

**SOCIETY OF EUROPEAN
STAGE AUTHORS AND
COMPOSERS, INC.**

(SESAC)
595

The National Association of Broadcasters

NATIONAL PRESS BUILDING * * * * * WASHINGTON, D. C.

JAMES W. BALDWIN, Managing Director

NAB REPORTS

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SPECIAL

AUG. 18, 1937

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC. (SESAC)

TO ALL MEMBERS:

Frequently we have been asked, "What about the Society of European Stage Authors and Composers, Incorporated?" (SESAC).

In several conversations beginning in January, 1936, we endeavored to obtain from the SESAC a list of the musical selections it owns or controls. The information was not furnished us.

Because of the equivocal terms and phrases contained in the SESAC's license agreements (copies of which marked Exhibits 1 and 2 are attached to and made a part of this report), we were unable to determine from that instrument specifically what the SESAC had to offer.

For these reasons and in order that we might be fully informed, we addressed a letter interrogatory to the SESAC. A copy of this letter dated October 14, 1936, marked Exhibit 3, is attached to and made a part of this report. A copy of this letter was sent to all member stations.

It was our belief that clear and unequivocal answers to the questions contained in our letter to the SESAC were necessary before members could decide whether they need the SESAC music, and whether the price asked is reasonable for such SESAC music as is available to them, and which is usable in building radio programs for American radio listeners.

The SESAC's reply to our letter dated November 19, 1936, was received by us on December 11, 1936. A copy of this letter, marked Exhibit 4, is attached to and made a part of this report.

Previously there had been an exchange of correspondence concerning questions which had arisen from an examination of the SESAC brochure dated June 1, 1936. These letters will be referred to hereafter in this report, and for this reason, copies, marked Exhibit 5 and Exhibit 6, are attached to and made a part of this report.

The reply which we received from the SESAC (Exhibit 4) seemed to us to display a lack of cooperation in supplying to the members necessary information. We believe also that the SESAC's reply was unduly evasive.

Our next step was to make an examination of the musical copyright entries in the United States Library of Congress for the purpose of determining what musical copyright entries, if any, had been entered by or on behalf of the several publishers or organizations identified in the SESAC brochure dated June 1, 1936. A copy of this brochure marked Exhibit 7 is attached to and made a part of this report.

*"Me Me Stelnis Manna Stin Amerike"
Don't Send Me Mother to America*

During the early days of our investigation of the musical copyright entries in the United States Library of Congress, we discovered the Greek title, which according to the translation contained in the copyright entries reads: "Don't Send Me Mother To America". This selection found accredited to the Apollo Music Company proved to us the correctness of our theory that the broadcaster is entitled to inspect the package he is asked to buy.

The SESAC brochure dated June 1, 1936, contains the names of what appear to be 76 publishers or organizations. Duplications in the items contained in this brochure reduce the number of publishers or organizations to 52. In addition, 17 publishers or organizations were eliminated from consideration by the SESAC's admission (see Exhibits 5 and 6) that these have to do only with "grand rights" or other rights not included in the SESAC license agreement with stations. In other words, broadcasters who entered into license agreements with the SESAC as of about June 1, 1936, apparently acquired the right to perform musical selections of 35 publishers or organizations instead of 76, as displayed in their June 1, 1936 brochure. In this connection broadcasters will observe the statement appearing at the head of the June 1, 1936 brochure, "The following enumeration is the list contained in SESAC's Regular Performance Licenses as supplemented by recent acquisitions".

Under date of January 1, 1937, the SESAC distributed a new brochure, a copy of which, marked Exhibit 8, is attached to and made a part of this report. With the appearance of this January 1, 1937

brochure, which added and deleted certain firms, and subsequent announcements of newly acquired catalogues since that date, the total number of publishers or organizations to be considered in this report aggregate 62 as of April 1, 1937. The broadcasters will observe that in this brochure the SESAC noted certain exceptions to the general statement appearing at the head of their brochure.

We find, on examination of the musical copyright entries in the Library of Congress, that a total of approximately 5,500 unexpired musical copyright entries are credited to these 62 publishers or organizations. The distribution of these musical copyright entries are shown in a statement marked Exhibit 9, which is attached to and made a part of this report.

It will be observed (Exhibit 9), according to our finding, that of these 62 publishers or organizations, 13 were not credited with any musical copyright entries, 3 had not been credited with any musical copyright entries during the last 10 years; and 35 had been credited with a total of less than 50 entries each during the last 10 years. The remaining 11 publishers and the number of musical copyright entries which we found credited to each, as of April 1, 1937, follow:

APOLLO MUSIC PUBLISHING CO. (Greek) a total of 151 entries.	GEHRMANS, CARL MUSIKFÖRLAG (Scandinavian) a total of 147 entries.	RONDO VERLAG (German) a total of 291 entries.
ARCT, M. (Polish) a total of 169 entries.	GEBETHNER AND WOLFF (Polish) a total of 73 entries.	SCHUBERTH, EDWARD AND CO. (American) a total of 1283 entries.
CALUMET PUBLISHING COMPANY (American) a total of 283 entries.	NOWA SCENA (Polish) a total of 163 entries.	VITAK ELSNIC CO. (Polish) a total of 287 entries.
COLE, M. M. PUBLISHING CO. (American) a total of 104 entries.	PAGANI, O. AND BROTHERS (Italian) a total of 517 entries.	

RENEWAL OF COPYRIGHTS

An examination of the catalogues referred to in this report requires that careful consideration be given to the questions which arise in connection with the renewal of copyrights. The copyright in a musical selection protects the owner of the copyright for a period of 28 years. The copyright law of the United States also permits a renewal of the copyright for an additional period of 28 years. The law specifically provides that a renewal of copyright can be made only by the author or composer, his heirs or next of kin (Sections 23 and 24 of the Copyright Act of 1909 as amended). We are confronted with some serious problems in this report because in numerous instances we found that the renewals had been made by persons or firms other than the author or composer, his heirs or next of kin, and there is no information available at the United States Library of Congress to show whether these persons were acting as the authorized agents of the author or composer, or of his heirs or next of kin; and more important whether, if he was duly authorized to make the renewal, he acquired the right to dispense the performing rights in the music.

As indicated in our letter to the ASCAP (Exhibit 10), it is our belief that the performance rights in the composition "Badinage", one of the most popular and best known compositions of Victor Herbert, are controlled only by the ASCAP. Victor Herbert, on August 9, 1895, "sold and assigned for all times and for all countries to Edward Schuberth & Company all my right, title and interest in my composition, bearing in the manuscript the title of 'Badinage'—for orchestra, arrangement for piano by Alex Rihm". A copy of this assignment, marked Exhibit 106, is attached to and made a part of this report. Our search disclosed that "Badinage" was first registered for copyright on September 4, 1895, by Edward Schuberth & Company.

It will be observed that the assignment of "Badinage" was for "all times". The United States Supreme Court established the principle that no assignment of copyright or of the right to copyright can anticipate or assign away the right of renewal which is conferred upon the author, widow, children, next of kin, or executor by statute (Paige v. Banks, 80 U. S. 608).

Our examination of the renewal records in the Copyright Office of the United States Library of Congress disclosed that the only application for renewal of the composition "Badinage" was made by Nathan Burkan, late general counsel of the ASCAP, in the name of Victor Herbert, on September 12, 1922. A copy of this renewal, marked Exhibit 107, is attached to and made a part of this report.

In 1921, 1922 and 1923 Victor Herbert was a member of the ASCAP (since his death his estate has been identified as a member of the ASCAP) and was subject to the clause in the ASCAP contract with each of its members which provides that such member (composer or author) agrees irrevocably to sell, assign, transfer and set over to the Society the entire exclusive right of public performance in each musical composition which he may during the life of the agreement, write, etc., alone, jointly, etc., or in which he may thereafter have any right, title or interest whatsoever, in whole or in part.

Consequently the fact that the assignment of "Badinage" to Edward Schuberth & Company was valid only during the period of the original copyright (1895-1923) and because of the terms of the contract existing between the ASCAP and Victor Herbert it is our belief that the entire and exclusive right

of public performance automatically vested in the ASCAP immediately upon the commencement of the second 28-year copyright period, from September 4, 1923. It would appear therefore that only those broadcasters who are licensees of the ASCAP have the right to use "Badinage".

Based on a preliminary investigation, it is our belief that a great many renewals are made by persons without authority who hope to secure subsequent authorization from the rightful owner to dispense the performing and publishing rights in the music.

We have not yet exhausted all means of obtaining information concerning renewals. To do so, we must communicate with the author or composer, or his heirs or next of kin, in the case of each musical selection which has been renewed. This we hope to do, but checking the number of selections involved and ascertaining the correct address of the persons concerned would consume so much time as to destroy the value of this report in all other respects.

WORKS OF ASCAP MEMBERS

It will be observed that some of the musical selections referred to in this report were composed by (a) persons who are identified as members of the ASCAP, and (b) a member of the ASCAP, and a non-member of the ASCAP jointly. These circumstances require an examination of the contract between the ASCAP and its members. Our interpretation of the contract between the ASCAP and its member is that such member (composer or author) agrees irrevocably to sell, assign, transfer and set over to the Society the entire *exclusive* right of public performance in each musical work which he may, during the term of the agreement, write, etc., alone, jointly, etc., or in which he may have any right, title or interest whatsoever. It is our understanding that the exclusive and irrevocable terms of ASCAP contracts with composers and authors were introduced in 1921, are in effect now, and were in effect in the period from January 1, 1931 to December 31, 1935, the period in which the SESAC selections here in question were copyrighted or renewed. It is our belief, therefore, that the musical selections contained in this report which were written either by a member of the ASCAP, or by a member of the ASCAP jointly with a non-member can be performed under an ASCAP license.

This general conclusion was submitted to the ASCAP under date of January 26, 1937, and in reply we were advised by the ASCAP that it was unwilling to take any definite general position, but expressed the willingness to answer the question as to any specific composition by title, and added "but would prefer to answer these questions upon inquiry direct from a licensee". A copy of this letter to the ASCAP and its reply thereto, marked Exhibit 10 and Exhibit 11, are attached to and made a part of this report.

Thereafter, and on February 15, 1937, a similar letter was addressed to the ASCAP by a member station. A copy of this letter and its reply thereto, dated February 16, 1937, marked Exhibit 12 and Exhibit 13, are attached to and made a part of this report. It will be observed by reference to the ASCAP's letter dated February 16, 1937 (Exhibit 13) that it declined to give the member station any general ruling, but stated it would be very glad to analyze any list of works which the member might send them, and would inform the member specifically as to which of them may be considered in the ASCAP repertory and "embraced in its license". Pursuant to this suggestion, the member station addressed a detailed letter to the ASCAP under date of March 1, 1937. A copy of this letter (marked Exhibit 14) is attached to and made a part of this report. So far, this letter, as well as follow-up letters dated April 30, and May 29, have not been answered. These letters should indicate to the members some of the problems involved in a study of this character.

Also, these problems show the urgent need for remedial copyright legislation. In fairness both to the creators of music and to the users of music, the law should prescribe some form of registration which will make known to all concerned the true owners and their authorized agents in all copyrights. *In the absence of complete and authoritative information from each musical licensing society concerning its repertory the user has only the remedy of avoiding the use of any music in question.*

The SESAC in its reply dated November 19, 1936 (Exhibit 4) said, "As you know, the U. S. District Court in the case of Penn Broadcasting Corporation vs. American Society of Composers, Authors and Publishers, ruled, as a matter of law, that such catalogs are not required to be furnished, and that if desired, the purchaser should pay the expense of compilation". In this connection, there is attached hereto and made a part of this report, Exhibit 15 which shows that the Court found that the defendant (ASCAP) must "State the number of musical compositions copyrighted under the laws of the United States the public performance rights to which have been acquired by said Society", and that it must "State the title and composer's name of all copyrighted compositions, copyrighted under the laws of the United States, the public performance rights to which have been acquired by said Society during the period from January 1, 1933, to December 31, 1933". The Court did hold that the cost of compilation should be borne by the plaintiff, and required the defendant to furnish plaintiff an estimate of the cost of making such compilation within ten days; and gave the plaintiff the right to contest the reasonableness of the charges.

MUSICAL SELECTIONS COPYRIGHTED BY SESAC PUBLISHERS

The following chapters, which deal with individual catalogues, under the SESAC, are designed to show to the broadcasters by title, name of author, composer, and publisher, all of the musical selections which we could find credited to these "publishers or organizations" in the musical copyright entries of the United States Library of Congress, as of April 1, 1937. These data should enable the broadcasters to evaluate the need for the music in all these catalogues with the possible exception of the Spanish catalogues. According to popular opinion the tango is Spanish. However, according to a reliable Spanish authority, the tango originated in Argentina. Therefore, to assist the broadcasters in evaluating the need or worth of the approximately 71 selections contained in the eight Spanish catalogues, we offer the information contained in Exhibit 16 which is attached to and made a part of this report.

Some broadcasters may be confused by the fact that the names of many of the Polish composers sometimes have the suffix "iego" or "a" added thereto. These suffixes, "iego" and "a" indicate the possessive. Thus "Z. Bialostocki" and "Z. Bialostockiego" appearing in items 73 and 87 on page 98 are one and the same person. Also "A. Wlast" and "A. Wlasta" appearing in items 87 and 92 are one and the same person.

In addition to searching the musical copyright entries we examined also the assignment records. Copies of all assignments found related to the subject of this report are attached hereto as exhibits. These exhibits are furnished to show the character of the assignment and the names of the persons executing the same. Of unusual interest are those assignments to the SESAC which read for example (Exhibits 59-65 inclusive) :

"Signed A.—B. Carl Gehrman's Musikforlag

By—Society of European Stage Authors and Composers, Inc., Attorneys.

KURT A. JADASSOHN,
Vice President."

It will be observed that these assignments appear to convey to the SESAC all title and interest in the music named. We have no explanation for the discrepancies between the musical copyright entries and the assignments. In this connection we would point out that of the 1283 musical copyright entries credited to Edward Schuberth and Company, twelve have been assigned to the SESAC and that it was one of these twelve, "As We Part", which was the basis of the suit by the SESAC against the Pennsylvania Hotel in New York City.

The information in this report respecting names of authors, composers and publishers and dates, titles, assignments, etc., was compiled from the records of the United States Library of Congress.

The Managing Director has been assisted in the preparation of this report by Edward J. Fitzgerald, Director of the Bureau of Copyrights and Leonard D. Callahan, Assistant to the Managing Director. It is submitted as of April 1, 1937. Additional data concerning new entries or new catalogues will be made from time to time.

We express our sincere appreciation for the cooperation and courtesies extended to us during the course of this investigation by the officials and employees of the Office of the Register of Copyrights and of the Music Division of the United States Library of Congress and of the Bureau of Foreign and Domestic Commerce of the United States Department of Commerce.

Accordion Music Publishing Company

New York, N. Y.

An examination of the musical copyright entries in the United States Library of Congress as of April 1, 1937, failed to disclose any entries under the name of ACCORDION MUSIC PUBLISHING COMPANY, New York, N. Y., listed in an announcement by the SESAC, dated February 3, 1937, as a publisher or organization included under its license.

An examination of the musical copyright entries in the United States Library of Congress as of April 1, 1937, disclosed the following entries under the name of AHN & SIMROCK, G. m. b. H., Berlin, Germany, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1909

No copyright entries found.

Period 1909-1927

The following list:

1. ACH AMALIA
aus "Die Kino Königin" (pf. mit text) by Jean Gilbert, G. Okonkowski, and Julius Freund, arr. by Otto Lindemann. c. Mar. 10, 1913.
2. L'AMOUR ET LA VIE
(pf.) by Jean Gilbert, arr. by C. Morena. c. Nov. 24, 1911.
3. ANGST (DIE) VON DER EHE
(pf. mit text, vocal score) by Erich Urban, Louis Taufstein, and E. N. von Reznicek. c. Jan. 18, 1914.
4. ANGST (DIE) VON DER EHE
(pf. mit text) potpourri, by Erich Urban, Louis Taufstein, and E. N. von Reznicek. c. Apr. 10, 1914.
5. BABY
(pf. mit text) by Willy Engelberger, Fritz Redl, R. Rillo, and Fr. Hirsch. c. Aug. 24, 1925.
6. CASTELL-VAJOUR
aus "Die Moderne Eva", (salon orch.) by Jean Gilbert, arr. by C. Morena. c. Oct. 16, 1911.
7. CASTELL-VAJOUR
aus "Die Moderne Eva" (orch.) by Jean Gilbert, arr. by C. Morena. c. Oct. 16, 1911.
8. CASTELL-VAJOUR
(pf.) by Jean Gilbert, arr. by C. Morena. c. Oct. 16, 1911.
9. CHAMPAGNER MARSCH
aus "Die Angst Von Der Ehe" (pf. mit text) by Erich Urban, Louis Taufstein, and E. N. von Reznicek, arr. by C. Morena. c. Apr. 15, 1914.
10. DANN MACHT MAN NEN JUPPLALA-JUPPLALA
aus "Die Kino Königin" (pf. mit text) by G. Okonkowski, Julius Freund, and Jean Gilbert, arr. by O. Lindemann. c. Mar. 10, 1913.
11. DAS IST DIE MODERNE FRAU
aus "Die Moderne Eva" (Gesang unde pf.) by Jean Gilbert, G. Okonkowski, and A. Schonfeld. c. Oct. 16, 1911.
12. DAS MUSST' EIN EIGENER ZAUBER SEIN
aus "Die Angst Von Der Ehe" (pf. mit text) by Erich Urban, Louis Taufstein, and E. N. von Reznicek. c. Apr. 10, 1914.
13. DEM MAI ENTGEGEN
aus "Die Angst Von Der Ehe" (pf. mit text) by E. N. von Reznicek, arr. by C. Morena. c. April 8, 1914.
14. DIVERTISSEMENT
aus "Die Moderne Eva" (pf. mit text) by Jean Gilbert, arr. by C. Morena. c. Oct. 21, 1911.
15. EINFACHEN EIN REZITATIVE
W. A. Mozart's Zu Fegaros Hochzeit, arr. by Geo. Hartmann. c. Oct. 3, 1912.
16. ENTFUHRUNG (DIE) AUS DEM SERAIL
(recitative mit kl.) by W. A. Mozart and Max Schillings, arr. by E. Gerhauser. c. Aug. 16, 1911.
17. EVA WALZER
aus "Die Moderne Eva" (orch.) by Jean Gilbert, arr. by C. Morena. c. Nov. 16, 1911.
18. EVA WALZER
aus "Die Moderne Eva" (salon orch.), by Jean Gilbert, arr. by C. Morena. c. Nov. 16, 1911.
19. EVA WALZER
aus "Die Moderne Eva" (pf. mit text), by Jean Gilbert. arr. by C. Morena. c. Oct. 16, 1911.
20. FRAU BARBEL
(pf. mit text) by Jos. Snaga, Max Ed. Fischer and Theo. Halton. c. Sept. 7, 1920.
21. FROSCH TERZETT
aus "Der Lumpenprinz" (pf. mit text) by Josef Snaga and Leo Kastner. c. June 14, 1912.
22. FROU-FROU-WALZER
aus "Der Funfuhrtee," by Theodor Blumer. c. Oct. 18, 1911.
23. FUNFUHRTEE (DER)
potpourri (pf.) by Theodor Blumer. c. Oct. 18, 1911.
24. FUNFUHRTEE (DER)
(pf.) by Theodor Blumer. c. Oct. 18, 1911.
25. FUNFUHRTEE (DER)
Gavotte (pf.) by Theo. Blumer. c. Oct. 18, 1911.
26. GEWISSE (DAS) ETWAS
aus "Die Schone Excellenz," by Benno Sternberg. c. Jan. 16, 1913.
27. GISI WALZER
aus "Der Lustige Kakadu" (pf. mit text) by Heinz Lewin, arr. by C. Morena. c. Jan. 4, 1912.
28. GRAF (DER) CASTELL VAJOUR
from "Die Moderne Eva" (pf.) by Jean Gilbert, G. Okonkowski, and A. Schonfeld. c. Oct. 11, 1911.
29. GRAF HABENICHTS
(pf. mit text) by Robt. Winterberg, Jean Kren, and Bernhard Buchbinder. c. Nov. 20, 1918.
30. HUMSTI BUMSTI
(kindermarchen in 6 bildern) by Tilla Bunze, Erhard Siedel, and Theo. Mackeben. c. Mar. 3, 1927.
31. IN DER NACHT
aus "Der Kino Königin" (pf.) by G. Okonkowski, Julius Freund, and Jean Gilbert, arr. by O. Lindemann. c. Mar. 22, 1913.
32. JEDER MANN, WENN ER KANN, MACHT 'NEN SEITENSPRUNG
aus "Die Moderne Eva" (pf.) by Jean Gilbert, G. Okonkowski, and A. Schonfeld. Oct. 11, 1911.
33. KAKADU RHEINLANDER
(Grosses orch.) aus "Der Lustige Kakadu," by Heinz Lewin, arr. by C. Morena. c. Aug. 28, 1912.
34. KAKADU RHEINLANDER
aus "Der Lustige Kakadu" (pf.) by Heinz Lewin, arr. by C. Morena. c. Jan. 4, 1912.
35. KAKADU RHEINLANDER
aus "Der Lustige Kakadu" (salon orch.) by Heinz Lewin, arr. by C. Morena. c. Aug. 28, 1912.
36. KINO KONIGIN (DIE)
potpourri (pf. mit text) by Jean Gilbert, G. Okonkowski, and Julius Freund, arr. by O. Lindemann. c. May 16, 1913.

37. KINO KONIGIN (DIE)
operette in drei akten (pf. mit text) by Jean Gilbert, G. Okonkowski, and Julius Freund. c. June 10, 1913.
38. KORSISCHE (DAS) GESETZ
(pf.) by Prosper Merimee and Walter Simon. c. Dec. 31, 1928.
39. LEIBKUTSCHER (DER) DES FREDERICUS REX
(pf.) by Josef Snaga, Fritz Manninger, and G. Quedenfeldt. c. July 12, 1923.
40. LENE, LOTTE, LIESE
(pf. mit text) by Jean Gilbert, Robert Gilbert, G. Okonkowski, and Julius Freund. c. Feb. 19, 1926.
41. LETZTE (DER) KUSS
(pf.) by Robt. Winterburg, Richard Kessler, and Franz Norden. c. Oct. 29, 1925.
42. LIEBE, LIEBE, LIEBE
Aus "Die Kino Konigin" by Jean Gilbert, G. Okonkowski, and Julius Freund. c. Feb. 1, 1913.
43. LIEBCHEN, LASS UNS TANZEN
aus "Die Moderne Eva" (salon orch.) by Jean Gilbert, arr. by C. Morena. c. Oct. 16, 1911.
44. LIEBCHEN, LASS UNS TANZEN
aus "Die Moderne Eva"
(orch.) by Jean Gilbert, arr. by C. Morena. c. Oct. 16, 1911.
45. LIEBCHEN, LASS UNS TANZEN
Aus "Die Moderne Eva" (pf.) by Jean Gilbert, A. Schonfeld, G. Okonkowski. c. Oct. 11, 1911.
46. LIEBLICHE KLEINE DINGERCHEN
aus "Der Kino Konigin" (march ensemble) by Jean Gilbert, G. Okonkowski, and Julius Freund. c. Dec. 10, 1912.
47. LIEBLICHE KLEINE DINGERCHEN
(march ensemble) Aus "Die Elfte Muse," by Jean Gilbert and G. Okonkowski. c. Dec. 4, 1912.
48. LIED DER HELENE
aus "Der Funfuhrtee" (gesang und pf.) by Theodor Blumer. c. Oct. 18, 1911.
49. LISELOTTE UND HEINZ
Aus "Der Funfuhrtee" (duet) by Theodor Blumer. c. Oct. 18, 1911.
50. LUCIA VON LAMMERMOOR
(Tragische oper in 3 akten) by S. Cammerano, G. Donizetti, arr. by Max Ettinger. c. Dec. 3, 1928.
51. LUSTIGE (DER) KAKADU
(pf.) by Wilhelm Jacoby, Arthur Lippschitz, and Heinz Lewin. c. Oct. 27, 1911.
52. MAN LACHT, MAN LEBT, MAN LIEBT
aus "Die Kino Konigin" by Jean Gilbert and G. Okonkowski. c. Dec. 4, 1912.
53. MAN LACHT, MAN LEBT, MAN LIEBT
aus "Die Kino Konigin" (pf. mit text) by Jean Gilbert, G. Okonkowski, and Julius Freund, arr. by Otto Lindemann. c. Mar. 10, 1913.
54. MAN LACHT, MAN LEBT, MAN LIEBT
Aus "Die Kino Konigin" (gesang und pf.) by Jean Gilbert, G. Okonkowski, and Julius Freund. c. Dec. 10, 1912.
55. MANN (DER) DER MANN DER MANN
aus "Die Moderne Eva" (pf.) by G. Okonkowski, A. Schonfeld, and Jean Gilbert. c. Oct. 16, 1911.
56. MARSCH
aus "Der Funfuhrtee" (pf.) by Theodor Blumer. c. Oct. 18, 1911.
57. MEINE FRAU-DAS FRAULEIN
(pf. mit text) by Hermann Beutten and Hans H. Zerlett. c. July 1, 1921.
58. MODERNE (DIE) EVA
(pf. mit text) by Georg Okonkowski, Alfred Schonfeld, and Jean Gilbert, arr. by C. Morena. c. Dec. 15, 1911.
59. MODERNE (DIE) EVA
(pf.) by Georg Okonkowski, Alfred Schonfeld, and Jean Gilbert. c. Nov. 24, 1911.
60. NOTHEMD (DAS)
(pf. mit text) by Victor v. Woikowsky-Biedau. c. Sept. 18, 1913.
61. ORIENTALISCHER TANZ
aus "Zuleima" (orch.) by Heinrich Bienstock. c. Aug. 2, 1913.
62. POTPOURRI
aus "Der Lustige Kakadu" (pf. mit text) by Heinz Lewin, arr. by C. Morena. c. June 14, 1912.
63. DER RICHTER VON KASCHAU
oper in drei akten (orch.) by Otto Neitzel. c. Apr. 1, 1916.
64. SCHNEIDER VON MALTA
oper buffa in drei akten (vocal score) by Richard Schotte and Waldemar Wendland. c. Aug. 28, 1912.
65. SCHONE (DIE) EXCELLENZ
(pf. mit text) by Josej Siener and Benno Sternberg. c. Feb. 8, 1913.
66. SCHONSTE (DIE) VON ALLEN
(pf. mit text) by George Okonkowski, Jean Gilbert, and Rolf Beeneken. c. June 1, 1919.
67. SCHUSTERKOMTESSE (DIE)
(pf. mit text) by Albert Mat-tausch and Pordes-Milo. c. May 26, 1924.
68. SCHWESTERLEIN-GAVOTTE
Aus "Die Moderne Eva" (pf. mit text) by J. Gilbert, arr. by C. Morena. c. Dec. 27, 1911.
69. SELIGER (EIN) AUGENBLICK
Intermezzo aus "Der Funfuhrtee" (pf.) by Theodor Blumer, arr. by C. Morena. c. June 5, 1912.
70. SELIGER (EIN) AUGENBLICK
Intermezzo aus "Der Funfuhrtee" (Streich. orch. mit Harfe und Glocken) by Theodor Blumer, arr. by C. Morena. c. June 14, 1912.
71. TANTE SIMONA
Komische oper in einem akt (pf. mit text) by Viktor Heindl and Ernst von Dohnanyi. c. Mar. 21, 1912.
72. TANTE SIMONA
overture, (pf.) by Ernst von Dohnanyi, arr. by Max Trapp. c. Dec. 29, 1913.
73. TRUDE
aus "Der Lustige Kakadu" (pf. mit text) by Heinz Lewin, arr. by C. Morena. c. June 17, 1913.
74. TWO STEP UND WALZER
aus "Die Schone Excellenz" (pf.) by Benno Sternberg. c. Nov. 23, 1912.
75. WALZER-ENTR'ACT
aus "Die Angst von der Ehe" (pf.) by E. N. von Reznicek, arr. by C. Morena. c. Apr. 10, 1914.
76. WENN IM FRUHLING DER HOLUNDER
(pf. mit text) by W. Jacoby, A. Lippschitz, and Heinz Lewin. c. Oct. 10, 1917.
77. WER GELD HAT, IST EIN FEINER MANN
aus "Die Kino Konigin" (gesang und pf.) by Jean Gilbert, G. Okonkowski, and Julius Freund. c. Feb. 1, 1913.
78. WIE LERNT MAN LIEBEN
(pf. mit text) by Edgar Istel. c. Sept. 22, 1930.
79. ZARTLICH SUSS UND LEISE
aus "Die Elfte Musik" by G. Okonkowski and Jean Gilbert. c. Dec. 4, 1912.
80. ZARTLICH SUSS UND LEISE
aus "Die Kino Konigin" by G. Okonkowski, Jean Gilbert, and J. Freund. c. Dec. 10, 1912.

No copyright entries found.

An examination of the assignment records in the United States Library of Congress shows that of the above, thirty have been assigned to the SESAC and eight have been assigned to Nathan Burkan, late general counsel of the ASCAP. Copies of these assignments marked Exhibits 17 to 19 inclusive, are attached to and made a part of this report. The assignments made to Mr. Burkan in 1931 are shown here to enable broadcasters to evaluate the statement contained in Item 14 of the SESAC letter dated November 19, 1936 (Exhibit 4) that "*as to all the following (and this embraces some 50 repertories), we control the complete body of radio performing rights: Ahn u Simrock Buhnenverlag, Berlin * * **"

From a reliable source we are informed "this firm does not handle orchestral, classical or popular sheet music. It publishes (and acts as jobber for) theater plays."

Of further interest to broadcasters should be the statement contained in a letter received from AHN AND SIMROCK BUHNENVERLAG dated September 22, 1936 that after December 31, 1937, AHN AND SIMROCK BUHNENVERLAG would be represented by the ASCAP. A copy of this letter marked Exhibit 20, is attached to and made a part of this report.

This catalogue may be of value to those broadcasters who cannot operate in the public interest, convenience and necessity without the use of German music taken largely from German theater plays written prior to 1927.

J. Altschuler

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entry under the name of J. ALTSCHULER, Warsaw, Poland, listed in the SESAC brochure dated January 1, 1937 as a publisher or organization included under its license.

1870-1934

No copyright entries found.

1935-April 1, 1937

1. (1) W NIEDZIELE (2) WACUS
(3) NIE MOGE ZYC BEZ
CIEBIE
piosenki z filmu (voice & pf.)
by W. Dan and Oldlen. c. Dec.
27, 1935.

The compositions contained in this catalogue probably have a certain performance value to those broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

Apollo Music Company
2137 Cortelyou Road, Brooklyn, N. Y.
301 W. 41st Street, New York City

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of APOLLO MUSIC COMPANY, listed in the SESAC brochure dated June 1, 1936 as a "publisher or organization" included under its license.

Period 1870-1926

No copyright entries found.

Period 1927-April 1, 1937

The following list; ((E2) indicates unpublished copyright entries.)

Title Phonetically Spelled

- | | | |
|---|---|---|
| <p>1. ADELINA (E2)
(violin) by Antonio Bosignore.
c. Sept. 13, 1928.</p> <p>2. AEDONIA
(song) by S. S. Lontos-Sagi-
axis. c. Sept. 29, 1933.</p> <p>3. AGAPA ME
by S. Joannidi-Matsa. c. June
10, 1936.</p> <p>4. AGAPIS LOGIA
by Hadjiapostolou. c. Aug. 21,
1935.</p> <p>5. AH YERNA PISO
by S. Stangalis-Vlyssidis. c.
May 5, 1934.</p> <p>6. AL SMITH (E2)
(song) by June Barry. c. Aug.
10, 1928.</p> <p>7. AMAMI (E2)
(pf.) by Alberto Rizzi. c. Apr.
16, 1928.</p> <p>8. AMANTE DEL CUORE (E2)
(violin) by Vincenzo Paladino.
c. Oct. 8, 1930.</p> <p>9. AMERICAN BEAUTIES (E2)
(violin) by Alberto Rizzi. c.
Sept. 13, 1928.</p> <p>10. AMERICANA
(song) by Demosthenes Zattas,
Aristides Chrysakos and
Georges Buyukas. c. Mar. 1,
1937.</p> <p>11. AMIALI MIKROULA
by Hadjiapostolou-Matsa. c.
Dec. 27, 1934.</p> <p>12. AMORE INFRANTO (E2)
(pf.) by Guido Falrinoli. c.
June 27, 1930.</p> <p>13. ANOIXIS
(song) by John and Thio-
phrastos Sakellaridis and Cos-
tis Palamas. c. Mar. 1, 1937.</p> <p>14. ANTHISMENE ANUGDALIA
(Greek song) by Markianos
and Buyukas. c. Dec. 10, 1934.</p> <p>15. APOLLONIAN EDITIONS OF
GREEK-AMERICAN SONGS
FOR SCHOOL, HOME, FOR
SINGING AND PLAYING ON
MANDOLIN, VIOLIN, AND
CLARINET
compiled by Geo. Buyukas. c.
Aug. 18, 1936.</p> <p>16. APPASSIONATA (E2)
(violin) by Francesco Rizzi. c.
June 27, 1930.</p> | <p>17. ARABIAN SERENADE
(song) by Buyukas and Rap-
tis. c. Dec. 1, 1934.</p> <p>18. ASMA TON LEM BOUCHON
TOU VOLGA
(song) arr. by S. Becatoros. c.
Dec. 27, 1934.</p> <p>19. ASTROLACU (E2)
(violin) by Sasa' B. Gagliano.
c. June 29, 1928.</p> <p>20. BALOS
(pf.) arr. by Antonios X. Sake-
larion. c. Aug. 21, 1935.</p> <p>21. BELLA DEL MULINO (E2)
(pf.) by Alfredo Cibelli. c.
June 29, 1928.</p> <p>22. BETTINA MIA (E2)
(violin) by Ida DeFeo. c. Dec.
2, 1927.</p> <p>23. BOSK OPOULA AND ENAS
ALTOS
(pf.) arr. by Becatoros. c. Dec.
27, 1934.</p> <p>24. CANARINO (E2)
(ocarina) by Alberto Rizzi. c.
Apr. 16, 1928.</p> <p>25. CAPINERA (E2)
(ocarina) by Alberto Rizzi. c.
Apr. 16, 1928.</p> <p>26. CARNEVALE DI VENEZIA
(E2)
(ocarina) by Alberto Rizzi. c.
June 29, 1928.</p> <p>27. CAROTSIERIS
(pf.) arr. by Buyukas. c. Aug.
21, 1935.</p> <p>28. CHASIPICOS HOROS
(pf.) by Sapellariou, Epta-
minetis and Buyukas. c. Sept.
15, 1936.</p> <p>29. CHICKEN COOP (E2)
(pf. and aced.) by Eric Olzen.
c. Sept. 28, 1927.</p> <p>30. CHOROSSYRTOS POLITIKOS
arr. by Becatoros. c. Aug. 18,
1936.</p> <p>31. CONCA D'ORO (E2)
(mandolin) by Guillis Nicastro.
c. Mar. 5, 1927.</p> <p>32. CUOR CONTENTO (E2)
(mandolino) by Guisippe Tava-
rone. c. Feb. 15, 1927.</p> <p>33. DAMPEI MES TO GIXLO
(SANTA LUCIA)
arr. by Buyukas and Christo-
doulidou. c. Aug. 21, 1935.</p> | <p>34. DIAVOLETTO (E2)
(violin) by Flaminio Pignoloni.
c. Apr. 29, 1929.</p> <p>35. DUO ASTRA OPOPSE LEIP-
OUNE
by Lontos. c. Sept. 29, 1933.</p> <p>36. ELA NA FILITHOUME
(song) by Toni Farouggias
and Emachis Sarrides. c. Mar.
1, 1937.</p> <p>37. ENA EARABI APO TE XIO
(Greek song) by A. Politis and
Buyukas. c. Dec. 10, 1934.</p> <p>38. ERENAKU
by Xirellis. c. June 10, 1936.</p> <p>39. EROTISA T'ASTERIA
(Greek song) by Lontos and
Perdikidis. c. May 5, 1934.</p> <p>40. ETHNIK OS HYMNOS (Greek
National Anthem)
(orch) by N. Mantzarou, arr.
by Serey. c. Mar. 15, 1932.</p> <p>41. ETNA (E2)
(violin conductor pt.) by A.
Bosignore and Flaminio
Pignoloni. c. Dec. 17, 1927.</p> <p>42. FAVORITE ITALIAN MEL-
ODIES (E2)
(medley) by Alfred Cibelli. c.
Feb 15, 1927.</p> <p>43. FIOR DI SPAGNA (E2)
(violin) by Alberto Rizzi. c.
Feb. 20, 1929.</p> <p>44. FIORE SOLITARIO (E2)
(violin) by Lorenzo Morelli. c.
Sept. 13, 1929.</p> <p>45. FLAPPER (E2)
(violin) by Frank Pedina. c.
Aug. 16, 1927.</p> <p>46. FRA DUE GUANCIALI (E2)
(violin) by Gerardo Iasilli, c.
Sept. 13, 1928.</p> <p>47. GIATI THEN THELEIS
(Greek song) by Stangalis-
Ulyssidis. c. May 5, 1934.</p> <p>48. GLUKEIA RETZINA
(Greek song) by Constantin-
ides. c. June 10, 1936.</p> <p>49. GRAND WALTZ (E2)
(pf. conductor) by Alfredo Ci-
belli. c. June 29, 1928.</p> <p>50. HARIKLAKI
(Greek song) by Zattas and
Sountas. c. Jan. 2, 1935.</p> |
|---|---|---|

51. HORIAMOU SIMON' E ORA
(Greek song) by Hatziapostolou and Thanon. c. Sept. 15, 1936.
52. HYMNOS TIS NEASGENEAS
(Greek and American hymn) by Becatoros and Vlakos. c. Feb. 10, 1928.
53. INCANTO (E2)
(serenata, conzone) by Costa Rizzi. c. Feb. 20, 1929.
54. INFLATION (IF I ONLY HAD THE MONEY)
by Zattas Katsaros and Buyukas. c. Sept. 29, 1933.
55. INNAMORATA (E2)
(violin) by Alberto Rizzi. c. Feb. 20, 1929.
56. JOY NOW IS MINE
(song) by Alfred G. Robyn. c. Apr. 15, 1935.
57. KAKOURGA PETHERA
(song) arr. by Becatoros. c. Dec. 27, 1934.
58. KALAMATIANOS
arr. by Liapis. c. Dec. 27, 1934.
59. KALAMATIANOS INSTRUMENTA
by Antonios X. Sakelarion. c. Dec. 27, 1934.
60. KARMELA
(Greek song) arr. by Komminos. c. Dec. 27, 1934.
61. KAUMENO TO GADOURAKA
by Becatoros. c. Aug. 21, 1935.
62. KERNO TON PONO MOU KRESI
(song) by Iren T. Farouggias and Geo. Olimpiou. c. Mar. 1, 1937.
63. LEMONAKI AND EICHAMIAN AGAPE
by Badget-Kokkinios. c. Aug. 21, 1935.
64. LOLA (E2)
(pf.) by Lorenzo Morelli. c. June 27, 1930.
65. LOTTA DI BACCI (E2)
(pf.) by Alberto Rizzi. c. June 29, 1928.
66. LOU LOUKA
(song) by Badget and Kakkinos. c. Aug. 21, 1935.
67. LOVE & KISSES (E2)
(violin) by Alberto Rizzi. c. Nov. 11, 1933.
68. LISMONISE
(Greek song) by Hadjiapostolu. c. Aug. 21, 1935.
69. M PERATI INSTRUMENTA
by Antonios X. Sakelarion. c. Dec. 27, 1934.
70. MALIA (E)
(violin) by P. Miniati. c. Dec. 2, 1927.
71. MARGHERITA (E2)
(violino) by Alberto Rizzi. c. Dec. 2, 1927.
72. MES TIS NYHTIAS TI SIGALIA
(song) by Nicholas Hatziapostolou and Orpheas Karavias. c. Mar. 1, 1937.
73. MY LONAS
by Nourros-Abas. c. Aug. 21, 1935.
74. MARITSA
(song) by Buyukas and Sakellaridis. c. Aug. 21, 1935.
75. MATIA PLANA
(song) by Sylinou and Joanides. c. Aug. 21, 1935.
76. MAVRODAPHNE
(Greek song) by Markianos. c. May 5, 1934.
77. MAUR' EIN' E NUXTA (Greek National March)
(orch.) by Geo. Sailor arr. J. S. Sereby. c. Mar. 15, 1932.
78. MAUR' EIN HE NUXTA STABOUNA
(pf.) arr. by Buyukas. c. Dec. 27, 1934.
79. MAURA MATIA (DARK EYES)
(song) arr. by Buyukas and Ministrie. c. Feb. 14, 1933.
80. ME ME STELNIS MANNA STIN AMERIKE (DON'T SEND ME MOTHER TO AMERICA)
(Greek song) by Semisi and Kamvisi. c. June 10, 1936.
81. MERRY CHRISTMAS (E2)
(pf. conductor) by Alberto Rizzi. c. Sept. 13, 1928.
82. MESANIHTA
(Greek song) by Nattsas. c. Jan. 2, 1935.
83. MIAN MONIN POTHO KE LATREVO
(Greek song) by Stephanahis and Becatoros. c. Jan. 2, 1935.
84. MN ME PWTAS (FALLING IN LOVE)
(song) by Joannidis, Theodoridis and Buyukas. c. Jan. 2, 1935.
85. MONNA LISA (E2)
(violin) by Vincenzo Paladino. c. Nov. 30, 1929.
86. MONTE BELLO (E2)
(violin conductor pt.) by Theodor Barra. c. Dec. 2, 1927.
87. MOTHISTROULA
(Greek song) by Hatziapostolou. c. Dec. 15, 1935.
88. MPARMPALIANNES (UNCLE JOHN'S BIRTHDAY)
(Greek song) by E. Pitropakis and Buyukas. c. Jan. 2, 1935.
89. PROTE AGAPE
by Hadjiapostolou. c. Aug. 21, 1935.
90. NEL PAESE DEL SOLE (E2)
(pf.) by Guido Tutrinoli. c. June 27, 1930.
91. NEROMENO KRASI
(song) by Nicholas Hatziapostolou and John Polemis. c. Mar. 1, 1937.
92. NICOLLETTA (E2)
(violin) by Giovanni Lippolisc. c. Aug. 26, 1927.
93. NOTTE D' INCANTO (E2)
(violin) by Vincenzo Paladino. c. Oct. 12, 1931.
94. NOTTE VENEZIANE (E2)
(violin) by Flaminio Pignoloni. c. Feb. 20, 1929.
95. NTANELIS
by Antonios X. Sakelarion. c. Dec. 27, 1934.
96. ONEIRODES RALS
(Greek song) by Buyukas. c. Jan. 2, 1935.
97. PALIA TAVERNA
(Greek song) by Vitalis-Melas. c. May 5, 1934.
98. PALOMA
(Greek translation of La Paloma) by Buyukas. c. Aug. 21, 1934.
99. PANTREUOUN TBN AGAPE MOU (THEY ARE GIVING MY SWEETHEART AWAY)
(Greek song) by Callinicos-Buyukas. c. June 10, 1936.
100. PEDIA M' SAN THETE LEENTIA AND KETSOS
(Greek song) by Constantinou and Eliopoullion. c. Sept. 15, 1936.
101. PENA D'AMORE (E2)
(violin) by Vincenzo Paladino. c. Apr. 29, 1929.
102. PIANO ALBUM 10 PIECES
by Alberto Rizzi. c. Dec. 24, 1927.
103. PIES GLUKO PRASI
(Greek song) by Katriuanou-Nikalaidis. c. Aug. 21, 1935.
104. PLAKAS TA STENA
(Greek song) by Farloulia. c. Aug. 21, 1935.
105. POLITIKOS SYRTOS
(inst.) by Antonios X. Sakelarion. c. Dec. 27, 1934.
106. PROFUMI PRIMA VERILE (E2)
(violin) by Guido Tutrinoli. c. Apr. 29, 1929.
107. RERY RERY RIKA
from the Operetta "Ririka Mos," by Mastora and Fotos. c. June 15, 1936.
108. RODO SKOR PO STO DIABASAS
(Greek song) by Liapis. c. Jan. 2, 1935.
109. ROSA (E2)
(violin) by Alfredo Fasano. c. Apr. 29, 1929.
110. ROTHO NANARI
by Lontos, McPherson and Vallaoritis. c. Sept. 15, 1936.
111. SAMIOTISSA
(Greek song) arr. by Becatoros. c. Dec. 27, 1934.
112. SANTA CLAUS SONG
by Leapis Buyukas. c. Dec. 1, 1934.
113. SEDUCENTE (E2)
(violin) by Frank Pedina. c. Aug. 16, 1927.
114. SFIXE ME
(song) by Sakellaridis and Laskaris. c. Dec. 27, 1934.
115. SI O NO? (E2)
(violin) by Ida DeFeo. c. Feb. 25, 1929.

116. SINCERITA (E2)
(pf.) Flaminio Pignoloni. c.
Jan. 28, 1928.
117. SKLIRI KARTHEA
(Greek song) by Karrinas. c.
June 10, 1936.
118. SOAVITA (E2)
(violin) by Frank Pedina. c.
Apr. 29, 1929.
119. SOGNI DI GIOVENTU (E2)
(B flat clarinet) by Francesco
Rizzi. c. Aug. 26, 1927.
120. SPANIOLOS
(Greek song) by Hatziaposto-
lou. c. Dec. 27, 1934.
121. SPITI MON GAUKO (HOME
SWEET HOME)
arr. by Buyukas and Becatoros.
c. Feb. 14, 1933.
122. STEN KENTEMENE SOU
PODIA
(song and dance) by Zattas
and Sakellariou. c. Jan. 2,
1935.
123. STOUS DIKAOUS MON (OLD
FOLKS AT HOME)
arr. by Buyukas and Serey.
c. Feb. 14, 1933.
124. T'AKOUT' ARACHOBITISES
(E2)
(song) by George Buyukas.
c. May 5, 1932.
125. THA FUGO KORE MON STA
XENA
(Greek song) by Polemis and
Becatoros. c. Aug. 21, 1935.
126. THA GYRISIS
(Greek song) by Uton Sefer
and Spartakan. c. June 10,
1936.
127. THA KOPSO ROTHΑ
(Greek song) by Polemis and
Hatziapostolou. c. Aug. 18,
1936.
128. THALASSA LEBENTOPNICH-
TRA
(Greek song) by Sideri. c.
Oct. 15, 1936.
129. THELO
(Greek song from "He Blam-
isa") by Hatziapostlou. c.
Dec. 27, 1934.
130. THIO GLYKA MATAKIA
(Greek song) arr. by Politis
and Polemos. c. Aug. 21, 1935.
131. THUMASAI
(Greek sentimental tango
song) by Nattsa. c. Aug. 21,
1935.
132. TI EHS KIOLO KLES
(song) by Theodor Papadopou-
los, Kostas Kiouisis and Spiros
Petras. c. Mar. 1, 1937.
133. TI SE MELIE ESENANE AND
TA MALLIA SOU TA KOM-
MENA
(pf.) arr. by Becatoros. c.
Dec. 27, 1934.
134. TRITSIM BETHAS
by Antonios X. Sakelarion. c.
Dec. 27, 1934.
135. U-LA-LA (E2)
(violin) by Alberto Rizzi. c.
Dec. 2, 1927.
136. USIGNUOLO (E2)
(ocarina and pf.) by Alberto
Rizzi. c. June 27, 1930.
137. VITA MIA (E2)
(violin) by L. Fiorillo and F.
Pignoloni. c. Feb. 10, 1933.
138. VITA SPAGNOLA (E2)
(violin) by Alberto Rizzi. c.
Feb. 20, 1929.
139. XECHASE ME
by Giammidis and Giamon-
kakis. c. Aug. 21, 1935.
140. XENITEIA ME HERETE
(Greek song) by Xirellis. c.
June 10, 1936.
141. XIPNA
(Greek song) by Zattas and
Chrischoos. c. Jan. 2, 1935.
142. XIPNA GLIKIA MOU AGAPI
by Lontos and Typaldou. c.
May 5, 1934.
143. YA-YA (E2)
(violin) by Alberto Rizzi. c.
Nov. 11, 1933.
144. YATI YATI
(song) by Costas Giannidis. c.
Mar. 1, 1937.
145. YELEKAKI (TO)
(Greek song) by Spiros Allan-
thezos and George Buyukas. c.
May 5, 1934.
146. YIATI NA FIGIS
by Martino Geammoukakis and
Nikalaidi. c. June 10, 1936.
147. YO-YO (E2)
(violin) by Alberto Rizzi. c.
Nov. 11, 1933.
148. ZETO NA VRO TEN EF-
THITNA
(Greek song) by Lontos and
Hakapoulos. c. May 5, 1934.
149. ZILENO
(song) by Taki Marinos and
George Povleti. c. Mar. 1,
1937.
150. ZUPNA GLYKEIA MOW PAR-
THENA
(song) arr. by Costas Aslani-
dis. c. Mar. 1, 1937.
151. VIOLETTA (E2)
(violin) by Flaminio Pignoloni,
c. Feb. 20, 1929.

The 146 selections represented in the above 151 entries are divided as follows: 71 original published selections; 52 unpublished selections; 23 republished musical selections, (Public Domain) the copyrights in which are based either on translations of the original English words into the Greek language or on the basis of new arrangements. Of the entire list, only 3 selections are arranged for orchestra.

Except in 2 or 3 instances, the copyright entries are in the Greek language.

The extent to which the music contained in the APOLLO MUSIC COMPANY catalogue is usable in building radio programs for American radio listeners, is indicated by the following 3 samples which give both the Greek and English titles of the selections:

<i>Greek Title Phonetically</i>	<i>English Translation</i>
Me Me Stelnis Manna Stin Amerike..	Don't Send Me Mother to America
Mparmpa Liannes	Uncle John's Birthday.
Pantreoun Tbn Agape Mou.....	They Are Giving My Sweetheart Away

The need for a license to perform all of the musical selections contained in the APOLLO MUSIC COMPANY catalogue is indicated by the following 4 selections, the copyrights in which the APOLLO MUSIC COMPANY has obtained on the basis of a new arrangement and a translation into the Greek language:

"Dark Eyes"	"Home Sweet Home"
"La Paloma"	"Old Folks At Home"

Each of these is available in English under an ASCAP license.

Samples of the catalogues contained in the APOLLO MUSIC COMPANY repertory are marked Exhibit 21 and Exhibit 22 and are attached to and made a part of this report. These can be used by the broadcasters to determine the availability of the music in these catalogues.

M. Arct

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of M. ARCT, Warsaw, Poland, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1933

No copyright entries found.

Period 1934-April 1, 1937

The following list:

1. A JA NIC, TYLKO TY
(orch.) by A. T. Muller and M. Hemar. c. Dec. 4, 1935.
2. A JA NIC, TYLKO TY
(vocal and pf.) by A. T. Muller and M. Hemar. c. Dec. 4, 1935.
3. AMOUR! DESIRS! FOLIE!
(orch.) arr. by Sterny and Andre De Badet. c. Dec. 28, 1935.
4. ANI SLOWA O MILOSCI
(orch.) by J. Front, St. Ferszko, and E. Schlechter. c. Apr. 2, 1934.
5. ANI SLOWA O MILOSCI
(pf. and vocal) by J. Front, St. Ferszko and E. Schlechter. c. Apr. 2, 1934.
6. BARBARA
(orch.) by W. Dan and E. Schlechter. c. May 1, 1934.
7. BARBARA
(pf. and vocal) by W. Dan and E. Schlechter. c. May 1, 1934.
8. BIALE PRELUDIUM
(ork. strony) by Fred Scher. c. Jan. 26, 1937.
9. BLONDYNECZKA
(orch.) by St. Szebeo and E. Schlechter, arr. by Wl. Eiger. c. Aug. 12, 1935.
10. BLONDYNECZKA
(pf. and vocal) by St. Szebeo and E. Schlechter. c. Aug. 12, 1935.
11. CALUJ MNIE
(orch.) by J. Petersburski and E. Schlechter. c. Apr. 2, 1934.
12. CALUJ MNIE
(pf. and vocal) by J. Petersburski and E. Schlechter. c. Apr. 2, 1934.
13. CHCESZ TO MNIE BIERZ
(orch.) by Z. Karasinski, E. Schlechter and S. Kataszka. c. Dec. 30, 1933.
14. CHCESZ TO MNIE BIERZ
(pf. and vocal) by Z. Karasinski, E. Schlechter and S. Kataszka. c. Dec. 30, 1933.
15. CO BEZ MILOSCI WART JEST SWIAT
(pf. and vocal) by H. Wars, K. Tom and E. Schlechter. c. Mar. 7, 1935.
16. COZ BEZ MILOSCI WART JEST SWIAT (and) U-DI-RADI-RADI-RIDA
(orch.) by H. Wars, E. Schlechter and K. Tom. c. Mar. 7, 1935.
17. CZY TO WARTO
(pf. and vocal) by H. Wars and K. Tom. c. Dec. 4, 1935.
18. CZY TO WARTO
(orch.) by H. Wars and K. Tom. c. Dec. 4, 1935.
19. DAREMNIE PROSISZ
(orch.) by W. Krupinski, A. Wlast, arr. by Wl. Eiger. c. Aug. 21, 1935.
20. DAREMNIE PROSISZ
(pf. and vocal) by W. Krupinski and A. Wlast. c. Aug. 21, 1935.
21. DLA CIEBIE CHCE BYC BIALA
by H. Wars, K. Tom and E. Schlechter. c. Dec. 13, 1934.
22. DLA CIEBIE ZROBIA WSZYSTKO
(pf. and vocal) by Henry Gold and E. Schlechter. c. July 10, 1934.
23. DO SZCZESCIA BRAK MI CIEBIE MALENKA
(orch.) by J. Boczkowski and Jurandot, arr. by Wl. Eiger. c. July 3, 1936.
24. DO SZCZESCIA BRAK MI CIEBIE MALENKA
(pf. and vocal) by J. Boczkowski and Jurandot. c. July 3, 1936.
25. DOWIDZENIA
(orch.) by Adam Lenczowski and J. Stepowski, arr. by Wl. Eiger. c. Mar. 7, 1935.
26. DOWIDZENIA
(pf. and vocal) by Adam Lenczowski and J. Stepowski. c. Mar. 7, 1935.
27. DZIS JESTES OBCA MI
(orch.) by A. Zerynger and A. Polonski, arr. by Wl. Eiger. c. Jan. 26, 1937.
28. DZIS ZESTES OBCA MI
(vocal and pf.) by A. Zerynger and A. Polonski. c. Dec. 18, 1936.
29. DZIS JESTES PRZY MNIE
(orch.) by R. Berlins and Jerry, arr. by Wl. Eiger. c. Dec. 4, 1935.
30. DZIS JESTES PRZY MNIE
(pf. and vocal) by R. Berlins and Jerry. c. Dec. 4, 1935.
31. DZIS LUB NIGDY
(pf. and vocal) by J. Front, St. Ferszko, and Jerry. c. Dec. 22, 1933.
32. FEBBRE DI RITMO
(orch.) by Gian Paolo Grandi. c. Dec. 27, 1934.
33. GDYBY SZCZESCIE PRZY-SZLO DZIS
(pf. and vocal) by H. Wars and M. Hemar. c. Dec. 4, 1935.
34. GDYBY SZCZESCIE PRZY-SZLO DZIS
(orch.) by H. Wars and M. Hemar. c. Dec. 4, 1935.
35. GWIAZDKA
(orch.) by Zygmunt Wiehler and Adam Lech. c. Jan. 26, 1937.
36. JA I TY
(orch.) by F. Melodyst and A. Wlast, arr. by Wl. Eiger. c. Mar. 4, 1935.
37. JA I TY
(pf. and vocal) by F. Melodyst and A. Wlast. c. Mar. 4, 1935.
38. JAK CICHO
(orch.) by P. Silby and B. Zegota, arr. by Wl. Eiger. c. Jan. 26, 1937.
39. JAK CICHO
(vocal and pf.) by P. Silby and B. Zegota. c. Jan. 26, 1937.
40. JA MAM CZAS JA POCZEKAM
(orch.) by M. Mierzejewski and E. Schlechter, arr. by H. Wars. c. Mar. 4, 1935.
41. JA MAM CZAS JA POCZEKAM
(pf. and vocal) by M. Mierzejewski and E. Schlechter. c. Mar. 4, 1935.
42. JAK SEN
(orch.) by A. Lewandowski, A. Wlast, arr. by Wl. Eiger. c. Feb. 27, 1936.
43. JAK TRUDNO JEST ZAPOMNIEC
(orch.) by H. Wars and Jurandot. c. Mar. 9, 1936.
- 43a. JAK TRUDNO JEST ZAPOMNIEC
(vocal and pf.) by H. Wars and Jurandot. c. Mar. 9, 1936.
44. JAK ZA DAWNYCH LAT
(pf. and vocal) by H. Wars and Jurandot. c. Dec. 27, 1935.
45. JAK ZA DAWNYCH LAT
(orch.) by H. Wars and Jurandot. Mar. 9, 1936.
46. JAK ZABAWA-TO ZABAWA
(orch.) Adam Lewandowski, Jerry and Szelengl, arr. by Wl. Eiger. c. Oct. 28, 1936.

47. JAK ZABAWA-TO ZABAWA
(pf. and vocal) by Adam Le-
wandowski, Jerry and Szelengl.
c. Oct. 28, 1936.
48. JAKGDYBY NIGDY NIC
(orch.) by Fred Scher and
Jerry, arr. by J. Wesby. c.
July 3, 1936.
49. JAKGDYBY NIGDY NIC
(pf. and vocal) by Fred Scher
and Jerry. c. July 3, 1936.
50. JEDNO Z NAS
(pf. and vocal) by K. Englarða
and T. Stacha. c. Dec. 30,
1933.
51. JEDNO Z NAS
(orch.) by K. Englarða and T.
Stacha. c. June 15, 1934.
52. JESLI KOCHASZ SIE W
DZIEWCZYNIE
(pf. and vocal) by Wl. Szpil-
man and E. Schlechter. c. July
3, 1936.
53. JESLI KOCHASZ SIE W
DZIEWCZYNIE
(orch.) by Wl. Szpilman and
E. Schlechter, arr. by Wl.
Eiger. c. July 3, 1936.
54. JESZCZE JEDEN RAZ
(orch.) by Z. Karasinski and
St. Felix. c. Dec. 30, 1933.
55. JESZCZE JEDEN RAZ
(pf. and vocal) by Z. Karasin-
ski and St. Felix. c. Dec. 30,
1933.
56. JUZ NI KOCHAM CIE
by Artur Gold and Andrezja
Wlast. c. July 10, 1934.
57. JUZ WIEM
(pf. and vocal) by W. Dan, E.
Schlechter and Szer-Szenia. c.
May 1, 1934.
58. JUZ WIEM
(orch.) by W. Dan, E. Schlech-
ter and Szer-Szenia. c. May 1,
1934.
59. KINO I ZYCIE
(orch.) by Jotar and T. Stach.
c. Dec. 22, 1933.
60. KINO I ZYCIE
(pf. and vocal) by Jotar and
T. Stach. c. Dec. 22, 1933.
61. KOBIETA ZAWSZE JEST DO
WZIECIA
(orch.) by St. Ferszko and
Jerry. c. Dec. 30, 1933.
62. KOBIETA ZAWSZE JEST DO
WZIECIA
(pf. and vocal) by St. Ferszko
and Jerry. c. Dec. 30, 1933.
63. KOCHA LUBI SZANUJE (and)
KRYZYS
(orch.) (1) and (2) by H.
Wars, K. Tom and E. Schlech-
ter. c. May 1, 1934.
64. KOCHA LUBI SZANUJE
(pf. and vocal) (1) and (2)
by H. Wars, K. Tom and E.
Schlechter. c. May 1, 1934.
65. K O C H A J M N I E J A K
DAWNIEJ
(orch.) by Artur Gold and A.
Wlast, arr. by Wl. Eiger. c.
Aug. 30, 1935.
66. K O C H A J M N I E J A K
DAWNIEJ
(pf. and vocal) by Artur Gold
and A. Wlast. c. Aug. 30,
1935.
67. KOCHASZ-TO WROC
(pf. and vocal) by W. Dan and
E. Schlechter. c. Dec. 30, 1933.
68. KOCHASZ-TO WROC
(orch.) by W. Dan and E.
Schlechter. c. Dec. 30, 1933.
69. KRYZYS
(pf. and vocal) by H. Wars,
K. Tom and E. Schlechter. c.
May 1, 1934.
70. KTO USTA TWE CALOWAL
(orch.) by H. Wars and Old-
lena, arr. by H. Wars. c. Mar.
4, 1935.
71. KTO USTA TWE CALOWAL
(pf. and vocal) by H. Wars
and Oldlena. c. Mar. 4, 1935.
72. MALA UWERTURA
(orch.) by Roman Palester. c.
Feb. 8, 1937.
73. MALENKA
(pf. and vocal) by St. Ferszko,
L. Brodzinski and J. Krzewin-
ski. c. Oct. 23, 1934.
74. MALENKA
(orch.) by St. Ferszko, L.
Brodzinski and J. Krzewinski.
c. Oct. 23, 1934.
75. MALENKA
(orch.) dal' op. "Caccia Al
Leopardo," arr. by M. Moretti.
c. Dec. 27, 1934.
76. MILOSC TO CALY SWIAT
(orch.) by H. Wars and E.
Schlechter. c. Dec. 4, 1935.
77. MILOSC TO CALY SWIAT
(pf. and vocal) by H. Wars and
E. Schlechter. c. Dec. 4, 1935.
78. NA ZAWSZE
(pf. and vocal) by J. Peters-
burski and T. Stach. c. Mar.
4, 1935.
79. NA ZAWSZE
(orch.) by J. Petersburski and
T. Stach, arr. by Wl. Eiger.
c. Mar. 4, 1935.
80. NIE DREZ MNIE (and) TYS
JEST DLA MNIE TAJEMNICA
(orch.) (1) by Z. Karasinski,
S. Kataszka, and J. Nel, (2)
by Z. Karasinski, S. Kataszka
and Jerry, (1) and (2) arr. by
T. Kwiecinski. c. Dec. 30,
1933.
81. NIE DREZ MNIE
(pf. and vocal) by Z. Karasin-
ski, S. Kataszka and J. Nel.
c. Dec. 30, 1933.
82. NIE JA-NIE TY
(orch.) by J. Petersburski and
E. Schlechter. c. Apr. 2, 1934.
83. NIE JA-NIE TY
(pf. and vocal) by J. Peters-
burski and E. Schlechter. c.
Apr. 2, 1934.
84. NIE MOW ZE MNIE KOCHASZ
(pf. and vocal) by L. Szmarağd
and S. Kataszka. c. Dec. 30,
1933.
85. NIE MOW ZE MNIE KOCHASZ
(orch.) by S. Kataszka and L.
Szmarağd, arr. by L. Heller.
c. Dec. 30, 1933.
86. NIE PLACZ
(orch.) by J. Front, St. Ferszko
and Jerry. c. Dec. 22, 1933.
87. NIE PLACZ
(pf. and vocal) by J. Front,
St. Ferszko and Jerry. c. Dec.
22, 1933.
88. NIE PRZEBACZE CI
(orch.) by Igo Kranowski. c.
Apr. 24, 1934.
89. NIE PRZEBACZE CI
(pf. and vocal) by Igo Kra-
nowski. c. Apr. 24, 1934.
90. NIEMA SILNIEJSZEGO NIC
OD MILOSCI
(pf. and vocal) by H. Wars
and E. Schlechter. c. May 11,
1936.
91. NIEMA SILNIEJSZEGO NIC
OD MILOSCI
(orch.) by H. Wars and E.
Schlechter. c. May 11, 1936.
92. NIEZAPOMINAJKI
(orch.) by Henry Gold and A.
Wlast, arr. by Wl. Eiger. c.
July 3, 1936.
93. NIEZAPOMINAJKI
(pf. and vocal) by Henry Gold
and A. Wlast. c. July 3, 1936.
94. NIGDY
(orch.) by W. Dana (Wladys-
law Daniloski), arr. by Wl.
Eiger. c. June 14, 1934.
95. NIGDY
(pf. and vocal) by W. Dana.
c. June 14, 1934.
96. O KEY
(orch.) by K. Tom, E. Schlech-
ter and H. Wars, arr. by Wl.
Eiger. c. Nov. 5, 1934.
97. O KEY
(pf. and vocal) by K. Tom, E.
Schlechter and H. Wars. c.
Nov. 5, 1934.
98. OJ, NIEDOBRZE
(pf. and vocal) by E. Schlech-
ter, Szer-Szenia and W. Dan.
c. May 1, 1934.
99. OJ, NIEDOBRZE
(orch.) by W. Dan, E. Schlech-
ter and Szer-Szenia, arr. by
Wl. Eiger. c. May 1, 1934.
100. OSTATNIE SLOWO
(pf. and vocal) by L. Heller
and A. Orlana. c. Dec. 30,
1933.
101. OSTATNIE SLOWO
(orch.) by L. Heller and A.
Orlana. c. Dec. 30, 1933.
102. PATRZ NA MNIE I USMIECH-
NIJ SIE
(orch.) by S. Kataszka and St.
Felix. c. Dec. 30, 1933.
103. PATRZ NA MNIE I USMIECH-
NIJ SIE
(pf. and vocal) by S. Kataszka
and St. Felix. c. Dec. 30, 1933.
104. PIEKNA, ALE ZLA
(orch.) by Igo Kranowski, arr.
by Wl. Eiger. c. Dec. 15, 1934.

