.
Daly, Joseph M. In the heart of the city that has no heart. For voice and piano. Words by Thos. S. Allen. Boston: Daly Music Publisher, 1913. Cover design by E. H. Pfeiffer. Cover features photograph of Louise Marcou.


Damrosch, Walter. The deserted plantation, op. 3, no. 1. For mezzo soprano or contralto and piano. Words by Paul Laurence Dunbar. [s.l.]: John Church Co., 1898. Missing front cover.


Dana, Mrs. S. M. B. Flee as a bird. For voice and piano. New York: De Luxe Music Co., [s.d.].

Dana, Mrs. S. M. B. Flee as a bird. For voice and piano. Philadelphia: Eclipse Publishing Co., [s.d.]. Cover design by W. R.

Dana, Mrs. S. M. B. Flee as a bird. For voice and piano, with optional violin obbligato. Violin obbligato and editing by Henry S. Sawyer. In “Gems of Sacred Song: Solos for Alto or Baritone.” Chicago; New York: McKinley Music Co., 1923.


Daniels, Mabel W. Eastern song, op. 16, no. 1. For three-part women’s chorus, with accompaniment of pianoforte and two violins. No. 1 in “Two Three-Part Songs for Women’s Voices by Mabel W. Daniels.” Boston: Arthur P. Schmidt, 1911. Copy consists of violin I and violin II parts only.

Daniels, Mabel W. The fields o’ Ballyclare, op. 18, no. 3. For voice and piano. Poem by Denis A. McCarthy. No. 3 in “Three Irish Songs by Mabel W. Daniels.” Boston: Arthur P. Schmidt, 1911.


Daniels, Mabel W. Song of the Persian captive, op. 24, no. 2. For soprano or tenor and piano in D. Boston: Arthur P. Schmidt Co., 1915.

Daniels, Mabel W. Song of the Persian captive, op. 24, no. 2. For mezzo soprano or baritone and piano in C. Boston: Arthur P. Schmidt Co., 1915. 2 copies.


Danmark, Ribe, arr. On Mobile Bay. For voice and piano, with refrain scored for male or mixed voice quartet. Words by Earle C. Jones. Detroit: Jerome H. Remick & Co., 1910. Cover design by Alice Latta. 4 copies. Copy 1 missing pages 2-3 of score.


David, Frank. The king of the winds. For medium voice and piano. Words by Arthur Trevelyan. New York: Leo. Feist, 1900. Missing pages; copy consists of front cover and pages 2-8 of score.


David, Mack, Mack Davis, and Andre Kostelanetz. Moon love. Adapted from Tschaikowsky’s Fifth symphony, second movement. For voice and piano, with chord diagrams for ukulele and symbols for guitar. New York: Famous Music Corporation, 1939. Cover design by H. B. K.


Davis, David. Like as a father pitieth his children. For voice and piano. Cincinnati: D. Kanner, 1891.

Davis, Genevieve. I am joy! For voice and piano. Words by Mollie Brandenburg. New York: Galaxy Music Corporation, 1936. 3 copies.


De Curtis, G. B. Carmé, my queen. For voice and piano. Words by Jean Viardot. [s.l.: s.n., s.d.]. Extracted from magazine; on reverse of cover, list of prizes for unnamed award.

De Faye, P. Tell her I love her so. For voice and piano. Words by F. E. Weatherly. In “Popular English Songs and Ballads, Fourth Series.” [s.l.: s.n., s.d.].


De Koven, Reginald. For This! For soprano or tenor and piano. Words by Leontine Stanfield. From “Songs and Ballads.” New York: G. Schirmer, 1897. Cover features color illustration.

De Koven, Reginald. For This! For alto or baritone and piano. Words by Leontine Stanfield. From “Songs and Ballads.” New York: G. Schirmer, 1897. Cover features color illustration.

De Koven, Reginald. Gavotte in Grey Song. For soprano or tenor and piano. Words by F. E. Weatherley. New York: G. Schirmer, 1891. 2 copies.

De Koven, Reginald. Gavotte in Grey Song. For mezzo soprano or baritone and piano. Words by F. E. Weatherley. New York: G. Schirmer, 1891. 3 copies.

De Koven, R. Gondolier’s Song. For voice and piano. From “Songs and Ballads.” New York: G. Schirmer, 1891.

De Koven, Reginald. Good-bye to the Leaves. For mezzo-soprano or baritone and piano. New York: G. Schirmer, 1893.


De Koven, R. Japanese Lullaby. For soprano or mezzo-soprano and piano. Words by Eugene Field. From “Songs and Ballads.” New York: G. Schirmer, 1890.

De Koven, Reginald. Lapp Maiden’s Song. For soprano or tenor and piano. Words by Hjalmar Hjorth Boyesen. From “Songs and Ballads.” New York: G. Schirmer, 1894.


De Koven, Reginald. My Hame is Where the Heather Blooms. For soprano or tenor and piano in F. Words by Harry B. Smith. In “Songs and Ballads by Reginald de Koven.” New York: G. Schirmer, 1894.


De Koven, R. The Nightingale and the Rose from “The Fencing Master.” For voice and piano. [s.l.: s.n., s.d.]. Page ripped on bottom.


De Koven, R. Oh Promise Me. For medium voice in F and piano. Words by Clement Scott. New York: G. Schirmer, 1889. 15 copies.


De Koven, Reginald. Poppies; Slumber Song. For soprano or tenor with piano. Words by Mrs. G. R. Masters. From “Songs and Ballads.” New York: G. Schirmer, 1897. 3 copies.


De Koven, Reginald. Rosalie; Chansonette. For mezzo-soprano or baritone with piano. Words by Mrs. J. R. Masters. From “Songs by Reginald de Koven.” Cincinnati: The John Church Company, 1901. 3 copies.

De Koven, R. Sleep On, My Heart. For mezzo-soprano or baritone in F with piano. New York: G. Schirmer, 1891. Cover features illustration.


De Koven, Reginald. Song of Brown October Ale; Little John and Chorus. From “Robin Hood; A Comic Opera.” New York: G. Schirmer, 1891. 3 copies.

De Koven, Reginald. Song of the Flag from “The Knickerbockers.” For tenor or soprano with piano. From “Songs and Ballads by Reginald de Koven.” New York: G. Schirmer, 1895. Cover features illustrated color print border.

De Koven, Reginald. Song of the Turnkey. For bass voice with piano. From “Songs and Ballads by Reginald de Koven.” New York: G. Schirmer, 1894. 5 copies.


De Koven, Reginald. When Dreams Come True; Ballad. For soprano or tenor with piano. Words by the Composer. New York: G. Schirmer, 1914. Cover features illustrated color print border.


De Lange, Edgar, and Sam H. Stept. This is Worth Fighting For. For voice and piano. New York: Harms Inc., 1942. 2 copies.


De Rose, Peter. When Your Hair has Turned to Silver (I Will Love You Just the Same). For voice and piano. Includes arrangement for ukulele by May Singhi Breen. Lyric by Charlie Tobias. New York: Morris Music Co., 1930. 2 copies.


Del Riego, Teresa. O Dry Those Tears. For voice and piano in E, with violin or violoncello and organ accompaniments, ad. lib. New York: Chappell & Co., 1901. Includes parts for voice and piano, organ, and violin or violoncello obbligato. 2 copies.

Del Riego, Teresa. O Dry Those Tears. For voice and piano in F, with violin or violoncello and organ accompaniments, ad. lib. New York: Chappell & Co., 1901. Includes parts for voice and piano, organ, and violin or violoncello obbligato. 2 copies. Copy 2 consists of organ part only.

Del Riego, Teresa. O Dry Those Tears. For voice and piano in G, with violin or violoncello and organ accompaniments, ad. lib. New York: Chappell & Co., 1901. Includes parts for voice and piano, organ, and violin or violoncello obbligato. 6 copies. Copy 4 consists of vocal score and part for organ. Copy 5 consists of parts for organ and violin or violoncello only. Copy 6 consists of page 3 of organ part only.

Del Riego, Teresa. O Dry Those Tears. For voice and piano in F, with violin or violoncello and organ accompaniments, ad. lib. New York: Chappell & Co., 1901. Includes parts for voice and piano, organ, and violin or violoncello obbligato. 4 copies. Copies 3-4 consist of vocal score only.


Del Riego, Teresa. A Star was His Candle. For voice and piano. Verses by Florence Hoare. New York: Carl Fischer, 1934.


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Delibes, Leo. Où Va La Jeune Indoue (Indian Bell Song). For voice and piano. No. 5 in *Opera Songs*. Cincinnati: The John Church Company, 1901.


Delius, Frederick. So white, so soft, so sweet is she. For voice and piano. In *Four Old English Lyrics*. New York: Boosey & Hawkes, 1919.


Dell’Acqua, Eva. I saw the swift Swallow flying. For voice and piano. In *Select Songs by French Composers*. New York: Carl Fischer, 1913. 2 copies.


Denza, L. Sing to me. For voice and piano. In *Songs and Duets by Luigi Denza*. New York: G. Schirmer, [s.d.].

Denza, L. Sing to me. For two voices and piano In *Luigi Denza: Songs*. Boston: Oliver Ditson1917.


Deppen, Jessie L. Eleanor. For voice and piano. Cleveland: Sam Fox Publishing Co., 1918.


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Diamond, George H. There’s a mother old and gray who needs me now. For voice and piano. Chicago: Harold Rossiter Music Co., 1911.


Dickson, Stanley. Thanks be to God. For voice and piano in B flat. Lyric by P. J. O’Reilly. New York: Enoch & Sons (Boosey, Hawkes, Belwin, Inc.), 1921.

Dickson, Stanley. Thanks be to God. For voice and piano in C. Lyric by P. J. O’Reilly. New York: Enoch & Sons (Boosey & Co., Inc.), 1921.


Dickson, Stanley. Thanks be to God. For voice and piano in E flat. Lyric by P. J. O’Reilly. New York: Enoch & Sons (Boosey & Co., Inc.), 1921. 2 copies.


Dixon, Harold. Heav’nly Father, take me home with thee. To the music of Call me back, pal, o’ mine. For medium voice and piano. Words by Elizabeth Canty. Chicago: Dixon-Lane Music Publishing Co., 1923. Cover design by Wohlman.


Dolby, Madame Sainton. When we are old and gray. For soprano and piano. Words by F. E. Weatherly. In “Latest and Most Popular English Ballads, Second Series.” New York: Hamilton S. Gordon, [between 1894 and 1905].


Donaldson, Walter. My baby just cares for me. From “Whoopee.” For voice and piano, with chord diagrams for ukulele and symbols for guitar and tenor banjo. Also arranged for E flat alto saxophone (or E flat baritone saxophone) or B flat tenor saxophone (or B flat soprano saxophone, B flat trumpet, or B flat clarinet). Words by Gus Kahn. New York: Donaldson-Douglas & Gumble Inc., 1930. Cover design by Manning.


Donaldson, Walter. You’re in love and I’m in love. For voice and piano. Special sample copy. On reverse of publication, sample copy of She’s wonderful, by Walter Donaldson and Gus Kahn.


