

BETTY K. RYAN COLLECTION

RUTH T. WATANABE SPECIAL COLLECTIONS
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EASTMAN SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

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DESCRIPTION OF COLLECTION

Accession no. 2007/8/14

Shelf location: C3B 7,6

Physical extent: 1.3 linear feet

Biographical sketch

Rebecca Lelia “Betty” Ryan [*née* Kinard] was born on October 21, 1917, in Louisiana. She began a career as a child performer at the age of two, and, throughout her childhood, she sang, played the piano, and acted professionally under the stage names “Betty Collier” and “Betty Lee.” When she was a little older, her family moved to Houston, where Betty began attending dramatic workshops. She spent a brief time in Hollywood before settling in New York as a young adult, where she earned a living as a song plugger.

At the age of seventeen, she quit show business, went into cosmetology, and settled down with her husband, Eddie Ryan, who was in the real estate business. Several years later, when their son Edward “Russell” Ryan was preparing to enter high school, the family moved to upstate New York (Hilton). When her husband died at the age of 77, Betty moved to Rochester to be closer to her son, who, at the time, was working as a firefighter with the Rochester Fire Department.

Mrs. Ryan passed away on November 20, 2018, at the age of 101.

Provenance

The collection was the gift of Betty Ryan and was received by the Sibley Music Library on October 22, 1999.

Scope and content note

The collection is comprised of more than 500 unique items of popular sheet music, most of which dates from the early 1930s. The bulk of the sheet music is scored for voice and accompaniment, most often piano.

Restrictions and use

There are no restrictions on use of the collection. The provisions of the United States Copyright Law (1976) and its revisions apply in each instance of reproduction and performance. For all items published in 1923 or later, obtaining copyright clearance is a necessary prerequisite before requests for reproductions will be granted.

Associations

Several collections of popular sheet music are available in the Ruth T. Watanabe Special Collections.

The largest and most prominent collection is the U.S. Sheet Music Collection, which contains more than 100,000 pieces of sheet music published in the United States dating from the late 18th century to the early 20th century. Of particular relevance is Sub-group III of the U.S. Sheet Music Collection, which is comprised of a variety of popular music forms including selections from musical productions and motion pictures.

In addition, the Charlotte Stafford Collection and Burke Sheet Music Collection contain popular sheet music, both vocal and instrumental, the bulk dating from the early 20th century. The James W. Phillips Collection is comprised of nearly 3,000 items of sheet music dating from the nineteenth and twentieth centuries, most of which is music of a popular vein, namely songs for voice and piano from musical theatre, revues, motion pictures, and other productions. The World War II Sheet Music Collection consists of over 500 items of popular sheet music published during the years of World War II relating to the war or general patriotism. The Sam Forman Dance Orchestra Collection contains full and partial sets of performance parts for nearly 200 popular compositions, the bulk of either French or Spanish origin, published between 1910 and 1960.

DESCRIPTION OF SERIES

The series that comprises this collection consists exclusively of sheet music, predominantly for voice and piano. Most of the music dates from 1933–1935, presumably from Mrs. Ryan’s career as a song plugger in New York City. Accordingly, the majority of the items are “professional copies” or “advance artist copies” (i.e., complimentary copies of piano/vocal sheet music, generally issued without covers or illustrations, that were distributed to song pluggers and other professional artists to promote the song). A few items are also accompanied by instrumental parts from arrangements for voice and big band or other ensemble accompaniment.

The music in the collection has been arranged alphabetically by title. According to standard filing conventions, the first principal keyword is the determining factor; definite and indefinite articles are disregarded. Likewise, initial subheadings (i.e., text placed in parentheses before the main title) have been disregarded for the purposes of alphabetization and arrangement.



Selections of popular sheet music, including "professional copies" and complimentary "advanced artist copies," from Betty K. Ryan Collection, Box 1, Folder 5.

INVENTORY

Box 1

Folder 1 _____ (A–Am; 11 items)

- “About A Quarter To Nine.” For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935.
- “Absent Minded Flo.” Arrangement for solo piano (with superscript vocal text) by Graham Prince. Music by J. Fred Coots. Lyric by Sidney Clare and Charles Tobias. [New York]: De Sylva, Brown & Henderson, 1933.
- “Accent on Youth.” From the Paramount picture *Accent on Youth*. For voice and piano. Music by Vee Lawnhurst. Words by Tot Seymour. Professional copy. New York: Famous Music, 1935. 3 copies.
- “According To the Moonlight.” From the Fox picture *George White’s 1935 Scandals*. For voice and piano. Music by Joseph Meyer. Lyric by Jack Yellen and Herb Magidson. Professional copy. New York: Sam Fox Publishing Co., 1935.
- “Ah! The Moon Is Here.” From *Footlight Parade*. For voice and piano. Music by Sammy Fain. Lyrics by Irving Kahal. Professional copy. New York: M. Witmark & Sons, 1933.
- “A-Hunting We Will Go.” For voice and piano. By Charlie Tobias, Harry Stride and Henry Tobias. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein and Co., 1935.
- “Aintcha Got Music? (A Rhythmic Spiritual).” From *Harlem Hotcha*. For voice and piano. Music by James P. Johnson. Lyric by Andy Razaf. New York: Handy Bros., 1932.
- Stamp on front cover: “Complimentary—not to be sold.”
- “All I Do Is Dream Of You.” From the MGM production *Sadie McKee*. Big band arrangement by William C. Schoenfeld. Melody by Nacio Herb Brown. Lyric by Arthur Freed. New York: Robbins Music Corp., 1934.
- Instrumental parts: piano, 1st violins (A & B), 2nd violin, viola, tenor banjo, cello, bass, flute, 1st clarinet, 1st alto sax, 2nd tenor sax, 3rd alto sax, horns in F, 1st and 2nd trumpet in B-flat, trombone, and drums.
- “Almost.” For voice and piano. Words and music by John Jacob Loeb. Professional copy. New York: Harry Engel, 1935.
- “Aloha, Marimba!” For voice and piano. Music by Joan White. Words by Clarice MacQuarrie. Professional copy. New York: Manning Music, 1935.

[Box 1, Folder 1, cont.]

“Along Tobacco Road.” For voice and piano. Music by Jesse Greer. Lyric by Tina Glenn. Complimentary copy. New York: Edward B. Marks Music Corp., 1935.

Folder 2 _____ (An–As; 10 items)

“And The Angels Sing.” For voice and piano. Music by Ziggy Elman. Lyric by Johnny Mercer. New York: Bregman, Vocco & Conn., 1939.

“And Then Some.” For voice and piano. Music by Vee Lawnhurst. Words by Tot Seymour. Professional copy. New York: Famous Music Corp., 1935.

- Accompanied by typescript lyric sheet “Female Chorus on ‘And Then Some,’” distributed by Famous Music Corp. 1 page.

“And Then Some.” Bib band arrangement by Geo. N. Terry. Music by Vee Lawnhurst. Words by Tot Seymour. New York: Famous Music, 1935.

- Instrumental parts: piano, 1st violin (A & B), violin C, 2nd violin, viola, cello, flute, 1st and 2nd B-flat clarinet, oboe, bassoon, 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st horns in F, 2nd and 3rd B-flat trumpets, 1st and 2nd trombone, guitar or banjo, bass, and drums.

“Animal Crackers in My Soup.” From the Fox picture *Curly Top*. Music by Ray Henderson. Lyric by Ted Koehler and Irving Caesar. Professional copy. New York: Sam Fox Publishing Co., 1935.

“Annie Doesn’t Live Here Anymore.” For voice and piano. Music by Harold Spina. Words by Joe Young and Johnny Burke. Professional copy. New York: Irving Berlin Inc., 1933.

“Anything That’s Part of You.” For voice and piano. Music by Allie Wrubel. Words by Mort Dixon. Professional copy. New York: Remick Music Corp., 1934.

“Apache.” For voice and piano. Words and music by Nat Simon and Sammy Mysels. Professional copy. New York: Remick Music Corp., 1934.

“An Apple for the Teacher.” From the Paramount picture *The Star Maker*. For voice and piano. Music by James V. Monaco. Words by Johnny Burke. New York: Sainly-Joy, 1939.

“Aristocrat of Harlem.” For voice and piano. By Peter Tinturin, Nat Jaffe and Buddy Feyne. Professional copy. New York: Milsons Music, 1935.

[Box 1, Folder 2, cont.]

“As Long As I Live.” Big band arrangement by Howard Ross. Music by Harold Arlen. Lyric by Ted Koehler. New York: Mills Music, 1934.

- Instrumental parts: piano, 1st violins (A, B & C), 1st alto sax, 2nd tenor sax, 3rd alto sax, tenor banjo (guitar), cello, bass, horns in F, flute, 1st B-flat clarinet, 1st and 2nd B-flat trumpet, 1st trombone, and drums.

Folder 3 _____ (Be; 9 items)

“Be Careful Young Lady.” From the Paramount picture *All the Kings Horses*. For voice and piano. Words and music by Sam Coslow. Professional copy. New York: Famous Music Corp., 1935.

“Be Still, My Heart!” For voice and piano. Words and music by Allan Flynn and Jack Egan. Artist copy. New York: Broadway Music Corp., 1934. Facsimile of sheet music only.

“Be Still, My Heart!” Big band arrangement by A. H. Gutman. Words and music by Allan Flynn and Jack Egan. New York: Broadway Music Corp., 1934.

- Instrumental parts: piano, violins (A, B & C), 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st and 2nd B-flat trumpet, trombone, cello, banjo (or guitar), bass, and drums.

“Beale Street Blues.” For voice and piano. Words and music by W. C. Handy. New York: Handy Bros., 1917.

- Stamp on front cover: “Complimentary—not to be sold.”

“Beauty Must Be Loved.” For voice and piano. Music by Sammy Fain. Lyric by Irving Kahal. Professional copy. New York: M. Witmark & Sons, 1934.

“Believe It, Beloved.” For voice and piano. Music by J.C. Johnson. Lyric by George Whiting and Nat Schwartz. New York: Broadway Music Corp., 1934. 2 copies. Copy 2 labeled “Artist Copy” (consists of sheet music without cover or title page).

“Believe It, Beloved.” Big band arrangement by Arthur Gutman. Music by J.C. Johnson. Lyric by George Whiting and Nat Schwartz. New York: Broadway Music Corp., 1934.

- Instrumental parts: piano, 1st violins (A, B and C), 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st and 2nd B-flat trumpet, trombone, cello, guitar, bass, and drums.

“Bésame Mucho (Kiss Me Much).” For voice and piano. Music and Spanish lyric by Consuelo Velazquez; English lyric by Sunny Skylar. New York: Southern Music, 1941.

[Box 1, Folder 3, cont.]

“Between Two Fires.” For voice and piano. By Sammy Mysels, E. P. La Freniere, and Hugo Rubens. Professional copy. New York: Roy Music, 1935. 2 copies.

Folder 4 _____ (Bl-By; 9 items)

“Black Coffee.” For voice and piano. Words and music by Maurice Sigler, Al Goodhart and Al Hoffman. Professional copy. New York: Remick Music Corp., 1935.

“Black Eyed Susan Brown.” Big band arrangement by Harry A. Powell. By Herb Magidson, Al Hoffman, and Al Goodhart. San Francisco: Sherman, Clay & Co., 1933.

- Instrumental parts: flute; 1st clarinet in B-flat; 1st, 2nd and 3rd sax; 1st and 2nd trumpet in B-flat; trombone; 1st violin (1st and 2nd stand); cello; bass; tenor banjo; piano; and drums.
- Piano part affixed to manuscript paper with coda in ink.

“Blue In Love.” For voice and piano. Music by Leon Leonardi. Words by Joe Young. Professional copy. New York: Famous Music Corp., 1934.

“Blue Moon.” For voice and piano. Music by Richard Rodgers. Lyric by Lorenz Hart. Advance artist copy. New York: Robbins Music Corp., 1934.

“Blue Prelude.” Big band arrangement (incomplete) by R. H. Noeltner. Music by Joe Bishop. Words by Gordon Jenkins. New York: Isham Jones Inc., 1933.

- Instrumental parts (incomplete): piano, 2nd tenor sax.

“Blue Sky Avenue.” From *Gift of Gab*. For voice and piano. Music by Con Conrad. Words by Herb Magidson. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

“Bon Jour Mam’selle.” From the Paramount picture *Paris in Spring*. For voice and piano. Lyric and music by Mack Gordon and Harry Revel. Professional copy. New York: Remick, 1933.

“The Boulevard of Broken Dreams (Gigolo and Gigolette).” For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: Remick, 1933.

“By-u By-o (The Lou’siana Lullaby).” For voice and piano. By Jack Owens, Ted McMichael, and Leo V. Killion. Hollywood, CA: Owens-Kemp Music, 1941.

Folder 5 _____ (C; 22 items)

- “The Call of the South.” For voice and piano. Words and music by Harold Raymond, Kendall Burgess and Eugene West. Professional copy. New York: Superior Music, 1934.
- “Chantez-Les Bas (Sing ‘em Low).” For voice and piano. By W.C. Handy. New York: W. C. Handy, 1931.
- Stamp on front cover: “Complimentary—not to be sold.”
- “Charleston.” From the musical production *Runnin’ Wild*. For voice and piano. Words and music by Cecil Mack and Jimmy Johnson. New York: Harms, Inc., 1923.
- “Chasing Shadows.” For voice and piano. Music by Abner Silver. Lyric by Benny Davis. Professional copy. [s.l.]: Crawford Music Corp., 1935. 4 copies.
- “Chasing Shadows.” Big band arrangement by Charles Hathaway. Music by Abner Silver. Lyric by Benny Davis. [s.l.]: Crawford Music Corp., 1935.
- Instrumental parts: piano; violin A, B & C; 1st alto sax; 2nd tenor sax; 3rd alto sax; 4th baritone sax; 1st, 2nd & 3rd B-flat trumpet; 1st and 2nd trombone; guitar; bass; and drums.
- “Chop Sticks Waltz.” For solo piano. By De Zulli. Arranged, fingered and edited by Moissaye Buguslawski. Chicago: Moderne, 1936.
- “Clouds.” For voice and piano. Melody by Walter Donaldson. Lyric by Gus Kahn. Advance artist copy. New York: Robbins Music Corp., 1935.
- “Coffee in the Morning (and Kisses in the Night).” From *Moulin Rouge*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: Remick Music Corp., 1933.
- “Collegiate Wedding.” From *Harold Teen*. For voice and piano. Music by Sammy Fain. Lyrics by Irving Kahal. Professional copy. New York: Remick Music Corp., 1934.
- “Come Out-Come Out-Wherever You Are.” For voice and piano. Music by Al Hoffman and Al Goodhart. Words by Arthur Freed. Professional copy. New York: Famous Music, 1933.
- “Comes Love.” From Lew Brown’s *Yokel Boy*. For voice and piano. Words and music by Lew Brown, Charlie Tobias, and Sam H. Stept. New York: Chappell & Co., 1939.
- “Coney Island.” For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: Remick Music Corp., 1935. 3 copies.

[Box 1, Folder 5, cont.]