105. PIEKNA, ALE ZLA
(pf. and vocal) by Igo Kranowski. c. Nov. 5, 1934.
106. PIOSENKA FAL
(pf. and vocal) by Tad. Gorzyski, and Jurandot. c. Dec. 4, 1935.
107. PIOSENKA FAL
(orch.) by Tad. Gorzyski and Jurandot, arr. by Wl. Eiger. c. Dec. 4, 1935.
108. PIRAT MILOSCI
(orch.) by J. Gabel and E. Schlechter, arr. by Wl. Eiger. c. Nov. 5, 1934.
109. PIRAT MILOSCI
(pf. and vocal) by J. Gabel and E. Schlechter. c. Nov. 5, 1934.
110. POCKER
(pf. and vocal) by J. Petersburski and T. Stach. c. Mar. 7, 1935.
111. PRZY KOMINKU
(orch.) by A. Wlast and Artur Gold, arr. by Wl. Eiger. c. Oct. 28, 1936.
112. PRZY KOMINKU
(vocal and pf.) by A. Wlast and Artur Gold. c. Oct. 28, 1936.
113. SIEMIECZKI
(orch.) by Fanny Gordon and A. Wlast, arr. by Wl. Eiger. c. Dec. 4, 1935.
114. SIEMIECZKI
(pf. and vocal) by Fanny Gordon and A. Wlast. c. Dec. 4, 1935.
115. SPLEEN
(pf. and vocal) by J. Petersburski and T. Stach. c. Feb. 6, 1935.
116. SPLEEN
(orch.) by T. Stach and J. Petersburski, arr. by Wl. Eiger. c. Dec. 31, 1934.
117. SWIAT SIE ZACZAL DZIS
(pf. and vocal) by H. Wars and E. Schlechter. c. Dec. 4, 1935.
118. SWIAT SIE ZACZAL DZIS
(orch.) by H. Wars and E. Schlechter. c. Dec. 4, 1935.
119. SZCZESCIE RAZ SIE USMIECHA
(orch.) by H. Wars and E. Schlechter. c. Mar. 4, 1936.
120. SZCZESCIE RAZ SIE USMIECHA
(pf. and vocal) by H. Wars and E. Schlechter. c. Mar. 4, 1936.
121. TAK SIE BRONILAM
(orch.) by M. Jaworski and St. Bartlewicz, arr. by Wl. Eiger. c. Feb. 6, 1935.
122. TAK SIE BRONILAM
(pf. and vocal) by M. Jaworski and St. Bartlewicz. c. Dec. 13, 1934.
123. TAKA NOC I WALC I MY
(pf. and vocal) by H. Wars and Jurandot. c. Mar. 4, 1936
124. TAKA NOC I WALC I MY
(orch.) by H. Wars and Jurandot. c. Mar. 4, 1936.
125. TAKIE COS!
(pf. and vocal) by H. Wars and E. Schlechter. c. Dec. 20, 1935.
126. TAKIE COS (and) TO NIE TY
(orch.) (1) and (2) by E. Schlechter and H. Wars. c. Dec. 20, 1935.
127. TESKNO MI
(orch.) by A. Wlast and Adam Lewandowski, arr. by Wl. Eiger. c. Oct. 23, 1934.
128. TESKNO MI
(pf. and vocal) by Adam Lewandowski and A. Wlast. c. Oct. 23, 1934.
129. TO DZISIAJ PIERWSZY RAZ
(orch.) by K. Tom, J. Petersburski, E. Schlechter and Z. Wiehler, arr. by Wl. Eiger. c. June 14, 1934.
130. TO DZISIAJ PIERWSZY RAZ
(pf. and vocal) by J. Petersburski, Z. Wiehler, K. Tom and E. Schlechter. c. June 14, 1934.
131. TO NIE TY
(pf. and vocal) by H. Wars and E. Schlechter. c. Dec. 20, 1935.
132. TO TANGO JEST DLA MOJEJ MATKI
(pf. and vocal) by S. Kataszka and Z. Friedwald. c. Dec. 15, 1934.
133. TO TANGO JEST DLA MOJEJ MATKI
(orch.) by S. Kataszka and Z. Friedwald, arr. by Wl. Eiger. c. Feb. 6, 1935.
134. TRA-LI-LA-LA
(orch.) by Fred Scher and Jerry, arr. by Wl. Eiger. c. Aug. 30, 1935.
135. TRA-LI-LA-LA
(pf. and vocal) by Fred Scher and Jerry. c. Aug. 30, 1935.
136. TRUDNO
(pf. and vocal) by A. T. Muller and E. Schlechter. c. Mar. 9, 1936.
137. TRUDNO
(orch.) A. T. Muller and E. Schlechter. c. Mar. 9, 1936.
138. TYS JEST DLA MNIE TAJEMNICA
(pf. and vocal) by Z. Karasinski, S. Kataszka, and Jerry. c. Dec. 30, 1933.
139. U-DI-RADI-RADI-RIDA
(pf. and vocal) by H. Wars, E. Schlechter, and K. Tom. c. Mar. 7, 1935.
140. UMARL MACIEK UMARL
(pf.) by Z. Wiehler. c. Feb. 8, 1937.
141. VALSE FANTASTIQUE
(orch.) by Z. Gorzyski and Oldlena, arr. by T. Sygietynski. c. Apr. 2, 1934.
142. VALSE FANTASTIQUE
(pf. and vocal) by Z. Gorzyski and Oldlena. c. Apr. 2, 1934.
143. W DOMU CZEKA MOJA MILA
(orch.) by Z. Gorzyski and E. Schlechter, arr. by Wl. Eiger. c. Nov. 5, 1934.
144. W DOMU CZEKA MOJA MILA
(pf. and vocal) by S. Gorzyski and E. Schlechter. c. Nov. 5, 1934.
145. W HAWAJSKA NOC
(pf. and vocal) by H. Wars, E. Schlechter, and K. Tom. c. Dec. 3, 1934.
146. W. HAWAJSKA NOC (and) DLA CIEBIE CHCE BYC BIALA
(orch.) (1) and (2) by H. Wars, E. Schlechter and K. Tom, arr. by H. Wars. c. Feb. 6, 1935.
147. W TWOICH RAMIONACH
(pf. and vocal) by Mieczyslaw Mierzejewski and A. Wlast. c. May 11, 1936.
148. W TWOICH RAMIONACH
(orch.) by Mieczyslaw Mierzejewski and A. Wlast, arr. by Wl. Eiger. c. May 11, 1936.
149. WALC MELANCHOLIJNY
(pf. and vocal) by A. Gold and A. Wlast. c. Dec. 18, 1936.
150. WALC MELANCHOLIJNY
(orch.) by A. Gold and A. Wlast, arr. by Wl. Eiger. c. Dec. 18, 1936.
151. WIESZ TY O TEM ZE JA W NOCY PLACZE
(pf. and vocal) by A. T. Muller and J. Walden. c. Dec. 4, 1935.
152. WIESZ TY O TEM ZE JA W NOCY PLACZE
(orch.) by A. T. Muller and J. Walden, arr. by Wl. Eiger. c. Dec. 4, 1935.
153. WRACAJA SLOWA
(orch.) by S. Kataszek and W. Stepień, arr. by Wl. Eiger. c. Jan. 26, 1937.
154. WRACAJA SLOWA
(pf. and vocal) by S. Kataszek and W. Stepień. c. Jan. 26, 1937.
155. WYSTARCZY TYLKO ZEBYS MNIE KOCHALA
(pf. and vocal) by L. Leski, Wl. Eiger and Jerry. c. Dec. 22, 1933.
156. WYSTARCZY TYLKO ZEBYS MNIE KOCHALA (and) DZIS LUB NIGDY
(orch.) (1) by L. Leski, Jerry and Wl. Eiger, (2) by J. Front, J. St. Ferszko and Jerry. c. Dec. 22, 1933.
157. ZAGADKA
(pf. and vocal) by Igo Kranowski and Artur Gold. c. Apr. 2, 1934.
158. ZAGADKA
(orch.) by Artur Gold and I. Kranowski, arr. by Wl. Eiger. c. Apr. 2, 1934.

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| <p>159. ZAKOCHAJ SIE
(orch.) by J. Petersburski and T. Stach, arr. by Wl. Eiger. c. Mar. 4, 1935.</p> <p>160. ZAKOCHAJ SIE
(pf. and vocal) by J. Petersburski and T. Stach. c. Mar. 4, 1935.</p> <p>161. ZAMIENMY SIE USTAMI
(orch.) by W. Dana and Oldlena. c. Dec. 30, 1933.</p> <p>162. ZAMIENMY SIE USTAMI
(pf. and vocal) by W. Dana and Oldlena. c. Dec. 30, 1933.</p> | <p>163. ZAPOZNO
(pf. and vocal) by Z. Karasinski and Jerry. c. Dec. 30, 1933.</p> <p>164. ZLACZYLA NAS PIOSENKA
(pf. and vocal) by B. Horowicz. c. Aug. 12, 1935.</p> <p>165. ZLACZYLA NAS PIOSENKA
(orch.) by B. Horowicz, arr. by H. Wars. c. Aug. 12, 1935.</p> <p>166. ZLOTE WINO
(orch.) by E. Schlechter, Jotar, and St. Ferszko, arr. by Wl. Eiger. c. Oct. 23, 1934.</p> | <p>167. ZLOTE WINO
(pf. and vocal) by E. Schlechter, Jotar, and St. Ferszko. c. Oct. 23, 1934.</p> <p>168. ZLUDZENIE
(orch.) by A. Wlast and Fanny Gordon, arr. by Wl. Eiger. c. Oct. 28, 1936.</p> <p>169. ZLUDZENIE
(pf. and vocal) by Fanny Gordon and A. Wlast. c. Oct. 28, 1936.</p> |
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An examination of the assignment records of the United States Library of Congress disclosed certain assignments which have been made by M. ARCT to the SESAC. Copies of these assignments, marked Exhibits 23 to 34 inclusive, are attached to and made a part of this report.

The musical selections controlled by M. ARCT which have been assigned to the SESAC represent Polish music, the titles of which are in the Polish language.

From a reliable source we are informed that M. ARCT, Warsaw, Poland, is one of the leading book stores in Poland engaged as an importer and wholesaler of books, music and magazines; publisher and wholesaler of classical and popular sheet music, symphonic music and chamber music; has been in existence since 1836; and employs 200 traveling salesmen. It is interesting to note that the United States completed reciprocal agreements with Poland on February 14, 1927 and, notwithstanding the availability of a new market in 1927, the copyrighting by M. ARCT of these Polish selections here under consideration was deferred until 1934—the year in which SESAC began to license American broadcasting stations for the public performance of music.

These selections probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

K. T. Barwicki

Poznan, Poland

An examination of the musical copyright entries in the United States Library of Congress as of April 1, 1937 failed to disclose any entries under the name of K. T. BARWICKI, Poznan, Poland, listed in the SESAC brochure dated January 1, 1937 as a publisher or organization included under its license.

Max Beck Verlag

Leipzig, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of MAX BECK VERLAG, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

Period 1870-1925

No copyright entries found.

Period 1926-1932

The following list:

1. ICH FANG' IM HAUS MIR KEIN VERHALTNIS AN (shimmy lied) by Hans May, E. Wengraf, and Max Steiner-Kaiser. c. July 20, 1926.
2. IN DER EINZAHL KANN ICH NICHT LIEBEN (shimmy lied) by Hans May, E. Wengraf, and Max Steiner-Kaiser. c. July 20, 1926.
3. LUXUSKABINE (DIE) operette in 3 akten (klavier-auszug mit text) by A. Neidhart and Leon Jessel. c. Oct. 1, 1929.
4. MANN (DER) IM GELBEM MANTEL operette in 3 akten (vollstandiger klavierauszug mit text) by Max Spilcker and Walther Brugmann. c. Jan. 20, 1932.
5. PHIPS, LASS DICH NICHT ERWISCHEN schwank-operette in 3 akten (klavier zum dirigieren eingerichtet et mit text) by S. Ehrlich and Karl Bretschnieder. c. Apr. 1, 1930.
6. RICHTERIN (DIE) opera in 3 akten (klavier mit text) by Hermann Grabner and Frans A. Beyerlein. c. Apr. 1, 1930.
7. RITTER ROLAND (klavierauszug mit text) by Haydn, heroisch-comische oper v. Nunziato Porta, fur die deutsche buhne. Arr. by Ernst Latzko. c. Jan. 20, 1932.
8. SEI DOCH NUR EIN KLEINES BISSCHEN LIEB ZU MIR (lied) by Hans May, E. Wengraf, and Max-Steiner-Kaiser. c. July 20, 1926.

Period 1933-April 1, 1937

No copyright entries found.

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by MAX BECK VERLAG to the SESAC. A copy of this assignment, marked Exhibit 35, is attached to and made a part of this report.

(When our investigation was started, the SESAC claimed this music as a part of their repertory. Doubtless, stations have observed that the SESAC brochure dated January 1, 1937, omits this publisher.)

Alfred Becker

Berlin, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any copyright entries under the name of ALFRED BECKER, Berlin, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

From a reliable source, we are informed that "this firm was liquidated some time ago."

Hubert J. Braun

Chicago, Illinois

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of HUBERT J. BRAUN, Chicago, listed in the SESAC brochure dated June 1, 1936 as HUBERT J. BRAUN, Chicago, and THE BRAUN ORGANIZATION, Chicago, a publisher or organization included under its license. (No musical copyright entries were found entered in the name of THE BRAUN ORGANIZATION.)

Period 1870-1933

No copyright entries found.

Period 1934-April 1, 1937

The following list:

((E2) indicates unpublished copyright entries.)

1. BABY AT THE ZOO
song (ukelele arr.) by Wm. Ortmann and Darrel Ware. c. May 6, 1935.
2. BABY AT THE ZOO (E2)
(song) by Wm. Ortmann and Darrel Ware. c. Apr. 8, 1935.
3. BABY AT THE ZOO
(band) by Wm. Ortmann and Darrel Ware, arr. by Harry L. Alford. c. May 4, 1936.
4. BLACK FOREST WALTZ (E2)
(song) by Wm. Ortmann, Carl Pegenau and Ned Bradley. c. June 18, 1934.
5. BLACK FOREST WALTZ
(orch.) by Carl Pegenau and Ned Bradley, arr. by Lon Halmy. c. Mar. 10, 1936.
6. DEALER OF DREAMS
song (guitar arr.) by Wm. Ortmann and Gray Sundeen. c. July 15, 1935.
7. DEVIL OF THE FLORA DEE
(song) by F. Francis Hayden and Joseph Mendelssohn. c. Jan. 20, 1937.
8. DRINK YOUR CO-CA COLA (E2)
(song) by Wm. Ortmann and Louise Bascom Barratt. c. Mar. 10, 1934.
9. GAY LITTLE BIRD
(song) by Howard L. Peterson. c. July 12, 1935.
10. GOOD MORNING! MISTAH GABRIEL
(song) by F. Francis Hayden and Joseph Mendelssohn. c. Jan. 20, 1937.
11. I FOUND MY WAY TODAY
(song) by Wm. Ortmann and Louise Bascom Barratt. c. Mar. 22, 1935.
12. I WONDER IF YOU CAN BE HAPPY WITHOUT ME (E2)
(song) by Lucky Roberts and Louise Bascom Barratt. c. Feb. 26, 1936.
13. I WONDER IF YOU CAN BE HAPPY WITHOUT ME
song (guitar arr.) by Lucky Roberts and Louise Bascom Barratt. c. Apr. 28, 1936.
14. I'M A MILLIONAIRE
song (guitar arr.) by Barry Hubbs. c. June 18, 1936.
15. IN THE SUMMER OF THE HEART
song (guitar arr.) by Wm. Ortmann and Henry Hammer. c. July 15, 1935.
16. INDIAN SLUMBER SONG
(song) by F. Francis Hayden and Joseph Mendelssohn. c. Jan. 20, 1937.
17. JOHNNY IS O. K. (E2)
(song) by Wm. Ortmann and V. M. Sundeen. c. Nov. 26, 1934.
18. LAWD, PLEASE TAKE ME BACK
(song) by F. Francis Hayden and Joseph Mendelssohn. c. Jan. 20, 1937.
19. LITTLE COWBOY
(song) by Wm. Ortmann and Harlan Ware. c. Apr. 2, 1935.
20. LITTLE GIRL, COME DRY YOUR TEARS
song (uke acc.) by Wm. Ortmann and Spencer Whedon. c. Dec. 24, 1934.
21. LITTLE GIRL, COME DRY YOUR TEARS (E2)
(song) by Wm. Ortmann and Spencer Whedon. c. Nov. 16, 1934.
22. MY DESERT CARAVAN
(song) by F. Francis Hayden and Joseph Mendelssohn. c. Jan. 20, 1937.
23. MY LOVELY ONE
(song) by F. Francis Hayden and Joseph Mendelssohn. c. Jan. 20, 1937.
24. OLD STORY
(song) by Edgar A. Guest and Wm. Ortmann. c. Jan. 27, 1936.
25. STRANGER WHO MUST HAVE DIED
(song) by Edgar A. Guest and Wm. Ortmann. c. Jan. 27, 1936.
26. SUNSHINE SALLY (E2)
(song) by Terry Shand. c. Nov. 27, 1936.
27. SUNSHINE SALLY FROM SUNSHINE VALLEY
song (guitar arr.) by Terry Shand. c. Mar. 29, 1937.
28. TABLE UNDER A TREE
song (guitar arr.) by Jack Lawrence and Terry Shand. c. Nov. 10, 1936.
29. TABLE UNDER A TREE
(orch.) by Jack Lawrence and Terry Shand, arr. by Lon Halmy. c. Jan. 18, 1937.
30. TEMPTATION
(song) by Edgar A. Guest and Wm. Ortmann. c. Jan. 27, 1936.
31. THINKING IT OVER
song (guitar) by Sid Stewart and Billy Kaye. c. June 18, 1936.
32. WAIT
song (guitar) by Sid Stewart and Billy Kaye. c. Oct. 20, 1936.
33. WATCHING FOR YOUR SHADOW
song (guitar arr) by Asge Lorenzo, Herb Jones, Leonard MacKenzie, Jr. and Paul R. Lebzelter. c. Mar. 10, 1937.

In only two of these entries are orchestra parts available. (See items 5 and 29 in the list of copyright entries.)

This list will enable each broadcaster to measure the popularity and performance value of the selections here under consideration.

Bryant Music Company

New York, N. Y.

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of BRYANT MUSIC COMPANY, New York, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1916

No copyright entries found.

Period 1917-1922

The following list:

1. ALWAYS
(song) by Mrs. Martha N. Thomas. c. Oct. 30, 1922.
2. AMAR Y SUFFRIR
(song) arr. by Nicholas de Vore and Edith Sanford Tillotson. c. Mar. 12, 1918.
3. BURNING BUSH
(song) by Alexander Pero and Jas. M. Hayes. c. Mar. 12, 1913.
4. DEMOCRACY CALLS
(song) by John Morison. c. Sept. 11, 1917.
5. DEVILS ARE AMUSED
(pf.) arr. by Nicholas de Vore. c. Mar. 12, 1918.
6. DI CARNEVALE
by Luigi Romaniello, arr. by Nicholas de Vore, c. Oct. 15, 1917.
7. DUSK IN JUNE
(song) by Fay Foster and Sara Teasdale. c. Dec. 15, 1917.
8. FETE EN ETE
(pf.) by Arthur Gray (Nicholas de Vore). c. Mar. 12, 1918.
9. FLEUR DE LYS
(pf.) by Alfred D. Steckel. c. Mar. 15, 1920.
10. GERBE DE ROSES
(pf.) arr. by Irene Berge and Nicholas de Vore. c. Mar. 9, 1921.
11. HEARTS DESIRE
(song) by G. Ferrata and Edith Tillotson. c. Mar. 9, 1921.
12. I LOVE A FLOWER
(song) by Vincente Scaramuzza and Edith Tillotson. c. Feb. 14, 1918.
13. I LOVE MY JEAN
(song) by Lulu Jones Downing and Nicholas de Vore. c. Feb. 2, 1918.
14. IN EXCHANGE
(song) by Arthur Gray (Nicholas de Vore) and Edith Tillotson. c. Feb. 14, 1918.
15. IN GEORGIA
(pf.) by Mortimer Wilson. c. July 30, 1917.
16. IRISH LOVE SONG
(song) by Mrs. M. N. Thomas. c. Oct. 30, 1922.
17. JUNE
(song) by Mrs. Lulu Jones Downing. c. Mar. 15, 1917.
18. LIFE
(song) by Mrs. M. N. Thomas. c. Oct. 30, 1922.
19. LINNET
(song) by Alexander Pero and J. E. Flecker. c. Mar. 9, 1921.
20. LISTEN TO GRANDMOTHER
(pf.) by Irene Berge. c. June 7, 1920.
21. LOVE AND LIFE
(song) by Frank H. Sweet and Nicholas de Vore. c. Feb. 14, 1918.
22. LOVE'S MEANING
(song) by Mrs. M. N. Thomas. c. Oct. 30, 1922.
23. MAZURKA IN E MAJOR
(pf.) by V. Scaramuzza. c. Feb. 14, 1918.
24. MEMORIES
(song) by A. Pero and Jas. M. Hayes. c. Mar. 9, 1921.
25. MEMORY'S FLOWER
(pf.) by Antonio Bruno. c. Mar. 15, 1920.
26. NEREIDES (THE)
(pf.) by Arthur Gray (Nicholas de Vore). c. Mar. 12, 1918.
27. NIGHT WIND
(song) by Harvey W. Loomis and Robert Louis Stevenson. c. Mar. 9, 1921.
28. PATH TO THE WEST
(song) by Homer M. Bartlett and Edith S. Tillotson. c. Oct. 30, 1922.
29. PENE D'AMORE
(song) by L. Romaniello, arr. by Nicholas de Vore. c. Oct. 15, 1917.
30. PLAINTIVE CHANSON
(song) by Irene Berge. c. Feb. 14, 1918.
31. PROCESSION OF THE SPECTRES
(pf.) by Th. Gray. c. Oct. 30, 1922.
32. ROMANCE
(violin or cello) by L. Romaniello. c. Feb. 14, 1918.
33. SERENADE
(pf.) by Irene Berge. c. Mar. 9, 1921.
34. SERENATA ROMANESCA
(pf.) by G. Ferrata. c. Feb. 14, 1918.
35. SLUMBER MY TREASURE
(pf.) by Irene Berge and Edith S. Tillotson. c. Feb. 2, 1918.
36. SLUMBER SONG
(song) by Mrs. M. N. Thomas. c. Oct. 30, 1922.
37. TWO SONG MINIATURES
(songs) "A Phantasy" and "In Explanation," by A. Walter Kramer and W. Learned. c. Mar. 9, 1921.
38. UNSEEN GARDEN
(song) by Mrs. Archer M. Huntingdon and G. Ferrata. c. Oct. 22, 1917.
39. VILLAGIO ALPESTRE
(pf.) by L. Romaniello, arr. by Nicholas de Vore. c. Oct. 15, 1917.

Period 1923-April 1, 1937

No copyright entries found.

It will be observed that no copyright entries were found after the year 1922.

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by BRYANT MUSIC COMPANY to the SESAC. A copy of this assignment, marked Exhibit 36, is attached to and made a part of this report. It will be observed that with the exception of one composition, all of the music contained in this assignment is for the piano or piano and vocal.

This list will enable each broadcaster to measure the popularity and performance value of the selections here under consideration.

Calumet Music Company

Chicago, Illinois

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of CALUMET MUSIC COMPANY, Chicago, Illinois, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1934

No copyright entries found.

Period 1935-April 1, 1937

The following list:

1. ABDUL, THE BULBUL AMEER
song (pf. with guitar solo) arr. by Jim Smock. c. Feb. 19, 1935.
2. ABIDE WITH ME
song (pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 25, 1935.
3. ALBUMBLATT
(pf.) by L. Beethoven, arr. by Mort Glickman. c. Mar. 6, 1935.
4. ALICE, WHERE ART THOU?
(pf. with guitar solo) arr. by Nick Manoloff and Jerry Castillo. c. Feb. 19, 1935.
5. ALOHA OE
(pf. with guitar solo) by Queen Liliuokalani, arr. by Bob Kaai and Jim Smock. c. Feb. 19, 1935.
6. AMARYLLIS
(pf.) by Henri Ghys, arr. by Mort Glickman. c. Jan. 27, 1936.
7. ANDANTINO
(pf.) by Ed. H. Lemare, arr. by Mort Glickman. c. Mar. 6, 1935.
8. ANITRA'S DANCE
(pf.) by Edvard Grieg, arr. by Mort Glickman. c. Mar. 6, 1935.
9. ANNIE LAURIE
(pf. with guitar solo) arr. by Nick Manoloff and Jerry Castillo. c. Feb. 19, 1935.
10. APACHE DANCE
(pf.) by J. Offenbach, arr. by Mort Glickman. c. Jan. 27, 1936.
11. APACHE DANCE
(pf.) by J. Offenbach, arr. by Bernice Manoloff. c. June 24, 1936.
12. ASE'S DEATH
(pf.) by Edvard Grieg, arr. by Mort Glickman. c. Jan. 24, 1936.
13. AULD LANG SYNE
(pf. with guitar solo) arr. by Nick Manoloff and Jerry Castillo. c. Feb. 19, 1935.
14. AVE MARIA
(pf. with guitar solo) by Franz Schubert, arr. by Jim Smock. c. Feb. 19, 1935.
15. AY AY AY
(pf. with guitar solo) arr. by Jerry Castillo. c. Feb. 19, 1935.
16. IL BACIO
(pf.) by Luigi Arditi, arr. by Mort Glickman. c. Sept. 11, 1935.
17. BAND PLAYED ON
(pf. with guitar solo) arr. by V. G. Ganeff and Nick Manoloff. c. June 22, 1936.
18. BARBARA ALLEN
(pf. with guitar solo) arr. by Nick Manoloff. c. Feb. 19, 1935.
19. BARCAROLLE
from Tales of Hoffman (pf. with guitar solo) by J. Offenbach, arr. by Nick Manoloff and Jerry Castillo. c. Feb. 19, 1935.
20. BEAUTIFUL BLUE DANUBE
(pf.) by Johann Strauss, arr. by Mort Glickman. c. Mar. 6, 1935.
21. BEAUTIFUL DREAMER
(pf. with guitar solo) by Stephen C. Foster, arr. by Bernice and Nick Manoloff. c. Dec. 5, 1936.
22. BEE (THE)
(pf.) by Franz Schubert, arr. by Bernice Manoloff. c. Mar. 16, 1937.
23. BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS
(pf. with guitar solo) arr. by Jerry Castillo. c. Feb. 9, 1935.
24. BICYCLE BUILT FOR TWO
(pf. with guitar solo) by Harry Dacre, arr. by Nick Manoloff. c. Feb. 19, 1935.
25. BILLIE BOY
(pf. with guitar solo) arr. by Nick Manoloff. c. Feb. 19, 1935.
26. BIRMINGHAM JAIL
(pf. with guitar solo) arr. by Nick Manoloff. c. May 17, 1935.
27. BLACK HAWK WALTZ
(pf.) by Mary E. Walsh, arr. by Mort Glickman. c. Apr. 4, 1935.
28. BLUE DANUBE WALTZ
(pf. with guitar solo) by Johann Strauss, arr. by Jim Smock. c. Feb. 19, 1935.
29. BOWERY (THE)
(pf. with guitar solo) arr. by Nick Manoloff. c. Apr. 30, 1935.
30. BRIGHT MOHAWK VALLEY
(pf. with guitar solo) arr. by Nick Manoloff. c. May 17, 1935.
31. BRINGING IN THE SHEAVES
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 26, 1935.
32. BRONCHO BUSTER
(pf. with guitar solo) arr. by Mort H. Glickman. c. May 17, 1935.
33. BRONK THAT WOULDN'T BUST
(pf. with guitar solo) arr. by Mort H. Glickman. c. Apr. 30, 1935.
34. BUFFALO GALS
(pf. with guitar solo) arr. by Mort H. Glickman. c. Apr. 30, 1935.
35. BURY ME OUT ON THE PRAIRIE
(pf. with guitar solo) arr. by Nick Manoloff. c. Feb. 19, 1935.
36. BY THE SILVERY RIO GRANDE
(pf. with guitar solo) arr. by Nick Manoloff. c. Apr. 30, 1935.
37. CALUMET PIANO SOLOS
book no. 1 (pf.) by Mort Glickman. c. Apr. 16, 1935.
38. CALVARY
(pf. with guitar solo) by Paul Rodney, arr. by Bernice and Nick Manoloff. c. Nov. 9, 1935.
39. CAN I SLEEP IN YOUR BARN TONIGHT MISTER?
(pf. with guitar solo) arr. by Nick Manoloff. c. June 12, 1935.
40. CARRY ME BACK TO OLD VIRGINNY
(pf. with guitar solo) by James A. Bland, arr. by Nick Manoloff. c. Feb. 19, 1935.
41. CHANSON TRIESTE
(pf.) by Peter Tschaikowsky, arr. by Mort Glickman. c. Jan. 17, 1936.
42. CHOCLO (EL)
(pf. with guitar solo) by A. Villoldo, arr. by Bob Kaai and Jerry Castillo. c. Feb. 19, 1935.

43. CHOCLO (EL)
(pf.) by A. Villoldo, arr. by
Mort Glickman. c. Apr. 4, 1935.
44. CHOPSTICKS
(pf.) by Arthur De Lulli, arr.
by Mort Glickman. c. Apr. 4,
1935.
45. CHURCH IN THE WILDWOOD
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 26, 1935.
46. CIELITO LINDO
(pf. with guitar solo) by G.
Fernandez, arr. by Jerry Cas-
tillo. c. Feb. 19, 1935.
47. CIRIBIRIBIN
(pf. with guitar solo) by A.
Pestalozza, arr. by Jim Smock.
c. Feb. 19, 1935.
48. CLAYTON'S GRAND MARCH
(pf.) by Blake, arr. by Mort H.
Glickman. c. Feb. 10, 1936.
49. CLIMBING UP THE GOLDEN
STAIRS
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19, 1935.
50. COME BACK TO ERIN
(pf. with guitar solo) by Clari-
bel, arr. by Jim Smock. c.
Feb. 19, 1935.
51. CONVENT BELLS
(pf) by Henry Bollman, arr. by
Mort Glickman. c. Mar. 6, 1935.
52. COWBOY AT CHURCH
(pf. with guitar solo) arr. by
Nick Manoloff and Mort Glick-
man. c. Apr. 30, 1935.
53. COWBOY'S MEDITATION
(pf. with guitar solo) arr. by
Nick Manoloff. c. Apr. 24, 1935.
54. CRADLE SONG—(WIEGEN-
LIED)
(pf. with guitar solo) by J.
Brahms, arr. by Jim Smock.
c. Feb. 19, 1935.
55. CUCARACHA
(pf. with guitar solo) arr. by
Carl Field and Nick Manoloff.
c. May 29, 1935.
56. DANCING DOLL
(pf.) by Ed. Poldini, arr. by
Mort Glickman. c. Sept. 11,
1935.
57. DANUBE WAVES
(pf.) by I. Ivanovici, arr. by
Mort Glickman. c. Apr. 4, 1935.
58. DARK EYES
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19, 1935.
59. DEEP RIVER
(pf. with guitar solo) arr. by
Jim Smock. c. Feb. 19, 1935.
60. DO THEY THINK OF ME AT
HOME
(pf. with guitar solo) arr. by
Nick Manoloff. c. Apr. 24, 1935.
61. DOWN IN ALABAM
(pf. with guitar solo) by J.
Warner, arr. by Nick Manoloff.
c. Nov. 19, 1936.
62. DOWN WENT MCGINTY
(pf. with guitar solo) arr. by
Nick Manoloff and V. G. Ganef.
c. June 23, 1936.
63. DRINK TO ME ONLY WITH
THINE EYES
(pf. with guitar solo) arr. by
Nick Manoloff. c. Dec. 4, 1936.
64. DYING COWBOY
(pf. with guitar solo) arr. by
Nick Manoloff. c. Apr. 24, 1935.
65. EAST BOUND TRAIN (THE)
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19, 1935.
66. EAST BOUND TRAIN (THE)
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19, 1935.
67. EDELWEISS GLIDE
(pf.) by F. E. Vanderbeck, arr.
by Mort H. Glickman. c. Aug.
28, 1935.
68. ELEGIE
(pf. with guitar solo) by J.
Massenet, English words by
Jerry Castillo, arr. by Bob Kaai
and Jim Smock. c. Feb. 19,
1935.
69. ELI ELI
(pf. with guitar solo) arr. by
Mort H. Glickman and Nick
Manoloff. c. Jan. 14, 1936.
70. FAIRY WEDDING WALTZ
(pf.) by J. W. Turner, arr. by
Mort Glickman. c. Apr. 4, 1935.
71. FALLING WATERS
(pf.) by J. L. Truax, arr. by
Mort Glickman. c. Apr. 4, 1935.
72. FAUST WALTZ
(pf.) by C. Gounod, arr. by
Mort Glickman. c. Mar. 6, 1935.
73. FIFTH NOCTURNE
(pf.) by J. Leybach, arr. by
Mort Glickman. c. Mar. 6, 1935.
74. FLATTERER
(pf.) by C. Chaminade, arr. by
Mort Glickman. Mar. 6, 1935.
75. FLIGHT OF THE BUMBLE
BEE
(pf.) by N. Rimsky-Korsakov,
arr. by Mort Glickman. c. Jan.
30, 1936.
76. FLOWER SONG
(pf.) by Gustav Lange, arr. by
Mort Glickman. c. Mar. 6,
1935.
77. FLOWERS THAT BLOOM IN
THE SPRING
from "The Mikado" (pf. with
guitar solo) arr. by Bernice
and Nick Manoloff. c. Dec. 4,
1936.
78. FOR HE'S A JOLLY GOOD
FELLOW
(pf. with guitar solo) arr. by
Nick Manoloff. c. Nov. 14,
1936.
79. FORTUNE TELLER
(pf. with guitar solo) arr. by
Bernice and Nick Manoloff. c.
Dec. 5, 1936.
80. FOUR THOUSAND YEARS
AGO
(pf. with guitar solo) arr. by
Nick Manoloff. c. Apr. 24,
1935.
81. FRANKIE AND JOHNNY
(pf. with guitar solo) arr. by
Jim Smock and Bob Kaai. c.
Feb. 19, 1935.
82. FUNERAL MARCH
(pf.) by F. Chopin, arr. by
Mort Glickman. c. Jan. 27,
1936.
83. FUNICULI FUNICULA
(pf. with guitar solo) by Luigi
Denza, arr. by Mort Glickman
and Nick Manoloff. c. Apr.
24, 1935.
84. GARLAND OF ROSES
(pf) by L. Streaborg, arr. by
Mort Glickman. c. July 7,
1935.
85. GENERAL GRANT'S GRAND
MARCH
(pf.) by E. Mack, arr. by Mort
Glickman. c. Mar. 6, 1935.
86. GIPSY DANCE
(pf.) by H. Lichner, arr. by
Mort Glickman. c. Mar. 6
1935.
87. GIPSY RONDO
(pf.) by J. Haydn, arr. by Mort
Glickman. c. Mar. 6, 1935.
88. GIT ON BOARD
(pf. with guitar solo) arr. by
Nick Manoloff. c. Dec. 8, 1936.
89. GIVE MY LOVE TO NELL
(pf. with guitar solo) arr. by
Mort Glickman. c. Feb. 19,
1935.
90. GO DOWN MOSES
(pf. with guitar solo) arr. by
Mort Glickman. c. Feb. 19,
1935.
91. GOD BE WITH YOU 'TILL WE
MEET AGAIN
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 17,
1935.
92. GOLD AND SILVER
(pf.) by Franz Lehar, arr. by
Mort Glickman. c. Jan. 10,
1936.
93. GOLDEN SLIPPERS
(pf. with guitar solo) arr. by
Nick Manoloff. c. May 25,
1935.
94. GOLDEN WEDDING
(pf.) by Gabriel-Marie, arr. by
Mort Glickman. c. Jan. 15,
1936.
95. GOLONDRINA (LA)
(pf.) by N. Serradel, arr. by
Mort Glickman. c. Mar. 6,
1935.
96. GOLONDRINA (LA)
(pf. with guitar solo) by N.
Serradel, arr. by Jerry Castillo
and Bob Kaai. c. June 27,
1935.
97. GOODBYE
(pf. with guitar solo) by F. P.
Tosti, arr. by Jim Smock and
Bob Kaai. c. Feb. 19, 1935.
98. GOODBYE MY LOVER GOOD-
BYE
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.

99. GRANDFATHER'S CLOCK
(pf. with guitar solo) arr. by
Nick Manoloff. c. Jan. 14,
1936.
100. HABANERA
from "Carmen" (pf.) by
Georges Bizet, arr. by Mort
Glickman. c. Jan. 13, 1936.
101. HALLELUJA, I'M A BUM
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.
102. HAND ME DOWN MY WALK-
ING CANE
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.
103. HARK THE HERALD ANGELS
SING
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 25,
1935.
104. HE LEADETH ME
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 26,
1935.
105. HEAVEN, HEAVEN
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.
106. HELL BOUND TRAIN
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.
107. HOLY, HOLY, HOLY
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 18,
1935.
108. HOME IN THE WEST
(pf. with guitar solo) by J. M.
Hubbard and Dr. Hubbard
Smith, arr. by Mort Glickman
and Nick Manoloff. c. Apr. 6,
1936.
109. HOME ON THE RANGE
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.
110. HOW CAN I LEAVE THEE
(pf. with guitar solo) by C.
Cramer, arr. by Mort Glickman
and Nick Manoloff. c. Apr. 4,
1936.
111. HUMORESKE
(pf.) by Anton Dvorak, arr.
by Mort Glickman. c. Mar. 6,
1935.
112. HUMORESQUE
(pf. with guitar solo) by Anton
Dvorak and Jerry Castillo, arr.
by Jim Smock and Bob Kaai.
c. June 12, 1935.
113. HUNGARIAN DANCE NO 5
(pf.) by J. Brahms, arr. by
Mort Glickman. c. Mar. 6,
1935.
114. HYMN TO THE SUN
(pf.) arr. by Mort Glickman.
c. Jan. 12, 1936.
115. I AM CAPTAIN OF THE PINA-
FORE
from "Pinafore" (pf.) arr. by
Nick and Bernice Manoloff. c.
Dec. 4, 1936.
116. I CANNOT SING THE OLD
SONGS
(pf. with guitar solo) arr. by
Jerry Castillo and Nick Mano-
loff. c. Jan. 8, 1936.
117. I DREAMT THAT I DWELT
IN MARBLE HALLS
(pf. with guitar solo) by
Michael W. Balfe, arr. by Jerry
Castillo. c. Feb. 19, 1935.
118. I'LL SING THEE SONGS OF
ARABY
(pf. with guitar solo) arr. by
Nick Manoloff and Jerry Cas-
tillo. c. Jan. 8, 1936.
119. I'LL TAKE YOU HOME AGAIN
KATHLEEN
(pf. with guitar solo) arr. by
Nick Manoloff. c. May 29,
1935.
120. I LOVE TO TELL THE STORY
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 16,
1935.
121. I'M A PILGRIM
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 18, 1935.
122. I'M CALLED LITTLE BUT-
TERCUP
from "Pinafore" (pf. with
guitar solo) arr. by Bernice
and Nick Manoloff. c. Dec. 4,
1936.
123. I'VE BEEN WORKING ON
THE RAILROAD
(pf. with guitar solo) arr. by
Nick Manoloff. c. Nov. 17,
1936.
124. I WHISTLE AND WAIT FOR
KATIE
(pf. with guitar solo) by M.
Nolan, arr. by Bernice and
Nick Manoloff. c. Nov. 19,
1936.
125. I WISH I WAS SINGLE AGAIN
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.
126. IDAHO
(pf. with guitar solo) by Frank
French, arr. by Mort Glickman
and Nick Manoloff. c. Apr. 6,
1936.
127. IN OLD MADRID
(pf. with guitar solo) by H.
Trottere and Jerry Castillo, arr.
by Bob Kaai. c. May 29, 1935.
128. IN THE EVENING BY THE
MOONLIGHT
(pf. with guitar solo) by James
A. Bland, arr. by Bernice and
Nick Manoloff. c. Dec. 8, 1936.
129. IN THE GLOAMING
(pf. with guitar solo) by Annie
F. Harrison, arr. by Bob Kaai
and Jim Smock. c. May 29,
1935.
130. IRISH WASHERWOMAN
(pf.) arr. by Mort Glickman.
c. May 17, 1935.
131. JERUSALEM THE GOLDEN
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 26, 1935.
132. JESUS, LOVER OF MY SOUL
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 17, 1935.
133. JESUS LOVES ME
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 16, 1935.
134. JINGLE BELLS
(pf. with guitar solo) arr. by
Nick Manoloff. c. Nov. 1, 1935.
135. JOLLY COPPERSMITH
(pf.) by C. Peter, arr. by Mort
Glickman. c. Jan. 14, 1936.
136. JUANITA
(pf. with guitar solo) arr. by
Bob Kaai and Jerry Castillo.
c. June 27, 1935.
137. JUST TELL THEM THAT
YOU SAW ME
(pf. with guitar solo) arr. by
V. G. Ganeff and Nick Man-
oloff. c. June 22, 1936.
138. KATHLEEN MAVOURNEEN
(pf. with guitar solo) by J.
Crouch, arr. by Mort Glickman.
c. Feb. 19, 1935.
139. KOL NIDRE
(pf. with guitar solo) arr. by
Nick Manoloff and Mort Glick-
man. c. Jan. 14, 1936.
140. LARGO
(pf. with guitar solo) by Anton
Dvorak, arr. by Mort Glickman.
c. Jan. 11, 1936.
141. LAST GREAT ROUND-UP
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.
142. LAST ROSE OF SUMMER
from "Martha" (pf. with gui-
tar solo) by Von Flotow, arr.
by Nick Manoloff. c. June 12,
1935.
143. LEAD KINDLY LIGHT
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 26, 1935.
144. LET THE LOWER LIGHTS
BE BURNING
(pf. with guitar solo) arr. by
Nick Manoloff. c. Oct. 16, 1935.
145. LETTER EDGED IN BLACK
(pf. with guitar solo) arr. by
Nick Manoloff. c. Feb. 19,
1935.
146. LETTER THAT NEVER CAME
(pf. with guitar solo) arr. by
Nick Manoloff and Mort Glick-
man. c. June 12, 1935.
147. LIEBESTRAUM
(pf.) by Franz Liszt, arr. by
Mort Glickman. c. Mar. 6,
1935.
148. LIEBESTRAUM
(pf. with guitar solo) by Franz
Liszt, arr. by Jim Smock. c.
Feb. 19, 1935.
149. LISTEN TO THE MOCKING
BIRD
(pf.) by Alice Hawthorne, arr.
by Mort Glickman. c. Mar. 6,
1935.

150. LISTEN TO THE MOCKING BIRD
(pf. with guitar solo) by Alicé Hawthorne, arr. by Mort Glickman and Nick Manoloff. c. Apr. 4, 1936.
151. LITTLE FAIRY
(pf.) by L. Streabbog, arr. by Mort Glickman. c. Mar. 6, 1935.
152. LITTLE FAIRY POLKA
(pf.) by L. Streabbog, arr. by Mort Glickman. c. Mar. 6, 1935.
153. LITTLE OLD LOG CABIN IN THE LANE
(pf. with guitar solo) by Will S. Hayes, arr. by Nick Manoloff. c. Feb. 19, 1935.
154. LITTLE OLD SHANTY ON THE CLAIM
(pf. with guitar solo) arr. by Mort Glickman and Nick Manoloff. c. June 27, 1935.
155. LITTLE ROSEWOOD CASKET
(pf. with guitar solo) arr. by Nick Manoloff and Mort Glickman. c. June 12, 1935.
156. LONDONDERRY AIR
(pf. with guitar solo) by Katherine Tynan Hinkson, arr. by Jim Smock. c. Feb. 19, 1936.
157. LORD IS MY SHEPHERD
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 16, 1935.
158. LOST CHORD
(pf. with guitar solo) by Sir Arthur Sullivan and A. A. Proctor, arr. by Mort Glickman. c. June 12, 1935.
159. LOVE'S DREAMLAND
(pf.) by Otto Roeder, arr. by Mort Glickman. c. Sept. 16, 1935.
160. LOVE'S OLD SWEET SONG
(pf. with guitar solo) by J. L. Molloy, arr. by Bob Kaai and Jim Smock. c. Feb. 19, 1935.
161. LUSTPIEL OVERTURE
(pf.) by Keler-Bela, arr. by Mort Glickman. c. Mar. 6, 1935.
162. MAIDEN'S PRAYER
(pf. by Thecla Badarzewska, arr. by Mort Glickman. c. Mar. 6, 1935.
163. MAN ON THE FLYING TRAPEZE
(pf. with guitar solo) arr. by Nick Manoloff. c. May 17, 1935.
164. MAN WHO BROKE THE BANK AT MONTE CARLO
(pf. with guitar solo) by Fred Gilbert, arr. by Mort Glickman and Nick Manoloff. c. June 12, 1935.
165. MARCH OF THE DWARFS
(pf.) by Edvard Grieg, arr. by Mort Glickman. c. Sept. 11, 1935.
166. MARCHE MILITAIRE
(pf.) by Franz Schubert, arr. by Mort Glickman. c. Mar. 6, 1935.
167. MELODIE
(pf.) by Jules Massenet, arr. by Mort Glickman. c. Apr. 4, 1935.
168. MELODY IN F
(pf.) by Anton Rubinstein, arr. by Mort Glickman. c. Mar. 6, 1935.
169. MELODY IN F
(pf. with guitar solo) by Anton Rubinstein, arr. by Jim Smock. c. Feb. 19, 1935.
170. MERRY WIDOW
(pf. with guitar solo) by Franz Lehar, arr. by Nick Manoloff. c. Feb. 25, 1935.
171. MERRY WIDOW WALTZ
(pf.) by Franz Lehar, arr. by Mort Glickman. c. Mar. 6, 1935.
172. MINUET
(pf.) by I. J. Paderewski, arr. by Mort Glickman. c. Mar. 6, 1935.
173. MINUET IN G
(pf.) by Ludwig Van Beethoven, arr. by Mort Glickman. c. Mar. 6, 1935.
174. MOMENTS MUSICAUX
(pf. by Franz Schubert, arr. by Mort Glickman. c. Mar. 6, 1935.
175. MOONLIGHT SONATA
(pf.) by Ludwig Van Beethoven, arr. by Mort Glickman. c. Jan. 14, 1936.
176. MORNING PRAYER
(pf. with guitar solo) by L. Streabbog, arr. by Mort Glickman. c. May 25, 1935.
177. MY BONNIE
(pf. with guitar solo) arr. by Nick Manoloff. c. Nov. 17, 1936.
178. MY FAITH LOOKS UP TO THEE
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 25, 1935.
179. MY HEART AT THY SWEET VOICE
(pf. with guitar solo) by C. Saint-Saëns, arr. by Jerry Castillo and Bob Kaai. c. May 29, 1935.
180. MY HORSES AIN'T HUNGRY
(pf. with guitar solo) arr. by Nick Manoloff. c. June 12, 1935.
181. MY SWEETHEART'S THE MAN IN THE MOON
(pf. with guitar solo) arr. by V. G. Ganef and Nick Manoloff. c. June 23, 1936.
182. NEARER MY GOD TO THEE
(pf.) by Lowell Mason, arr. by Mort Glickman. c. Apr. 16, 1935.
183. NEARER MY GOD TO THEE
(pf. with guitar solo) by Lowell Mason, arr. by Nick Manoloff. c. Oct. 18, 1935.
184. NOBODY KNOWS THE TROUBLE I'VE SEEN
(pf. with guitar solo) arr. by Jim Smock and Bob Kaai. c. May 29, 1935.
185. NONE BUT THE LONELY HEART
(pf. with guitar solo) by Peter Tchaikowsky, arr. by Jerry Castillo and Nick Manoloff. c. June 12, 1935.
186. NOW THE DAY IS OVER
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 26, 1935.
187. O COME ALL YE FAITHFUL
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 25, 1935.
188. O SOLE MIO
(pf. with guitar solo) by E. De Capua, arr. by Jerry Castillo and Jim Smock. c. May 25, 1935.
189. OH MARIE
(pf. with guitar solo) by E. De Capua, arr. by Nick Manoloff and Jerry Castillo. c. June 12, 1935.
190. OH SUSANNA
(pf. with guitar solo) by Stephen Foster, arr. by Nick Manoloff and Mort Glickman. c. June 12, 1935.
191. OLD MACDONALD HAD A FARM
(pf. with guitar solo) arr. by Nick Manoloff and Mort Glickman. c. June 12, 1935.
192. OLD OAKEN BUCKET
(pf. with guitar solo) arr. by Nick Manoloff and Jerry Castillo. c. Jan. 10, 1936.
193. ON THE MEADOW
(pf. with guitar solo) by H. Lichner, arr. by Mort Glickman. c. Apr. 16, 1935.
194. ONE SWEETLY SOLEMN THOUGHT
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 30, 1935.
195. ONWARD CHRISTIAN SOLDIERS
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 25, 1935.
196. ORANGE BLOSSOM WALTZ
(pf.) by G. Ludovic, arr. by Mort Glickman. c. May 2, 1935.
197. OVER THE WAVES
(pf.) by J. Rosas, arr. by Mort Glickman. c. Apr. 16, 1935.
198. PALMS (THE)
(pf. with guitar solo) by J. Faure, arr. by Bernice and Nick Manoloff. c. Nov. 9, 1935.
199. PALOMA (LA)
(pf.) by Sebastian De Yradier, arr. by Mort Glickman. c. Mar. 6, 1935.

200. PALOMA (LA)
(pf. with guitar solo) by Sebastian De Yradier, and Jerry Castillo, arr. by Bob Kaai. c. June 27, 1935.
201. PAPILLON
(pf.) by Edvard Grieg, arr. by Mort Glickman. c. May 5, 1935.
202. PASS AROUND THE BOTTLE
(pf. with guitar solo) arr. by Nick Manoloff. c. June 12, 1935.
203. PEARL BRYAN
(pf. with guitar solo) arr. by Nick Manoloff. c. June 12, 1935.
204. POEME
(pf.) by Z. Fibich, arr. by Mort Glickman. c. Jan. 15, 1936.
205. POET AND PEASANT
(pf.) by F. Von Suppe, arr. by Mort Glickman. c. May 13, 1935.
206. POLISH DANCE
(pf.) by X. Scharwenka, arr. by Mort Glickman. c. Sept. 11, 1935.
207. POLLY WOLLY DOODLE
(pf. with guitar solo) arr. by Nick Manoloff. c. Jan. 14, 1936.
208. PRELUDE IN C SHARP MINOR
(pf.) by S. Rachmaninoff, arr. by Mort Glickman. c. May 15, 1936.
209. PRELUDE IN G MINOR
(pf.) by S. Rachmaninoff, arr. by Mort Glickman. c. May 2, 1935.
210. RED RIVER VALLEY
(pf. with guitar solo) arr. by Nick Manoloff. c. May 25, 1935.
211. RIPPLING WAVES
(pf.) by G. Millward, arr. by Mort Glickman. c. Apr. 13, 1935.
212. ROBIN'S RETURN
(pf.) by Leander Fischer, arr. by Mort Glickman. c. Apr. 16, 1935.
213. ROCK OF AGES
(pf. with guitar solo) by Thomas Hastings, arr. by Nick Manoloff. c. May 25, 1935.
214. ROCKED IN THE CRADLE OF THE DEEP
(pf. with guitar solo) by J. P. Knight, arr. by Jerry Castillo and Nick Manoloff. c. June 12, 1935.
215. ROLL ON SILVER MOON
(pf. with guitar solo) arr. by Jerry Castillo and Nick Manoloff. c. Jan. 8, 1936.
216. ROSE OF TRALEE
(pf. with guitar solo) by C. W. Glover and C. M. Spencer, arr. by Bob Kaai and Jim Smock. c. May 25, 1935.
217. ROVIN' GAMBLER
(pf. with guitar solo) arr. by Nick Manoloff. c. May 25, 1935.
218. RUSTIC DANCE
(pf.) by C. R. Howell, arr. by Mort Glickman. c. May 13, 1935.
219. RUSTLE OF SPRING
(pf.) by C. Sinding, arr. by Mort Glickman. c. Apr. 12, 1935.
220. SACK WALTZ
(pf.) by J. A. Metcalf, arr. by Mort Glickman. c. May 3, 1935.
221. SAILING
(pf. with guitar solo) by Godfrey Marks, arr. by Mort Glickman and Nick Manoloff. c. Apr. 4, 1936.
222. SALLY IN OUR ALLEY
(pf. with guitar solo) arr. by Jerry Castillo and Nick Manoloff. c. Jan. 8, 1936.
223. SCARF DANCE
(pf.) by C. Chaminade, arr. by Mort Glickman. c. June 18, 1935.
224. SECOND VALSE
(pf.) by August Durand, arr. by Mort Glickman. c. Sept. 11, 1935.
225. SERENADE
(pf.) by Franz Schubert, arr. by Mort Glickman. c. June 4, 1935.
226. SERENADE
(pf. with guitar solo) by Franz Schubert, arr. by Jim Smock. c. Feb. 19, 1935.
227. SERENATA
(pf.) by M. Moszkowski, arr. by Mort Glickman. c. Apr. 15, 1935.
228. SHE WAS HAPPY TILL SHE MET YOU
(pf. with guitar solo) arr. by V. G. Ganeff and Nick Manoloff. c. June 23, 1936.
229. SHE'LL BE COMIN' ROUND THE MOUNTAIN
(pf. with guitar solo) arr. by Nick Manoloff. c. Feb. 19, 1935.
230. SILENT NIGHT, HOLY NIGHT
(pf. with guitar solo) arr. by Nick Manoloff. c. June 12, 1935.
231. SILVER THREADS AMONG THE GOLD
(pf. with guitar solo) by E. E. Rexford and E. P. Danks, arr. by Nick Manoloff. c. Feb. 19, 1935.
232. SIMPLE AVEU
(pf.) by F. Thome, arr. by Mort Glickman. c. Jan. 29, 1936.
233. SKATER'S WALTZ
(pf.) by E. Waldteufel, arr. by Mort Glickman. c. Apr. 4, 1935.
234. SONG OF INDIA
(pf.) by N. Rimsky-Korsakov, arr. by Mort Glickman. c. Apr. 3, 1935.
235. SONG OF INDIA
(pf. with guitar solo) by N. Rimsky-Korsakov and Jerry Castillo, arr. by Jim Smock and Bob Kaai. c. Feb. 19, 1935.
236. SONG OF THE VOLGA BOATMEN
(pf. with guitar solo) arr. by Bernice and Nick Manoloff. c. May 25, 1935.
237. SONGS MY MOTHER TAUGHT ME
(pf. with guitar solo) by Anton Dvorak, arr. by Jim Smock. c. Feb. 19, 1935.
238. SOUVENIR
(pf.) by F. Drdla, arr. by Mort Glickman. c. Apr. 4, 1935.
239. SOUVENIR
(pf. with guitar solo) by F. Drdla and Jerry Castillo, arr. by Jim Smock and Bob Kaai. c. Feb. 19, 1935.
240. SPAGNOLA (LA)
(pf. with guitar solo) arr. by Bob Kaai. c. Feb. 19, 1935.
241. SPANISH CAVALIER
(pf. with guitar solo) arr. by Bob Kaai and Jerry Castillo. c. Feb. 19, 1935.
242. SPRING SONG
(pf.) by F. Mendelssohn, arr. by Mort Glickman. c. Apr. 4, 1935.
243. SPRING SONG
(pf. with guitar solo) by F. Mendelssohn and Jerry Castillo, arr. by Jim Smock and Bob Kaai. c. Feb. 19, 1935.
244. STILL AS THE NIGHT
(pf. with guitar solo) by Carl Bohm, arr. by Jerry Castillo. c. June 12, 1935.
245. STORM
(pf.) by Henry Weber, arr. by Mort Glickman. c. Apr. 4, 1935.
246. SUN OF MY SOUL
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 18, 1935.
247. SWAN (THE)
(pf.) by C. Saint-Saëns, arr. by Mort Glickman. c. Jan. 24, 1936.
248. SWEET AND LOW
(pf. with guitar solo) arr. by Jerry Castillo. c. June 12, 1935.
249. SWEET BYE AND BYE
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 26, 1935.
250. SWEET GENEVIEVE
(pf. with guitar solo) by Henry Tucker, arr. by Jim Smock and Bob Kaai. c. Feb. 19, 1935.
251. SWING LOW SWEET CHARIOT
(pf. with guitar solo) arr. by Jim Smock and Bob Kaai. c. May 17, 1935.