Donizetti. It is better to laugh, than be sighing (Il segreto per esser felici). For voice and piano. Words in English and Italian. Translation by G. Linley. In “Operatic Anthology: Celebrated Arias, Duets, Trios, Quartets, and Quintets.” Selected and Edited by Max Spicker. Catalog no. 358. New York: G. Schirmer, [s.d.].


Dorel, F. Calling me home to you. For voice and piano in C. Words by E. Teschemacher. New York: Boosey & Co., Inc., 1916.


Dorel, Francis. If I were sure. For voice and piano in D flat. Words by E. Lockton. New York: Boosey & Co., 1917.


Doty, Chas. W. Only a soldier boy. For voice and piano. New York: Doty & Brill, 1902. Cover design by M. C.


Douglas, Malcolm. It is but the way of love. For voice and piano. Arranged by Chas. E. Pratt. Words by Palmer Cox. [s.l.]: T. B. Harms & Co., 1894.


Draper, J. T. There is a fold whence none can stray. For high voice and piano in A flat. Words by Bishop East. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., 1887.

Draper, J. T. There is a fold whence none can stray. For medium voice and piano in F. Words by Bishop East. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., 1887.


Dreier, Marie E. Alchemy. For voice and piano. Words by Marjorie F. Wagner. Chicago: Marie E. Dreier, 1925.


Dressler, Louis R. The babe of Bethlehem: Christmas song. For high voice and piano or organ, with violin obbligato. Words by Margaret E. Lacey. Boston: Oliver Ditson Co., 1905.

Dressler, Louis R. Drink to me only with thine eyes. For medium voice and piano in D. In “Songs by American Composers.” Boston: Oliver Ditson Co., 1897.


Drink to me only with thine eyes. Old English air. For medium voice and piano in E flat. Words by Ben Johnson. Edited by W. A. F. In “Old-Time Songs, First Series.” Boston: Oliver Ditson Co., 1898. Cover design by F. G. Hale. 3 copies.

Drink to me only with thine eyes. Old English air. For low voice and piano in D flat. Words by Ben Johnson. Edited by W. A. F. In “Old-Time Songs, First Series.” Boston: Oliver Ditson Co., 1898. Cover design by F. G. Hale.

Drink to me only with thine eyes. Old English air. For voice and piano. Words by Ben Jonson. New York: Alberto Himan, [s.d.].
Drink to me only with thine eyes. Old English air. For voice and piano. Words by Ben Johnson. In “Songs and Ballads of the Olden Time.” New York: G. Schirmer, [after 1898]. Cover design by Edward B. Edwards. 8 copies. Copy 8 missing front cover.

Drummond, Frederick. Through the Shadows to your Heart. For voice and piano in D flat. Words by Edward Lockton. New York: Edward Schubarth & Co., 1917. 3 copies.


Duffy, Edward V. The Blue Checked Gingham Apron Mother Wore. For voice and piano. [s.l.]: E.V. Duffy, 1925. 2 copies.


Eames, Henry Purmort. There’s A Song in the Woods for You. For voice and piano. Chicago: Hinged Music Co., 1922.


Ecker, J.E., arr. Thy Will be Done (Dein Wille herr geschehe). For voice and piano. Toledo, OH: Ignaz Fischer, 1913.


Eckert, Carl. None He Loves But Me (Er liebt nur mich allein/Il n’aime que moi!). For voice and piano. Includes text in English, German, and French. New York: G. Schirmer, 1889. 2 copies.

Eckert, Carl. None He Loves but Me (Er liebt nur mich allein/Il n’aime que moi!) For voice and piano. Includes text in English, German, and French. In Colorature Songs: A Selection of Brilliant Concert Songs by Favorite Composers, Third Series. New York: G. Schirmer, 1889. 2 copies.

Eckert, Carl. Swiss Song. For voice and piano. Also includes simplified vocal arrangement. In German Songs. Boston: Oliver Ditson Company, 1911. 2 copies. Copy 2 missing front cover.


Edwards, Gus. If I was a Millionare. For voice and piano. Lyrics by Will D. Cobb. New York: Gus Edwards, 1910.


Ehlert, Louis. Soft the winds of evening sigh (Laulich zieht die Abendluft), op. 30, no. 5. For mezzo soprano or tenor and piano in E flat. Words in English and German. Words by Claus Groth. Translation by C. F. W. In “Songs Selected and Edited by Charles F. Webber.” Boston: Oliver Ditson Co., 1891.


Elliott, J. W. Song of Hybrias the Cretan. For bass and piano in F minor. New York: G. Schirmer, [s.d.]. 2 copies.


Elliott, Leslie. The valley where wishes come true. For voice and piano. Words by Edith Eatherley. [s.l.]: Chappell & Co. Ltd., 1935.


Elliott, W. Keith. Spring’s a lovable ladye. For voice and piano in G. New York: M. Witmark & Sons, 1912. 4 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in G, with alternate chorus in martial time. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 3 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in A flat. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 5 copies.
Elliott, Zo. There’s a long, long trail. For voice and piano in A flat, with alternate chorus in martial time. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 14 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in B flat, with alternate chorus in martial time. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 2 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in C, with alternate chorus in martial time. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 2 copies.

Ellis, Cecil. Come, wake the sun. For medium or high voice and piano. Words by Tyrone King. New York: G. Schirmer, 1927.

Ellis, Cecil Osik. God keep you, dear. For medium voice and piano. New York: G. Schirmer, 1924. 2 copies.

Ellis, Cecil. Out of the night. For low voice and piano in D. Words by Tyrone King. New York: G. Schirmer, 1926.


Ellwanger, W. D. Good night—sleep well (Slumber song). For contralto or baritone and piano in E flat. Boston: Oliver Ditson Co., 1894. Inscription and autograph by W. D. Ellwanger on front cover.


Emmet, J. K. Sweet violets. For voice and piano, with chord diagrams for guitar. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1940.


Emmet, J. K. Under the mistletoe. For voice and piano. Cincinnati: John Church Co., [copyright 1888].


Erdman, Ernest S. I wonder if you know my heart is breaking. For voice and piano. Words by Frank W. Sterns. Chicago: McKinley Music Co., 1905.


Erwin, Garnet Parker. Hark! The bells. For one, two, or three players at the piano. Chicago: Clayton F. Summy Co., 1939. 2 copies.


Erwin, Ralph. I kiss your hand, madame. For voice and piano, with chord diagrams for ukulele. Lyrics by Fritz Rotter. American words by Lewis and Young. New York: Harms Inc., 1929. 3 copies.


Evans, Redd, and Lewis Bellin. This is the night. For voice and piano. New York: Jefferson Music Co., Inc., 1946. Cover features photograph of Hal McIntyre.


Evers, Carl. To the stormwind (An den Sturmwind). For voice and piano. Words in English and German. Boston: Oliver Ditson Co., [s.d.].


Evilie, Vernon. Teach me to do thy will. For voice and piano in B flat. Words by Avery Werner. New York: Boosey & Co. Ltd., 1919.

Evilie, Vernon. Teach me to do thy will. For voice and piano in D. Words by Avery Werner. New York: Boosey & Co. Ltd., 1919.


Fain, Sammy. I can dream, can’t I? From the musical play “Right This Way.” For voice and piano, with chord diagrams for guitar. Words by Irving Kahal. New York: Marlo Music Corporation, 1937.


Fairchild, Gertrude E. Hope in the heart keeps it young. For voice and piano. No. 1 in “Three High Class Ballads Composed by Gertrude E. Fairchild.” New York: Globe Music Co., 1912.

Fairchild, James A. The time will come when you’ll remember. For voice and piano in E flat, with refrain scored for SATB quartet. Words by Monroe H. Rosenfeld. Revised and edited by Chas. Hawes. Omaha, NB: A. Hospe Co., 1908.


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Farley, Roland. When we two parted. For medium or low voice and piano. Text by Lord Byron. New York: G. Schirmer, 1924. 2 copies.


Farwell, Arthur. These saw vision, op. 105, no. 4. For low voice and piano in C. Words by Emily Dickinson. New York: galaxy Music Corporation, 1944. 3 copies.


Faure, J. Green palms (Les rameaux). For voice and piano. Philadelphia: Marks Bros., [s.d.].


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Fearis, John S. Secret of mine. For medium voice and piano in F. Words by Fred G. Bowles. Chicago: Forster Music Publisher Inc., 1924. 6 copies.

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Fowler, B. Sherman. The Mystic Hour. For cello, voice, and piano. New York: Carl Fischer, 1922.


Fox, J. Bertram. One Lovely Name. For voice and piano. New York: Galaxy Music Corporation, 1936.


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Franz, Robert. Es hat die Rose sich beklagt (It was the rose who sadly sigh’d), op. 42, no. 5. For medium voice and piano in D flat. Words in German and English. Poem by Mirza Schaffy. In “Selected Songs by Robert Franz.” New York: G. Schirmer, 1901. 2 copies.


Franz, Robert. Im Herbst (In autumn), op. 17, no. 6. For mezzo-soprano or baritone and piano in B flat minor. Words in German and English. Poem by Wolfgang Müller. English version by Elizabeth Rücker. In “Selected Songs by Robert Franz.” New York: G. Schirmer, [s.d.].


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Field Bullard. Printed with Frédéric Chopin, Prelude, in E minor, op. 28, no. 4. For solo piano. Specimen pages from “The Musicians Library (Oliver Ditson Company).” [s.l.]: Oliver Ditson Co., 1903.


Fraser-Simson, H. Christopher Robin is saying his prayers (Vespers). From “When We Were Very Young.” For voice and piano in C. Words by A. A. Milne. New York: Chappell & Co. Inc., 1924. 2 copies.


Frederic, Louis, arr. She wandered down the mountain side. Music by F. Clay. For voice and piano. [s.l.: s.n., copyright 1872].


Freedman, Max C., and Jimmy De Knight. (We’re gonna) Rock around the clock. For voice and piano. Philadelphia: Myers Music, 1953. Cover features photograph of Bill Haley and his Comets.


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Friedman, Stanleigh P. Down the field: march and two-step. For piano, with words in the trio. Words by C. W. O’Connor. New Haven, CT: Chas. H. Loomis, 1904.


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Furth, Seymour. ‘Twas in the time of roses. For voice and piano. Words by Will Heelan and Herbert De Pierce. New York: Ziegfeld Music Publisher, 1909.


Gabriel, Chas. H. Brighten the corner where you are. For voice and piano, with refrain scored for SATB quartet. Words by Ina Duley Ogdon. In “Popular Tabernacle Songs.” Chicago: Rodeheaver Co., 1913.


Gartlan, George H. The lilac tree or perspicacity. For voice and piano. New York: Broadcast Music Inc., 1940. Cover design by Mabel Betsy Hill.


Gates, Clifford G. My heart is waiting. For medium voice and piano, with violin and cello obbligato. Cleveland: Sam Fox Publishing Co., 1922.


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Gaul, Harvey B. South Carolina croon song. For medium high voice and piano in G flat. Words by Will Deems. Boston: Oliver Ditson Co., 1922. 2 copies.


Gaul, Harvey B. While the west is paling. For medium voice and piano in C. Words by William Ernest Henley. Boston: Oliver Ditson Co., 1926. Cover design by Lyle Justis.