- “Congo (Song of the Derelict).” For voice and piano. Words and music by Gus Kahn, George Waggner, and Jules Lemare. Professional copy. New York: Remick Music Corp., 1931.
- “Congratulate Me.” For voice and piano. Music by Lou Handman. Lyric by Bob Rothberg. Professional copy. New York: Remick Music Corp., 1934. 2 copies.
- “Conversation for Two.” For voice and piano. By Sammy Mysels, Billy Hueston and Bob Emmerich. Professional copy. New York: Stasny-Lang, 1935.
- Accompanied by typescript lyrics. 1 page.
- “Cotton.” From *Cotton Club Parade*. For voice and piano. Music by Rube Bloom. Lyric by Ted Koehler. Professional copy. New York: Mills Music, 1935.
- “Cotton.” From the 26th edition of *Cotton Club Parade*. Arrangement for solo piano (with superscript vocal text) by Jack Mason. Music by Rube Bloom. Lyric by Ted Koehler. New York: Mills Music, 1935.
- “Country Boy.” For voice and piano. Music by Walter Kent. Lyrics by Richard Jerome. Professional copy. New York: M. Witmark & Sons, 1924.
- “A Cowboy Honeymoon.” For voice and piano. By Will Heagney and Bert Reed. Artist copy. New York: Harry Von Tilzer Music Pub. Co., 1935.
- “The Cradle and the Music Box.” For voice and piano. By Alfred Opler. [Professional copy; consists of sheet music without cover.] New York: T. B. Harms, 1934.
- “Crazy Blues.” For voice and piano. By Perry Bradford. Piano arranged by Lew Raymond. [Professional copy; consists of sheet music without cover.] New York: Clarence Williams Music Pub. Co. Inc., 1920.
- “Curly Top.” From the Fox picture *Curly Top*. For voice and piano, Music by Ray Henderson. Lyric by Ted Koehler. Professional copy. New York: Sam Fox Publishing Co., 1935.

Folder 6 _____ (D; 24 items)

- “Dames.” From *Dames*. For voice and piano. Music by Harry Warren. Lyrics by Al Dubin. Professional copy. New York: Remick Music Corp., 1934.
- “Dancing the Viennese.” From the Paramount picture *All the King’s Horses*. For voice and piano. Words and music by Sam Coslow. Professional copy. New York: Famous Music Corp., 1935.

[Box 1, Folder 6, cont.]

“The Day You Were Born.” From *Sweet Surrender*. For voice and piano. Music by Dana Suesse. Words by Edward Heyman. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1935

“Deep River Blues (A Meditation).” For voice and piano. Music by Lucile Marie Handy. Words by Eddie Green; Spanish version by J. M. R. Airoson. New York: W. C. Handy, 1925.

- Stamp on front cover: “Complimentary—not to be sold.”

“The Desert Song.” From the Warner Bros. production *The Desert Song*. For voice and piano. Music by Sigmund Romberg. Words by Otto Harbach and Oscar Hammerstein 2nd. Special motion picture edition. New York: Harms Inc., 1926.

“A Devil in Disguise.” For voice and piano. Words and music by Gene Labarre, Claude De Metrius, and Mickey Stoner. Professional copy. New York: Gene Labarre, 1935. 3 copies.

“Devil in the Moon.” For voice and piano. By Alex Hill, Manny Kurtz, and Irving Mills. Professional copy. New York: Milsons Music Publishing Corp., 1935. 2 copies.

“Did She Ask For Me?” For voice and piano. [Composer and lyricist not named.] New York: Remick Music Corp., 1934.

- Sheet music consists of manuscript facsimile piano/vocal score.

“Does Anybody Want a Lovely Dream.” For voice and piano. Words and music by Allan Flynn and Jack Egan. New York: Southern Music, 1935.

“Doesn’t That Mean Anything To You?” For voice and piano. Music by Bob Emmerich. Lyric by Frank Loesser. New York: Luz Bros. Music Publishers, 1934.

- Stamp on front cover: “Complimentary.”

“Don’t Be Afraid to Tell Your Mother.” For voice and piano. Words and music by “Pinky” Tomlin, Coy Poe, and Jimmie Grier. Professional copy. New York: Irving Berlin, 1935.

“Don’t Say Good-Night.” From *Wonder Bar*. For voice and piano. Music by Harry Warren. Lyrics by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1934.

“Doo-Ah Doo-Ah Doo-Ah Know What I’m Doing.” From the Monogram Pictures production *The Loud Speaker*. For voice and piano. Words and music by Roy Turk and Harry Akst. New York: Harms Inc., 1934

[Box 1, Folder 6, cont.]

“Double Trouble.” From the Paramount picture *The Big Broadcast of 1936*. For voice and piano. Words and music by Leo Robin, Richard A. Whiting, and Ralph Rainger. Professional copy. New York: Famous Music Corp., 1935. 3 copies.

“Double Trouble.” From the Paramount picture *The Big Broadcast of 1936*. Big band arrangement by Geo. N. Terry. Words and music by Leo Robin, Richard A. Whiting, and Ralph Rainger. New York: Famous Music Corp., 1935.

- Instrumental parts: piano, 1st violin (A & B), 2nd tenor sax, 3rd alto sax, 1st and 2nd B-flat trumpet, 1st trombone, bass, and drums.

“Down Sunshine Lane.” For voice and piano. Words and music by Dick Powell and Jack Kopf. Professional copy. [s.l.]: Crawford Music, 1935.

“Down the Trail to Long Ago.” For voice and piano. By Bob Miller, Dick Sanford, and Hugo Rubens. Professional copy. New York: Bob Miller Inc., 1934.

“Draggin’ My Heels Around.” From the Universal picture *Myrte and Marge*. For voice and piano. Music by M. K. Jerome. Lyrics by Joan Jasmyn. Professional copy. New York: M. Witmark & Sons, 1933.

“Driftin’ Tide.” For voice and piano. By Pat Castleton and Spencer Williams. Professional copy. New York: Peter Maurice Music, 1934.

“Drifting and Dreaming (Sweet Paradise): A Hawaiian Love Song.” For voice and piano. Music by Egbert Van Alstyne, Erwin R. Schmidt and Loyal Curtis. Words by Haven Gillespie. New York: L. B. Curtis Music Publisher, 1925.

- Illustrated cover.

“Dust Covered Diary.” For voice and piano. By Bob Miller. [Professional copy; consists of sheet music without cover.] New York: Bob Miller Inc., 1934.

“(Oh Suzanna) Dust Off That Old Pianna.” For voice and piano. Music by Gerald Marks. Lyric by Irving Caesar and Sammy Lerner. New York: Irving Caesar, 1935.

- Sheet music consists of manuscript facsimile piano/vocal score with typescript lyrics.

“Dust on the Moon (Canto Indio).” For voice and piano. Music and Spanish lyrics by Ernesto Lecuona; arranged by Paul Hill. English lyrics by Stanley Adams. Complimentary copy. New York: Edward B. Marks Music Corp., 1934. 2 copies.

“Dusty Road.” For voice and piano. Music by Frank Perkins. Words by Mitchell Parish. Professional copy. New York: Mills Music, 1935. 2 copies.

Folder 7 _____ (E; 15 items)

“An Earful of Music.” From the Samuel Goldwyn production *Kid Millions*. For voice and piano. Melody by Walter Donaldson. Lyric by Gus Kahn. Advance artist copy. New York: Robbins Music Corp., 1934.

“An Earful of Music.” From the Samuel Goldwyn production *Kid Millions*. Big band arrangement by William C. Schoenfeld. Melody by Walter Donaldson. Lyric by Gus Kahn. New York: Robbins Music Corp., 1934.

- Instrumental parts: piano, 1st violins (A & B), 2nd violin, viola, flute, 1st clarinet in B-flat, 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st and 2nd B-flat trumpet, horns in F, trombone, banjo, cello, bass, and drums.

“Early to Bed (Bein’ Good While You’re Gone).” For voice and piano. Music by George and Bert Clarke. Words by Dick Smith. [Professional copy; consists of sheet music without cover.] New York: Donaldson, Douglas, and Gumble, 1935.

“Easy Come, Easy Go.” For voice and piano. Music by John W. Green. Words by Edward Heyman. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

“Elmer’s Tune.” For voice and piano. By Elmer Albrecht, Sammy Gallop and Dick Jurgens. New York: Robbins Music, 1941.

“Embraceable You.” From *Girl Crazy*. For voice and piano in G. Music by George Gershwin. Words by Ira Gershwin. New York: Harms Inc., 1930.

“Evenin’ Breeze.” For voice and piano. Words and music by Louis Levine, Trevor Jones, and Lou Singer. New York: Handy Brothers Music Co., Inc., 1935.

- Stamp on front cover: “Complimentary—not to be sold.”

“An Evening in June.” Big band arrangement by Paul Hill. Music by Vee Lawnhurst. Lyric by Tot Seymour. San Francisco: Sherman, Clay & Co., 1935.

- Instrumental parts: violin B & C; 1st alto sax; 2nd tenor sax; 3rd alto sax; 4th baritone sax; 1st, 2nd and 3rd B-flat trumpet; 1st and 2nd trombone; guitar; bass; and drums.

“Everglades.” For voice and piano. Music by Belle Fenstock. Words by Edgar Leslie. [Professional copy; consists of sheet music without cover.] New York: T. B. Harms Co., 1935.

“Every Little Moment.” For voice and piano. By Jimmy McHugh and Dorothy Fields. Advance artist copy. New York: Robbins Music Corp., 1935.

[Box 1, Folder 7, cont.]

“Every Now and Then.” For voice and piano. By Abner Silver, Al Sherman, and Al Lewis. [Professional copy; consists of sheet music without cover.] New York: T. B. Harms Co., 1935. 2 copies.

“Ev’ry Day.” From *Sweet Music*. For voice and piano. Music by Sammy Fain. Lyric by Irving Kahal. Professional copy. New York: Remick Music Corp., 1934.

“Ev’ry Day Can’t Be A Sunday.” From *The Wonder Bar*. For voice and piano. By Al Jolson. Professional copy. New York: Remick Music Corp., 1931.

“Ev’ry Single Little Tingle of My Heart.” For voice and piano. Music by Nat Simon. Words by Jules Loman and Allan Roberts. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1935. 2 copies.

“Exactly Like You.” From Lew Leslie’s *International Revue*. For voice and piano. Music by Jimmy McHugh. Lyric by Dorothy Fields. New York: Shapiro, Bernstein & Co., 1930.

Folder 8 _____ (F; 16 items)

“Falling in Love Again (Can’t Help It).” From the Paramount picture *The Blue Angel*. For voice and piano. Words and music by Frederich Hollander. New York: Famous Music Corp., 1930.

“Five Little Reasons for Happiness.” From the Fox educational cartoon *Five Puplets*. For voice and piano. Music by Philip A. Scheib. Lyric by Dave Oppenheim. Professional copy. Cleveland: Sam Fox Publishing Co., 1935.

“Flowers for Madame.” For voice and piano. By Charlie Tobias, Charles Newman, and Murray Mencher. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1935.

“A Foolish Little Girl (Like You).” For voice and piano. Music by Irving Bibo. Words by George A. Little and Albert Amshel. [Professional copy; consists of sheet music without cover.] New York: Clarence Williams Music Pub. Co. Inc., 1935.

“Footloose and Fancyfree.” For voice and piano. Melody by Carmen Lombardo. Lyric by Gus Kahn. Advance artist copy. New York: Robbins Music Corp., 1935.

“Forget-Me-Nots in Your Eyes.” For voice and piano. Music by Harry Warren. Lyric by Edgar Leslie. Professional copy. New York: Triangle Music Corp., 1944.

- Stamp on front cover: “Eddie Richmond, 54 W. Randolph St., Chicago, IL.”

[Box 1, Folder 8, cont.]

- “For the First Time (I’ve Fallen in Love).” For voice and piano. Music by David Kapp. Words by Charles Tobias. New York: Shapiro, Bernstein & Co., 1943.
- “Forty Second Street.” For voice and piano. Music by Harry Warren. Words by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1932.
- “Freckle Face, You’re Beautiful.” For voice and piano. By Cliff Friend and Carmen Lombardo. Professional copy. New York: M. Witmark & Sons, 1934.
- “Freddy the Freshman (The Freshest Kid in Town).” For voice and piano. Words and music by Cliff Friend and Dave Oppenheim. Professional copy. New York: M. Witmark & Sons, 1931.
- “Free.” For voice and piano. Music by Dana Suesse. Words by Edward Heyman. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933.
- “Friendless Blues.” For voice and piano. Music by W. C. Handy. Words by Mercedes Gilbert. Professional copy. New York: Handy Brothers Music Co. Inc., 1935.
- Stamp on first page of score: “Complimentary—not to be sold.”
- “From Me to You.” For voice and piano. By Wayne King, F. Andre, and Nat Conney. Professional copy. New York: M. Witmark & Sons, 1933.
- “From the Top of Your Head (To the Tip of Your Toes).” From the Paramount picture *Two for Tonight*. For voice and piano. Lyric and music by Mack Gordon and Harry Revel. Professional copy. [s.l.]: Crawford Music Corp., 1935.
- “From the Top of Your Head (To the Tip of Your Toes).” From the Paramount picture *Two for Tonight*. Big band arrangement by Charles Hathaway. Lyric and music by Mack Gordon and Harry Revel. [s.l.]: Crawford Music Corp., 1935.
- Instrumental parts: piano, 1st violin (A, B & C); 1st alto sax; 2nd tenor sax; 3rd alto sax; 4th baritone sax; 1st, 2nd and 3rd B-flat trumpet; 1st and 2nd trombone; guitar; bass; and drums.
- “Frosted Chocolate.” For voice and piano. Music by John Jacob Loeb. Words by Billy Rose and Paul Francis Webster. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

Folder 9 _____ (G; 15 items)

- “The Gentleman Obviously Doesn’t Believe...” For voice and piano. By Eddie Pola and Michael Carr. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1935.
- “Georgia’s Gorgeous Gal.” For voice and piano. Music by Frank Perkins. Words by Mitchell Parish and James Cavanaugh. Professional copy. New York: Mills Music, 1934.
- “Get Rhythm in Your Feet (and Music in Your Soul).” From Select Production’s photoplay *Frankie*. For voice and piano. By J. Russel Robinson and Bill Livingston. Professional copy. New York: Harry Engel, 1935. 3 copies.
- “Get That Ho De Ho In Your Soul.” For voice and piano. By Cab Calloway, Irving Mills, and Harry White. New York: Milsons Music Publishing Corp., 1935.
- Illustrated art deco cover.
- “Get Yourself a New Broom (And Sweep the Blues Away).” For voice and piano. Lyrics and music by Ted Koehler and Harold Arlen. New York: Mills Music, 1933.
- “The Girl I Left Behind Me.” For voice and piano. Music by George W. Meyer. Words by Edgar Leslie and Billy Rose. Professional copy. New York: Famous Music, 1935.
- “Go Into Your Dance.” From the First National picture *Go Into Your Dance*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935. 3 copies.
- “Go Into Your Dance.” From the First National picture *Go Into Your Dance*. Big band arrangement by Matt Ray. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935.
- Instrumental parts: piano, 1st violins (A & B), violin C, 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st and 2nd B-flat trumpet, trombone, tenor banjo or guitar, bass, and drums.
- “Goin’ to Heaven on a Mule.” From *Wonder Bar*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1934.
- “The Gold Diggers’ Song (We’re in the Money).” From *Gold Diggers of 1933*. For voice and piano. Music by Harry Warren. Words by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1933.

[Box 1, Folder 9, cont.]

“The Gold Diggers’ Song (We’re in the Money).” From the Warner Bros. and Vitaphone production *Gold Diggers of 1933*. Arranged for vocal trio (TTB) by Buddy Munro. Music by Harry Warren. Words by Al Dubin. New York: M. Witmark & Sons, 1933.