252. THAT BIG ROCK CANDY MOUNTAIN
(pf. with guitar solo) arr. by Nick Manoloff. c. Feb. 19, 1935.
253. THEN YOU'LL REMEMBER ME
(pf. with guitar solo) by M. W. Balfe, arr. by Bob Kaai and Jim Smock. c. May 17, 1935.
254. TIT WILLOW
from "Mikado" (pf. with guitar solo) arr. by Bernice and Nick Manoloff. c. Dec. 5, 1936.
255. TO THE EVENING STAR
(pf.) arr. by Mort Glickman. c. Oct. 25, 1935.
256. TOREADOR SONG
from "Carmen" (pf. with guitar solo) by Georges Bizet, arr. by Jerry Castillo. c. June 12, 1935.
257. TRAIN THAT NEVER RETURNED
(pf. with guitar solo) arr. by Nick Manoloff. c. May 25, 1935.
258. TRAUMEREI
(pf.) by R. Schumann, arr. by Mort Glickman. c. Apr. 4, 1935.
259. TWO GUITARS
(pf. with guitar solo) English lyrics by Bernice Manoloff, arr. by Nick Manoloff. c. May 17, 1935.
260. TWO GUITARS
(pf.) arr. by Mort Glickman. c. Apr. 4, 1935.
261. UNDER THE DOUBLE EAGLE
(pf.) by J. F. Wagner, arr. by Mort Glickman. c. Apr. 4, 1935.
262. VALSE CHROMATIQUE
(pf.) by B. Godard, arr. by Mort Glickman. c. Sept. 12, 1935.
263. VALSE IN D FLAT
(pf.) by F. Chopin, arr. by Mort Glickman. c. Sept. 13, 1935.
264. VALSE IN E FLAT
(pf.) by A. Durand, arr. by Mort Glickman. c. Apr. 4, 1935.
265. VILIA
(pf. with guitar solo) by Franz Lehar and Carl Field, arr. by Nick Manoloff. c. May 17, 1935.
266. WALTZ IN A FLAT
(pf.) by Johannes Brahms, arr. by Mort Glickman. c. Sept. 11, 1935.
267. WAY DOWN UPON THE SWANEE RIVER
(pf. with guitar solo) by Stephen C. Foster, arr. by Jerry Castillo. c. June 12, 1935.
268. WE SAIL THE OCEAN BLUE
from "Pinafore" (pf. with guitar solo) arr. by Bernice and Nick Manoloff. c. Dec. 5, 1936.
269. WE SAT BENEATH THE MAPLE ON THE HILL
(pf. with guitar solo) arr. by Nick Manoloff and Mort Glickman. c. Jan. 27, 1936.
270. WEDDING MARCH
from "Midsummer Night's Dream" (pf.) by F. Mendelssohn, arr. by Mort Glickman. c. Mar. 6, 1935.
271. WEDDING MARCH
from "Midsummer Night's Dream" (pf. with guitar solo) by F. Mendelssohn and Jerry Castillo, arr. by Jim Smock and Bob Kaai. c. June 12, 1935.
272. WHAT A FRIEND WE HAVE IN JESUS
(pf. with guitar solo) arr. by Nick Manoloff. c. Oct. 17, 1935.
273. WHEN THE WORK'S ALL DONE THIS FALL
(pf. with guitar solo) arr. by Nick Manoloff. c. June 12, 1935.
274. WHEN YOU AND I WERE YOUNG MAGGIE
(pf.) by J. A. Butterfield, arr. by Mort Glickman. c. Apr. 4, 1935.
275. WHEN YOU AND I WERE YOUNG MAGGIE
(pf. with guitar solo) by J. A. Butterfield, arr. by Jim Smock and Bob Kaai. c. June 12, 1935.
276. WHERE IS MY WANDERING BOY TONIGHT?
(pf. with guitar solo) by Rev. R. Lowry, arr. by Nick Manoloff. c. Jan. 29, 1936.
277. WHISPERING HOPE
(pf. with guitar solo) arr. by Nick Manoloff. c. June 12, 1935.
278. WHO IS SYLVIA?
(pf. with guitar solo) by Franz Schubert, arr. by Bob Kaai and Jim Smock. c. June 12, 1935.
279. WILL YOU BUY A LITTLE VIOLET?
(pf. with guitar solo) arr. by Nick Manoloff and Jerry Castillo. c. Jan. 15, 1936.
280. WILLIAM TELL OVERTURE
(pf.) by G. Rossini, arr. by Mort Glickman. c. Apr. 4, 1935.
281. WOODMAN SPARE THAT TREE
(pf. with guitar solo) arr. by V. G. Ganef and Nick Manoloff. c. June 23, 1936.
282. YELLOW ROSE OF TEXAS
(pf. with guitar solo) arr. by Nick Manoloff. c. Apr. 6, 1936.
283. YOU AND I WALTZ
(pf.) by Claribel, arr. by Mort Glickman. c. Apr. 4, 1935.

An examination of the above 283 copyright entries discloses that similar arrangements of each of these musical selections are available from one or more ASCAP publishers except in the following 11 cases:

EAST BOUND TRAIN (entries 65 and 66).
FOUR THOUSAND YEARS AGO (entry 80).
HELL BOUND TRAIN (entry 106).
HOME IN THE WEST (entry 108).

IDAHO (entry 126).
MY HORSES AIN'T HUNGRY (entry 180).
PASS AROUND THE BOTTLE (entry 202).
PEARL BRYAN (entry 203).

WE SAIL THE OCEAN BLUE (entry 268).
WE SAT BENEATH THE MAPLE ON THE HILL (entry 269).
YELLOW ROSE OF TEXAS (entry 282).

M. M. Cole Publishing Company

Chicago, Illinois

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of M. M. COLE PUBLISHING COMPANY, Chicago, Illinois, listed in the SESAC brochure dated June 1, 1936 as a "publisher or organization" included under its license.

Period 1870-1929

No copyright entries found.

Period 1930-April 1, 1937

The following list:

((E2) indicates unpublished copyright entries.)

1. BLUE WATERS
(pf.) by Clarke Fortner. c. May 19, 1934.
2. BUZZING AROUND
(orch.) by Ivan Lehrer. c. Dec. 4, 1934.
3. BUZZING AROUND
(pf.) by Ivan Lehrer. c. Dec. 14, 1934.
4. CIELITO LINDO
(pf. with guitar solo) arr. by Nick Manoloff. c. Feb. 7, 1935.
5. COWBOY'S HEAVEN
(pf. with guitar solo) by Gene Autry and Frankie Marvin. c. Oct. 25, 1934.
6. CUCARACHA
(pf. accordion) arr. by Jerome Damonte. c. Dec. 14, 1934.
7. DANCE OF THE KUTIE KIDS
(pf. with plectrum guitar) arr. by Nick Manoloff. c. Dec. 17, 1935.
8. DARK EYES
(pf. accordion) arr. by Jerome Damonte. c. Nov. 22, 1934.
9. DEAR OLD WESTERN SKIES
(pf. with guitar) by Gene Autry. c. Dec. 5, 1934.
10. FANTAISIE PETITE
(pf.) by Bill Krenz. c. Feb. 4, 1935.
11. FREE AND EASY
(pf.) by Hunter Kahler. c. July 2, 1934.
12. GLIDANOLA
(pf.) by Ivan Lehrer. c. Dec. 14, 1934.
13. GRANDFATHER'S MUSIC BOX
(pf.) by Ivan Lehrer. c. Dec. 14, 1934.
14. GUNS AND GUITARS
(pf. with guitar) by Gene Autry and Oliver Drake. c. Nov. 5, 1936.
15. HILL BILLY WEDDING IN JUNE
(pf. with guitar) by Freddie Owen and Frankie More, arr. by Jean Walz. c. June 9, 1933.
16. HILL BILLY WEDDING IN JUNE
(pf. with guitar) by Freddie Owen and Frankie More. c. June 9, 1933.
17. I HAD BUT FIFTY CENTS
(pf. with guitar) arr. by Nick Manoloff. c. Sept. 20, 1933.
18. I'LL TAKE YOU HOME AGAIN KATHLEEN
(pf. accordian) arr. by J. Damonte. c. Nov. 27, 1934.
19. I LOST MY LOVE IN THE OHIO FLOOD
(pf. with guitar solo) by Gene Arnold. c. Feb. 17, 1937.
20. I'M GETTING A MOON'S EYE VIEW OF THE WORLD
from "Phantom Empire" (pf. with guitar) by Gene Autry and Smiley Burnette. c. Apr. 10, 1935.
21. I'M OSCAR, I'M PETE
from "Phantom Empire" (pf. with guitar) by Gene Autry and Smiley Burnette. c. Apr. 10, 1935.
22. IN THAT LITTLE GREEN VALLEY SCHOOL
(pf. with guitar) by Fred Howard and Nat Vincent. c. Feb. 12, 1935.
23. ITS TIME TO SAY ALOHA TO YOU
(pf. with guitar) arr. by L. D. Richardson and G. A. Bronson. c. Aug. 27, 1935.
24. JESUS MY SAVIOUR NIGHT AND DAY
(pf. with guitar and male quartet arr.) by Jack Turner. c. July 1, 1933.
25. JOHN DILLINGER
(pf. with guitar solo) by Riley Lausch and Cliff Grey. c. Sept. 13, 1934.
26. JUST AN EVENING AT HOME
(orch.) arr. by Paul Weirick. c. Apr. 4, 1935.
27. JUST AN EVENING AT HOME
(pf. with guitar) by Henry Russell and Murray Martin. c. Apr. 4, 1935.
28. JUST COME ON BACK
from "Phantom Empire" (pf. with guitar) by Gene Autry and Smiley Burnette. c. Apr. 1, 1935.
29. KEEP A LIGHT IN YOUR WINDOW TONIGHT (E2)
(song) by Robt. A. Gardner and L. McFarland. c. Feb. 17, 1933.
30. KEEP A LIGHT IN YOUR WINDOW TONIGHT
(pf. with guitar) by L. McFarland, Robert Gardner and Happy Jack Turner, arr. by Jean Walz and N. Manaloff. c. Apr. 4, 1933.
31. KEYBOARD KAPERS
(pf.) by H. Kohler. c. July 2, 1934.
32. KISS ME QUICK AND GO
(pf. with guitar). c. Jan. 17, 1936.
33. KLEVER KAPERS
(pf.) by H. Kohler. c. July 2, 1934.
34. LITTLE HOME OF LONG AGO
(pf. with guitar) by Shelley Lee Alley. c. Dec. 27, 1934.
35. LONESOME AND BLUE
(pf. with guitar) by Edwin Tillman. c. Jan. 9, 1933.
36. MAMA DONT LIKE MUSIC
(pf. with uke and guitar) by Gene Autry and Smiley Burnette. c. April 26, 1935.
37. MARITA
(pf.) by B. Krenz. c. Dec. 14, 1934.
38. ME AND MY BURRO
(orch.) arr. by Art Seegar. c. July 15, 1935.
39. MERRY WIDOW (and) LA SPAGNOLA WALTZES
(pf. accordion) arr. by J. Damonte. c. Dec. 14, 1934.
40. MEXICALI ROSE
(orch.) arr. by Paul Weirick. c. Jan. 20, 1936.
41. MEXICALI ROSE
(male quartette) arr. by Allen Stone. c. Sept. 30, 1936.
42. MISSISSIPPI SAWYER
(pf. with violin and guitar chords.) c. Jan. 17, 1936.
43. MY CROSS EYED GAL
(pf. with guitar solo) arr. by Nick Manaloff. c. Apr. 10, 1935.
44. MY DEAR OLD ARIZONA HOME
(orch.) by Fred Howard and Nat Vincent, arr. by Art Seegar. c. Aug. 5, 1935.

45. MY DEAR OLD ARIZONA HOME
(pf. with guitar) by Fred Howard and Nat Vincent. c. Aug. 14, 1935.
46. MY FATHER'S GROWING OLD
(pf. with guitar.) c. Jan. 17, 1936.
47. MY HEART-MY HAND-MY LOVE
(pf. with guitar solo) by H. L. Kahler and Bobby Brown. c. Apr. 13, 1935.
48. MY HEART-MY HAND-MY LOVE
(orch.) by H. L. Kahler and Bobby Brown, arr. by Paul Weirick. c. Aug. 25, 1935.
49. NANA
(pf.) by H. Kahler. c. July 2, 1934.
50. NANA
(orch.) by H. Kahler, arr. by P. Weirick. c. Dec. 1, 1934.
51. NO NEED TO WORRY
from "Phantom Empire" (pf. with guitar) by Gene Autry and Smiley Burnette. c. Apr. 10, 1935.
52. OLD BARN GATE
(pf. with guitar.) c. Jan. 17, 1936.
53. OLD BUCK-A-ROO
(pf. with guitar solo) by Fleming Allen. c. March 4, 1937.
54. OLD CORRAL (THE)
(pf. with guitar) by W. Hirsch. c. Mar. 9, 1936.
55. ON A LITTLE FARM IN IOWA
(pf. with guitar) by Fred Howard and Nat Vincent. c. Mar. 12, 1936.
56. ON THE GOLDEN SHORES OF LAKE LOUISE
(pf. with guitar) by Fred Howard and Nat Vincent. c. Feb. 12, 1935.
57. ORIGINOLA
(pf.) by H. Kahler. c. July 2, 1934.
58. ORIGINOLA
(orch.) arr. by H. Kahler. c. Nov. 15, 1934.
59. PLAY AND SING
(old time songs and mountain songs.) c. Feb. 26, 1930.
60. RAMBLING KEYS
(pf.) by I. Lehrer. c. Dec. 14, 1934.
61. RAMBLING KEYS
(orch.) arr. by I. Lehrer. c. Nov. 26, 1934.
62. RAPIDITY
(pf.) by I. Lehrer. c. Dec. 16, 1934.
63. RED RIVER VALLEY
(pf. accordion) arr. by J. Damonte. c. Nov. 15, 1934.
64. RIDGE RUNNIN' ROAN
(pf. with guitar) by Curley Fletcher. c. Oct. 24, 1935.
65. RIDIN' DOWN THE CANYON WHEN THE DESERT SUN GOES DOWN from "Tumblin'-Tumbleweeds"
(pf. with guitar solo) by Gene Autry and Smiley Burnett. c. Apr. 10, 1936.
66. RIDIN' ON MY WAY
(pf. with guitar) by Mort Schaeffer. c. May 5, 1936.
67. RIPPLES
(pf.) by H. Kahler. c. July 2, 1934.
68. RIPPLES
(orch.) arr. by H. Kahler. c. Oct. 3, 1934.
69. ROCHELLE
(pf.) by B. Krenz. c. Dec. 15, 1934.
70. RUSSIAN NIGHTS
(pf. with guitar solo) arr. by Nick Manaloff. c. Feb. 7, 1935.
71. SANTA LUCIA
(pf. with guitar solo) arr. by Nick Manaloff. c. Feb. 7, 1935.
72. SCOUTS' RETURN (THE)
(pf. with guitar solo) by Nick Manaloff. c. Feb. 7, 1935.
73. SILENT NIGHT, HOLY NIGHT
(pf. with guitar solo) arr. by Nick Manaloff. c. Nov. 16, 1934.
74. SING ME TO SLEEP WITH A LOVE LULLABY
(male quartette) arr. by Rio Fletcher. c. Sept. 30, 1936.
75. SING ME TO SLEEP WITH A LOVE LULLABY
(orch.) arr. by Archie Bleyer. c. Oct. 5, 1936.
76. SING ME TO SLEEP WITH A LOVE LULLABY
(pf. with guitar) by Vincent Rose, Arthur Terker and Lou Singer. c. Aug. 18, 1936.
77. SINGING FROM THE MOUNTAIN TOPS
(pf. with guitar) by John Shaver. c. Nov. 5, 1932.
78. SIZZLING FINGERS
(pf.) by I. Lehrer. c. Dec. 14, 1934.
79. SIZZLING FINGERS
(orch.) arr. by Charlie Cook. c. Jan. 10, 1934.
80. SOPHISTICATED RHYTHM
(pf.) by B. Krenz. c. Jan. 22, 1935.
81. SPARKING SUNDAY NIGHT
(pf. with guitar solo.) c. Jan. 18, 1936.
82. SWEET DREAMS, SWEET-HEART
(pf. with guitar) by Fred Howard and Nat Vincent. c. Feb. 12, 1935.
83. SWEET SOMETHING
(pf. with guitar) by Leo Wolf and S. Gerber. c. Oct. 18, 1932.
84. TAKE ME BACK TO RENFRO VALLEY
(pf. with guitar) by John Laine. c. Nov. 8, 1935.
85. TAKE ME TO THY BOSOM JESUS
(pf. with guitar) by Jack Turner. c. July 7, 1933.
86. TELL MY MOTHER I'M IN HEAVEN (E2)
(pf. with guitar) by Gene Arnold and Jean Walz. c. Feb. 23, 1933.
87. TELL MY MOTHER I'M IN HEAVEN
(pf. with guitar) by Gene Arnold. c. Mar. 15, 1933.
88. TELL MY MOTHER I'M IN HEAVEN
(pf. with uke) by Gene Arnold. c. Apr. 25, 1933.
89. THERE IS A TAVERN IN THE TOWN
(pf. with guitar solo) arr. by Nick Manaloff. c. Nov. 22, 1934.
90. THERE'S AN EMPTY COT IN THE BUNK HOUSE TONIGHT
(pf. with guitar) by Gene Autry. c. Dec. 1, 1934.
91. TIDEO
(Violin, pf. and guitar arr.) c. Jan. 17, 1936.
92. UNCLE HENRY'S VACATION
from "Phantom Empire" (pf. with guitar solo) by Gene Autry and Smiley Burnett. c. Apr. 1, 1935.
93. UNCLE NOAH'S ARK from "Phantom Empire"
(pf. with guitar solo) by Gene Autry and Smiley Burnett. c. Apr. 10, 1935.
94. VILIA
(pf. accordion) arr. by J. Damonte. c. Nov. 22, 1934.
95. WALTZING THE BLUES
(pf.) arr. by Lehrer. c. Dec. 4, 1934.
96. WE BURIED HER BENEATH THE WILLOW
(pf. with guitar solo) by Cumberland Ridge Runners. c. Feb. 5, 1936.
97. WEEVILY WHEAT
(violin, pf. and guitar arr.) c. Jan. 17, 1936.
98. WHEN IT'S PRAYER MEETING TIME IN THE HOLLOW
(pf. accordion) arr. by J. Damonte. c. Nov. 22, 1934.
99. WHEN IT'S PRAYER MEETING TIME IN THE HOLLOW
(pf.) by A. Rice and Fleming Allan. c. Nov. 18, 1933.
100. YESTERDAY, TODAY, TOMORROW YOU'RE MINE DEAR, FOREVER MINE
(orch.) arr. by P. Weirick. c. Nov. 13, 1934.

101. YESTERDAY, TODAY, TOMORROW, YOUR MINE DEAR, FOREVER MINE
(pf. with guitar) by Gertrude Lineoff and Carl Field, arr. by N. Manaloff. c. Oct. 17, 1934.

102. YOU'RE A FLOWER BLOOMING IN THE WILDWOOD
(pf. with guitar) by Joy White (Cousin Emmy) Frankie More and Alfred Hunt. c. Aug. 18, 1936.

103. YVONETTE
(pf.) by B. Krenz. c. Feb. 1, 1935.
104. ZEPHYR
(pf.) by B. Krenz. c. Feb. 12, 1935.

We call attention to the fact that in the cases of the following selections, the composers Walter Hirsch, Vincent Rose and Nathaniel H. Vincent are listed in the ASCAP directory (1931 and 1936 editions) as members of the ASCAP:

TITLE—COMPOSER AND AUTHOR	THE OLD CORRAL	SING ME TO SLEEP WITH A LOVE LULLABY
IN THAT LITTLE GREEN VALLEY SCHOOL Fred Howard and Nat Vincent	Walter Hirsch	Vincent Rose, A. Terber and Lou Singer
MY DEAR OLD ARIZONA HOME Fred Howard and Nat Vincent	ON A LITTLE FARM IN IOWA Fred Howard and Nat Vincent	SWEET DREAMS Fred Howard and Nat Vincent
	ON THE GOLDEN SHORES OF LAKE LOUISE Fred Howard and Nat Vincent	

The complications arising out of the fact that several of the authors and composers of selections in this catalogue are members of the ASCAP are discussed in the foreword of this report.

The M. M. Cole Publishing Company owns and controls the following SESAC publishers or organizations referred to in this report:

Calumet Music Company	Moderne Publications	Vincent, Howard and Preeman, Ltd.
Moderne Edition	Hearst Music Publishing Company, Ltd. of Canada	Happy Chappies

Cross & Winge, Inc.

Portland, Oregon

An examination of the musical copyright entries of the United States Library of Congress, as of April 1, 1937, disclosed the following entries in the name of CROSS & WINGE, INCORPORATED, Portland, Oregon, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1934

No copyright entries found.

Period 1935-April 1, 1937

The following list:

((E2) indicates unpublished copyright entries.)

1. A HIDE-A-WAY IN HAPPY VALLEY
from "Melody of The Plains"
(song with guitar), by Don Swander and June Hershey. c. Mar. 24, 1937.
2. BLUE BONNET GIRL
(song, guitar) by Glenn Spencer. c. May 1, 1936.
3. BLUE PRAIRIE (E2)
(song) by Vern Spencer. c. Mar. 3, 1936.
4. BLUE PRAIRIE
(song, guitar) by Vern Spencer and Bob Nolan. c. May 8, 1936.
5. CHANT OF THE PLAINS, I NEED YOU
(song, guitar) by Bob Nolan. c. June 15, 1936.
6. COOL WATER
(song, guitar) by Bob Nolan. c. Nov. 23, 1936.
7. DARLING ELLA MAY
(song, guitar) by G. S. Piermont, J. Trent and Jules Le Mare. c. Oct. 24, 1935.
8. DREAMING OF MY ROCKY MOUNTAIN HOME
(song, guitar) by Alva Woodward and Adah Dalby. c. Dec. 1, 1936.
9. FAITH
(song) by Mat. A. Howard, Sylvester Long Cross and Mary M. Murphy. c. Nov. 27, 1935.
10. GARDEN IN MOROCCO
(song) by Carl Winge and Oliver Wallace. c. May 23, 1935.
11. HEADIN' FOR THE BIG CORRAL
(song, guitar) by Niles Kinney. c. Dec. 1, 1936.
12. HOLD THAT CRITTER DOWN (E2)
(song) by Bob Nolan. c. May 7, 1936.
13. HOOFBEATS ON THE PRAIRIE
(song, guitar) by Vern (Tim) Spencer. c. July 24, 1936.
14. LITTLE BLACK BRONC
from "Rootin' Tootin' Rhythm"
(song with guitar), by Tex Hoepner and Al Clauser. c. Mar. 24, 1937.
15. MOTHER'S LITTLE SWEETHEART, DADDY'S LITTLE PAL
(song, uke.) by Charles Rosoff and Harry Tobias. c. May 15, 1935.
16. RIDE, RANGER, RIDE
(song, guitar) by Vern (Tim) Spencer. c. May 1, 1936.
17. RIDIN' DOWN THE TRAIL TO ALBUQUERQUE
from "Melody of The Plains"
(song with guitar), by Don Swander and June Hershey. c. Mar. 24, 1937.
18. RIDIN' IN THE SADDLE (E2)
(song) by Len Slye. c. May 7, 1936.
19. RIDIN' THAT OLD CROOKED TRAIL
(song, guitar) by Ace Revoli. c. Sept. 1, 1935.
20. ROCKY MOUNTAIN EXPRESS
(song, uke.) by Charles Tobias, Harry Tobias, and Albert von Tilzer. c. May 31, 1935.
21. SONG OF THE PIONEERS
(song, guitar) by Vern (Tim) Spencer. c. June 15, 1936.
22. SONG OF THE MOVING HERD
(song, guitar) by Arthur Ward and Ann Anderson. c. Apr. 1, 1936.
23. SONGS OF THE PIONEERS folio no. 2 (guitar) by Bob Nolan, Vern Spencer and Len Slye, arr. by Mat. Howard. c. July 4, 1936.
24. SONS OF THE PIONEERS SONG FOLIO
(guitar) by Bob Nolan and Vern Spencer. c. Mar. 16, 1936.
25. SONS OF THE PIONEERS
(songs, guitar) by Len Slye, Carl Winge, Bob Nolan and Vern Spencer. c. Jan. 9, 1937.
26. STARS OF THE WEST
(song, guitar) by Vern (Tim) Spencer. c. Nov. 23, 1936.
27. THOSE GOOD OLD HORSE AND BUGGY DAYS
(song, guitar) by Nat Goldstein and Maurice Gunskey. c. Nov. 16, 1935.
28. TOUCH OF GOD'S HAND (E2)
(cowboy hymn) by Bob Nolan. c. Mar. 3, 1936.
29. TRAIL OF THE MOUNTAIN ROSE
from "Rootin' Tootin' Rhythm"
(song with guitar), by Tex Hoepner and Al Clauser. c. Mar. 24, 1937.
30. WESTWARD, HO
(song, guitar) by Vern (Tim) Spencer. c. Apr. 7, 1936.
31. WHAT'S THE USE OF A SILV'RY MOON
(song, uke.) by Carl Winge, Sylvester Long Cross, and Neil Moret. c. May 14, 1935.
32. WHISPERING SAGE
(song, guitar) by Gene Bone. c. Apr. 7, 1936.
33. WHISP'RIN' WIND (E2)
(song) by Vern Spencer. c. Mar. 3, 1936.
34. YODEL LADY
(song, guitar) by Clare Hartman, Hilda Bilow, and Sylvester Long Cross. c. Dec. 1, 1936.

The broadcaster's attention is called to the selections: "Those Good Old Horse and Buggy Days" by Nat Goldstein and Maurice Gunskey, "Mother's Little Sweetheart, Daddy's Little Pal" by Chas. Rosoff and Harry Tobias; "Darling Ella May" by G. S. Piermont, Jo Trent and Jules Le Mare, and "Rocky Mountain Express" by Charles Tobias, Harry Tobias and Albert Von Tilzer. It will be observed that all of these selections were copyrighted in 1935. The ASCAP directory covering the period 1931 to 1936 lists Maurice Gunskey, Charles Rosoff, Harry Tobias, Jo Trent, Charles Tobias and Albert Von Tilzer as members of the ASCAP. By reason of the nature of the contract existing between the ASCAP and its composer mem-

bers, we believe that the ASCAP and the SESAC probably have an equal right to represent the performing rights in "Darling Ella May." In the case of "Rocky Mountain Express" which, according to our findings, was composed by Harry Tobias, Charles Tobias and Albert Von Tilzer, and "Mother's Little Sweetheart, Daddy's Little Pal," composed by Chas. Rosoff and Harry Tobias, every one of whom is a member of the ASCAP, we believe the performing rights can be obtained only from the ASCAP,

It is our understanding that the electrically transcribed programs entitled "Sons of the Pioneers," use music that is controlled by CROSS & WINGE. It is also our understanding that the subscribers to this electrical transcription service containing "Sons Of The Pioneers," are permitted to use the selections contained therein without a SESAC license by virtue of the agreement existing between the transcription company and the SESAC. This is a matter that should be inquired into by each station interested in the use of this music in order that its own files will be complete, and in order that the right to continue the use of such music may not be withdrawn without notice.

Sylvester Long Cross of the firm of CROSS AND WINGE is also identified with Master Music Makers, a member of the SESAC located at the same address as that of CROSS AND WINGE. Sylvester Long Cross also, according to our best information, is identified with the following organizations not included in the SESAC repertory: MMM Publishers and Cross Publishing Company; and the information contained in Exhibit 37 together with our investigation at the copyright office in the Library of Congress, is the basis for our belief that Sylvester Long Cross is the melody writer and arranger for amateur "song poem" writers. This Exhibit 37 should be studied in connection with Exhibit 38, which was received by a member of our staff.

Antonio Culla

Barcelona, Spain

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entry under the name of ANTONIO CULLA, Barcelona, Spain, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1935

No copyright entries found.

Period 1936-April 1, 1937

The following entry:

MANTO DE ARMINO
(orch.) by Antonio Culla Mora.
c. Aug. 7, 1935.

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by ANTONIO CULLA to the SESAC. A copy of this assignment, marked Exhibit 39, is attached to and made a part of this report.

As an aid in appraising the value of the one composition in this catalogue we invite your attention to Exhibit 16.

Pietro Deiro

New York, N. Y.

An examination of the musical copyright entries in the United States Library of Congress as of April 1, 1937, disclosed the following entries under the name of PIETRO DEIRO, New York City, New York, listed in an announcement by the SESAC dated February 11, 1937 as a publisher or organization included under its license.

Period 1870-1914

No copyright entries found

Period 1915-1927

The following entries:

- | | |
|---|--|
| 1. MELODY RAG
(pf.) by Pietro Deiro. c.
March 25, 1919. | 2. PIETRO'S RETURN
(pf.) by Pietro Deiro. c. Sept.
27, 1915. |
|---|--|

Period 1928-April 1, 1937

The following list:

- | | | |
|--|---|---|
| 1. ACCORDION FOX TROT
ALBUM
(pf. accordion) by Pietro De-
iro and El Vera Collins. c.
Nov. 10, 1933. | 4. CHANTICLEER
(pf. accordion) by Pietro De-
iro. c. Jan. 10, 1934. | 7. PRIOR ACCORDION CLUB
(pf. accordion). c. Jan 4, 1930. |
| 2. ACCORDIONOLA
(pf. accordion) by Frank Gav-
iani. c. June 15, 1931. | 5. ELVERA
(pf. accordion) by Pietro De-
iro. c. Jan. 2, 1930. | 8. SILVER BELL
(pf. accordion) by Pietro De-
iro. c. March 30, 1928. |
| 3. ACCORDIONETTE
(pf. accordion) by Frank Gav-
iani. c. Feb. 10, 1931. | 6. JULIETTA
(pf. accordion) by Pietro De-
iro. c. March 30, 1928. | 9. WHO'LL SERENADE YOU
WHEN I'M GONE?
(song with pf. accordion acc.)
by Pietro Deiro and El Vera
Collins. c. Jan. 10, 1934. |

The broadcasters will observe that Pietro Deiro has been well known as an accordion soloist, and that he has performed for several phonograph recording companies.

Edition Adler (Successor Heinrichshofen's Verlag, Magdeburg)

Berlin, Germany

An examination of the musical copyright entries in the United States Library of Congress as of April 1, 1937, disclosed the following entries under the name of EDITION ADLER G. m. b. H., BERLIN, GERMANY, which is listed in the SESAC brochure, dated June 1, 1936, as a publisher or organization included under its license:

Period 1870-1930

No copyright entries found.

Period 1931-1933

The following list:

1. AMORS PFEIL
(sop. and klav.) by J. Haydn,
arr. by Karl Geiringer. c.
Oct. 10, 1932.
2. CASSANDRA
(orch.) by V. Gneecchi. c. Jan.
10, 1933.
3. DANZA CAMPESTRE
From the op. "La Rosiera" by
V. Gneecchi. c. Jan. 10, 1933.
4. DIVERTIMENTO IN G DUR
FLAT
(Flote, oboe, 2 horner parti-
tur) by J. Haydn, arr. by Karl
Geiringer. c. Sept. 8, 1932.
5. DON JUAN IN DER FREMDE
(orch.) by Hans Haug. c.
Jan. 8, 1933.
6. EURYANTHE
(Klaviersatz mit text) by
Helmine von Chezy and C. M.
von Weber, arr. by Hermann
Weigert. c. Nov. 7, 1932.
7. EXULTATION
(string orch.) by Henry Co-
well. c. Dec. 23, 1931.
8. GELOBTE LAND (DAS)
(klav. mit text) by Ernst Vie-
big and Herbert Menzel. c.
Aug. 28, 1931.
9. GONDOLIERE DES DOGEN
(DER)
(klav. mit text) by E. N. von
Reznicek and P. Knudsen. c.
Sept. 16, 1931.
10. KAMMERSTUCK
(orch.) by Karl Wiener. c.
Sept. 17, 1932.
11. KONZERT IN D-DUR
(string orch.) by C. Ph. Em.
Bach, arr. by Ludwig Land-
shoff. c. Nov. 10, 1932.
12. (EINE) NACHT-MUSIK
(kammer orch.) by Max
Brand. c. Oct. 4, 1932.
13. NAPULE
(orch.) by V. Tommasini. c.
Oct. 19, 1931.
14. NELSON-ARIE
(orch.) by J. Haydn, arr. by
L. Landshoff. c. Sept. 1, 1932.
15. NELSON-ARIE
(lied) by F. J. Haydn, transl.
by Mrs. Knight and Franz
Hessell, arr. by L. Landshoff.
c. Aug. 29, 1931.
16. ORCHESTERSTUCK
(Partitur) by Henry Cowell.
c. Nov. 27, 1931.
17. FANTASIE F-MOLL
(string orch.) by W. Mozart,
arr. by E. Fischer. c. Dec. 23,
1931.
18. RASKOLNIKOFF
(orch.) by E. N. von Reznicek.
c. Sept. 1, 1932,
19. RECITATIV UND ARIE
(sop. and klav.) by G. von
Westermann and R. Ullmann.
c. Nov. 23, 1932.
20. (LA) ROSIERA
(orch.) chorus, act 3, by V.
Gneecchi and C. Zangarini. c.
Jan. 10, 1933.
21. (LA) ROSIERA
(orch.) prelude to act 3, by
V. Gneecchi. c. Jan. 10, 1933.
22. SCENA DELLE COEFORE
(orch. for mixed voices) by
V. Gneecchi and L. Illica. c.
Jan. 10, 1933.
23. SINFONIETTA
(orch.) by Henry Cowell. c.
Sept. 20, 1932.
24. STREICHQUARTETT
(Partitur) by G. von Wester-
mann. c. Nov. 2, 1932.
25. TEMPO DI SONFONIA IN RE
BEMOLLE
(orch.) by V. Gneecchi. c. Jan.
10, 1933.
26. TOTENTANZ
(string orch.) by Wilhelm
Kempff. c. Aug. 8, 1931.
27. 6 STIMMUNGSBILDER
(lied) by G. von Westermann,
c. Nov. 9, 1932.

Period 1934-April 1, 1937

No copyright entries found.

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which have been made by EDITION ADLER to the SESAC. Copies of these assignments, marked Exhibits 40 to 41 inclusive, are attached to and made a part of this report.

An appraisal of the above musical selections requires consideration of these points:

1. At least a substantial number of these compositions involve "grand rights," as indicated in the printed pamphlet furnished by the SESAC, a copy of which, marked Exhibit 42, is attached to and made a part of this report. The license agreements between the SESAC and broadcasting stations generally does not convey to the broadcaster the right to perform musical selections which involve "grand rights." (See Section 2 of the SESAC license, Exhibit No. 1.)

2. According to data supplied by the SESAC, EDITION ADLER has been succeeded by HEINRICHSHOFEN'S VERLAG, MAGDEBURG. From an independent source, we have learned also that the firm of EDITION ADLER has been liquidated and that the owner has emigrated to the United States.

3. HEINRICHSHOFEN'S VERLAG, MAGDEBURG, is recorded as an affiliate of the ASCAP in the January 1, 1936 edition of the ASCAP directory. It should follow, therefore, that any "small rights" contained in this catalogue may be performed only by those broadcasters who hold a license from the ASCAP.

4. A broadcaster desiring to obtain the grand performing rights in any of the works of the EDITION ADLER catalogue may find Societies other than the SESAC have at least an equal right to grant such a license. To illustrate, it will be observed that in copyright entry No. 2 above, the overture to the opera "Cassandra" composed by Vittorio Gnechi of Italy, was assigned by EDITION ADLER to the SESAC on February 23, 1933. (See Exhibit 41.) The records of assignment in the Library of Congress show also that Vittorio Gnechi, under date of March 6, 1933, assigned "all title and interest" in "Cassandra" to the SESAC. A copy of this assignment, marked Exhibit 43 is attached to and made a part of this report.

The records of assignment in the Library of Congress further show that previously on December 9, 1913, Vittorio Gnechi "assigned, ceded, sold and transferred" to the Messrs. G. Ricordi & Co. of Milan and New York, the "full, entire and exclusive rights with the exceptions of Germany, Austria-Hungary and Russia Tedesca," the rights in his opera "Cassandra." A copy of this assignment, marked Exhibit 44 is attached to and made a part of this report.

Gnechi, in his assignment to G. Ricordi & Co. of Milan and New York, also declares that he had registered the opera "Cassandra" with the Register of Copyrights at Washington as follows:

"In the year 1905—The edition which has been arranged for voice and piano.
In the year 1910—A new edition which has been arranged for voice and piano.
In the year 1911—The orchestra score of the prologue of the opera."

Due to Gnechi's previous assignment to Ricordi, EDITION ADLER'S performing rights in this opera must be limited to Germany, Austria-Hungary and Russia Tedesca only.

We have found no record of renewal of the *original opera* under the name of "Cassandra", or under the name of Gnechi, the composer of the opera, or under the name of Illica, the author of the libretto of the opera. In this connection, it should be observed that renewals of copyright can be made only in the name of the author or his heirs.

It will be observed that the assignments which Gnechi made to Ricordi and to SESAC in respect to the opera "Cassandra" are in conflict; and that by the terms of the prior assignment by Gnechi to G. Ricordi & Co., EDITION ADLER could not represent "Cassandra" outside Germany, Austria-Hungary and Russia Tedesca.

The new arrangement registered in 1910 and the orchestra score of the prologue of the opera registered in 1911, appear to us to be available to broadcasters through G. Ricordi & Co. of Milan and New York; and it is our belief that the vocal score edition which was arranged for voice and piano (C 108145) and which was registered with the Register of Copyrights in Washington, November 25, 1905 and not renewed, can be performed without license from anyone.

Editions Fermata

Warsaw, Poland—Buenos Aires, Argentina

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of EDITIONS FERMATA, Warsaw, listed in the SESAC brochure, dated June 1, 1936, as a publisher or organization included under its license.

Period 1870-1934

No copyright entries found.

Period 1934-April 1, 1937

The following list:

1. BARRELL ORGAN, THE
fox trot (orch.) by Fred Scher,
arr. by Sascha Chwat. c. Mar.
25, 1936.
2. BEFORE WE'RE THROUGH
(orch.) by J. Front & Stan
Ferszko, arr. by S. Ferszko. c.
Mar. 25, 1936.
3. CHCE PRZY TOBIE BYC
(tango) by Jan Hulimka and J.
Lipski. c. Apr. 9, 1936.
4. COZ WINNE-SERCE ME
tango (ork. strony) by O. Mek-
ler and Jerry, arr. by A. Welts.
c. Apr. 9, 1936.
5. CZERWONE TANGO
(ork. strony) by Fred Scher
and Andrzej Wlast. c. Aug. 7,
1936.
6. CZERWONE TANGO
(vocal & pf.) by Fred Scher
and A. Wlast. c. Aug. 7, 1936.
7. DAY WILL COME, A
(orch.) by T. Kwiecinski and
Jimmie Macaffer. c. Aug. 11,
1936.
8. JAK ZAKOCHAC SIE-TO W
NIEDZIELE
(ork. strony) by A. Gold and
Jerry. c. Apr. 9, 1936.
9. JAK ZAKOCHAC SIE-TO W
NIEDZIELE
(piesn) by Artur Gold and
Jerry. c. April 9, 1936.
10. JASMINY
(ork. strony) by Henryk Gold
and A. Wlast, arr. by W. Osi-
ecki. c. December 23, 1935.
11. JASMINY
tango (piesn) by Henryk Gold
and A. Wlast, arr. by W. Osi-
ecki. c. Dec. 23, 1935.
12. JEDEN DZIEN, JEDNA NOC
(ork. strony) by B. Bollo-Il-
nicki. c. Aug. 19, 1936.
13. JEDEN DZIEN, JEDNA NOC
(vocal & pf.) by B. Bollo and
Jerry. c. Aug. 19, 1936.
14. KATARYNKA
by Fred Scher and Andrzej
Wlast. c. Dec. 30, 1935.
15. KORSYKANSKA SERENADA
(ork.) by Fred Scher and
Jerry, arr. by Iwo Wesby. c.
Mar. 25, 1936.
16. KORSYKANSKA SERENADA
(piesn) by Fred Scher and
Jerry. c. Mar. 25, 1936.
17. MIEDZY NAMI JUZ ROMANS
SKONCZONY
(piesn) by Artur Gold and
Andrzej Wlast. c. Dec. 30,
1935.
18. MIEDZY NAMI JUZ ROMANS
SKONCZONY
(ork. strony) by Artur Gold
and A. Wlast, arr. by Wl.
Eiger. c. Aug. 19, 1936.
19. NIKT INNY TYLKO TY
(piesn) by A. Buzuk, A. Holc-
treger and A. Wlast. c. Dec.
27, 1935.
20. NIM ZAMKNE DRZWI
(piesn) by J. Front, St. Fer-
szko and Zenon Friedwald. c.
Apr. 9, 1936.
21. PANNA ANDZIA MA WYCH-
ODNE
(ork. strony) by B. Mucman
and Szlengel, arr. by St. Fer-
szko. c. Apr. 9, 1936.
22. PANNA ANDZIA MA WYCH-
ODNE
(piesn) by B. Mucman and Wl.
Szlengel. c. Apr. 9, 1936.
23. PEBETA (and) CAFE CON-
CIERTO
(orch.) by O. Roma and J.
Pecci. c. Aug. 3, 1936.
24. PIOSENKE MOJA LEC
(piesn) by Fred Scher and E.
Schlechter. c. Dec. 30, 1935.
25. TAK MUSI BYC
(piesn) by L. Buffini. c. Dec.
27, 1935.
26. TANGO LYCZAKOWSKIE
(piesn) by Leo Haber, Zyg-
munt and Poli Haarowie. c.
May 11, 1936.
27. TANGO LYCZAKOWSKIE
(ork. strony) by Leo Haber,
arr. by J. Gert. c. Aug. 7,
1936.
28. TANGO MEKSYKANSKIE
(ork. strony) by Fred Scher
and A. Wlast. c. Aug. 31, 1934.
29. TANGO MEKSYKANSKIE
(piesn) by Fred Scher and
Andrzej Wlast. c. Dec. 30,
1935.
30. TO BYL TYLKO FLIRT
(piesn) by Tadeusz Kwiec-
inski and Andrzej Wlast. c. May
11, 1936.
31. TO BYL TYLKO FLIRT
(ork. strony) by Tadeusz Kwie-
cinski and Andrzej Wlast. c.
May 11, 1936.
32. UNDER THE MOSCOW MOON
fox trot (orch.) by Jan Hu-
limka, arr. by Jimmie Macaffer,
c. May 25, 1936.
33. WEGIERSKA PIOSENKA
(piesn) by Frank i Gert and
Wl. Krzewinski. c. May 11,
1936.
34. WEGIERSKA PIOSENKA
(ork. strony) by Fred Scher,
arr. by J. Gert. c. Aug. 19,
1936.
35. WOJSKOWA PARADA
(ork. strony) by Fred Scher,
arr. by W. Eiger. c. Dec. 30,
1935.
36. ZAGRAJCIE MI
(piesn) by Jerzy Rosner and
E. Schlechter. c. May 11, 1936.
37. ZAGRAJCIE MI
(ork. strony) by J. Rosner and
E. Schlechter. c. May 11, 1936.

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by EDITIONS FERMATA to the SESAC. Copies of these assignments, marked Exhibit 45 and Exhibit 46 are attached to and made a part of this report.

These selections probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

Ediciones Rodoch (C. Rodriguez)

Bilbao, Spain

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of EDICIONES RODOCH (C. RODRIGUEZ), Bilbao, Spain, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1928

No copyright entries found.

Period 1929-April 1, 1937

The following list:

- | | | |
|--|---|---|
| 1. CAFE CON LECHE
Rumba, (orch.) by C. Rodriguez.
c. Nov. 27, 1935. | 3. HEMBRAS Y CANAS
pasodoble, (orch.) by C. Rodoch.
c. Sept. 1, 1935. | 5. YERNO (EL)
pasodoble (pf.) by C. Rodriguez.
c. Nov. 4, 1929. |
| 2. ECHATE JUERA
pasodoble, (orch.) by C. Rodoch
y Asune. c. June 20, 1935. | 4. PAVADAS
tango, (pf.) by C. Rodriguez.
c. Oct. 21, 1929. . | |

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by EDICIONES RODOCH to the SESAC. A copy of this assignment, marked Exhibit 47, is attached to and made a part of this report.

Although we found only 5 copyrighted musical compositions credited to this "publisher or organization," the SESAC has used this catalog to expand its brochure by including in the June 1, 1936 and January 1, 1937 brochures, the following entries:

"EDICIONES RODOCH (C. RODRIGUEZ); Bilbao
(compositions as per list issued)
RODOCH (See EDICIONES RODOCH)
RODRIGUEZ (See EDICIONES RODOCH)"

We suggest that an appraisal of the worth of these five compositions requires an examination into the origin of the Tango, as shown in Exhibit 16.

S. Fischer Verlag

Berlin, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any musical copyright entries in the name of S. FISCHER VERLAG, who is listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

Broadcasters have observed that the SESAC, in its letter to the NAB dated September 10, 1936 (Exhibit No. 6) said, "It is also important to note that the following foreign publishers affiliated with SESAC are nowhere listed by ASCAP:

- BECK VERLAG, MAX, Leipzig
- BECKER, ALFRED, Berlin (included under Rondo Verlag)
- CULLA, ANTONIO, Barcelona
- FISCHER VERLAG
- * * * * *
- * * * * *

From a reliable source, we are informed that S. FISCHER VERLAG is a publisher and exporter of books. Moreover, in a subsequent SESAC brochure dated January 1, 1937, the SESAC limits their representation of S. FISCHER VERLAG to radio plays. We call the broadcaster's attention to the fact that the license between the SESAC and broadcasting stations and the ASCAP and broadcasting stations covers "small rights" and not the right to perform plays.

Robert Forberg

Leipzig, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, in respect of ROBERT FORBERG, LEIPZIG, who is listed in the SESAC brochure of June 1, 1936, as a publisher or organization included under its license, disclosed the following information.

It was found that in the period of 1870 to 1909, approximately 730 copyright entries had been recorded in the name of ROBERT FORBERG. We do not list these compositions individually because of the fact that the original copyright period of 28 years' copyright protection has expired, and, except in the case of nine musical works (see Schedule A), we failed to find any record of renewal by the composers and authors or their agents.

Of the nine renewals made for a second term of 28 years' copyright protection none of them have been renewed by the firm of ROBERT FORBERG in the name of the composer or author. Six of them have been renewed in the name of the composer by Theodore Presser, as agent, and three in the name of the composer by C. F. Peters of Leipzig. Theodore Presser of Philadelphia, Pa., is a member of the ASCAP and C. F. Peters of Leipzig, Germany, is a member of STAGMA, the German affiliate of ASCAP. However, we cannot accept and therefore do not offer this as proof that either Theodore Presser or C. F. Peters is authorized to dispense the performing rights in these numbers. Also we are without any information to show that the SESAC has the right to dispense the performing rights in any of these nine selections. These nine renewals are described in Schedule A below. In Schedules B and C below are listed those selections which we found had been entered in the periods 1909-1927 and 1927-1937, respectively. (See the discussion in the Foreword relative to renewals.)

Schedule A

1. (DER) ARBEITSMANN
(tiefe stimme) by Richard Strauss. c. by R. Forberg, Mar. 1, 1899. r. by Theodore Presser, Dec. 2, 1926.
2. BEFREIT
(tiefe stimme) op. 39, no. 4, by Richard Strauss. c. by Robert Forberg, Mar. 1, 1899. r. by Theodore Presser, Dec. 2, 1926.
3. DREI PRAELUDIEN UND FUGEN
(orgel) nos. 1-C moll C. major, by Josef Haas. c. by Robert Forberg, May 4, 1907. r. by C. F. Peters for Josef Haas, Jan. 19, 1935.
4. DREI PRAELUDIEN UND FUGEN
(orgel) nos. 2-G. moll G. minor by Josef Haas. c. by Robert Forberg, May 4, 1907. r. by C. F. Peters for Josef Haas, Jan. 19, 1935.
5. DREI PRAELUDIEN UND FUGEN
(orgel) nos. 3-D dur D major by Josef Haas. c. by Robert Forberg, May 4, 1907. r. by C. F. Peters for Josef Haas, Jan. 19, 1935.
6. JUNGHEXENLIED
(tiefe stimme) by Richard Strauss. c. by Robert Forberg, Mar. 1, 1899. r. by Theodore Presser, Dec. 2, 1926.
7. LIED AN MEINEN SOHN
(tiefe stimme) by Richard Strauss. c. by Robert Forberg, Mar. 1, 1899. r. by Theodore Presser, Dec. 2, 1926.
8. LEISES LIED
(tiefe stimme) by Richard Strauss. c. by Robert Forberg, Mar. 1, 1899. r. by Theodore Presser, Dec. 2, 1926.
9. SERENADE ARAGONAISE
(pf.) by Adolphi Czibulka. c. by Robert Forberg, July 10, 1900. r. by Theodore Presser for Karoline and Rita Czibulka (heirs of deceased), Feb. 9, 1928.

Schedule B

Period 1909-1927

The following list:

1. ABENDDACHT
op. 48, no. 3 (orgel) by Hans Fahrman. c. Feb. 3, 1911.
2. ABENDLIED
(flute and pf.) arr. by W. Barge. c. Jan. 29, 1914.
3. ABENDSTIMMUNG
op. 127, no. 1 (mannerchor) by H. Zoellner and Borries Von Munchausen. c. July 22, 1914.
4. ABSMARSCH
(mannerchor a cappella) by H. Fochimsen and R. Batka. c. Mar. 7, 1912.
5. ACH GOTT WIE MANEKES HERZELIED
(2 violins and klav.) by J. S. Bach, arr. by Max Schillings. c. Mar. 6, 1912.
6. ACH, MODER, ECH WELL ENDING HAN!
(partitur and stimmen) by Carl Hirsch. c. June 30, 1916.
7. ACHT CHARACTERISTISCHE SPECIAL-ETUDEN
(jeden vorgeschuttenen clavierspieler) by Carl Doring. c. Feb. 20, 1914.
8. ACHT CHORAL VORSPIELE
(orgel) by Dr. Ernst Schnarr von Carolsfeld. c. Mar. 18, 1911.
9. ADAGIO LAMENTOSO
op. 74, no. 6 (klav. and violin) by P. Tchaikowsky, arr. by Paul Klengel. c. June 24, 1914.
10. AIR IN D
op. 26 (pf.) by Paul Ertel. c. Jan. 31, 1910.
11. ALASKA
op. 105 (mannerchor a cappella) by H. Zoellner and F. Erdner. c. Sept. 9, 1910.

12. ALLEGRETTO
(violinchor mit pianobegl) by
H. von Sponer. c. June 13,
1914.
13. ALLEGRO CON GRAZIA
(violine u pf.) by P. Tchaikow-
sky, arr. by Paul Klengel. c.
July 25, 1914.
14. ALLEIN BIST, MUTTER DU
DAHEIM
op. 37 (eine singstimmen u
pianoforte) by C. Sinding, F.
Mortenson and L. H. David.
c. May 14, 1912.
15. ALLGEMEINES WANDERN
op. 1, no. 1 (gemischten chor.
partitur u stimmen) by G.
Hablitzel and Josef von Eich-
endorff. c. Jan. 6, 1913.
16. ALMEE
(pf.) by G. Zuccoli. c. Feb.
14, 1913.
17. ALTER SPRUCH
op. 76, no. 2 (mannerchor a
cappella partitur u stimmen)
by E. Heuser. c. July 2, 1912.
18. ALTES LIEBESLIED
(gemischten chor. partitur u
stimmen) arr. by C. Hirsch. c.
May 18, 1916.
19. AM HELIGEN ABEND
op. 59, no. 2 (mannerchor a
cappella) by A. Mendelssohn
and A. Gerok. c. May 30, 1914.
20. AN DIE HEIMAT
(klav. und chorstimen) by C.
Sinding, Bjornson and John
Bernhoff. c. Dec. 20, 1910.
21. AN DIE HEIMAT
(orch.) by C. Sinding, Bjorn-
son, and John Bernhoff. c.
Dec. 29, 1910.
22. AN DIE MARGENROTE
(mannerchor a cappella) by
H. Fochimsen. c. Mar. 7, 1912.
23. AN DIE MUTTER
(mannerchor) by H. Zoellner,
and Borries von Munchausen.
c. July 22, 1914.
24. ANDANTE
op. 24 (violinchor mit piano-
begl) by H. von Sponer. c.
June 13, 1914.
25. ARCHIMEDES
(mannerchor a cappella) by
Ad. Lorenz and J. Lauff. c.
Oct. 30, 1909.
26. ARRIVEE DES COSAQUES
(pf.) by A. Rosenauer. c. Feb.
21, 1911.
27. ASCHENPUTTEL
(klavierauszug) by O. Singer
and Eugene D'Albert. c. July
9, 1924.
28. ASCHENPUTTEL
op. 33 (orch.) by Eugene D'Al-
bert. c. Nov. 10, 1924.
29. AU CLAIR DE LUNE
(pf.) by Paul Ertel. c. Feb.
15, 1913.
30. AU PAYS DES REVES
(pf.) by C. Godard. c. May
20, 1910.
31. AUF DER SUCHE NACH DEM
NIBELUNGEN
(mannerchor) by H. Zoellner
and A. V. von Scheffels. c.
July 22, 1914.
32. AUF DER WACHT
op. 60, no. 2 (pf.) by Adolf
Ruthardt. c. Feb. 1, 1910.
33. AUF EINEM KIRCHHOF
op. 106 (mannerchor) by Alb.
Sergel and Heinrich Zollner.
c. Mar. 21, 1911.
34. AUFFORDERUNG ZUM
TANZ
op. 65 (chor u. klav.) by C.
Marie von Weber and Theodore
Walter, arr. by Edmund Par-
low. c. Feb. 9, 1910.
35. AUFFORDERUNG ZUM
TANZ
(op. 65 (klavierabenden) by
C. M. von Weber, arr. by E.
D'Albert. c. Feb. 2, 1910.
36. AUGE (DAS)
(gemischten chor a cappella)
by Max Peters and F. von.
Schiller. c. Mar. 7, 1913.
37. AUSMARCH
op. 60, no. 1 (pf.) by A. Ruth-
ardt. c. Feb. 1, 1910.
38. BAL AU CHATEAU
op. 167 (violin-cello and pf.)
by A. Volck. c. Feb. 8, 1913.
39. BALLADE
(4 mannerstimmen) by E.
Arndt and Max Schillings. c.
May 30, 1913.
40. BARCAROLLE
op. 29 (violin and pf.) by
Emile Sauret. c. May 16, 1913.
41. BELEHNUNG DES BURG-
GRAFEN-FRIEDRICH I
VON NURNBERG DURCH
KAISER SEIGESMUNT MIT
DER MARK BRANDENBURG
1417
(pf. mit text) by F. Hummell
and E. von Wildenbruch. c.
Feb. 8, 1912.
42. BERCEUSE D'ENFANT
(pf.) by Jose Berr. c. Feb.
18, 1914.
43. BETTELPRINZESS
(mannerchor) by H. Zoellner
and Alb. Sergel. c. Mar. 21,
1911.
44. BISMARCKS WIEDEKEHR
(baritone solo, mannerchor
and pf.) by E. Heuser and
Waldemar Weber. c. July 20,
1914.
45. BISMARCKS WIEDEKEHR
(mannerchor) by Waldemar
Weber. c. July 20, 1914.
46. BLATT (DAS) DER FRUH-
LINGSWEIDE
(ges. and pf.) by Anna Hege-
ler, Tchau-Tin-Lin, and Hans
Bethge. c. Oct. 21, 1911.
47. CAMARINSCA
(pf.) by A. Rosenauer. c.
Feb. 21, 1911.
48. CAMPBELLS (DIE) SCHOT-
TISCH
(mannerchor a cappella) by
H. Fochimsen, c. Mar. 7, 1912.
49. CANZONA
op. 71, no. 2 suite (orgel) by
Max Gulbins. c. June 6, 1914.
50. CANZONETTA
op. 20 (pf.) by G. Zuccoli. c.
Feb. 14, 1913.
51. CAPRICCIO
op. 21, no. 1 (klav. vortrage)
by J. Merkel. c. Feb. 5, 1914.
52. CAPRICE
op. 48, no. 2 (orgel) by Hans
Fahrman. c. Feb. 3, 1911.
53. CARMEN
(pf.) by G. Bizet, arr. by A.
Rosenauer. c. July 31, 1911.
54. CARMEN
(violin and pf.) by Fr. Seitz
and G. Bizet. c. Jan. 22, 1913.
55. CHAMOUNIX
(pf.) by Paul Ertel. c. Feb.
15, 1913.
56. CHROMATISCHE - PHAN-
TASIE UND FUGUE IN D
MOLL
(pf.) by J. S. Bach, arr. by E.
D'Albert. c. July 15, 1912.
57. COLLOGUE
(pf.) by G. Zuccoli. c. Feb.
14, 1913.
58. CONCERT FUR VIOLA
op. 20, by A. Spitzner and E.
D'Albert. c. July 9, 1925.
59. CONCERT POUR LA CON-
TRABASSE
(pf.) by Fr. Czerny. c. Apr.
25, 1911.
60. CONCERTO FUR OBOE
(cembalo oder klav. und
streich-quartett, in c. Moll.),
arr. by Lauschmann. c. Sept.
1, 1924.
61. CONSOLATION
(pf.) by Sofie Menter. c. July
23, 1910.
62. CONTES (LES) D'HOFF-
MANN
(pf.) by J. Offenbach, arr. by
A. Rosenauer. c. July 3, 1911.
63. CONTES (LES) D'HOFF-
MANN
(violin and pf.) by J. Offen-
bach, arr. by Fr. Seitz. c. Jan.
22, 1913.
64. DA DROBEN AUF DEM
BERGE
(ges. and pf.) by C. Sinding.
c. Jan. 28, 1910.
65. DAFUR WIRD GEBUSST
(lied) by C. Sinding, J. P.
Jacobsen, and L. H. David. c.
May 16, 1913.
66. DANSE SLAVE
op. 39, no. 2 (violin et pf.) by
H. G. Noren. c. Feb. 8, 1912.
67. DEUTSCHER TANZ
(gemischtenchor) arr. by Carl
Hirsch. c. June 10, 1913.

68. DIABLERETS (LES)
(pf.) by Paul Ertel. c. Feb. 15, 1913.
69. DIP WIR MIR
(pf. with vocal) by Paul Thamm. c. Feb. 8, 1911.
70. DJANINA
(pf.) by Erik Meyer-Helmund. c. May 17, 1910.
71. DOLORES
(pf.) by Walter Niemann. c. May 14, 1925.
72. DREI HEITER GESANGE
op. 75 (mannerchor) by Max Burger, Otto Sommers, and Carl Stieler. c. May 30, 1910.
73. DREI JUGENDTRIOS
op. 42, no. 3 in F dur (violin, violoncello u. pf.) by Fr. Seitz. c. July 11, 1913.
74. DREI JUGENDTRIOS
op. 42, no. 2 in G dur (violin, violoncello and pf.) by Fr. Seitz. c. July 11, 1913.
75. DREI JUGENDTRIOS
op. 42, no. 1 in C dur (violine-violoncello u. pf.) by Fr. Seitz. c. July 11, 1913.
76. DREI POSTLUDIEN
(orgel) by Herman Kretschmar. c. Mar. 31, 1914.
77. DREI SATZE
(streich-quartet) by J. G. Mraczek. c. Jan. 20, 1910.
78. DREI VOLKSTIEMLICHE LIEDER
(mannerchor) by F. A. Kuhle, O. Rognet, A. Muth, and F. Nagler. c. Sept. 16, 1925.
79. DU KANST JA DOCH NICHT SINGEN
op. 26, no. 10 (ges. and pf.) by C. Sinding. c. Jan. 28, 1910.
80. DUFTET LEISER
(singstimmen mit pf.) by H. G. Noren and Ernst Hardt. c. Aug. 3, 1911.
81. DURCH
op. 104, no. 3 (mannerchor a cappella) by H. Zoellner and J. F. Eichendorff. c. Sept. 9, 1910.
82. ECCOSSAISES
(pf.) no. 69, by L. Beethoven, arr. by E. D'Albert. c. May 23, 1912.
83. EINSAME (EIN)
op. 17, no. 2 (mannerchor) by F. Lubrich, Jr. and J. F. von Eichendorff. c. July 21, 1911.
84. EINSAMKEIT
op. 16, no. 1 (mannerchor a cappella) by Carl V. Wershinger and J. F. von Eichendorff. c. Sept. 30, 1913.
85. ELEGIE
(orgel) by Hans Fahrman. c. Feb. 3, 1911.
86. ELF NEUE BAGATELLEN
op. 119, no. 30 (klav.) by L. Beethoven, arr. by E. D'Albert. c. Feb. 2, 1910.
87. ELFEN (DIE) SANZEN
(mittlere stimmen mit pf.) by Karl Weigl and Goethe. c. Jan. 3, 1914.
88. ELVERSHON
(mannerchor a cappella) by H. Fochimsen and Herder. c. Mar. 7, 1912.
89. EPILOG
op. 18, no. 4 (ges. and pf.) by B. Sekles and F. Ruckert. c. Mar. 21, 1911.
90. ERHEBUNG
op. 1, no. 2 (gemischten chor) by George Hablitzel and F. J. von Eichendorff. c. Feb. 6, 1913.
91. ERHOLUNGSSTUNDEN
(violine and pf.) by Franz Wohlfahrt. c. June 24, 1914.
92. ERINNERUNG
(flute and pf.) by W. Barge and R. Schumann. c. May 12, 1910.
93. ERST VERLOR UM EINE BORAUNNE
op. 26, no. 9 (ges. and pf.) by C. Sinding. c. Jan. 28, 1910.
94. ERSTEN (DIE) ETUDEN
op. 125 (klav.) by Gustav Lazarus. c. Feb. 14, 1910.
95. ES BLUHT EIN BLUMLEIN ROSENROT
op. 16, no. 1 (gemischten chor) by F. Lubrich, Jr. and M. Boeklit. c. Aug. 9, 1911.
96. ES SILTZEN DREI WEIBER ZU WEBEN
op. 26, no. 8 (ges. and pf.) by C. Sinding. c. Jan. 28, 1910.
97. ES WAR IM SONNIGEN MONAT MARZ
op. 26, no. 7 (ges. and pf.) by C. Sinding. c. Jan. 28, 1910.
98. ES WOLLT-EIN JAGER JAGEN
(gemischten chor) arr. by C. Hirsch. c. June 10, 1913.
99. ETUDE, EN LA BEMOL MAJOR
(pf.) by Sofie Menter. c. May 25, 1910.
100. ETUDES
op. 10 and op. 25 (klav.) by Fr. Chopin, arr. by E. D'Albert. c. May 30, 1911.
101. ETUDE EN SIXTES
op. 8 (pf.) by Sofie Menter. c. May 25, 1910.
102. ETUDE IN AS-DUR
(klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 22, 1912.
103. ETUDE IN DES-DUR
(klav.) no. 62, by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
104. ETUDE IN F-MOLL
no. 60 (klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
105. ETUDE IN C-DUR
(klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
106. ETUDE IN A.-MOLL
(klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
107. ETUDE IN CIS-MOLL
(klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
108. ETUDE IN C-DUR
(klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
109. ETUDE IN F-DUR
(klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
110. ETUDE IN AS-DUR
(klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
111. ETUDE IN C-MOLL
(klav.) by F. Chopin, arr. by E. D'Albert. c. Feb. 27, 1912.
112. ETUDE IN AS-DUR
no. 59 (klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
113. ETUDE IN F-DUR
no. 34 (klav.) by F. Chopin, arr. by E. D'Albert. c. June 27, 1910.
114. ETUDE IN G SHARP MINOR
(klav.) by F. Chopin, arr. by E. D'Albert. c. June 21, 1910.
115. ETUDE DE CONCERT D'APRES CAPRICES DE PAGANINI
op. 3 (pf.) by R. Schumann, arr. by E. D'Albert. c. July 24, 1913.
116. ETUDE DE CONCERT D'APRES CAPRICES DE PAGANINI
op. 10 (pf.) by R. Schumann, arr. by E. D'Albert. c. July 24, 1913.
117. ETUDEN FUR VIOLINE
op. 45, by F. Wohlfahrt and H. Benda. c. Mar. 24, 1910.
118. EWIG
(lied) by C. Sinding, F. Jacobsen and L. H. David. c. May 16, 1913.
119. FAMILIEN FESTKLANGE
(2 violinen u. pf. heft 1) by F. Wohlfahrt. c. May 20, 1914.
120. FAMILIEN FESTKLANGE
(2 violinen u. pf. heft 2) by F. Wohlfahrt. c. May 20, 1914.
121. FAMILIEN FESTKLANGE
(2 violin and pf. heft 3) by F. Wohlfahrt. c. May 20, 1914.
122. FANTASIE
"Ein feste burg ist unser Gott"
(pf.) by Max Reger, arr. by R. Lange. c. Feb. 8, 1915.
123. FANTASIE
(2 violins, pf. and violoncello) by Gustav Lange, arr. by Fr. Seitz. c. Aug. 1, 1910.
124. FANTASIE
(orgel) by M. Gulbins. c. June 6, 1914.
125. FANTASIE IN F MOLL
(klav.) by F. Chopin, arr. by E. D'Albert. c. July 18, 1912.