Gaynor, Jessie L. The slumber boat. For low voice and piano in B flat. Words by Alice C. D. Riley. Chicago: Clayton F. Summy Co., 1898. Cover design by Trinkle. 3 copies. Copy 3 missing piano score and front cover; copy consists of copy of vocal part only.


Gaynor, Jessie L. What a very handy thing a monkey’s tail must be. For voice and piano. Words by Eyre Fenimore. In “Children’s Songs by Jessie L. Gaynor.” [s.l.]: John Church Co., 1914.
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Geibel, Adam. The saloon must go: song and chorus, ad lib. For voice and piano, with chorus scored for SATB quartet. Words by George Cooper. New York: Benjamin W. Hitchcock, 1892. Cover design by A. W. Pease.


Gershwin, George. Love is sweeping the country. From the musical comedy “Of Thee I Sing.” For voice and piano, with chord diagrams for ukulele and symbols for banjo and guitar. Ukulele arrangement by S. M. Zoltai. Words by Ira Gershwin. New York: New World Music Corporation, 1931. Cover design by Ben Harris.


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Getze, J. A. Oh, holy virgin (Jung frau Maria): hymne or prayer (Stradella). For mezzo-soprano or tenor and piano. Words in English and German. No. 9 in “Operatic Gems: Being a Selection of the Most Admired Airs, Cavatinas, Duetts, and Quartettes.” Boston: Oliver Ditson Co., 1895.


Gibbs, C. Armstrong. Five eyes, op. 9, no. 3. For low voice and piano in G minor. Poem by Walter de la Mare. Boston: The Boston Music Co., 1922.


Gilbert, Harry M. O were my love yon lilac fair. For low voice and piano. Words by Robert Burns. New York: Huntzinger & Dilworth, 1916.


Gilbert, Lawrence B. Shadowland. For voice and piano, with refrain scored for two voice and piano, ad lib. New York: Leo Feist Inc., 1915.


Gilberté, Hallett. Forever and a day. For medium voice and piano in B flat. Words by Agnes Lockhart Hughes. No. 5 in “Hallett Gilberté Songs.” New York: Carl Fischer, 1912.


Gilberté, Hallett. Two roses. For medium voice and piano in F minor. Words by Emily Selinger. No. 1 in “Hallett Gilberté Famous Songs.” Catalog no. V. 185. New York: Carl Fischer, 1915. 2 copies.


Glover, Stephen. All things are beautiful. For two sopranos and piano. Words by Andrew Park. In “Boquet of Beautiful Duetts for Two Sopranos.” New York: Hamilton S. Gordon, [s.d.].

Glover, Stephen. In the starlight. For two voices and piano. Words by J. E. Carpenter. [s.l.: s.n., s.d.]. Missing front cover.


Glover, Stephen. What are the wild waves saying?: duett. For two voices and piano. In “Select Vocal Duetts and Quartetts.” Boston: W. A. Evans & Bro., [s.d.].


Gluck, Christoph Wilibald. Come, when the rosy morning (Vieni, che poi sereno). From “La semiramide riconosciuta.” For voice and piano. Words in English and Italian. Words translated


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Gookins, George B. Behold the lamb of God. For contralto and baritone and piano. Chicago: Clayton F. Summy Co., 1902.


Gordon, Mack, and Harry Revel. I wish I were Aladdin: fox trot. From the Paramount picture “Two for Tonight.” Copy consists of part for drums, with lyrics written below staves. Arranged by Frank Skinner. [s.l.]: Paramount Productions Music Corp., 1935.


Gordon, Mack, and Harry Revel. Stay as sweet as you are. Featured in the Paramount picture “College Rhythms.” For voice and piano, with chord diagrams for guitar. For professional use only. [s.l.]: De Sylva, Brown and Henderson Inc., 1934.


Götze, Carl. Calm as the night (Still wie die Nacht). For soprano, baritone, and piano. Words in English and German. English version by Nathan Haskell Dole. In “Vocal Duets for Soprano, or Mezzo-Soprano, or Alto and Baritone, or Bass.” New York: G. Schirmer, 1891. 2 copies.


Gounod, Chs. The Angelic Salutation (La salutation angelique/Ave Maria). For voice with accompaniments for piano, organ, flute, and violin or violoncello ad libitum. In Songs with Accompaniment of Piano and Other Instruments: Sacred Songs, First Series. New York: G. Schirmer, [after 1901]. 3 copies. Copy 2 consists of vocal part only; missing front cover. Copy 3 missing pages 5-6 and 9 of vocal score.


Gounod, Charles. Ave Maria. Adapted to the first prelude of J. S. Bach. For voice and piano. In Gems of Sacred Song. Chicago: McKinley Music Co., [s.d.].


Gounod, Ch. Fausto (Ballata ed aria). Followed by Canzone del re di Thule (Song of the King of Thule). For voice and piano. In *Operatic Anthology*. New York: G. Schirmer, [s.d.].


Gounod, Charles. For ever with the Lord! Duet for soprano and alto, with piano. In *Sacred Duets*. Boston: Oliver Ditson Company, [s.d.].


Gounod, Charles. For ever with the Lord! For voice and piano. [New York: G. Schirmer, s.d.]. Plate no. 4883. Missing front cover.

Gounod, Charles. For ever with the Lord! For two voices and piano. New York: G. Schirmer, [s.d.]. 4 copies.

Gounod, Charles. For ever with the Lord! For two voices and piano. In *Sacred Songs and Duets*. New York: G. Schirmer, [s.d.].


Gounod, Charles. Glory to Thee My God This Night. For two voices and piano. Words by Bishop Ken. New York: G. Schirmer, [s.d.].


Gounod, Charles. Ring on, sweet Angelus. For voice and piano. Adapted by Henry R. Farnie. New York: G. Schirmer, [s.d.].


Gounod, Charles. There is a Green Hill far away. For two voices and piano. In *Sacred Duets*. Boston: Oliver Ditson Co., 1909. 3 copies.

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Gounod, Charles. There is a green hill far away (Le Calvaire). For voice and piano. In *Songs Sacred and Secular by Charles Gounod*. New York: G. Schirmer, 1899. 5 copies.


Gow, G. C. The Serenaders (Canon in the second), op. 5, no. 3. For two voices and piano. Words by G. C. G. New York: G. Schirmer, 1894.


Graham, Chas. The Picture that is Turned Toward the Wall. For voice and piano. New York: M. Witmark & Sons, 1891.


Grant, Arthur R. When you gave your heart to me. For voice and piano in F. New York: Arthur R. Grant, 1921.

Grant, Bert. Arrah go on, I’m gonna go back to Oregon. For voice and piano. Words by Sam M. Lewis and Joe Young. 1916. Cover design by Barbelle. Cover features photograph of Maggie Cline in insert.


Grant, Bert. My Barney lies over the ocean (just the way he lied to me). For voice and piano. Words by Sam M. Lewis and Joe Young. New York: Waterson, Berlin & Snyder Co., 1919. Cover design by Barbelle.


Grant, Mrs. Roy’s wife. From an old melody. For voice and piano. Boston: P. R. McCargo & Co., [s.d.].


Grant-Schaefer, G. A. Saviour, breathe an evening blessing, op. 11, no. 3. For soprano or tenor and piano in C. Words by J. Edmeston. No. 2 in “Three Offertory Solos.” Boston: Arthur P. Schmidt Co., 1908.


Gray, Hamilton. A dream of paradise. For contralto or bass and piano in D. Words by Claude Lyttleton. New York: De Luxe Music Co., [s.d.]


Green, Burt. I want to be a janitor’s child. For voice and piano. Words by Irene Franklin. New York: Leo Feist, 1911.


Greene, Edwin. Sing me to sleep. Duet for soprano and contralto, with piano. Words by Clifton Bingham. [s.l.]: Phillips & Page, 1902. Missing front cover.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For soprano or tenor and piano in E flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. New York: G. Schirmer, 1902.
Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For soprano or tenor and piano in E flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. New York: G. Schirmer, 1910. 3 copies. Copy 3 missing page 7 of score.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For soprano or tenor and piano in E flat, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. In series “Songs by Edwin Greene.” Boston: The Boston Music Co., 1902.

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Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For voice and piano in E flat, with obbligato for violin or violoncello. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1910. 2 copies.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For mezzo soprano or baritone and piano in D. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1902. 4 copies.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For mezzo soprano or baritone and piano in D. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1910. 2 copies.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For mezzo soprano or baritone and piano in D, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. In series “Songs by Edwin Greene.” Boston: The Boston Music Co., 1902.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or baritone and piano in C. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1902. 3 copies. Copy 3 missing page 7 of score.

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Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or bass and piano in B flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1902. 2 copies. Different covers.
Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or bass and piano in B flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1910. 4 copies. Copy 3 missing page 7 of score. Copy 4 missing pages 3-6 of score.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or bass and piano in B flat, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1910.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or bass and piano in B flat, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. In series “Songs by Edwin Greene.” Boston: The Boston Music Co., 1902.


Greene, Edwin. There let me rest (Dort lass mich ruh’n). For high voice and piano in F, with violin or violoncello obbligato. Words in English and German. Words by Clifton Bingham. In “Songs with Obbligato, Series I.” Boston: The Boston Music Co., 1905.

Greene, Edwin. There let me rest (Dort lass mich ruh’n). For medium voice and piano in E flat, with violin or violoncello obbligato. Words in English and German. Words by Clifton Bingham. In “Songs with Obbligato, Series I.” Boston: The Boston Music Co., 1905.

Greene, Edwin. Voices of the past (Stimmen der Vergangenheit). For soprano or tenor and piano in F, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: The Boston Music Co., 1903.


Greenwald, M. Katie’s Christmas dream. For voice and piano. No. 2 in “Christmas Songs.” New York: Leo. Feist Inc., 1912. Cover design by R. S.


Gretchaninof, A. Slumber song: berceuse. For medium voice and piano in E. Words in English and French. Words from the Russian of Lermontoff. French version by J. Sergennois. English


Grey, Chauncey, and Bert Lown. You’re the one I care for. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. Lyrics by Harry Link. New


Grey, Frank H. Mammy’s gone away. For low voice and piano in B flat, with violin or cello obbligato. Cleveland: Sam Fox Publishing Co., 1917.


Grey, Frank H. Think love of me. For low voice and piano in C, with violin or cello obbligato. Cleveland: Sam Fox Publishing Co., 1918.


Grey, Frank H. Think love of me. For high voice and piano in G, with violin or violoncello obbligato. Cleveland: Sam Fox Publishing Co., 1918.

Grey, Frank H. Think love of me: duet. For medium and low voice, with piano. Cleveland: Sam Fox Publishing Co., 1918.


Grey, Frank H. You will come back to me. For low voice and piano in F, with violin obbligato. Words by J. Will Callahan. Cleveland: Sam Fox Publishing Co., 1919.


Grieg, Edvard. Im Kahne (In the boat), op. 60, no. 3. For soprano or tenor and piano in G. Words in German and English. From the Danish of Vilhelm Krag. English translation by Dr. Th. Baker. In “Selected Songs by Edvard Grieg.” New York: G. Schirmer, 1902.


Grimalkin. Cats duett (Miau! Miau!). For two voices and piano. Catalog no. 2353. New York: Richard A. Saalfield, [s.d.].