“Good-Bye Love (Fox Trot).” From the RKO picture *Good-Bye Love*. Arranged for vocal trio (TTB) by Arthur H. Gutman. Words and music by Con Conrad, Sidney D. Mitchell, and Archie Gottler. [s.l.]: De Sylva, Brown & Henderson, 1933.

“Good Morning.” From the MGM picture *Babes in Arms*. For voice and piano. Music by Nacio Herb Brown. Words by Arthur Freed. New York: Chappell & Co. Inc., 1939.

“Got a Need for You.” From *Cotton Club Parade*. For voice and piano. Words and music by Jeanne Burns. New York: Handy Bros., 1934. 2 copies.

- Copy 1 features illustrated art deco cover.
- Copy 2 labeled “Professional copy” (consists of sheet music without cover).

“Got Me Doin’ Things.” From the Paramount picture *Love in Bloom*. Big band arrangement by Charles Hathaway. Lyric and music by Mack Gordon. [s.l.]: Crawford Music, 1935.

- Instrumental parts: piano; flute; clarinet in B-flat, 1st and 3rd alto sax; 2nd tenor sax; 4th baritone sax; 1st, 2nd and 3rd trumpet in B-flat; 1st and 2nd trombone; 1st violin A, B, and C; viola; cello; guitar; bass; and drums.

Folder 10 _____ (Ha; 18 items)

“Half a Mile Away From Home.” For voice and piano. Words and music by Bernice Petkere. Professional copy. [New York]: M. Witmark & Sons, 1932. 2 copies.

“Hands Across the Table.” From the *Continental Varieties*. For voice and piano. Music by Jean Delettre. Lyrics by Mitchell Parish. Professional copy. New York: Mills Music, 1934.

“Hands Across the Table.” Unattributed arrangement for big band. [Music by Jean Delettre. Lyrics by Mitchell Parish.] Ink manuscript in unidentified hand.

- Instrumental parts: piano, 1st sax, 2nd sax (B-flat tenor), 3rd sax, 1st trumpet, 2nd trumpet, 1st trombone, violin, banjo, bass, and drums.

“The Handwriting’s on the Wall.” For voice and piano. Music by Sammy Fain. Words by Joe Young. Professional copy. New York: Remick Music Corp., 1933.

“Happiness Ahead.” For voice and piano. Music by Allie Wrubel. Lyric by Mort Dixon. Professional copy. New York: M. Witmark & Sons, 1934. 2 copies.

[Box 1, Folder 10, cont.]

- “Happiness Ahead.” From the First National and Vitaphone picture *Happiness Ahead*. Arrangement for big band by Ted Eastwood. Music by Allie Wrubel. Lyric by Mort Dixon. New York: M. Witmark & Sons, 1934.
- Instrumental parts: piano, 1st violins (A, B & C), 1st alto sax, 2nd tenor sax, 1st and 2nd B-flat trumpet, trombone, tenor guitar or banjo, bass, and drums.
- “Happy.” For voice and piano. Words and music by Marty Symes, Al J. Neiburg, and Jerry Levinson. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.
- “Happy as the Day Is Long.” From *Cotton Club Parade*, 22nd edition. For voice and piano. Music by Harold Arlen. Lyric by Ted Koehler. New York: Mills Music, 1933.
- Illustrated art deco cover.
 - Stamp on front cover: “Complimentary.”
- “Harlem (Harlem’s Heaven to Me).” For voice and piano. Music by Edgar Dowell. Words by Arthur Porter. New York: Handy Brothers Music Co. Inc., 1934.
- Stamp on front cover: “Complimentary—not to be sold.”
- “Harlem Hospitality.” From *Cotton Club Parade*, 23rd edition. For voice and piano. Music by Jerry Arlen. Lyric by Jimmy Van Heusen. New York: Exclusive Publications Inc., [s.d.].
- Illustrated art deco cover.
- “Harlem Rhythm Dance.” Piano part only. Music by Clarence Williams. Lyric by Andy Razaf. New York: Clarence Williams, 1933.
- Piano part only, possibly from incomplete big band arrangement. Lyrics written over music on first page of part (pencil).
- “Hasta Mañana (Come Around Some Other Day).” For voice and piano. Music by Peter Tinturin and George Sterney. Lyric by George Whiting. Artist copy. New York: Broadway Music, 1935.
- “Hate to Talk About Myself.” From the Paramount picture *Four Hours to Kill*. For voice and piano. Words and music by Leo Robin, Ralph Rainger, and Richard Whiting. Professional copy. New York: Famous Music Corp., 1935.
- “Haunting Me.” For voice and piano. Music by Joe Myrow. Lyric by Eddie De Lange. Professional copy. New York: Mills Music, 1934. 2 copies.
- “Haunting Me.” Unattributed arrangement for big band. [Music by Joe Myrow. Lyric by Eddie De Lange.] Ink manuscript in unidentified hand.
- Instrumental parts: piano, 1st sax, 2nd sax, 3rd sax, 1st trumpet, 2nd trumpet, trombone, 1st violin, banjo, bass, and drums.

[Box 1, Folder 10, cont.]

“Have A Little Dream On Me.” For voice and piano. Music by Phil Baxter. Words by Billy Rose and John Murray. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934. 2 copies.

“Have a Little Dream on Me.” From Billy Rose’s *Second Casino de Paree Revue*. Big band arrangement; orchestrated by Frank Skinner. Music by Phil Baxter. Words by Billy Rose and John Murray. New York: Harms Inc., 1934.

- Instrumental parts: piano, 1st and 2nd violin, viola, cello, 1st alto sax, 2nd tenor sax, 3rd alto sax, flute, 1st B-flat clarinet, 1st and 2nd B-flat trumpet, 1st trombone, guitar, bass, and drums.

“Hawaiian Paradise.” For voice and piano. Words and music by Harry Owens. Professional copy. New York: Olman Music, 1935. 2 copies.

- Stamp on first page of score: “The Song Hit from the Hawaiian Islands.”

Folder 11 _____ (He–Hu; 13 items)

“Headin’ for a Weddin’.” For voice and piano. Music by Burton Lane. Words by Harold Adamson. Professional copy. New York: Remick Music Corp., 1933.

“Heart in the Heart of Texas.” For voice and piano. By Bob Miller. [Professional copy; consists of sheet music without cover.] New York: Bob Miller, 1934.

“Heartstrings.” For voice and piano. Music by Maria Grever. Lyric by Stanley Adams. Complimentary copy. New York: Edward B. Marks Music Corp., 1935. 2 copies.

“Here Is My Heart.” From the Paramount picture *Here Is My Heart*. For voice and piano. Words and music by Leo Robin and Ralph Ringer. Professional copy. New York: Famous Music, 1934.

“Here You Come With Love.” For voice and piano. By Jo Trent, Harry Tobias and Neil Moret. Professional copy. San Francisco, CA: Sherman, Clay & Co., 1933.

“Here’s To You.” For voice and piano. By Herbert Mandell and Frank Littau. New York: Edward B. Marks, 1935.

“The Hesitating Blues.” For voice and piano. Words and music by W. C. Handy. New York: Handy Bros. Music Co., Inc., 1915.

- Stamp on front cover: “Complimentary—not to be sold.”

“Hey! Sailor.” For voice and piano. Music by Sammy Fain. Lyrics by Irving Kahal. Professional copy. New York: Remick Music Corp., 1934.

[Box 1, Folder 11, cont.]

“Hold Your Man.” From the MGM picture *Hold Your Man*. For voice and piano. Melody by Nacio Herb Brown. Lyric by Arthur Freed. New York: Robbins Music, 1933.

“How Can You Say ‘No’ (When All The World Is Saying ‘Yes’?).” For voice and piano. Music by Joe Burke. Lyric by Al Dubin and Irving Kahal. Professional copy. New York: M. Witmark & Sons, 1932. 2 copies.

“How Do I Know It’s Sunday?” From *Harold Teen*. For voice and piano. Music by Sammy Fain. Lyrics by Irving Kahal. Professional copy. New York: Remick Music Corp., 1934.

“How’s About It.” For voice and piano. Music by Jerry Gottler. Lyric by Archie Gottler. Professional copy. San Francisco, CA: Sherman, Clay & Co., 1933.

“The Humble Side of the Town.” For voice and piano. Music by Sammy Fain. Lyric by Irving Kahal. Advance artist copy. New York: Santly Bros., 1935.

Box 2

Folder 1 _____ (I ain’t—I wonder); 19 items)

“I Ain’t Gonna’ Love No More.” For voice and piano. Music by Harry Von Tilzer. Lyric by Eddie Moran. Professional copy. New York: Harry Von Tilzer Music Pub. Co., 1935.

“I Believe In Miracles (Fox-Trot Song).” For voice and piano. Music by Pete Wendling and George M. Meyer. Words by Sam M. Lewis. Professional copy. New York: Leo Feist Inc., 1934.

“I Can’t Get Mississippi Off My Mind.” For voice and piano. Music by Harry Akst. Words by Joe Young. Professional copy. [New York]: M. Witmark & Sons, 1931.

“I Can’t Go On Like This.” For voice and piano. Music by Teddy Powell and Mickey Addy. Lyrics by Howard Johnson. Professional copy. New York: Remick Music Corp., 1934.

“I Couldn’t Believe My Eyes.” For voice and piano. By Walter G. Samuels, Leonard Whitcup, and Teddy Powell. New York: Shapiro, Bernstein and Co., 1935. 2 copies.
- Copy 2 consists of sheet music without cover [Professional copy].

“I Cover the Waterfront.” From *I Cover the Waterfront*. For voice and piano. Music by John W. Green. Words by Edward Heyman. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933. 2 copies.

[Box 2, Folder 1, cont.]

"I Don't Want To Be President." From *Calling All Stars*. For voice and piano. Music by Harry Akst. Lyrics by Lew Brown. Professional copy. New York: M. Witmark & Sons, 1934.

"I Feel A Song Comin' On." From the Walter Wanger production *Every Night at Eight*. For voice and piano. By Jimmy McHugh, Dorothy Fields, and George Oppenheimer. Advance artist copy. New York: Robbins Music, 1935.

"I Found a Rose in the Snow." For voice and piano. Words and music by Joe Sanders. Advance artist copy. New York: Select Music, 1935. 2 copies.

"I Got Ya' Way Down Deep in My Heart." For voice and piano. Music by Jack Palmer. Words by Ray Klages. New York: Handy Brothers Music Co., 1935.
- Stamp on front cover: "Complimentary—not to be sold."

"I Gotta Right to Sing the Blues." From the 10th edition of *Earl Carroll's Vanities*. For voice and piano. Music by Harold Arlen. Words by Ted Koehler. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1932.

"I Never Knew Heaven Could Speak." From the 20th Century-Fox production *Rose of Washington Square*. For voice and piano. Words and music by Mack Gordon and Harry Revel. New York: Robbins Music Corp., 1939.

"I Promise You." For voice and piano. By Ben Oakland, Samuel Lerner, and Alice Faye. New York: ABC Music Corp., 1938.

"I Saw Stars." For voice and piano. By Maurice Sigler, Al Goodhart and Al Hoffman. Advance artist copy. New York: Robbins Music Corp., 1934.

"I See You On Every Corner." For voice and piano. Music by Joseph Meyer. Words by Mitchell Parish. Professional copy. New York: Mills Music Inc., 1935. 2 copies.

"I Was Lucky (C'était Ecrit)." From the 20th Century production *Folies Bergere de Paris*. For voice and piano. Melody by Jack Stern. Lyric by Jack Meskill. Advance artist copy. New York: Robbins Music Corp., 1935.

"I Wish I Were Aladdin." From the Paramount picture *Two for Tonight*. For voice and piano. Lyric and music by Mack Gordon and Harry Revel. [s.l.]: Crawford Music, 1935.

"I Wished on the Moon." From the Paramount picture *The Big Broadcast of 1935*. For voice and piano. Words and music by Dorothy Parker and Ralph Rainger. Professional copy. New York: Famous Music Corp., 1935.

[Box 2, Folder 1, cont.]

"I Wonder, I Wonder, I Wonder." For voice and piano. Words and music by Daryl Hutchins. Advance artist copy. New York: Robbins Music Corp., 1947.

Folder 2 _____ (I'd-I'll; 18 items)

"I'd Like to Dunk You in My Coffee." From *Calling All Stars*. For voice and piano. Music by Harry Akst. Lyrics by Lew Brown. Professional copy. New York: M. Witmark & Sons, 1934. 2 copies.

"I'd Worship Him Just The Same." For voice and piano. By Lynn Cowan and Paul Worth. Professional copy. San Francisco, CA: Sherman, Clay & Co., 1933.

"If I Could Turn Back the Clock." For voice and piano. Music by Bernard Hanighen. Words by Paul Cates. [Professional copy; consists of sheet music without cover.] New York: Southern Music Publishing Co. Inc., 1935. 3 copies.

"If I Forget You." For voice and piano. Words and music by Irving Caesar. Professional copy. New York: Irving Caesar Inc., 1933.

"If I Had A Million Dollars." From the Reliance picture *Transatlantic Merry-Go-Round*. For voice and piano. Music by Matt Malneck. Words by Johnny Mercer. Professional copy. New York: Irving Berlin, 1934.

"If I Had A Million Dollars." From the Reliance picture *Transatlantic Merry-Go-Round*. Big band arrangement by Helmy Kresa. Music by Matt Malneck. Words by Johnny Mercer. New York: Irving Berlin, 1934.

- Instrumental parts: piano, 1st violin (1st stand) (2 copies), 1st violin (2nd and 3rd stand), flute, 1st B-flat clarinet, 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st B-flat trumpet, 2nd and 3rd B-flat trumpet, cello and 1st trombone, 2nd trombone and horns in F, guitar, bass and drums.

"If I Never Loved Before." For voice and piano. Words and music by Allan Flynn and Jack Egan. Artist copy. New York: Broadway Music Corp., 1934.

"If It's Love." From *Calling All Stars*. For voice and piano. Music by Harry Akst. Lyrics by Lew Brown. Professional copy. New York: M. Witmark & Sons, 1934.

"If My Love Could Talk." For voice and piano. Music by Harry Kogen. Lyric by Lou Holzer. Professional copy. New York: Remick Music Corp., 1935.

"If The Moon Turns Green." For voice and piano. Music by Bernard Hanighen. Words by Paul Cates. Professional copy. New York: Irving Berlin, 1935.

[Box 2, Folder 2, cont.]

“If the Stork Comes to Our House.” For voice and piano. By Bob Miller and Jack Mahoney. Professional copy. New York: Bob Miller, 1935.

“If You Were As Lonely (As You Are Lovely).” For voice and piano. Music by Harold Spina. Words by Johnny Burke. Advance artist copy. New York: Select Music Publications Inc., 1935.

“I’ll Be Yours (J’Attendrai).” For voice and piano. Music by Dino Olivieri. English lyric by Anna Sosenko; French lyric by Louis Poterat. New York: Chas. K. Harris Music Publishing Co. Inc., 1945.
- Stamp on front cover: “From the library of Jesse Cowan Studios Chicago.”

“I’ll Never Say ‘Never Again’ Again.” For voice and piano. By Harry Woods.
[Professional copy; consists of sheet music without cover.] New York: Donaldson, Douglas, and Gumble Inc., 1935. 2 copies.