126. FANTASIE UND FUGUE
op. 29 (pf.) by Max. Reger,
arr. by R. Lange. c. Apr. 30,
1912.
127. FASCHING
op. 52 (gemischten chor) by
A. Menzel and Margarethe
Schmidt-Petri. c. June 30,
1914.
128. FLIRT
op. 169 (pf.) by C. Godard.
c. May 3, 1910.
129. FOHN
(mannerchor) by Peter Ma-
rini and F. von Lagin. c. Feb.
6, 1913.
130. FRISCH AUF MEIN LIEBES
TOCHTERLEIN
(partitur u stimmen) by C.
Hirsch. c. June 30, 1916.
131. FRITZ UND BERTA
op. 84 (mannerchor mit pf.)
by Joseph Piber. c. July 30,
1910.
132. FRUHER FROST
(mannerchor a cappella) by H.
Zoellner and M. Zoellner. c.
Sept. 9, 1912.
133. FRUHLINGSJAUCHZEN
(mannerchor) by Carl H.
Doring and E. F. Neumann.
c. Jan. 27, 1912.
134. FRUHLINGS-SCHERZO
op. 106, no. 1 (mannerchor)
by Alb. Sergel and Heinr.
Zoellner. c. Mar. 21, 1911.
135. FUGHETTO
(orgel) by Max Gulbins. c.
June 6, 1914.
136. FUNDAMENTAL STUDIEN
FUR JEDEN VIOLIN
SPIELER
(heft 1) by G. Hollaender. c.
July 30, 1913.
137. FUNDAMENTAL STUDIEN
FUR JEDEN VIOLIN
SPIELER
(heft 2) by G. Hollaender. c.
July 30, 1913.
138. GAVOTTE
(pf.) by Hans Ailboud. c.
June 12, 1913.
139. GAVOTTE VARIEE
(klav.) by G. F. Handel, arr.
by E. D'Albert. c. Mar. 18,
1911.
140. GEBET
(tenor solo, violine, solo quar-
tett, gemischten chor, harfen,
oder klav. and streichquartett)
by F. Mickorey and Ed. Mor-
ike. c. July 14, 1909.
141. GELUBDE
(mannerchor) by Max Schill-
ings and A. W. von Schlagel.
c. May 30, 1913.
142. GEVATTER TOD
(ges.) by W. Rinkens and Lud-
wig von Jacobowski. c. Feb.
15, 1926.
143. GLUCK
(vierstimmigen mannerchor)
by H. Barge and F. T. Jacob-
sen. c. Aug. 3, 1912.
144. GODE NACHT
(mittlere stimme u klav.) by
K. Weigl and Th. Storm. c.
Jan. 30, 1914.
145. GONDOLETTA
(pf.) by Erik Meyer-Helmund.
c. May 17, 1910.
146. GRADUS AD PARNASSUM
(highschool, violin teil 3) op.
36 by E. Sauret. c. July 16,
1912.
147. GRADUS AD PARNASSUM
(highschool, violin teil 2) by
E. Sauret. c. July 16, 1912.
148. GRADUS AD PARNASSUM
(highschool violin teil 1) by
E. Sauret. c. July 16, 1912.
149. GRADUS AD PARNASSUM
(violin, teil 5) by E. Sauret.
c. Feb. 7, 1913.
150. GRADUS AD PARNASSUM
(violin, teil 4) by E. Sauret.
c. Feb. 7, 1913.
151. GRAND VALSE BRILLANTE
(klav.) by F. Chopin, arr. by
E. D'Albert. c. July 24, 1913.
152. GROBSCHMIED - V A R I A -
TIONEN
In Es. dur (klav.) by Handel,
arr. by E. D'Albert. c. June
16, 1913.
153. HAB'MEIN W A G E V O L L
GELADE
(gemischten chor) by W.
Herrmann. c. July 20, 1912.
154. HARALDS TOD
op. 106 (mannerchor) by Alb.
Sergel and Heinrich Zoellner.
c. Mar. 21, 1911.
155. HARTE (DAS) WORT
(eine singstimme u pf.) by C.
Sinding, Ivar Mortenson and
L. H. DAVID. c. Mar. 21,
1911.
156. HECKENROSLEIN
(vierstimmigen mannerchor a
cappella) by Karl Dreyer. c.
May 14, 1912.
157. HEIL'GE NACHT N U R R
KEHRST DU WIEDER
op. 40 (eine solostimme un
frauen chor mit pf.) by F.
Seitz and Leopold Gerlach. c.
May 1, 1912.
158. HEIMKEHR
op. 60, no. 4 (pf.) by A.
Ruthardt. c. Sept. 23, 1911.
159. HEIRATEN
op. 72, no. 1 (mannerchor) by
M. Neumann and Rud. Keller.
c. Feb. 1, 1910.
160. HEKTARS BESTATTUNG
op. 15 Aus Homer's "Ilias"
(orch. partitur) by Dr. B. Sig-
wart Graf, arr. by F. H. Voss.
c. Feb. 10, 1914.
161. HEKTARS BESTATTUNG
Aus Homer's "Ilias" (orch.
stimmen) by Dr. B. Sigwart
Graf, arr. by F. H. Voss. c.
Feb. 10, 1914.
162. HEKTARS BESTATTUNG
op. 15 (pf.) by Dr. B. Sigwart
Graf and John Bernhoff, arr.
by F. H. Voss. c. May 19,
1916.
163. HELLER MORGEN
op. 59, no. 2 (gemischten chor
a cappella) by P. Fassbaender
and Fr. Hofer. c. Feb. 27,
1910.
164. HERBST-SCHNEEFLOCKEN
(kleine klavierstucke) by
Georg Riemenschneider. c.
Mar. 4, 1912.
165. HERBSTBLATTER
op. 64 (kleine klavierstucke
heft 1) 1. Wolkenbilder, 2.
Zugvogel. by Georg Riemens-
chneider. c. Mar. 4, 1912.
166. HERBSTBLATTER
op. 64 (kleine klavierstucke
heft 2) 1. Herbst-schneeflocken,
2. In die ferien. (marsch) by
Georg Riemenschneider. c.
Mar. 4, 1912.
167. HERBSTABEND
op. 5, no. 1 (mannerchor a cap-
pella) by W. Dahms and Max
Halbeck. c. June 18, 1914.
168. HERBSTGEDANKEN
(orgel) by Hans Fahrman,
c. Feb. 3, 1911.
169. HORCH WAS KOMMT VON
DRAUSSEN REIN
(gemischten chor) by W. Herr-
mann. c. July 20, 1912.
170. HULDIGUNG DER SCHLEIS-
CHEN STANDE, FUR FRED-
RICHS DEM GROSSEN IN
BRESLAU (1741)
(pf.) by F. Hummel and E. von
Wildenbruch. c. May 10, 1913.
171. HYMNE
(mannerchor a cappella) by
H. Zoellner and Fr. Klopstock.
c. July 30, 1912.
172. HYMNE
(fur doppelchor, fur gemisch-
ten chor) by H. Zoellner and
Fr. Klopstock. c. Feb. 8, 1913.
173. HYMNE AU SOLEIL
(pf.) arr. by Walter Nieman.
c. July 21, 1925.
174. ICH BIN EIN DRACH GEWE-
SEN
(ges. and pf.) by C. Sinding.
c. Jan. 28, 1910.
175. ICH LIEGE DIR ZU FUSSEN
(ges. and pf.) by C. Sinding.
c. Jan. 28, 1910.
176. ICH NEIDE NICHT DIE
GOLD'NEN SALE
(ges. and pf.) by C. Sinding.
c. Jan. 28, 1910.
177. ICH WAR MIT DIR
(singstimme mit pf.) by H.
Noren and Ernst Hardt. c.
Aug. 3, 1911.
178. ICH WAR SCHON SO KLUG
(ges. and pf.) by C. Sinding.
c. Jan. 28, 1910.

179. ICH WEISS MIR EIN MAIDLEIN
(gemischten chor.) arr. by C. Hirsch. c. June 10, 1913.
180. IDYLLE
op. 51 (pf.-studien no. 3) by Mary Wurm. c. Apr. 6, 1911.
181. IM ROSENGARTEN
(mannerchor) by F. Hummel and C. Lechler. c. Jan. 31, 1911.
182. IM SERAIL
(lied) by C. Sinding, F. Jacobsen, and L. H. David. c. May 16, 1913.
183. IM WALD
(mannerchor) by W. Arndt and C. Rohr. c. May 26, 1910.
184. IN DER LUFTE BLAU
(bariton and pf.) by B. Sekles and F. Ruckert. c. Mar. 20, 1911.
185. IN DIE FERIEEN
(kleine klavierstucke) by Georg Riemenschneider. c. Mar. 4, 1912.
186. IN EIS ERSTARRT MEIN HERZE LAG
(ges. and pf.) by C. Sinding. c. Feb. 28, 1910.
187. IN ERWATUNG DES FRUENS
(ges. and pf.) by Anna Hegeler, Mong-Kav.-Fen, and Hans Bethge. c. Oct. 21, 1911.
188. IN GOLDNER ROSENZEIT
op. 29 (gemischten chor.) by August Oehl. c. Jan. 30, 1913.
189. IN LUST UND SCHMERZEN
by Alexander Ritter, P. Cornelius and J. Bernhoff. c. May 19, 1910.
190. IN MEERES MITTEN
(bariton and klav.) by F. Ruckert and B. Sekles. c. Mar. 20, 1911.
191. INTERMEZZO
(mannerchor, tenor u violin mit klav.) by E. Heuser and Josephine Moos. c. Oct. 5, 1912.
192. INTERMEZZO CROMATICO
(orgel) by Max Gulbins. c. June 6, 1914.
193. INTRODUCTION ET CHANT ANCIEN RUSSE
(pf.) by A. Rosenauer. c. Feb. 21, 1911.
194. JUBEL-OVERTURE
(pf.) by A. Rosenauer. c. May 30, 1913.
195. JUGEND-CONCERTINOS
(violoncello and pf.) by A. Volck. c. Apr. 29, 1910.
196. JUGEND TRIOS
(violine, violoncello and pf.) by Franz Wohlfahrt and Fr. Seitz. c. Feb. 8, 1910.
197. JULI
(mittlere stimme u klav.) by K. Weigle and Th. Storm. c. Jan. 30, 1914.
198. JUNG OLAF
(orch. partitur) by Max Schillings and E. von Wildenbruch. c. Nov. 2, 1911.
199. JUNG OLAF
(orch. stimmen) by Max Schillings and E. von Wildenbruch. c. Nov. 2, 1911.
200. JUNG OLAF
(pf.) by Max Schillings and E. von Wildenbruch. c. Aug. 21, 1911.
201. JUNGENS HERAUS
(pf.) by E. H. Darras. c. June 13, 1914.
202. JUNGENS HERAUS
(militar musik) by Darras and Fittig, arr. by H. Knauss. c. Feb. 8, 1915.
203. KANDENZEN-SAMMLUNG
(koloratur-sangerinnen) by J. Fleischer-Alt. c. Mar. 18, 1911.
204. KATZENFUGE
(klavier-abenden) by Domenico Scarlatti, arr. by E. d'Albert. c. Mar. 21, 1911.
205. KEIN WART VONDIR DER FREUDE ODER KLAGE
(ges. and pf.) by P. Tschai-kowsky and transl. by L. H. David. c. Feb. 24, 1913.
206. KINDERLIEDER
(2 singstimmen) by F. B. Zerklett. c. May 4, 1910.
207. KLAVIER-SCHULE
(vorgeschrittene und erwachsene) by F. Wohlfahrt and G. Lazarus. c. Aug. 6, 1913.
208. KOMM
(eine singstimme mit klav.) by Erik Meyer-Helmund and John Bernhoff. c. Feb. 1, 1910.
209. KONKURRENT (DER)
(tenor und bariton) by Paul Thamm. c. Feb. 16, 1911.
210. LANDSKNECHTS - STANDCHEN
(gemischten chor) arr. by C. Hirsch and Fr. Schaumman. c. June 6, 1913.
211. LEBENS-SELIGKEIT
(eine singstimme und pf.) by C. Sinding, Ivar Mortenson and L. H. David. c. May 14, 1912.
212. LEGENDE
(violin and pf.) by H. G. Noren. c. Feb. 8, 1912.
213. LEGENDE DU NORD
(pf. and violoncello) by A. Volck. c. Feb. 8, 1913.
214. LEGENDE (DIE) VON TANNENBAUM
(pf. mit text) by F. Hummel and Dr. M. Moller. c. May 6, 1914.
215. LEICHTESTER AUFANG IM VIOLINSPIEL
by Fr. Wohlfahrt, H. Schroder and A. von Sponer. c. Sept. 25, 1909.
216. LEIPZIGER (DIE) SCHLACHT
(orch.) by H. Zoellner and E. Moritz Arndt. c. Mar. 29, 1913.
217. LEIPZIGER (DIE) SCHLACHT
(mannerchor) by H. Zoellner and E. M. Arndt. c. Jan. 29, 1913.
218. LEIPZIGER (DIE) SCHLACHT
(mannerchor u orch.) by H. Zoellner and E. M. Arndt. c. Feb. 10, 1913.
219. LEIPZIGER (DIE) SCHLACHT
(mannerchor u pf.) by H. Zoellner and E. M. Arndt. c. Feb. 26, 1913.
220. LEUCHTENDE TAGE
(singstimme mit pf.) by H. G. Noren and Ludwig Jacobowski. c. Aug. 3, 1911.
221. LIEBEN-LAIDEN-LASSEN
(mannerchor) by O. Leichsdorf. c. May 15, 1914.
222. LIEBESNACHT
(eine singstimme mit klav.) by Erik Meyer-Helmund and John Bernhoff. c. Feb. 1, 1910.
223. LIEBLINGSBAUM (DER)
(singstimmen u pf.) by P. Fehrmann and C. F. Meyer. c. Feb. 6, 1913.
224. LIED OHNE WORTE
op. 51 (pf. studien) by Mary Wurm. c. Apr. 6, 1911.
225. LIEDERSEELEN
(zwei singstimmen u pf.) by P. Fehrmann and C. F. Meyer. c. Feb. 6, 1913.
226. LIEDESWEIHE
(mannerchor) by H. Fungst and Erich Langer. c. Sept. 29, 1913.
227. LIEDESWEIHE
(mannerchor stimmen) by H. Fungst and Erich Langer. c. Sept. 17, 1913.
228. LINDE (DIE) IM TAL
(partitur u stimmen) by Carl Hirsch. c. June 30, 1914.
229. LINDENLAUB
Aus "Farsters Leiderbach (1540)" (gemischlet chor) arr. by Carl Hirsch. c. June 10, 1913.
230. LUARIN
(mannerchor a cappella) by Robert Gasteiner and Julius Wolff. c. Feb. 10, 1913.
231. LUFTSCHLOSS
(ges. and pf.) by Carl Reincke and Rudolph Baumbach. c. May 24, 1910.
232. M A G S T D U M I C H U N G A R I S C H
(mannerchor a cappella) by H. Fochimsen G. Pressel and B. Pauli. c. Mar. 7, 1912.

233. MARCHE FANTASTIQUE
op. 27 (pf.) by Paul Ertel. c.
Jan. 15, 1913.
234. MARIENLIED
(Mittlere stimme mit klav.) by
Karl Weigle and Movalis. c.
Jan. 30, 1911.
235. MASELWEINLIED
(mannerchor) by Max Gulbins
and E. Maul. c. Oct. 9, 1911.
236. MEIN DORFCHEN
(gemischten chor. a cappella)
by Edw. Walter and Ludwig
Buttlor. c. May 26, 1913.
237. MELODIE
op. 167 (violoncello et pf.) by
A. Volck. c. Feb. 8, 1913.
238. MELODIENSCHATZ
(violine and pf.) by F. Wohl-
fahrt. c. June 8, 1914.
239. MENDELSSOHN ALBUM
(harmonium, heft 1.) arr. by
R. Schaab. c. May 2, 1914.
240. MENDELSSOHN-ALBUM
(harmonium, heft 2) arr. by
R. Schaab. c. May 2, 1914.
241. MENUETT
(pf.) by Hans Ailbout. c.
June 12, 1913.
242. METTE (DIE) VON MARIEN-
BURG
(pf.) by F. Hummel and Felix
Dahn. c. Mar. 3, 1911.
243. MONDNACHT
(mannerchor a cappella) by G.
Werschinger and Fr. Daumer.
c. Sept. 30, 1913.
244. MORGENS SEND ICH DIR
DIE VEILCHEN
op. 61, no. 2. (1.) Hoch, (2.)
Tief by Erik Meyer-Helmund
and H. Heine. c. June 14,
1910.
245. NACHT
(dreistimmigen frauenchor
mit pf.) by K. Klanert and H.
Lenthold. c. Jan. 30, 1913.
246. NACHTLICHE JAGD
(mannerchor) by Ernst Heu-
ser, Th. Etzel and G. Musch-
ner. c. Feb. 21, 1912.
247. NEUE METHODE
(violin) by W. H. Feltzer. c.
July 30, 1912.
248. NEUE METHODE
op. 5 (violin, heft 1) by W.
H. Feltzer. c. April 1, 1912.
249. NEUE METHODE
op. 5 (violin heft 2) by W. H.
Feltzer. c. April 1, 1912.
250. NEUE METHODE
op. 5 (violin, heft 3) by W.
Feltzer. c. April 1, 1912.
251. NEUE METHODE
op. 5 (violin, heft 4) by W. H.
Feltzer. c. Apr. 1, 1912.
252. NEUE SKIZZEN AUS DEM
KINDER LEBEN
(pf.) by J. Merkel. c. Feb. 9,
1914.
253. NICHT GEDANKEN, DIE
TRUGEN
(eine singstimme u pf.) by C.
Sinding. Ivar Mortenson and
L. H. David. c. May 14, 1912.
254. NICHT WORTE GELIEBER
(ges. and pf.) by Tschaikow-
sky, trans. by L. H. David. c.
Feb. 27, 1913.
255. NIX (DER) UND DIE JUNG-
FRAU
(mannerchor a cappella) by
H. Fochimsen. c. Mar. 7, 1912.
256. NOCTURNE ESDUR
op. 9, no. 2. (pf.) by F. Chopin,
arr. by Mary Wurn. c. April
6, 1911.
257. NOCTURNE
in Es Dur (klav.) by F.
Chopin, arr. by E. D'Albert.
c. June 16, 1913.
258. NOCTURNE
in Fis Dur (klav.) by F.
Chopin, arr. by E. D'Albert.
c. June 16, 1913.
259. NOCTURNE IN DES DUR
op. 27, no. 2 (klav.) no. 78.
by F. Chopin, arr. by E.
D'Albert. c. July 24, 1913.
260. NOTTURNO
op. 9, no. 3 (klav.) by F.
Chopin, arr. by E. D'Albert.
c. Aug. 20, 1909.
261. NOTTURNO H DUR
B Maj. (klav.) by F. Chopin,
arr. by E. D'Albert. c. June
21, 1910.
262. NUN WIRD ES NACHT
(mannerchor) by Th. Hage-
dorn and F. Scharf. c. Jan.
26, 1911.
263. NUR, WER DIE SEHNSUCHT
KEMT
by P. Tschaiowsky trans. by
L. H. David. c. Mar. 13, 1913.
264. O GEH NICHT VON MIR
MEIN FRIEND
(ges. and pf.) by Tschaikow-
sky trans. by L. H. David. c.
Feb. 27, 1913.
265. ORGEL-ALBUM
(band 1, nos. 1-9) by Joseph
Rheinberger arr. by K. Heyn-
sen. c. Apr. 29, 1914.
266. ORGEL-ALBUM
(band 2 nos. 10-14) by Joseph
Rheinberger, arr. by K. Heyn-
sen. c. April 29, 1914.
267. PASSACOGLIA
(pf.) by P. Ertel. c. Jan. 31,
1910.
268. PASTORALE IN G DUR
(klav.) arr. by E. D'Albert.
c. June 16, 1913.
269. PASTORALE-SONATE
(orgel) by Joseph Rheinber-
ger arr. by K. Horjer. c. June
10, 1914.
270. PAVILLON (DER), AUS POR-
ZELLAN
(ges. and pf.) by A. Hegeler,
Li-Tai-To and Hans Bethge.
c. Oct. 21, 1911.
271. PHANTASIE
op. 15 Uber den Wanderer, C
dur, by Fr. Schubert, arr. by E
D'Albert. c. Mar. 21, 1911.
272. PIROUETTE-VALSE
(violoncello et pf.) by A.
Volck. c. Feb. 8, 1913.
273. POLONAISE IN A-DUR
(klav.) by F. Chopin, arr. by
E. D'Albert. c. July 24, 1913.
274. POLONAISE IN C DUR
(klav.) by Beethoven, arr. by
E. D'Albert. c. July 6, 1912.
275. POLONAISE IN CIS-MOLL
(klav.) by Chopin, arr. by E,
D'Albert. c. July 24, 1913.
276. PRAKSTISCHE F A G O T T -
SCHULE
by J. Weissenborn, afr. by C,
Schaefer. c. Jan. 2, 1924.
277. PRALUDIUM IN D
(pf.) by Paul Ertel. c. Jan.
31, 1910.
278. PRALUDIUM UND FUGE
(klav.) by J. S. Bach, arr. by
E. D'Albert. c. May 23, 1912.
279. RECORDARE; ACH! GED-
ENKE, TREUER JESU
(bariton mit orgel) by J.
Reuner, Jr. c. May 29, 1914.
280. REGENBOGEN (DER)
op. 62 (gemischten chor a cap-
pella) by M. Peters and Fr.
von Schiller. c. Feb. 20, 1913.
281. REITERLIED
(mannerchor) by T. Hagedorn
and George Henvegh. c. Jan.
26, 1911.
282. REQUIEM
(gemischten chor) by P. Fass-
baender and Fr. Hebbel. c.
Feb. 7, 1910.
283. RESIGNATION
(orgel) by Max Reger, arr. by
R. Lange. c. April 20, 1914.
284. REVE D'UN MOMENT
(pf.) by C. Godard. c. Jan.
31, 1912.
285. REVE FANTASQUE
(pf.) by G. Zuccoli. c. Feb.
14, 1913.
286. RITT (DER) IN DEN TOD
(mannerchor) by H. Zoellner
and C. F. Meyer. c. July 22,
1914.
287. RITTMEISTER (DER)
(mannerchor a cappella) by
H. Zoellner and G. Falke. c.
Oct. 9, 1911.
288. ROBESPIERRE
op. 107 (mannerchor stim-
men) by H. Zoellner and Victor
Uthmann. c. Mar. 20, 1911.
289. ROBESPIERRE
op. 107 (mannerchor and
orch.) by H. Zoellner and
Victor Uthmann. c. Mar. 21,
1911.
290. ROMANCE
(violoncello and pf.) by A.
Volck. c. Feb. 8, 1913.

291. ROMANZE
(mannerchor) by E. Heuser, Th. Etzel and George Muschner. c. Feb. 21, 1912.
292. ROSENZEIT
op. 72, no. 3 (mannerchor) by M. Neumann and H. Seidel. c. Jan. 28, 1910.
293. ROSENZEIT
op. 112, no. 5 (mannerchor) by F. Hummel and H. Seidel. c. Jan. 31, 1911.
294. SANGERSPRUCHE
(mannerchor) by H. Kessler and John Henkel. c. April 30, 1926.
295. SCHEIDEN UND MEIDEN
(gemischten chor) arr. by Carl Hirsch. c. June 10, 1913.
296. SCHELM VON BERGEN
(ges.) by Wm. Rinkens and K. J. Simrock. c. Feb. 15, 1926.
297. SCHERZO FANTASTIQUE
(pf.) by Paul Ertel. c. Jan. 31, 1910.
298. SCHERZO NO. 1
(pf.) by F. Chopin, arr. by E. D'Albert. c. July 14, 1909.
299. SCHERZO
(orgel) by Max Gulbins. c. June 6, 1914.
300. SCHIFFORS ABFAHRT
(mannerchor a cappella) by H. Fochimsen and B. Pauli. c. Mar. 7, 1912.
301. SCHLEMMERLIED
(gemischten chor.) by Willy Herrmann. c. July 20, 1912.
302. SCHLUMMERLIED FÜR MANCHE SCHÖNE
(mannerchor) by Max Gulbins and John Benjamin Michaelis. c. Oct. 9, 1911.
303. SCHLUMMERLIEDCHEN
(pf.) by Karl Weigle and Rich. Leander. c. Jan. 30, 1914.
304. SCHNELLE BLUTE
op. 112, no. 2 (mannerchor) by F. Hummel and H. Seidel. c. Jan. 31, 1911.
305. SCHÖNE AGNETE
(ges. mittlere stimme) by W. Rinkens and Agnes Miegel. c. Feb. 15, 1926.
306. SCHÖNE (DER) TAMBOUR
(gemischten chor.) by W. Herrmann. c. Feb. 15, 1912.
307. SCHON, SCHÖNER, AM SCHÖNSTEN
op. 104, no. 1 (mannerchor a cappella) by H. Zoellner and M. Zoellner. c. Aug. 16, 1910.
308. SCHÖNE (DIE) MÜLLERIN
(gemischten chor. a cappella) by E. Walter and Ludwig Buttlor. c. May 26, 1913.
309. SCHWALBENSIZILIANE
(mannerstimmen) by W. Dahms and D. von Liencrom. c. June 18, 1914.
310. SECHS VARIATIONEN
(klav.) by L. Beethoven, arr. by E. D'Albert. c. July 9, 1912.
311. SEESTUCK
(lied) by C. Sinding, A. P. Jacobsen and L. H. David. c. May 16, 1913.
312. SEH ICH DICH
(mannerchor) by H. Fochimsen, R. Batka and B. Pauli. c. Mar. 7, 1912.
313. SEHET, WELCHE LIEBE
(pf.) by J. Rheinberger and Th. Spitta. c. May 25, 1910.
314. SERENADE
(pf.) by H. Ailbout. c. June 12, 1913.
315. SERENADE MELANCHOLIQUE
op. 36 (viola and pf.) by P. Tschaikowsky, arr. by Karl Hermann. c. Aug. 17, 1911.
316. SEXTEN-ETUDE IN WALZERFORM
(pf.) by Mary Wurm. c. June 11, 1914.
317. SICILIANO
(klav.) by J. S. Bach, arr. by E. D'Albert. c. May 23, 1912.
318. SIEBE VARIATIONEN
no. 87 (pf.) by L. Beethoven, arr. by E. D'Albert. c. Sept. 13, 1913.
319. SIEBEN BAGATELLAN
(klav.) by L. Beethoven, arr. by E. D'Albert. c. Feb. 2, 1910.
320. SIEBZIG MELODISCHE ETUDEN U VORTRAGSSTUDIEN
(violine solo, heft 1) by Franz Wohlfahrt and Alfred von Sponer. c. Mar. 22, 1912.
321. SIEBZIG MELODISCHE ETUDEN U VORTRAGSSTUDIEN
(heft 1 violine u pf.) by F. Wohlfahrt and A. von Sponer. c. Apr. 1, 1912.
322. SIEBZIG MELODISCHE ETUDEN U VORTRAGSSTUDIEN
op. 74 (heft 2 violine u pf.) by F. Wohlfahrt and A. von Sponer. c. Apr. 1, 1912.
323. SIEBZIG MELODISCHE ETUDEN U VORTRAGSSTUDIEN
op. 20 (mannerstimmen) by H. Fahrman and Carl Gerok. c. Aug. 12, 1912.
324. SILVESTER-GESANG
op. 20 (mannerstimmen) by H. Fahrman and Carl Gerok. c. Aug. 12, 1912.
325. SINFONISCHES KONZERT
(orgel) by H. Fahrman. c. June 4, 1912.
326. SINFONISCHES KONZERT IN B MOLL
(orgel and orch.) by H. Fahrman. c. May 25, 1912.
327. SIST SCHLIMM
(eine singstimme and pf.) by C. Sinding, J. Mortenson and L. H. David. c. May 14, 1912.
328. SOIR-PLUVIEUX
(pf.) by J. Berr. c. Feb. 18, 1914.
329. SOMMER
op. 37 (singstimme mit pf.) by H. G. Noren and O. J. Bierbaum. c. Aug. 3, 1911.
330. SOMMERBILD
(mannerchor a cappella) by H. Zoellner and F. Hebbel. c. June 4, 1913.
331. SONATA
(pf.) by Algernon Ashton. c. Oct. 26, 1925.
332. SONATA
(pf.) in C. Sharp minor by Algernon Ashton. c. Mar. 9, 1926.
333. SONATE A-DUR
(pf.) by D. Scarlatti, arr. by Sofie Menter. c. Feb. 9, 1911.
334. SONATE H MOLL
(pf.) by F. Chopin, arr. by E. D'Albert. c. Aug. 16, 1909.
335. SONATE IN ES. MOLL
op. 46 (orgel) by H. Fahrman. c. Jan. 31, 1910.
336. SONATE IN ES. DUR
op. 53 (orgel) by H. Fahrman. c. Jan. 23, 1913.
337. SONATE IN D MOLL
op. 54 (orgel) by H. Fahrman. c. June 4, 1913.
338. SONATE IN B MOLL
(klav.) by F. Chopin, arr. by E. D'Albert. c. Jan. 27, 1912.
339. SONNENAUFANG
(mannerchor u orch.) by Jos. A. Mayer and I. Kurz. c. Feb. 12, 1913.
340. SONNENAUFANG
op. 20 (mannerchor) by Jos. A. Mayer and I. Kurz. c. June 29, 1913.
341. SPIELMANN (EIN)
(mannerchor) by M. Neumann and Aug. Silberstein. c. Jan. 28, 1910.
342. SPORT D'HIVER
(pf.) by C. Godard. c. May 23, 1910.
343. STEHN HOHE BAUME UM DIE HUTT
(ges. and pf.) by Tschaikowsky trans. by L. H. David. c. Feb. 27, 1913.
344. STERNENNACHT
(mannerstimmen) by Max Schillings and Kuno Franke. c. May 30, 1913.
345. STEYRUCHE LIEDER
(mannerchor) by Franz Blumel, Edward Maitzen-Ellbach and J. F. Stolz. c. June 1, 1910.
346. SYMPHONIE PATHETIQUE
op. 74 (pf.) by Tschaikowsky, arr. by Otto Singer. c. Jan. 2, 1924.

347. TAGLICHE TECHNISCHE STUDIEN
(violine) by Ferdinand Krieger. c. Feb. 28, 1914.
348. TAL UND STADT IN ABENDS CHATTEN
(mannerchor a cappella) by E. Heuser and W. Schneider Ferdinands. c. July 2, 1912.
349. TAMBOURIN (LE)
(klav.) by J. P. Rameau, arr. by E. D'Albert. c. Mar. 18, 1911.
350. TANZLIED
(mannerchor a cappella) by C. Ad. Lorenz and G. von Rochow. c. Oct. 30, 1909.
351. TARANTELE
op. 167 (violoncello et pf.) by A. Volck. c. Feb. 8, 1913.
352. TECHNISCHE ETUDEN
(orgelspieler) by H. Kretzschmar. c. April 14, 1914.
353. TEUERUNG (DIE)
(mannerchor) by Joseph Piber. c. Jan. 30, 1911.
354. TITANIA
(pf.) by Arnold Sartorio (C. Godard). c. Feb. 9, 1911.
355. TOTENGRABER (DER)
(mannerchor) by Jos. Weber. c. June 8, 1914.
356. TONLEITER UND AKKORD-UBUNGEN FUR FLOTE
by Oscar Fischer. c. Mar. 7, 1924.
357. TOTENTANZ (DER)
(mannerchor stimmen) by H. Zoellner and W. von Goethe. c. Mar. 4, 1911.
358. TOTENTANZ (DER)
(orch. mit mannerchor) by H. Zoellner and W. von Goethe. c. Mar. 23, 1911.
359. TOTENTANZ (DER)
(orch. stimmen) by H. Zoellner and W. von Goethe. c. Apr. 24, 1911.
360. TRALLERLIEDCHEN
op. 51. (pf.-studien, no. 4) by Mary Wurm. c. Apr. 6, 1911.
361. TRAUMEREI
(orgel) by H. Fahrman. c. Feb. 3, 1911.
362. TREUESCHWUR ANS VATERLAND
op. 60 (mannerchor) by J. Berr and E. Trapp. c. Mar. 1, 1912.
363. TRIO
(flote oboe u fagott mit klav.) by R. Lauschmann. c. Nov. 7, 1925.
364. TRIO UBER WEIHNACHTSLIEDER FUR DIE JUGENDLICHE WELT
(violine, violoncello and klav.) by F. Seitz. c. Sept. 16, 1910.
365. TROISES EQUISSSES
op. 143 (pf.) by A. Ashton. c. Feb. 11, 1911.
366. TURKISCHER MARSCH
(pf.) by H. Ailboud. c. June 12, 1913.
367. UEBERFALL (DER)
op. 60, no. 3 (pf.) by A. Ruthardt. c. Feb. 1, 1910.
368. UNBEGEHRT
(mannerchor) by F. Lubrich, Jr., and A. Ritter. c. July 21, 1911.
369. UND WENN DER TAG SEIN SCHWERES LIED
(lied) by C. Sinding and F. P. Jacobsen. c. May 16, 1913.
370. UNTER ROSEN
op. 106, no. 2 (mannerchor) by Alb. Sergel and Heinrich Zollner. c. Mar. 21, 1911.
371. UNTERWEGS
(mannerchor) by Alb. Sergel and Heinrich Zollner. c. Mar. 21, 1911.
372. UNWURDIGE (DER)
(ges. and pf.) by Anna Hegele, La-Ksu-Feng, and Hans Bethge. c. Oct. 21, 1911.
373. VAGANTENLIED
(mannerchor) by Max Gulbins and O. Kernstock. c. Oct. 9, 1911.
374. VALET
(mannerchor) by Max Filke and R. Baumbach. c. Feb. 4, 1911.
375. VALSE BRILLANTE IN AMOLL
(pf.) by F. Chopin, arr. by E. D'Albert. c. July 24, 1913.
376. VALSE BRILLANTE IN ASDUR
(klav.) by F. Chopin, arr. by E. D'Albert. c. July 24, 1913.
377. VALSE IN DES DUR
op. 64, no. 1 (pf.) by F. Chopin, arr. by E. D'Albert. c. July 24, 1913.
378. VALSE IN CIS-MOLL
(pf.) by Chopin, arr. by E. D'Albert. c. July 24, 1913.
379. VARIATIONEN UBER EIM ORIGINALTHEMA
(klav.) by J. Merkel. c. Feb. 5, 1914.
380. VATERLAND (DAS)
(mannerchor) by Max Schillings and Ludwig Finckh. c. May 30, 1913.
381. VERTAUSCHTEN (DIE) FRAUEN
(quartet und mannerchor) by H. Zoellner and B. von Munchausen. c. July 22, 1914.
382. VIERUNDZWANZIG KLEINERESTUDIEN
(pf.) by C. Reinecke. c. May 30, 1914.
383. VIERUNDZWANZIG KLEINERESTUDIEN
(pf. heft 1) by C. Reinecke. c. May 30, 1914.
384. VIERUNDZWANZIG KLEINERESTUDIEN
(pf. heft 2) by C. Reinecke. c. May 30, 1914.
385. VIERUNDZWANZIG KLEINERESTUDIEN
(pf. heft 3) C. Reinecke. c. May 30, 1914.
386. VIERZEHN KLAVIER-ETUDEN
by Louis Kohler. c. Feb. 28, 1914.
387. VIERZIG TAGLICHE STUDIEN
op. 51 (pf.-studien, no. 1) by Mary Wurm. c. Apr. 6, 1911.
388. VIOLINSCHULE
(teil 2) by F. Wohlfahrt, H. Schroder, and A. von Sponer. c. Feb. 21, 1914.
389. VIOLINSCHULE
(teil 3) by F. Wohlfahrt, H. Schroder, and A. von Sponer. c. Feb. 21, 1914.
390. VON DER EDLEN MUSIK
(gemischten chor) by Willy Herrmann. c. July 20, 1912.
391. VON DIR ZU SCHEIDEN
(frauen chor mit pf.) by K. Klanert. c. Jan. 30, 1913.
392. VOR DEM HAMBURGER BISMARCH-DUKMAL
(pf.) by Ludwig Haas and Eberhard Konig. c. Feb. 8, 1915.
393. WALDESFRIEDEN
(orgel) by H. Fahrman. c. Feb. 3, 1911.
394. WANDERLUST; DES MAIEN LIEBSTER AUFENTHALT; (and) SANKT MICHAEL
op. 25, no. 1-3 (mannerchor, partitur and stimmen) by Jul. Gersdorff, W. Osternald, O. Kernstock and Josef Eisenberger. c. May 24, 1910.
395. WANDRER (DER)
(mannerchor) by Geo. Haeser and Alfons Tuor. c. Feb. 6, 1913.
396. WARUM
(ges. u pf.) by Tschaiowsky, trans. by L. H. David. c. Feb. 27, 1913.
397. WARUM ZUM, LIEDE WILLST DU MUCH SWINGEN
(eine singstimme u pf.) by C. Sinding, I. Mortenson and L. H. David. c. May 14, 1912.
398. WEIHE (DER) NACHT
(gemischten chor a cappella) by P. Fassbaender and Fr. Hebbel. c. Feb. 7, 1910.
399. WEIHE (DER) NACHT
(mannerchor a cappella) by H. Zoellner and Fr. Hebbel. c. June 4, 1913.
400. WEIHE DES GESANGES
op. 58 (gemischten chor a cappella) by Max Peters. c. March 2, 1912.

401. WEIHENACHT WIEGENLIED
(mannerchor) by V. Novak,
trans. by Clarence Dickinson.
c. Mar. 12, 1913.
402. WEIHNACHTSANDACHT
(pf.) by A. Volck. c. May 28,
1914.
403. WEIGENLIED
(frauenchor mit pf.) by E.
D'Albert and D. von Lilien-
crom arr. by Carl Hirsch. c.
Mar. 24, 1911.
404. WIEGENLIED
(mannerchor) by E. D'Albert
and D. von Liliencrom, arr.
by C. Hirsch. c. March 20,
1911.
405. WIEGENLIED
(gemischten chor) by E.
D'Albert and D. von Lilien-
crom, arr. by C. Hirsch. c.
July 30, 1910.
406. WENN ICH ZU WALDI GEH!
(bariton and pf.) by B. Sekles
and F. Ruckert. c. Mar. 20,
1911.
407. WO SIND DIE STUNDEN
(gemischten chor) by F. Lub-
rich and Hoffmann von Hoff-
mannswaldan. c. Aug. 9, 1911.
408. WOLKENBILDER
(klavierstucke herbstblätter
heft 1) by Georg Riemen-
schneider. c. Mar. 4, 1912.
409. ZEHN IMPROVISATIONEN
(orgel) by Carl Pintti. c.
Apr. 9, 1914.
410. ZEHN VORTRAGSSTUCKE
op. 34 (violine and cello heft
1) by F. Seitz. c. Feb. 9, 1910.
411. ZEHN VORTRAGSSTUCKE
op. 34 (violine u cello heft 2)
by F. Seitz. c. Feb. 9, 1910.
412. ZEHN VORTRAGSSTUCKE
op. 34 (violine and cello heft
3) by F. Seitz. c. Feb. 9, 1910.
413. ZEHN VORTRAGSSTUCKE
(violine u cello heft 4) op. 34
by F. Seitz. c. Feb. 9, 1910.
414. ZEHN VORTRAGSSTUCKE
op. 34 (violine u cello heft 5)
by F. Seitz. c. Feb. 9, 1910.
415. ZU PFERD, ZU PFERD
op. 129, no. 3 (mannerchor a
cappella) by Heinrich Zoellner
and Fr. Hebbel. c. June 4,
1913.
416. ZU WEICHNACHTEN
(zither and pf.) by Paul Renk
and Gustav Lange. c. July 26,
1910.
417. ZU WEICHNACHTEN
(pf.) by Gustav Lange, arr.
by Alvis Rosenauer. c. Aug.
22, 1910.
418. ZUGVOGEL
(kleine klavierstucke herbst-
blätter heft 1) by George
Riemenschneider. c. Mar. 4,
1912.
419. ZUM AUSGANG
(orgel) by Herman Kretzsch-
mar. c. Mar. 31, 1914.
420. ZUM NEUEM JAHR
(gemischten chor) by J. Raff,
arr. by E. Morike Pfus. c.
Sept. 1, 1909.
421. ZUR TRAUUNG
(gemischten chor) by Arnold
Mendelssohn and K. Gerok. c.
Mar. 30, 1914.
422. ZWEI SATZE AUS PARSIFAL
(orgel) arr. by Emil Rodger.
c. April 15, 1914.
423. ZWIEGESPRACH IN DER
DAMMERUNG
op. 15 (pf.) by Richard Bur-
meister. c. July 1, 1909.
424. ZWEIUNDDREISSIG VARIA-
TIONEN
(klav.) by Beethoven, arr. by
E. D'Albert. c. Feb. 2, 1910.
425. ZWOLF DER SCHONSTEN
WEIH NACHTSLIEDER
(ausgabe A) arr. by Alfred
von Sponer. c. Sept. 23, 1911.
426. ZWOLF DER SCHONSTEN
WEIH NACHTSLIEDER
(ausgabe B) arr. by Alfred
von Sponer. c. Sept. 23, 1911.
427. ZWOLF DER SCHONSTEN
WEIH NACHTSLIEDER
(ausgabe C-1 oder 2 violinen
mit pf.) arr. by Alfred von
Sponer. c. Sept. 23, 1911.
428. ZWOLF DER SCHONSTEN
WEIH NACHTSLIEDER
(ausgabe D 2 violinen) arr.
by Alfred von Sponer. c.
Sept. 23, 1911.
429. ZWOLF DER SCHONSTEN
WEIH NACHTSLIEDER
(ausgabe E. violoncello and
pf.) arr. by August Volck. c.
Feb. 12, 1913.
430. ZWOLF-ELF (DER)
op. 13 (mannerchor a cappella)
by Fritz Fuhrmeister and
Christian Morgenstern. c. Feb.
20, 1911.
431. ZWOLF MENUETTE
(pf. heft 1) no. 1-6, by L.
Beethoven, arr. by A. von
Sponer. c. Feb. 12, 1913.
432. ZWOLF MENUETTE
(pf. heft 2) by L. Beethoven,
arr. by A. von Sponer. c. Feb.
13, 1913.
433. 3ME BALLADE
(klav.) by F. Chopin, arr. by
E. D'Albert. c. June 24, 1910.
434. 10 CHARAKTERSTUCKE
op. 58 (orgel) by Max Gulbins.
c. Mar. 10, 1911.
435. 18 MELODISCHE ELEMEN-
TAR-ETUDEN
(klav.) by Carl Doring. c. Feb.
28, 1914.
436. 24 MELODISCHE FORTSCH-
REITENDE ETUDEN FUR
FLOTE
op. 12 by Oscar Fischer. c.
July 9, 1925.
437. 34 CHORAL-VORSPEILE
(orgel heft 1) nos. 1-16, by
Robert Papperitz. c. Apr. 2,
1914.
438. 34 CHORAL-VORSPIELE
(orgel heft 2) nos. 17-34, by
Robert Papperitz. c. Apr. 2,
1914.
439. 60 ELEMENTAR-ETUDEN
(violine mit pf. heft 1 and 2)
by Franz Wohlfahrt and Al-
fred von Sponer. c. Apr. 29,
1910.
440. 60 ELEMENTAR-ETUDEN
FUR VIOLINE ALLEIN
(heft 1 and 2) by Franz Wohl-
fahrt and Alfred von Sponer.
c. Feb. 8, 1910.
441. 60 ELEMENTAR-ETUDEN
FUR VIOLINE
(heft 1 and 2) by Franz Wohl-
fahrt and A. von Sponer. c.
Mar. 18, 1911.
442. 75 ETUDEN
op. 45 (Ausgabe B, heft 1 and
2, violin mit pf.) by H. Benda
and F. Wohlfahrt, arr. by F.
Seitz. c. Aug. 8, 1910.
443. 75 ETUDEN FUR VIOLINE
op. 45 (Ausgabe C, heft 1 and 2
fur 2 violinen) by H. Benda
and F. Wohlfahrt. c. Mar. 11,
1911.
444. 105 ETUDEN FUR VIOLINEN
op. 45 (Ausgabe A, solo, heft
3) by F. Wohlfahrt and Hans
Benda. c. May 10, 1912.
445. 105 ETUDEN FUR VIOLINE
op. 45 (Ausgabe A, solo, heft
5) by Franz Wohlfahrt and
Hans Benda. c. May 10, 1912.

Schedule C

Period 1927-April 1, 1937

1. AIMANT LA ROSE, LE ROS-
SIGNOL
op. 2, no. 2, (violoncello mit pf.
acc.) by Rimsky Korsakoff, arr.
by Oskar Hoffer. c. Oct. 24,
1928.
2. ARIE; ALLMÄCHTIGER, O
HÖRE
(lied) by G. Meyerbeer, arr.
M. Zadora. c. Sept. 30, 1926.
3. AUS LIEBE ZU DIR
(orch. stimmen, mit pf. direk-
tion u. violine 1 direktion), by
Hans Lohr. c. Apr. 3, 1936.
4. CONCERT D-DUR NO. 17
(flute u. klavier od. cembalo),
by Oskar Fischer & Otto Wit-
tenbecher. c. Dec. 27, 1927.

5. DAHIN
(mannerchor) by Richard Trunk and Josef Schregel. c. Mar. 8, 1928.
6. DREI SATZE FUR STREICH-QUARTETT
(partitur) by J. G. Mraczek. c. Sept. 24, 1926.
7. EINS IST NOT
(mannerstimmen, doppelchor sop. solo, 3 trompeten, solo-violine o. viola de'amore ad lib orgel, partitur) by Hans Stieber. c. Apr. 5, 1928.
8. FESTLICHER AUFTAKT
(orch. partitur) by Clemens Schmalstich. c. Oct. 15, 1936.
9. HERRN DURERS BILD
oper in 3 akten (klavierauszug) by J. G. Mraczek, arr. by Arthur Osterman. c. Oct. 18, 1926.
10. IDYLL
(gemischten chor) by W. Rinkens and Gustav Falke. c. Aug. 18, 1926.
11. JUGEND-ALBUM
band 1 (pf.) by F. Behr, arr. by Richard Krentzlin. c. Mar. 9, 1928.
12. JUGEND-ALBUM
band 2 (pf.) by F. Behr. arr. by Richard Krentzlin. c. Mar. 9, 1928.
13. JUGEND-ALBUM
band 3 (pf.) 4 hande mit violine, by F. Behr. arr. by Richard Krentzlin. c. Mar. 9, 1928.
14. JUGEND-ALBUM
bd. 4 (klavier) by F. Behr. arr. by Richard Krentzlin. c. Apr. 2, 1928.
15. JUGEND-ALBUM
bd. 5 (klavier) by F. Behr. arr. by Richard Krentzlin. c. Apr. 2, 1928.
16. KAKADU
(mannerchor) by Richard Trunk and Josef Schregel. c. Mar. 8, 1928.
17. KONIG SOMMER
(gemischten chor) by W. Rinkens and Gustav Falke. c. Aug. 18, 1926.
18. KOMM, O KOMM, GESELLE MEIN
(mannerchor) by de la Hale, arr. by Bruno Leipold. c. Oct. 1, 1928.
19. KOMODIE DER IRRUNGEN
(orch. Partitur) by Clemens Schmalstich. c. Oct. 15, 1936.
20. LIGURISCHE SERENADE
intermezzo (orch. stimmen, mit pf. direktion) by Giulio de Micheli. c. Apr. 3, 1936.
21. MENSCHEN HABT EUCH GERN
aus dem tonfilm "Johannismacht" (salon-orch. stimmen, mit pf. direktion violine 1 direktion u. text) by Werner Schmidt-Boelege and Joe Stoeckl. c. Oct. 1, 1933.
22. MONDNACHT AM RHEIN
(orch. stimmen, mit violino direktion) by R. Vollsted arr. by Josef Nemeti and Curt Beilschmidt. c. Jan. 9, 1935.
23. OSTERN
(mannerchor) by Richard Trunk and Josef Schregel. c. Mar. 8, 1928.
24. PRAKTISCHE FAGOTT-SCHULE
(mit ausfuhrlichen theoretischen erlauterungen) by Julius Weissenborn, arr. by Carl Schaefer. c. Apr. 11, 1929.
25. RITORNELL UND RONDO-CAPRICCIO
(orch. partitur) by Joseph Gustav Mraczek. c. Jan. 2, 1933.
26. SCHWEIGEMUTTER - PREIS-LIED
(mannerchor) by Heinrich Platzbecker and Paul Mochmann. c. Feb. 14, 1927.
27. STETTINER KREUZ POLKA
(orch. stimmen) by S. Schlichting. arr. by Bernard Egg. c. Apr. 22, 1931.
28. TROMMELGRAF
(gemischten chor) by Wilhelm Rinkens and Gustav Falke. c. Aug. 18, 1926.
29. UNGARISCHE VOLKSLIEDER
by Gertrud N. Haupt-Stummer arr. by Hedalis Haupt. c. Sept. 30, 1931.
30. 6 FAGOTT-ETUDEN
fur die oberstufe, by C. Jacobi. arr. by Carl Schaefer. c. Aug. 8, 1934.

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by ROBERT FORBERG to the SESAC. Copies of these assignments, marked Exhibit 48 and Exhibit 49, are attached to and made a part of this report.

It will be observed that all but 34 of the musical copyrights above enumerated were entered at the Library of Congress before 1915. We have accepted the works of this later period assigned to the SESAC (Exhibit 48-p. 1) as typical of the entire catalog and for the benefit of broadcasters have endeavored to classify these as to character so that some fair appraisal may be made of the value and the need of the type of music here under discussion for building radio programs for American radio listeners. That classification follows:

1. SYMPHONIE PATHETIQUE
an arrangement by Otto Singer for piano.
2. 24 MELODISCHE ETUDEN FUR FLOTE
a flute student's practice material.
3. TRIO IN C MINOR
for flute, oboe and bassoon, with piano.
4. DREI SATZE
for string quartette.
5. CONCERTO FUR OBOE IN C MINOR
arranged for oboe with cembalo or piano and string quartette accompaniment.
6. SCHONE AGNETE
vocal music for medium voice.
7. DER SCHELM VON BERGEN
vocal music for medium voice.
8. GEVATTER TOD
vocal music for medium voice.
9. ASCHENPUTTEL, SUITE
a small suite in 5 satzen (movements).
10. SANGERSPRUCHE
male chorus with German lyrics.
11. DER TROMMELGRAF
mixed chorus, 4 parts with German lyrics.
12. SCHWIEGERMUTTER, PREIS-LIED
male chorus, 4 parts with German lyrics.
13. KONIG SOMMER
mixed chorus, 4 parts with German lyrics.
14. IDYLL
mixed chorus with German lyrics.
15. HERRN DURERS BILD
opera in 3 acts, piano accompaniment.
16. DREI SATZE FUR STREICH-QUARTETT
for string quartette.
17. ARIE, ALLMACHTIGER O HORE
an aria (based on arrangement)
18. KOMM O KOMM GESELLE MEIN
male chorus, 4 parts with German lyrics.
19. JUGEND ALBUM—(STUDENT'S ALBUM)
(our translation) piano work by Franz Behr, vol. 1, piano; vol. 2, piano; vol. 3, 4 hands with violin.

20. JUGEND ALBUM—(STUDENT'S ALBUM)
 (our translation) piano work by Franz Behr, vol. 4, piano; vol. 5, piano.
21. EINS IST NOT
 cantata with peculiar expression, for soprano solo with 3 trumpets, solo violin or viola d'amore and organ.
22. CONCERT D-DUR, NO. 17
 for flute with piano or cembalo accompaniment.
23. AIMANT LA ROSE, LE ROSSIGNOL
 cello solo with piano accompaniment.
24. STETTINER DREUZ POLKA
 polka.
25. RITORNELL UND RONDO-CAPRICCIO
 orchestra score.
26. MENSCHEN HABT EUCH GERN
 slow waltz for salon group.
27. MONDNACHT AM RHEIN
 charakterstück in walzerform.
28. LIGURISCHE SERENADE
 concert waltz, orchestra parts.
29. AUS LIEBE ZU DIR
 intermezzo, orchestra parts.

Gebethner & Wolff

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of GEBETHNER & WOLFF, Warsaw, listed in the SESAC Brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1933

No copyright entries found.

Period 1934-April 1, 1937

The following list:

1. A JEDNAK SIESKONCZYLO
(piesn) by Skotnickiego and Jerry. c. Dec. 4, 1935.
2. CATON
(lied) Aus "Casanova" by Ludomir Rozycki, B. Szarlitt, and T. Leliwa. c. March 10, 1936.
3. CO ZNACZA WIELKIE SLOWA
(ork. strony) by Franka i Gerta and Z. Friedwald, arr. by J. Gert. c. Mar. 10, 1936.
4. CO ZNACZA WIELKIE SLOWA
(piesn) by Franka i Gerta and Zennon Friedwald, arr. by J. Gert. c. Mar. 10, 1936.
5. COCKTAIL MILOSNY
(ork. strony) by Henry Hossona, arr. by Wl. Eiger. c. Jan. 10, 1936.
6. COCKTAIL MILOSNY
(piesn) by Henry Hossona, A. Wlasta, and J. Waldena. c. Dec. 4, 1935.
7. CYGANSKIE SKRZYPCE
(tango) by H. Rosnera and Jerry. c. Dec. 29, 1933.
8. CYGANSKIE SKRZYPCE (and) STARY JOSEL
(orch.) 1. by H. Rosner and Jerry, 2. by M. Ferszko and Jurandota. c. Dec. 29, 1933.
9. DLACZEGO DZIS KTOS JEST ZAKOCHANY (and) PAMIE-TASZ DZIEN JESIENNY
(orch.) 1. by M. Jaworski and E. Schlechter, 2. by A. Lenczowski and A. Wlast, 1 and 2 arr. by Jerzy Belzacki. c. Dec. 21, 1934.
10. DLACZEGO DZIS KTOS JEST ZAKOCHANY
(song) by M. Jaworski, and E. Schlechter. c. Dec. 21, 1934.
11. FRANCOIS
(ork. strony) by A. Wlasta and A. Karasinskiego, arr. by W. Eiger and Z. Karasinskiego. c. Aug. 15, 1935.
12. FRANCOIS
by A. Wlasta and Z. Karasinskiego, arr. by Z. Karasinskiego. c. Dec. 21, 1934.
13. HEJ WODY, WODY DAC
(orch.) by A. T. Mullera and Jerzy Waldena. c. Aug. 28, 1934.
14. HEJ WODY, WODY DAC
(song) by A. T. Mullera and Jerzy Waldena. c. Aug. 28, 1934.
15. JAK WAM DOGODZIC
(orch.) by M. Cieslakowny and Jurandota. c. July 19, 1934.
16. JEDEN USMIECH JEDNO SLOWO
(orch.) by A. T. Mullena and Jerzy Paczkowski. c. July 19, 1934.
17. JEDEN USMIECH, JEDNO SLOWO
(tango) by A. T. Mullera and Jerzy Paczkowski. c. July 19, 1934.
18. JEDNO SLOWO
(ork. strony) by Wandy Vorbond, arr. by Wl. Eiger. c. August 21, 1935.
19. JEDNO SLOWO
(piesn) by Wandy Vorbond. c. Aug. 21, 1935.
20. KAPRYS
(orch.) by F. Melodyst and Z. Friedwald, arr. by J. Belzacki. c. Mar. 4, 1935.
21. KAPRYS
(song) by F. Melodyst and Z. Friedwald. c. Mar. 4, 1935.
22. KOBIETA SZUKA MILOSCI
(piesn) by T. Kwiecinski and B. Kuron. c. July 14, 1936.
23. KOBIETA SZUKO MILOSCI
(ork. strony) by T. Kwiecinski and B. Kuron, arr. by Wl. Eiger. c. July 14, 1936.
24. KTO
(song) by Michael Ferszko and Josef Lipski. c. Sept. 10, 1936.
25. KTO
(orch.) by Michael Ferszko and Josef Lipski. c. Sept. 10, 1936.
26. KWIATY, CZY WY WIECIE
(ork. strony) by A. T. Muller and J. Waldena. c. Mar. 25, 1936.
27. KWIATY, CZY WY WIECIE
(piesn) by A. T. Muller and J. Waldena. c. Mar. 25, 1936.
28. MARIE (and) NA TRZY PAS
(ork. strony) 1. by Adama Lenczowskiego and J. Krzewinskiego, 2. by Z. Karasinskiego and Z. Friedwalda. c. May 1, 1935.
29. MARIE
(piesn) by W. Lenczowskiego and J. Krzewinskiego. c. May 1, 1935.
30. MODLITWA LUKRECJI
(piesn) by Ludomir Rozyckil. c. Mar. 10, 1936.
31. MODLITWA LUKRECJI
(ork. strony) by L. Rozyckil, arr. by F. Rybicki. c. Mar. 10, 1936.
32. MOJA
(orch.) by F. Rybickiego, arr. by J. Wesby. c. Dec. 2, 1932.
33. MOJA
(song) by F. Rybickiego. c. Dec. 10, 1931.
34. MOZE DLA NAS TEZ (and) WINO, TY i JA
(orch.) by Z. Wiehlera and K. Tom. c. Dec. 29, 1933.
35. MOZE DLA NAS TEZ
(song) by Z. Wiehler and K. Tom. c. Dec. 29, 1933.
36. MOZE KIEDYS
(song) by W. Dana, M. Hemmara, and J. Mottla. c. Dec. 29, 1933.
37. NA TRZY PAS
(piesn) by Zygmunta Karasinskiego and Zenona Friedwalda. c. May 1, 1935.
38. NIE WIEDZIALAM (and) NIE WIERZ MI
(orch.) 1. by H. Warsa and E. Schlechtera, 2. by Z. Gorzynskiego and Jurandota. c. July 19, 1934.
39. NIE WIEDZIALAM
(song) by H. Warsa and E. Schlechtera. c. July 19, 1934.
40. NIE WIERZ MI
(piesn) by Z. Gorzynski and Jurandot. c. July 19, 1934.
41. PAMIE T A S Z DZIEN JESIENNY
(song) by A. Lenczowski and A. Wlast. c. Dec. 21, 1935.
42. PIOSENKA CATON
z opery "Casanova" (ork. strony) by L. Rozycki, arr. by F. Rybicki. c. Mar. 10, 1936.
43. PIOSENKA CATON
z opery "Casanova" (piesn) by L. Rozycki, and J. Drzewinski. c. Mar. 10, 1936.
44. PIOSENKA NIEAKTUALNA
(orch.) by J. Krzemienski and W. Budzynski, arr. by Wl. Eiger. c. Dec. 21, 1934.
45. PIOSENKA NIEAKTUALNA
(song) by J. Krzemienski and W. Budzynski. c. Dec. 21, 1934.
46. PO CO? PO CO?
(song) by Wl. Dana, M. Hemmara, and J. Mottla. c. Dec. 29, 1933.