Grimm, Christian A. (Last night) when the world was mine. For voice and piano. Lyric by Arthur W. Kassel. Chicago: Lyceum Music Publishers, 1916. 2 copies.


Groton, Frederic. Little helpers (Each hand helps the other), op. C, no. 3. For voice and piano. No. 3 in “To Play and Sing: Four Little Pieces with Words for the Piano by Frederic Groton.” Boston: Oliver Ditson Co., 1928.


Gruber, Franz. Silent night! Holy night! (In der Christnacht). For voice and piano. Words in English and German. German words by Joseph Mohr. Printed with the German folk-song O verdant pine (O Tannebaum). For voice and piano. Words in English and German. German


Grunn, Homer. Just like your eyes. For medium voice and piano in F, with violin or cello obbligato. Poem by Katharine Bainbridge. Cleveland: Sam Fox Publishing Co., 1920. 2 copies.


Guion, Mrs. Anna. Two answers. For voice and piano. Words by Madge Elliott. Cincinnati: John Church Co., 1891.


Guion, David W. Greatest miracle of all. For high voice and piano in G. Words by Marie Wardall. In “Two Songs of the South by David W. Guion.” New York: G. Schirmer, 1918.


Guion, David W. My son. For medium or high voice and piano. Words by Marri Lussi. New York: G. Schirmer, 1940.

Guion, David W. One day. For high voice and piano in B flat. Words by Marri Lussi. New York: G. Schirmer, 1940.


Guion, David W. Run, Mary, run. For medium voice and piano. New York: G. Schirmer, 1921.


Gushee, J. Bird. The harp of Ireland. For voice and piano. Words by J. Montgomery Rogers. [s.l.]: J. M. Rogers, 1893.


Hager, Ring. The Song that My Heart Sang to Me. For voice and piano. Poem by Bartley Costello. Chicago: Forster Music Publisher Inc., 1919.


Halévy. Call me Thine Own. For voice and piano. In Operatic Anthology. New York: G. Schirmer, [s.d.].


Hall, Frederick S. In the Rainbow After the Shower. For voice and piano. Malden, MA: Frederick S. Hall, 1895.

Hall, Frederick S. Robin’s Song of Peace. For voice and piano. Malden, MA: Frederick S. Hall, 1895.


Hall, Marie F. Ding Dong! Descriptive piano solo with words. New York: Harold Flammer Inc., 1939.


Hall, Marie F. The Pussy and the Doggie. Followed by The Clowns; The Butterfly; Rat-Tat-Tat. Piano solo with words. Group 2 in Twelve Music Pictures for Piano. New York: Schroeder & Gunther Inc., 1934. 2 copies.


Hamma, B. Ave Maria (Father of Mercies). For two voices and piano. In Sacred Duets. New York: J. Fischer & Bro., 1892.


Handel. Droop not, young lover. For voice and piano. Words by William Hills. Includes solfege syllables. [s.l.: s.n., s.d.].


Händel, G. F. He shall feed his flock (recit and air); Come unto him (aria). From “The Messiah.” For contralto, soprano, and piano. Edited by H. Heale. In “Select Songs from the Oratorios and Operas of G. F. Händel.” New York: G. Schirmer, [s.d.].


Händel, G. F. I know that my redeemer liveth. From the “Messiah.” For voice and piano. Words in German and English. No. 37 in “Favorite Songs and Ballads.” New York: G. Schirmer, [s.d.]. 2 copies.


Handel, George Frederick. Love’s a dear deceitful jewel. For high voice and piano, harmonized from the figured bass by Samuel Endicott. In “Five Songs by George Frederick Handel.” Boston: Riker, Brown & Wellington, 1931. Cover design by M. P. S.


Handy, W. C., arr. The rough rocky road (I’m most done travellin’). Negro spiritual. For high voice and piano in E flat. New York: Pace & Handy Music Co. Inc., 1920.


Hanscom, E. W. Bright in the east. For voice and organ or piano in B flat. Words by E. W. H. Boston: Arthur P. Schmidt, 1904. Missing pages; copy consists of front cover and pages 3-6 of score.


Harcelot, Guy d’. A bunch of violets. For soprano or tenor and piano. Words by Raymond St. Leonards. New York: G. Schirmer, 1898. 2 copies.


Hardelot, Guy d’. In the great unknown. For voice and piano in C minor. Words by Mackenzie Fairfax. New York: Chappell & Co. Ltd., 1907.

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Johnson, Leslie. A Woman’s Last Word. For voice and piano. Dramatic lyric by Browning. [s.l.: s.n., s.d.].


Jorgensen, Philip. The Lord’s Prayer. For voice and piano. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1941. 3 copies.


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Kaihan, Maewa, Clement Scott, and Dorothy Stewart. Now is the Hour (Maori Farewell Song). For voice and piano. New York: Leeds Music Corp., 1913. 2 copies.


Kassel, Art, and Mel Stitzel. Doodle Doo Doo: Dancing Song. For voice and piano. Includes ukulele arrangement by May Singhi Breen. New York: Leo Feist, 1924.

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Keithley, E. Clinton. Give My Love to Mother (And to All the Folks Down Home). For voice and piano. Chicago: Forster Music Publisher, 1912.

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Kramer, A. Walter. There is a Garden in her Face (Cherry-ripe): Ihr Antlitz ist ein Blumenhain. For high voice with piano. German version by Frederick H. Martens. From “A. Walter Kramer.” New York: J. Fischer, 1914.


Kücken, Fr. Good Night, Farewell! (Gut’ Nacht’ Fahr’ Wohl). For voice with piano. From “Gems of German Song: Second Series.” New York: G. Schirmer, [s.d.].


Kürsteiner, Jean Paul. Lord of Life; Sacred Duet Adapted from R. Schumann’s Romanza in F-sharp Major. For voice with piano. Words by Madeleine S. Bridges. [s.l.]: Theo. Presser Co., 1911.

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La Forge, Frank. I Came With a Song. For voice with piano. Words by Elizabeth Ruggles From “Songs By Frank La Forge.” New York: G. Schirmer, 1914.


La Forge, Frank. Teach Me, O Lord. For voice with piano. Words from Psalm 119. From “Sacred Songs with Piano or Organ.” New York: Carl Fischer, 1938. Includes manuscript vocal score.


Labitzky, Aug. The Herd Girl’s Dream (Traum Der Sennerin); Idylle. For voice with piano. Revised and fingered by Jacob Moerschel. Wisconsin: Joseph Flanner, 1909. Cover features color illustration.


Laer, C. E. van. Crossing the Bar. For soprano or tenor and piano. New York: G. Schirmer, 1900. 3 copies. Copy 3 missing front cover.

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Lagourgue, Charles. Annie Laurie: Scotch Song. For voice and piano, with violin (or cello) Obbligato ad libitum. Chicago: Lyon & Healy, 1922.


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Lang, Margaret Ruthven. A cradle song of the war, op. 55. For medium voice and piano in D minor. Words by N. S. D. In “Songs by Margaret Ruthven Lang.” Boston: Oliver Ditson Co., 1916.
Lang, Margaret Ruthven. Day is gone, op. 40, no. 2. For voice and piano in E. Words by John Vance Cheney. Boston: Arthur P. Schmidt, 1904.

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Lara, Isidore de. The garden of sleep. For high voice and piano in C. Words by Clement Scott. In “English Songs: First Series (Hodson—Mattei).” Boston: Oliver Ditson Co., [s.d.].


Lassen, E. Ah! ‘Tis a dream. For alto or baritone and piano in E. Words in English and German. No. 1 in “Select Songs by Eduard Lassen, Vol. 1.” New York: G. Schirmer, [s.d.].

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“Celebrated Songs by Modern Composers (with German and English Words), Series I.” Catalog no. 4724. New York: Carl Fischer, 1915.


Lauder, Harry. The picnic; or, Ev’ry laddie loves a lassie. For voice and piano. New York: Francis, Day & Hunter, 1910. Cover features photographs of Harry Lauder as his “Character Creations.”


Lauder, Harry, and Gerald Grafton. I love a lassie; or, Ma Scotch bluebell. For voice and piano. New York: Francis, Day & Hunter, 1906. Cover design by Starmer.

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Lawlor, Chas B., and James W. Blake. The sidewalks of New York. For voice and piano, with arrangements for solo B flat, E flat, or C instruments. Edited by L. L. Vos Burgh. [New York]: Paull-Pioneer Music Co., 1928. Missing front cover and vocal score; copy consists of instrumental solo arrangements only.


Lawrence, Jack. If I didn’t care. For voice and piano, with names of chords for ukulele and banjo and symbols for guitar. New York: Chappell & Co. Inc., 1939. 2 copies.


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Lawson, Corinne Moore. When you are in my heart. For low voice and piano in D. Words by Pai Ta-Shun (Frederick Peterson). Cincinnati: John Church Co., 1923.


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Lee, Dorothy. In the heart of the hills. For high voice and piano in A flat, with violin and cello obbligato. Words by Harry D. Kerr. Cleveland: Sam Fox Publishing Co., 1926. Missing front cover.

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Lennox, Lindsay. Dream Memories. For voice and piano. Detroit: Michigan Stove Co., [s.d.].


Leoni, Franco. A little China figure. For high voice and piano. Words by Ethel Lindsay. New York: G. Schirmer, 1935. 2 copies.


Lester, William. Consecration, op. 103, no. 2. For high voice and organ or piano in F. Words by Frances Ridley Havergal. Boston: Oliver Ditson Co., 1925.

Lester, William. I’ll love you, love, when roses blow. For high voice and piano in F. Words by Frederick H. Martens. Boston: Oliver Ditson Co., 1917. 2 copies.


Levi, Maurice. The wedding of the Reuben and the maid; or, They were on their honeymoon. For voice and piano. Lyric by Harry B. Smith. New York: Rogers Bros. Music Publishing Co., 1901. Cover design by Starmer.


Lewis, Dave, Paul Schindler, and Bob Adams. Mother pin a rose on me. From the production “Coming Thro’ the Rye.” For voice and piano. Chicago: Chas. K. Harris, 1905. Cover design by Starmer.


Lewis, Roger, and Bernhard Berendsohn. The witching hour. For voice and piano, with ad lib. vocal obbligato in the refrain. Chicago: C. A. Grimm, Inc., 1920. 2 copies.


Lewis, Sam, and Victor Young. Too late. For voice and piano, with chord diagrams for ukulele and chord names for guitar and banjo. New York: Remick Music Corporation, 1931. Cover features photograph of Bing Crosby.


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Liddle, S. How lovely are thy dwellings. For voice and piano in C. Words from Psalm 84. New York: Boosey & Co., 1908. 3 copies.

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Liebe, Louis. We meet again (Auf Wiedersehn), op. 52. For alto and piano in A. Words in English and German. In “Gems of German Song, Second Series.” New York: G. Schirmer, [s.d.]. 2 copies.


Liliuokalani, H. M. Queen. Aloha Oe (Farewell to Thee). For voice and piano. New York: Larrabee Publications, [s.d.].


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Lindeman, David S. Honolulu, I’m Coming Back Again. For voice and piano. Words by F. B. Silverwood. Los Angeles: F.B. Silverwood, [s.d.].