“I’ll Never Say ‘Never Again’ Again.” Piano part, with lyrics inserted in piano staves. By Harry Woods. New York: Donaldson, Douglas, and Gumble Inc., 1935.

“I’ll Take an Option on You.” From *Tattle-Tales*. For voice and piano. Music by Ralph Rainger. Words by Leo Robin. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933.

“(You Take the East—Take the West—Take the North) I’ll Take the South.” For voice and piano. Music by Jack Palmer. Lyric by Ray Klages. Professional copy. New York: Melo-Art Music Publishers, 1935. 2 copies.

“I’ll Walk Alone.” From the Universal picture *Follow the Boys*. For voice and piano. Music by Jule Styne. Lyric by Sammy Cahn. New York: Mayfair Music, 1944.

Folder 3 _____ (I’m—Image; 14 items)

“I’m a Hundred Percent for You.” From the 25th edition of the *Cotton Club Parade*. For voice and piano. Words and music by Ben Oakland, Mitchell Parish, and Irving Mills. Professional copy. New York: Mills Music Inc., 1934. 3 copies

“I’m a Hundred Percent for You.” Unattributed arrangement for big band. [Words and music by Ben Oakland, Mitchell Parish, and Irving Mills.] Ink manuscript in unidentified hand.

- Instrumental parts: piano, 1st violin, banjo, 1st E-flat alto sax, 2nd B-flat tenor sax, 3rd E-flat alto sax, 1st trumpet in B-flat, 2nd trumpet in B-flat, 1st trombone, bass, drums.

[Box 2, Folder 3, cont.]

- “I’m Afraid to Open Your Letter!” For voice and piano. By Maurice Sigler, Al Goodhart, and Al Hoffman. [Professional copy; consists of sheet music without cover.] New York: Southern Music Publishing Co. Inc., 1935.
- “I’m Counting on You.” For voice and piano. Music by Ben Oakland. Words by Milton Drake. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.
- “I’m Goin’ Shoppin’ with You.” From *Gold Diggers of 1935*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935.
- “I’m Growing Fonder of You.” For voice and piano. Words and music by Joe Young, George W. Meyer and Pete Wendling. Professional copy. New York: Famous Music Corp., 1934.
- “I’m in Love All Over Again.” From the RKO Radio picture *Hooray for Love*. For voice and piano. By Jimmy McHugh and Dorothy Fields. Professional copy. New York: Irving Berlin Inc., 1935.
- “I’m in the Mood for Love.” From the Walter Wanger production *Every Night at Eight*. For voice and piano. Lyric and melody by Jimmy McHugh and Dorothy Fields. Advance artist copy. New York: Robbins Music Corp., 1935
- “I’m Just a Little Boy Blue.” For voice and piano. Music by Victor Young. Words by Ned Washington. Professional copy. New York: Irving Berlin Inc., 1934.
- “I’m Just an Ordinary Human.” For voice and piano. Music by Al Jacobs. Words by Larry Yoell. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1935.
- “I’m Misunderstood.” For voice and piano. Music by Emile Ricca. Lyrics by Mary Ricca Compton. Advance artist copy. New York: Santly Bros. Inc., 1935.
- “I’m Painting the Town Red (To Hide a Heart That’s Blue).” For voice and piano. Music by Sam H. Stept. Lyrics by Charles Tobias and Charles Newman. Professional copy. New York: Irving Berlin Inc., 1935.
- “I’m So Happy I Could Cry.” For voice and piano. Music by Dana Suesse. Words by Edward Heyman. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1935.
- “The Image of You.” For voice and piano. Music by Harold Spina. Words by Johnny Burke. Professional copy. New York: Irving Berlin Inc., 1935.

Folder 4 _____ (In-It happens; 14 items)

- “In a Blue and Pensive Mood.” For voice and piano. By Al J. Neiburg, Mary Symes, and Jerry Levinson. Advance artist copy; professional copy. New York: Santly Bros. Inc., 1934.
- “In a Little Gypsy Tea Room.” For voice and piano. Music by Joe Burke. Lyric by Edgar Leslie. Professional copy. New York: Joe Morris Music Co., 1935.
- “In a Little Street Café.” For voice and piano. Words and music by Con Conrad, Dave Dreyer, and Jack Scholl. Professional copy. New York: Irving Berlin Inc., 1935.
- “In a Town in Old New England.” For voice and piano. Music by Lou Handman. Lyrics by Al Bryan. Professional copy. New York: M. Witmark & Sons, 1934.
- “In Caliente.” For voice and piano. Music by Allie Wrubel. Lyric by Mort Dixon. Professional copy. New York: Remick Music Corp., 1935.
- “In Every Nook and Corner (You Are Missing).” For voice and piano. Music by Sammy Fain. Words by Irving Kahal. Professional copy. [New York]: M. Witmark & Sons, 1933.
- “In My Country That Means Love.” For voice and piano. Music by Harold Spina. Words by John Burke. Professional copy. New York: Irving Berlin Inc., 1934.
- “In the Shade of the Pine.” For voice and piano. Music by Tom and Betty Donnelly. Lyric by James Howard. Professional copy. New York: Clarence Williams Music Pub. Co. Inc., 1934.
- “In the Sweet Long Ago.” For voice and piano. Music by Joe Burke. Words by Edgar Leslie and Archie Fletcher. New York: Joe Morris Music Co., 1935.
- “In the Twinkling of an Eye.” For voice and piano. Music by Dave Franklin. Lyric by Charles Newman. Advance artist copy. New York: Santly Bros. Inc., 1935. 2 copies.
- “Isle of Blues.” From the Universal picture *Myrt and Marge*. Arranged for vocal trio (TTB) by Buddy Munro. Music by M. K. Jerome. Lyric by Joan Jasmyn. [New York]: M. Witmark & Sons, 1933.
- “Isn’t It Heavenly.” For voice and piano. Music by Joseph Meyer. Words by E. Y. Harburg. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933.
- “It Happens to the Best of Friends.” For voice and piano. Music by Rube Bloom. Words by Mitchell Parish. Professional copy. New York: Mills Music Inc., 1934.

[Box 2, Folder 4, cont.]

“It Happens to the Best of Friends.” Unattributed arrangement for big band. [Music by Rube Bloom. Words by Mitchell Parish.] Ink manuscript in unidentified hand.

- Instrumental parts: piano, 1st E-flat alto sax, tenor sax, 3rd E-flat alto sax, 1st trumpet in B-flat, 2nd trumpet in B-flat, 1st trombone, 1st violin (2 copies), banjo, bass, drums.

Folder 5 _____ (It looks—I’ve; 14 items)

“It Looks Like an Early Fall.” For voice and piano. Music by J. Fred Coots. Words by Dick Smith. Professional copy. New York: Harry Engel Inc., 1935.

“It’s a Lot of Idle Gossip.” From *The Hollywood Revels of 1936*. For voice and piano. By Al J. Neiburg, Marty Symes, and Jerry Levinson. Professional copy. New York: Mills Music Inc., 1935.

“It’s All So New to Me.” From the Fox picture *Curly Top*. For voice and piano. Music by Ray Henderson. Lyric by Edward Heyman. Professional copy. New York: Sam Fox Publishing Co., 1935.

“It’s Love.” For voice and piano. By Frank Hearn and Charles Rosoff. Professional copy. New York: Remick Music Corp., 1931.

“It’s the Animal in Me.” From the Paramount picture *The Big Broadcast of 1935*. For voice and piano. Music by Harry Revel. Words by Mack Gordon. Professional copy. [New York]: DeSylva, Brown & Henderson Inc., 1934.

“It’s Time to Say Good-Night.” For voice and piano. Music by Henry Hall. Words by Kate Gibson. Professional copy. New York: Mills Music Inc., 1934.

“It’s Too Hot for Words.” For voice and piano. By Walter G. Samuels, Leonard Whitcup, and Teddy Powell. Professional copy. [s.l.]: Crawford Music Corp., 1935. 3 copies.

“It’s Too Hot for Words.” Unattributed piano part. [By Walter G. Samuels, Leonard Whitcup, and Teddy Powell.] Ink manuscript in unidentified hand.

“It’s Unbelievable.” For voice and piano. Music by Jack Palmer. Lyric by Ray Klages. New York: Melo-Art Music Publishers, 1935.

“I’ve Found a New Baby.” Vocal lead sheet (male and female versions). By Jack Palmer and Spencer Williams. New York: Clarence Williams Music Publishing Co. Inc., 1930.

[Box 2, Folder 5, cont.]

“I’ve Got the World on a String.” Big band arrangement by James Matte. Music by Harold Arlen. Lyric by Ted Koehler. New York: Mills Music Inc., 1932.

- Instrumental parts: piano; 1st violin (2 copies); cello, bass, and horns in F; 1st alto sax and tenor sax; 3rd alto sax and banjo; 1st trumpet and 2nd trumpet; trombone and drums.

“I’ve Got to Sing a Torch Song.” From *Gold Diggers of 1933*. For voice and piano. Music by Harry Warren. Words by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1933. 2 copies.

“I’ve Got to Sing a Torch Song.” From the Warner Bros. and Vitaphone production *Gold Diggers of 1933*. Arrangement for vocal trio (TTB). Music by Harry Warren. Words by Al Dubin. New York: M. Witmark & Sons, 1933.

“I’ve Nothing to Offer.” From *Calling All Stars*. For voice and piano. Music by Harry Akst. Lyrics by Lew Brown. Professional copy. New York: M. Witmark & Sons, 1934.

Folder 6 _____ (J; 8 items)

“Jerry the Junker.” For voice and piano. Words and music by Clarence A Stout and Clarence Williams. Professional copy. New York: Clarence Williams Music Pub. Co. Inc., 1935.

“Joan of Arkansaw.” For voice and piano. Music by Al Goodhart and Al Hoffman. Lyric by Raymond Klages. New York: Shapiro, Bernstein & Co. Inc., 1933.

“Judy.” For voice and piano. By Hoagy Carmichael and Sammy Lerner. [Professional copy; consists of sheet music without cover.] New York: Southern Music Publishing Co. Inc., 1934.

“Judy.” Unattributed big band arrangement. [By Hoagy Carmichael and Sammy Lerner.] Ink manuscript in unidentified hand.

- Instrumental parts: piano, 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st trumpet, 2nd trumpet, trombone, violin, banjo, bass.
- Accompanied by drum part from published big band arrangement (New York: Southern Music Publishing Co. Inc., 1934), affixed to blank manuscript paper.

“June in January.” From the Paramount picture *Here is My Heart*. For voice and piano. Words and music by Leo Robin and Ralph Rainger. Professional copy. New York: Famous Music Corp., 1934.

[Box 2, Folder 6, cont.]

“Just a Fair Weather Friend.” For voice and piano. Music by Matt Malneck. Words by Johnny Mercer. Professional copy. New York: Irving Berlin Inc., 1934.

“Just Another Milestone (On a Lonesome Road).” For voice and piano. Music by Jack Davis. Words by Bobbie Marchbank. Professional copy. [s.l.]: Jack Davis, 1932.

“Just As Long As the World Goes ‘Round and Around (And I Go Around With You).” For voice and piano. Words and music by Harry Woods. Advance artist copy. New York: Santly Bros.–Joy Inc., 1935.

Folder 7 _____ (K; 4 items)

“The Key to Paradise.” For voice and piano. By Harold Raymond and Kendall Burgess. Professional copy. New York: Superior Music, 1935.

“Kickin’ the Gong Around.” Big band arrangement by Nat Leslie. Music by Harold Arlen. Lyrics by Ted Koehler. New York: Mills Music Inc., 1931.

- Instrumental parts: piano, 1st violin (2 copies), banjo, 1st alto saxophone, 2nd tenor saxophone, 3rd alto saxophone, 1st trumpet, 2nd trumpet, trombone, bass, drums.
- Instrumental parts enclosed in decorative cover/title page.

“A King Can Do No Wrong.” From the Paramount picture *All the King’s Horses*. For voice and piano. Words and music by Sam Coslow. Professional copy. New York: Famous Music Corp., 1935.

“Kiss Me Goodnight.” For voice and piano. Music by Jesse Greer. Words by Bud Green. Professional copy. New York: Mills Music Inc., 1935.

Folder 8 _____ (La–Li; 17 items)

“The Lady from Broadway.” For voice and piano. Words and music by Dave Oppenheim and Max Rich. Professional copy. San Francisco, CA: Sherman, Clay & Co., 1935. 2 copies.

“The Lady in Red.” From *In Caliente*. For voice and piano. Music by Allie Wrubel. Lyric by Mort Dixon. Professional copy. New York: Remick Music Corp., 1935.

“Last Night Was the End of the World.” For voice and piano. Music by Harry Von Tilzer. Words by Andrew B. Sterling. Professional copy. New York: Harry Von Tilzer Music Pub. Co., 1912.

[Box 2, Folder 8, cont.]

- “Lazy Silv’ry Moon.” For voice and piano. Words and music by Geo. B. McConnell, Billy Hays, and Morty Berk. New York: L. B. Curtis Music Publisher, 1932.
- “Let Me Be the One.” For voice and piano. Music by Charles Bates. Lyric Kay Twomey. Professional copy. San Francisco, CA: Sherman, Clay & Co., 1935.
- “Let’s Have Breakfast In Bed.” For voice and piano. Music by Sam H. Stept. Lyric by Ned Washington. Professional copy. New York: M. Witmark & Sons, 1934. 2 copies.
- “Let’s Leave It To Love.” For voice and piano. Music by Matt Malneck. Words by Mitchell Parish. Professional copy. New York: Mills Music Inc., 1935. 3 copies.
- “Let’s Swing It.” From *Earl Carroll’s Sketchbook*. For voice and piano. By Charlie Tobias, Charles Newman, and Murray Mencher. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1935.
- “Life Begins With Love.” From *Merrily We Roll Along*. For voice and piano. Music by Joseph Cooper. Lyrics by Charles Tobias. [Professional copy; consists of sheet music without cover.] New York: M. Witmark & Sons, 1934.
- Stamp on first page of score: “Advance copy, not to be sold.”
- “The Lights Are Low (The Music Is Sweet).” For voice and piano. Words and music by Cliff Friend and Carmen Lombardo. Professional copy. New York: M. Witmark & Sons, 1934. 2 copies.
- “Like an Old Forgotten Refrain.” For voice and piano. Words and music by Al Dubin and Cliff Friend. Professional copy. [New York]: M. Witmark & Sons, 1932.
- “Lili Marlene.” For voice and piano. By Phil Park; American version by Mack David. [Professional copy; consists of sheet music without cover.] [New York]: Chappell & Co., 1943.
- “A Little Angel Told Me So.” From the Paramount picture *One Hour Late*. For voice and piano. Words and music by Sam Coslow. New York: Famous Music Corp., 1934.
- “A Little Door, a Little Lock, a Little Key.” For voice and piano. Words and music by Harry Woods. New York: Crawford Music, 1935.
- “The Little Things You Used to Do.” From *Go Into Your Dance*. For voice and piano. Music by Harry Warren, Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935. 2 copies.

[Box 2, Folder 8, cont.]

“Little Town Gal.” From *Cotton Club Parade*, 23rd edition. For voice and piano. Words and music by Jeanne Burns. New York: Exclusive Publications Inc., 1933.

- Illustrated art deco cover.

“A Little White House, a Little White Lady.” For voice and piano. Music by Walter Donaldson. Lyrics by Howard Johnson. New York: Kornheister & Schuster Inc., 1935. 2 copies.