47. PO CO? PO CO? (and) NIE TO NIE
(orch.) 1. by W. Dana, M. Hemar, and J. Mottla, arr. by Wl. Eiger, 2. by J. Rosnera and E. Schlectera, arr. by J. Belzacki. c. Dec. 29, 1933.
48. STARY JOSEL
(tango) by M. Ferszko and Jurandota. c. Dec. 29, 1933.
49. SWIR, SWIR
(orch.) by K. Namyslowski. c. Dec. 21, 1934.
50. SYMPATJI CHOC ODROBINE (and) A JEDNAK SIE SKONCZYLO
(ork. strony) 1. by A. Lenczowski and J. Krzewinski, 2. by J. Skotnicki and Jerry, 1 and 2 arr. by J. Gert. c. Dec. 4, 1935.
51. SYMPATJI CHOC ODROBINE
(piesn) by A. Lenczowski and J. Krzewinski. c. Dec. 4, 1935.
52. SZCZESCIE JEST BLISKO
(orch.) by H. Pewznera and Jurandota, arr. by W. Eiger. c. July 19, 1934.
53. SZESC PIESNI, Op. 1. (1-6)
(musyka) by M. Karlowicz; words (1) by K. Gliuski, (2) by J. Slowacki, (3) by M. Koponucki, (4), (5) and (6) by K. Tetmojer. c. Dec. 21, 1934.
54. SZKODA KAZDEJ CHWILI
(orch.) by F. Melodysty and E. Schlechtera, arr. by Wl. Eiger. c. July 19, 1934.
55. SZKODA KAZDEJ CHWILI
(tango) by F. Melodysty and E. Schlechtera. c. July 19, 1934.
56. TA NOC
(ork. strony) by L. Rozycki and J. Krzewinski, arr. by Wl. Eiger. c. Apr. 8, 1936.
57. TA NOC
(piesn) by L. Rozycki and J. Krzewinski. c. Apr. 8, 1936.
58. TAK SAMO NUDZE SIE JAK TY
(ork. strony) by Slawomir Bronicz. c. Mar. 10, 1936.
59. TAK SAMO NUDZE SIE JAK TY
(piesn) by S. Bronicz. c. Mar. 10, 1936.
60. TANGO BRAZYLIJSKIE
(orch.) by A. T. Mullera and J. Krzewinski i L. Brodzinski. c. Dec. 29, 1933.
61. TANGO BRAZLIJSKIE
ze "Szczesliwej Podrozy"
(song) by A. T. Mullera and J. Krzewinskiego i L. Brodzinskiego. c. Dec. 29, 1933.
62. TANIEC DOLARA
(orch.) by M. Cieslakowny, arr. by Z. Bialostocki. c. Dec. 21, 1934.
63. TO MILOSC
(orch.) by A. T. Mullera and Jerzy Walden. c. Aug. 28, 1934.
64. TO MILOSC
(song) by A. T. Mullera and Jerzy Walden. c. Aug. 28, 1934.
65. W MILOSCI NAJTRUDNIEJSZY JEST POCZATEK
(song) by A. Tadeusza Mullera, Wadyslawa Bugayskiego and Oldlena. c. Dec. 21, 1934.
66. W MILOSCI NAJTRUDNIEJSZY JEST POCZATEK
z "Rozkoszna Dziewczyna"
(orch.) by A. T. Muller, W. Bugayski, and Oldlena, arr. by A. T. Muller. c. Dec. 21, 1934.
67. WIECZORNA GODZINA
(ork. strony) by M. Press and Jerry, arr. by Wl. Eiger. c. July 14, 1936.
68. WIECZORNA GODZINA
(piesn) by M. Press and Jerry. c. July 14, 1936.
69. WINO, TY I JA
z rewji "Syrena Na Wedce,"
by Z. Wiehlera and K. Toma. c. Dec. 29, 1933.
70. WSZYSTKO BEDZIE DOBRZE
z 12 "krzesel," by Wl. Dana, M. Hemara, and J. Mottla. c. Dec. 29, 1933.
71. Z MINIONYCH DNI
(orch.) by W. Musnicki. c. Mar. 4, 1935.
72. Z MINIONYCH DNI
(pf.) by W. Musnicki. c. Mar. 4, 1935.
73. 10 REGJONALNYCH POLSKICH PIESNI LUDOWYCH
(chor. mieszany a capella) by Feliks Nowawiejski. c. Dec. 5, 1934.

* An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by GEBETHNER & WOLFF to the SESAC. Copies of these assignments, marked Exhibits 50 to 58 inclusive, are attached to and made a part of this report.

Reciprocal copyright agreements between the United States and Poland were completed on February 14, 1927. The first copyright entries of GEBETHNER & WOLFF recorded in the Library of Congress appear in the year 1934, the year during which the SESAC began to license broadcasting stations for the performance of music.

The selections contained in the catalog of GEBETHNER & WOLFF probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

Carl Gehrman's Musikforlag
Stockholm, Sweden

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of CARL GEHRMANS MUSIKFORLAG, Stockholm, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1919

No copyright entries found.

Period 1920-1927

The following list:

1. ABENDS NACH NEUN
Aus "Der Geiger Von Lugano"
(gesang) by Jean Gilbert, Rudolph Schanzer and Ernst Welisch. c. Sept. 25, 1920.
2. ABENDS NACH NEUN
Aug "Der Geiger Von Lugano"
(salon orch.) by Jean Gilbert, Rudolph Schanzer and Ernst Welisch, arr. by L. Zeitlberger. c. Sept. 25, 1920.
3. DASS DU BIST, WIE DU BIST
(gesang) by Rudolph Schanzer, Ernst Welisch and Jean Gilbert, arr. by Otto Lindemann. c. Sept. 25, 1920.
4. DERBY-FOX
(pf. mit text) by H. Smidt-Gregor and Gunnar Malstrom. c. Nov. 29, 1923.
5. FRAUEN AUS DEM WESTEN
Aus "Der Geiger Von Lugano"
(gesang) by Jean Gilbert, Rudolph Schanzer and Ernest Welisch, arr. by Otto Lindemann. c. Sept. 25, 1920.
6. FRAUEN AUS DEM WESTEN
Aus "Der Geiger Von Lugano"
(salon orch.) by Jean Gilbert, Rudolf Schanzer and Ernst Welisch, arr. by L. Zeitlberger, c. Sept. 25, 1920.
7. GEIGER VON LUGANO
Operette by Jean Gilbert, Rudolf Schanzer and Ernst Welisch. c. Dec. 1, 1920.
8. GEIGER VON LUGANO
Potpourri (ges. and pf. mit text) by Jean Gilbert, R. Schanzer and Ernst Welisch, arr. by Otto Lindemann. c. Dec. 1, 1920.
9. HOR DU VALSENS LJUVA MELODI
(sangvals) by H. Smidt-Gregor and Gerd Nasenius. c. Nov. 23, 1921.
10. JEDES NEUE JAHR BRINGT NEUVERLIEBTE PARCHEN
(lied) aus "Das Wieb Im Purpur" by Jean Gilbert, Leopold Jacobson and Rudolf Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.
11. JEDES NEUE JAHR BRINGT NEUVERLIEBTE PARCHEN
(salon orch.) Aus "Das Wieb Im Purpur" by Jean Gilbert, Leopold Jacobson and Rudolf Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.
12. KISSEMISS
(ges. and pf.) by Rene Rich. Schmal and Emil Norlander. c. Feb. 8, 1921.
13. LIED UND TANZ DER STANZI
(lied) Aus "Das Weib Im Purpur" by Jean Gilbert, Leopold Jacobson and Rudolf Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.
14. LITTEN LAT OM VARN
(rost med pf.) by Felix Korling and Gustaf Froding. c. Nov. 29, 1923.
15. MADAME D'ORA
(pf.) by H. Smidt-Gregor. c. Nov. 25, 1920.
16. MADELS GIBT'S AUF DER WELT
(walzerlied) Aus "Das Weib Im Purpur" by Jean Gilbert, L. Jacobson and R. Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.
17. MADELS GIBT'S ES AUF DER WELT
Walzerlied (salon orch.) aus "Das Weib Im Purpur" by Jean Gilbert, L. Jacobson and R. Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.
18. MES ETOILES
(orch.) by R. Drigo. c. Sept. 8, 1922.
19. MES ETOILES
(pf.) by R. Drigo. c. Nov. 23, 1921.
20. ODOPTA SHIMMYN
(pf.) by Gunnar Boberg. c. Nov. 29, 1923.
21. PAGENTANZ
aus "Das Weib Im Purpur"
(salon orch.) Jean Gilbert, L. Jacobson and R. Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.
22. QUEEN OF SABA
(orch.) by H. Smidt-Gregor, arr. by L. Zeitlberger. c. Sept. 8, 1922.
23. QUEEN OF SABA
(pf.) by H. Smidt-Gregor. c. Nov. 25, 1920.
24. RADAMES
(orch.) by H. Smidt-Gregor, arr. by L. Zeitlberger. c. Sept. 8, 1921.
25. RADAMES
Shimmy (pf.) by H. Smidt-Gregor. c. Nov. 23, 1921.
26. ROSORNAS SANG
(sangvals) by H. Smidt-Gregor and Gerd Nasenius. c. Nov. 23, 1921.
27. SERENADE RUSSE
Aus "Das Weib Im Purpur"
(klav. and ges.) by Leopold Jacobson, Jean Gilbert, and Rudolf Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.
28. SJOMANSLIV
(sangvals) by Anselm Johansson and Martin Nilsson. c. Apr. 29, 1922.
29. SO SAGT FIRDUSI
Aus "Der Geiger Von Lugano"
(gesang) by Jean Gilbert, Rudolph Schanzer and E. Welisch, arr. by Otto Lindemann. c. Sept. 25, 1920.
30. SOLITUDE
(orch.) by Roderik Welhausen. c. Sept. 8, 1921.
31. SOLITUDE
(pf.) by Roderik Welhausen. c. Dec. 7, 1921.
32. VALSE PROMESSE
Aus "Der Geiger Von Lugano"
(ges. and pf.) by Jean Gilbert Rudolph Schanzer and E. Welisch. c. Sept. 25, 1920.
33. VALSE PROMESSE
Aus "Der Geiger Von Lugano"
(orch.) by Jean Gilbert, R. Schanzer, and E. Welisch, arr. by L. Zeitlberger. c. Sept. 25, 1920.
34. WEIB (DAS) IM PURPUR
Op. in 3 akten (klavierauszug singstimme) by Jean Gilbert, L. Jacobson and Rudolf Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.
35. WEIB (DAS) IM PURPUR
Op. in 3 akten (vollstandiger klavierauszug) by Jean Gilbert, Leopold Jacobson and R. Oesterreicher. c. May 24, 1924.
36. WEIB (DAS) IM PURPUR
(pf.) by Jean Gilbert, arr. by Gustav Volk. c. Dec. 23, 1923.
37. WEIB (DAS) IM PURPUR
(Klavierauszug mit text) by Leopold Jacobson, Jean Gilbert and R. Oesterreicher, arr. by Gustav Volk. c. Dec. 23, 1923.

The following list:

1. A INTE VILL JAG SORJA
(blandad kor) by Hugo Alfven. c. Nov. 25, 1936.
2. ANDE, FULL AV NADE
(orgel) by Daniel Olson. c. Dec. 16, 1935.
3. APRIL
(2 pfs.) by Selim Palmgren. c. Sept. 29, 1931.
4. AV HIMLENS HOJD
(mixed voices and organ) by Daniel Olson. c. Nov. 25, 1936.
5. BAGATELL
(ork. stammor) by Yngve Skold. c. Oct. 1, 1934.
6. BARNENS PIANO SKOLA
(pf.) by Oluf Ring, arr. by Marta Tham and Jenny Samsoe. c. Sept. 21, 1932.
7. BERCEUSE
(ork. stammor) by Gunnar Ecek. c. Oct. 1, 1934.
8. BROLLOPS MARSCH
(pf.) by Ivar Widner. c. May 27, 1935.
9. BROLLOPS MARSCH
(salon orch.) by Ivar Widner, arr. by Sven Skold. c. May 1, 1935.
10. BROLLOPSANG
(orgel) by W. Peterson-Berger and K. E. Forsslund. c. Oct. 3, 1930.
11. DA TANDER JAG MIN CIG-ARRETTE
(ork. stammor) by Edeji, arr. by Willard Ringstrand. c. Nov. 25, 1936.
12. DALMARSCH
(ork.) by Ivar Wideen, arr. by Sven Skold. c. Apr. 29, 1936.
13. DALMARSCH
(pf.) by Ivan Wideen. c. Apr. 29, 1936.
14. DEO DICAMUS GRATIAS
(manroster) by David Ahlen. c. July 1, 1932.
15. DET KAN HAN ALDRIG GLOMMA BORT; EN SCHOTTIS PA HAWAJ (and) PA MIN LILLA GLASVERANDA
(pf. med text) 1. Paul Ejder. 2. Britta Welamson, Dix Dennie, and Dardanell. 3. Paul Ejder. c. June 22, 1936.
16. DET VAR EN GANG.
(song med. orgel) by Olle Kjellberg. c. Dec. 3, 1935.
17. DOLDA TAPPAN
(manroster) Edvin Kallstenius. c. July 1, 1932.
18. DROMACKORD
(manskor) by Moses Pergament. c. Nov. 25, 1936
19. DU VET, JAG VILL
(pf.) by Kai Gullmar and Karl Ewert. c. Oct. 19, 1936.
20. EFTERSKORD
(5 sanger) by Wilhelm Stenhammar, Gustav Froding and Bo Bergmann. c. Dec. 18, 1933.
21. EYTDER FOR VIOLIN
by Edwin Witt. c. May 2, 1932.
22. FRAN MORMORS DA'R
(salon ork.) by Helan. c. Nov. 20, 1934.
23. GLAD DIG, DU KRISTI BRUD
(orgel) by Daniel Olson. c. Nov. 25, 1936.
24. GUDS FRED
(blandadkor a capella) by Selim Palmgren and Jacob Tegengren. c. Oct. 30, 1930.
25. HOR DU FLICKA LILLA
(pf. med text) by Sven Goon and Gus Morris. c. May 27, 1935.
26. HOR DU FLICKA LILLA
(ork.) by Gus Morris and Sven Goon. Arr. by Knarpen. c. Apr. 15, 1935.
27. HUR MANGEN GANG
(song) by Selim Palmgren and Jacob Tegengren. c. Oct. 3, 1930.
28. I DRANGSTUGAN
(salon orch.) by Liss Imil and Sverker Adhe. Arr. by David Ottoson. c. Dec. 23, 1932.
29. I DRANGSTUGAN
(pf.) by Liss Imil and Sverker Adhe. c. Dec. 23, 1932.
30. I HELG OCH SOCKEN
(salon ork.) by Liss Imil and Sverker Adhe, arr. by David Ottoson. c. Dec. 23, 1932.
31. I HELG OCH SOCKEN
(pf. and vocal) by Liss Imil and Sverker Adhe, arr. by David Ottoson. c. Dec. 23, 1932.
32. I SORG
(violincello, orch., pf.) by Selim Palmgren. c. May 2, 1932.
33. IM NORDEN
potpourri (salon orch.) by Herm. Berens, Jr. c. July 1, 1933.
34. INTERMEZZO
(violin and pf) by Heinz Provost. c. Oct. 2, 1936.
35. KAMRAT-VALSEN
(orkstammor) by Einar Engvall and E. Hellgrend. c. Dec. 6, 1933.
36. KAMRAT-VALSEN
(pf.) by Einar Engvall and E. Hellgrend. c. Dec. 6, 1933.
37. KAN DU FRESTA MIG
(ork. stammor med song trio) by David Ottoson and Peva Derwin. c. Dec. 18, 1933.
38. KAN DU FRESTA MIG
(pf. med text) by Knut Esbjornson and David Ottoson. c. Dec. 18, 1933.
39. KARIN MANS DOTTER VAGGVISA FUR ERIK XIV
(song) by Adolf Fredrik Lindblad. c. Oct. 9, 1936.
40. KARLEKSPOEM
(salon ork stammor med text) by E. Schleich and T. Cassel, arr. by Chas. Redland. c. Nov. 20, 1934.
41. KARLEKSPOEM
(pf. med text) by E. Schleich and T. Cassel. c. Nov. 20, 1934.
42. KOM, KAMRAT!
(blandad kor) by Felix Korling. c. May 2, 1932.
43. KOM, KAMRAT!
(manskor) by Felix Korling. c. July 1, 1932.
44. EN KRYSSARVALS
(ork.) by Lars-Erik Dahlquist, arr. by Peva Derwin. c. Dec. 23, 1932.
45. EN KRYSSARVALS
(pf. med text) by Lars-Erik Dahlquist. c. Dec. 23, 1932.
46. KVARTETT
(pf., violin, viola, och., violincello) by C. L. Sjoberg. c. Aug. 2, 1935.
47. LAT OSS VARA VANNER
(ork stammor) by Sven Goon, arr. by Miff Gorling. c. Apr. 3, 1936.
48. LAT OSS VARA VANNER
(pf. med text) by Sven Goon. c. Apr. 3, 1936.
49. LINDA MIN LINDA
(pf.) by F. Mehler. c. Sept. 21, 1932.
50. LITET POEM
(ork) by Rune Wahlberg, Z. Topelius and Edward A. Ray. c. Aug. 3, 1936.
51. LOVSJUNGEN HERREN
(blandad kor) by Daniel Olson. c. Nov. 25, 1936.
52. MENUETT
(ork. stammor) by Sven Skold. c. Aug. 18, 1936.
53. MIN KARA
(manskor) by Sten Selander and Hugo Alfven. c. Nov. 25, 1936.
54. MINIATYRER
(pf.) by Helder Lundvik. c. Nov. 10, 1930.
55. MINN HERRGARDSJANTA
(salon ork) by Liss Imil and Sverker Adhe, arr. by David Ottoson. c. Dec. 23, 1932.
56. MINN HERRGARDSJANTA
(pf.) by Liss Imil and Sverker Adhe. c. Dec. 23, 1932.
57. NATTHIMMELN
(song) by Erik Gustav Geijer. c. Oct. 9, 1936.
58. NED I VASTER-SALAR
(manskor) by Edvard Durling. c. Nov. 25, 1936.
59. FADER VAR, BARMHARTIG, GOD
(blandad kor) by Daniel Olson. c. Nov. 25, 1936.

60. PA DIG HAR JAG TANKT
(manskor) by Selim Palmgren. c. July 1, 1932.
61. PA DRYSS I KATTEGATT
(pf. and vocal) by Rune Wahlberg and Paddock. c. July 24, 1935.
62. PA FJALLET I SOL
(salon ork stammor) by W. Peterson-Berger, arr. by Ivar Hellman. c. July 1, 1933.
63. PA FJALLET I SOL
(manskorckeln) by W. Peterson-Berger. c. Dec. 1, 1932.
64. PA KRYSS I KATTEGATT
(salon ork.) by Rune Wahlberg and Paddock, arr. by Knarpen. c. July 24, 1935.
65. PA MIN LILLA GLASVERANDA (and) EN SCHOTTIS PA HAWAJ
(ork stammor) 1, by Britta Welamson, Dix Dennie and Dardanell, 2, by Paul Ejder, 1 and 2 arr. by Miff Gorling.
66. PA NYARSDAGEN (and) KOLARGOSSEN
(sanger) by Erik Gustav Geijer. c. Oct. 9, 1936.
67. PAPILLON
(manskor) by Hugo Alfven. c. Nov. 25, 1936.
68. PARADISETS TIMMA
(sang) by Erik Alfin and Verner Von Heidenstam. c. Oct. 3, 1930.
69. PARADISETS TIMMA
(soprano 1 och. 2, och. ten.) by Hugo Alfven. c. Nov. 25, 1936.
70. PASSIONSKORAL
(blandad chor) by Daniel Olson. c. Nov. 25, 1936.
71. SA SLA VI TILLSAMMAN
potpourri (salon ork stammor) by W. Olsson, arr. by Hanns Bingang. c. July 24, 1935.
72. SERENAD
(salon ork stammor) by Ivar Wideen, arr. by David Ottoson. c. Aug. 1, 1933.
73. SERENATA
(ork partitur) by Edvin Kallstenius. c. Jan. 2, 1931.
74. SERENATA
(ork. stammor) by Edvin Kallstenius. c. Mar. 25, 1936.
75. SJOFARAREN VID MILAN
(sang) by Selim Palmgren, Gustav Froding, Karl Engel, and Einar Rosenborg. c. Apr. 3, 1936.
76. SJOFARAREN VID MILAN
(ork. stammor) by Selim Palmgren, Gustav Froding, K. Engel, and E. Rosenborg. c. Apr. 3, 1936.
77. SJOGRENS-KLANGER
potpourri (ork. stammor) by Sven Skold. c. Oct. 1, 1934.
78. SJUNGOM STUDENTENS LYCKLIGA DAG
(sang) by Prins Gustav. c. Oct. 9, 1936.
79. SKJUTSGOSSEN PA HEMVAGEN
(sang) by Adolf Frederik Lindblad. c. Oct. 9, 1936.
80. SOMMARDAG
(sang) by A. F. Lindblad. c. Oct. 9, 1936.
81. SOMMARVISA
(blandad kor) by Selim Palmgren and Jacob Tegengren. c. Oct. 30, 1930.
82. SONATINE
(klav.) by Selim Palmgren. c. Oct. 15, 1935.
83. SONGES
den lyssnande Maria, Haxan i konung Karls tid, Hjartats lomma, Maria hapnad, Fiskarsang vid Kalmar, Aurora Hov-Froken, Varfor kom du pa angen, min galar. (pf. and voice), by Gosta Lunborg. c. Aug. 20, 1935.
84. SOUVENIR DE VIENNE
(pf.) by Heinz Provost. c. Dec. 16, 1936.
85. SOUVENIR DE VIENNE
(violin solo) by Heinz Provost and Sven Skold. c. Dec. 16, 1936.
86. STILLA KOMME OCH. VALKOMNA
sang (med orgel och violin) by Daniel Olson and J. O. Wallin. c. Apr. 3, 1936.
87. STORA OCH UNDERBARA
(blandad kor) by Daniel Olson. c. Nov. 25, 1936.
88. SVENSK FANTASI
(ork stammor) by Gunnar Ek. c. Oct. 1, 1935.
89. TANKEN
(manskor) by A. F. Lindblad, arr. by Hugo Alfven. c. Nov. 25, 1936.
90. TILL MOR
(sang) by Hugo Bedinger. c. Oct. 9, 1936.
91. TONEN
(sang) by Selim Palmgren and Jacob Tegengren. c. Oct. 3, 1930.
92. TRAGISK BALLAD I YSTAD
(sang) by Moses Pergament and Volund Rimsmed. c. Nov. 10, 1930.
93. TRE KORALPARTITOR
(orgel-1 a haftet) by Daniel Olson. c. Apr. 3, 1936.
94. TRE KORALPARTITOR
(orgel-2 a haftet) by Daniel Olson. c. Apr. 3, 1936.
95. TRE ORGEL KORALLER
by Oskar Lindberg. c. Dec. 13, 1934.
96. TRE SANGER
(klaverutdrag) by Ruben Liljefors, K. G. Ossiannilsson, Boris Persson, and J. L. Rundberg. c. Apr. 3, 1936.
97. TRINDSKALLARNE
(manskor) by Hugo Alfven. c. Nov. 25, 1936.
98. TROLLHATTAN
(sang) by Otto Lindblad. c. Oct. 9, 1936.
99. TRUMMIS-NISSIE
(orch.) by Lasse Dahlquist, arr. by Sune Waldimir. c. Feb. 17, 1937.
100. ULVO-HAMBO
(pf.) by Liss Imil and Sverker Adhe. c. Dec. 23, 1932.
101. ULVO-HAMBO
(salon ork stammor) by Liss Imil and Sverker Adhe. Arr. by David Ottoson. c. Dec. 23, 1932.
102. UR FELIX KARLINGS VISBOK
(salon ork stammor) by Felix Korling, arr. by Sven Skold. c. Nov. 20, 1934.
103. VAGGVISA
(manskor) by Hugo Alfven. c. Nov. 25, 1936.
104. VALS FRAN MORMORS DA'RB
(pf. med text) by Helan and Karl Ewert. c. Nov. 20, 1934.
105. VAR KYSS DU GER
(ork. stammor) by George Enders, arr. by Hanns Bingang. c. Dec. 18, 1933.
106. VAR KYSS DU GER
(pf. med. text) by George Enders and Arne Olovson. c. Dec. 18, 1933.
107. VORE JAG ETT LITET BARN
(sang) by Erif Alfin and Verner von Heidenstam. c. Oct. 3, 1930.
108. VUGGESANG
(ork stammor) by Hugo Bendiger, arr. by L. Zeitlberger. c. Aug. 2, 1935.
109. VUGGESANG
(violin and pf.) by H. Berens. c. Dec. 4, 1936.
110. WENN DICH NIEMAND LIEBT
(sang) by Sd. May and Bruno Balz. c. Dec. 6, 1930.

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by CARL GEHRMANS to the SESAC. Copies of these assignments, marked Exhibits 59 to 65 inclusive, are attached to and made a part of this report.

This firm is described by a reliable source as an "importer, exporter, wholesaler and publisher of all kinds of sheet music, such as orchestral, classical and popular sheet music. *Republisher of popular American music.*"

The musical selections contained in this catalog probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience, and necessity without using this type of Scandinavian and German music.

Paul Gordon
Berlin, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any musical copyright entries in the name of PAUL GORDON, Berlin, who is listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

Broadcasters have observed that the SESAC, in its letter to the NAB dated September 10, 1936 (Exhibit No. 6) said, "It is also important to note that the following foreign publishers affiliated with SESAC are nowhere listed by ASCAP:

- BECK VERLAG, MAX, Leipzig
- BECKER, ALFRED, Berlin (included under Rondo Verlag)
- CULLA, ANTONIO, Barcelona
- FISCHER VERLAG
- GORDON, PAUL, Berlin
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This information is furnished to show the degree of cooperation which has been extended by the SESAC in our endeavors to identify for the broadcasters the musical selections contained in the SESAC repertory.

From a reliable source, we are informed that PAUL GORDON publishes plays for theaters and that "No music of any kind is handled or published." Moreover, since our investigation started, in a subsequent SESAC brochure dated January 1, 1937, the SESAC limits their representation of PAUL GORDON to dramatics. We call the broadcaster's attention to the fact that the license between the SESAC and broadcasting stations and between the ASCAP and broadcasting stations covers "small rights" and not the right to perform plays.

F. Grabczewski

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of F. GRABCZEWSKI, Warsaw, listed in the SESAC brochure as a publisher or organization included under its license.

Period 1870-1926

No copyright entries found.

Period 1927-April 1, 1937

The following list:

1. BIALY WALC
(orch.) by Z. Wiehler and A. Wlast. c. Dec. 29, 1935.
2. BOG SIE RODZI
(kolenda) by J. Maklakiewicz. c. Nov. 27, 1936.
3. CHCIALBYM KOGOS POKO-CHAC
tango, (orch.) by A. Gold, arr. by J. Wesby. c. Feb. 4, 1937.
4. GDY SIE CHRISTUS RODZI
(kolenda) by J. Maklakiewicz. c. Nov. 27, 1936
5. JASNA PANNA
(kolenda) by J. Maklakiewicz. c. Nov. 27, 1936.
6. JEZUS MALUSIENKI
(kolenda) by J. Maklakiewicz. c. Nov. 27, 1936.
7. KOLYI SANKA MARII PANNY
(kolenda) arr. by L. Schiller and J. Maklakiewicz. c. Nov. 27, 1936.
8. KUJAWIAKI
(orch.) by W. Kaczynski. c. Dec. 29, 1933.
9. MOLOWNANA LOLA
(orch.) by J. Rosciszewski and Z. Lewandowski, arr. by J. Wesby. c. Mar. 4, 1935.
10. MALY BIALY DOMEK
(orch.) by Z. Lewandowski and W. Jen, arr. by M. Wajnberg. c. July 21, 1936.
11. NA JEDNO SLOWO CZEKAM
(orch.) by W. Krupinski and T. Konczyca, arr. by J. Wesby. c. Jan. 10, 1936.
12. NA JEDNO SLOWO
(piesn) by T. Konczyca, arr. by J. Wesby. c. Jan. 10, 1936.
13. OPJUM
(orch.) by A. Wlast and Artur Gold, arr. by J. Wesby. c. Dec. 29, 1933.
14. OPJUM
(pf. and vocal) by A. Wlast and Artur Gold. c. Dec. 29, 1933.
15. OSTATNI RAZ
tango, (orch.) by Fred Scher and Igo Kranowski, arr. by J. Wesby. c. Dec. 27, 1935.
16. OSTATNI RAZ
tango, (pf. and vocal) by Fred Scher and Igo Kranowski. c. Dec. 27, 1935.
17. PIJANA FORDANSERKA
(orch.) by Fred Scher and Jerry, arr. by J. Gert. c. Mar. 12, 1936.
18. TANGO DLA CIEBIE
(orch.) by Z. Karasinski and A. Wlast, arr. by J. Wesby. c. Dec. 29, 1933.
19. TANGO DLA CIEBIE
(pf. and vocal) by Z. Karasinski and A. Wlast. c. Dec. 29, 1933.
20. WEZ MNIE
(orch.) by J. Petersburski, A. Wlast, arr. by Wl. Eiger. c. Dec. 29, 1933.
21. WEZ MNIE
(pf. and vocal) by J. Petersburski and A. Wlast. c. Dec. 29, 1933.
22. WIAZANKA PIESNI LEGJONOWYCH
(orch.) by Piotr Perkowski, arr. by J. Maklakiewicz. c. Jan. 10, 1936.
23. WYCINANKI LOWICKIE
(orch.) by Fr. Izbicki and J. Maklakiewicz. c. Aug. 7, 1936.
24. WYCINANKI LOWICKIE
(pf.) by Fr. Izbicki. c. Aug. 7, 1936.
25. W ZLOBIE LEZY
(kolenda) by J. Maklakiewicz. c. Nov. 27, 1936.
26. ZATANCZMY WALCA
(orch.) by A. Gold. c. Feb. 4, 1937.
27. ZBOJNICY
(orch.) by J. Maklakiewicz. c. Sept. 23, 1936.
28. ZDEJM MASKE Z TWARZY
(pf. and vocal) by Artur Gold and Igo Kranowski. c. Dec. 4, 1935.
29. ZDEJM MASKE Z TWARZY
(orch.) by Artur Gold and Igo Kranowski, arr. by J. Wesby. c. Dec. 4, 1935.
30. Z NARODZENIA PANNA
(kolenda) by J. Maklakiewicz. c. Nov. 27, 1936.
31. ZOSTAN
(orch.) by Romuald Roten and Jurandot. c. Mar. 12, 1936.
32. ZOSTAN
(pf. and vocal) by Romuald Roten and Jurandot. c. Mar. 12, 1936.

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by F. GRABCZEWSKI to the SESAC. Copies of these assignments, marked Exhibits 66 to 69 inclusive, are attached to and made a part of this report.

In the entries appearing under the name of F. GRABCZEWSKI is a reference to certain compositions copyrighted by A. Wlast. These Wlast compositions are not included in the assignments which we find were made by F. GRABCZEWSKI to the SESAC.

1. ACH ZOSTAN
(orch.) by J. Petersburski and A. Wlast, arr. by Wl. Eiger. c. Nov. 2, 1934.
2. ACH ZOSTAN
(pf. and vocal) by J. Petersburski and A. Wlast. c. Nov. 2, 1934.
3. JA NIE JESTEM WINNA
(pf.) by A. Gold, A. Wlast and Igo Kranowski, arr. by Wl. Eiger. c. Nov. 2, 1934.
4. JA NIE JESTEM WINNA
(orch.) by A. Gold, A. Wlast and Igo Kranowski, arr. by Wl. Eiger. c. Nov. 2, 1934.
5. JEDZ NA WSCHOD
(orch.) by H. Wars. c. Jan. 11, 1935.
6. MYSL O MNIE
(orch.) by Wl. Dan, A. Wlast, arr. by J. Wesby. c. Nov. 2, 1934.

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| <p>7. TATA TANCZY Z MAMA
(orch.) by A. Wlast, Igo Kranowski and Artur Gold, arr. by Wl. Eiger. c. Nov. 2, 1934.</p> <p>8. TATA TANCZY Z MAMA
(pf. and vocal) by A. Wlast, Igo Kranowski and Artur Gold. c. Nov. 2, 1934.</p> | <p>9. TO NIE BYLA MILOSC
(orch.) by A. Gold and A. Wlast, arr. by J. Wesby. c. Jan. 11, 1935.</p> <p>10. TO NIE BYLA MILOSC
(pf.) by A. Gold and A. Wlast. c. Nov. 2, 1934.</p> | <p>11. WALC NOCY
from "Opjum" (orch.), by Artur Gold and A. Wlast. c. Jan. 11, 1935.</p> <p>12. WALC NOCY
from "Opjum" (pf. and vocal), by Artur Gold and A. Wlast. c. Nov. 2, 1934.</p> |
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From a reliable source, we are advised that F. GRABCZEWSKI is an "importer and retailer of classical music; wholesaler and retailer and jobber of folklore music, orchestration and classical sheet music; commission merchant handling choir music."

The selections in the GRABCZEWSKI catalogue probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

Herman Haberer-Helasco

Berlin, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of HERMAN HABERER-HELASCO, Berlin, Germany, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1927

No copyright entries found.

Period 1927-April 1, 1937

The following list:

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|---|--|---|
| 1. BRISAS PORTENAS
(orch.) by J. de Orue y Matia.
c. May 9, 1929. | 3. MI GITANO
(orch.) by A. Urmeneta. c.
Oct. 22, 1932. | 6. TANO (EL) (and) ATOR-
RANTE
(orch.) 1 & 2 by Pedro Palau,
c. Feb. 27, 1935. |
| 2. MARACCA (and) ER NINO
DER SARAMPION
(orch.) 1. by Isa Roy y
Romerito. 2. by V. Millan y
Jose Remon Vallejo. c. Nov.
10, 1932. | 4. MIENTES (and) CAMPA-
NADAS
(orch.) 1 & 2 by Pedro Palau.
c. June 16, 1936. | 7. TIO CHUPITO
(orch.) by A. Urmeneta. c.
Oct. 22, 1932. |
| | 5. ROSARIYO
(orch.) by M. Lizcano de la
Rosa y A. San Feliz. c. Feb.
1, 1933. | |

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by HERMAN HABERER-HELASCO to the SESAC. Copies of these assignments, marked Exhibits 70 to 73 inclusive, are attached to and made a part of this report.

This firm is described by the SESAC brochure as having addresses in Berlin, Madrid and Lisbon. According to advices received from a reliable source, "This firm has been out of existence since some time" in Berlin, and the firm is unknown in Lisbon. Due to present conditions in Spain it was not possible to conduct an investigation of the Spanish publishers and have no information with respect to this firm's business in Madrid. It will be observed that the assignments hereinabove referred to were executed in Berlin and Lisbon. Also, it will be noted that the certification of the Vice Consul of Lisbon contains the phrase, "For the contents of the annexed document I assume no responsibility." (Exhibit No. 73-p. 2.)

An examination of an orchestration of one of the numbers above, deposited for copyright in the Library of Congress, showed that it is a six-part orchestration for piano, violin, clarinet, saxophone, trumpet and drum, and except for the drum is merely the transposition of the melody line into the respective keys of each of these instruments.

For a discussion of the relative value to American radio broadcasters of the tango numbers found in this and other Spanish publishers' catalogs, see Exhibit No. 16.

Happy Chappies

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any copyright entries under the name of HAPPY CHAPPIES, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

We call attention to the assignment of "The Happy Chappies Ltd." to M. M. Cole Publishing Company by Nat Vincent, President as shown by Exhibit 74, which is attached to and made a part of this report. It should be noted that there are no specific compositions mentioned in the assignment.

Harmonie Verlag

Berlin, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, under the name of HARMONIE VERLAG, Berlin, Germany, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license, disclosed the following information.

It was found that in the period 1870 to 1909, approximately 150 copyright entries had been recorded in the name of HARMONIE VERLAG. We do not list these compositions individually because of the fact that the original copyright period of 28 years' copyright protection has expired and, except in the case of 17 musical works, we failed to find any record of renewal in the name of the composers and authors.

Of the 17 renewals made for a second term of 28 years' copyright protection, as prescribed by the laws of the United States, none of them have been renewed by HARMONIE VERLAG in the name of the composer or author. We list below the 17 copyright entries which have been renewed in the name of the author or composer or his heirs, and specify in parentheses by whom the renewals were made.

Renewals of compositions originally copyrighted by Harmonie Verlag. It should be noted that of the 17 renewals only 2 (items No. 2 and No. 16 below) have been made in the name of the composer by the SESAC, the remainder having been renewed in the name of the composer or his heirs, either by the heirs of the composer directly or by E. B. Marks, a member of the ASCAP.

1. APPALACHIA VARIATION-EM UBER EIN ALTES SKLAVENLIED
(grosches orch) by M. Schlusslohr, Frederick Delius and Otto Singer. c. May 20, 1907 by Harmonie Verlag. r. Apr. 20, 1935 by Elsie Singer.
2. DOLLARPRINZESSIN
operette (klavierauszug mit text and klavierauszug mit beigefugtem text) by A. M. Willner, Fritz Grunbaum and Leo Fall. c. Feb. 2, 1908 by Harmonie Verlag. r. June 3, 1935 by Sesac.
3. ICH BIN DAS FRAULEIN DUDELSACK
aus "Miss Dudelsack" (lied) by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Sept. 3, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.
4. KLAVIER KONZERT
(pf. u. orch partitur) by Frederick Delius. c. Nov. 29, 1907 by Harmonie Verlag. r. Feb. 8, 1935 by Jelka Delius.
5. KLAVIER KONZERT
by Frederick Delius. Arr. by Otto Singer. c. Nov. 29, 1907 by Harmonie Verlag. r. Apr. 9, 1935 by Elsie Singer.
6. LEUTNANTSMARSCH
aus "Miss Dudelsack" (klavier) by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Dec. 22, 1909 by Harmonie Verlag. r. Jan. 7, 1937 by E. B. Marks.
7. MESSE DES LEBENS
(soli, chorus u. grosses orch.) by Fritz Cassirer, John Bernhoff and Frederick Delius. c. Jan. 25, 1908 by Harmonie Verlag. r. Feb. 8, 1935 by Jelka Delius.
8. MISS DUDELSACK
operette in drie akten by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Nov. 1, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.
9. MISS DUDELSACK
potpourri no. 1 (pf.) by Rudolph Nelson and Otto Lindemann. c. Oct. 27, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.
10. MISS DUDELSACK
potpourri no. 2 (pf.) by Rudolph Nelson and Otto Lindemann. c. Oct. 27, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.
11. NUR EIN BISSEL, BISSEL, BISSEL
(lied) aus "Miss Dudelsack" by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Dec. 22, 1909 by Harmonie Verlag. r. Jan. 7, 1937 by E. B. Marks.
12. O DU MY DARLING, DU, DU, DU
(lied) aus "Miss Dudelsack" by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Sept. 3, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.
13. REITE ROTER LEUTNANT
(lied) aus "Miss Dudelsack" by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Sept. 3, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.
14. SCHACH-DUETT
(lied) aus "Miss Dudelsack" by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Sept. 3, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.
15. SCHLOSSGESPENST
(lied) aus "Miss Dudelsack" by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Sept. 3, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.
16. WALZER
aus "Der Fidele Bauer" (orch.) by Leo Fall. c. Aug. 24, 1907 by Harmonie Verlag. r. June 3, 1935 by Sesac.
17. WIR SIND DIE MACS, DIE EDLEN MACS
(lied) aus "Miss Dudelsack" by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Sept. 3, 1909 by Harmonie Verlag. r. Dec. 3, 1936 by E. B. Marks.

As reported elsewhere in this report, numerous complications arise in connection with all renewals. It is impossible to determine from the information available at the Library of Congress who is authorized to dispense the performing rights in these numbers. It will be observed, for example, that in only 2 cases (items 2 and 16) were the renewals entered by the SESAC, and that in no case was the renewal made by HARMONIE VERLAG. The only safe course for the broadcasters to follow, in the absence of specific and authoritative information from licensing societies, is to avoid the use of these selections.

The musical copyright entries which we found recorded in the period 1909 to 1927 follow:

Period 1909-1927

1. ABENDLIED
(gesang. and klav.) by J. E. Schmock and C. L. Schleich. c. Aug. 19, 1915.
2. ABER GNADGE FRAU
duett aus "Jung-England"
(ges. and klav.) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. Apr. 1, 1914.
3. ABER GNADGE FRAU
'intermezzo aus "Jung-England" (pf.) by Leo Fall. c. Mar. 5, 1914.
4. ABGERUTSCHT
couplet no. 2 aus "Gewonnene Herzen" volksstück in 3 akten (ges. and pf.) by Leopold Schmidt and Walter Turczinsky. c. Dec. 31, 1914.
5. ABSCHIEDS DUETT
akt 3 no. 1 aus "Gewonnene Herzen" Volksstück in 3 akten (ges. and pf.) by Leopold Schmidt and Walter Turczinsky. c. Dec. 31, 1915.
6. ACH ERIKA
(orch.) by Ludwig Friedmann, arr. by H. Worch. c. Dec. 28, 1910.
7. ACH ERIKA
(ges. and pf.) by Ludwig Friedmann and Paul Henning. c. Jan. 16, 1911.
8. ACH ERIKA
(salon orch.) by Ludwig Friedmann. c. Dec. 28, 1910.
9. ACH ISIDOR
aus "Remd Um Die Spree"
(blechmusik) by Walter Zachar, arr. by H. Bluthgen. c. June 18, 1914.
10. ACH ISIDOR
aus "Remd Um Die Spree"
(harmonie-musik) by Walter Zachar, arr. by H. Bluthgen. c. June 18, 1914.
11. ACH ISIDOR
aus "Remd Um Die Spree"
(orch.) by Walter Zachar. c. June 9, 1914.
12. ACH ISIDOR
aus "Remd Um Die Spree"
(salon orch.) by Walter Zachar. c. June 9, 1914.
13. ACH ISIDOR
(ges. and pf.) by Walter Zachar, F. W. Hardt and Hermann Frey. c. May 29, 1914.
14. ACH MAX, HAST DU VE NASE
(ges. and pf.) by Walter Kollo, Hermann Frey and H. Bender. c. Oct. 28, 1909.
15. ACH MAX, HAST DU VE NASE
(orch.) by Hermann Frey, Henry Bender and Walter Kollo. c. Oct. 27, 1909.
16. ACH SYLVESTER DRUCK MICH FESTER
(ges. and pf.) by C. Haupt and Paul Henning. c. Feb. 18, 1911.
17. ADORATA (L')
tanz-lied aus "Die Schone Cubanerin" (ges. and pf.) by Max Gabriel, arr. by J. Clement. e. July 23, 1914.
18. AGNUS DEI
op. 14, no. 1 (vierstimmigen frauen chor a cappella) by Julius Edgar Schmock. c. Nov. 30, 1915.
19. AIRONETTE (L')
(ges. and pf.) by Rudolf Nelson and O. A. Alberts. c. Nov. 21, 1910.
20. ALLES EINS
aus "Der Ledige Gatte" (band) by F. Grunbaum, H. Reichert and Gustav Wanda. c. May 5, 1911.
21. ALLES EINS
aus "Der Ledige Gatte" (klav. harmonium and violin) by F. Grunbaum, H. Reichert and Gustav Wanda, arr. by A. Prietzel. c. Dec. 3, 1910.
22. ALLES EINS
aus "Der Ledige Gatte" (klav.) by F. Grunbaum, H. Reichert and Gustav Wanda. c. Nov. 21, 1910.
23. ALLES EINS
aus "Der Ledige Gatte" (orch.) by F. Grunbaum, H. Reichert and Gustav Wanda. c. Dec. 3, 1910.
24. ALLES EINS
aus. "Der Ledige Gatte" (infanterie musik) by F. Grunbaum, H. Reichert and Gustav Wanda. c. May 5, 1911.
25. ALLES KEHRT EINMAL WIEDER
marschlied aus "W. T. B." (salon orch. mit klav.) by Rudolf Nelson and Harry Waldau. c. Dec. 30, 1915.
26. ALMA WO WOHNST DU
(orch.) by Walter Kollo, arr. by H. Worch. c. Aug. 4, 1911.
27. ALMA WO WOHNST DU
marschlied des gleichnamigen vaudeville by Walter Kollo and Louis Taufstein. c. Dec. 30, 1911.
28. ALMA WO WOHNST DU
des gleichnamigen vaudeville, by Walter Kollo and Louis Taufstein. c. Dec. 30, 1911.
29. ALMA WO WOHNST DU
(violin obligato, accordion and guitar) by Walter Kollo. c. Jan. 8, 1912.
30. ALMA WO WOHNST DU
vaudeville in 3 akten (klavierauszug mit text and vocal) by Walter Kollo, Louis Taufstein and Adolf Philipp. c. Feb. 14, 1912.
31. ALTE (DES)
lied (pf.) by Dr. Erich Fischer. c. Apr. 15, 1915.
32. ALTE GEIGE
(lied) by Erich J. Wolff and Max Geissler. c. May 17, 1910.
33. ALTE (DIE) KUCKENFRAU
(ges. and pf.) by Kurt Baumeister. c. May 12, 1911.
34. ALTE (DIE) UHR
(song) by A. Bela Laszky and Hermann Klink. c. Feb. 21, 1911.
35. AM SCHONSTEN ISTS BEI UNS ZU HAUS
lied aus "Die Schone Cora" by Walter Kollo and Alfred Schonfeld. c. Jan. 10, 1910.
36. AN EIN KIND
(ges. and pf.) by Heinrich Rysling and Greta Gulbransson. c. June 19, 1916.
37. ANGELLIED
aus. "Karussell" no. 2 (ges. and pf.) by Rudolph Nelson, Harry Waldau and Dr. Ralph Benatzky. c. Nov. 30, 1915.
38. ANITA-WALZER
aus "Mimer Der Audere"
(salon orch.) by Amelie Nikisch. c. May 18, 1915.
39. APACHEN POLKA
aus "Hoheit Amusiert Sich"
(klav.) by Rudolph Nelson and Julius Freund. c. Aug. 12, 1911.
40. AUF DER DUNE
no. 3 (ges. and pf.) by Ellen Kullmann and Victor Bluthgen. c. Oct. 26, 1910.
41. AUF DER LIEBESCHAUKELEL
(ges. and pf.) by Walter Kollo and O. A. Alberts. c. Jan. 16, 1911.
42. AUF DIE WELT LASS UNS PFEIFEN
aus "Die Kleine Ratte" (ges. and klav.) by Leil Erik Hafgren and Robert Hank. c. Jan. 26, 1913.
43. AUF POSTEN
op. 172, no. 5 (bariton oder bass u. pf.) by Gustav Lazarus and Heinrich Bredow. c. July 15, 1915.
44. AUF POSTEN BEI DER NACHT
(ges. and klav.) by Wilhelm Lindemann and Kurt Baumeister. c. Nov. 30, 1912.
45. AUFANG GUT, ALLES GUT
(orch.) by Max Roth, arr. by Gerhard Preuss. c. Nov. 14, 1914.

46. AUFANG GUT, ALLES GUT
(klavierauszug mit text) by
Max Roth. c. Nov. 10, 1914.
47. AUG UM AUGE, ZAHN UM
ZAHN
duett (ges. and klav.) by Leo
Fall. c. Nov. 22, 1912.
48. AVANCEMENT
lied (guitar oder laute mit
text) by Bruno Granichstaeden
and F. Paul Schell. c. May
20, 1914.
49. AVANTI EL TANGO
(pf.) by Adolf Wohlauer. c.
Mar. 17, 1914.
50. AVANTI EL TANGO
(salon orch.) by Adolf Wohlauer.
c. Feb. 18, 1914.
51. BAILADORA (LA)
(klav.) by Pablo Mendoza. c.
Jan. 26, 1914.
52. BAILADORA (LA)
(salon orch.) by Pablo Mendoza.
c. Feb. 4, 1914.
53. BAJADEREN-WALZER
aus "Die Bajadere" (orch.) by
Louis Taufstein and Martin
Knopf. c. July 27, 1912.
54. BAJADEREN-WALZER
aus "Die Bajadere" (song) by
Louis Taufstein and Martin
Knopf. c. Aug. 16, 1911.
55. BALL BEI HOF
operette (orch.) by C. M.
Ziehrer. c. Feb. 24, 1912.
56. BALL BEI HOF
potpourri II aus "Ball Bei Hof"
(klav.) by C. M. Ziehrer, arr.
by Ludwig Friedman. c. Feb.
27, 1912.
57. BALL BEI HOF
(kavallerie musik) by C. M.
Ziehrer, arr. by H. Bluthgen.
c. June 14, 1912.
58. BALL BEI HOF
(infanterie musik) by C. M.
Ziehrer, arr. by H. Bluthgen.
c. June 14, 1912.
59. B A L L H A U S B U M M L E R
(DER)
(song) by Walter Kollo and
Hermann Klink. c. Feb. 21,
1911.
60. BALLADE
(ges. and pf.) by Ellen Kullmann
and Heinrich Heine. c.
Oct. 26, 1910.
61. BALLADE VOM GRAFEN,
MIXED PICKLES
(ges. and pf.) by Walter Kollo
and O. A. Alberts. c. Dec. 28,
1910.
62. B A L L A D E (D I E) V O N
K N O P F S A M M L U N G I M
L O U V R E V O N P A R I S
(ges. mit gitarre oder laute) by
Leo Fall, Fritz Grunbaum and
F. Paul Schell. c. May 12, 1914.
63. BEIDEN (DIE) KRUEZE
(mannerstimme, frauenstimme
u. duet) by Walter Friedmann
and Herbert Hirschberg. c.
Mar. 22, 1915.
64. BEIM BALL IN DER PHIL-
HARMONIE
(ges. and pf.) by Rudolf Nelson
and Willy Wolff. c. Nov.
21, 1910.
65. BEINCHEN (DIE)
(orch.) by Walter Kollo and
F. W. Hardt. c. Jan. 13, 1911.
66. BEINCHEN (DIE)
(ges. and pf.) by Walter Kollo
and F. W. Hardt. c. Jan. 13,
1911.
67. BERLIN BLEIBT BERLIN
(ges. and pf.) by Walter Kollo,
Henry Bender and Erich Kersten.
c. Oct. 27, 1909.
68. BESTE (DER) SCHATZ
lied (mannerchor) by Emil
Neumann and Bliemchen. c.
May 28, 1915.
69. BIBI UND BOBY
(blechmusik) by Gustav
Wanda. c. Dec. 3, 1910.
70. BIBI UND BOBY
(pf., harmonium, and violin ob-
ligato) by Gustav Wanda. c.
Dec. 3, 1910.
71. BIBI UND BOBY
(grosses orch.) by Gustav
Wanda. c. Dec. 3, 1910.
72. BIBI UND BOBY
(infanterie musik) by Gustav
Wanda. c. June 30, 1911.
73. BIBI UND BOBY
(harmonie musik) by Gustav
Wanda. c. May 26, 1911.
74. BIBI-WALZER
(klav.) by Gustav Wanda, arr.
by Otto Lindemann, c. Nov. 21,
1910.
75. BIBI-WALZER
aus "Der Ledige Gatte" (orch.)
by Fritz Grunbaum, Heinz
Reichert and Gustav Wanda,
arr. by Otto Lindemann. c.
Nov. 21, 1910.
76. BIBI-WALZER
aus "Der Ledige Gatte" (salon
orch.) by Gustav Wanda, F.
Grunbaum and H. Reichert,
arr. by Otto Lindemann. c.
Nov. 21, 1910.
77. BIM-BUM
(ges. and pf.) by Walter Kollo
and Fritz Hillmann. c. Feb.
24, 1910.
78. BITTE
op. 24, no. 3 (ges. mit orgel-
begleitung) by Julius Edgar
Schmock. c. July 15, 1915.
79. BOBBY-WACKLER
aus "Jung-England" (orch.) by
Leo Fall, arr. by Adolf Eckstein.
c. Mar. 30, 1914.
80. BOBBY, WO SIND DENN
DEINE HAARE
aus "Jung-England" (guitar
oder laute) by Leo Fall, arr. by
F. Paul Schell. c. Apr. 29,
1914.
81. BOBBY, WO SIND DENN
DEINE HAARE
(grosses orch.) by Leo Fall,
Rudolf Bernauer and Ernst
Welisch. c. Feb. 18, 1914.
82. BOBBY, WO SIND DENN
DEINE HAARE
aus "Jung-England" (militar
musik) by Leo Fall, Rudolf
Bernauer and Ernst Welisch.
May 15, 1914.
83. BOBBY, WO SIND DENN
DEINE HAARE
aus "Jung-England" (infanterie
harmonie music) by Leo Fall,
Rudolf Bernauer and Ernst
Welisch. c. May 15, 1914.
84. BOBBY, WO SIND DENN
DEINE HAARE
aus "Jung-England" (salon
orch.) by Leo Fall. c. Feb. 18,
1914.
85. BOBBY, WO SIND DENN
DEINE HAARE
(aus "Jung-England" (wiener
Schrammel quartett) by Leo
Fall. c. June 9, 1914.
86. BOBBY, WO SIND DENN
DEINE HAARE
aus "Jung-England" (zither
mit text) arr. by F. Paul Schell.
c. Apr. 29, 1914.
87. BOXERBAY (DER)
(ges. and pf.) by S. Nicklass
Kempner and Fritz Grunbaum.
c. Jan. 16, 1911.
88. BRAUTWOHL (DIE)
(orch.) by Ferruccio Busoni
and E. T. A. Hoffman. c. July
6, 1914.
89. BRAUTWOHL (DIE)
(vocal score) by Ferruccio Bu-
soni and Egon Petri. c. July
6, 1914.
90. BUBI-BOBY
(ges. and pf.) by Gustav
Wanda, Fritz Grunbaum and
Heinz Reichert. c. Nov. 21,
1910.
91. BUCHER UND FRAUEN
lied (orch.) by Walter Kollo,
arr. by H. Worch. c. June 10,
1911.
92. BUCHER UND FRAUEN
(lied) by Walter Kollo and
Rudolf Schanzer. c. June 3,
1911.
93. BUMS, DER TROMMLER
(ges. and klav.) by Kurt Bau-
meister. c. Nov. 30, 1912.
94. CAKE-WALK-LIED
aus "Meine Kleine Braune"
(orch.) by Hermann Klink and
Rudolph Nelson. c. Dec. 30,
1909.
95. CAKE-WALK-LIED
aus "Meine Kleine Braune"
(salon orch.) by Hermann
Klink and Rudolph Nelson. c.
Dec. 30, 1909.
96. CHRIST'L POTPOURRI
(pf.) by Georg Jarno. c. Feb.
18, 1911.

97. CHRIST'L VALSE
(pf.) by Georg Jarno. c. Feb. 18, 1911.
98. DA FREU' ICH MIR WIRKLICH, EIN DEUTSCHER ZU SEIN
couplet no. 6 aus "Gewonnene Herzen" (ges. and pf.) by Leopold Schmidt and Walter Turczynsky. c. Dec. 31, 1914.
99. DANN GEH'N WIR LOS
aus "Der Brettlkonig" (salon orch.) by Walter Kollo, arr. by John Kleindin. c. Feb. 16, 1912.
100. DANN GEH'N WIR LOS
aus "Der Brettlkonig" (groses orch.) by Walter Kollo, arr. by John Kleindin. c. Feb. 16, 1912.
101. DAS HAB ICH MIR WIRLICH GANZ ANDERS GEDACHT
no. 9 couplet aus "Gewonnene Herzen" by Ernst Hartwig and Walter Turczynsky. c. Dec. 31, 1914.
102. DAS HAB ICH MIR WIRLICH GANZ ANDERS GEDACHT
(orch.) by Ernst Hartwig. c. Dec. 31, 1914.
103. DAS IST DER RYTHMUS MIT DEM EIN JEDER MIT NUSS
marschlied aus "Gewonnene Herzen" (ges. and pf.) by Leopold Schmidt and Walter Turczynsky. c. Dec. 31, 1914.
104. DAS MACHT DIE SUSSE LIEBE
aus "Remd um Die Spree" (orch.) by Walter Zachar. c. June 9, 1914.
105. DAS MACHT DIE SUSSE LIEBE
(ges. and klav.) by Walter Zachar, F. W. Hardt and Hermann Frey. c. May 29, 1914.
106. DAS MACHT DIE SUSSE LIEBE
marsch intermezzo aus "Remd um Die Spree" (band) by Walter Zachar. c. June 18, 1914.
107. DAS MACHT DIE SUSSE LIEBE
aus "Remd um Die Spree" (salon orch.) by Walter Zachar. c. June 9, 1914.
108. DAS MACHT DIE SUSSE LIEBE
aus "Remd um Die Spree" (blechmusik) by Walter Zachar, arr. by H. Bluthgen. c. June 18, 1914.
109. DAVID UND GOLIAT
aus "Vater zieht ins feld" (ges. and klavierbegl) by Rudolf Baron and Alfred Muller-Foerster. c. Nov. 26, 1914.
110. DENN DIE NACHT VERGEHT SO SCHNELL
(pf. mit text) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. May 12, 1914.
111. DENN DIE NACHT VERGEHT SO SCHNELL
aus "Jung-England" (blechmusik) by Leo Fall, arr. by F. Th. Schild. c. June 18, 1914.
112. DENN DIE NACHT VERGEHT SO SCHNELL
aus "Jung-England" (harmonie musik) by Leo Fall, arr. by F. Th. Schild. c. June 18, 1914.
113. DENN DIE NACHT VERGEHT SO SCHNELL
aus "Jung-England" (pf.) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. Mar. 16, 1914.
114. DENN WIR FAHREN GEGEN ENGELAND
(ges. and pf.) by Egon Alberti and Herman Lons. c. Nov. 9, 1915.
115. DESERTEUR-LIED
(ges. and pf.) by Max Roth and Louis Taufstein. c. Oct. 23, 1914.
116. DEUTSCHE HELDEN
(orch.) by George Mielke. c. Aug. 19, 1915.
117. DEUTSCHE HELDEN
(pf.) by George Mielke. c. Aug. 19, 1915.
118. DEUTSCHE (DER) SCHMIED
op. 172, no. 3 (eine singstimme mit klavierbegl) by Gustav Lazarus, and Conrad Ferdinand Meyer. c. July 15, 1915.
119. DEUTSCHEN (DER) WEHRMANNER SPRUCH
(ges. and pf.) by Hedwig Grosse and Alfred Maderno. c. Nov. 17, 1915.
120. DIVERTISSEMENT
aus "Hoheit Amusiert Sich" (orch.) by Rudolf Nelson. c. Sept. 20, 1911.
121. DIVERTISSEMENT
aus "Die Frau Gretl" (klav. mit text) by Rudolf Raimann and Bernhard Buchbinder. c. Sept. 20, 1911.
122. DIVERTISSEMENT
(pf. mit text) by Hugo Hirsch and Theo. Walton, arr. by C. Morena. c. May 12, 1914.
123. DORNROSCHEN
(song) by Erich J. Wolff and Paul Heyse. c. May 18, 1910.
124. DORNROSCHEN DEUTSCHLAND
aus "Unsere Feldgrauen" (ges. and pf.) by Robt. Winterberg and Artur Lokesch. c. Feb. 17, 1915.
125. DREI ARME TEUFEL
op. in 3 akten (orch.) by Carl Weinberger. c. June 19, 1916.
126. DREI GESANGE
(eine singstimme und klav.) by J. Kerntler, C. F. Meyer, Evon Matti, Lowenkrenz and Paul Wilhelm. c. July 13, 1909.
127. DREI GESANGE
1. Demschmerz Sein Recht; 2. Der tanz; 3. Der Beste Liebesbrief (ges. mit klav.) by August Richard and Fr. Hebbel. c. Dec. 30, 1915.
128. DREI KUNSTLER
(singstimme u. pf.) by Rudolph Nelson and Eddy Beuth. c. Oct. 27, 1909.
129. DREI LIEDER
op. 15, nos. 1-3 (hohe stimme u. klavierbegl) by James Simon, Herman Schaefer, Hans Kyser and Oskar Loerke. c. Nov. 9, 1915.
130. DREI NORDISCHE VOLKS-LIEDER
op. 136 (klav. mit text) by Ferdinand Hummel. c. Dec. 17, 1915.
131. DREI (DIE) WUNSCH
(pf. and kleine hauskomodien mit musik) by Erich Fischer. c. Sept. 20, 1916.
132. DRUNTEN AUF DER GASSEN
(song) by Erich J. Wolff and Paul Heyse. c. May 18, 1910.
133. DU BIST ALLEIN MEIN HOCHSTES GLUCK AUF ERDEN
(band) by Albert Wieher. c. Oct. 26, 1910.
134. DU BIST ALLEIN MEIN HOCHSTES GLUCK AUF ERDEN
(blechmusik) by Albert Wieher. c. Oct. 26, 1910.
135. DU BIST ALLEIN MEIN HOCHSTES GLUCK AUF ERDEN
(orch.) by Albert Wieher and Paul Henning, arr. by H. Bluthgen. c. Oct. 26, 1910.
136. DU BIST WOHL NICHT VON HEIR MEIN KIND
aus "Tangofieber" (orch.) by Erich Urban and Hugo Hirsch, arr. by Otto Lindemann. c. Mar. 5, 1914.
137. DU BIST WOHL NICHT VON HEIR MEIN KIND
(blechmusik) by Hugo Hirsch and Erich Urban, arr. by C. Morena. c. May 1, 1914.
138. DU BIST WOHL NICHT VON HEIR MEIN KIND
(ges. gitarre oder laute) by Hugo Hirsch and Erich Urban, arr. by F. Paul Schell. c. May 1, 1914.
139. DU BIST WOHL NICHT VON HEIR MEIN KIND
(ges. and zither) by Hugo Hirsch and Erich Urban, arr. by F. Paul Schell. c. May 1, 1914.
140. DU BIST WOHL NICHT VON HEIR MEIN KIND
(harmonie musik) by Hugo Hirsch and Erich Urban, arr. by C. Morena. c. May 1, 1914.