Liszt, Franz. A Wondrous Thing ‘t Must be Indeed (Es muss ein Wunderbares sein). For voice and piano. In Favorite Songs by Franz Liszt. New York: G. Schirmer, [s.d.].


Livingston, Jay, and Ray Evans. To Each His Own. Inspired by the Paramount picture To Each His Own. For voice and piano. New York: Paramount Music Corp., 1946. 3 copies.


Loewe, Carl. Niemand hat’s geseh’n (No one saw at all), op. 9 no. 4. For voice and piano. Poem by Gruppe. English translation by Dr. Th. Baker. In Recital Songs. New York: G. Schirmer, 1900. 4 copies.


Logan, Frederic Knight. Killarney, My Home O’er the Sea. For voice and piano. New York: Leo Feist, 1911. 2 copies.


Löhr, Hermann. Any place is heaven if you are near me. For voice and piano in E flat. Words by Edward Lockton. New York: Chappell & Co. Ltd., 1916.


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Longacre, Lindsay B. Song of heavenly trust. Sacred duet for soprano and baritone, with piano or organ. Words by Henry F. Lyte. In “Sacred Duets.” Boston: Oliver Ditson Co., 1917.


Loring, Paul. A little while. For soprano or tenor and piano in A. New York: G. Schirmer, 1891.


Lover, S. The low back’d car. For voice and piano. In “Gems of Ireland: A Beautiful Selection of Irish Songs.” Boston: Oliver Ditson Co., [copyright 1846].


Lowell, J. Edgar. There is a love embracing all. For high voice and piano in G. Words by Karl Fuhrmann. Cleveland: Sam Fox Publishing Co., 1918. 2 copies.

Lowell, J. Edgar. There is a love embracing all. For medium voice and piano in F. Words by Karl Fuhrmann. Cleveland: Sam Fox Publishing Co., 1918.


Lowman, Katharine C. Lovely lady. For voice and piano. [s.l.: s.n., s.d.].

Lowman, Katharine C. So I sing. For voice and piano. [s.l.: s.n., s.d.].


Lucas, Clarence. When stars are in the quiet skies. For voice and piano. Words by Lord Lytton. No. 4 in “Five Songs for Medium Voice by Clarence Lucas.” Cincinnati: John Church Co., 1904. 2 copies.


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Lynes, Frank. He was a prince, op. 6, no. 6. For voice and piano in G. Words by Owen Meridith. Boston: Arthur P. Schmidt, 1909.
Lynes, F. He was a prince, op. 6, no. 6. For soprano or tenor and piano in C. Words by Owin Meridith. In “Songs by F. Lynes.” Boston: Arthur P. Schmidt, [copyright 1888].

Lynes, F. In love she fell. For low voice and piano. Words by Margaret Deland. In “Songs by Frank Lynes.” Boston: Arthur P. Schmidt, [copyright 1888].


Lynes, F. When love is done. For high voice and piano in A flat. Words by F. W. Bourdillon. In “Two Songs by Frank Lynes.” Boston: Arthur P. Schmidt, [copyright 1886].


MacCunn, Hamish. The Young Rose I Give Thee. For voice and piano. [s.l.; s.n., s.d.]. Missing front cover.


MacDermid, James G. I Call To Mind A Day. For voice and piano. Chicago: James G. MacDermid Publisher, 1916.


MacDermid, James G. If You Would Love Me. For voice and piano. Words by Elizabeth Jacobi. Chicago: James G. MacDermid Publisher, 1914.


MacDermid, James G. The Magic Of Your Voice. For voice and piano. Chicago: James G. MacDermid Publisher, 1917. 2 copies.


MacDermid, James G. The Ninety-First Psalm: He that dwelleth in the secret place of the most High. For voice and piano. In *James G. MacDermid: Scriptural Songs*. Chicago: Forster Music Publisher, Inc., 1907. 5 copies.

MacDermid, James G. The Ninety-First Psalm: He that dwelleth in the secret place of the most High. For voice and piano. In *James G. MacDermid*. Chicago: James G. MacDermid Publisher, 1908. 2 copies.


MacElwee, James A. Roses. For voice and piano. New York: Church, Paxson and Co., 1910. 3 copies.


MacLean, Ross, and Arthur Richardson. Too Fat Polka (She’s Too Fat for Me). For voice and piano. New York: Shapiro, Bernstein, & Co., Inc., 1947. 2 copies.


MacRae, Margaret H. In The Hush of the Afternoon. For voice and piano. Words by Harold Skeath. Chicago: Gamble Hinged Music Co., 1934.


Macy, J. C. Here is Rest. For voice and piano, with SATB chorus ad lib. Boston: Oliver Ditson Co., 1892. 2 copies.

Macy, J. C. In Bethlehem A King is Born. For two voices and piano. In Sacred Duets. Boston: Oliver Ditson Co., 1889.

Madden, Claude. That God is love! For voice and piano. New York: Alberto Himan, 1902. Cover design by Thorburn.


Maganini, Quinto E. Sweetheart, op. 14, no. 1. For voice and piano. [s.l.: s.n., s.d.].


Malotte, Albert Hay. For my mother. For high voice and piano in F. Words by Bobby Sutherland. New York: G. Schirmer, 1939. 3 copies.


Mana-Zucca. I love you so (Ballad), op. 60, no. 3. For high voice and piano in E flat. Words by Elsie Jean. Cincinnati: John Church Co., 1919.


Manoloff, Nick, arr. I wish I was single again. For voice and piano, with chord diagrams for ukulele and guitar. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1935. Cover features photograph of Eddie Allan.

Manoloff, Nick, arr. I’d like to be in Texas for the round up in the spring. For voice and piano, with chord diagrams for ukulele and guitar. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1935. Cover features photograph of “The Happy Chappies.”


Marston, G. W. Hark, Hark My Soul. For voice with piano. No. 1 in “Six Sacred Songs for Contralto or Baritone.” Boston: Arthur P. Schmidt, 1893. 2 copies.


Marston, G. W. O Shadow In A Sultry Land. For voice with piano. No. 1 in “Six Sacred Songs for Contralto or Baritone.” Boston: Arthur P. Schmidt, 1893. 2 copies.


Martin, Easthope. All For You. From the album Four Dedications. For voice with piano. Words by Helen Taylor. New York: Enoch & Sons, 1919. 5 copies.


Martin, Easthope. The Holy Child (Luther’s “Cradle Hymn”). For voice with piano. Poem by Martin Luther. [s.l.]: Boosey & Hawkes, 1924. 2 copies.


Mary of Argyle. For voice with piano. From “Favorite Scotch Songs.” New York: Hamilton S. Gordon, [s.d.].


Marzo, E. Ave Maria. For voice with piano or organ. From “Motets with Latin Words by Eduardo Marzo.” New York: G. Schirmer, 1891.


Mascheroni, Angelo. The brighter day. For voice and piano in G, with violin obbligato ad lib. Words by Clifton Bingham. Boston: B. F. Wood Music Co., [s.d.]. Copy consists of violin part only; copy missing front cover and vocal score.


Mason, Myrta Lura. Her likeness. For voice and piano. Chicago: Lyon & Healy, 1893.

Mason, W. L. Nearer, my God, to thee. For soprano or tenor and piano. Cincinnati: John Church Co., 1892. 2 copies.


Mattei, Tito. Beside me. For voice and piano in E flat. Words by Clifton Bingham. In “Popular English Songs and Ballads, Forth Series.” [s.l.: s.n., s.d.].


Mattei, Tito. For the sake of the past: supplication. For voice and piano in D. Words by Frederic E. Weatherly. New York: Boosey & Co., 1892.

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Mattei, Tito. ‘Tis not true! (Es ist nicht wahr!/Non è ver!/Ce n’est pas vrai!): romance, op. 20, I. For soprano or tenor and piano. Words in English, German, Italian, and French. English version by Alice Mattullath. In “Select Songs by Italian Composers.” Catalog no. 5284. New York: Carl Fischer, 1908.


Mattioli, Lino. Where love abides, op. 20. For soprano or tenor and piano in D flat. Words by Hugh P. Bayne. Cincinnati: John Church Co., 1894. 2 copies.


Maywood, Geo. Doris: the village maiden. For voice and piano. [s.l.]: S. Brainard’s Sons Co., 1895. Missing front cover.


McBride, W. P. Jaspers first trip to the moon in an automobile. For voice and piano. Words by P. J. Clifford. [s.l.]: C. A. Mulliner, 1900. Missing front cover and pages; copy consists of pages 3-4 of score only.


McCosh, D. S. Dolly wants to kiss the baby. For voice and piano. In “Songs for the Little Folks.” Chicago: McKinley Music Co., 1903.


McCoy, W. J. There are so many ways to love, op. 47, no. 1. For high voice and piano. Words by Arthur Grissom. In “Two Songs: W. J. McCoy.” Boston: Oliver Ditson Co., 1900. Cover design by F. G. Hale.


McDonald, Edwin. And there were shepherds. For voice and piano or organ. Text from the scriptures. Boston: The Boston Music Co., 1943. Cover design by G. and D. Hauman. 2 copies.


McEuen, Miner A. Blue because of you. For voice and piano, with chord diagrams for ukulele. Words by Geo. Laden Thiery. Chicago: Monarch Music Co., 1934. Cover design by E. Klotz.

McFarland, Catherine. All the world is sunshine. For voice and piano. Cincinnati: John Church Co., 1923.


McGlennon, Felix. Comrades. Arranged for voice and piano by E. Jonghmans. Chicago: S. Brainard’s Sons Co., [s.d.].


McGlennon, Felix. He never cares to wander from his own fireside; or, There’s no place like home, sweet home. Arranged for voice and piano by Monroe H. Rosenfeld. New York: Frank Tousey, 1892.


McGlennon, Felix. One touch of nature makes the whole world kin: song and chorus. For voice and piano. [s.l.]: Wm. B. Gray, 1897. Missing front cover.


McHugh, Jimmy. I can’t give you anything but love. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by M. Kalua. Words by Dorothy Fields. New York: Jack Mills, Inc., 1928. Cover design by Leff. 2 copies.


McKinley, Miss Mabel. Somebody sighs for you; or, Nobody else will do. For voice and piano. New York: Leo Feist, 1906. Cover features photograph of unidentified woman.


Medoff, Sam. I’ll be walkin’ with my honey (Soon, soon, soon). For voice and piano. Words by Buddy Kaye. New York: Republic Music Corporation, 1945. 3 copies.


Melville, Fred. Mother, I am coming home. For voice and piano. Words by Frank Wilkinson. [s.l.: s.n.], 1907.


Mendelssohn, Felix. *Aria (Then, shall the righteous shine).* For tenor and piano. In “Arias from Oratorios and Cantatas, First Series (M to T).” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale/


Mendelssohn, F. *But the Lord is mindful of his own.* From “St. Paul.” For alto and piano. In “Arias from Oratorios and Cantatas, First Series (M to T).” Boston: Oliver Ditson Co., [s.d.].


Mendelssohn. *Cradle song (Bei dei Wiege).* For voice and piano. Words in English and German. English words by Alfred Waymark. In “Gathered Pearls of Favorite Songs and Ballads.” Boston: W. A. Evans & Bro., [s.d.].
Mendelssohn. The first violet. For voice and piano. Words by Walter Powell. No. 25 in “F. Mendelssohn Bartholdy’s Songs: English and German Words.” Boston: Oliver Ditson Co., [s.d.].