Folder 9 _____ (Loa-Lou; 14 items)

“Loafin’ Time.” For voice and piano. By Arthur Altman and Milton Ager. New York: Ager, Yellen & Bornstein, 1935.

“London on a Rainy Night.” For voice and piano. Music by Sam H. Stept. Lyric by Ned Washington. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

“Lonely Gondolier.” From *Broadway Gondolier*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935.

“Lonely Street.” For voice and piano. By Pearl Fein. [Professional copy; consists of sheet music without cover.] Chicago: Pearl Fein, 1934.

“The Lonesome Road.” From the Universal production *Show Boat*. For voice and piano. Music by Nathaniel Shilkret. Words by Gene Austin. Special motion picture edition. New York: Spier and Coslow Inc., 1928.

“Long About Midnight.” For voice and piano. Words and music by Irving Mills and Alex Hill. New York: Lawrence Music, 1934.

“Look in the Mirror (Give Yourself a Kiss for Me).” For voice and piano. By Walter G. Samuels, Leonard Whitcup, and Teddy Powell. Professional copy. New York: Stasny-Lang Inc., 1935. 2 copies.

“Look What You’ve Done.” From *The Kid from Spain*. For voice and piano. By Bert Kalmar and Harry Ruby. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1932.

“Looks Like a Beautiful Day.” For voice and piano. By Eugene West, George W. Meyer, and Pete Wendling; arranged by Paul Hill. Complimentary copy. New York: Edward B. Marks Music, 1934. 2 copies.

[Box 2, Folder 9, cont.]

“Lost in a Fog.” For voice and piano. Melody by Jimmy McHugh. Lyric by Dorothy Fields. Advance artist copy. New York: Robbins Music Corp., 1934. 2 copies.

“Lost in a Fog.” From Ben Marden’s *Riviera Revue*. Big band arrangement by William C. Schoenfeld. Melody by Jimmy McHugh. Lyric by Dorothy Fields. New York: Robbins Music Corp., 1934.

- Instrumental parts: piano, 1st violins (A & B); 2nd violin, viola, and tenor banjo; cello and bass; flute and 1st clarinet in B-flat; 1st alto sax and 2nd tenor sax; horns in F and 3rd alto sax; 1st trumpet and 2nd trumpet; trombone and drums.

“Lost My Rhythm, Lost My Music, Lost My Man.” From *Casino De Patee*. For voice and piano. Words and music by Lew Brown, Elsa Maxwell, and Harry Akst. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1935.

“Louisiana Fairy Tale.” For voice and piano. Words and music by Mitchell Parish, Haven Gillespie, and J. Fred Coots. Professional copy. New York: Mills Music Inc., 1935. 2 copies.

“Louisville Lady.” For solo piano. By Billy Hill [George Brown] and Peter De Rose; arranged by John Klenner. New York: Shapiro, Bernstein & Co. Inc., 1933. 2 copies.

- Stamp on first page of part: “Dave Gordon, Pacific Coast Rep... Los Angeles, Calif.”

Folder 10 _____ (Love; 14 items)

“Love and a Dime.” From the Princeton University Triangle Club’s production *Stags at Bay*. For voice and piano. Words and music by Brooks Bowman. Advance artist copy. New York: Santly Bros. Inc., 1935. 2 copies.

“Love and a Dime.” From the Princeton University Triangle Club’s production *Stags at Bay*. Big band arrangement by Harold R. Squires. Words and music by Brooks Bowman. New York: Santly Bros. Inc., 1935.

- Instrumental parts: piano (3 copies), 1st violin A, 1st violin B, 1st violin C, 1st B-flat clarinet, 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st B-flat trumpet, 2nd B-flat trumpet, trombone, banjo, cello, bass, drums.

“Love and Kisses.” For voice and piano. Music by J. C. Johnson. Words by George Whiting and Nat Schwartz. Artist copy. New York: Broadway Music Corp., 1935.

“Love Letters.” From the Paramount picture *Love Letters*. Music by Victor Young. Words by Edward Heyman. Professional copy. New York: Famous Music Corp., 1945.

[Box 2, Folder 10, cont.]

“Love is Just Around the Corner.” From the Paramount picture *Here Is My Heart*. For voice and piano. Words and music by Leo Robin and Lewis E. Gensler. Professional copy. New York: Famous Music Corp., 1934. 2 copies.

“Love Locked Out.” For voice and piano. Music by Ray Noble. Words by Max Kester. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933.

“Love Makes The World Go ‘Round.” From *Sweet Surrender*. For voice and piano. Music by Dana Suesse. Words by Edward Heyman. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1935.

“Love Me Forever.” From the Columbia picture *Love Me Forever*. For voice and piano. Music by Victor Schertzinger. Words by Gus Kahn. Professional copy. New York: Irving Berlin Inc., 1935.

“Love Takes A Holiday.” For voice and piano. Words and music by Joe Young, Jack Lawrence, and Arthur Altman. Professional copy. New York: Famous Music Corp., 1935.

“Love Words (Ballad).” For voice and piano. Music by Alex Fogarty. Words by Edwin Gilbert. [Professional copy; consists of sheet music without cover.] New York: Joe Davis Inc., 1935. 2 copies.

“Loveless Love.” For voice and piano. By W. C. Handy. New York: Handy Brothers Music Co. Inc., 1921.

- Stamp on front cover: “Complimentary—not to be sold.”

“Lovely.” For voice and piano. Words and music by Lou Herscher and E. P. La Freniere. Professional copy. New York: Roy Music Co. Inc., 1935.

“Lovely Liza Lee.” For voice and piano. By Andy Razaf and Paul Denniker. Professional copy. New York: Mills Music Inc., 1935.

“Love’s Serenade.” For voice and piano. By Edgar Hayes, Manny Kurtz, and Irving Mills. Professional copy. New York: Exclusive Publications Inc., 1935.

Folder 11 _____ (Ma–Mo; 14 items)

“The Man from Harlem.” For voice and piano. By Will Hudson. New York: Exclusive Publications Inc., 1933.

[Box 2, Folder 11, cont.]

- “Me and My Wonderful One.” For voice and piano. By Dick Smith, Harry Stride, and Bernard Maltin. [Professional copy; consists of sheet music without cover.] San Francisco, CA: Sherman, Clay & Co., 1935.
- “Me and My Wonderful One.” Big band arrangement by Paul Hill. By Dick Smith, Harry Stride, and Bernard Maltin. San Francisco, CA: Sherman, Clay & Co., 1935.
- Instrumental parts: piano, violin A, violin B and violin C, drums and 1st trombone, 2nd trombone and 1st B-flat trumpet, 3rd B-flat trumpet and cello, 2nd B-flat trumpet and 1st saxophone (alto), 2nd saxophone (tenor) and 3rd saxophone (alto), 4th saxophone (baritone), guitar, bass.
- “Me Without You.” From the Paramount picture *One Hour Late*. For voice and piano. Words and music by Leo Robin and Lewis E. Gensler. Professional copy. New York: Famous Music Corp., 1934.
- “Meet Me in the Gloaming.” For voice and piano. Music by Al Hoffman and Al Goodhart. Words by Arthur Freed. Professional copy. New York: Remick Music Corp., 1933.
- “Midnight with the Stars and You.” For voice and piano. By Harry Woods, Jimmy Campbell, and Reg Connelly. Professional copy. New York: Remick Music Corp., 1934.
- “Minnie the Moocher’s Weddin’ Day.” From *The Cotton Club Parade*. For voice and piano. Music by Harold Arlen. Words by Ted Koehler. New York: Mills Music Inc., 1932.
- Illustrated art deco cover.
- “Mississippi Holiday.” For voice and piano. Words and music by Morey Davidson and Carl Lampl. Professional copy. New York: M. Witmark & Sons, 1933.
- “Monday in Manhattan.” For voice and piano. Music by Richard Humber. Lyric by Richard Humber and Elliott Grennard. [Professional copy; consists of sheet music without cover.] San Francisco, CA: Sherman, Clay & Co., 1935. 2 copies.
- “Monday in Manhattan.” Big band arrangement by Paul Hill. Music by Richard Humber. Lyric by Richard Humber and Elliott Grennard. San Francisco, CA: Sherman, Clay & Co., 1935.
- Instrumental parts: piano; violin A, violin B, and violin C; 1st alto sax and 2nd tenor sax; 3rd alto sax and 1st trombone; 1st B-flat trumpet and 2nd B-flat trumpet; guitar, 3rd B-flat trumpet, and violin A; bass, 4th baritone sax, drums, and 2nd trombone.

[Box 2, Folder 11, cont.]

“Moon-Glow.” Big band arrangement by Howard Ross. By Will Hudson, Eddie de Lange, and Irving Mills. New York: Mills Music Inc., 1934.

- Instrumental parts: piano, 1st violins (A & B), 1st violin (C), cello, flute, 1st clarinet in B-flat, 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st trumpet in B-flat, 2nd trumpet in B-flat, 3rd trumpet in B-flat, trombone, bass.

“Moon Song (That Wasn’t Meant For Me).” From the Paramount picture *Hello Everybody!* For voice and piano. Music by Arthur Johnston. Lyric by Sam Coslow. New York: Famous Music Corp., 1932.

“Moonlight and Magnolias.” For voice and piano. Music by Peter De Rose. Lyrics by Haven Gillespie. Professional copy. Chicago: Forster Music Pub. Inc., 1935. 2 copies.

“Mozambique.” For voice and piano. Music by W. C. Handy. [Professional copy; consists of sheet music without cover.] New York: Handy Bros. Music Co. Inc., 1935.

- Stamp on first page of score: “Complimentary—not to be sold.”

Folder 12 _____ (Mu–My; 13 items)

“Muchacha.” From *In Caliente*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Advance copy. New York: Remick Music Corp., 1935.

“Murder in the Moonlight (Guilty of Love in the First Degree).” For voice and piano. Music by Pete Wendling. Lyric by Sam M. Lewis. Professional copy. New York: Leo Feist Inc., 1935.

“My Basket of Memories.” For voice and piano. Music by Leo Edwards. Lyric by Clarice MacQuarrie. Professional copy. New York: Manning Music Co., 1935.

“My Dance.” For voice and piano. Words and music by Herbert Mandell, Henry King, and Frank Littau. Professional copy. New York: M. Witmark & Sons, 1935.

“My Dreams Are Getting Better All the Time.” For voice and piano. Music by Vic Mizzy. Lyrics by Mann Curtis. New York: Santly-Joy Inc., 1944.

“My Heart Jumped Over the Moon.” For voice and piano. By Irving Kahal. [Professional copy; consists of sheet music without cover.] New York: Southern Music Publishing Co. Inc., 1935.

“My Heart’s in the Right Place.” For voice and piano. By Carmen Lombardo, Charles Newman, and James V. Monaco. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1934.

[Box 2, Folder 12, cont.]

“My Middle Name Is Love.” For voice and piano. Music by J. Fred Coots. Words by Tot Seymour. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

“My Old Flame.” From the Paramount picture *It Ain't No Sin Belle of the Nineties*. For voice and piano. Music and words by Arthur Johnston and Sam Coslow. Professional copy. New York: Famous Music Corp., 1934.

“My Own.” For voice and piano. Words and music by Little Jack Little, Dave Oppenheim, and Ira Schuster. [Professional copy; consists of sheet music without cover.] New York: M. Witmark & Sons, 1933. 2 copies.
- Copy 1 labeled “Professional copy.”

“My Picture Puzzle of You.” For voice and piano. By Allie Wrubel and Ned Washington. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1933.

“My Temptation.” For voice and piano. Words and music by Henry Sullivan and Desmond Carter; American lyrics by Al Dubin. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1933.

“My Valley of Memories.” For voice and piano. By Al Opler and Bob Miller. [Professional copy; consists of sheet music without cover.] New York: Bob Miller, 1933.

Folder 13 (N; 11 items)

“A Needle in a Haystack.” From *Gay Divorcee*. For voice and piano. Music by Con Conrad. Words by Herb Magidson. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

“Night and Day.” From *Gay Divorcee*. For voice and piano. Words and music by Cole Porter. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1932.

“The Night is Young.” From the MGM production *The Night is Young*. For voice and piano. Music by Sigmund Romberg. Lyric by Oscar Hammerstein, II. Advance artist copy. New York: Robbins Music Corp., 1935.

“Night Wind.” For voice and piano. By Bob Rothberg, Dave Pollock, and Harry Link. [Professional copy; consists of sheet music without cover.] New York: Donaldson, Douglas & Gumble, 1934.

[Box 2, Folder 13, cont.]

- “No Love, No Nothin’.” From the 20th Century-Fox picture *The Gang’s All Here*. For voice and piano. Music by Harry Warren. Lyric by Leo Robin. New York: Triangle Music Corp., 1943.
- “No More Love.” From *Roman Scandals*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1933.
- “No Other One.” For voice and piano. Music by Vee Lawnhurst. Words by Tot Seymour. Professional copy. New York: Famous Music Corp., 1935.
- “Nothing Lives Longer Than Love.” For voice and piano. Music by Pete Wendling. Words by S. M. Lewis. [Professional copy; consists of sheet music without cover.] New York: T. B. Harms, 1935. 2 copies.
- “Now I’m a Lady.” From the Paramount picture *Goin’ to Town*. For voice and piano. Words and music by Sam Coslow, Irving Kahal, and Sammy Fain. Professional copy. New York: Famous Music Corp., 1935.
- “Now You’ve Got Me Doing It.” For voice and piano. Music by Harold Spina. Words by Johnny Burke. Advance artist copy. New York: Santly Bros.–Joy Inc., 1935. 2 copies.
- “Now You’ve Got Me Worryin’ for You.” For voice and piano. Music by Sammy Fain. Words by Joe Young. Professional copy. New York: Remick Music Corp., 1932.

Folder 14 _____ (O; 9 items)

- “The Object of My Affection.” For voice and piano. By Pinky Tomlin, Coy Poe, and Jimmy Grier. Professional copy. New York: Irving Berlin Inc., 1934.
- “Ole Faithful.” For voice and piano. By Michael Carr and Hamilton Kennedy. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1934. 2 copies.
- “One in a Million.” From *Going Highbrow*. For voice and piano. Music by Lou Alter. Lyric by John Scholl. Professional copy. New York: Remick Music Corp., 1935.
- “One Little Word Let to Another.” For voice and piano. Music by Isham Jones. Words by Charles Newman. Professional copy. New York: Remick Music Corp., 1932.
- “The Organ Grinder.” For voice and piano. Music by Sam H. Stept. Words by Herb Magidson. Professional copy. New York: M. Witmark & Sons, 1932.

[Box 2, Folder 14, cont.]

“Out For No Good.” From *Twenty Million Sweethearts*. For voice and piano. Music by Harry Warren. Lyrics by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1934.

“Outside of You.” From *Broadway Gondolier*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. [Professional copy; consists of sheet music without cover.] New York: M. Witmark & Sons, 1935.

- Stamp on first page of score: “Advance copy—not to be sold.”

“Over a Chocolate Sundae (On Saturday Night).” For voice and piano. Music by Ben and Sam Adelman. Words by Fred Fisher. Artist copy. New York: Fred Fisher Music Co., 1935.

“Over My Shoulder.” From *Evergreen*. For voice and piano. By Harry Woods. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1933.

Folder 15 _____ (P; 13 items)

“P.S. I Love You.” For voice and piano. Music by Gordon Jenkins. Lyrics by Johnny Mercer. [Professional copy; consists of sheet music without cover.] New York: Kornheiser-Schuster Inc., 1934.