141. DU BIST WOHL NICHT VON HEIR MEIN KIND
(ges. and pf.) by Hugo Hirsch, arr. by Otto Lindemann. c. Jan. 22, 1914.
142. DU, DU, DU-CHEN
(pf.) by Rudolph Nelson. c. June 24, 1911.
143. DU, DU, DU-CHEN
(infanterie musik) by Rudolph Nelson. c. Aug. 4, 1911.
144. DU, DU, DU-CHEN
(orch.) by Rudolph Nelson. c. Aug. 4, 1911.
145. DU, DU, DU GLEICHST DEN ROSEN
aus "Der Susse Doktor" (lied) by Walter Kollo. c. Dec. 22, 1909.
146. DU, DU, DU GLEICHST DEN ROSEN
aus "Der Susse Doktor" (orch.) by Henry Bender and Walter Kollo. c. Dec. 22, 1909.
147. DU, DU, DU GLEICHST DEN ROSEN
aus "Der Susse Doktor" (salon orch.) by Henry Bender and Walter Kollo. c. Dec. 22, 1909.
148. DU MADEL, DU MADEL MIT HAAR
(ges. and pf.) by Walter Kollo and Louis Taufstein. c. Oct. 13, 1915.
149. DUCK DICH, MANDERL
aus "Ball Bei Hof" (blechmusik) by C. M. Ziehrer, arr. by H. Bluthgen. c. June 26, 1912.
150. DUCK DICH, MANDERL
aus "Ball Bei Hof" (infanterie musik) by C. M. Ziehrer, arr. by H. Bluthgen. c. June 26, 1912.
151. DUDA KISASSZONY
operette 1. Fuzet Kor 3 (pf.) by R. Nelson, F. Grunbaum and H. Reichert. c. July 1, 1910.
152. DUDA KISASSZONY
operette 2. Fuzet Kor 3 (pf.) by R. Nelson, F. Grunbaum and H. Reichert. c. July 1, 1910.
153. DUDELSACK-WALZER
aus "Miss Dudelsack" by Rudolph Nelson, F. Grunbaum and H. Reichert, arr. by Otto Lindemann. c. Sept. 3, 1909.
154. DUDELSACK-WALZER
aus "Miss Dudelsack" (groses orch.) by Rudolph Nelson, F. Grunbaum and H. Reichert, arr. by O. Lindemann. c. Oct. 29, 1909.
155. DUDELSACK
aus "Miss Dudelsack" (salon orch.) by Rudolph Nelson, F. Grunbaum and H. Reichert, arr. by Otto Lindemann. c. Oct. 29, 1909.
156. DUFT'GE PARMAVEILCHEN
(ges. and pf.) by Rudolph Nelson and Julius Freund. c. May 17, 1911.
157. DUNKLE (Eine) ROSE
aus "Miss Dudelsack" (salon orch.) by Rudolph Nelson, F. Grunbaum and H. Reichert. c. Dec. 30, 1909.
158. DUNKLE (Eine) ROSE
(zither mit uberlegtem text) by Rudolph Nelson, arr. by A. Stelzl. c. May 10, 1910.
159. DUNKLE (Eine) ROSE
aus "Miss Dudelsack" (orch.) by Rudolph Nelson, F. Grunbaum and H. Reichert. c. Dec. 30, 1909.
160. DUNKLE (Eine) ROSE
aus "Miss Dudelsack" (lied) by Rudolph Nelson, Fritz Grunbaum and Heinz Reichert. c. Sept. 3, 1909.
161. EHE-SPORT
(cavallerie musik) by Oscar Strauss, arr. by H. Bluthgen. c. June 17, 1911.
162. EHE-SPORT
(orch.) by Oscar Strauss. c. Apr. 12, 1911.
163. EHE-SPORT
(ges. and klav.) by Oscar Strauss and Rideamus. c. Mar. 21, 1911.
164. EHE-SPORT
(infanterie musik) by Oscar Strauss, arr. by H. Bluthgen. c. June 17, 1911.
165. EHE UND SPORT
Deu Gauzen en tag, da Ruht sie nicht (tanz duett) by Oscar Strauss and Rideamus. c. Apr. 6, 1911.
166. EI WIE SCHON DIE VOGEL LOCKEN
aus "Die Kleine Ratte" (ges. u pf.) by Liel Erik Hafgren and Robert Hank. c. Nov. 21, 1913.
167. EINSAMKEIT
(lied) op. 22, no. 2 by Erich J. Wolff and Max Geissler. c. May 17, 1910.
168. EINE GUTE PARTIE
Akt 1-3, overture (orch.) by Ludwig Heidingsfeld. c. Sept. 1, 1916.
169. EINE HALBE STUNDE ZU SPAT
(song) by Hugo Leonard and Artur Rebner. c. Aug. 4, 1911.
170. ELEGIE
(violoncello and pf.) by Kurt Johnen. c. Apr. 7, 1910.
171. ELEN (DAS)
(song) by Leo Heller and Bogumil Zepler. c. Jan. 31, 1910.
172. ERGIB DICH REIZEND SUSSES MAUSCHEN
duett (ges. and klav.) by Leo Fall. c. Nov. 22, 1912.
173. ERINNERUNG
aus "Miss Dudelsack" (orch.) by Oskar Fetras. c. Oct. 26, 1910.
174. ERINNERUNG
aus "Miss Dudelsack" (pf.) by Oskar Fetras. c. Oct. 26, 1910.
175. EROTICON
(pf.) by Willy Geissler. c. July 6, 1925.
176. ERST DAS GESCHAFT DANN DAS BERGNUNGEN
(ges. and pf.) by Gustav Wanda, Fritz Grunbaum and Heinz Reichert. c. Nov. 21, 1910.
177. ERSTES UND LETZTES STELL DI CHEIN
(ges. and pf.) by Rudolf Baron. c. May 28, 1915.
178. ES GIEBT FALLE
couplet aus "Datterich" (ges. and pf.) by Friedrich Bermann and Erich Berisch. c. May 28, 1915.
179. ES KAM WOHL EIN FRANZOS DAHER, WER DA, WER
op. 11, no. 4 (ges. and pf.) by James Simon and Gerhart Hauptmann. c. June 14, 1915.
180. ES RINNT EIN ZITTERN DURCH DIE SYKOMOREN
aus "Daniel in der Lowengrube" (ges. and pf.) by Amelie Nikisch and Ernst V. Wolzagen. c. Dec. 31, 1913.
181. FA'ER MATHIAS
aus "Der Fidele Bauer" (pf. med. text) by Leo Fall. c. Feb. 21, 1911.
182. FASCHINGS-BEKANNTSCHAFT
(ges. and pf.) by Fritz Ginzel and Leo Veit. c. Apr. 12, 1911.
183. FEIN MANIERLICH
(klav.) by Gustav Wanda, F. Grunbaum and H. Reichert. c. Nov. 21, 1910.
184. FEIN MANIERLICH
(pf. harmonium, and violino obbligato) by Gustav Wanda. c. Dec. 3, 1910.
185. FEIN MANIERLICH
(groses orch.) by Gustav Wanda. c. Dec. 3, 1910.
186. FEIN MANIERLICH
(infanterie musik) by Gustav Wanda. c. May 26, 1911.
187. FIFI-WALZER
(pf. mit uberlegtem text) by Amelie Nikisch and Ilse Friedlander. c. Sept. 20, 1911.
188. FIFI-WALZER
(ges. and pf.) by Amelie Nikisch and Ilse Friedlander. c. Apr. 17, 1911.
189. FINSTER WAR DAS MITTILALTER
aus "Miss Dudelsack" by R. Nelson, F. Grunbaum and H. Reichert. c. Sept. 3, 1909.
190. FRANZOS'CHEN - FRANZOS'CHEN
(ges. and pf.) by Max Roth and Erich Motz. c. Oct. 23, 1914.
191. FRAUEN (DER)
(ges. and pf.) by Manfred Gurlitt and Herbert Eulenberg. c. Apr. 7, 1910.

192. FRAULEIN, ICH GLAUBE, ES WIRD REGNEN HEUT
aus "Tangofieber" (salon orch.)
by Erich Urban and Hugo Hirsch, arr. by Felix Gunther. c. Mar. 17, 1914.
193. FRAULEIN, ICH GLAUBE, ES WIRD REGNEN HEUT
(grosses orch.) by Hugo Hirsch and Erich Urban, arr. by Arnold Wilke. c. Mar. 12, 1914.
194. FRIEDHOFF
(lied) by Erich J. Wolff and A. De Nora. c. May 17, 1910.
195. FRISCH NUR GEWAGT HALB SCHON GEWONNEN
aus "Der Waschetag" (ges. and pf.) by Dr. Erich Fischer. c. May 5, 1915.
196. FRISCH VOM STORCH
(lied) by Erich J. Wolff and Viktor Blutigen. c. May 20, 1910.
197. FUNF GESANGE
Nos. 1-5 (ges. and pf.) by Otto Lohse. c. June 11, 1910.
198. FUNF LIEDER
(ges. and pf.) nos. 1-5, by Egon Hanns Epstein, Otto Julius Bierbaum and Andere. c. Dec. 30, 1915.
199. FUR FROHE KREISE
album bk. 1, Musikalisches Elite. c. Mar. 14, 1911.
200. FUR FROHE KREISE
album bk. 2, Musikalisches Elite. c. Mar. 14, 1911.
201. FUSSEL-DUETT
(ges. and pf.) by Amelie Nikisch and Ilse Friedlander. c. Apr. 17, 1911.
202. FUSSEL-DUETT
(orch.) by Amelie Nikisch, c. Apr. 24, 1911.
203. GARTLEIN (DAS) DICH VERSCHLOSSEN
(ges. and pf.) by Erich J. Wolff and Gottfried Keller. c. May 27, 1910.
204. GASTHAUS ZUR LIEBE
musikalischers schwank in drei akten (klavierauszug mit text) by H. Zerlett, L. Kastner and Siegfried Schulz. c. June 22, 1922.
205. GASTHAUS ZUR LIEBE
potpourri (klav.) by H. Zerlett, L. Kastner and Siegfried Schulz. c. July 13, 1923.
206. GEBET
(ges. and pf.) no. 8, by Ellen Kullmann and Otto J. Bierbaum. c. Oct. 26, 1910.
207. GEBET EINES KINDES
no. 1 aus "Vater Zieht Ins feld" (ges. and pf.) by Rudolf Baron and Alfred Muller-Foerster. c. Nov. 10, 1914.
208. GEBET VOR DER SCHLACHT
(ges. and pf.) by Waldemar Wendland and Felix Josky. c. Nov. 4, 1914.
209. GEBT (DAS) MIR DURCH UND DURCH
Aus "Immer Der Andere" (ges. and pf.) by Amelie Nikisch and Ilse Friedlander. c. May 11, 1915.
210. GEBT MIR LINE LANGE FLEUTE
Aus "Unsere Feldgranen" (ges. and pf.) by Robt. Winterberg and Artur Lokesch. c. Jan. 28, 1915.
211. GEIMEINHEIT VON A BIS Z
(pf.) by Rudolph Nelson, Fritz Grunbaum and R. Nelson. c. Oct. 27, 1909.
212. GEWONNENE HERZEN
Einleitung akt 1, no. 1 (klav.) by Leopold Schmidt. c. Dec. 31, 1914.
213. GEWONNENE HERZEN
Volksstück in 3 akten (orch.) by Leopold Schmidt. c. Dec. 30, 1914.
214. GHESEL
(ges. and pf.) no. 2 by Leo Blech. c. July 1, 1910.
215. GRASEMUCKCHEN (DAS)
by Herman Frey and Walter Kollo. c. Dec. 22, 1909.
216. GRASEMUCKCHEN (DAS)
(grosses orch.) by Herman Frey and Walter Kollo. c. Jan. 18, 1910.
217. GRASEMUCKCHEN (DAS)
(salon orch.) by Herman Frey and Walter Kollo. c. Jan. 18, 1910.
218. GROSCHEN (EIN) KOST DER HAMPELMANN
no. 12 aus "Vater Zieht Ins feld" (ges. and pf.) by R. Baron and Alfred Muller-Foerster. c. Nov. 4, 1914.
219. GROSSES POTPOURRI
Aus "Der Ledige Gatt" by Gustav Wanda, Fritz Grunbaum and Heinz Reichert. c. Mar. 14, 1911.
220. GROSSES POTPOURRI
Aus "Alma Wo Wohnst Du" (klav.) by Walter Kollo, Adolf Phillip and Louis Taufstein. c. Jan. 13, 1912.
221. GROSSER WALZER DIE NACH VERGEHT SO SCHNELL
Aus "Jung-England" (grosses orch.) by Leo Fall, arr. by A. Eckstein. c. June 9, 1914.
222. GROSSER WALZER, DIE NACH VERGEHT SO SCHNELL
Aus "Jung-England" (kleines orch.) by Leo Fall, arr. by A. Eckstein. c. June 9, 1914.
223. GROSSER WALZER, DIE NACH VERGEHT SO SCHNELL
Aus "Jung-England" (salon-quartet) by Leo Fall, arr. by A. Eckstein. c. June 9, 1914.
224. GRUSS, AN UNSERE INS FELD ZIE HENDEN SOLDATIN
(ges. and pf.) by Waldemar Wendland and Casar Flaischlen. c. Oct. 23, 1914.
225. HABT ACHT
(klav.) by Max Roth and Ludwig Taufstein. c. Nov. 4, 1914.
226. HAIDEGRAB (DAS)
op. 20, no. 2 (ges. and pf.) by Arthur Perleberg and Karl Rosner. c. Nov. 30, 1915.
227. HAMPELMANN-DUETT
(orch.) by Walter Kollo, arr. by H. Worch. c. Aug. 4, 1911.
228. HARRY ICH MOCHTE WAS ERLEBEN
Tango aus "Jung England" (pf.) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. April 17, 1914.
229. HEDI MEIN LADY
(ges. and pf.) by Ernst Cussel. c. Aug. 19, 1915.
230. HEINERLE, HEINERLE, HAB KEIN GELD
aus "Der Fidele Bauer" (wold-zither mit text) by Leo Fall and Victor Leon. Sept. 21, 1910.
231. HEINERLE, HEINERLE, HAB KEIN GELD
aus "Der Fidele Bauer" (blech-musik) by Leo Fall, arr. by H. Bluthgen. c. Sept. 21, 1910.
232. HEINERLE, HEINERLE, HAB KEIN GELD
aus "Der Fidele Bauer" (zither mit text) by Leo Fall, arr. by A. Stelzl. c. May 10, 1910.
233. HEISSA. DER DIEB IST DA
(ges. and pf.) by Gustav Wanda, Fritz Grunbaum and H. Reichert. c. Nov. 21, 1910.
234. HEISSE (DAS) EISEN
(klavierauszug mit text) by Max Wolff, Herman Buchel and J. M. Dagmar Jahl. c. Feb. 18, 1911.
235. HERR (DER) GAB DIR EIN GUTES AUGENPAAR
op. 24, no. 3 (ges. and pf.) by Erich J. Wolff and Gottfried Keller. c. May 27, 1910.
236. HERR KAISER, HERR KAISER, DU LIEBE MAJESTAT
aus "Die Forster-Christl" (grosses orch.) by Georg Jarno. c. Aug. 17, 1909.
237. HERR KAISER, HERR KAISER DU LIEBE MAJESTAT
aus "Die Forster-Christl" (salon orch.) by Georg Jarno. c. Aug. 17, 1909.
238. HINDENBURG DER BEFREIER
op. 60 (mannerchor) by Adolf Prumers and F. A. Geissler. c. May 28, 1915.

239. HOCH DROBEN
(song) by Waldemar Wendland and Ernst Von Wolzogen. c. May 18, 1910.
240. HOCH, ES FLUSTERN LEIS DIE GEIGEN
(salon orch.) by V. Hollaender. c. Sept. 18, 1915.
241. HOCH PRINZ LEOPOLD
(pf.) by Arthur Porges. c. Nov. 9, 1915.
242. HOCHLANDSKINDER
aus "Miss Dudelsack" (infanterie musik) by Oscar Fetras. c. Sept. 21, 1910.
243. HOCHLANDSKINDER
aus "Miss Dudelsack" (cavallerie musik) by Oscar Fetras. c. Sept. 21, 1910.
244. HOCHLANDSKINDER
(klav.) aus "Miss Dudelsack" by Oscar Fetras. c. Nov. 21, 1910.
245. HOHEIT AMUSIERT SICH
op. in 3 akten by Rudolph Nelson and Julius Freund arr. by C. Morena. c. Aug. 4, 1911.
246. HOHEIT AMUSIERT SICH
aus der op. (orch.) by Rudolph Nelson and Julius Freund. c. Dec. 19, 1911.
247. HOHEIT AMUSIERT SICH
aus der op. (klavierauszug mit text) by Rudolph Nelson, arr. by Franz Kumpel. c. Aug. 26, 1911.
248. HOHEIT AMUSIERT SICH
Potpourri, aus der op. (klav. mit text) by Rudolph Nelson and Julius Freund, arr. by C. Morena. c. Aug. 12, 1911.
249. HOHEIT AMUSIERT SICH
Potpourri 2, aus der op. (klav. mit text) by Rudolph Nelson and Julius Freund, arr. by C. Morena. c. Aug. 12, 1911.
250. HOSENDAME U HOHENKAV-ALIER
(ges. and klav.) by Rudolph Nelson and J. Freund. c. June 1, 1911.
251. HOSENROCK (DER)
(ges. and pf.) by Gustav Meyer and Carl Fischer. c. May 26, 1911.
252. HURRAH—DER KAISER KOMMT
(groses orch.) by S. Translateur. c. May 6, 1910.
253. HURRAH—DER KAISER KOMMT
op. 153 (harmonie musik) by S. Translateur. c. May 6, 1910.
254. HURRAH—DER KAISER KOMMT
op. 153 (blechmusik) by S. Translateur. c. May 6, 1910.
255. HURRAH—DER KAISER KOMMT
op. 153 (klav.) by S. Translateur. c. Feb. 24, 1910.
256. HURRAH—DER KAISER KOMMT
(salon orch.) op. 153 by S. Translateur. c. May 6, 1910.
257. HUTTERL-WALZER
aus "Alma Wo Wohnst Du" (klav. mit text) by Walter Kollo and Louis Taufstein. c. Dec. 30, 1911.
258. HUTTERL-WALZER
aus "Alma Wo Wohnst Du" (orch.) by Walter Kollo and L. Friedmann. c. Feb. 14, 1912.
259. HUTTERL-WALZER
aus "Alma Wo Wohnst Du" (Harmonium and violin) by L. Friedmann and Walter Kollo. c. Feb. 14, 1912.
260. ICH BIN DAS FRAULEIN DUDELSACK
(lied) aus "Miss Dudelsack" by R. Nelson, Fritz Grunbaum, and Heinz Reichert. c. Sept. 3, 1909.
261. ICH BIN DER ONKEL MEYER, DER VATERLANDSBEFREIER
(ges. and pf.) by Rudolph Baron. c. July 14, 1915.
262. ICH BIN DER PEPI
aus "Der Liebe Pepi" (ges. and pf.) by Walter W. Goetze, Dr. Bruno Decker, and Otto Sprinzel. c. Jan. 28, 1915.
263. ICH BIN EIN KLEPTOMANE
aus "Die Bajadere" (ges. and pf.) by Martin Knopf and Louis Taufstein. c. July 8, 1911.
264. ICH BIN JA NICHT SCHON ABER FRECH
(ges. and pf.) by Rudolph Nelson and Willy Prager. c. Nov. 21, 1910.
265. ICH FURCHT NICHT GESPENSTER
(ges. and pf.) op. 24, no. 9 by Erich J. Wolff and Gottfried Keller. c. May 27, 1910.
266. ICH MAL MIR EINEM REIZ ENDEN MANN
aus "Der Brettlkonig" (walzerlied) by Walter Kollo and Rudolf Schanzer. c. Dec. 30, 1911.
267. ICH UND DU
(song) by Erich Wolff and O. J. Bierbaum. c. May 20, 1910.
268. ILSE
(ges. gitarre od. laute) by Oscar Strauss and Frank Wedekind. c. May 12, 1914.
269. IM JOCKEYKLUB
aus der op. (pf.) by Victor Hollaender. c. Aug. 14, 1909.
270. IM MAIEN
op. 21, no. 1 (solo quartet a cappella) by Julius Edgar Schmock. c. Dec. 30, 1915.
271. IM RICHTIGEN MOMENT
(ges. and pf.) by Walter Kollo and Rudolf Schanzer. c. May 27, 1911.
272. IN KASCHMIR LEBTE EINST EIN RAJAH
aus "Jung-England" (ges. and pf.) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. April 1, 1914.
273. IM SCHLAFCOUPE
(klavierauszug mit text) by Martin Knopf, Erich Urban and Louis Taufstein. c. Feb. 24, 1911.
274. IM SCHLAFCOUPE
op. in einem akten (orch.) by Martin Knopf, Erich Urban and L. Taufstein. c. July 13, 1911.
275. INSTINKT DEN BRAUCHT MON UNBEDINGT
aus "Jung-England" (klav. mit text) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. Mar. 7, 1914.
276. IST ES DER ZUFALL
no. 6 (ges. and pf.) by Ellen Kullman and E. Goldschmidt. c. Oct. 26, 1910.
277. JA DIE LIEBE MACHT KOLOSSALEM SPASS
(ges. and klav.) by Rudolph Nelson and Julius Freund. c. May 17, 1911.
278. JA DRUM IST DER GUTE MOND SO STILL
(schrammel quartette) aus "Tangofieber" by Hugo Hirsch. c. June 9, 1914.
279. JA DRUM IST DER GUTE MOND SO STILL
(blechmusik) by Hugo Hirsch, arr. by C. Morena. c. May 1, 1914.
280. JA DRUM IST DER GUTE MOND SO STILL
(ges., git. od. laute) by Hugo Hirsch and Erich Urban, arr. by F. Paul Schell. c. May 12, 1914.
281. JA DRUM IST DER GUTE MOND SO STILL
(ges. and zither) by Hugo Hirsch and Max Heye, arr. by F. Paul Schell. c. May 2, 1914.
282. JA DRUM IST DER GUTE MOND SO STILL
(harmonie musik) by Hugo Hirsch and Erich Urban, arr. by C. Morena. c. May 1, 1914.
283. JA DRUM IST DER GUTE MOND SO STILL
(salon orch.) by Hugo Hirsch and Erich Urban, arr. by O. Lindemann. c. Feb. 5, 1914.
284. JA DRUM IST DER GUTE MOND SO STILL
aus "Tangofieber" (ges. and pf.) by Hugo Hirsch, arr. by Otto Lindemann. c. Jan. 22, 1914.
285. JA SIE FRAU EVA
no. 1 (ges. and pf.) by Hugo Leonard and O. A. Alberts. c. Dec. 28, 1910.

286. JA SIE FRAU EVA
(ges., gitarre od. laute) by Hugo Leonard and O. A. Alberts, arr. by F. Paul Schell. c. May 12, 1914.
287. JOCKEYKLUB
operette (orch.) by Victor Hollaender. c. July 31, 1909.
288. JUNGELINGELING
aus "Die Prinzessin Von Nil"
(pf. mit text) by Victor Hollaender and Willy Prager. c. Nov. 9, 1915.
289. JUNG-ENGLAND
op. in 3 akten buhnenmusik (orch.) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. June 27, 1914.
290. JUNG-ENGLAND
op. in 3 akten (chorstimmen) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. June 9, 1914.
291. JUNG-ENGLAND
op. in 3 akten (vollstandiger klavierauszug mit text) by Felix Gunther, Hugo Hirsch, R. Bernauer, and Leo Fall. c. Mar. 19, 1914.
292. JUNG-ENGLAND
op. (klavierauszug mit ub. text) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. Apr. 1, 1914.
293. JUNG-ENGLAND
potpourri aus der op. (pf.) by Leo Fall, Rudolf Bernauer and Ernst Welisch, arr. by Felix Gunther. c. Mar. 17, 1914.
294. JUNG-ENGLAND
potpourri 2 aus der op. (pf.) by Leo Fall, Rudolf Bernauer and Ernst Welisch, arr. by Felix Gunther. c. Mar. 17, 1914.
295. JUNGEN (DIE) OPFER
(ges. and pf.) by K. Kuhnhold and Karl Rosner. c. Dec. 17, 1915.
296. JUNGENSCHLACHT
(knabenchor) by Walther Moldenhauer. c. Dec. 31, 1915.
297. KAISER, DICK LIEBEN WIR
(ges. and klav.) by Gustav Lazarus and Gabriel Von Rochow. c. Feb. 4, 1916.
298. KAISER WORT (EIN)
(ges. and pf.) by Fredinand Hummel and Otto Sommerstorff. c. Mar. 22, 1915.
299. KEINE ANGST WIR SIND JA DA DEUTSCHER MARINE KRIEGSMARSCH
(singstimme u pf.) by Rudolf Baron. c. May 5, 1915.
300. KINDER-MENUETT
aus "Die Uberraschung" (pf.) aus Die Kleine Hauskomadien by Johann S. Bach, arr. by Erich Fischer. c. July 14, 1915.
301. KINDER-MENUETT
aus "Die Uberraschung" (ges. and pf.) by J. S. Bach, arr. by Erich Fischer. c. Apr. 29, 1915.
302. KIRSCHEN IN NACHBARS GARTEN
(woldzither mit text) by Victor Hollaender and Julius Freund. c. Sept. 21, 1910.
303. KIRSCHEN-UND LIZZI ICH BITT'SIE HOR'N SIE AUF
(harmonie musik) by Octave Cremieux, and F. Grunbaum, arr. by H. Bluthgen. c. June 11, 1910.
304. KIRSCHEN-UND LIZZI ICH BITT'SIE HOR'N SIE AUF.
(blechmusik) by Octave Cremieux and F. Grunbaum, arr. by H. Bluthgen. c. June 11, 1910.
305. KISTE (DIE)
(ges. and pf.) by Leo Fall and Beda. c. Mar. 7, 1914.
306. KITTY DU KUSST SO SUSS
(orch. mit pf. and harmonie) by Walter Kollo, arr. by H. Worch. c. June 10, 1911.
307. KITTY DU KUSST SO SUSS
(ges. and pf.) by Walter Kollo and Rudolf Schanzer. c. May 27, 1911.
308. KLEINE (DIE) GRETE-UND DER TWO STEP
(ges. and pf.) by Walter Kollo and Hermann Klink. c. Dec. 28, 1910.
309. KLEINE (DER) KADETT
(ges. and pf.) by S. Nicklass Kempner and Eddy Beuth. c. Jan. 16, 1911.
310. KLEINE (DAS) NIGGERGIRL
(zither mit text) by Walter Kollo, arr. by A. Stelzl. c. Sept. 21, 1910.
311. KLEINE (DAS) NIGGERGIRL
(ges. mit gitarre oder laute) by Walter Kollo and Herm. Klink, arr. by F. Paul Schell. c. May 12, 1914.
312. KLEINE (DAS) NIGGERGIRL
(zither) by Walter Kollo. c. July 14, 1910.
313. KLEINE (DER) TERRIER
(ges. and klav.) by Walter Zachar, F. W. Hardt and Hermann Frey. c. May 29, 1914.
314. KLEINEN KRABBen
(ges. and pf.) by W. Kollo, H. Bender and Hermann Frey. c. Oct. 27, 1909.
315. KLEINEN (DIE) KRABBen
(harmonie und blechmusik) by Walter Kollo, H. Frey and H. Bender, arr. by H. Bluthgen. c. June 11, 1910.
316. KLEINEN (DIE) KRABBen
(ges. and pf. and orch.) by Hermann Frey, Walter Kollo and Henry Bender. c. Oct. 27, 1909.
317. KLEINEN (DIE) KRABBen
(harmonie musik) by Walter Kollo, H. Frey and H. Bender, arr. by H. Bluthgen. c. June 11, 1910.
318. KNALLBONBONS
potpourri (grosses orch.) by C. Morena. c. Oct. 27, 1909.
319. KNALLBONBONS
potpourri op. 113 (salon orch.) by C. Morena. c. Oct. 27, 1909.
320. KNALLBONBONS
potpourri (militar musik) by C. Morena. c. July 31, 1909.
321. KNODELMADEL (DAS)
(ges. and pf.) by Rudolph Nelson and Fritz Grunbaum. c. Mar. 27, 1911.
322. KOMM MEIN KLEINES MAUSCHEN
(orch.) by Walter Kollo. c. June 10, 1911.
323. KOMM MEIN KLEINES MAUSCHEN
(tanz duett) by Walter Kollo and Rudolph Schanzer. c. June 3, 1911.
324. KORPORAL (DER)
(ges. and pf.) by Dr. Richard Hirsch and Robert Heymann. c. April 30, 1910.
325. KOSAKEN
(mittlere singstimme mit klavierbegl) by Walther Moldenhauer and Herman Kienzl. c. May 28, 1915.
326. KRABELGESCHICHTE (EINE)
(ges. and pf.) by Rudolf Nelson and O. A. Roberts. c. Nov. 21, 1910.
327. KRABELKOPFCHEN
(ges. and pf.) by Henry Bender and Walter Kollo. c. Oct. 27, 1909.
328. KRABELKOPFCHEN
(orch.) by Walter Kollo. Oct. 27, 1909.
329. KRIEGSSPRUCH
op. 11, no. 1 (mittlere stimme mit Klavierbegl) by James Simon and A. Petzold. c. June 14, 1915.
330. KRONPRINZEN, MARSCHLIED-IMMER FESTE DRUFF
op. 103. (ges. and pf.) by Lena Stein-Schneider. c. Oct. 3, 1914.
331. KUCKUCK (DER) IST EIN BRAVER MANN
(lied) by Erich J. Wolff. c. May 20, 1910.
332. KUNHEIM WO WARST DU DIE VORIGE NACHT
(orch.) by Walter Kollo. c. Dec. 30, 1909.
333. KUNHEIM WO WARST DU DIE VORIGE NACHT
(salon orch.) by Walter Kollo. c. Dec. 30, 1909.

334. KUNHEIM WO WARST DU
DIE VORIGE NACHT
(Walzerleid) by Herman Frey
and Walter Kollo. c. Jan. 3,
1910.
335. KUNO DER WEIBERFEIND
(ges. and pf.) by Rudolph Nel-
son and Fritz Grunbaum. c.
Nov. 21, 1910.
336. KUNSTMALER (DER)
(ges. and klav.) by Ernst Cus-
sel. c. Aug. 19, 1915.
337. KUSSE SIE, DANN HOST DU
SIE
aus "Jung-England" (concert
orch.) by Leo Fall, arr. by A.
Eckstein. c. May 1, 1914.
338. KUSSE SIE, DANN HOST DU
SIE
aus "Jung-England" (pf.) by
Leo Fall, Rudolf Bernauer and
Ernst Welisch. c. April 17,
1914.
339. LADENMADEL (DAS)
(ges. mit gitarre od. laute) by
Rudolph Nelson and Willy
Wolff, arr. by F. Paul Schell.
c. May 13, 1914.
340. LADENMADEL (DAS) ERST
KAMEN DIE BLUSEN, DIE
KLEIDER
(zither mit gesang) by Ru-
dolph Nelson, arr. by F. Paul
Schell. c. June 23, 1914.
341. LARGHETTO RELIGIOSO
(salon orch.) by Pietro dal
Orte. c. Mar. 10, 1914.
342. LASS' MICH DEINE STRUMP-
FCHEN SEH'N
aus "Der Brettikonig" (eine
singstimme) by Walter Kollo
and Rudolf Schanzer. c. Dec.
30, 1911.
343. LASS MICH DEINE STRUMP-
FCHEN SEH'N
aus "Der Brettikonig" (harmo-
nium u. violin) by Walter Kollo,
arr. by Alb. Wicher. c. Feb.
14, 1912.
344. LASS MICH DEINE STRUMP-
FCHEN SEH'N
aus "Der Brettikonig" (orch.)
by Walter Kollo, arr. by Alb.
Wicher. c. Feb. 14, 1912.
345. LASST EUCH DIE HOFF-
NUNG NICHT RAUBEN
(salon orch.) by Rudolph Nel-
son. c. Feb. 25, 1916.
346. LAUTE (DIE)
op. 20, no. 1 (ges. and pf.) by
Arthur Perleberg and Karl
Rosner. c. Nov. 30, 1915.
347. LEDIGE (DER) GATTE
(klavierauszug mit text) by
Gustav Wanda, Fritz Grun-
baum and Heinz Reichert. c.
Feb. 18, 1911.
348. LEDIGE (DER) GATTE
op. in 3 akten (chorstimmen)
by Gustav Wanda, F. Grun-
baum and H. Reichert. c. Oct.
26, 1910.
349. LEDIGE (DER) GATTE
(orch.) by Gustav Wanda,
Fritz Grunbaum and Heinz
Reichert. c. Feb. 18, 1911.
350. LEUTNANT (EIN) UND
ZEHN MENN
(ges. and pf.) by Max Roth
and Erich Motz. c. Oct. 23,
1914.
351. LEUTNANTSMARSCH
aus "Miss Dudelsack" (klav.)
by Rudolph Nelson, F. Grun-
baum and H. Reichert. c. Dec.
22, 1909.
352. LEUTNANTSMARSCH
aus "Miss Dudelsack" (militar
musik) by Rudolph Nelson, F.
Grunbaum and H. Reichert. c.
May 7, 1910.
353. LEUTNANTSMARSCH
aus "Miss Dudelsack" (orch.)
by Rudolph Nelson, Fritz Grun-
baum and Heinz Reichert. c.
Dec. 22, 1909.
354. LEUTNANTSMARSCH
aus "Miss Dudelsack" (salon
orch.) by Rudolph Nelson,
Fritz Grunbaum and Heinz
Reichert. c. Dec. 22, 1909.
355. LIEBE (DIE) LIEBE
(ges. and pf.) by Gustav
Wanda, Fritz Grunbaum and
Heinz Reichert. c. Nov. 21,
1910.
356. LIEBE MICH, MEIN SUSSES
BABY
(ges. and pf.) by Gustav
Wanda, Fritz Grunbaum and
Heinz Reichert. c. Feb. 18,
1911.
357. LIEBE (DER) PEPI
potpourri aus der op. (klav.)
by Walter W. Goetze, Otto
Sprinzel and Bruno Decker. c.
July 15, 1915.
358. LIEBE UND HOFFNUNG
aus "Das Alte Lied" (ges. and
pf.) by W. A. Mozart, arr. by
Dr. Erich Fischer. c. May 5,
1915.
359. LIEBE UND HOFFNUNG
aus "Das Alte Lied" (spec. arr
for ges. and klav.) by W. A.
Mozart, arr. by Erich Fischer.
c. Nov. 4, 1914.
360. LIEBE MELODIE
(lied) by Erich J. Wolff and
Wilhelm Gomoll. c. May 17,
1910.
361. LIEBES NOTEN
no. 3 (ges. and pf.) by Leo
Blech. c. July 1, 1910.
362. LIEBESPROBE
(ges. and pf.) by Manfred
Gurlitt and Hebbel. c. April
7, 1910.
363. LIED DES EINSAMEN
no. 5 (ges. and pf.) by Ellen
Kullmann and Otto Julius
Bierbaum. c. Oct. 26, 1910.
364. LIED (EIN) IN ZENTIME-
TERN
(ges. and pf.) by Ludwig
Friedmann and Fritz Grun-
baum. c. Jan. 16, 1911.
365. LIED VOM APFELSTRUDEL
aus "Der Liebe Pepi" (ges. and
pf.) by Walter W. Goetze, Dr.
Bruno Decker and Otto Sprin-
zel. c. Dec. 30, 1914.
366. LIED (DAS) VOM BAUER-
LEIN
(ges. and pf.) by Amelie
Nikisch and Ilse Friedlander.
c. April 17, 1911.
367. LIED (DAS) VOM GRAFEN
ZEPPELIN
op. 107A (eine singstimme u
pf.) by W. Aletter and Hein-
rich Rupprecht. c. April 19,
1915.
368. LIED (DAS) VOM KATER
(cavallerie musik) by Walter
Kollo, arr. by H. Worch. c.
June 24, 1911.
369. LIED (DAS) VOM KATER
(infanterie musik) by Walter
Kollo, arr. by H. Worch. c.
June 24, 1911.
370. LIED (DAS) VOM KATER
aus "Alma Wo Wohnst Du"
(lied) by Walter Kollo and
Louis Taufstein. c. Dec. 30,
1911.
371. LIED (DAS) VOM KATER
aus "Alma Wo Wohnst Du"
(violine u. guitar) by Walter
Kollo. c. Jan. 8, 1912.
372. LIED (DAS) VOM LAND
WEHRMANN
(ges. and pf.) by Rudolf Baron.
c. Oct. 23, 1914.
373. LIEDER EINER KONIGIN
(klav.) by Ferdinand Hummel
and Carmen Silva. c. Feb. 7,
1914.
374. LIEDER U. GESANGE
op. 14 nos. 1-5 (eine singstimme
u pf.) by Lorenz Seemann and
Reinhold Eichacker. c. Oct.
15, 1914.
375. LIZZI, ICH BITT'SIE, HOR'N
SIE AUF
(ges. and pf.) by Octave Cre-
mieux and Fritz Grunbaum. c.
April 7, 1910.
376. LIZZI, ICH BITT'SIE, HOR'N
SIE AUF
(zither with text) by Octave
Cremieux and Fritz Grunbaum.
c. May 27, 1910.
377. LOLA
op. 6 no. 1 (eine singstimme u
pf.) by Fritz Furst. c. Oct. 27,
1909.
378. LONDON GIRL (DAS)
(orch.) by Walter Kollo and O.
A. Alberts, arr. by H. Worch.
c. Oct. 28, 1910.
379. LONDON GIRL (DAS)
(salon orch.) by Walter Kollo
and O. A. Alberts. c. Oct. 28,
1910.

380. LONDON GIRL (DAS)
(ges. and pf.) by Walter Kollo
and O. A. Alberts. c. Oct. 26,
1910.
381. LONDON BOY (DER)
aus "Alma Wo Wohnst Du"
(accordion u. violine) by
Walter Kollo. c. Jan. 8, 1912.
382. LONDON BOY (DER)
aus "Alma Wo Wohnst Du"
(eine singstimme) by Walter
Kollo and Louis Taufstein. c.
Dec. 30, 1911.
383. LOR' (DIE) SITZT IM GAR-
TEN
(ges. and pf.) op. 24 no. 8 by
Erich J. Wolff and Gottfried
Keller. c. May 27, 1910.
384. LULU MEIN LIEBLICHES
BRAUTCHEN
aus "Der Brettlkönig" by
Walter Kollo and Rudolf Sch-
anzer. c. Dec. 30, 1911.
385. LULU MEIN LIEBLICHES
BRAUTCHEN
aus "Der Brettlkönig" (har-
monium and violin obl.) by
Walter Kollo, arr. by Alb.
Wicher. c. Feb. 14, 1912.
386. LULU, MEIN LIEBLICHES
BRAUTCHEN
aus "Der Brettlkönig" (orch.)
by Walter Kollo, arr. by Alb.
Wicher. c. Feb. 14, 1912.
387. LUSTIGEN (DIE) NIBE-
LUNGEN
potpourri aus der operette
(klav.) by Oscar Strauss and
Rideamus. c. April 24, 1911.
388. LUTTICHER TANZWEISE
(ges. and pf.) by Hans Her-
man and Robert Prechtl. c.
Oct. 23, 1914.
389. LUTZ (DER) DER TUTS
(singstimmen u pf.) by Ru-
dolph Nelson and Eddy Beuth.
c. Oct. 27, 1909.
390. MADEL DU HAST MICH VER-
RUCKT GEMACHT
(ges. and pf.) by Gustav
Wanda, Fritz Grunbaum and
Heinz Reichert. c. Nov. 21,
1910.
391. MADEL DU HAST MICH VER-
RUCKT GEMACHT
(pf.) by Gustav Wanda. c.
Dec. 3, 1910.
392. MADEL DU HAST MICH VER-
RUCKT GEMACHT
(groses orch.) by Gustav
Wanda. c. Dec. 3, 1910.
393. MADEL KOMMREICH MIR
DEN ROTEN MUND
(ges. and pf.) by Rudolph Nel-
son and J. Freund. c. May 17,
1911.
394. MADEL KOMMREICH MIR
DEN ROTEN MUND
(orch.) by Rudolph Nelson, c.
May 17, 1911.
395. MADEL MEIN MADEL
aus "Der Liebe Pepi" (eine
singstimme) by Walter W.
Goetze, Dr. Bruno Decker and
Otto Sprinzel. c. Dec. 30, 1914.
396. MADEL (DAS) MIT DEM,
ETC. P. P.
(ges. and pf.) by Dr. Richard
Hirsch and Willi Wolff. c.
Jan. 16, 1911.
397. MADEL (DAS) VON DER
THEMSE
aus "Alma Wo Wohnst Du"
(cavallerie musik) by Walter
Kollo. c. June 17, 1911.
398. MADEL (DAS) VON DER
THEMSE
aus "Alma Wo Wohnst Du"
(infanterie musik) by Walter
Kollo. c. June 17, 1911.
399. MADEL VOM BALLETT
aus "Die Kleine Ratte" (ges.
and klav.) by Lill Erik Haf-
gren and Robert Hank. c. Jan.
26, 1913.
400. MADEL'S HABT IHR DENN
KEIN HERZ
(ges. and pf.) by Walter Kollo
and Otto Otto. c. Oct. 26, 1910.
401. MAN IST NUR EINMAL JUNG
(orch.) by Scheiber and Rich-
ard Fall. c. Dec. 30, 1909.
402. MAN IST NUR EINMAL JUNG
(salon orch.) by Scheiber and
Richard Fall. c. Dec. 30, 1909.
403. MAN MUSS GEHN MIT DER
ZEIT
aus "Die Kleine Ratte" (ges.
and pf.) by Lill Erik Hafgren
and Robert Hank. c. Jan. 26,
1913.
404. MANDOLINE
(lied) by Erich J. Wolff and
Paul Verlaine. c. May 17,
1910.
405. MARSCHLIED; MARSCH-
IEREN WIR IM LICHT
(ges. and pf.) by Walter Fried-
mann. c. April 9, 1915.
406. MAUSCHEN KLEIN
(ges. and pf.) by Rudolph Nel-
son and Julius Freund. c. May
17, 1911.
407. MAUSCHEN KLEIN
(orch.) by Rudolph Nelson. c.
May 17, 1911.
408. MAUSCHEN-WALZER
(klav.) by Rudolph Nelson and
J. Freund. c. June 10, 1911.
409. MAUSCHEN-WALZER
(infanterie musik) by Rudolph
Nelson. c. Aug. 4, 1911.
410. MAUSCHEN-WALZER
(orch.) by Rudolph Nelson. c.
June 30, 1911.
411. MAX, SEI MASSIG
(ges. and pf.) by Rudolph Nel-
son and M. Rappaport, c. April
30, 1910.
412. MEERES (DES) GEHEIMNIS
(ges. and pf.) no. 4 by Ellen
Kullman. c. Oct. 26, 1910.
413. MEIN ARTUR IST EIN DEUT-
SCHER MANN
(ges. and klavierbegl) by Ru-
dolf Baron. c. July 15, 1915.
414. MEIN FREUND DER MEYER
UND ICH
(ges. and pf.) by Walter Kollo
and Otto Otto. c. Oct. 26, 1910.
415. MEIN HERZ BRAUCHT
LIEBE
aus "Jung England" (gitarre
od. laute) by Leo Fall, arr. by
F. Paul Schell. c. April 29,
1914.
416. MEIN HERZ BRAUCHT
LIEBE
aus "Jung England" (zither
mit text) by Leo Fall, arr.
by F. Paul Schell. c. April 29,
1914.
417. MEIN HERZ BRAUCHT
LIEBE
aus "Jung England" (klav. mit
uberlegtem text) by Leo Fall,
Rudolf Bernauer and Ernst
Welisch. c. April 17, 1914.
418. MEIN HERZ BRAUCHT
LIEBE
aus "Jung England" (sings-
timme mit klav.) by Leo Fall,
Rudolf Bernauer and Ernst
Welisch. c. Mar. 5, 1914.
419. MEIN KLEINES MADEL
(ges. and pf.) by Ernst Cussel.
c. Aug. 19, 1915.
420. MEIN LIEBER, SUSSER
SCHATZ
(lied) aus "Der Susse Doktor"
by Henry Bender and Walter
Kollo. c. Dec. 22, 1909.
421. MEIN WILDES TIGERKATZ-
CHEN
(ges. and pf.) by Rudolph Nel-
son and Julius Freund. c. May
17, 1911.
422. MEIN WILDES TIGERKATZ-
CHEN
(infanterie musik) by Rudolph
Nelson. c. June 17, 1911.
423. MEIN WILDES TIGERKATZ-
CHEN
(kavallerie musik) by Rudolph
Nelson and Julius Freund. c.
June 17, 1911.
424. MEIN WILDES TIGERKATZ-
CHEN
(orch.) by Rudolph Nelson. c.
May 17, 1911.
425. MEINE LEIDENSCHAFTEN
UND ICH
(ges. and pf.) by Siegfried
Nichlass Kempner. c. Jan. 16,
1911.
426. MEINE TANTE, DEINE
TANTE
op. in 3 akten (klavierauszug
mit vallstandiger text) by A.
Nikisch and Ilse Friedlander.
c. Nov. 25, 1911.

427. MEMENTO
op. 13, no. 1 (vierstimmigen gemischten chor. a cappella) by Julius Edgar Schmock. c. Dec. 30, 1915.
428. MEMENTO
op. 13, no. 2 (dreistemmingen frauen chor. a cappella) by Julius Edgar Schmock. c. Nov. 30, 1915.
429. MENSCH (DER) SOLL KEINEN KUSS VERSCHMAH'N
(ges. and klav.) by Walter Zachar, F. W. Hardt and Hermann Frey. c. May 29, 1914.
430. MENSCHEN (DIE) SIND GARNIEMALS ZUFRIEDEN
(ges. and pf.) by Martin Knopf and Louis Taufstein. c. July 8, 1911.
431. MERRY, MEIN HOLDES VIS A VIS
(ges. and klavierbegl) by Johannes Grunwald and Alfred Serg. c. Nov. 30, 1915.
432. MICH TADELT DER FANATIKER
(ges. and pf.) op. 24, no. 4, by Erich J. Wolff and Gottfried Keller. c. May 27, 1914.
433. MIDSUMMER SONG
(mixed chor. with pf.) by Frederick Delius. c. May 6, 1910.
434. MIR GLANZEN DIE AUGEN
op. 24, no. 7 (ges. with pf.) by Erich J. Wolff and G. Keller. c. May 27, 1910.
435. MISS DUDELSACK
(orch.) by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Dec. 30, 1909.
436. MISS DUDELSACK
potpourri aus der op. (klav. mit text) by Rudolph Nelson, Fritz Grunbaum and Heinz Reichert. c. Oct. 27, 1909.
437. MISS DUDELSACK
potpourri no. 2 aus der op. (klav. mit text) by Rudolph Nelson, F. Grunbaum and Heinz Reichert. c. Oct. 27, 1909.
438. MISS DUDELSACK
potpourri (orch.) by Rudolph Nelson, Fritz Grunbaum and H. Reichert. c. Dec. 22, 1909.
439. MISS DUDELSACK
potpourri (salon orch.) by Rudolph Nelson, Fritz Grunbaum and H. Reichert. c. Dec. 22, 1909.
440. MIT LORBIERN KEHRT IHR HEIM
(ges. and pf.) by Max Bertuch and O. Konig. c. Nov. 10, 1914.
441. MIT TANGO DA FANGT MAN KLEINE MADELS EIN
aus "Tangofieber" (grosses orch.) by Hugo Hirsch and Erich Urban. c. May 29, 1914.
442. MIT TANGO DA FANGT MAN KLEINE MADELS EIN
aus "Tangofieber" (salon orch.) by Hugo Hirsch and Erich Urban. c. May 29, 1914.
443. MIT TANGO DA FANGT MAN KLEINE MADELS EIN
aus "Tangofieber" no. 13 (ges. and pf.) by Hugo Hirsch and Erich Urban. c. Jan. 22, 1914.
444. MOND (DER) IST WIE EINE FEURIGE ROS'
(ges. and pf.) by Manfred Gurlitt and Max Dauthendey. c. Apr. 7, 1910.
445. MORITAT
(ges. and klav.) by Rudolph Nelson and Willy Wolff. c. Nov. 21, 1910.
446. NACH MEINE BEENE IST JA GANZ BERLIN VERRUCKT
(ges. and pf.) by Walter Kollo and F. W. Hardt. c. Dec. 3, 1910.
447. NACHT (DIE) VERGEHT SO SCHNELL
aus "Jung England" (salon orch.) by Leo Fall, arr. by A. Eckstein. c. May 20, 1914.
448. NACHTIGALLENLIED
(ges. and klav.) by Leo Fall. c. Nov. 22, 1912.
449. NE DUFTE STADT IST MEIN BERLIN
(ges. and pf.) by F. W. Hardt and Walter Kollo. c. Dec. 3, 1910.
450. NEHMT DES SPATEN
op. 11, no. 3 (eine mittlere stimme mit klavierbegl) by James Simon and Roda Roda. c. June 14, 1915.
451. NEIN NEIN HERR ZIMMERMANN SIE SIND EIN SCHLIMMER MANN
(ges. and klav.) by Albert Chambrier and Erich Motz. c. Nov. 21, 1913.
452. NEIN NEIN, HERR ZIMMERMANN SIE SIND EIN SCHLIMMER MANN
(pf. mit text) by Albert Chambrier. c. Nov. 21, 1913.
453. NELSON-WALZER
(klav.) by Rudolph Nelson, arr. by O. Lindemann. c. June 30, 1911.
454. NELSON-WALZER
(orch.) by Rudolph Nelson and Otto Lindemann. c. Nov. 25, 1911.
455. NELSON-WALZER
(harmonie musik) by Rudolph Nelson and H. Worch, arr. by Otto Lindemann. c. Dec. 15, 1911.
456. NELSON-WALZER
(blechmusik) by Rudolph Nelson and H. Worch, arr. by Otto Lindemann. c. Dec. 15, 1911.
457. NEUE KINDERLIEDER
op. 25, by Erich J. Wolff. c. May 20, 1910.
458. NEUN GEDICHTE
aus "Jost Seyfried" by Casar Flaischen and Erich J. Wolff. c. July 31, 1909.
459. NEUN SOLDATENLIEDER
(ges. and klavierbegl) by Walther Moldenhauer and A. De-Nora. c. Nov. 9, 1915.
460. NIBELUNGEN-MARSCH
aus "Die Lustigen Nibelungen" (orch.) by Oscar Strauss. c. Mar. 2, 1911.
461. NIBILUNGEN-MARSCH
(blechmusik) by Oscar Strauss, arr. by Otto Lindemann. c. May 26, 1911.
462. NIBILUNGEN-MARSCH
(militar musik) by Oscar Strauss, arr. by O. Lindemann. c. May 26, 1911.
463. NIGGERGIRL
(klav.) by Walter Kollo and Herman Klink. c. May 6, 1910.
464. NOVELLETTE (DIE) VON DER CLARINETTE UND IHREM SCHNABEL
(ges., gitarre od. laute) by Jean Gilbert and Gaston Rouvier. c. May 12, 1914.
465. NOVELLETTE (DIE) VON DER CLARINETTE UND IHREM SCHNABEL
(song) by Jean Gilbert and Gaston Rouvier. c. July 17, 1909.
466. NUDELBURGER (DER)
by Herman Frey and Walter Kollo. c. Dec. 22, 1909.
467. NUDELBURGER (DER)
(grosses orch.) by Walter Kollo. c. Dec. 31, 1909.
468. NUDELBURGER (DER)
(salon orch.) by Walter Kollo. c. Dec. 31, 1909.
469. NUN SCHMUCKE MIR DEIN DUNKLES HAAR
(ges. and pf.) op. 24, no. 2, by Erich J. Wolff and Gottfried Keller. c. May 27, 1910.
470. NUR A KLANS HUTTERL
aus "Alma Wo Wohnst Du" (lied) by Walter Kollo and Louis Kaufstein. c. Dec. 30, 1911.
471. NUR EIN BISSEL, BISSEL, BISSEL
aus "Miss Dudelsack" (lied) by Rudolph Nelson, Fritz Grunbaum and Heinz Reichert. c. Dec. 22, 1909.
472. O ALMA, ALMA, ALMA, DU
aus "Alma Wo Wohnst Du" (eine singstimme) by Ludwig Friedmann and Louis Taufstein. c. Dec. 30, 1911.
473. O DU MY DARLING
(harmonie musik) by Rudolph Nelson, Fritz Grunbaum and H. Reichert. c. Jan. 21, 1910.

474. O DU MY DARLING DU, DU, DU
aus "Miss Dudelsack" (lied) by Rudolph Nelson, Fritz Grunbaum and Heinz Reichert. c. Sept. 3, 1909.
475. O DU MY DARLING, DU, DU, DU
(klav.) by Rudolph Nelson, Fritz Grunbaum and H. Reichert, arr. by Otto Lindemann. c. Apr. 30, 1910.
476. O DU MY DARLING DU, DU, DU
aus "Miss Dudelsack" (klav. mit text) by Fritz Grunbaum, Heinz Reichert and Rudolph Nelson. c. Oct. 27, 1909.
477. O DU MY DARLING
aus "Miss Dudelsack" (militar musik) by Rudolph Nelson, Fritz Grunbaum and Heinz Reichert, arr. by O. Lindemann. c. Oct. 27, 1909.
478. O DU MY DARLING
(orch.) by Rudolph Nelson, Fritz Grunbaum and Heinz Reichert. c. Sept. 3, 1909.
479. O DU MY DARLING, DU, DU, DU
(lied) aus "Miss Dudelsack" by Rudolph Nelson, Fritz Grunbaum and Heinz Reichert, arr. by A. Stelzl. c. May 10, 1910.
480. O ENGELLAND
aus "Gewonnene Herzen" (ges. and pf.) by Leopold Schmidt and Walter Turczynsky. c. Dec. 31, 1914.
481. O HEILIGER AUGUSTIN
(ges. and pf.) op. 24, no. 5, by Erich J. Wolff and Gottfried Keller. c. May 27, 1910.
482. O MADELCHEN, O MADELCHEN
aus "Die Schone Cubanerin" (orch.) by Max Gabriel. c. Nov. 1, 1916.
483. OESTERREICHISCHES REITERLIED
(ges. and pf. mit gitarre) by Walter Friedmann and Hugo Zuckermann. c. May 22, 1915.
484. OH TE MY DARLING
(orch.) by Nelson Pal and Linka Camillo. c. June 11, 1910.
485. OJ-DIDEL-DOJ
(pf.) by M. Berkowitsch. c. May 1, 1914.
486. OJ-DIDEL-DOJ
(salon orch.) by M. Berkowitsch. c. Apr. 20, 1914.
487. ON CRAIG DDU
(mixed chor. with pf.) by Frederick Delius and Arthur Symons. c. May 6, 1910.
488. ONKEL TOBIAS
(klav.) by Erich Fischer. c. Sept. 20, 1916.
489. PERLEN DER WEISHEIT
op. 24, no. 1 (ges. and pf.) by Erich J. Wolff and Gottfried Keller. c. May 27, 1910.
490. PREFEKTE (DIE) KOCHIN
no. 11, aus "Vater Zieht Ins Feld" (ges. and pf.) by Rudolf Baron and Alfred Muller-Foerster. c. Nov. 4, 1914.
491. PREUSSISCHE (DIE) DISCIPLIN
(ges. and klavierbegl) by Rudolf Baron. c. June 14, 1915.
492. PRINZESSIN (DIE) VOM NIL
(klav. mit text) by Victor Hollaender and Willy Prager. c. Sept. 28, 1915.
493. PUPPENWASCHE
no. 10, aus "Vater Zieht Ins Feld" (ges. and pf.) by Rudolf Baron and A. Muller-Foerster. c. Nov. 4, 1914.
494. RATTE (DIE)
(ges. and pf.) by Manfred Gurlitt and Hans Bethge. c. Apr. 7, 1910.
495. REITE ROTERLEUTENANT
aus "Miss Dudelsack" (lied) by Rudolph Nelson, Fritz Grunbaum and H. Reichert. c. Sept. 3, 1909.
496. REITERLIED VOR PARIS
(ges. and pf.) by Waldemar Wendland and Fritz Keller. c. Oct. 23, 1914.
497. REIZENDE, KLEINE NYMPHE
(ges. and klav.) by Walter Zachar, F. W. Hardt and Hermann Frey. c. May 29, 1914.
498. REIZENDE MELODEI'N LADEN ZUM KOSEN EIN
(ges. and pf.) by Martin Knopf and Louis Taufstein. c. July 13, 1911.
499. REKRUT (DER)
(lied) by Erich J. Wolff and A. DeNora. c. May 17, 1910.
500. REQUIEM
(ges. and klav.) by Heinrich Rysling. c. June 19, 1916.
501. RESERVISTEN-MARSCH
aus "Die Liebe Fahrt" (ges. and pf.) by Max Bertuch. c. Feb. 17, 1915.
502. RHEINGOLD-WALZER
aus "Die Lustigen Nibelungen" (orch.) by Oscar Strauss. c. Apr. 14, 1911.
503. ROBINS ENDE
oper in 2 akten (orch.) by Edward Kunneke and M. Morris. c. Dec. 30, 1909.
504. ROBINS ENDE
overture (orch.) by Edward Kunneke and M. Morris. c. Dec. 30, 1909.
505. ROBINS ENDE
overture (orch. stimmen) by Edward Kunneke and M. Morris. c. Dec. 30, 1909.
506. ROBINS ENDE
potpourri (klav. mit text) by Edward Kunneke and M. Morris, arr. by Max Winterfeld. c. Dec. 22, 1909.
507. ROBINS ENDE
potpourri aus "Robins ende" (orch.) by Edward Kunneke, arr. by M. Winterfeld. c. Feb. 24, 1910.
508. ROBINS ENDE
potpourri aus "Robins ende" (salon orch.) by Edward Kunneke and M. Morris, arr. by M. Winterfeld. c. Feb. 24, 1910.
509. ROBINS ENDE
(klav.) by Edward Kunneke and M. Morris. c. Dec. 22, 1909.
510. ROLLE-RILLE-RUTSCH
(salon orch.) by Walter Kollo and O. A. Alberts, arr. by H. Worch. c. Feb. 18, 1911.
511. ROLLE-RILLE-RUTSCH
(ges. and pf.) by Walter Kollo and O. A. Alberts. c. Oct. 26, 1910.
512. ROMEO UND JULIA
(orch.) by Frederick Delius and G. Keller. c. Jan. 13, 1911.
513. ROMEO UND JULIA
(vocal) by Frederick Delius. c. Jan. 31, 1910.
514. ROSENROT UND HIMMELBLAU
aus "Jung England" (blechmusik) by Leo Fall, Rudolf Bernauer and Ernst Welisch, arr. by A. Reckling. c. May 1, 1914.
515. ROSENROT UND HIMMELBLAU
aus "Jung England" (infanterie harmonie musik) by Leo Fall, Rudolf Bernauer and Ernst Welisch, arr. by A. Reckling. c. May 1, 1914.
516. ROSENROT UND HIMMELBLAU
aus "Jung England" (zither) by Leo Fall, Rudolf Bernauer and E. Welisch, arr. by F. Paul Schell. c. Apr. 29, 1914.
517. ROSENROT UND HIMMELBLAU
aus "Jung England" (salon orch.) by Leo Fall, R. Bernauer and E. Welisch, arr. by Adolf Eckstein. c. Mar. 17, 1914.
518. ROSENROT UND HIMMELBLAU
aus "Jung England" (grosses orch.) by Leo Fall, arr. by Adolf Eckstein. c. Mar. 30, 1914.
519. ROSENROT UND HIMMELBLAU
aus "Jung England" (ges. and pf.) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. Apr. 1, 1914.