M. Bartholdy. Greeting (Gruss). For two sopranos and piano. No. 3 in “Six Vocal Duetts for Two Sopranos.” New York: Hamilton S. Gordon, [between 1890 and 1894].


Mendelssohn, F. I am a roamer bold. From “Son and Stranger.” For voice and piano in C. Words from the German by H. F. Chorley. In “Gems from the German.” Boston: Oliver Ditson Co., [s.d.]. 2 copies.


Mendelssohn. I would that my love (Ich wollt meine Lieb): duett. For two voices and piano. Words in English and German. Words by H. Heine. [s.l.: s.n., s.d.]. Plate no. 82. Missing front cover and page 7 of score.


Mendelssohn, F. It is enough. Aria from “Elijah.” For bass and piano. In “Songs from Oratorios and Cantatas.” New York: G. Schirmer, [s.d.].

Mendelssohn, Felix. O for the wings of a dove! From the motet “Hear My Prayer.” For soprano and piano. Words in English and German. English text by W. Bartholomew. In “Arias from Oratorios and Cantatas, First Series (M to T).” Boston: Oliver Ditson Co., [s.d.]. Missing pages; copy consists of front cover and page 2 of score.


Mendelssohn, F. On wings of song (Auf Flügeln des Gesanges), op. 34. For high voice and piano in A flat. Words in English and German. Words by Heine, English version by Alice Mattullath. Edited by Max Heinrich. In “Old Song Favorites, Series II.” Catalog no. 4668. New York: Carl Fischer, 1914. 2 copies. Copy 2 includes parts for solo B flat cornet and solo B flat clarinet.


Mendelssohn, F. Recitative and aria for tenor from “Elijah.” For voice and piano. In “Songs from Oratorios and Cantatas.” New York: G. Schirmer, [s.d.].


Mendelssohn, Felix. We meet again. For voice and piano. Words by Ernest von Feuchtersleben. [s.l.: s.n., s.d.]. On reverse of publication, Claude Debussy, Romance. For violin and piano. [s.l.: s.n., s.d.].


Merkur, J. L. Rosie, make it rosy for me. For voice and piano. Lyric by Grant Clarke. New York: Irving Berlin Inc., 1920. Cover design by R. S.


Meyer, Don, Elise Bretton, Sherman Edwards. For Heaven’s Sake. For voice in F with piano. [s.l.]: Duchess Music Corporation, 1946. Cover features color illustration.


Meyer-Helmund, Erik. Flirtation; Ballgeflüster. For voice with piano. English version by Alice Mattullath. From “Old Song Favorites (With German and English Words).” [s.l.: s.n., s.d.]. Cover features illustration.

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Sherman, Milton. I’ll mend the heart I have broken (Because I love you, dear!). For voice and piano. New York: Church, Paxson & Co., 1915. Cover features photograph.


Sibella, Gabriele. Non ho parole... (How can I tell thee?). For high voice and piano. Words in Italian and English. Poem by Aldo Fumagalli. English version by Deems Taylor and K. S. New York: G. Schirmer, 1919. 2 copies.


Sieveking, Martinus. The wooing. For soprano or tenor and piano in E flat. Chicago: The Chicago Music Co., 1894.


Sigler, Maurice, Al Goodhart, and Al Hoffman. She shall have music. From the Twickenham Film Studios production “She Shall Have Music.” For voice and piano, with chord diagrams for guitar. New York: Chappell & Co., 1935. Cover features photograph of Jack Hylton.


Silésu, Lao. A little love, a little kiss (Un peu d’amour). For voice and piano in D. Words in English and French. English words by Adrian Ross. French words by A. Nilson Fysher. New York: Chappell & Co. Ltd., 1912. Cover design by Frank M. Barton. 3 copies. Copy 3 missing front cover and pages 2 and 7 of score.


Silver, Abner, Al Sherman, and Al Lewis. Am I a passing fancy (Or am I the one in your dreams?) For voice and piano, with chord diagrams for ukulele. New York: Arthur Behim Music Corporation, 1929. Cover design by Barbelle.


Silver, Frank, and Irving Cohn. Yes! We have no bananas. For voice and piano. New York: Skidmore Music Co. Inc., 1923. Cover design by Wohlman. 3 copies.


Simons, Seymour. Tie a little string around your finger so you’ll remember me. For voice and piano, with chord diagrams for ukulele and chord names for guitar or banjo. Ukulele arrangement by May Singhi Breen. New York: M. Witmark & Sons, 1930.


Simons, Seymour, and Gerald Marks. All of me. For voice and piano, with chord diagrams for guitar. New York: Bourne Co., 1931.

Simonson, Fred., arr. I love you in spite of all. Music by Chas. K. Harris. For voice and piano. Words by Chas. K. Harris. [s.l.]: Chas. K. Harris, 1893. Missing front cover.


Sjöberg, C. L. Visions (Tonerna). For high voice and piano. Concert version by Ernö Balogh. Words in English and Norwegian. New York: Galaxy Music Corporation, 1937. Missing pages; copy consists of front cover and pages 3-4 of score.


Skylar, Sunny, and Patrick Lewis. Wherever there’s me—there’s you. For voice and piano. New York: Republic Music Corporation, 1946.


Slater, John R., arr. Put me down at Kodak Town. For voice and piano. Words and melody by Kendrick P. Shedd. [s.l.: s.n., s.d.]. From the 1910 Rochester Industrial Exposition. Cover design by Clifford M. Alp.


Slaughter, Walter. The dear home—land. For alto or baritone and piano in D. Words by Clifton Bingham. In “Modern Songs and Ballads.” Boston: H. B. Stevens Co., [s.d.].


Sloane, Mae Anwerda. Jack o’ lantern. For voice and piano. Words by Harry B. Smith. [s.l.: s.n., s.d.]. From the music supplement of Hearst’s Chicago American, Sunday, Nov. 3, 1901.


Smart, Henry. Callest thou thus, oh, master! For voice and piano. Words by Helen Marion Burnside. In “Sacred Songs.” Boston: Oliver Ditson Co., [s.d.].


Smith, Alice Mary. O that we two were maying. Duet for soprano and tenor in A flat, with piano. Words by Rev. Charles Kingsley. In “Two-Part Songs by Kucken, Abt, Mendelssohn, and Others.” Boston: Oliver Ditson & Co., [s.d.].

Smith, Alice Mary. O that we two were maying. Duet for soprano and tenor in A flat, with piano. Words by Rev. Chas. Kingsley. Philadelphia: Eclipse Publishing Co., [s.d.].


Smith, Clay. Maid of the west. For medium voice and piano in E flat, with violin or cello obbligato. Words by Roscoe Gilmore Stott. Cleveland: Sam Fox Publishing Co., 1923. 2 copies.


Smith, David Stanley. The rising of the storm. For voice and piano. Words by Paul Laurence Dunbar. [s.l.]: John Church Co., 1902. Missing front cover and pages; copy consists of pages 3-8 of score only.

Smith, Edgar B. Creole love song, op. 4. For high voice and piano in D. In “Edgar Belmont Smith Songs.” Boston: Oliver Ditson Co., [after 1900]. Cover design by F. G. Hale.


Smith, Eleanor. The quest, op. 7, no. 1. For contralto and piano. Words by Kate Starr Kellogg. No. 1 in “Five Songs by Eleanor Smith.” Cincinnati: W. H. Willis & Co., [copyright 1885].


Smith, H. Wakefield. Those songs my mother used to sing. For voice and piano. New York: M. Witmark & Sons, 1914. 2 copies.


Smith, H. Wakefield. Those songs my mother used to sing. For voice and piano in F. New York: M. Witmark & Sons, 1904.


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Smith, Kate, Harry Woods, and Howard Johnson. When the moon comes over the mountain. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by Milt Coleman. New York: Robbins Music Corporation, 1931. Cover design by Wohlman. Cover features photograph of Kate Smith. 4 copies.


Smith, Ralph C. Heart of mine. For low medium voice and piano in G, with violin or cello obbligato. Cleveland: Sam Fox Publishing Co., 1917.

Smith, Ralph C. Heart of mine. For low voice and piano in F, with violin or cello obbligato. Cleveland: Sam Fox Publishing Co., 1917. Missing front cover.


Smith, Wilson G. If I but knew. For alto or bass and piano in F. Words by Amy E. Leigh. In “Songs by Wilson G. Smith.” Cleveland: Rogers & Eastman, 1890.

Smith, Wilson G. The night has a thousand eyes. For soprano and piano in B flat. Poem by F. W. Bourdillon. Cleveland: Rogers & Eastman, 1901.


Smith, Wilson G. Unrequited. For voice and piano. Words by Marie Hallowell Campbell. 1891.


Snodgrass, Louise. When Peter Jackson preached. For high or medium voice and piano in E minor. Words by Vachel Lindsay. Cincinnati: Willis Music Co., 1922.


Snyder, Ted. All alone with you in a little rendezvous. For voice and piano. Words by Sam M. Lewis and Joe Young. New York: Henry Waterson Inc., 1924. Cover design by Barbelle.


Solman, Alfred. If I had a thousand lives to live. For high baritone or mezzo soprano and piano in E flat. Words by Sylvester Maguire. New York: Jos. W. Stern & Co., 1908.


Solman, Alfred. If I had a thousand lives to live. For baritone or alto and piano in C. Words by Sylvester Maguire. New York: Jos. W. Stern & Co., 1908.

Solman, Alfred. If I had a thousand lives to live. For tenor or soprano and piano in F. Words by Sylvester Maguire. New York: Jos. W. Stern & Co., 1908.


Solman, Alfred. When the ocean rolls no more. For bass or contralto and piano in D. Words by Arthur J. Lamb. New York: Edward B. Marks Music Co., 1923.


Somorset, H. Dawn. For mezzo soprano or baritone and piano in F. Words by Clarence Walker. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Somervell, Arthur. Shepherd’s cradle song. For soprano or tenor and piano in A. Words translated from the German. Boston: H. B. Stevens & Co., [s.d.].

Sommers, Frederick S. Sweetheart, my song is come: serenade. For mezzo-soprano or tenor and piano in F. Words by Frank Dempster Sherman. In “Three Songs by Frederick S. Sommers.” Boston: Oliver Ditson Co., 1893.


Sovereign, Anna Hering. I love you more each day. For low voice and piano in E flat, with violin and cello obbligato. Poem by Sarah Roberts Wallbaum. Chicago: Pallma Music Publishers, 1925.


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Speaks, Oley. The Lord is my Light. For voice and piano. New York: G. Schirmer, Inc., 1913. 4 copies. Two different keys.


Speaks, Oley. Sylvia. For voice and piano. Words by Clinton Scollard. New York: G. Schirmer, Inc., 1914. 20 copies. Four different keys. Copy 20 missing pages 3-5 of score; copy consists of front cover only.


Speaks, Oley. Thou wilt keep him in perfect peace. For medium voice and piano in G minor. Words from Isaiah 26:3 and Psalm 139:11. New York: G. Schirmer, 1913. 2 copies.