“Page Miss Glory.” From *Page Miss Glory*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. [Professional copy; consists of sheet music without cover.] New York: M. Witmark & Sons, 1935.

“Paris in the Spring.” From the Paramount picture *Paris in Spring*. For voice and piano. Lyric and music by Mack Gordon and Harry Revel. Professional copy. [s.l.]: Crawford Music Corporation, 1935.

“Partner, It’s the Parting of the Way.” For voice and piano. Music by Billy Barry. Lyric by Jean Herbert. Complimentary copy. New York: Edward B. Marks, 1935. 2 copies.

“Pettin’ in the Park.” From *Gold Diggers of 1933*. For voice and piano. Music by Harry Warren. Words by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1933.

“Plain Old Me.” For voice and piano. Words and music by Tony Romano, Morey Amsterdam, and Larry Crosby. Professional copy. [s.l.]: Crawford Music, 1935.

[Box 2, Folder 15, cont.]

“Poor Butterfly.” From the Hippodrome production *The Big Show*. For voice and piano. Music by Raymond Hubbell. Words by John L. Golden. New York: Harms Inc., 1916.

“Pop! Goes Your Heart.” From the Warner Bros. picture *Happiness Ahead*. For voice and piano. Music by Allie Wrubel. Lyric by Mort Dixon. Professional copy. New York: M. Witmark & Sons, 1934.

“Pop! Goes Your Heart.” From the Warner Bros. picture *Happiness Ahead*. Big band arrangement by Geo. J. Trinkaus. Music by Allie Wrubel. Lyric by Mort Dixon. New York: M. Witmark & Sons, 1934.

- Instrumental parts: piano, 1st violins A and B (2 copies), violin C and 1st alto sax, 2nd tenor sax and 3rd alto sax, 1st trumpet and 2nd trumpet, 1st trombone and tenor guitar or banjo; bass and drums.

“The Postman Passes My Door.” For voice and piano. Music by Kenneth Lesle Smith. Words by James Dyrenforth. Advance artist copy. New York: Select Music Publications Inc., 1935. 2 copies.

“Puppchen.” For voice and piano. By Bert Kalmar and Harry Ruby. [Professional copy; consists of sheet music without cover.] New York: T. B. Harms, 1935.

“Put on an Old Pair of Shoes.” For voice and piano. By Mr. & Mrs. Billy Hill. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1935.

“(We’ve Got to) Put That Sun Back in the Sky.” For voice and piano. Music by Joseph Meyer. Words by Irving Kahal. Professional copy. New York: M. Witmark & Sons, 1931. 2 copies.

Box 3

Folder 1 _____ (R; 17 items)

“Rain.” For voice and piano. Music by Peter De Rose. Words by Billy Hill. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1934.

“Rain in My Heart.” From *Casino Varieties*. For voice and piano. Music by Louis Alter. Words by Arthur Swanstrom. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933.

[Box 3, Folder 1, cont.]

- “A Rainbow Filled With Music.” For voice and piano. By Alex Hill, Manny Kurtz, and Irving Mills. Professional copy. New York: Milsons Music Publishing Corp., 1935. 2 copies.
- “Raisin’ the Rent.” From *Cotton Club Parade*, 22nd edition. For voice and piano. Lyrics and music by Ted Koehler and Harold Arlen. New York: Mills Music Inc., 1933.
- “Reckless.” From *Reckless*. For voice and piano. Music by Jerome Kern. Words by Oscar Hammerstein II. [Professional copy; consists of sheet music without cover.] [New York]: T. B. Harms Co., 1935.
- “Remember My Forgotten Man.” From *Gold Diggers of 1933*. For voice and piano. Music by Harry Warren. Words by Al Dubin. Professional copy. New York: Remick Music Corp., 1933.
- “Restless.” For voice and piano. Words and music by Sam Coslow and Tom Satterfield. Professional copy. New York: Famous Music Corp., 1935. 2 copies.
- “Rhythm and Romance.” For voice and piano. Music by J. C. Johnson. Lyric by George Whiting and Nat Schwartz. New York: Broadway Music Corp., 1935. 2 copies.
- “Rhythm Is Our Business.” For voice and piano. By Jimmie Lunceford, Sammy Cahn, and Saul I. Kaplan. Professional copy. New York: Select Music Publications Inc., 1935. 2 copies.
- “Rhythm of the Rain (La Romance De La Pluie).” From the 20th Century production *Foiles Bergere de Paris*. For voice and piano. Melody by Jack Stern. Lyric by Jack Meskill. Advance artist copy. New York: Robbins Music Corp., 1935.
- “Ridin’ Up the River Road.” For voice and piano. By Harry Woods. [Professional copy; consists of sheet music without cover.] New York: Donaldson, Douglas & Gumble, 1935.
- “Ridin’ Up the River Road.” Piano part, with lyrics inserted in piano staves. By Harry Woods. New York: Donaldson, Douglas & Gumble, 1935.
- “Right About Face!” For voice and piano. Music by J. C. Johnson. Lyric by George Whiting and Nat Schwartz. Artist copy. New York: Broadway Music Corp., 1935.
- “Roll Up the Carpet (Push Back the Chairs).” For voice and piano. Music by Al Hoffman and Al Goodhart. Words by Raymond Klages. Professional copy. New York: Remick Music Corp., 1933.

[Box 3, Folder 1, cont.]

“The Rose in Her Hair.” From *Broadway Gondolier*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935.

“Rosetta.” For voice and piano. Words and music by Earl Hines and Henri Woode. New York: Joe Davis Inc., 1935.

“Rum and Coca-Cola.” For voice and piano. Music by Jeri Sullavan and Paul Baron. Lyric by Morey Amsterdam. New York: Leo Feist Inc., 1944.

Folder 2 _____ (Sa–Sh; 14 items)

“San Fernando Valley.” For voice and piano. Words and music by Gordon Jenkins. New York: Mayfair Music Corp., 1943.

“(I’ve Got) Sand in My Shoes.” From *Convention Girl*. For voice and piano. Music by Louis Alter. Lyric by Arthur Swanstrom. Professional copy. New York: Remick Music Corp., 1934.

“Save a Rainy Day for Me.” For voice and piano. By Will Collins, Buddy Fields, and Gerald Marks. Professional copy. New York: M. Witmark & Sons, 1932.

“Seein’ Is Believin’.” For voice and piano. Music by Milton Ager. Words by Stanley Adams. Artist’s copy. New York: Ager, Yellen & Bornstein Inc., 1935.

“Seems Like Old Times.” For voice and piano. Words and music by Carmen Lombardo and John Jacob Loeb. Advance artist copy. New York: Leo Feist, 1946.

“Send Me Your Kisses (Mail or Phone Your Kisses To Me).” For voice and piano. Music by Ernest Shonfield. Words by Fred Sutherland. Professional copy. Chicago: Fred Sutherland, 1933.

“Sentimental Gentleman from Georgia.” For voice and piano. Music by Frank Perkins. Words by Mitchell Parish. New York: Mills Music Inc., 1932.

“Seven Little Steps to Heaven.” For voice and piano. Music by Lewis E. Gensler. Words by Hilda Gottlieb and John Mercer. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1932.

“Shadows on the Moon.” For voice and piano. Words and music by Lee Hulbert and Conrad Held. New York: Handy Brothers Music Co. Inc., 1935.
- Stamp on front cover: “Complimentary—not to be sold.”

[Box 3, Folder 2]

- “Shepherd Serenade.” For voice and piano. Music by Fred Spielman. Lyrics by Kermit Goell. New York: Mayfair Music Corp., 1941.
- “She Went to Old St. Mary’s, I Went to Notre Dame.” For voice and piano. Music by George W. Meyer. Words by Al Bryan. Professional copy. New York: M. Witmark & Sons, 1932.
- “She’s A Latin from Manhattan.” From *Go Into Your Dance*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935.
- “A Shine on Your Shoes.” From the musical production *Flying Colors*. For voice and piano. Words and music by Howard Dietz and Arthur Schwartz. New York: Harms Inc., 1932.
- “(Run Up the Steps! Knock at the Door) Shout Hallelujah! Cause I’m Home.” For voice and piano. By Harold Dixon New York: Mills Music Inc., 1928.

Folder 3 _____ (Si–Sp; 24 items)

- “Sidewalks of Cuba.” From the 25th edition of *Cotton Club Parade*. For voice and piano. Words and music by Ben Oakland, Mitchell Parish, and Irving Mills. Professional copy. New York: Mills Music Inc., 1934. 2 copies.
- “Simple and Sweet.” From *Harold Teen*. For voice and piano. Music by Sammy Fain. Lyrics by Irving Kahal. Professional copy. New York: Remick Music Corp., 1934.
- “The Simple Things in Life.” From the Fox picture *Curly Top*. For voice and piano. Music by Ray Henderson. Lyric by Ted Koehler. Professional copy. New York: Sam Fox Publishing Co., 1935.
- “Simply Grand!” For voice and piano. Music by Chummy MacGregor. Words by Ted Koehler. [Professional copy; consists of sheet music without cover.] New York: Donaldson, Douglas & Gumble, 1935. 2 copies.
- “Sing to Me.” For voice and piano. Music by Harry Akst. Words by Edward Eliscu. Professional copy. New York: M. Witmark & Sons, 1933.
- “Sing to Me.” From the RKO picture *Diplomaniacs*. Arranged for vocal trio (TTB) by Buddy Munro. Music by Harry Akst. Words by Edward Eliscu. New York: M. Witmark & Sons, 1933.

[Box 3, Folder 3, cont.]

“Singin’ in the Sunshine.” For voice and piano. Music by Earl Slatt. Words by Katherine Cook. Professional copy. San Francisco, CA: New Era Music, 1933.

“Singing a Happy Song (Le Chapeau D’Paille).” From the 20th Century production *Folies Bergere de Paris*. For voice and piano. Melody by Jack Stern. Lyric by Jack Meskill. Advance artist copy. New York: Robbins Music Corp., 1935.

“Singing Between Kisses.” For voice and piano. Music by Cliff Friend. Lyrics by Irving Caesar. Professional copy. New York: M. Witmark & Sons, 1934.

“Singing Between Kisses.” Big band arrangement by Ted Eastwood. Music by Cliff Friend. Lyrics by Irving Caesar. Professional copy. New York: M. Witmark & Sons, 1934.

- Instrumental parts: piano, 1st violins A and B (2 copies), violin C, 1st alto sax, 2nd tenor sax and 3rd alto sax, 1st trumpet and 2nd trumpet, trombone and drums, banjo or guitar, bass, drums.

“Sittin’ Around on Sunday (Fox-Trot Song).” For voice and piano. Music by Fred E. Ahlert. Lyric by Joe Young. Professional copy. New York: Leo Feist Inc., 1935. 2 copies.

“Sittin’ Around on Sunday.” Unattributed piano part. [Music by Fred E. Ahlert. Lyric by Joe Young.] Ink manuscript in unidentified hand.

“Sitting at the Table Opposite You.” For voice and piano. Music by Clarence Williams. Words by Ben Barnett. New York: Clarence Williams Music Pub. Co. Inc., 1935.

“Sitting at the Table Opposite You.” For voice and piano. Music by Clarence Williams. Words by Ben Barnett. Professional copy. New York: Clarence Williams Music Pub. Co. Inc., 1935. 2 copies.

“So Close to the Forest.” For voice and piano. Music by Lawrence Reginald. Words by Joe Young. [Professional copy; consists of sheet music without cover.] New York: T. B. Harms Co., 1934.

“So Nice Seeing You Again.” From *We’re in the Money*. For voice and piano. Music by Allie Wrubel. Lyric by Mort Dixon. [Professional copy; consists of sheet music without cover.] New York: M. Witmark & Sons, 1935.

“Solitude.” For voice and piano. Music by Duke Ellington. Words by Eddie De Lange and Irving Mills. Professional copy. New York: Milsons Music Publishing Corp., 1934.

[Box 3, Folder 3, cont.]

“Somebody Sweeter Than You.” For voice and piano. By Charles O’Flynn and Lee David; arranged by Paul Hill. Complimentary copy. [New York]: Edward B. Marks, 1935.

“Somebody Sweeter Than You.” Unattributed arrangement for solo piano. By Charles O’Flynn and Lee David. New York: Edward B. Marks, [s.d.].

“Something in the Air.” From *Sensation Hunters*. For voice and piano. Music by C. Harold Lewis. Words by Bernie Grossman. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933.

“Something to Remember.” From Albert Bannister’s production *Petticoat Fever*. For voice and piano. Music by Karl Vacek. Words by Billy Hill. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1935.

“Song of Surrender.” From *Moulin Rouge*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: Remick Music Corp., 1933.

“South Sea Rose.” From the William Fox Movietone picture *South Sea Rose*. For voice and piano. Music by Abel Baer. Words by L. Wolfe Gilbert. New York: DeSylva, Brown & Henderson, 1929.

“Spin a Little Web of Dreams.” From *Fashions of 1934*. For voice and piano. Music by Sammy Fain. Words by Irving Kahal. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

Folder 4 _____ (St–Sw; 23 items)

“St. Louis Blues.” For voice and piano. By W. C. Handy. New York: Handy Bros. Music Co. Inc., 1914.

“St. Louis Blues.” Big band arrangement (“Vocal Arrangement”). By W. C. Handy. Chicago: Melrose Bros Music Co. Inc., 1914.

- Instrumental parts: piano, 1st violin, 2nd violin and viola, cello and bass, flute, 1st clarinet, alto sax, tenor sax, B-flat trumpet, trombone, banjo, drums.

“Stars Fell on Alabama.” For voice and piano. Music by Frank Perkins. Words by Mitchell Parish. Professional copy. New York: Mills Music Inc., 1934. 2 copies; different imprints.

[Box 3, Folder 4, cont.]

- “Stars Fell on Alabama.” Unattributed big band arrangement. [Music by Frank Perkins. Words by Mitchell Parish.] Ink manuscript in unidentified hand.
- Instrumental parts: piano, violin A, violin B, sax I (alto), sax II (tenor), sax III (alto), trumpet I, trumpet II, trombone, banjo, bass, drum.
- “Stay out of Love (‘Cause That’s When the Blues Begin).” For voice and piano. By Horace Gerlach and E. P. La Freniere. Professional copy. New York: Roy Music Co. Inc., 1935.
- “Stepping out of the Picture.” From *Calling All Stars*. For voice and piano. Music by Harry Akst. Lyrics by Lew Brown. Professional copy. New York: M. Witmark & Sons, 1934.
- “Stolen Harmony.” From the Paramount picture *Stolen Harmony*. For voice and piano. Words and music by Jack Lawrence, Arthur Altman, and Joe Young. Professional copy. New York: Famous Music Corp., 1935.
- “Stop Look and Listen.” For voice and piano. Music by John and Geo. Van Eps. Lyric by Ralph Freed. Advance artist copy. New York: Select Music Publications Inc., 1935.
- “Strange.” For voice and piano. By Michael Carr and Lewis Ilda. Professional copy. New York: Mills Music Inc., 1934.
- “Strange.” Big band arrangement by Howard Ross. By Michael Carr and Lewis Ilda. New York: Mills Music Inc., 1934.
- Instrumental parts: piano; 1st violins (A-B); 1st violin C and tenor banjo; 1st alto sax and 2nd tenor sax; 1st trumpet and 2nd trumpet; 3rd alto sax and 3rd trumpet; 1st trombone and 2nd trombone; cello, bass, and drums.
- “The Stuff is Here and It’s Mellow.” For voice and piano. By Willie Smith, Walter Bishop, and Clarence Williams. Professional copy. New York: Clarence Williams Music Pub. Co. Inc., 1935. 3 copies.
- “Sunday at Sundown.” For voice and piano. Music by Otto Motzan. Lyric by Frank Loesser. Advance copy. New York: Southern Music Publishing Co. Inc., 1935.
- “Sunday-Go-To-Meetin’-Time.” For voice and piano. Music by Vee Lawnhurst. Words by Tot Seymour. [Professional copy; consists of sheet music without cover.] New York: T. B. Harms Co., 1935.
- “Suzanne.” For voice and piano. Music by Al Hoffman and Al Goodhart. Words by Edward Heyman. Professional copy. New York: Famous Music Corp., 1932.