520. ROSENROT UND HIMMELBLAU IST DIE GAUZE WELT aus "Jung England" (Wiener schrammel quartet) by Leo Fall, arr. by Th. Schild. c. June 9, 1914.
521. ROSENROT UND HIMMELBLAU IST DIE GAUZE WELT aus "Jung England" (gitarre od. laute mit text) by Leo Fall, arr. by F. Paul Schell. c. Apr. 29, 1914.
522. ROSENROT UND HIMMELBLAU IST DIE GAUZE WELT aus "Jung England" (klav.) by Leo Fall. c. Mar. 7, 1914.
523. ROTE (DAS) KLEID (ges. and pf.) by Rudolph Nelson and Fritz Grunbaum. c. Nov. 21, 1910.
524. ROTES KREUZAUUF WEISENS GRUNDE (ges. and pf.) by Rudolf Baron. c. May 5, 1915.
525. SAG DASZ DU MICH LIEBST aus "Robins Ende" by Maximilian Moris and Edward Kunneke. c. Dec. 22, 1909.
526. SCHACH-DUETT aus "Miss Dudelsack" by Rudolph Nelson, Fritz Grunbaum and H. Reichert. c. Sept. 3, 1909.
527. SCHELMENLIEDCHEN (ges. and klav.) by Leo Blech. c. Feb. 24, 1910.
528. SCHLACHTGIBET op. 172, no. 4 (eine singstimme mit klavierbegl) by Gustav Lazarus and Richard Zoozmann. c. July 15, 1915.
529. SCHLOSSGESPENST (DAS) aus "Miss Dudelsack" (lied) by Rudolph Nelson, Fritz Grunbaum and Heinz Reichert. c. Sept. 3, 1909.
530. SCHNADAHUPFERLN aus "Vater Zieht Ins Feld" (ges. and pf.) by Rudolf Baron and Alfred Muller-Foerster. c. Nov. 4, 1914.
531. SCHONE (DIE) CUBANERIN potpourri aus der op. (pf.) by Max Gabriel and Georg Okonkowski, arr. by James Clement. c. Mar. 22, 1915.
532. SCHONE (DIE) CUBANERIN potpourri aus der op. (orch.) by Max Gabriel and Georg Okonkowski, arr. by James Clement. c. Sept. 1, 1936.
533. SCHONES (EIN) TRAUM (ges. and pf.) by Albert Wicher and Paul Henning. c. Jan. 16, 1911.
534. SECHS KAISERSOHN op. 172, no. 1 (klavierbegl) by Gustav Lazarus and Richard Zoozmann. c. July 15, 1915.
535. SECHS LIEDER op. 17, nos. 1-6 (mittlere stimme und klavierbegl) by James Simon and O. J. Beirbaum. c. Nov. 9, 1915.
536. SECHS LIEDER NACH DAUTHENDEY op. 14, nos. 1-6 (klav.) by James Simon and Dauthendey. c. Sept. 1, 1915.
537. SEHNSUCHT op. 24, no. 1 (mittlere singstimme mit klavierbegleitung) by Julius Edgar Schmock. c. Dec. 17, 1915.
538. SEHNSUCHT WONDELT ALLEIN (ges. and pf.) by Gustav Wanda, Fritz Grunbaum and Heinz Reichert. c. Nov. 21, 1910.
539. SIEBEN LIEDER op. 22, by Erich J. Wolff. c. May 17, 1910.
540. SIEGESFEST (ges. and pf.) no. 7, by Ellen Kullmann and Lilencron. c. Oct. 26, 1910.
541. SO EIN FEINER DICKER KLEINER HAMPELMANN aus "Alma Wo Wohnst Du" (eine singstimme) by Walter Kollo and Louis Taufstein. c. Dec. 30, 1911.
542. SO VERRUCKT SIND DIE WEIBER VERLIEBT (ges. and pf.) by Rudolph Nelson and Julius Freund. c. June 11, 1911.
543. SO WAS HAT DIE WELT NOCH NICHT GESEHN aus "Karussell" no. 1 (ges. and pf.) by Rudolph Nelson, Harry Waldau and Dr. Ralph Benatzky. c. Nov. 30, 1915.
544. SOLDATENLIED (ges. and klav.) by Leo Fall. c. Nov. 22, 1912.
545. SOLL ICH IHN LIEBEN (song) by Erich J. Wolff and Paul Heyse. c. May 18, 1910.
546. SPINNERIN (DIE) (ges. and pf.) op. 24, no. 10, by Erich J. Wolff and Gottfried Keller. c. May 27, 1910.
547. STEUERZAHLER (DER) (ges. and pf.) by Walter Kollo, Henry Bender and Erich Kersten. c. Oct. 27, 1909.
548. STROHWITWE; SCHLIESS DICH UNS AN aus "Jung England" (1 singstimme mit gitarre oder laute) by Leo Fall, Rudolf Bernauer and Ernst Welisch. c. May 20, 1914.
549. STROHWITWE; SCHLIESS DICH UNS AN aus "Jung England" (klav.) by Leo Fall. c. Apr. 17, 1914.
550. STROHWITWE; SCHLIESS DICH UNS AN aus "Jung England" (eine singstimme u klavierbegl) by Leo Fall. c. Apr. 1, 1914.
551. SUSSEN (DIE) KLEINEN MAGDELEIN (ges. mit gitarre od. laute) by Victor Hollaender and J. Freund, arr. by F. Paul Schell. c. May 12, 1914.
552. SUFFRAGETTEN-MARSCH aus "Jung England" (pf.) by Leo Fall, arr. by Otto Lindemann. c. July 23, 1914.
553. TAGWACHT (mannerchor, partitur u stimmen) by August Richard and Max Schneckenburger. c. Apr. 15, 1915.
554. TANGOFIEBER (grosses posse mit ges. u tanz in 3 akten—Chorstimmen) by Hugo Hirsch and Erich Urban. c. Apr. 17, 1914.
555. TANGOFIEBER (klav. mit text) by Hugo Hirsch, Theo. Walton, Leo Fall, and Erich Urban. c. Apr. 1, 1914.
556. TANGOFIEBER (orch.) by Hugo Hirsch and E. Urban. c. May 1, 1914.
557. TANGOFIEBER—MARSCH (salon orch.) by Hugo Hirsch and Erich Urban. c. July 6, 1914.
558. TANGOFIEBER—MARSCH (klav.) by Hugo Hirsch and Erich Urban, arr. by A. Eckstein. c. May 12, 1914.
559. TANGOFIEBER—MARSCH (grosses orch.) by Hugo Hirsch and Erich Urban. c. July 6, 1914.
560. TANGOFIEBER—WALZER (klav.) by Hugo Hirsch. c. May 20, 1914.
561. TANZ MA LINKS HERUM aus "Alma Wo Wohnst Du" (lied) by Bogumil Zepler and L. Taufstein. c. Dec. 30, 1911.
562. TANZEN WIR, MARQUIS (walzerlied) by Rudolph Nelson and Erich Presber. c. May 26, 1911.
563. TEEBRETT (DAS) (ges. and pf.) by Joseph Haydn, arr. by Erich Fischer. c. July 6, 1914.
564. TEDDYBAR (DER) (ges. and pf.) by Walter Kollo and Eddy Beuth. c. May 12, 1911.
565. TOREADOR (DER) buffo-oper in zwei akten (orch.) by Adolf Adam, T. Sauvage, R. Schikele and Franz Rumpel. c. Nov. 1, 1909.
566. TOREADOR (DER) (orch. partitur) by Adolf Adam, T. Sauvage, Rene Schikele and Franz Rumpel. c. Nov 1, 1909.
567. TRALALA-ICH MOCHTE WAS ERLEBEN aus "Jung England" (singstimme mit klavierbegl) by Leo Fall. c. Mar. 17, 1914.

568. TRAUM (DER)
(chorstimmen) by Joseph G. Mraczek. c. May 6, 1910.
569. TRUDCHEN AM TELEFON
aus "Vater Zieht Ins Feld"
(ges. and pf.) by Rudolf Baron and Alfred Muller-Foerster. c. Nov. 4, 1914.
570. UBER DIE HEIDE
(ges. and pf.) by Erik Meyer-Helmund and Andreas Christoph Graf. c. Oct. 26, 1910.
571. UEBERN GROSSEN TEICH
(orch.) by Adolf Philipp. c. Dec. 22, 1909.
572. UEBERRASCHUNG
(piano) by Dr. Erich Fischer. c. Dec. 30, 1914.
573. UND BILD DIR NUR IM TRAUM NICHTS EIN
(song) by Erich J. Wolff and Paul Heyse. c. May 18, 1910.
574. UND GRADE WENN'S AM SCHONSTEN IST
aus "Jung England" (salon orch.) by Adolf Eckstein and Leo Fall. c. Feb. 18, 1914.
575. UND GRADE WENN'S AM SCHONSTEN IST
aus "Jung England" (Wiener Schrammel quartett) by Leo Fall, arr. by F. Th. Schild. c. June 9, 1914.
576. UND GRADE WENN'S AM SCHONSTEN IST
aus "Jung England" (1 singstimmen mit gitarre od. laute begleitung) by Leo Fall, Rudolph Bernauer and Ernst Welisch. c. May 20, 1914.
577. UND GRADE WENN'S AM SCHONSTEN IST
aus "Jung England" (ges. and pf.) by Leo Fall, Rudolph Bernauer and Ernst Welisch. c. Mar. 7, 1914.
578. UND ROSEN BLUHEN
(lied) by Erich J. Wolff and Elly Elisabeth Essers. c. May 17, 1910.
579. URWALDIDYL
aus "Hoheit Amusiert Sich"
(klav. mit text) by Rudolph Nelson and Julius Freund. c. June 17, 1911.
580. URWALDIDYL
aus "Hoheit Amusiert Sich"
(orch.) by Rudolph Nelson and J. Freund. c. June 17, 1911.
581. URWALDIDYL
aus "Hoheit Amusiert Sich"
(infanterie musik) by Rudolph Nelson and Julius Freund. c. Aug. 11, 1911.
582. URWALDIDYL
aus "Hoheit Amusiert Sich"
(cavallerie musik) by Rudolph Nelson and Julius Freund. c. Aug. 11, 1911.
583. VALSE MASCOTTE
(cavallerie musik) by Walter Kollo, arr. by H. Bluthgen. c. June 24, 1911.
584. VALSE MASCOTTE
(infanterie musik) by Walter Kollo, arr. by H. Bluthgen. c. June 24, 1911.
585. VALSE MASCOTTE
(orch.) by Walter Kollo, arr. by Otto Lindemann. c. Feb. 28, 1911.
586. VALSE MASCOTTE
(pf.) by Walter Kollo. c. Mar. 10, 1911.
587. VALSE PERVERSE
(ges. and pf.) by Fritz Werner and George Burghardt. c. Oct. 29, 1909.
588. VATER ZIEHT INS FELD
(salon orch.) by Rudolph Baron. c. Dec. 31, 1914.
589. VATERLANDISCHE LIEDER ZUR LAUTE ODER PIANO
by Hans Schmid-Kayser and Richard Zozman. c. May 22, 1915.
590. VERRATENE LIEBE
(harmonie u blechmusik) by Ludwig Freund. c. Sept. 21, 1910.
591. VERRATENE LIEBE
(harmonie musik) by Ludwig Freund. c. Sept. 21, 1910.
592. VIER KINDERLIEDER
no. 1 Die Reise, no. 2 Fitze-butze, no. 3 Das grosse Karusel, no. 4 Furchtharschlimn, by Erich J. Wolff. c. July 31, 1909.
593. VIER LIEDER
by Franz Evers and Jeno Kerntler. c. July 13, 1909.
594. VIER MADCHENLIEDER.
by Erich J. Wolff and Paul Heyse. c. May 18, 1910.
595. VIOLINKONZERT
(klavierbegleitung) by Erich J. Wolff. c. July 2, 1909.
596. VIOLINKONZERT
(orch.) by Erich J. Wolff. c. Aug. 11, 1909.
597. VON VORNE, VON VORNE
(klav. mit text) by Oscar Strauss and Rideamus. c. Apr. 14, 1911.
598. VON VORNE, VON VORNE
(ges. mit klavierbegleitung) by Oscar Strauss and Rideamus. c. Mar. 21, 1911.
599. VON VORNE, VON VORNE, DA IST ER GANZ VON HORNE
(orch.) by Oscar Strauss. c. Apr. 12, 1911.
600. VON VORNE, VON VORNE
(cavallerie musik) by Oscar Strauss. c. June 1, 1911.
601. VON VORNE, VON VORNE
(infanterie musik) by Oscar Strauss. c. June 1, 1911.
602. VON ZWOLF BIS FRUH UM SIEBEN
(ges. and pf.) by Rudolph Nelson and Julius Freund. c. June 1, 1911.
603. VOR DER SCHLACHT
(eine mittlere stimme u pf.) by James Simon and Kurt Munzer. c. June 14, 1915.
604. VORWARTS FREUNDERL FOLGE MIR
(ges. and pf.) by Martin Knopf and Louis Taufstein. c. July 8, 1911.
605. WACHT (DIE) IN DEN LUFTEN
op. 107 (eine singstimme u klav.) by W. Aletter and Heinrich Ziers. c. Apr. 19, 1915.
606. WAHRSAGERIN (DIE)
(klav.) by Erich Fischer. c. Sept. 20, 1916.
607. WANDERER'S SONG
(men's cho. and pf.) by Frederick Delius and Arthur Symons. c. May 5, 1910.
608. WANDERVOGEL (DER)
(sop. alto u pf.) by Julius Edgar Schmock and Elfriede Schmock. c. Dec. 17, 1915.
609. WAS DAS LOCKENDE LEBEN BRINGT
aus "Die Schone Cubanerin"
(pf.) by Max Gabriel, arr. by J. Clement. c. July 23, 1914.
610. WAS DIE WANDERVOGEL SINGEN
(pf. mit text) by C. Morena. c. May 29, 1914.
611. WAS DIE WANDERVOGEL SINGEN
potpourri (Blechmusik) by C. Morena. c. June 26, 1914.
612. WAS DIE WANDERVOGEL SINGEN
potpourri (harmonie musik) by C. Morena. c. June 26, 1914.
613. WAS IST'S WAS UNS SO FROHLICH MACHT
(ges. and pf.) by Ellen Kullmann. c. Oct. 26, 1910.
614. WAS LIEGT BEI LEHMANN UNTERM APFELBAUM
(cavallerie musik) by Walter Kollo. c. June 1, 1911.
615. WAS LIEGT BEI LEHMANN UNTERM APFELBAUM
(infanterie musik) by Walter Kollo. c. June 1, 1911.
616. WAS LIEGT BEI LEHMANN UNTERM APFELBAUM
(orch.) by Walter Kollo. c. Oct. 28, 1910.
617. WAS LIEGT BEI LEHMANN UNTERM APFELBAUM
(ges. and pf.) by Walter Kollo and O. A. Alberts. c. Oct. 26, 1910.
618. WAS LIEGT BEI LEHMANN UNTERM APFELBAUM
(salon orch.) by Walter Kollo, arr. by H. Worch. c. Oct. 26, 1910.
619. WAS MEIN BRUDER SANG
(ges. and pf.) by Waldemar Wendeland and Friedel. c. Nov. 4, 1914.

620. WASCHETAG (DER)
(ges. and pf.) by Albert Lortzing, arr. by E. Fischer. c. July 16, 1914.
621. WEESTE NOCH WIE DUNNE-MALSS
aus "Unsere Feldgrauen" (salon orch.) by Robert Winterberg and Artur Lokesch. c. Mar. 22, 1915.
622. WEESTE NOCH WIE DUNNE-MALSS ROSENTHALEN TOR
aus "Unsere Feldgrauen" (ges. and pf.) by R. Winterberg and Artur Lokesch. Nov. 4, 1914.
623. WEM DANK ICH DAS
aus "Robins ende" (lied) by Edward Kunnecke and M. Moris. c. Dec. 22, 1909.
624. WENN DER BRAUTIGAM MIT DER BRAUT
(cavallerie musik) by Walter Kollo, arr. by H. Worch. c. June 17, 1911.
625. WENN DER BRAUTIGAM MIT DER BRAUT
(infanterie musik) by Walter Kollo, arr. by H. Worch. c. June 17, 1911.
626. WENN DER BRAUTIGAM MIT DER BRAUT
(ges. and pf.) by Walter Kollo and F. W. Hardt. c. Dec. 3, 1910.
627. WENN DER BRAUTIGAM MIT DER BRAUT
(orch.) by Walter Kollo, arr. by H. Worch. c. Mar. 6, 1911.
628. WENN DER BRAUTIGAM MIT DER BRAUT
(salon orch.) by Walter Kollo. c. Mar. 7, 1911.
629. WENN DER KUCKUCK SCHREIT
(klav.) by Rudolph Nelson and Julius Freund. c. Aug. 12, 1911.
630. WENN IM FRUHLING DIE BLUMEN BLUHN
(salon orch.) by Rudolph Nelson. c. Dec. 30, 1915.
631. WENN PETRUS BATTEN MACHT
aus "Der Brettikonig" (klav.) by Walter Kollo and Rudolph Schanzer. c. Dec. 30, 1911.
632. WENN WIRMARSCHIEREN
(eine singstimme mit klavierbegl) by Gustav Lazarus and Richard Zoozmann. c. July 15, 1915.
633. WER IST DENN HEUT NOCHTREU
aus "Jung England" (1 oder 2 singstimme mit klavierbegl) by Leo Fall. c. Mar. 7, 1914.
634. WER WAGT GEWINNT
(klav. mit uberlegtem text) by Martin Knopf and Louis Taufstein. c. July 8, 1911.
635. WIE DIE PFLANZE WELKE (and) AM HIMMELSTOR
(ges. and pf.) 1. by Manfred Gurlitt and H. Bang, 2. by O. F. Meyer. c. Apr. 7, 1910.
636. WIE IST'S GEFAHRLICH JUNG ZU SEIN
aus "Robin's ende" (lied) by Edward Kunnecke and Maximilian Moris. c. Dec. 22, 1909.
637. WIEDERSEHN (Ein)
(ges. and pf.) by Rudolph Nelson and O. A. Alberts. c. Nov. 21, 1910.
638. WIEGENLIED
op. 25, no. 3, by Erich J. Wolff and Detlev von Liliencrom. c. May 20, 1910.
639. WIEGENLIED
(ges. and pf.) by Hedwig Grosse. c. Dec. 17, 1915.
640. WIENER (DER) WALZER
aus "Der Liebe Pepi" (salon orch.) by Walter W. Goetze, Dr. Bruno Decker and Otto Sprinzel. c. Mar. 22, 1915.
641. WIENER (DER) WALZER
aus "Der Liebe Pepi" (ges. and pf.) by Walter W. Goetze, Dr. Bruno Decker and Otto Sprinzel. c. Mar. 9, 1915.
642. WIR DEUTSCHEN FURCHTEN GOTT
(pf.) by Rudolph Reich. c. Sept. 18, 1915.
643. WIR DEUTSCHEN FURCHTEN GOTT
(militar musik) by Rudolf Reich. c. Oct. 30, 1915.
644. WIR DEUTSCHEN FURCHTEN GOTT
(orch.) by Rudolf Reich. c. Dec. 30, 1915.
645. WIR DEUTSCHEN FURCHTEN GOTT
(salon orch.) by Rudolf Reich. c. Dec. 30, 1915.
646. WIR SIND DIE APACHEN DER LIEBE
(ges. and pf.) by Rudolph Nelson and Julius Freund. c. May 17, 1911.
647. WIR SIND DIE MACS, DIE EDLEN MACS
aus "Miss Dudelsack" (lied) by Rudolph Nelson, F. Grunbaum and H. Reichert. c. Sept. 3, 1909.
648. WIR TANZEN RINGELREIHN
aus "Dollarpinzessin (Die)" (woldzither mit text) by Leo Fall. c. Sept. 21, 1910.
649. WISSEN SIE NOCH
(ges. and klav.) by Martin Knopf, Erich Urban and Louis Taufstein. c. Jan. 13, 1911.
650. WISSEN SIE NOCH
(orch.) by Martin Knopf. c. Jan. 13, 1911.
651. YANKEE DOODLE (DAS) MADEL
aus "Der Susse Doktor" (lied) by Henry Bender and Walter Kollo. (c. Dec. 22, 1909.
652. YANKEE DOODLE (DAS) MADEL
aus "Der Susse Doktor" (orch.) by Walter Kollo. c. Dec. 22, 1909.
653. ZEHN LIEDER
op. 24 (ges. and pf.) by Erich J. Wolff and Gottfried Keller. c. May 27, 1910.
654. ZSBRAND
(streichquintette) by Cornielie von Oosterzee. c. Dec. 22, 1909.
655. ZU MEINEM BILDE
op. 1a (eine singstimme u klavierbegl) by Heinrich Rysling and Ernst Goll. c. Feb. 25, 1916.
656. ZURUCK ZUR NATUR
(klav.) by Erich Fischer. c. Sept. 20, 1916.
657. ZWEI LIEDER VOM GLUCK
(ges. and pf.) by A. Perleberg, Schellenberg and Casar Flaischlen. c. Nov. 30, 1915.
658. ZWEI (DIE) SCHMIEDE
(mannerchor) by August Richard and Max Schneckenburger. c. Apr. 15, 1915.

The musical copyright entries we found recorded in the period from 1927 to 1937 follow:

Period 1927-April 1, 1937

1. JUGEND IM MAI
(klav.) by Leo Fall, Rudolph Schanzer and Ernst Welisch. c. Apr. 21, 1927.
2. RHEINLANDER
potpourri (pf.) by Carl Robrecht. c. May 16, 1931.
3. THRON ZU VERGEBEN
burleske op. in drei akten (klavierauszug mit text) by Bert Witmann, August Neidhardt, Dr. Fritz Huhne and Ruth Feiner. c. Dec. 15, 1931.

1932-April 1, 1937

No copyright entries found.

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by HARMONIE VERLAG to the SESAC, and which are recorded in the United States Library of Congress. Copies of these assignments, marked Exhibits 75 to 78 inclusive, are attached to and made a part of this report.

It will be observed that only 3 copyright entries have been recorded during the last 10 years and none since 1931.

The music contained in this catalogue may be described as German popular music, light operatic and musical comedy selections of the world-war and pre-world-war periods.

The demand for popular music is created by constant repetition, and the ability of the listener to associate the words and the music. The value of the German popular music contained in this catalogue, therefore, may be appraised by reference to the titles of the selections among which will be found the following:

"HOCH! PRINZ LEOPOLD"
"HINDENBURG, DER BEFREIER" (The Liberator)
"SUFFRAGETTEN MARSCH"
"DIE PREUSSISCHE DISCIPLIN"
"HURRAH DER KAISER KOMMT"

Hearst Music Publishing Company of Canada, Ltd.

Winnipeg, Canada

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of HEARST MUSIC PUBLISHING COMPANY, Winnipeg, Canada, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

Period 1870-1921

No copyright entries found.

Period 1922-1924

The following list:

1. ALL THE WORLD LOVES A BEAUTIFUL ROSE
(song) by Frank Stairs. c. July 14, 1924.
2. ALWAYS LOOKING FOR A LITTLE SUNSHINE
(song) by John Anderson and Joe Hearst. c. Apr. 2, 1923.
3. AS LONG AS THE WORLD ROLLS AROUND
(song) by H. Berk and C. E. Bridwell. c. Nov. 25, 1920.
4. AS YOU WERE STILL YOU ARE AND ALWAYS WILL BE
(song) by Frank Bannister and Gerard Schaffer. c. Oct. 27, 1924.
5. BEAUTIFUL ROSE
(song) by John Anderson and Joe Hearst. c. Jan. 22, 1923.
6. BECAUSE
(song) by John Anderson and Joe Hearst. c. May 23, 1924.
7. BETTER KEEP AWAY FROM ME
(song) by Frank Bannister, Wm. Hard and H. A. Silvers. c. Sept. 19, 1924.
8. BOBBED HEAD
(song) by Herman Kahn, Hampton Durand and Evans Lloyd. c. Sept. 19, 1924.
9. BRINGING HOME THE BACON
(song) by Frank Bannister, Lew Colwell, Gus Van and Joe Schenk. c. May 23, 1924.
10. BROKEN DREAMS
(song) by Saul Crane, Nelson Chon and Frank Westphal. c. June 4, 1924.
11. BROKEN HEART
(song) by John Anderson and Joe Hearst. c. Nov. 27, 1922.
12. DANSOPATION
(pf.) by Martin K. Mortensen. c. Nov. 26, 1923.
13. FORGET ME NOT MEANS REMEMBER ME
(song) by Art Conrad, Henry Hamburg and Frank Gillen. c. Feb. 2, 1924.
14. GINNY
(song) by John Anderson and Joe Hearst. c. Oct. 14, 1923.
15. HOME MY LOVIN' DIXIE HOME
(song) by Joe Hearst and John Anderson. c. Jan. 22, 1923.
16. HONEY BROWN EYES
(song) by Florence B. Fink and Joe Hearst. c. June 23, 1922.
17. HONEY BROWN EYES
(song) by Florence B. Fink and Joe Hearst. c. Nov. 17, 1923.
18. I LOVED HER BUT SHE MOVED AWAY
(song) by Leo Terry. c. Nov. 5, 1924.
19. I'M FALLING IN LOVE WITH THE SHADOW OF THE GIRL NEXT DOOR
(song) by Fred Rose. c. Feb. 2, 1924.
20. I NEVER HAD SUCH A WONDERFUL PAL AS YOU
(song) by Frank Stairs. c. July 14, 1924.
21. IF I HAD THE KEY TO THE DOOR OF YOUR HEART
(song) by Frank Bannister & Gerard Schaffer. c. Oct. 27, 1924.
22. IF I HAD YOU
(song) by Joe Hearst and John Anderson. c. July 30, 1923.
23. IN A WONDERFUL WORLD OF OUR OWN
(song) by Roger Lewis and Joe Hearst. c. May 23, 1924.
24. IN BABY'S SMILE
(song) by Jesse Lloyd and Joe Hearst. c. July 12, 1922.
25. IN THE LAND OF SWEET SIXTEEN
(song) by Geo. W. Meyer. c. June 23, 1922.
26. IN THE LAND OF SWEET SIXTEEN
(song) by Geo. W. Meyer. c. Oct. 11, 1923.
27. IRELAND, DEAR IRELAND
(ballad) by Ward Ireland and Joe Hearst. c. Mar. 23, 1922.
28. IT'S ALWAYS PA OR MA
(song) by John Anderson and Joe Hearst. c. Mar. 16, 1922.
29. JUNE
(song) by Jerry Sullivan. c. May 23, 1924.
30. JUST A LITTLE GOLD WATCH & CHAIN
(song) by Jesse Lloyd and Joe Hearst. c. Apr. 28, 1928.
31. JUST A LITTLE LULLABY
(song) by Joe Hearst, Chas. Harrison and Bill Davis. c. July 30, 1923.
32. LITTLE PUG NOSE
(song, pf. & uke) by Frank Bannister & Gerard Schaffer. c. Oct. 22, 1924.
33. LONESOME TWO
(song) John Anderson and Joe Hearst. c. Mar. 24, 1923.
36. LOVE IS LOVE FOREVER
(song) by Florence B. Fink and Joe Hearst. c. Nov. 27, 1922.
37. LOVERS LANE IS A LONESOME TRAIL
(song) by Ernie Loos, Billy Loos and Roger Lewis. c. Jan. 7, 1924.
38. MANY YEARS
(song) by John Anderson and Joe Hearst. c. Mar. 23, 1922.
39. MOTHER MY OWN
(song) by Joe Hearst. c. Nov. 27, 1923.
40. MY DREAM MOON
(song) by John Anderson and Dan A. Russo. c. Mar. 5, 1924.
41. MY DREAM MOON
(song) by John Anderson and Dan A. Russo. c. Mar. 14, 1924.
42. MY HEART WANTS LOVE AND YOU
(song) by John Anderson and Willie Eckstein. c. Jan. 7, 1924.
43. ONLY A BUTTERFLY
(song) by Clyde Hager and Jerry Sullivan. c. Dec. 15, 1923.
44. PIANO DREAMS
(pf.) by Joe Hearst. c. Nov. 27, 1922.
45. POOR LITTLE MAME
(song) by Sam Goold. c. May 23, 1924.

46. ROCK-A-BYE BABY AND YOU
(song) by Frank Stairs. c. July 24, 1924.
47. SHE'S GOT ANOTHER DADDY
(song) by Joe Hearst. c. Mar. 24, 1923.
48. SOME ONE LIKE YOU
(ballad song) by Edmund Vance Cook and Clay Smith. c. Oct. 11, 1923.
49. SOME DAY YOU'LL CRY OVER SOMEBODY ELSE
(song) by Robert H. Brennen and Everett J. Evans. c. Dec. 27, 1923.
50. SOMEONE ELSE TOOK YOUR PLACE IN MY HEART
(song) by Roger Lewis and Erwin R. Schmidt. c. May 23, 1924.
51. SPREAD A LITTLE GLADNESS
(song) by H. A. Saunders and F. Hutchins. c. Nov. 17, 1923.
52. STEP
(pf.) by Joe Hearst and Leon Ames. c. Dec. 22, 1922.
53. SUNSET, THE HILLS AND YOU
(song) by Russell J. England. c. Nov. 17, 1923.
54. TALLAHASSEE
(song) by Frank Bannister, Sam Goold and Dave Walters. c. Aug. 23, 1924.
55. TALLAHASSEE
(pf. and uke) by Frank Bannister, Dave Walters and Sam Goold. c. Sept. 19, 1924.
56. WAITING FOR THE RAINBOW
(song) by Albert Short and Fred Rose. c. Jan. 7, 1924.
57. WE MET, WAS IT ONLY GOOD BYE
(song) by John Anderson and Joe Hearst. c. July 12, 1922.
58. WHEN SHE TALKS ABOUT SEEING FATHER
(song) by John Anderson and Joe Hearst. c. July 30, 1923.
59. WHY CAN'T YOU GIVE ME YOUR SMILE
(song) by Ward Ireland and Joe Hearst. c. Mar. 23, 1922.
60. WONDERFUL CHILD
(song) by Joe Hearst. c. Mar. 24, 1923.
61. YOU CAN TAKE ME AWAY FROM DIXIE, BUT YOU CAN'T TAKE DIXIE FROM ME
by Roger Lewis and Fred Rose. c. Dec. 15, 1923.
62. YOU'LL NEVER KNOW, DADDY, HOW I LOVE YOU
(song) by Dave Vance. c. July 12, 1922.

Period 1925–April 1, 1937

No copyright entries found.

The HEARST MUSIC PUBLISHING COMPANY OF CANADA, LTD., is owned by the M. M. Cole Publishing Company. The acquisition of the HEARST MUSIC PUBLISHING COMPANY OF CANADA, LTD., by the M. M. Cole Publishing Company involves numerous assignments which we found of record in the United States Library of Congress. These assignments, marked Exhibits 79 to 82 inclusive, are attached to and made a part of this report.

Included in the above list of musical selections which were copyrighted in the period 1922 to 1924 are the following: Broken Dreams by Frank Westphal, In the Land of Sweet Sixteen by George W. Meyer, In a Wonderful World of Our Own, Lovers Lane is a Lonesome Trail and You Can Take Me Away from Dixie But You Can't Take Dixie from Me, by Roger Lewis, My Dream Moon by Dan A. Russo, Poor Little Mame and Tallahassee by Sam Goold, Someone Else Took Your Place in My Heart by Roger Lewis and Erwin R. Schmidt, and Some One Like You by Clay Smith. The composers or authors mentioned in this listing are all identified as members of the ASCAP in the June 1, 1925 ASCAP directory. It is important to note that these individuals are also named as members of the ASCAP in the January 1, 1936 ASCAP directory.

The complications arising out of the fact that several of the authors and composers of selections in this catalogue are members of the ASCAP are discussed in the foreword of this report.

Leon Idzikowski

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of LEON IDZIKOWSKI, Warsaw, Poland, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1931

No copyright entries found.

Period 1932-April 1, 1937

The following list:

1. A MOZE PRZYJDZIESZ DZI-SIAT DO MNIE
by Z. Wiehlera and W. Krystjana. c. Dec. 22, 1932.
2. BARKAROLA MILOSCI
(piesn) by J. Petersburski and A. Wlast. c. Feb. 27, 1936.
3. BARKAROLA MILOSCI
(ork. strony) by J. Petersburski, arr. by J. Wesby. c. Feb. 27, 1936.
4. BO MILOSC ZJAWIA SIE NAGLE
by M. Jaworski and J. Wrzas. c. Sept. 11, 1933.
5. BRYDZ, TANGO ARGENTYNSKIE
(piesn) by St. Ferszko and L. Brodzinski c. Nov. 22, 1934.
6. DLACZEGO
(tango) by Z. Lewandowski and W. Gena. c. Dec. 3, 1934.
7. DOBRANOC, DOBRANOC
by J. Krzewinski, St. Ferszko and L. Brodzinski. c. Dec. 8, 1934.
8. DUSZE RWIE TESKNOTA
(tango) by Z. Karasinski and L. Szmaragd. c. Nov. 30, 1933.
9. ECIE-PECIE
by Z. BIALASTOCKI. c. Nov. 4, 1935.
10. FALE DUNAJU
(pf.) by L. Szmaragd and I. Ivanovici. c. Dec. 30, 1935.
11. GDY MROK ZAPADA
by St. Ferszko, J. Krzewinski and L. Brodzinski. c. Dec. 8, 1934.
12. JEZELI KOCHAC TO TYLKO CIEBIE
by S. Kataszka and L. Szmaragd. c. Dec. 8, 1934.
13. KACIK
(ork. strony) by L. Kwiecinski and W. Rychter. c. Feb. 27, 1936.
14. KADEMU WOLNO KOCHAC
by E. Schlechter, Z. Karasinski and S. Kataszka. c. Nov. 6, 1933.
15. KIELISZEK CZYSTEJ WODKI (and) MELODJA SERC
(ork. strony) (1) by Marjanowski and Andy Kitschman; (2) by J. Krzewinski, Fanny Gordon and L. Brodzinski; 1 and 2 arr. by Wl. Eiger. c. Nov. 29, 1933.
16. KIELISZEK CZYSTEJ WODKI
(piesn) by M. Marjanowski and Andy Kitschman. c. Dec. 15, 1933.
17. KOCHAJ
(tango) by Adolf Kurz, arr. by Z. Bialostocki and W. Krystjan. c. Nov. 12, 1935.
18. KRES MILOSCI
(tango) by Z. Wiehler and L. Szmaragd. c. Nov. 21, 1933.
19. KTOZ MI CIE WZIAL
(tango) by M. Cieslakownej and Nalesz, arr. by Z. Bialostocki. c. Nov. 24, 1934.
20. KUJAWIAKI I OBEREK
by T. Kwiecinski. c. Nov. 14, 1933.
21. MALOWANE USTA MALOWANE BRWI
(piesn) by A. Bayman and W. Elektorowicz. c. Nov. 3, 1933.
22. MALOWANE USTA MALOWANE BRWI (and) POWIEDZ, ZE WROCISZ
(ork. strony) 1. by A. Bayman, W. Elektorowicz and Z. Drabika; 2. by J. St. Bartlewicz and M. Jaworski. c. Nov. 3, 1933.
23. MORZE I MILOSC (and) INDJE
(ork. strony) 1. and 2. by Fanny Gordon, J. Krzewinski and L. Brodzinski; 1. and 2. arr. by Wl. Eiger. c. Aug. 22, 1933.
24. MORZE I MILOSC
(piesn) by Fanny Gordon, J. Krzewinski and L. Brodzinski. c. Aug. 22, 1933.
25. NIE WARTO
(piesn) by Henry Wars and K. Tom. c. Nov. 3, 1933.
26. NIE WARTO (and) TO WSZY-STKO UMIEN JA
(ork. strony) 1. and 2. by Henry Wars and K. Tom. c. Nov. 3, 1933.
27. NIGDY CIE NIE ZAPOMNE
by St. Ferszko, J. Krzewinski and L. Brodzinski. c. Dec. 3, 1934.
28. PERLA GRENADY
(piesn) by F. Gordon and St. Mara. c. Nov. 3, 1933.
29. PERLA GRENADY (and) PO TYM WALCZYKU SWE SERCE DASZ
(ork. strony) 1. by F. Gordon and St. Mara; 2. by J. Petersburski and L. Szmaragd; 1. and 2. arr. by Wl. Eiger. c. Nov. 3, 1933.
30. PO TYM WALCZYKU SWE SERCE DASZ
(piesn) by J. Petersburski and L. Szmaragd. c. Nov. 3, 1933.
31. POLNOC WYBIŁA
by J. Swidler and St. Mara. c. Nov. 6, 1933.
32. POWIEDZ ZE WROCISZ
(piesn) by M. Jaworski and J. St. Bartlewicz. c. Nov. 3, 1933.
33. REVERIE
by W. Prisowski. c. Nov. 14, 1935.
34. SAM NA SAM
by Z. Karasinski, S. Kataszka and E. Schlechter. c. Dec. 13, 1933.
35. SERCE MATKI
by Z. Karasinski, S. Kataszka, and Lud. Szmaragd. c. Oct. 25, 1933.
36. TO TANGO NIERAZ CI PRZY-POMNI
by M. Julski and T. Stach. c. Nov. 14, 1933.
37. TO WSZYSTKO UMIEM JA
(piesn) by H. Wars and K. Tom. c. Nov. 3, 1933.
38. TRZECIA SZUMKA UKRAIN-SKA
op. 52, (pf.) by M. Zawadzki. c. Dec. 30, 1935.

39. TWE OCZY
by Wl. Eiger and M. Iks'a. c.
Dec. 13, 1933.
40. TY ALBO ZADNA
by J. Petersburski and L. Szma-
ragd, arr. by Ol-Icz. c. Dec.
22, 1932.
41. WIOSNA
op. 13, (orch.) by S. Kataszka
and L. Szmaragd. c. Oct. 5,
1933.
42. WIOSNA (and) KOLYSANKA
(orch.) 1. by S. Kataszka, 2. by
L. Szmaragd and Z. Karasinski.
c. Oct. 5, 1933.
43. ZA JEDNA NOC
(orch.) by Z. Karasinski and
W. Jastrzebca. c. Dec. 8, 1932.
44. ZAL
op. 10, no. 3 by I. Tiumieniewa.
c. Nov. 6, 1935.
45. ZGADNIJ
(tango) by K. Wirskiej and W.
Jastrzebca, arr. by Wl. Eiger.
c. Dec. 13, 1933.
46. ZRANIONY ORZEL
op. 102 (pf.) by W. A. Prisow-
ski. c. Dec. 30, 1935.
47. ZULEJKA
(piesn) by W. Krystjan and
M. Openheim, arr. by J. Bialo-
stocki. c. Nov. 12, 1935.
48. ZWIEDLA CHYZANTEMA
(tango) by Jerzy Warrens and
Wachlaw Stepien. c. Nov. 17,
1935.

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by LEON IDZIKOWSKI to the SESAC. Copies of these assignments, marked Exhibits 83 to 87 inclusive, are attached to and made a part of this report.

The vocal compositions contained in this catalog are in the Polish language and, therefore, probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using Polish music.

International Edition Musikverlag

Leipzig, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of INTERNATIONAL EDITION MUSIKVERLAG, Leipzig, Germany, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

Period 1870-1928

No copyright entries found.

Period 1929-1930

The following list:

1. BLOND ODER BRAUN?
(gesang u. pf.) by Dr. Josef Freudenthal and Rolf Flor (Dr. Max Maretzki). c. April 15, 1929.
2. BLOND ODER BRAUN?
(orch.) by Dr. Josef Freudenthal and Rolf Flor (Dr. Max Maretzki). c. April 15, 1929.
3. MADEL, WIE DU ES BIST, DAS HATT ICH SO GERN GEKUSST
(orch.) by Will Rollins and Egon Schubert, arr. by Hartwig Von Platen. c. Aug. 8, 1930.
4. MEIN SCHATZ IST BRAUN WIE SCHOKOLODE
(orch.) by Dr. Josef Freudenthal, Rolf Flor (Dr. Max Maretzki), and R. Rillo, arr. by Fred Ralph (Herman Krome). c. April 15, 1929.
5. MEIN SCHATZ IST BRAUN WIE SCHOKOLODE
(gesang u. pf.) by Dr. Josef Freudenthal, Rolf Flor (Dr. Max Maretzki), and R. Rillo. c. April 15, 1929.
6. MEINE KONIGIN
(lied) by Erik Meyer-Helmond. c. Oct. 1, 1929.
7. MIT DIR MOCHT ICH ZIEHN BIS ANS ENDE DER WELT
(orch.) by Dr. Josef Freudenthal and Richard Rillo, arr. by Hartwig Von Platen. c. April 15, 1929.
8. MIT DIR MOCHT ICH ZIEHN BIS ANS ENDE DER WELT
(gesang u. pf.) by Dr. Josef Freudenthal and Richard Rillo. c. April 15, 1929.
9. NA ALSO MARIE
(gesang u. pf.) by Joe Joyce (Dr. Josef Freudenthal) and Nik Zeram (Dr. Max Maretzki). c. April 15, 1929.
10. NA ALSO MARIE
(orch.) by Joe Joyce (Dr. Josef Freudenthal) and Nik Zeram (Dr. Max Maretzki), arr. by Hartwig Von Platen. c. April 15, 1929.
11. PATIENCE
(orch.) by Joe Joyce (Dr. Josef Freudenthal) and R. Flor (Dr. Max Maretzki), arr. by Hartwig Von Platen. c. April 15, 1929.
12. PATIENCE
(gesang u. pf.) by Joe Joyce (Dr. Josef Freudenthal) and R. Flor (Dr. Max Maretzki), arr. by Hartwig Von Platen. c. April 15, 1929.
13. TRINKEN, DAS KUSSEN, DAS HAT SEINEN GRUND
(gesang u. pf.) by Dr. Josef Freudenthal and Nik Zeram (Dr. Max Maretzki). c. April 15, 1929.
14. TRINKEN, DAS KUSSEN, DAS HAT SEINEN GRUND
(orch.) by Dr. Josef Freudenthal and Nik Zeram (Dr. Max Maretzki), arr. by Bernhard Egg. c. April 15, 1929.
15. SING MIR NOCH EINMAL DAS LIED JENER NACHT
(lied) by Will Rollins and Fred Barny. c. Nov. 4, 1929.
16. SING MIR NOCH EINMAL DAS LIED JENER NACHT
(orch.) by Will Rollins and Fred Barny, arr. by Hartwig Von Platen. c. Nov. 4, 1929.
17. WENN EIN SUSSES MADEL TRAUMT, DANN WECK SIE NICHT
(orch.) by Willy Rosen and Kurt Schwabach, arr. by Hartwig Von Platen. c. Oct. 1, 1929.
18. WENN EIN SUSSES MADEL TRAUMT, DANN WECK SIE NICHT
(lied) by Willy Rosen and Kurt Schwabach. c. Oct. 1, 1929.

Period 1931-April 1, 1937

No copyright entries found.

It will be observed that we failed to find any copyright entries subsequent to 1930.

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by INTERNATIONAL EDITION MUSIKVERLAG to the SESAC. A copy of this assignment, marked Exhibit 88, is attached to and made a part of this report.

It will be observed that the assignment made by INTERNATIONAL EDITION MUSIKVERLAG to the SESAC does not include the title "Meine Konigin."

All of the compositions contained in this catalog are of the "popular music" classification, and the lyrics of the vocal compositions are in German.

The demand for popular music is created by constant repetition, and the ability of the listener to associate the words and the music. On this basis, broadcasters may refer to the musical compositions contained in this catalog, and appraise their value for use in building radio programs for American radio listeners.

Information from a reliable source shows that this firm has been dissolved and taken over by the firm of ROBERT FORBERG. The repertory of ROBERT FORBERG, as represented in this country by the SESAC, is discussed in this report.

Jastrzab

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress credited to JASTRZAB required an examination also of the copyright entries credited to EDITION JASTRZAB (I. Rzepecki) and Walery Rudnicki. The association of Walery Rudnicki results not from any information from the SESAC, but from information received from a reliable source to the effect that the "Sales rights in Poland for the publication of 'Edition Jastrzab' and 'Edition W. J. R.' are in the hands of Mr. Rzepecki; the publisher of the above being Mr. Walery Rudnicki."

This examination, as of April 1, 1937, disclosed the following entries under the name of JASTRZAB, 1 Krak. Przedmiescie, Warsaw, Poland, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1933

No copyright entries found.

Period 1934-April 1, 1937

The following list:

- | | | |
|--|---|--|
| 1. CZYWIESZ CO TO JIST
(piesn) by J. Rosner and W. Krystjan. c. Dec. 20, 1934. | 5. NIE BEDZIESZ ZE MNIE DRZWIL
Tango (piesn) by J. Haftman and W. Jastrzebca. c. Dec. 23, 1935. | 9. TO GRZECH
Tango (piesn) by D. Beigelman and Walerego Jastrzebca. c. Dec. 20, 1934. |
| 2. GDY ZAKOCHASZ SIE WE MNIE
(tango piesn) by M. Wroblewski and L. Starski. c. Dec. 20, 1934. | 6. ON, CZY JA
Tango (piesn) by M. Cieslakowny and Walerego Jastrzebca, arr. by Z. Bialostocki. c. Dec. 20, 1934. | 10. TYLKO CIEBIE MAM NA SWIECIE
(piesn) by Z. Bialostocki and W. Jastrzeba. c. Dec. 23, 1935. |
| 3. LILI
(tango piesn) by Ch. Wolkowyski and Walerego Jastrzebca. c. Dec. 23, 1935. | 7. PRZYTUL MNIE
Tango (piesn) by Cieslakowny and Walerego Jastrzebca, arr. by Z. Bialostocki. c. Dec. 30, 1933. | 11. ZAKOCHANE OCZY
tango (piesn) by Z. Bialostocki and L. Starski. c. Dec. 20, 1934. |
| 4. MOJA NATASZA
(piesn) by Z. Bialostocki and Wiktor Krystjan. c. Dec. 30, 1933. | 8. ROZOWY
(piesn) by Z. Bialostocki and Walerego Jastrzebca. c. Dec. 30, 1933. | 12. ZAL
tango (piesn) by J. Front, St. Ferszko and Walerego Jastrzebca. c. Dec. 30, 1933. |

This examination disclosed also, as of April 1, 1937, the following copyright entries under the name of I. Rzepecki, 1 Krak. Przedmiescie, Warsaw, Poland, listed in the SESAC brochure dated June 1, 1936 as a part of JASTRZAB.

Period 1870-1934

No copyright entries found.

Period 1935-April 1, 1937

The following list:

- | | | |
|--|---|--|
| 1. ALMERI
tango espagnole (ork strony) by Zygmunt Lewandowski and Zbigniew Maciejowski. c. Oct. 5, 1936. | 4. KATIA
tango rosyjskie (ork strony) by Zygmunt Lewandowski and B. Konskowolski, arr. by T. Czak. c. Dec. 30, 1935. | 7. PRZESTAN
tango (ork strony) by Fanny Gordon and Zb. Maciejowski. c. Oct. 5, 1936. |
| 2. CALY SWIAT TO NUCI
(ork strony) by Igo Kranowski, arr. by Wl. Eiger. c. Dec. 30, 1935. | 5. KOCHAM TWOJE USTA
tango (ork strony) by J. Kagan and Zb. Maciejowski. c. Oct. 5, 1936. | 8. SZKODA NASZEJ MILOSCI
tango (ork strony) by Zygmunt Lewandowski and Zbigniew Maciejowski. c. Oct. 5, 1936. |
| 3. JAK DAWNIEJ
tango (ork strony) by Jan. Kozlowski and Zbigniew Maciejowski, arr. by Wl. Eiger. c. Oct. 5, 1936. | 6. OTWARTE KARTY
tango (ork strony) by Artur Gold and Zbigniew Maciejowski, c. Oct. 5, 1936. | 9. TY BYLAS SNEM
tango (ork strony) by Fred Scher and Zenon Friedwald. c. Oct. 5, 1936. |

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by I. Rzepecki to the SESAC. A copy of this assignment, marked Exhibit 89, is attached to and made a part of this report.

The musical selections contained in this catalogue probably have a certain value to those broadcasters who cannot operate in the public interest, convenience and necessity without the use of this type of Polish music.

Jewel Music Publishing Co.

New York, N. Y.

An examination of the musical copyright entries of the United States Library of Congress as of April 1, 1937 disclosed the following entries in the name of the JEWEL MUSIC PUBLISHING CO., New York City, which is listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license:

Period 1870-1935

No copyright entries found.

Period 1936-April 1, 1937

The following list:

1. CARNIVAL IN COTTON TOWN
song (guitar) by Louis Ricca
and J. Loman. c. Dec. 30, 1936.
2. GEE I WISH I KNEW
song (uke and guitar) by L.
Ricca, W. Lackenbauer, and R.
Sterling. c. Sept. 3, 1935.
3. GOOD OLD MOON
(song) by L. Ricca, W. Lacken-
bauer, A. B. and R. Sterling. c.
Feb. 13, 1936.
4. I LIKE TO SING THE OPERY
song (guitar) by Mike Mikita
and Mac Benoit. c. Feb. 27,
1936.
5. I'LL FOLLOW MY HEART
STRINGS
song (guitar) by Harold Fon-
ville and Aaron Foster, c. Feb.
27, 1936.
6. I'M HOLDING THE WORLD IN
MY ARMS
song (uke) by A. B. and R.
Sterling, L. Ricca and W. Lack-
enbauer. c. Feb. 13, 1936.
7. In OLD HOLLAND
song (guitar) by Charles J.
Sinning, Nat Brusiloff, and Ray-
mond Leveen. c. Dec. 30, 1936.
8. IS THAT GRATITUDE
song (guitar) by Marjorie Har-
per, Kay Twomey and Bill
Livingston. c. Feb. 27, 1936.
9. MILLION DREAMS FROM NOW
song (uke) by R. Sterling and
Wm. Lackenbauer. c. Feb. 13,
1936.
10. MY HEARTS ON STRIKE
song (guitar) by W. J. Kastor,
Fred Patten, and Gerald Mar-
qusee. c. June 18, 1936.
11. NEVER
song (guitar) by L. Ricca and
Jules Loman. c. Dec. 30, 1936.

We call attention to the fact that in the case of the selections entitled "I'm Holding the World in My Arms," and "Good Old Moon," one of the composers, namely A. B. Sterling, is listed in the ASCAP Directory (1931 and 1936 Editions) as a member of the ASCAP. A discussion of this complication appears in the foreword of this report.

Henryk Lebendiger

Warsaw, Poland and Buenos Aires, Argentina

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any copyrights in the name of HENRYK LEBENDIGER, Warsaw and Buenos Aires, who is listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

The identity of HENRYK LEBENDIGER was disclosed to us in our investigation of EDITIONS FERMATA. Information obtained from a reliable source shows that the firm of HENRYK LEBENDIGER and EDITIONS FERMATA are one and the same firm.

A report dated February 5, 1937, shows that Mr. Lebendiger moved to Buenos Aires, Argentina, about the middle of 1936 and set himself up there as a publisher of local orchestral and popular sheet music. Also, according to advices, he republishes American music, and is in contact with European music houses as well.

Since EDITIONS FERMATA and HENRYK LEBENDIGER are one and the same, and since we failed to find any copyright entries credited to LEBENDIGER, the inclusion of LEBENDIGER in the SESAC brochure should not be construed as a separate publisher or organization.

Master Music Makers

Portland, Oregon

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of MASTER MUSIC MAKERS, Portland, Oregon, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

The melodies to practically all of the musical selections contained in this catalogue were written by Sylvester Long Cross; and it is our belief, based on the information contained in Exhibit 37, which is attached to and made a part of this report, that the lyrics of this music are the works of amateur "song poem" writers.

An examination of the musical copyright entries of the Library of Congress also disclosed more than 1300 entries in the name of Sylvester Long Cross, each identifying an unpublished work. In almost all cases, the melody has been written by Sylvester Long Cross and, in most instances the words are credited to a different person.

Moreover, the copyright entries of the Library of Congress are the basis for our belief that Sylvester Long Cross is identified also with Cross & Winge, Inc., MASTER MUSIC MAKERS, and Cross Publishing Company, as the address of each of these is given as 607 Studio Building, Portland, Oregon; and the information contained in Exhibit 38 is the basis for our belief that Sylvester Long Cross is identified with the MMM Publishing Company of the same address.

Period 1870-1933

No copyright entries found.

Period 1933-April 1, 1937

The following list:

1. ALBUM OF NEW RADIO FAVORITES NO. 2
(songs with uke arr.) by Sylvester Long Cross and others. c. Mar. 21, 1934.
2. ALBUM OF NEW RADIO FAVORITES NO. 3
(songs with uke arr.) by Sylvester Long Cross and others. c. Jan. 10, 1935.
3. ALBUM OF NEW RADIO FAVORITES NO. 5
(songs with uke arr.) by Sylvester Long Cross, words by Vern Grinde and others. c. Nov. 16, 1935.
4. ALBUM OF NEW RADIO FAVORITES NO. 6
(songs with guitar arr.) by Sylvester Long Cross, words by C. G. Gage and others. c. Dec. 20, 1935.
5. ALBUM OF NEW RADIO FAVORITES NO. 4 AND 20 BEAUTIFUL NEW SONGS
(songs with guitar arr.) by Sylvester Long Cross, words by Geo. Turner and others. c. Mar. 10, 1935.
6. ALBUM OF NEW RADIO FAVORITES
(20 songs with arrangements for guitars, etc.) by Russ O. Molray and others. c. Nov. 23, 1936.
7. FOR SERVICES RENDERED
(song-uke arr.) by Sylvester Long Cross, Matt Howard, words by Paul Yazolino. c. Nov. 29, 1934.
8. KINKY HEAD
(song-uke arr.) by Sylvester Long Cross, Matt Howard, words by Clara Cromwell Wright. c. Oct. 30, 1934.

The "Albums of New Radio Favorites" have been examined and the various titles contained therein are set forth below. When indicated, the address of the author has been included.

ALBUM NO. 1

- | | | |
|---|---|---|
| ROMANCING
by Agnes E. Wright, 2057 E. Burnside, Portland, Ore. | WILL YOU LOVE ME?
by S. Rose Mill, 911 10th St. S., Nampa, Idaho. | WHEN I'M WITH YOU I'M IN CHARMLAND
by Jack A. Costello and R. D. Vann, 339 N. 3rd St., Douglas, Wyo. |
| NEVA
by James Robinson (address not found). | MY WESTERN ROSE
by Jessie Belknap, Camas, Wash. | DREAMY ISLE
by Jessie Belknap (address not found) |
| LET ME DRIFT OFF TO SLEEP
by James Dierickx (address not found) | THAT LITTLE GIRL FRIEND OF MINE
by George Anderson (address not found) | SMILING MEMORY SEA
by Birdie Kanary, Odell, Ore. |
| I'VE GOT TO HAVE YOU
by Levi C. Chapiewsky (address not found). | I SIT ALONE
by Wm. Herbert Grabeel, box 4622, Sellwood Station, Portland, Ore. | SETTLE DOWN MY BOY
by A. M. Lysted (address not found). |
| THERE WON'T BE NEARLY YEARS ENOUGH
by Norell Hobson (address not found). | | WHAT DOES IT MATTER NOW?
by Marie E. Fredrickson (address not found). |

MY LOVE IS TRUE
Eveline Myrtle Miller (address
not found)
THE CABIN 'NEATH THE
OLD PINE TREE
by Fay E. Ive (address not
found).

WALTZING WITH YOU
by H. E. Nye, Route 1, Box 224,
Clackamas, Ore.
UNDER THE LOVERS MOON
by Stanley L. Williams, 724 E.
13th St., Erie, Pa.
WHERE HAVE YOU BEEN?
by Leon Anderson, 857 Wheeler
St., Cadillac, Mich.
CALLING TO YOU
by Jeanette Mullins, 416 W.
6th Ave., Spokane, Wash.
COEUR D'ALENE
by Dale Fulton, 305 N. Meadow
St., Grangeville, Idaho.
HUSH-A-BYE MY BABY
by Ira Wade, Route 1, Ham-
mondsville, Ohio.
IN A COZY CORNER
by Frank Clarke, Glenwood,
Wash.

JUST TO BE WITH YOU
by Carolyn Elva Vale (address
not found).
EVERY NIGHT
by Christel Palmer Brown, E.
4214 22nd Ave., Spokane,
Wash.
SILENT MELODY
by Chet Springer, Crescent
Lake, Ore.
CALLING
by Florence A. Hill and M.
Benson (addresses not found).
LITTLE COTTAGE OF
DREAMS
by Ruth D. Pollard, Box 595,
Oswego, Ore.
I'M 'FRAID OF YOU OLE
RIVER
by Frank Rodrigues, Box 64,
Niles, Calif.

DRIFTING DOWN THE RIVER
OR ROMANCE
by Grace Turner, Box 199,
Ione, Ore.
DROWSY VILLAGE
by Anna M. Whelan, 911 W.
Wishkah St., Aberdeen, Wash.
GEORGIA MOON
by Ellen Lynne (address not
found)

WAITING FOR ME
by Alice Jagger (address not
found)
MY PRAIRIE WILD FLOWER
by Jack Costello (address not
found).

ALBUM NO. 2

I'M HAPPY IN OUR HOME
SWEET HOME
by Ruby Overcash and Adophe
Jystad, Ferdig, Montana, and
c/o Daily Interlake, Kalispell,
Montana.
FAIR WEATHER FRIEND
by Mary Shipton (address not
found).
BABY BOY
by Mrs. Elfie Pomeroy Rignall,
603 7th St. N., St. Petersburg,
Fla.
MY ROSE DREAM
by Rose Stockwell (address
not found).
SONYA, MY DREAM GIRL
by Burrell Van Buren and Lor-
raine Lawson, 131 S. 4th St.,
Klamath Falls, Ore.
THE LURE OF THE TRAIL
by Jean Lawrence (address
not found)

ALBUM NO. 3

SILVER MOON
by May Straughan, Marshall
Apts., Apt. 8, King St., Port-
land, Ore.
LONELY LITTLE YOU
Lilyan Rush (address not
found).
AN OLD SWEETHEART
by Florence Carmen, White
Salmon, Wash.
I'M SINGING BUT I'M FEEL-
ING BLUE
by Minnie Dalton, East Rad-
ford, Va.
I'LL BUY A HOME JUST FOR
OUR OWN
by Julia Michel (address not
found).
THERE'S A BIG NEW SMILE
by Ruth Mills, Route 3, New-
berg, Ore.
DARLING
by Frank Clark, Glenwood,
Wash.

ALBUM NO. 4

THE LITTLE WHITE HOUSE
(IN THE VALLEY)
by Marie A. Wells (address not
found).
I'M WEARING YOU INTO MY
DREAMS
by Margery Laird Newton, 489
DST. Independence, Ore.
KISS ME IN THE MOONLIGHT
by Herbert A. Sleep, Fort Jones,
Calif.

WHEN I THINK OF YOU
by S. Kage (address not found).
I'M DRIVING THE BLUES
AWAY
by Leonard B. Brant (address
not found).

IN GOD'S GARDEN
By Sue Lilly Colby, Limerick,
York County, Maine.
I'M IN LOVE WITH YOU
by Werner C. Ott, Fairfield,
Wash.
TELL ME DO YOU LOVE ME
BABY
by Dora Cone, Box 599, Idaho
Falls, Idaho.
THE SUN IS GENTLY SHIN-
ING ON MY HOME IN WASH-
INGTON
by Joseph Wm. Atkinson, Ret-
sil, Washington.
WHY CAN'T THINGS LIKE
THAT HAPPEN TO ME
by Sara T. Haust, R. D. 1,
Romulus, Seneca County, N. Y.
SING ME TO SLEEP
by Floyd Simmons, 12 Valley
Street, Saugerties, N. Y.

MY DAD
by Melvin Bernard Wells, Box
243, Olympia, Wash.
LITTLE WILD ROSE OF THE
MOUNTAINS
by Hazel Winney Broady, Box
357, Sutherlin, Ore.
LONELY
by Helena L. Christensen, Wal-
lowa, Ore.
IN THAT COZY LITTLE COT-
TAGE
by Mrs. Grace M. Turner, Box
199, Ione, Ore.
MOON OF MY DREAMS
by Ella Bruce, Route 3, Sher-
wood, Ore.
OUR MT. VALLEY HOME
by Virgil Ownbey, Route 1,
Box 97, Joseph, Ore.
I'M RIDING ALL ALONE
'CAUSE THE GIRL I LOVE
ISN'T TRUE
by Leo. K. Henry.

IN MY DREAMS (I AM WITH
YOU)
by Anne Bassett, 254 Central
Ave., St. Petersburg, Fla.
MY ROADSIDE HOME
by Sadie Luelling (address not
found).
CEASE TO REMEMBER
by Violet Oehring Stamper,
Plainview, Nebraska.

FIRESIDE DREAMS
by Mrs. Hazel Winney Broady,
Sutherlin, Ore.

THE HEART OF A ROSE
by Alice M. Prescott, 1690 So.
Church St., Salem, Ore.

YOU ARE MY BELOVED
by Abraham R. Farolan, %
Queens Hospital, Honolulu, T.
H.

**UNFINISHED MELODY OF
LOVE**
by May Straughan, Marshall

Apts., Apt. 8, King St., Port-
land, Ore.

JUST FOR FUN
by George Davis (address not
found).

BECAUSE I LOVE YOU
by M. Lenore Paslay, box 15,
Hagarstown, Ill.

A PICTURE IN MEMORY
by Patrick Smith, 134 3rd St.,
Watsonville, Calif.

HOLD ON, BROTHER MINE
by Martha Hill, 1835 N. Com-
mercial St., Salem, Ore.

**WHEN THE LEAVES ARE
GENTLY FALLING IN THE
FALL**
by Muriel M. Newman, Route
2, Ironton, Ohio.

**MOTHER, DON'T YOU HEAR
ME CALLING?**
by Mrs. Emma S. Ball, Moxee,
Wash.

**SWEETHEART OF MY OLD
AGE**
by Mrs. Clara Bennell, Guler,
Wash.

ALBUM NO. 5

**IN THE CANDLELIGHT WITH
YOU**
by Verna Grinde, 823 N. Ingle-
wood Ave., Inglewood, Calif.

FIVE LITTLE GIRLS
by Jack Bradford, Port Elgin,
Ontario, Canada.