Speaks, Oley. When stars are in the quiet skies. For high voice and piano in G. Words by Lord Lytton. In “Oley Speaks Songs.” Cincinnati: John Church Co., 1905.

Speaks, Oley. Where the heart is. For high voice and piano in G. In “Oley Speaks Three Songs.” Cincinnati: John Church Co., 1906.

Speck, Samuel H. When we meet on that beautiful shore. For voice and piano, with refrain scored as quartette for mixed voices. New York: Globe Music Co., 1907. Cover design by C. Etherington.


Spence, William R. The hush of night hath fallen: Christmas song. For high voice and piano or organ in C. Boston: Oliver Ditson Co., 1913.


Spencer, Fanny M. Unless. For tenor or soprano and piano in F. Words by Elisabeth Barrett Browning. Cleveland: J. H. Rogers, 1893.


Spencer, Willard. The Princess Bonnie. An original American-Spanish comic opera in two acts. For voice and piano. [s.l.]: Willard Spenser, 1893. Missing pages; copy consists of front cover and front material only.


Spicker, Max. In thee, o God, do I put my trust, op. 48. For alto and piano. Words from Psalm 71. New York: G. Schirmer, 1899. 4 copies.


Spilman, J. E. Flow gently, sweet Afton: ballad with chorus. For voice and piano, with alternate SATB harmonization by J. C. J. Boston: Oliver Ditson Co., 1892.


Spoliansky, Mischa. Tell me to-night. From the Universal picture “Be Mine Tonight.” For voice and piano, with chord diagrams for ukulele and symbols for guitar and banjo. English words by Frank Eyton from the German of Marcellus Schiffer. New York: Harms Inc., 1933.


Spross, Charles Gilbert. Blow ye the trumpet in Zion. For low voice and piano in D flat. Words from Joel 2:1, 2, 10-13, 32. Cincinnati: John Church Co., 1920.


Spross, Charles Gilbert. I love, and the world is mine. For low voice and piano in E. Words by Florence Earle Coates. Cincinnati: John Church Co., 1906.


Spross, Charles Gilbert. Let all my life be music. For low voice and piano in C. Words by Elizabeth E. Moore. Cincinnati: John Church Co., 1926. 2 copies.


Spross, Charles Gilbert. That’s the world in June. For high voice and piano in F. Words by Alfred H. Hyatt. Cincinnati: John Church Co., 1912. 2 copies.


Spross, Charles Gilbert. There’s a lark in my heart. For high voice and piano in D flat. Words by James King Duffy. Cincinnati: John Church Co., 1922. 2 copies.

Spross, Charles Gilbert. There’s a lark in my heart. For high voice and piano in D flat. Words by James King Duffy. Professional copy. Cincinnati: John Church Co., 1922. 3 copies.

Spross, Charles Gilbert. There’s a lark in my heart. For low voice and piano in B flat. Words by James King Duffy. Cincinnati: John Church Co., 1922.


Spross, Charles Gilbert. ‘Tis spring within our hearts. For high voice and piano in F. Words by F. H. Martens. Cincinnati: John Church Co., 1913.

Spross, Charles Gilbert. Will o’ the wisp. For high voice and piano in F. Words by Torrence Benjamin. Cincinnati: John Church Co., 1909. 8 copies.


Stange, Max. Die Bekehrte (Damon), op. 13, no. 1. For voice and piano. Words by Goethe. In German Songs, Second Series. New York: G. Schirmer, [s.d.].


Stebbins, G. Waring. Two Little Songs of the Months (If the Apples Bloomed To-day and The Longest Day is in June). For voice and piano. Words anonymous. In *Songs by G. Waring Stebbins*. Boston: Oliver Ditson Co., 1909.


Stept, Sam H. I Fall in Love With You Ev’ry day. For voice and piano. New York: Stept, Inc., 1946. 2 copies.


Stevenson, Frederick. I Sought the Lord, Op. 76. For voice and piano. In Frederick Stevenson. Boston: Oliver Ditson Co., 1913. 4 copies. Two different keys.


Stockwell, E. W. Only You. For voice and piano. Arranged by H. L. West. [s.l.]: [s.n.], [s.d.]


Box 442


Straus, Oscar. We will always be sweethearts. From the Paramount picture “One Hour with You.” For voice and piano, with chord diagrams for ukulele and symbols for guitar. Words by


Strelezki, Anton. Dearest heart! Farewell. For soprano or tenor and piano in E minor. New York: G. Schirmer, [copyright 1886].


Strickland, Lily. Come to the ball. For high voice and piano. Words by Lily Strickland. New York: Galaxy Music Corporation, 1940.


Strickland, Lily. My lover is a fisherman. For high voice and piano in B flat. In “Songs from India by Lily Strickland.” Boston: Oliver Ditson Co., 1922.

Strickland, Lily. My lover is a fisherman. For low voice and piano in G. In “Songs from India by Lily Strickland.” Boston: Oliver Ditson Co., 1922.


Strouse, Charles. Those were the days. TV theme from “All in the Family.” For voice and piano, with chord diagrams for guitar. Words by Lee Adams. Los Angeles, CA: Tandem Productions Inc., 1971. Cover features photograph of Carroll O’Connor, Jean Stapleton, Tim McIntire, and Sally Struthers.
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Stuart, Leslie. The bandolero. For voice and piano in A flat. New York: Boosey & Co., [s.d.].


Stults, R. M. I want to see the home folks again. An episode of the World War. For voice and piano. Philadelphia: M. D. Swisher, 1918.


Styne, Jule. I don’t want anybody (If I can’t have you). For voice and piano, with chord diagrams for guitar. Words by Herb Magidson. New York: ABC Music Corporation, 1943. Cover features photograph of Helen O’Connell.


Cover features photographs of Frank Sinatra, Kathryn Grayson, Peter Lawford, and Jimmy Durante.


Suesse, Dana. The night is young and you’re so beautiful. For voice and piano, with chord diagrams for guitar and chord names for ukulele and banjo. Words by Billy Rose and Irving Kahal. New York: Words and Music Inc., 1936.

Suesse, Dana. The night is young and you’re so beautiful. From the production “Casa Mañana.” For voice and piano, with chord diagrams for guitar and chord names for ukulele and banjo. Words by Billy Rose and Irving Kahal. New York: Words and Music Inc., 1936. 3 copies.


Sullivan, Daniel J. At sundown my heart is longing, longing, sweetheart, for thee. For voice and piano, with violin obbligato. New York: M. Witmark & Sons, 1918.

Sullivan, Daniel J. In the valley near Sleivenamon. Adapted from the old Irish. For voice and piano. New York: M. Witmark & Sons, 1919.


Sullivan, Dan J. That rose was you. For voice and piano. New York: T. B. Harms & Francis, Day & Hunter, 1916. 3 copies.

Sullivan, Dan J. When it’s springtime in Killarney I’ll come back to you. For voice and piano. New York: M. Witmark & Sons, 1916.

Sullivan, Dan J. You’re as welcome as the flowers in May. For voice and piano. In “Well-Known Ballads of Sentiment and Love by Well Known Writers.” New York: Edward B. Marks Music Co., 1921.


Summers, Eileen. When I come back to you. For voice and piano. Words by Edward Lockton. [s.l.: s.n., s.d.]. Missing front cover.

Surdo, Joseph. The Viking (Scena dramatica). For baritone, bass, or tenor and piano. Words in English and German. Cincinnati: Geo. B. Jennings Co., 1900.


Tait, John, arr. John Peel. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 25000. Missing front cover.


Tate, Arthur F. Somewhere a voice is calling. For voice and piano in D. Words by Eileen Newton. New York: T. B. Harms & Francis, Day & Hunter Inc., 1911. 5 copies. Copy 5 missing front cover.


Tate, Arthur F. Somewhere a voice is calling. For voice and piano in F. Words by Eileen Newton. New York: T. B. Harms & Francis, Day & Hunter Inc., 1911. 9 copies. Copy 9 missing front cover.

Tate, Arthur F. Somewhere a voice is calling. For voice and piano in G. Words by Eileen Newton. New York: T. B. Harms & Francis, Day & Hunter Inc., 1911. 4 copies.


Tate, Arthur F. Your heart will call me home. For voice and piano in D. Words by Ed. Teschemacher. New York: T. B. Harms & Francis, Day & Hunter Inc., 1912.


Taubert, W. My darling was so fair; or, In a distant land (In der Fremde). For voice and piano. Words in English and German. Words by Hoffmann von Fallersleben. In “Souvenires d'Europe: A Collection of the Latest Gems from European Composers.” New York: S. T. Gordon & Son, [s.d.].

Taylor, Mrs. A. H. There’s a beautiful land on high. For mezzo soprano and piano in F, with violin obbligato ad lib. Ridgefield Park, NJ: Wm. A. Pond & Co., 1905. 2 copies.

Taylor, Mrs. A. H. There’s a beautiful land on high. For alto or bass and piano in D flat. New York: Wm. A. Pond & Co., 1893.


Taylor, James B. Bright be the place of thy soul. For SATB chorus and piano. Words by Byron. New York: Hitchcock Publishing House, [s.d.].

Taylor, Tell. Down by the old mill stream. For voice and piano. [Chicago: Tell Taylor, 1910]. Missing front cover and page 2 of score.


Taylor, Tell, and Fred Rose. When the sun goes down in rainbow land. For voice and piano. New York: Tell Taylor Music Corporation, 1919. 3 copies.


Tedaldi, F. Apparitions. For voice and piano. Words by Robert Browning. [s.l.: s.n., s.d.].


Templar, A. I trust the happy hour will come. For voice and piano. Words by the late Lord Pauncefote. From the music supplement of “The New York American and Journal,” Sunday, July 6, 1902.


Temple, Hope. My lady’s bower. For soprano or tenor and piano in G. Words by Frederic E. Weatherly. In “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Temple, Hope. My lady’s bower. For mezzo-soprano and piano in F. Words by Frederic E. Weatherly. In “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Temple, Hope. ‘Tis all that I can say. For soprano or tenor and piano in G. Words by Tom. Hood. In “English Songs.” New York: G. Schirmer, [s.d.].

Temple, Hope. ‘Tis all that I can say. For tenor and piano in G. Words by Tom. Hood. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Tennent, H. M. If winter comes (Summer will come again). For voice and piano in E flat. Words by Reginald Arkell. New York: Chappell-Harms Inc., 1922. 6 copies.


Terry, Robert Huntington. The answer. For high voice and piano in D flat. Words by T. A. W. New York: G. Schirmer, 1921.

Terry, Robert Huntington. The answer. For low voice and piano in A. Words by T. A. W. New York: G. Schirmer, 1921.


Test, Marguerite L. Bondage. For medium voice and piano in E flat. Chicago: Gamble Hinged Music Co., 1927. Cover design by K. G.

Test, Marguerite Lawrence. While bells of memory chime. For high voice and piano in F. Boston: Oliver Ditson Co., 1923.


Thomas, A. Goring. Morning bright. For voice and piano in D. Words translated from Old French by John Oxenford. In “Selected Foreign Songs and Ballads.” Cincinnati: John Church Co., [s.d.].


Thomas, A. Goring. A song of sunshine. For soprano or tenor and piano. In “Songs and Duets by A. Goring Thomas.” New York: G. Schirmer, [s.d.].