[Box 3, Folder 4, cont.]

“Swaller-Tail Coat.” For voice and piano. By Bob Miller. [Professional copy; consists of sheet music without cover.] New York: Bob Miller, 1933.

“Sweet and Slow.” For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. [New York]: Remick Music Corp., 1935. 2 copies.

“(Do You Intend To-Put An End To) A Sweet Beginning Like This.” For voice and piano. Music by Fred E. Ahlert. Lyric by Joe Young. Professional copy. New York: Leo Feist Inc., 1935. 2 copies.

“(Do You Intend To-Put An End To) A Sweet Beginning Like This.” Transposition of piano part (in the key of D). [Music by Fred E. Ahlert. Lyric by Joe Young.] Ink manuscript in unidentified hand.

“Sweet Music.” From *Sweet Music*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: Remick Music Corp., 1934.

“Sweetheart Moon.” For voice and piano. Music by Con Conrad. Words by Herb Magidson. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

“Swing That Thing.” For voice and piano. Words and music by Shelton Brooks. New York: Handy Bros. Music Co., 1934.

- Stamp on front cover: “Complimentary—not to be sold.”

“Swinging Down the Old Orchard Lane.” For voice and piano. By Bob Miller. Professional copy. New York: Bob Miller Inc., 1935.

“Swinging in a Swing (With My Sweetie).” For voice and piano. Music by Jack Palmer and Margie Morris. Lyric by Ray Klages and Johnny Farro. New York: Melo-Art Music Publishers, 1935.

Folder 5 _____ (Ta-Te; 10 items)

“Taggin’ Along with You.” For voice and piano. By Ted White, Irving Mills, and Manny Kurtz. New York: Milsons Music Publishing Corp., 1935.

- Illustrated (black and white) art deco cover.

“Take the Ache from My Heart (Fox-Trot Ballad).” For voice and piano. Words and music by Howard Johnson and Harry Kogen. [Professional copy; consists of sheet music without cover.] New York: Joe Davis Inc., 1935. 2 copies.

[Box 3, Folder 5, cont.]

- “Take This Little Rose.” For voice and piano. By Alex Hill, Irving Mills, and Manny Kurtz. Professional copy. New York: Milsons Music Corp., 1935.
- “Take This Ring.” From *Sweet Surrender*. For voice and piano. Music by Dana Suesse. Words by Edward Heyman. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1935.
- “Takes Two to Make a Bargain.” From the Paramount picture *Two for Tonight*. For voice and piano. Lyric and music by Mack Gordon and Harry Revel. Professional copy. [s.l.]: Crawford Music Corp., 1935.
- “Talkin’ to Myself.” From *Gift of Gab*. For voice and piano. Music by Con Conrad. Words by Herb Magidson. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.
- “Talkin’ to Myself.” Unattributed big band arrangement. [Music by Con Conrad. Words by Herb Magidson.] Ink manuscript, in unidentified hand.
- Instrumental parts: piano, banjo, violin A, violin B, 1st alto sax, 2nd tenor sax, 3rd alto sax, 1st B-flat trumpet, trombone.
 - Accompanied by drum part from published big band arrangement by F. Henri Klickmann (New York: Harms Inc., 1934), affixed to blank manuscript paper.
- “Tell Me I’m Wrong.” For voice and piano. Music by Lou Handman. Lyrics by Al Bryan. Professional copy. New York: Remick Music Corp., 1934. 2 copies.
- “Tell Me That You Love Me.” For voice and piano. Music by C. A. Bixio. Words by Al Silverman. [Professional copy; consists of sheet music without cover.] New York: T. B. Harms Co., 1935.
- “Tell Me To-Night.” From *Be Mine Tonight*. For voice and piano. Music by Mischa Spoliansky, English words by Frank Eyton; from the German of Marcellus Schiffer. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933. 2 copies.

Folder 6 _____ (Th; 17 items)

- “(I Know That I Love You) That’s All That Matters to Me.” For voice and piano. Music by Sam H. Stept. Words by Herb Magidson. Professional copy. New York: Remick Music Corp., 1932.
- “That’s What You Think.” From the Universal picture *King Solomon of Broadway*. For voice and piano. Words and music by Pinky Tomlin, Raymond Jasper, and Coy Poe. Professional copy. New York: Irving Berlin Inc., 1935.

[Box 3, Folder 6, cont.]

“That’s What You Think.” From the Universal picture *King Solomon of Broadway*. Piano part [possibly from big band arrangement] arranged by Helmy Kresa. Words and music by Pinky Tomlin, Raymond Jasper, and Coy Poe. New York: Irving Berlin Inc., 1935.

“Then I’ll Be Tired of You.” For voice and piano. Music by Arthur Schwartz. Words by E. Y. Harburg. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

“Then I’ll Be Tired of You.” Big band arrangement by Al. Dalby. Music by Arthur Schwartz. Words by E. Y. Harburg. New York: Harms Inc., 1934.

- Instrumental parts: piano; 1st violin A-B (2 copies); 1st violin C; 2nd violin and viola; cello and flute; 1st clarinet and 2nd clarinet; 1st alto sax and 2nd tenor sax; 3rd alto sax and banjo; oboe, bassoon, bass, and horns in F; 1st trumpet and 2nd trumpet; trombone and drums.

“Then You’ve Never Been Blue.” From *Every Night at Eight*. For voice and piano. Music by Ted Fiorito. Lyric by Sam Lewis and Joe Young; additional lyrics by Frances Langford. Professional copy. New York: Remick Music Corp., 1935. 2 copies.

“Then You’ve Never Been Blue.” From the Paramount picture *Every Night at Eight*. Big band arrangement by Ted Eastwood. Music by Ted Fiorito. Lyric by Sam Lewis and Joe Young; additional lyrics by Frances Langford. New York: Remick Music Corp., 1935.

- Instrumental parts: piano; 1st violin A-B (2 copies); 1st violin C and tenor banjo; bass and 1st alto sax; 2nd tenor sax and 3rd alto sax; 1st trumpet and 2nd trumpet; 1st trombone and drums.

“There Is No Breeze (To Cool the Flame of Love).” For voice and piano. Music by Alstone. Lyric by Dorothy Dick; French lyric by Andre Tabet and Roger Bernstein. Advance artist copy. New York: Robbins Music Corp., 1945.

“(Tonight) There’s A Spell on the Moon.” From the Fox picture *Spring Tonic*. For voice and piano. Words and music by Jay Gorney. Professional copy. New York: Sam Fox Publishing Co., 1935.

“There’s Gonna Be the Devil to Pay.” For voice and piano. Music by Bob Emmerich. Lyric by Billy Hueston. Professional copy. New York: Clarence Williams Music Pub. Co. Inc., 1935. 4 copies.

“There’s Music in the Stars.” For voice and piano. By Irving Bibo, Mack Davis, and Frank Ferris. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1934.

[Box 3, Folder 6, cont.]

- “Things Might Have Been So Diff’rent (Fox-Trot Song).” For voice and piano. Music by J. Fred Coots. Words by Sam M. Lewis. Professional copy. New York: Leo Feist Inc., 1935.
- “This Is My Love Song.” For voice and piano. Music by Joe Burke. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1931.
- “This Is the Kiss Of Romance.” For voice and piano. Music by Jean Delettre. Words by Mitchell Parish. Professional copy. New York: Mills Music Inc., 1935.
- “Three’s a Crowd.” From *The Crooner*. For voice and piano. Music by Harry Warren. Words by Al Dubin and Irving Kahal. Professional copy. New York: M. Witmark & Sons, 1932.
- “Thrilled.” For voice and piano. Music by Harry Barris. Lyric by Mort Greene. Professional copy. [s.l.]: Crawford Music, 1935.
- “Throwin’ Stones at the Sun.” For voice and piano. By Nat Simon, Billy Hueston, and Sammy Mysels. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1934. 2 copies.

Folder 7 _____ (Ti–Tw; 21 items)

- “Time Will Tell.” For voice and piano. Music by Richard Humber. Lyrics by Richard Humber and Elliott Grennard. Complimentary copy. New York: Edward B. Marks, 1935.
- “Time Will Tell.” Transposition of piano part (in A-flat). Music by Richard Humber. Lyrics by Richard Humber and Elliott Grennard. New York: Edward B. Marks, 1935.
- Manuscript facsimile.
- “Tina.” For voice and piano. Music by Will Grosz. Lyric by Hamilton Kennedy. Professional copy. New York: Peter Maurice Music Co. Ltd., 1934.
- “To Be Worthy of You.” For voice and piano. Music by Walter Gross. Lyrics by Ray Klages. [Professional copy; consists of sheet music without cover.] New York: Melo-Art Music Publishers, 1935.
- Manuscript facsimile imprint, with publisher’s advertisement on back cover.
- “To Call You My Own.” From *In Caliente*. For voice and piano. Music by Allie Wrubel. Lyric by Mort Dixon. Professional copy. New York: Remick Music Corp., 1935.

[Box 3, Folder 7, cont.]

- “To Think That You’re Mine Again.” For voice and piano. Music by Abner Silver. Lyric by Benny Davis. Professional copy. [s.l.]: Crawford Music Corp., 1935.
- “To-morrow (My Honey’s Comin’ Home).” Arranged for vocal trio (TTB) by Arthur H. Gutman. Music by Vee Lawnhurst. Lyric by Roy Turk. [New York]: DeSylva, Brown & Henderson, 1933.
- “Tonight In Vienna.” For voice and piano. Music by Pem Davenport. Lyric by Joe Linz. Professional copy. New York: Select Music Publications Inc., 1935.
- “Too Beautiful for Words.” From *Wake Up and Dream*. For voice and piano. By Russ Columbo, Bernie Grossman, and Jack Stern. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.
- “Too Late.” For voice and piano. By Sam Lewis and Victor Young. Professional copy. New York: Remick Music Corp., 1931.
- “The Traffic Was Terrific.” For voice and piano. Music by Otto Motzan. Lyric by Frank Loesser and Buddy Bernier. [Professional copy; consists of sheet music without cover.] New York: Broadway Music Corp., 1935.
- “Truckin’.” From *Cotton Club Parade*. For voice and piano. Music by Rube Bloom. Lyric by Ted Koehler. Professional copy. New York: Mills Music Inc., 1935.
- “Truckin’ On Down.” For voice and piano. Music by Eubie Blake. Words by Arthur Porter. New York: Handy Brothers Music Co. Inc., 1935. 2 copies.
- Stamp on front cover of score: “Sample Copy.”
- “Try To See It My Way.” From *Dames*. For voice and piano. Music by Allie Wrubel. Lyrics by Mort Dixon. Professional copy. New York: Remick Music Corp., 1934. 2 copies.
- “Twenty Four Hours in Georgia.” For voice and piano. By Al J. Neiburg, Marty Symes, and Jerry Levinson. New York: Shapiro, Bernstein & Co., 1934.
- “Twilight in Sweetheart Lane (Waltz Song).” For voice and piano. Words and music by Howard Johnson and Joe Davis. [Professional copy; consists of sheet music without cover.] New York: Joe Davis Inc., 1935. 2 copies.
- “A Two-Cent Stamp (Brought Me Back A Million Dollar Love).” For voice and piano. By Ted White, Manny Kurtz, and Milton Ager. Artist’s copy. New York: Ager, Yellen & Bornstein, 1935.

[Box 3, Folder 7, cont.]

“Two for Tonight.” From the Paramount picture *Two for Tonight*. For voice and piano. Lyric and music by Mack Gordon and Harry Revel. Professional copy. [s.l.]: Crawford music, 1935.

“Two Little Flies on a Lump of Sugar.” From *Harold Teen*. For voice and piano. Music by Sammy Fain. Lyrics by Irving Kahal. Professional copy. New York: Remick Music Corp., 1934.

“Two Together.” From the Columbia picture *The Girl Friend*. For voice and piano. Melody by Arthur Johnston. Lyric by Gus Kahn. Advance artist copy. New York: Robbins Music Corp., 1935.

“Two Together.” From the Columbia picture *The Girl Friend*. Big band arrangement by William C. Schoenfeld. Melody by Arthur Johnston. Lyric by Gus Kahn. New York: Robbins Music Corp., 1935.

- Instrumental parts: piano; 1st violins (A & B); 2nd violin, viola, and 3rd alto sax; 1st alto sax and 2nd tenor sax; flute and tenor banjo; cello, 1st clarinet, bass, and horns in F; 1st trumpet and 2nd trumpet; trombone and drums.

Folder 8 _____ (U–V; 2 items)

“Under My Umbrella.” For voice and piano. By Charles O’Flynn, George W. Meyer, and Pete Wendling. Professional copy. [New York]: M. Witmark & Sons, 1933. 2 copies.

“The Very Thought of You.” For voice and piano. Words and music by Ray Noble. Professional copy. New York: M. Witmark & Sons, 1934. 2 copies.

Folder 9 _____ (Wa–We; 8 items)

“Wait’ll I Get You in My Dreams.” For voice and piano. Music by Max Rich and Bradford Browne. Words by Jack Scholl. Professional copy. New York: Marlo Music Corp., 1932.

“Was That the Human Thing to Do?” For voice and piano. Music by Sammy Fain. Lyric by Joe Young. New York: M. Witmark & Sons, 1931.

“Way Back Home.” For voice and piano. By Al Lewis and Tom Waring. [Professional copy; consists of sheet music without cover.] New York: Donaldson, Douglas & Gumble Inc., 1935.

[Box 3, Folder 9, cont.]

“Way Down South in North Carolina.” For voice and piano. Music by Jule’ Styne. Lyric by Ralph Freed. [Professional copy; consists of sheet music without cover.] New York: Kornheiser-Schuster Inc., 1934. 2 copies.

“We Agree Perfectly.” For voice and piano. Music by J. Fred Coots. Lyric by Mack David. Advance copy. New York: Remick Music Corp., 1935.

“We Wouldn’t Take a Million for Our Baby (Or Give a Nickel for Another One).” For voice and piano. By Fred Fisher. Artist copy. New York: Fred Fisher Music Co., 1935.

“Weather Man.” For voice and piano. Music by Newell Chase. Words by Irving Caesar. New York: Shapiro, Bernstein & Co., 1935. 2 copies.

- Copy 2 consists of sheet music without cover [Professional copy].

“The West Wind Blew in the Windmill’s Face.” For voice and piano. Music by Al Goodhart and Al Hoffman. New York: Leo Feist Inc., 1932.

Folder 10 _____ (What; 12 items)

“What a Little Moonlight Can Do.” For voice and piano. Words and music by Harry Woods. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1934.

“What a Night.” For voice and piano. Words and music by Cliff Friend and Carmen Lombardo. Professional copy. New York: M. Witmark & Sons, 1934.

“What a Night, What a Moon, What a Girl.” For voice and piano. Words and music by John Jacob Loeb. Professional copy. New York: Harry Engel Inc., 1935.

“What a Perfect Combination.” From *Kid From Spain*. For voice and piano. Music by Harry Ruby and Harry Akst. Lyrics by Bert Kalmar and Irving Caesar. [Professional copy; consists of sheet music without cover. New York: Harms Inc., 1932.

“What Are Your Intentions?” From *Twenty Million Sweethearts*. For voice and piano. Music by Harry Warren. Lyrics by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1934.

“What Do I Have To Do? (To Make You Love Me).” For voice and piano. Music by J. Fred Coots; arranged by Paul Hill. Words by Ray Klages and Milton Berle. Complimentary copy. New York: Edward B. Marks Music Corp., 1934. 2 copies.

[Box 3, Folder 10, cont.]

“What Harlem is to Me.” For voice and piano. By Andy Razaf, Russell Wooding, and Paul Denniker. Professional copy. New York: Mills Music Inc., 1935. 2 copies.

“What Is Sweeter (Than the Sweetness of ‘I Love You’).” From the Universal picture *Myrt and Marge*. For voice and piano. Music by M. K. Jerome. Lyric by Joan Jasmyn. Professional copy. New York: M. Witmark & Sons, 1933.

“What You Moanin’ For.” For voice and piano. Words and music by James Cavanaugh, Dick Sanford, and Sammy Mysels. New York: Crawford Music Corp., 1935.

“What You Moanin’ For.” Transposition of vocal part (in the key of A-flat). Words and music by James Cavanaugh, Dick Sanford, and Sammy Mysels. Ink manuscript, in unidentified hand.

“What’s Become of My Man.” For voice and piano. Music by Don Rodricks. Words by Alice Hargrove. Professional copy. San Francisco, CA: Villa Moret Inc., 1934. 2 copies.

“What’s the Reason (I’m Not Pleasin’ You).” From the MGM picture *Times Square Lady*. For voice and piano. Music by “Pinky” Tomlin and Earl Hatch. Words by Coy Poe and Jimmie Grier. Professional copy. New York: Irving Berlin Inc., 1935.

Folder 11 _____ (When–Why; 24 items)

“When April Comes Again.” From *The Hollywood Revels of 1936*. For voice and piano. By Al J. Neiburg, Marty Symes, and Jerry Levinson. Professional copy. New York: Mills Music Inc., 1935.

“When I Grow Up.” From the Fox picture *Curly Top*. For voice and piano. Music by Ray Henderson. Lyric by Edward Hayman. Professional copy. New York: Sam Fox Publishing Co., 1935.

“When Love Has Gone.” For voice and piano. Music by Ray Bloch and Drexell Hines. Lyrics by Philip Copell and Billy Hueston. Professional copy. San Francisco, CA: Sherman, Clay & Co., 1935.

“When Love Knocks At Your Heart.” For voice and piano. Music by Peter DeBose. Words by Billy Hill. [Professional copy; consists of sheet music without cover.] New York: Shapiro, Bernstein & Co., 1935. 2 copies.

“When the Robin Sings His Song Again.” For voice and piano. Music by J. Fred Coots. Words by Mitchell Parish. Professional copy. New York: Mills Music Inc., 1935.

[Box 3, Folder 11, cont.]

- “When They Ask About You.” For voice and piano. Words and music by Sam H. Stept. New York: Irving Berlin Inc., 1943.
- “When Times Get Better.” For voice and piano. Music by Sammy Fain. Words by Irving Kahal. Professional copy. New York: M. Witmark & Sons, 1932.
- “When Tomorrow Comes.” From *Mandalay*. For voice and piano. Music by Sammy Fain. Lyric by Irving Kahal. Professional copy. New York: M. Witmark & Sons, 1933.
- “When You Brought Me Back To Say Good-Bye.” For voice and piano. Words and music by Jimmie Day; arranged by Harry T. Walz. Professional copy. [s.l.]: Jimmie Day, 1932.
- Stamp on first page of score: “Marquis Ellis, Pub. 614 Majestic The. Bldg. L. A., Cal.”
- “Whenever I Think of You.” For voice and piano. By Harry Woods. [Professional copy; consists of sheet music without cover.] New York: Donaldson, Douglas & Gumble, 1935.
- “Where the Lilies of the Valley Grow.” For voice and piano. Music by Ted Fiorito. Lyric by Gus Kahn. Professional copy. New York: Remick Music Corp., 1931.
- “Where There’s Smoke—There’s Fire.” For voice and piano. By Marty Symes, Al J. Neiburg, and Jerry Levinson. Advance artist copy. New York: Santly Bros. Inc., 1934.
- “Where Were You Last Night?” For voice and piano. Music by Harry Woods. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1931.
- “Whistle and Blow Your Blues Away.” For voice and piano. Music by Carmen Lombardo. Lyric by Joe Young. Professional copy. New York: Remick Music Corp., 1932.
- “Who Do You Say Good Evening To (When You Say Goodnight To Me?).” For voice and piano. By Ned Weiner, Irving Caesar, and Joseph Meyer. [Professional copy; consists of sheet music without cover.] New York: Irving Caesar, 1934.
- “Whose Arms Are You in To-night?” For voice and piano. Music by Joseph Meyer. Words by Charles Tobias. Professional copy. New York: Remick Music Corp., 1932.
- “Whose Honey Are You? (Fox-Trot Song).” For voice and piano. Music by J. Fred Coats. Words by Haven Gillespie. Professional copy. New York: Leo Feist Inc., 1935.

[Box 3, Folder 11, cont.]

“Why Can’t This Night Go On Forever?” For voice and piano. Music by Isham Jones. Words by Charles Newman. Professional copy. [New York]: M. Witmark & Sons, 1933.

“(You Knew You’d Hurt Somebody) Why Did It Have to Be Me?” For voice and piano. By Bud Green, Carmen Lombardo, and Sam H. Stept. Professional copy. New York: Remick Music Corp., 1931.

“Why Do I Dream Those Dreams?” From *Wonder Bar*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1934.

“Why Do They Call It Gay Paree?” From the Paramount picture *Paris in Spring*. For voice and piano. Lyric and music by Mack Gordon and Harry Revel. Professional copy. [s.l.]: Crawford Music Corp., 1935.

“Why Dream.” From the Paramount picture *The Big Broadcast of 1936*. For voice and piano. Words and music by Leo Robin, Richard A. Whiting, and Ralph Rainger. Professional copy. New York: Famous Music Corp., 1935.

“Why Not?” From *Social Register*. For voice and piano. Music by Con Conrad. Words by Edward Heyman. [Professional copy; consists of sheet music without cover.] [New York]: Harms Inc., 1933.

“Why Stars Come out at Night.” From the Paramount picture *The Big Broadcast of 1936*. For voice and piano. Words and music by Ray Noble. Professional copy. New York: Famous Music Corp., 1935.

Folder 12 _____ (Wi–Wo; 9 items)

“Wild Honey.” For voice and piano. By George Hamilton, Harry Tobias, and Neil Moret. Advance artist copy. New York: Robbins Music Corp., 1934. 2 copies.

“Wild Honey.” Big band arrangement by William C. Schoenfeld. By George Hamilton, Harry Tobias, and Neil Moret. Advance artist copy. New York: Robbins Music Corp., 1934.

- Instrumental parts: piano; 1st violins A and B (2 copies); 2nd violin, viola, and tenor banjo; flute and 1st clarinet; 1st alto sax and 2nd tenor sax; 3rd alto sax and horns in F; 1st trumpet and 2nd trumpet; trombone and drums; cello and bass.

“Will O’ the Wisp.” For voice and piano. By Nat Simon, Harold Raymond, and Elliott Grennard. Professional copy. New York: Superior Music, 1935.

[Box 3, Folder 12, cont.]

“With Every Breath I Take.” From the Paramount picture *Here Is My Heart*. For voice and piano. Words and music by Leo Robin and Ralph Rainger. Professional copy. New York: Famous Music Corp., 1934. 2 copies.

“With Every Breath I Take.” From the Paramount picture *Here Is My Heart*. Big band arrangement by Geo. N. Terry. Words and music by Leo Robin and Ralph Rainger. New York: Famous Music Corp., 1934.

- Instrumental part: piano; 1st violin A-B (2 copies); 1st violin C; 2nd violin, viola, oboe, and bassoon; 1st alto sax; 2nd tenor sax; 3rd alto sax; cello and flute; 1st clarinet, bass, and 2nd clarinet; horns in F and drums; 1st trumpet and 2nd trumpet; 3rd trumpet and banjo; trombone and 2nd trombone.

“Without a Word of Warning.” From the Paramount picture *Two for Tonight*. For voice and piano. Lyric and music by Mack Gordon and Harry Revel. Professional copy. [s.l.]: Crawford Music, 1935.

“Wonder Bar.” From *Wonder Bar*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1934.

“The Words Are in My Heart.” From *Gold Diggers of 1935*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935.

“Wouldn’t I Be a Wonder.” For voice and piano. By Harry Woods. New York: Donaldson, Douglas & Gumble Inc., 1935.

- Manuscript facsimile.

Folder 13 _____ (Y; 20 items)

“Yankee Doodle Never Went To Town.” For voice and piano. Music by Bernard Hanighen. Lyric by Ralph Freed. Advance artist copy. New York: Select Music Publications Inc., 1935. 3 copies.

“Yes Sir, I Love Your Daughter.” For voice and piano. Music by Con Conrad. Words by Herb Magidson. [Professional copy; consists of sheet music without cover.] New York: Harms Inc., 1934.

“You Can Be Kissed.” From *Broadway Gondolier*. For voice and piano. Music by Harry Warren. Lyric by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1935.

[Box 3, Folder 13, cont.]

“You Can Put It in the Papers.” Unattributed big band arrangement. [Music by Sam H. Stept. Words by Ned Washington.] Ink manuscript.

- Instrumental parts: piano; violin A; violin B; 1st alto sax; 2nd tenor sax; 3rd alto sax; 1st trumpet; trombone; banjo; drums.

“You Little So-And-So.” From the Paramount picture *Blonde Venus*. For voice and piano. Words and music by Sam Coslow and Leo Robin. New York: Famous Music Corp., 1932.

“You Must Have Been a Beautiful Baby.” From the Warner Bros. picture *Hard to Get*. For voice and piano. Music by Harry Warren. Lyric by Johnny Mercer. New York: Remick Music Corp., 1938.

“You Ought to Be Arrested (For Breaking My Heart).” From *Convention Girl*. For voice and piano. Music by Louis Alter. Lyric by Arthur Swanstrom. Professional copy. New York: Remick Music Corp., 1934.

“You Saved My Life.” For voice and piano. Music by Victor Young. Lyric by Ralph Freed. Advance artist copy. New York: Select Music Publications Inc., 1935.

“Your Heart Rhymes With Mine.” For voice and piano. Music by Vic Mizzy. Words by Irving Taylor. Professional copy. New York: Famous Music Corp., 1935.

“You’re a Heavenly Thing.” For voice and piano. By Joe Young and Little Jack Little. New York: Shapiro, Bernstein & Co., 1935. 2 copies.

- Copy 1 labeled “First edition.”
- Copy 2 consists of sheet music without cover [Professional copy].

“You’re All I Need.” From the MGM production *Escapade*. For voice and piano. Music by Bronislaw Kaper and Walter Jurmann. Lyric by Gus Kahn. Advance artist copy. New York: Robbins Music Corp., 1935.

“You’re All I Need.” From the MGM production *Escapade*. Big band arrangement by William C. Schoenfeld. Music by Bronislaw Kaper and Walter Jurmann. Lyric by Gus Kahn. New York: Robbins Music Corp., 1935.

- Instrumental parts: piano; 1st violins (A-B); 2nd violin, viola, and 3rd alto sax; 1st alto sax and 2nd tenor sax; cello, 1st clarinet, bass, and horns in F; 1st trumpet and 2nd trumpet; tenor banjo and flute; 1st trombone and drums.

“You’re Breaking My Heart.” For voice and piano. By George A. Little, Sr., George A. Little, Jr., and Larry Shay. Professional copy. Kansas City, MO: Jenkins Music, 1935.

“You’re Getting to Be a Habit With Me.” For voice and piano. Music by Harry Warren. Words by Al Dubin. Professional copy. [New York]: M. Witmark & Sons, 1932.

[Box 3, Folder 13, cont.]

- “You’re Lonely and I’m Lonely.” From the musical production *Louisiana Purchase*. For voice and piano. Music and lyric by Irving Berlin. New York: Irving Berlin Inc., 1940.
- “You’re O.K.” For voice and piano. Music by Mickey Bloom. Words by Mitchell Parish. Professional copy. New York: Mills Music Inc., 1933.
- “You’re the Picture, I’m the Frame.” For voice and piano. Music by Jack Golden. Words by Bob Rothberg. Artist’s copy. New York: Ager, Yellen & Bornstein, 1935.
- “You’ve Been Taking Lessons in Love (From Somebody New)—Novelty Song.” For voice and piano. Words and music by Winston Tharp and Grady Watts. [Professional copy; consists of sheet music without cover.] New York: Joe Davis Inc., 1935.
- “You’ve Done It Again.” For voice and piano. By Phil Baxter and Will S. Dillon. New York: Jerry Vogel Music Co. Inc., 1935. 2 copies.
- “Young and Healthy.” From *Forty Second Street*. For voice and piano. Music by Harry Warren. Words by Al Dubin. Professional copy. New York: M. Witmark & Sons, 1932.

Folder 14 _____ (Unidentified collections; 2 items)

Two booklets containing instrumental parts to 16 songs. Includes booklet for B-flat instruments and booklet for E-flat instruments. [s.l.: s.n., s.d]. Plate no. 41456. Missing covers.

Songs included:

- “Don’t You Know I Care” (Duke Ellington and Mack David)
- “Flamingo” (Ed Anderson and Ted Grouya)
- “I Let A Song Go Out Of My Heart” (Duke Ellington, Irving Mills, Henry Nemo, and John Redmond)
- “I’m Gonna Go Fishin’” (Peggy Lee and Duke Ellington)
- “I’m Just a Lucky So-and-So” (Duke Ellington and Mack David)
- “Lush Life” (Billy Strayhorn)
- “Mood Indigo” (Duke Ellington, Irving Mills, and Albany Bigard)
- “Moon Mist” (Mercer Ellington)
- “Perdido” (H. J. Lengsfelder, Ervin Drake, and Juan Tizol)
- “Ring Dem Bells” (Duke Ellington and Irving Mills)
- “Satin Doll” (Billy Strayhorn, Duke Ellington, and Johnny Mercer)
- “Soda Fountain Rag” (Edward Duke Ellington)
- “Sophisticated Lady” (Duke Ellington, Irving Mills, and Mitchell Parish)
- “Take Love Easy” (John Latouche and Duke Ellington)

[Box 3, Folder 14, cont.]

“Take the “A” Train” (Billy Strayhorn)

“Things Ain’t What They Used To Be” (Ted Persons and Mercer Ellington)

Folder 15 _____ (Unidentified excerpt; 1 item)

Unidentified excerpt from piano book [includes exercises and examples of boogie-woogie bass patterns]. [s.l.: s.n., s.d.]. Missing cover; includes pages 3-6 only.