Thomas, A. Goring. Time’s garden. For soprano or alto and piano in G flat, with cello obbligato. In “Songs and Duets by A. Goring Thomas.” New York: G. Schirmer, [after 1902]. Cover design by Edward Edwards. 2 copies.

Thomas, A. Goring. Winds in the trees. For mezzo-soprano or baritone and piano in E flat. Words from the German by Miss Muloch. In “English Songs and Ballads.” New York: G. Schirmer, [s.d.]

Thomas, A. Goring. Winds in the trees. For soprano and piano in F. Words from the German by Miss Muloch. In “Songs and Duets by A. Goring Thomas.” New York: G. Schirmer, [s.d.]. 2 copies.

Thomas, A. Goring. Winds in the trees. For soprano or tenor and piano in F. Words from the German by Miss Muloch. In “English Songs, First Series.” Boston: Oliver Ditson Co., [s.d.]. Cover design by Cathie.


Thomas, Dr. Joe T. Hush don’t cry pickaniny: a lullaby. For voice and piano. Cleveland: Dr. Joe T. Thomas, 1926.


Thomson, Sydney. I heard the voice of Jesus say. For alto or baritone and piano. Poem by H. Bonar. New York: G. Schirmer, 1901. 2 copies.


Thornton, James. She may have seen better days. For voice and piano. New York: T. B. Harms & Co., 1894. Cover features photograph of W. H. Windom in insert.

Thornton, James. Streets of Cairo; or, The poor little country maid. For voice and piano, with chord diagrams for guitar. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1940. Cover design by N. P. S.


Cover features photographs of Anna Neagle, Ray Milland, Roland Young, Alan Marshal, May Robson, Billie Burke, Stuart Robertson, and Arthur Treacher.


Von Tilzer, Albert. If you only knew. For medium voice and piano in G. Lyric by Neville Fleeson. New York: Broadway Music Corporation, 1921.

Tilzer, Albert von. If you only had my disposition. For voice and piano. Words by Chas McCarron. New York: Broadway Music Corporation, 1915. Cover design by De Takacs.


Tilzer, Albert von. I used to love you but it’s all over now. For voice and piano. Lyrics by Lew Brown. New York: Broadway Music Corporation, 1920. Cover design by R. S. 2 copies.


The Tirolese and his child (Der Tiroler und sein Kind). For voice and piano. Words in English and German. In “Gems of German Song, First Series.” New York: G. Schirmer, [s.d.].

‘Tis the last rose of summer (Qui sola, vergin rosa). For voice and piano. Words in English and Italian. In “Gems of Ireland: A Beautiful Selection of Irish Songs.” Boston: Oliver Ditson Co., [s.d.].


Tobias, Charlie, and Peter De Rose. One more kiss then good-night. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. New York: Joe Morris Music Co., 1931. Cover design by Clif Miska.


Tobias, Charlie, Harry Tobias, and Henry Tobias. I used to be her one and only (Now I’m only her used to be). For voice and piano. New York: World Music Inc., 1946. Cover design by Sig-Ch. Cover features photograph of Sammy Kaye.


Tomlin, Pinky, Coy Poe, and Jimmie Grier. The object of my affection. For voice and piano, with chord diagrams for guitar and chord names for ukulele and banjo. Professional use only. New York: Irving Berlin Inc., 1934.


Topliff, R. Consider the lilies. For medium voice and piano in E. Words from Matthew 6:25, 26, 28, 29. In “Sacred Songs, P—W.” Boston: Oliver Ditson Co., [s.d.].

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Tosti, F. Paolo. Beauty’s eyes. For voice and piano in G, with violin obbligato (ad lib.). Words by F. E. Weatherly. New York: Chappell & Co. Ltd., [s.d.].


Tosti, F. Paolo. Beauty’s eyes. For alto or bass and piano in C. Words by F. E. Weatherly. In “Favorite English Songs.” Chicago; New York: McKinley Music Co., [s.d.].


Tosti, F. Paolo. Beauty’s eyes. For soprano or tenor and piano in G. Words by F. E. Weatherly. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Tours, B. The new kingdom. For soprano or tenor and piano in D. Words by Mary Mark Lemon. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.]. 2 copies.


Tours, Frank E. Beyond the sunset (And God is overhead). For voice and piano. Lyric by Holman Quinn. New York: M. Witmark & Sons, 1911. Advertising copy, consisting of first page of score only.


Tours, Frank E. If the wealth of the world were mine (The price). For voice and piano in A flat. Lyric by William H. Gardner. In series “Frank E. Tours.” New York: M. Witmark & Sons, 1911.


Tours, Frank E. Mother o’ mine! For voice and piano in B flat. Words by Rudyard Kipling. New York: Chappell & Co. Ltd., 1903. 7 copies.

Tours, Frank E. Mother o’ mine! For voice and piano in C. Words by Rudyard Kipling. New York: Chappell & Co. Ltd., 1903.

Tours, Frank E. Mother o’ mine! For voice and piano in C. Words by Rudyard Kipling. New York: Chappell-Harms Inc., 1903. 2 copies.

Tours, Frank E. Mother o’ mine! For voice and piano in D. Words by Rudyard Kipling. New York: Chappell & Co. Ltd., 1903. 2 copies.

Tours, Frank E. Oh, bring me love! For voice and piano. Lyric by Harold Simpson. In series “Frank E. Tours.” New York: M. Witmark & Sons, 1911. 4 copies.


Tours, Frank E. Son of my heart. For voice and piano in D. Lyric by Edward Teschemacher. New York: M. Witmark & Sons, 1915.


Tours, Frank E. Through all the years. For voice and piano. Lyric by William H. Gardner. New York: M. Witmark & Sons, 1912. 2 copies.


Tracy, George Lowell. Come into the sweet green fields with me. Duet for soprano or tenor and contralto or baritone, with piano. Lyric by William Henry Gardner. New York: M. Witmark & Sons, 1912.


Tragman, Richard. I caught you making eyes!; or, Promise that you won’t flirt any more! For voice and piano. Arranged by J. S. Nathan. Words by Chas. H. Lynch. From the music supplement to the New York American and Journal, Sunday, January 15, 1904. Cover features photograph of Miss Vonnie Hoyt. 2 copies.


Trent, Lionel. There’s love for us to-day. For voice and piano in G. Words by Elizabeth Stokes. New York: Chappell & Co. Ltd., 1918.


Trotère, H. In Old Madrid. For voice and piano. In *Select Ballads by Favorite Composers*. New York: Benjamin W. Hitchcock, [between 1893 and 1896].


Trotère, H. Leonore. For voice and piano. Words by Clifton Bingham. New York: G. Schirmer, [s.d.].


Valla, Vanita. Save the wish bone for me ma. For voice and piano, with chord diagrams for ukulele. Professional copy. Chicago: Riviera Music Co., 1951.


Van de Water, Beardsley. Night-time. For alto or baritone and piano in D. Boston: Oliver Ditson Co., 1891. 2 copies.


Van der Stucken, Frank. Fallih! Fallah!, op. 21, no. 1. For voice and piano. Words in English and German, from the original Flemish poem by Pol de Mont. English version by E. Buck. German version by F. v. d. S. No. 1 in “Two Songs Composed by Frank Van der Stucken.” New York: F. A. Rockar, 1893.

Van der Stucken, Frank. O come with me in the summer-night (O komm mit mir in die Frühlings nacht), op. 21, no. 2. For mezzo and piano in C. Words in English and German. In “Favorite Songs by Well Known Composers.” New York: Luckhardt & Belder, 1907.

Van der Stucken, Frank. O come with me in the summer-night (O komm mit mir in die Frühlings nacht), op. 21, no. 2. For voice and piano. Words in English and German. Original Flemish poem by Pol de Mont. English version by E. Buck. German version by F. v. d. S. In “Songs by Frank Van der Stucken.” New York: Luckhardt & Belder, 1893.

Van der Stucken, Frank. The sweetest flower (Die schönste Blume). For alto or bass and piano. Words in English and German. Words by Dr. Frederick Peterson. German version by F. A. Rockar. In “Favorite Songs by Well Known Composers.” New York: Luckhardt & Belder, 1890.


Van Laer, C. E. Crossing the bar. For soprano or tenor and piano. Words by Tennyson. New York: G. Schirmer, 1900.


Vanderpool, Frederick W. My love forever thine shall be, op. 34. For voice and piano. Lyric by Arthur Angyalf. New York: M. Witmark & Sons, 1913.

Vanderpool, Frederick W. My love is for all time. For voice and piano in D. Lyric by Arthur Angyalf. In series “Frederick W. Vanderpool.” New York: M. Witmark & Sons, 1914. 2 copies.


Vanderpool, Frederick W. Songs of dawn and twilight [Design; Ev’ry little nail], op. 45, nos. 4-5. For medium voice and piano. Lyric by Arthur Guiterman. New York: M. Witmark & Sons, 1917. 3 copies.

Vanderpool, Frederick W. Songs of love and flowers [Love and roses; My little sun flower]. For voice and piano. Lyrics by Arthur Oliver and Louis Weslyn respectively. New York: M. Witmark & Sons, 1918.


Vanderpool, Frederick W. The thrill o’ you the hunger of my soul. Duet for soprano or tenor and alto or baritone in F, with piano. Lyric by Gordon Johnstone. New York: M. Witmark & Sons, 1921.


Vanderpool, Fred. W. When I found the way to your heart (Just as the day, at its dawning). For voice and piano. Words by Louis Weslyn. New York: M. Witmark & Sons, 1916.


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Weatherly, Fred E., arr. Danny boy. Adapted from an old Irish air. For voice and piano in C. Words by Fred E. Weatherly. New York: Boosey & Co., 1913. 5 copies.

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Weber, Louis. What a friend we have in Jesus, with variations for the piano. For solo piano, with arrangement of theme for SATB voices. Kansas City: Weber Brothers, [s.d.].

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Wells, John Barnes. If I were you. For high voice and piano in G. Words by Mary Street. Cincinnati: John Church Co., 1910.

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Wendling, Pete. I’ll be blue just thinking of you (From now on): fox trot song. For voice and piano, with chord diagrams for ukulele. Includes multi-part arrangements as solos or duets for saxophones (and other E flat, B flat, or C instruments), tenor banjo, and Hawaiian guitar. Words by George Whiting. New York: Leo Feist Inc., 1930. Cover features photograph of Ranny Weeks in insert.


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Whiting, Richard A. It’s tulip time in Holland (Two lips are calling me). For voice and piano. Lyric by Dave Radford. New York: Jerome H. Remick & Co., 1915. 2 copies.


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Wilbur, Lawrence. Oh mother, on this blessed day. For voice and piano or organ. New York: Galaxy Music Corporation, 1959.


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Wooler, Alfred. Consider and Hear Me. For low voice in C with piano. Text from Psalm XIII. Boston: Oliver Ditson Company, 1907.


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Wrubel, Allie. Mr. and Mrs. is the Name. For voice with piano. Lyric by Morton Dixon. New York: Remick Music Corporation, 1934. Cover features photograph. 2 copies.


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Yon, S. Constantino. When Stars are in the Quiet Skies. For low voice in C with piano. Words by E. Bulwer Lytton. New York: J. Fischer & Bro., 1906. 2 copies.


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