**YOU'RE THE SWEETEST
THING THIS SIDE OF
HEAVEN**
by Rae Pingree, 129-18 Ave.,
Lewiston, Idaho.

**NATIONAL RECOVERY
MARCH**
by Selma Nordling, 4223 E.
16th Street, Spokane, Wash.

BECAUSE OF YOU
by Clifton Wise, Route 2, Box
38, Carlton, Ore.

**THE COZY LITTLE FIRE-
PLACE**
by Nancy Barr (address not
found).

**ON THE LOVELY SHORE OF
WAIKIKI**
by Thomas Leather and Wil-

liam Coperudi, Route 2, Box
82, Hood River, Ore.

**WHAT DID YOU DO WITH
LOVE?**
by Elmer Pinder, Box 100,
Charlestown, Mass.

**WHEN ITS ARBUTUS TIME
IN OLD GEORGIA**
by Ann Eleanor Victorine (ad-
dress not found).

**MOONLIGHT ON THE MIS-
SISSIPPI**
by Zella Dean Cochran, Black
Butte, Ore.

**YOU STOLE MY HEART, YES
YOU DID**
by J. Plack, Box 113, Brim-
field, Ill.

YOUR PICTURE
by M. A. Dill (address not
found).

SWEETHEART
by Ethel Jennings Patchin
Scott, Portage, Wisc.

**NEATH THE MAGIC OF THE
MOON**
by Katharine Cook, by Earl
Slatt, Route 1, Box 990, Rio
Linda, Calif.

**HOW I LOVE THE TENNES-
SEE VALLEY**
by Mrs. Della Harris, 4913
First Ave. N., Birmingham,
Ala.

THE DARNDEST THING
by Kristine Thorpe, 325 "M"
St., Salt Lake City, Utah.

**PLEASE DON'T GIVE ME
THE GATE**
by John Marh (address not
found).

**ON THE BEACH OF BROAD
LAKE ERIE**
by William Young (address
not found)

SWEETHEART AND PAL
by Herman C. Becker, 304
Main St., Irwin, Pa.

ALBUM NO. 6

PRAIRIE CLOUDS
by Clayton George Gage, Route
1, Richfield Springs, N. Y.

TRAIN WHISTLES
by Arthur Albert (address not
found).

**THAT ROCKY MOUNTAIN
LULLABY**
by Elizabeth Jane Powers, Star
Route 3, Troy, Montana.

I'M ONLY DREAMING
by Verel C. Ross, Goldendale,
Wash.

**YOU'VE GOT ME GOING,
HONEY**
by Katherine Cook (address
not found).

STROLLING BY THE RIVER
by Mrs. Grace M. Turner, Box
199, Ione, Ore.

IT'S TOO LATE TO BE SORRY
by Carol Lynne (address not
found).

**THE DAYS OF THE OLD
FASHIONED WAYS**
by Clayton E. Clark, 309 N.
Main St., Herkimer, N. Y.

HEART SONG
Thalia A. White, c/o Capt.
White, 10th Field Artillery,
Fort Lewis, Wash.

NO ONE BUT YOU
by G. E. Smith, 423 N. E. 10th
St., Oklahoma City, Okla.

**HONEY, LET'S NEVER RE-
GRET**
by John Marh (address not
found).

TALKING AND DREAMING
by Elsie Lee Mae Ochs, 617 S.
Broadway, Leavenworth, Kan.

**THROUGH THE LAND OF
DREAMS TO YOU**
by Ben Anderson, 188-5th St.,
Coalinga, Calif.

NOW I KNOW
by Verel C. Ross, Goldendale,
Wash.

**TWILIGHT IN OLD WISCON-
SIN**
Emma M. Jacobs, Route 1,
Coloma, Wisc.

DREAMY MOONLIT VALLEY
by Phil Boockus, Parma, Idaho.

THE CHEROKEE ROSE
by Julia Smith (address not
found).

BY THE OLD MILL
by Tom Carlisle (address not
found).

**LAY YOUR HEAD UPON MY
SHOULDER**
by John William Haynes, Story
Club, Susanville, Calif.

**I LOVED YOU ERE I MET
YOU**
by Agnes J. Shedd (address not
found).

The copyright office of the United States Library of Congress reports that Albums No. 7 and No. 8 have not been deposited for copyright registration.

ALBUM NO. 9

RESTLESS RIVER

by Russ Dean Malray, Monteseano, Wash.

GRAY HOUSES—BROWN HOUSES

by Nellie M. Seely (address not found).

MY FASCINATING BABY

by Bob Robinson (address not found).

NO ONE BUT YOU

by Marie Flynn Brown (address not found).

WHEN YOU CAME BACK TO ME

by Irene Meredith Hanson, Schuyler, Nebr.

HAPPY VALLEY

by Delia R. White, Estacada, Ore.

NOW I KNOW WHAT MY HEART IS SAYING

by Dennis Fernando, Box 1073, Los Angeles, Calif.

TRULY, I LOVE YOU

by Lucy Willett Miller (address not found).

I WANT TO BE A STAR

by Lola Culpepper, 4507 Girouard Ave., Mont, Que, Canada.

MEMORIES OF MOTHER

by Lulu Sexton, Route #2, Chetopa, Kans.

THOSE ROLLING KANSAS PLAINS

by Simon E. Matson, St. Francis, Kans.

LOVE DOES IT ALL

by Betty Rose (address not found)

SITTING BY THE FIRESIDE

by Jessica Brogdon, Homeland, Fla.

MY CAROLINA MAIDEN

by Gertrude Highsmith, 311 Woodlawn Ave., Buffalo, N. Y.

DOWN IN THE VALLEY OF SUNSHINE

by Ed. Shaw, 1535 Major St., Salt Lake City, Utah.

WHY DID YOU TEACH ME TO CALL YOU SWEETHEART

by Lulu Belle Craig Cunningham, 407 Milton Ave., Paris, Ill.

I WANT YOU TO COME BACK TO ME

by Bernerd O. Kleve (address not found).

THE GIRL THAT I LOVE

by Lionel Charles (address not found).

UNDER THE SEVEN PINES

by Daisy Johnson Boone, Stanton, Ky.

BY THE WATERFALL MULT-NOMAH

by John Becker, 104 Ivy St., Nampa, Idaho.

Moderne Edition and Moderne Publications

Chicago, Illinois

An examination of the musical copyright entries in the United States Library of Congress as of April 1, 1937 failed to disclose any copyright entries in the name of MODERNE EDITION listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license. However, such examination disclosed 21 musical copyright entries in the name of MODERNE PUBLICATIONS, 2611 Indiana Avenue, Chicago, Illinois (Moderne Publications is listed as a publisher or organization in the SESAC brochure dated January 1, 1937). These entries were copyrighted in the name of Moissaye Boguslawski. A comparison of these copyright entries with MODERNE EDITION, a pamphlet, published by the M. M. Cole Publishing Company of 2611 Indiana Avenue, Chicago, Illinois and supplied to us by the SESAC, indicates they are one and the same.

The 21 musical copyright entries were all recorded in the calendar year 1936 as follows:

- | | | |
|--|--|--|
| 1. ARABIAN NIGHTS (SCHE-HERAZADE)
(pf. solo) by Moissaye Boguslawski. c. Aug. 18, 1936. | 8. FIRST HUNGARIAN RHAPSODY
(pf. solo) by Moissaye Boguslawski. c. July 30, 1936. | 15. PICANINNY PICNIC
(pf. solo) by Moissaye Boguslawski. c. Aug. 18, 1936. |
| 2. THE BALLET DANCER
(pf. solo) by Moissaye Boguslawski. c. July 10, 1936. | 9. FRENCH SOLDIERS' MARCH
(pf. solo) by Moissaye Boguslawski. c. July 10, 1936. | 16. RUSSIAN DANCER
(pf. solo) by Moissaye Boguslawski. c. July 9, 1936. |
| 3. CHATTER BOX
(pf. solo) by Moissaye Boguslawski. c. July 15, 1936. | 10. FROG'S FROLIC
(pf. solo) by Moissaye Boguslawski. c. Aug. 18, 1936. | 17. SPANISH COQUETTE (tango)
(pf. solo) by Moissaye Boguslawski. c. July 30, 1936. |
| 4. CIRCUS DAYS
(pf. solo) by Moissaye Boguslawski. c. Aug. 18, 1936. | 11. GOLDEN ORIOLE MINUET
(pf. solo) by Moissaye Boguslawski. c. July 30, 1936. | 18. SUNNY ITALY
(pf. solo) by Moissaye Boguslawski. c. Aug. 18, 1936. |
| 5. DONKEY RIDE
(pf. solo) by Moissaye Boguslawski. c. July 31, 1936. | 12. OLD TICK TOCK
(pf. solo) by Moissaye Boguslawski. c. Aug. 18, 1936. | 19. TAMBOURINES AND CASTANETS
(pf. solo) by Moissaye Boguslawski. c. July 24, 1936. |
| 6. DUBLIN DEVILS
(pf. solo) by Moissaye Boguslawski. c. Aug. 18, 1936. | 13. LITTLE JUMBO
(pf. solo) by Moissaye Boguslawski. c. July 27, 1936. | 20. VALSE RUSSE
(pf. solo) by Moissaye Boguslawski. c. Aug. 18, 1936. |
| 7. EIGHTY DELIGHTFUL TUNES
(pf. solo) by Moissaye Boguslawski. c. Sept. 14, 1936. | 14. PARADE OF THE BUNNIES
(pf. solo) by Moissaye Boguslawski. c. July 9, 1936. | 21. VENETIAN BOAT SONG
(pf. solo) by Moissaye Boguslawski. c. July 10, 1936. |

A copy of the MODERNE EDITION pamphlet published by the M. M. Cole Publishing Company of Chicago, Illinois and supplied to us by the SESAC, marked Exhibit 90, is attached to and made a part of this report.

Twenty of the twenty-one copyright entries above referred to are described in Exhibit 90-p. 2 as Grade One and Grade Two original compositions, as follows:

GRADE ONE

DONKEY RIDE
FRENCH SOLDIERS' MARCH.
FROG'S FROLIC.
OLD TICK TOCK.

LITTLE JUMBO.
PARADE OF THE BUNNIES.
SUNNY ITALY.

TAMBOURINES AND CASTANETS.
VALSE RUSSE.
VENETIAN BOAT SONG.

GRADE TWO

ARABIAN NIGHTS.
THE BALLET DANCER.
CHATTER BOX
CIRCUS DAYS

DUBLIN DEVILS
FIRST HUNGARIAN RHAPSODY
GOLDEN ORIOLE MINUET

PICANINNY PICNIC
RUSSIAN DANCER
SPANISH COQUETTE (tango)

Grade One is recognized as beginner's grade or primary grade for piano students.

Grade Two is for second-year students of piano.

The copyright entry entitled "Eighty Delightful Tunes" is made up of 80 musical selections which, in their original form, are in the Public Domain. An examination has been made to determine their availability in various music catalogues, and this examination showed that each of these 80 selections is available to broadcasters from one or more music publishers included under their ASCAP license. The 80 selections and the identity of one ASCAP publisher from whom each selection is available follow:

1. ALBUMBLATT (Für Elise)
L. von Beethoven. (G. Schirmer.)
2. AMARYLLIS
H. Ghys. (Century.)
3. ANDANTINO
E. H. Lemare. (Paul Pioneer.)
4. ANITRA'S DANCE
E. Grieg. (Carl Fischer.)
5. ASE'S DEATH
E. Grieg. (Carl Fischer.)
6. BEAUTIFUL BLUE DANUBE
J. Strauss. (Carl Fischer.)
7. BLACK HAWK WALTZ
M. E. Walsh. (Century.)
8. CHANSON TRISTE
P. Tchaikowsky. (Century.)
9. CLAYTON'S GRAND MARCH
C. Blake. (McKinley.)
10. CHOP STICKS
A. De Lulli. (Ditson.)
11. DANCING DOLL
E. Poldini. (Century.)
12. EL CHOCLO
A. Villodo. (E. B. Marks.)
13. EDELWEISS GLIDE
E. Vanderbeck. (Century.)
14. EVENING STAR
R. Wagner. (Century.)
15. FAIRY WEDDING
J. W. Turner. (Century.)
16. FALLING WATERS
J. Truax. (Century.)
17. FAUST WALTZ
Charles Gounod. (Century.)
18. FIFTH NOCTURNE
J. Leybach. (Century.)
19. FLATTERER (THE)
——— (Century.)
20. FLIGHT OF THE BUMBLE-
BEE
Rimsky Korsakoff. (Carl Fischer
for violin and piano.)
21. FLOWER SONG
Gustave Lange. (Century.)
22. FUNERAL MARCH
Fr. Chopin. (Century.)
23. GARLAND OF ROSES
L. Streabbog. (Carl Fischer.)
24. GENERAL GRANT'S MARCH
E. Mack. (McKinley.)
25. GOLD AND SILVER
Franz Lehar. (Carl Fischer.)
26. GOLDEN WEDDING (La Cin-
quantaine)
Gabriel-Marie. (Century.)
27. GYPSY DANCE
H. Lichner. (Century.)
28. GYPSY RONDO
J. Hayden. (Century.)
29. HABANERA (From Carmen)
G. Bizet. (Century.)
30. HUMORESKE
A. Dvorak. (Century.)
31. HUNGARIAN DANCE NO. 5
J. Brahms. (Century.)
32. HYMN TO THE SUN
Rimsky Korsakoff. (Carl
Fischer.)
33. JOLLY COPPERSMITH (THE)
C. Peter. (Century.)
34. LA GOLONDRINA (The Swal-
low.)
N. Serradell. (Century.)
35. LA PALOMA
S. de Yradier. (Century.)
36. LARGO
(From the New World Sym-
phony)
A. Dvorak. (Century.)
37. LIEBESTRAUM
F. Liszt. (Century.)
38. LITTLE FAIRY MARCH
L. Streabbog. (Century.)
39. LITTLE FAIRY POLKA
L. Streabbog. (McKinley.)
40. LISTEN TO THE MOCKING
BIRD
Alice Hawthorne. (Century.)
41. LOVE'S DREAMLAND
O. Roeder. (Century.)
42. A MAIDEN'S PRAYER
T. Badarzewska. (Century.)
43. MARCH OF THE DWARFS
E. Greig. (Century.)
44. MELODY IN F
A. Rubinstein. (Century.)
45. MENDELSSOHN'S WEDDING
MARCH (Midsummer Night's
Dream)
F. Mendelssohn. (Century.)
46. MERRY WIDOW WALTZ
F. Lehar. (Century.)
47. MARCH MILITAIRE
F. Schubert. (Century.)
48. MELODIE (Elegy)
J. Massenet. (Century.)
49. MINUET
I. J. Paderewski. (Century.)
50. MINUET IN G
L. von Beethoven. (Century.)
51. MOMENTS MUSICAUX
F. Schubert. (Century.)
52. MOONLIGHT SONATA
L. von Beethoven. (Century.)
53. MORNING PRAYER
L. Streabbog. (Century.)
54. ON THE MEADOWS
Lichner. (Century.)
55. ORANGE BLOSSOM WALTZ
G. Ludovic. (Century.)
56. OVER THE WAVES
Juventino-Rosas. (Century.)
57. PAPILLON (Butterfly)
E. Greig. (Century.)
58. POEME
Z. Fibich. (Carl Fischer.)
59. POLISH DANCE (simplified)
X. Scharwenka. (Century.)
60. PRELUDE IN C SHARP
MINOR
S. Rachmaninoff. (Century.)
61. RIPPLING WAVES
G. Millward. (Century.)
62. ROBIN'S RETURN
L. Fisher. (Century.)
63. RUSTIC DANCE
C. Howell. (Century.)
64. RUSTLE OF SPRING
Christian Sinding. (Century.)
65. SACK WALTZ
J. Metcalf. (Century.)
66. SCARF DANCE
C. Chaminade. (Century.)
67. SECOND VALSE
A. Durand. (Century.)
68. SERENADE (Schubert)
F. Schubert. (Century.)
69. SERENATA
M. Moszkowski. (Century.)
70. Simple Aveu
F. Thome. (Century.)
71. SONG OF INDIA
Rimsky-Korsakoff. (Century.)
72. SOUVENIR
F. Drdla. (Century.)
73. SPRING SONG
F. Mendelssohn. (Century.)
74. SWAN (THE)
C. Saint-Saens. (Century.)
75. TRAUMEREI
R. Schumann. (Century.)
76. UNDER THE DOUBLE EAGLE
J. Wagner. (Carl Fischer.)
77. MINUTE WALTZ
F. Chopin. (Carl Fischer.)
78. VALSE IN E FLAT
A. Durand. (Ditson.)
79. WALTZ IN A FLAT
J. Brahms. (Century.)
80. YOU AND I WALTZ
Claribel. (Century.)

To summarize, our examination shows that the 20 individual numbers entered in the United States Library of Congress have been composed, arranged and edited for primary pupils of piano. As such, it does not seem possible that they hold any special value for radio performance; and the "Eighty Delightful Tunes" edited, fingered and arranged by Moissaye Boguslawski can be found in the same type of musical arrangements in the catalog of ASCAP publishers.

Jose Mora

Barcelona, Spain

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of JOSE MORA, Barcelona, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1934

No copyright entries found.

Period 1934-April 1, 1937

The following list:

- | | | |
|--|--|---|
| 1. BRASILERA
rumba, (orch.) by Jose Mora
and R. Solves. c. Jan. 1, 1936. | 3. GUAYABA
rumba, (orch.) by Jose Mora.
c. Jan. 2, 1936. | 5. MI MOCITA
pasodoble, (orch.) by Jose Mora.
c. Aug. 12, 1935. |
| 2. CURRO MOLINA
pasodoble, (orch.) by Jose Mora.
c. Dec. 1, 1935. | 4. LUCERO
tango, (orch.) by Jose Mora.
c. Oct. 1, 1935. | 6. PESARES
pasodoble, (orch.) by Jose Mora.
c. Dec. 1, 1935. |

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by JOSE MORA to the SESAC. Copies of these assignments, marked Exhibits 91 to 93 inclusive, are attached to and made a part of this report.

As an aid in appraising the value of this type of music in building radio programs for American radio listeners, we again invite your attention to Exhibit 16.

Music Products Corp.

Chicago, Illinois

An examination of the musical copyright entries of the United States Library of Congress, as of April 1, 1937, disclosed the following entries in the name of MUSIC PRODUCTS CORP., Chicago, Illinois, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization, included under its license:

Period 1897-1933

No copyright entries found.

Period 1934-April 1, 1937

The following list:

1. ADVANCED HARMONICA BAND FOLIO
(harmonicas 1-3 with pf. acc.)
by G. Mann. c. Sept. 11, 1934.
2. AIR WAVES
(band.) c. Feb. 15, 1936.
3. BACK TO CHRIST OUR KING
(song) by Rev. Chas. E. Coughlin and Geoffrey O'Hara. c. Oct. 26, 1934.
4. CLOUDS FILLED WITH LIGHT
(song) by Margaret MacRae and W. B. Dublin. c. July 16, 1934.
5. EARLY MORN
(song) by Margaret MacRae and H. Skeath. c. July 16, 1934.
6. EMBLEM OF VICTORY
(band) by Vernon Leftwich and Frank Godwin. c. Aug. 25, 1936.
7. I HAVE A RENDEVOUS WITH LIFE
(song) by Geoffrey O'Hara and W. M. Thayer, Jr. c. Dec. 5, 1934.
8. IN THE HUSH OF THE AFTERNOON
(song) by Margaret MacRae and H. Skeath. c. July 16, 1934.
9. LAWDY, WHAT A LONESOME DAY
(mixed voices) by Margaret MacRae and H. Skeath. c. July 16, 1934.
10. LEGIONNAIRES ON PARADE
(band) by Jos. Olivadoti. c. Dec. 15, 1935.
11. SPIRIT OF OUR NAVY
(band) by Jos. Olivadoti. c. Feb. 15, 1936.
12. WINGS OF VICTORY
(band) by Jos. Olivadoti. c. Feb. 15, 1936.

We call attention to the fact that in the case of the selections entitled "Back to Christ Our King" and "I Have A Rendezvous With Life," the composer of the music, namely, Geoffrey O'Hara, is listed in the ASCAP Directory (1931 and 1936 Editions) as a member of the ASCAP. A discussion of this complication appears in the foreword of this report.

Nattrass-Schenck, Inc.

New York, N. Y.

An examination of the musical copyright entries of the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of NATTRASS-SCHENCK, INCORPORATED, New York, New York, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1930

No copyright entries found.

Period 1931-April 1, 1937

The following list:

((E2) indicates unpublished copyright entries.)

1. AINT YOU EVER COMIN' BACK (E2)
(song) by Joe Goodwin and Larry Shay. c. Dec. 7, 1931.
2. AINT YOU EVER COMIN' BACK
(song, pf. and uke) by Joe Goodwin and Larry Shay, uke arr. by May Singhi Breen. c. July 25, 1932.
3. BOOM TARARA BOOM (E2)
(song) by Maurice Beresford, Wm. E. Haines, and Frank Somner. c. July 16, 1932.
4. BY THE MOSS COVERED GRAVE ON THE HILL (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
5. BY THE WINDOW IN THE EVENING WITH YOU (E2)
(song) by Solly Violinsky and Ben Ryan. c. Sept. 8, 1932.
6. BY THE WINDOW IN THE EVENING WITH YOU
(pf. and uke) by Solly Violinsky and Ben Ryan. c. Nov. 10, 1932.
7. CHASING FLIES OFF THE OLD GRAY MARE
(pf. with guitar) by Louis Herscher and Frank E. Nattrass. c. Dec. 11, 1934.
8. CONGRATULATIONS LIBERTY BELL (E2)
(pf. and vocal) by Allen Sherman, Al Lewis and Joe Goodwin. c. Jan. 7, 1933.
9. CONGRATULATIONS LIBERTY BELL
(pf. and uke) by Allen Sherman, Al Lewis and Joe Goodwin, arr. by W. C. Lindemann. c. Feb. 8, 1933.
10. CORN COBB WILLIE (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
11. DOWN AT THE GENERAL STORE (E2)
(pf.) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
12. DOWN AT THE OLD RED BARN (E2)
(pf.) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
13. DOWNHEARTED (E2)
(song) by Vincent Rose, Ray Klages and Jack Meskill. c. Dec. 19, 1931.
14. DOWNHEARTED
(pf. and uke) by Vincent Rose, Ray Klages and Jack Meskill, uke arr. by May Singhi Breen. c. Jan. 12, 1932.
15. FIDDLE DOESN'T FIT HIS CHIN (E2)
(pf.) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
16. HE JUST KEPT BITING HIS NAILS (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
17. HE KISSED HER GOODNIGHT UNTIL MORNING (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
18. I'M A RUNAWAY FROM A CHAIN GANG (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
19. I'M GONNA GO BACK TO THE MOUNTAINS (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
20. I'M READY FOR LOVE (E2)
(song) by Jack Stanley, George Little, and George Little, Jr. c. Dec. 7, 1931.
21. I'M SO HAPPY WHEN THE SUN IS SHINING (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
22. LAST NIGHT (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
23. LONESOME VALLEY SALLY (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
24. LONESOME VALLEY SALLY
(guitar and banjo) by George B. McConnell, Tom Kennedy and Dick Sanford, arr. by W. C. Lindemann. c. Dec. 11, 1934.
25. MORE I GREW TOMATOES (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
26. MY LOVE WILL NEVER GROW OLD
(song, pf. and uke) by Jas. C. Johnson and Andy Razaf. c. June 27, 1933.
27. NEATH THE MOON OF OLD MANHATTAN (E2)
(song) by Carroll Loveday. c. Dec. 7, 1931.
28. NEATH THE MOON OF OLD MANHATTAN
(song, pf. and uke) by Carroll Loveday, uke arr. by May Singhi Breen. c. Jan. 12, 1932.
29. NEATH THE OLD HANGING LAMP IN THE PARLOR (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
30. OLD BILL SMITH (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
31. POLLY WANTS A CRACKER (E2)
(pf. and vocal) by Harold Spinner, Johnny Burke and Chas. Newman. c. Feb. 17, 1933.
32. PUMPKIN HAS NO PUMP (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
33. RADIO RUBES COLLECTION OF HILL COUNTRY BALLADS AND COMIC SONGS
(pf. and uke) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Apr. 12, 1933.
34. RED RIVER LULLABY (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.

35. THERE AIN'T MUCH GOOD IN A WOMAN (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
36. UNDER THE MOON TALKING TO YOU ABOUT ME (E2)
(pf. and vocal) by Theodore Snyder and George Whiting. c. Apr. 29, 1932.
37. UNDER THE MOON TALKING TO YOU ABOUT ME
(pf. and uke) by Theodore Snyder, George Whiting and Nick Kenny. c. May 24, 1932.
38. WHEN GABRIEL BLOWS HIS HORN (E2)
(song) by Thos. Waller and Andy Razaf. c. Feb. 10, 1932.
39. WHEN GABRIEL BLOWS HIS HORN
(pf. and uke) by Thos. Waller and Andy Razaf, uke arr. by May Singhi Breen. c. Mar. 26, 1932.
40. WHEN IT'S HARVEST TIME IN OLD NEW HAMPSHIRE (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
41. WHERE THE ARIZONA MOON IS SHINING (E2)
(pf. and vocal) by George B. McConnell, Tom Kennedy and Dick Sanford. c. Jan. 31, 1933.
42. WHO BESIDES ME SITS BESIDE YOU? (E2)
(song) by Johnny Burke, Bob Shafer and Jack Hauser. c. Jan. 12, 1932.
43. WHO BESIDES ME SITS BESIDE YOU?
(pf. and uke) by Johnny Burke, Bob Shafer and Jack Hauser, uke arr. by May Singhi Breen. c. Feb. 2, 1932.

Although 33 of the 43 selections enumerated above are classified in the records of the Library of Congress as being in unpublished form, 19 of the 33 do appear in a publication of NATTRASS-SCHENCK, INC., entitled "Radio Rubes Collection of Hill Country Ballads and Comic Songs." The 19 selections contained in "Radio Rubes Collection of Hill Country Ballads and Comic Songs" are as follows:

I'M SO HAPPY WHEN THE SUN IS SHINING
A PUMPKIN HAS NO PUMP
WHERE THE ARIZONA MOON IS SHINING
OLD BILL SMITH
LAST NIGHT
BY THE MOSS COVERED GRAVE ON THE HILL
THE MORE I GREW TOMATOES
HE KISSED HER GOODNIGHT UNTIL MORNING
'NEATH THE OLD HANGIN' LAMP IN THE PARLOR
THE FIDDLE DOESN'T FIT HIS CHIN
HE JUST KEPT BITIN' HIS NAILS
LONESOME VALLEY SALLY
DOWN AT THE GENERAL STORE
RED RIVER LULLABY
THERE AIN'T MUCH GOOD IN A WOMAN
DOWN AT THE OLD RED BARN
WHEN IT'S HARVEST TIME IN OLD NEW HAMPSHIRE
CORN COB WILLIE
I'M GONNA' GO BACK TO THE MOUNTAINS
I'M A RUNAWAY FROM THE CHAIN GANG

Of the remaining 6 selections contained in "Radio Rubes Collection of Hill Country Ballads and Comic Songs", one, "Lonesome Valley Sally" is published in separate form; and 5, namely "Red River Valley," "She'll Be Comin' Round the Mountain," "A Home On the Range," "Hand Me Down My Walking Cane," and "O Dem Golden Slippers" are published also by one or more of the publisher members of the ASCAP.

We call attention to the fact that except in the cases of the musical selections entitled "Boom Tarara Boom," "Neath the Moon of Old Manhattan," and "Who Besides Me Sits Beside you?," one or more of the composers of each of the remaining musical selections which we found of record as of April 1, 1937, is listed in the ASCAP directory (1931 edition) as a member of the ASCAP. We refer to the following:

Joe Goodwin
Louis Herscher
Nick Kenny
Ray Klages
Al Lewis
George Little

George B. McConnell
Jack Meskill
Charles Newman
Andy Razaff
Vincent Rose
Ben Ryan

Larry Shay
Al Sherman
Ted Snyder
Nat Vincent
Tom Waller
George Whiting

The complications arising out of the fact that several of the authors and composers of selections in this catalogue are members of the ASCAP are discussed in the foreword of this report.

Nowa Scena

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of NOWA SCENA, Warsaw, Poland, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1933

No copyright entries found.

Period 1933-April 1, 1937

The following list:

1. ABDUL BEJ
(orch.) by L. Szmaraqd and F. Gordon, arr. by A. Rapacki. c. Dec. 28, 1933.
2. ABDUL BEJ
by L. Szmaraqd and F. Gordon, arr. by A. Rapacki. c. Dec. 28, 1933
3. ACH TY MI SIE TAK PODOBASZ (and) WALC TYROLSKI
(orch.) 1. by Z. Friedwald and S. Kataszek, arr. by J. Wesby. 2. by Al Jellin, M. Wroblewski and W. Tychowski, arr. by Wl. Eiger. c. July 24, 1935.
4. ACH TY MI SIE TAK PODOBASZ
(vocal & pf.) by Z. Friedwald and S. Kataszek. c. July 24, 1935.
5. ANDRJUSZA (and) NANNETTE
(orch.) 1. by L. Starski and Z. Bialostocki, arr. by J. Wesby. 2. by Al. Jellin and W. Krupinskiego, arr. by J. Belzacki. c. April 27, 1934.
6. ANDRJUSZA
(vocal & pf.) by L. Starski and A. Bialostocki. c. April 27, 1934.
7. BATIUSZKA (and) PIEKNE RUMUNKI
(orch.) 1. by Al. Jellin and S. Kataszek. 2. by A. Wlast and Z. Bialostocki, arr. by Wl. Eiger. c. Aug. 9, 1935.
8. BATIUSZKA
(vocal & pf.) by Al. Jellin and S. Kataszek. c. Aug. 9, 1935.
9. BEZ PRZERWY SMIEJI SIE
by E. Schlechter and Fred Scher. c. Nov. 25, 1936.
10. BO JESTESMY MLODZI
(vocal & pf.) by Fred Scher and A. Wlast. c. Nov. 12, 1935.
11. CALUJE RACZKI
(tango) by W. Krupinski and L. Starski. c. Dec. 28, 1933.
12. CODZIEN MI JESTES BARDZIEJ BLISKA
(vocal & pf.) by E. Schlechter and J. Petersburski. c. Aug. 2, 1935.
13. CODZIENNIE INNA
(vocal & pf.) by Alfred Schutz and Wili Wilinski. c. Nov. 25, 1936.
14. CZTERY NOGI (and) JA JUZ NIE MOGE
(orch.) 1 and 2 by E. Schlechter and J. Petersburski. 1. arr. by Wl. Eiger, 2 arr. by J. Belzacki. c. Dec. 5, 1934.
15. CZY PAMIETACZ MALENKA KAWIARENKE
(vocal & pf.) by W. Krupinski and T. Ortyl. c. Dec. 30, 1935.
16. DAJ MI TYLKO JEDNA NOC
(vocal & pf.) by S. Kataszek and Al. Jellin. c. June 18, 1935.
17. DLA CEIBIE (and) KLEMEN-TYNA
(orch.) 1. by Z. Friedwald and M. Ferszko, arr. by M. Ferszko. 2. by I. Kranowski and Artur Gold, arr. by J. Wesby. c. June 3, 1936.
18. DLA CEIBIE
(vocal & pf.) by Z. Friedwald and M. Ferszko. c. June 3, 1936.
19. DLA TWEJ MILOSCI
(orch.) by S. Karasinski and Al. Jellin. c. Feb. 15, 1934.
20. DLA TWEJ MILOSCI
(vocal & pf.) by S. Karasinski and Al. Jellin. c. Feb. 15, 1934.
21. DLACZEGO WLASNIE DZIS
(vocal & pf.) by K. Tom and Wl. Eiger. c. Nov. 25, 1935.
22. DOWID ZENIA
(vocal & pf.) by Z. Karasinski, Z. Friedwald and St. Landau. c. Aug. 20, 1935.
23. DZIS BEDZIESZ MOJA
(tango) by Al. Jellin and H. Wars. c. Dec. 28, 1933.
24. GDY SIE NOC ZACZYNA (and) PENSJONARKA
(orch.) 1. by I. Kranowski and J. Skotnicki. 2. by J. Rosciszewski and W. Krupinski, arr. by J. Wesby. c. June 3, 1936.
25. GDY SIE NOC ZACZYNA
(vocal & pf.) by I. Kranowski and J. Skotnicki. c. June 3, 1936.
26. GDYBYM JA MIAL CZTERY NOGI
(vocal & pf.) by J. Petersburski and E. Schlechter. c. Dec. 5, 1934.
27. GONDOLA PLYN
(vocal & pf.) by Fred Scher and Jerry. c. Dec. 30, 1935.
28. GONDOLO PLYN (and) TA JEDNA NOC
(orch.) 1. by Jerry and Fred Scher. 2. by Olga Org, J. Petersburski, arr. by Wl. Eiger. c. Dec. 30, 1935.
29. GRAJ SKRZYPKU
(vocal & pf.) by Wl. Lidauer and St. Zdrojewski. c. Dec. 13, 1935.
30. ILLONA
by Al. Jellin and Fred Scher. c. Aug. 22, 1935.
31. JA JUZ NIE MOGE
(vocal & pf.) by J. Petersburski and E. Schlechter. c. Dec. 5, 1934.
32. JA KOCHAM CALY SWIAT
(vocal & pf.) by Z. Friedwald and A. Gold. c. Dec. 30, 1935.
33. JA NIE BYLEM CEIBIE WART
(vocal & pf.) Z. Friedwald and M. Wroblewski. c. Dec. 30, 1935.
34. JADZIA
(vocal & pf.) by Fred Scher and E. Schlechter. c. Nov. 25, 1936.
35. JADZIA (and) BEZ PRZERWY SMIEJI SIE
(orch.) by Fred Scher and E. Schlechter, arr. by J. Wesby. c. Nov. 25, 1936.
36. JAK DROGIE SA WSPOMNIENIA
(orch.) by Fred Scher and E. Schlechter, arr. by J. Wesby. c. Nov. 25, 1936.
37. JAK DROGIE SA WSPOMNIENIA
(vocal & pf.) by Fred Scher and E. Schlechter, arr. by J. Wesby. c. Nov. 25, 1936.
38. JEST TYLKO JEDNA MILOSC
(orch.) by Z. Friedwald and S. Rozsnyai, arr. by E. Damith. c. June 3, 1936.
39. JEST TYLKO JEDNA MILOSC
(vocal & pf.) by Z. Friedwald and S. Rozsnyai. c. Nov. 24, 1936.
40. JOLA
(vocal & pf.) by Z. Bialostocki and Al. Jellin. c. July 24, 1934.
41. KLAM
(piesn) by W. Musnicki. c. Nov. 17, 1936.

42. KLEMENTYNA
(vocal & pf.) by A. Gold and Igo Kranowski. c. June 3, 1936.
43. KOBIETA JEST JAK ROZA (and) JA NIE BYLEM CEIBIE WART
(orch.) 1. by J. Skotnicki and F. Motylewski. 2. by M. Wroblewski and Z. Friedwald. c. Dec. 30, 1935.
44. KOBIETA JEST JAK ROZA
(vocal & pf.) by J. Skotnicki and F. Motylewski, arr. by D. Kahanowicz. c. Dec. 30, 1935.
45. KOCHAJ TYLKO MNIE
(vocal & pf.) by E. Schlechter. c. Dec. 30, 1935.
46. KTO TANCZY WALCA
(vocal & pf.) by A. Melodyst and Al. Jellin, arr. by J. Wesby. c. May 22, 1935.
47. KTO TANCZY WALCA
(orch.) by A. Melodyst and Al. Jellin. c. May 22, 1935.
48. LOTNIK TO ZALOTNIK
(orch.) by W. Krupinski and T. Ortym, arr. by J. Wesby. c. Dec. 5, 1934.
49. LOTNIK TO ZALOTNIK
(vocal & pf.) by W. Krupinski and T. Ortym. c. Dec. 5, 1934.
50. MARIE
(vocal & pf.) by M. Ferszko and Al. Jellin. c. Dec. 28, 1933.
51. MARIKA
(vocal & pf.) by Jerzy and H. Rosner. c. Apr. 27, 1934.
52. MERCI MADAME
(vocal & pf.) by Z. Bialostocki and W. Krystjan. c. July 18, 1935.
53. MILOSC JAK PIOSENKA
(orch.) by J. Rosner and J. Wrzos. c. Feb. 15, 1934.
54. MILOSC JAK PIOSENKA
(vocal & pf.) by J. Rosner and J. Wrzos. c. Feb. 15, 1934.
55. MILOSC PALI JAK SLONCE
(vocal & pf.) by Ernest Roger and Alfred Schutz. c. Nov. 25, 1936.
56. MILOSC PALI JAK SLONCE (and) CODZIENNIE INNA
(orch.) 1. by Ernest Roger and Alfred Schutz, arr. by Wl. Eiger. 2. by Wili Wilinski and Alfred Schutz, arr. by J. Wesby. c. Nov. 25, 1936.
57. MILOSC TRWALA KROTKO
(vocal & pf.) by H. Gold and Z. Friedwald. c. Nov. 25, 1935.
58. MILOSC TRWALA KROTKO (and) TWE OCZY MOWIA KOCHAM
(orch.) by H. Gold and Z. Friedwald, arr. by J. Wesby. c. Nov. 25, 1935.
59. MNIE WYSTARCZY SLOWKO
(vocal & pf.) by E. Schlechter, arr. by Wl. Eiger. c. Dec. 30, 1935.
60. MNIE WYSTARCZY SLOWKO (and) KOCHAJ TYLKO MNIE
(orch.) 1 and 2 by E. Schlechter and Wl. Eiger. c. Dec. 27, 1935.
61. NAD KOLYSKA
(vocal & pf.) by Fred Scher and Z. Friedwald. c. Nov. 20, 1935.
62. NAJPIEKNEIJSZA SIGNORINA
(tango) by E. Schlechter and J. Petersburski. c. Dec. 5, 1934.
63. NAJSLODSZE TANGO
(orch.) by Z. Friedwald and J. Petersburski, arr. by J. Wesby. c. June 3, 1936.
64. NAJSLODSZE TANGO
by Z. Friedwald and J. Petersburski. c. June 3, 1936.
65. NANNETTE
(vocal & pf.) by W. Krupinski and Al. Jellin. c. Jan. 25, 1934.
66. NARKOZA
(vocal & pf.) by J. Belzacki and Al. Jellin. c. Apr. 27, 1934.
67. NARKOZA (and) MARIKA
(orch.) 1. by J. Belzacki and Al. Jellin. 2. by Jerzego, H. Rosnerow and Al. Jellin, arr. by J. Berzacki. c. Apr. 27, 1934.
68. NIE BADZ GLUPI
by W. Krupinski and B. Hertzka. c. Dec. 28, 1933.
69. NIE BADZ GLUPI
(orch.) by W. Krupinski and B. Hertzka. c. Dec. 28, 1933.
70. NIE CHCE WIEDZIEC
(vocal & pf.) by Fred Scher and Z. Friedwald. c. Nov. 25, 1936.
71. NIE KOCHAM CIE
(piesn) by J. Tychowski. c. July 3, 1934.
72. NIE KOCHAM CIE
(orch.) by J. Tychowski and J. Nela, arr. by J. Wesby. c. Oct. 26, 1934.
73. NIE MOZNA ZMUSZAC DO MILOSCI
(vocal & pf.) by Z. Friedwald and Z. Bialostocki. c. Nov. 20, 1935.
74. NIE MOZNA ZMUSZAC DO MILOSCI (and) NAD KOLYSKA
(orch.) 1. by Z. Friedwald and Z. Bialostocki. 2. by Fred Scher and Z. Friedwald, arr. by J. Wesby. c. Nov. 20, 1935.
75. NIE PLACZ, BABY
by S. Kataszek and Al. Jellin. c. Dec. 5, 1934.
76. NIE PLACZ, BABY
(orch.) by S. Kataszek and Al. Jellin, arr. by J. Wesby. c. Dec. 5, 1934.
77. NIECH NIKT O TEM NIE WIE
(piesn) by St. Gorska and E. Schlechter. c. May 22, 1935.
78. NIESAMOWITE OCZY
(orch.) by B. Hopfer and J. Oraczewskiej, arr. by A. Rapacki. c. Dec. 28, 1933.
79. NIESAMOWITE OCZY
(piesn) by B. Hopfer and J. Oraczewskiej. c. Dec. 28, 1933.
80. NOC CYGANSKA
(vocal & pf.) by G. Kac and E. Jara. c. Feb. 21, 1936.
81. OD MILOSCI NIKT SIE NIE WYKRECI (and) DLACZEGO WLASNIE DZIS
(orch.) 1. by Fred Scher and St. Szebege. 2. by Wl. Eiger and K. Tom. c. Nov. 25, 1935.
82. OD MILOSCI NIKT SIE NIE WYKRECI
(vocal & pf.) by Fred Scher and St. Szebege and K. Tom. c. Nov. 25, 1935.
83. ODESZLAS JAK SEN
(vocal & pf.) by M. Ferszko and Olga Org. c. May 22, 1935.
84. ODESZLAS JAK SEN (and) W MAJOW NOC
(orch.) 1. by M. Ferszko and Olga Org. 2. by J. Oraczewska and W. Krupinski, arr. by J. Wesby. c. May 22, 1935.
85. ODROBINE SZCZESCIA W MILOSCI
(tango) by E. Schlechter and J. Petersburski. c. Dec. 5, 1934.
86. OJ POWOLI
(tango) by Hatel and K. Wiehler. c. Dec. 28, 1933.
87. OSTATNIA MOJA MILOSC (and) SLOWA BEZ TRESCI
(orch.) 1. by A. Wlasta and Z. Bialostockiego, arr. by J. Wesby. 2. by Al. Jellina and L. Stolda, arr. by Wl. Eiger. c. Dec. 5, 1934.
88. OSTATNIA NOC
(orch.) by F. Gorden and L. Szmaraqd. c. Dec. 28, 1933.
89. OSTATNIA NOC
(tango) by F. Gorden and L. Szmaraqd. c. Dec. 28, 1933.
90. PANNA ZUZANNA GRA NA FORTE PIANIE
by Fenyas Szabolcs and Z. Friedwald. c. Nov. 17, 1936.
91. PENSJONARKA
(vocal & pf.) by W. Krupinski and J. Rosciszewski. c. June 3, 1936.
92. PIEKNE RUMUNKI
(vocal & pf.) by A. Wlast and Z. Bialostocki. c. Aug. 9, 1935.
93. PIESN O MATCE
(orch.) by Z. Bialostocki and J. Wrzos. c. Dec. 28, 1933.
94. PIESN O MATCE
(tango) by Z. Bialostocki and J. Wrzos. c. Dec. 28, 1933.

95. POWIEDZ TYLKO TAK (and) BO JESTESMY MŁODZI (orch.) 1. by Z. Friedwald and Fred Scher. 2. by A. Wlast and Fred Scher, arr. by J. Wesby. c. Dec. 13, 1935.
96. POWIEDZ TYLKO TAK (vocal & pf.) by Z. Friedwald and Fred Scher. c. Nov. 12, 1935.
97. POWIEDZ TYLKO TAK (and) BO JESTESMY MŁODZI (salon orch.) 1. by Z. Friedwald and Fred Scher. 2. by A. Wlast and Fred Scher, arr. by J. Wesby. c. Dec. 30, 1935.
98. PRZEPRASZAM (tango) by Jerry and Z. Karasinski. c. May 22, 1935.
99. PRZYJDZIE TAKI DZIEŃ (piesn) by Z. Friedwald and Artur Gold. c. Dec. 30, 1935.
100. PRZYJDZIE TAKI DZIEŃ (and) JA KOCHAM CAŁY ŚWIAT (salon orch.) 1 and 2 by Z. Friedwald and Artur Gold, arr. by J. Wesby. c. Feb. 21, 1936.
101. PRZY TUL, USCISNIJ, PO CALUJ (and) DAJ MI TYLKO JEDNA NOC (salon orch.) 1. by A. Wlast and W. Krupinski. 2. by Al. Jellin and S. Kataszek, arr. by J. Wesby. c. July 24, 1935.
102. PRZY TUL, USCISNIJ, PO CALUJ (tango) by A. Wlast and W. Krupinski. c. Dec. 24, 1934.
103. SIUP MARYSUI (vocal & pf.) by W. Krupinski and M. Wereszczynska. c. Dec. 28, 1933.
104. SKONFISKOWANE TANGO (vocal & pf.) by Fred Scher, J. Lipski and W. Szlengel. c. Nov. 25, 1936.
105. SKONFISKOWANE TANGO (and) NIE CHCE WIEDZIEC (orch.) 1. by Fred Scher, J. Lipski and W. Szlengel. 2. by Fred Scher, and Z. Friedwald. c. Nov. 25, 1936.
106. SPIJ MALENSTWO by W. Musnicki and Kaz Wiehler. c. Nov. 17, 1936.
107. STORY WALC (piesn) by A. Lewandowski and L. Szmargd. c. Dec. 28, 1933.
108. STO LAT (vocal & pf.) by W. Krupinski and K. Chrzanowski. c. Dec. 28, 1933.
109. STO LAT (and) SIUP MARYSIU (orch.) 1. by W. Krupinski and K. Chrzanowski. 2. by W. Krupinski and M. Wereszczynska. c. Dec. 28, 1933.
110. STRZYZ SIE MOJEJ MIŁOŚCI (piesn) by L. Stold and L. Starski. c. Dec. 28, 1933.
111. SWIEZE MAM BAJGIELKI by J. Markus and B. Rald. c. Dec. 28, 1933.
112. SWIEZE MAM BAJGIELKI (orch.) by J. Markus and B. Rald. c. Dec. 28, 1933.
113. SYBIRACY (piesn) by W. Musnicki and J. St. Bartlewicz. c. May 22, 1935.
114. SYBIRACY (band) by W. Musnicki. c. Dec. 30, 1935.
115. SZKODA ZYC, GDY NIEMA DLA KOGO (and) KODZIEN MI JESTES BARDZIEJ BLISKA (orch.) 1. by E. Schlechter and W. Dan, arr. by J. Wesby. 2. by E. Schlechter and J. Petersburski, arr. by Wl. Eiger. c. Aug. 2, 1935.
116. SZKODA ZYC, GDY NIEMA DLA KOGO (vocal & pf.) by E. Schlechter and W. Dan. c. Aug. 2, 1935.
117. TA JEDNO NOC (tango) by J. Petersburski and Olga Org. c. Dec. 30, 1935.
118. TAK SMUTNO MI BEZ CIEBIE (tango) by Fred Scher and Al. Jellin. c. July 29, 1935.
119. TAK W ZYCIU BYWA (and) TAK SMUTNO MI BEZ CIEBIE (orch.) 1. by M. Wroblewski and A. Wlast. 2. by Fred Scher and Al. Jellin, arr. by J. Wesby. c. July 29, 1935.
120. TAK W ZYCIU BYWA (tango) by M. Wroblewski and A. Wlast. c. July 29, 1935.
121. TAK W ZYCIU BYWA (and) NIECH NIKT O TEM NIE WIE (salon orch.) 1. by M. Wroblewski and A. Wlast. 2. by St. Gorska and E. Schlechter. c. Dec. 30, 1935.
122. TO NIC NIE SZKODZI (and) GRAJ SKRZYPKU (orch.) 1. by P. Karpf and Jerry, arr. by Wl. Eiger. 2. by Wl. Lidauer and St. Zdrojewski, arr. by J. Wesby. c. Dec. 13, 1935.
123. TO NIC NIE SZKODZI (vocal & pf.) by P. Karpf and Jerry. c. Dec. 13, 1935.
124. TO OSTATNIA NIEDZIELA (orch.) by J. Petersburski and Z. Friedwald, arr. by J. Wesby. c. Dec. 17, 1935.
125. TO OSTATNIA NIEDZIELA (vocal & pf.) by J. Petersburski and Z. Friedwald. c. Dec. 17, 1935.
126. TULIPANI (vocal & pf.) by Artur Gold and Igo Kranowski. c. Nov. 25, 1936.
127. TWE OCZY MOWIA KOCHAM (tango) by W. Krupinski and Z. Friedwald. c. Feb. 21, 1936.
128. TWOJE KWIATY (and) NOC CYGANSKA (salon orch.) 1. by W. Krupinski and Kora Jaroszowa. 2. by G. Kac and E. Jara, arr. by J. Wesby. c. Feb. 21, 1936.
129. TWAJE KWIATY (vocal & pf.) by W. Krupinski and K. Jaroszowa. c. Feb. 21, 1936.
130. TYJESZCZE WROCISZ DO MNIE (and) MERCI MADAME (orch.) 1. by J. Front, St. Ferszko, Al. Jellin and A. Polonski. 2. by Z. Bialostocki and W. Krystjan. c. July 18, 1935.
131. TYJESZCZE WROCISZ DO MNIE (vocal & pf.) by J. Front, St. Ferszko, Al. Jellin and A. Polonski. c. July 18, 1935.
132. TYLE MIŁOŚCI (and) ZŁOCISTE WŁOSKI (orch.) 1 and 2 by H. Wars and K. Tom. c. Dec. 28, 1933.
133. TYLE MIŁOŚCI (song) by H. Wars and K. Tom. c. Dec. 28, 1933.
134. TYLKO Z TOBA I DLA CIEBIE (orch.) by H. Wars, J. Nel and L. Starski. c. March 6, 1934.
135. TYLKO Z TOBA I DLA CIEBIE (vocal & pf.) by H. Wars, J. Nel and L. Starski. c. March 6, 1934.
136. W MAJOWA NOC (vocal & pf.) by W. Krupinski and J. Oraczewska. c. May 22, 1935.
137. WALC TYROLSKI (piesn) by M. Wroblewski, W. Tychowski and Al. Jellin. c. May 22, 1935.
138. WALC ZŁCZYŁ NAS (and) STORY WALC (orch.) 1. by J. Wrzos and F. Melodyst'y 2. by L. Szmargd and A. Lewandowski. c. Dec. 28, 1933.
139. WANKA (and) JOLA (orch.) 1. by J. Petersburski and E. Schlechter. 2. by Z. Bialostock and Al. Jellin, arr. by J. Wesby. c. July 24, 1934.
140. WANKA (piesn) by J. Petersburski and E. Schlechter. c. July 24, 1934.
141. WIEM ZE NIE BYLAM DLA CIEBIE (orch.) by W. L. Eiger and Z. Friedwald. c. Nov. 25, 1936.
142. WIEM ZE NIE BYLAM DLA CIEBIE (vocal and pf.) by Wl. Eiger and Z. Friedwald. c. Nov. 25, 1936.
143. WIEM ZE ODEJDZIESZ (and) TULIPANY (orch.) 1. by M. Wroblewski and A. Wlast. 2. by Artur Gold and Igo Kranowski, arr. by J. Wesby. c. Nov. 25, 1936.

144. WIEM ZE ODEJDZIESZ
(vocal and pf.) by M. Wroblewski and A. Wlast. c. Nov. 25, 1936.
145. WSPOMNIENIA
(tango) by T. Wisniewski and Al. Jellin, Arr. by Wl. Eiger. c. Mar. 6, 1934.
146. WSZYSTKO JUZ WIEM (and) DOWIDZENIA
(orch.) 1. by Z. Wiehlera. 2. by Z. Friedwald, S. Landau, and Z. Karasinski, arr. by J. Wesby. c. Aug. 20, 1935.
147. WSZYSTKO JUZ WIEM
(vocal and pf.) by Z. Wiehlera c. Aug. 20, 1935.
148. WSZYSTKO MI JEDNO
(tango) by Z. Bialostocki and L. Szmargd. c. Dec. 28, 1933.
149. ZA JEDNO SLOWO (and) CZY PAMIETASZ M A L E N K A KAWIARENKE
(salon orch.) 1. by S. Kataszek and Al. Jellin, arr. by Wl. Eiger. 2. by W. Krupinski and T. Ortym, arr. by J. Wesby. c. Dec. 30, 1935.
150. ZA JEDNO SLOWO
(vocal & pf.) by S. Kataszek and Al. Jellin. c. Dec. 30, 1935.
151. Z A N A D T O D O B R Z E C I E ZNAM (and) MARIE
(orch.) 1. by Marjan Hemara and M. Hohermana. 2. by Al. Jellina and M. Ferszko, arr. by J. Wesby. c. Dec. 28, 1933.
152. Z A N A D T O D O B R Z E C I E ZNAM
(vocal & pf.) by M. Hohermana and Marjan Hemara. c. Dec. 28, 1933.
153. ZEBYS TY MNIE ZROZUMIAL
(orch.) by J. Nel, M. Wroblewskiego, arr. by Wl. Eiger. c. Mar. 6, 1934.
154. ZEBYS TY MNIE ZROZUMIAL
(vocal & pf.) by M. Wroblewski and J. Nel. c. Mar. 6, 1934.
155. ZEBYS TY WIEDZIALA (and) CALUJE RACZKI
(orch.) 1. by Fr. Melodysty and Harrymana. 2. by W. Krupinskiego and L. Starskiego, arr. by J. Wesby. c. Dec. 28, 1933.
156. ZEBYS TY WIEDZIALA
(piesn) by Fr. Melodysty and Harryman. c. Dec. 28, 1933.
157. ZLOCISTE WLOSKI
(song) by H. Warsa and K. Toma. c. Dec. 28, 1933.
158. ZOSTALA NAM PIOSENKA
(piesn) by T. Gorzynski and Z. Friedwald. c. Feb. 21, 1936.
159. ZOSTALA NAM PIOSENKA
(salon orch.) by T. Gorzynski and Z. Friedwald, arr. by J. Wesby. c. Feb. 21, 1936.
160. ZROB TO TAK
(orch.) by H. Wars, J. Nel, and L. Starski. c. Mar. 6, 1934.
161. ZROB TO TAK
(vocal & pf.) by H. Wars, J. Nel, and L. Starski. c. Mar. 6, 1934.
162. ZYCIE JEST JAK BLEKIT NEIBA
(piesn) by W. Krupinski and T. Konczyc. c. May 22, 1935.
163. ZYCIE JEST JAK BLEKIT NIEBA (and) PRSEPRASZAM
(orch.) 1. by W. Krupinski and T. Konczyc, 2. by Jerry and Z. Karasinski. c. Dec. 30, 1935.

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by NOWA SCENA to the SESAC. Copies of these assignments, marked Exhibits 94 to 102 inclusive, are attached to and made a part of this report.

The lyrics of the vocal selections contained in this catalogue are in the Polish language, and these compositions probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

“PWP”

Przedstawicielstwo Wydawnictw Polskich

(Society of Polish Publishers)

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress as of April 1, 1937, failed to disclose any entries under the name of “PWP” PRZEDSTAWICIELSTWO WYDAWNICTW POLSKICH (SOCIETY OF POLISH PUBLISHERS), listed in the SESAC brochure dated January 1, 1937 as a publisher or organization included under its license.

The catalogue furnished by the SESAC indicates the publisher members of P. W. P. are as follows:

J. Altschuler	F. Grabczewski	Pro Arte
M. Arct	M. Idzikowski	Jastrzebiec Rudnicki
K. T. Barwicki	Polskie Towarzystwo Muzyki Wspol-	Rzepecki
Do-Re-Mi-Fa	czesnej	G. Seyfarth
Gebethner & Wolff		

With the exception of DO-RE-MI-FA, under which name no musical copyright entries were found as of April 1, 1937, the list is composed of firms listed in the SESAC brochure as individual publishers and in each instance they are dealt with separately in our report.

O. Pagani & Brothers

New York, N. Y.

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of O. PAGANI & BROTHERS, New York, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

Period 1870-1910

No copyright entries found.

Period 1911-1927

The following list:

("E2" indicates unpublished copyright entries.)

1. A FRANGESA
(pf. accordion) by Mario Costa,
arr. by Pietro Deiro and Mario
Perry. c. Dec. 7, 1925.
2. A MIA MADRE
(B flat clarinet) by Giuseppe
Tarantola. c. July 4, 1920.
3. A MIA SORELLA
(B flat clarinet) by Giuseppe
Tarantola. c. July 4, 1920.
4. A MIO PADRE
(clarinetto in si bemolle) by
Giuseppe Tarantola. c. Apr.
23, 1921.
5. AI CADUTI PER LA PATRIA
(band) by Felice De Matteo.
c. Dec. 6, 1917.
6. AIDA
(pf. accordion) by Giuseppe
Verdi, arr. by Pietro Deiro
and Mario Perry. c. Dec. 30,
1924.
7. AIDA
(pf. accordion) by Giuseppe
Verdi, arr. by Pietro Deiro.
c. July 1, 1920.
8. AIDA
(2 mandolins and guitar) by
Giuseppe Verdi, arr. by Flami-
nio Pignoloni. c. Nov. 19, 1916.
9. AL CAMPIDOGGIO
(clarinetto in si bemolle) by
Ruggiero Palumbo. c. Aug. 11,
1924.
10. AL CHIARO DI LUNA
(clarinet, cornet and trombone)
by G. Silvestri, arr. by Felice
De Matteo. c. Oct. 5, 1911.
11. ALBA DI PACE
(band) by Felice De Matteo.
c. July 4, 1920.
12. ALLEGRI BALLIAMO
(clarinetto in si bemolle) by
Berardo Sbraccia. c. Mar. 16,
1914.
13. ALLORI (GLI)
(band) by Berardo Sbraccia.
c. Sept. 15, 1915.
14. ALPINI ITALIANI
(pf. accordion) by Galimberti,
arr. by Pietro Deiro and Mario
Perry. c. Dec. 7, 1925.
15. AMO L'ALLEGRIA
(clarinetto in si bemolle) by
Ruggiero Palumbo. c. Aug.
11, 1924.
16. AMORE E DOLORE (E2)
by Santi Tafarella. c. Feb. 17,
1926.
17. AMORE E DOLORE
(clarinet) by Santi Tafarella.
c. Mar. 15, 1926.
18. AMORE IN MEZZO AL MARE
(2 mandolins and guitar) by
Santi Tafarella, arr. by A. Ziri.
c. Nov. 7, 1925.
19. AMORE IN MEZZO AL MARE
(E2)
by Santi Tafarella. c. July 1,
1925.
20. AMERICANA
(band) by Felice De Matteo.
c. Dec. 13, 1917.
21. AMOROSA
(2 mandolins and guitar) by
Santi Tafarella. c. Nov. 7,
1925.
22. AMPLESSI E BACI
(clarinetto in si bemolle) by
Giovanni Del Colle. c. Aug. 11,
1924.
23. ARDITI ITALIANI
(band) by Roberto Orlando. c.
Nov. 10, 1922.
24. ATTRAVERSO IL CONTI-
NENTE
(band) by Antonio Parisi. c.
Nov. 13, 1916.
25. BACI DI FUOCO
(clarinet) by Santi Tafarella.
c. June 1, 1926.
26. BACIAMI ANCORA
(clarinetto in si bemolle) by
G. Tarantola. c. Apr. 23, 1921.
27. BALLO (IL) DEGLI AMORINI
(2 mandolins and guitar) by G.
Silvestri, arr. by Flaminio Pignoloni. c. Nov. 19, 1916.
28. BALLO EXCELSIOR
(pf. accordion) by R. Marengo,
arr. by Pietro Deiro. c. July 1,
1920.
29. BALLO (UN) MASCHERATO
(terzo album di 12 ballabili per
clarinetto) arr. by Berardo
Sbraccia. c. Oct. 5, 1915.
30. BANDA (LA) NASCENTE
(band) by Berardo Sbraccia.
c. Sept. 15, 1915.
31. BEAUTIFUL DAYS—(GIORNI
BELLI)
(pf.) by Pietro Deiro. c. Nov.
13, 1916.
32. BELLA (LA) BRUNA
(pf.) accordion) by A. Ghilar-
denghi, arr. by Pietro Deiro. c.
Dec. 29, 1919.
33. BELLA (LA) ITALIA
(clarinetto in si bemolle) by
G. Tarantola. c. Sept. 15, 1919.
34. BELLA (LA) PARTENOPE
(2 mandolins and guitar) by G.
Silvestri, arr. by Flaminio Pignoloni. c. Nov. 19, 1916.
35. BELLA SICILIANA (E2)
by Santi Tafarella. c. Aug. 20,
1926.
36. BELLA SPAGNOLA
(2 mandolins and guitar) by
G. Silvestri, arr. by Flaminio
Pignoloni. c. Nov. 19, 1916.
37. BENEDETTA (LA)
(clarinetto in si bemolle) by
G. Tarantola. c. Apr. 23, 1921.
38. BLANCHE
(pf.) by Pietro Deiro. c. Dec.
15, 1918.
39. BOHEMIAN GIRL
(pf. accordion) by Pietro Deiro.
c. Nov. 15, 1922.
40. BREZZA MATTUTINA (E2)
(B flat clarinet) by G. Del
Colle. c. Sept. 30, 1919.
41. BUON TEMPO
(B flat clarinet) by Giuseppe
Tarantola. c. Sept. 15, 1919.
42. CADERNA
(band) by Angelo D'Arcangelo,
arr. by Felice De Matteo. c.
May 20, 1921.
43. CALUNNIA (E2)
(pf.) by Mentrasti Perry. c.
Dec. 24, 1919.
44. CAMPOREALE
(clarinetto in si bemolle) by G.
Tarantola. c. Dec. 20, 1919.
45. CAMPOREALE BELLO
(B flat clarinet) by Giuseppe
Tarantola. c. July 4, 1920.
46. CAPELLI DORATI
(2 mandolins and guitar) by
Santi Tafarella. c. Nov. 7,
1925.
47. CAPRICCIOSA (LA)
(2 mandolins and guitar) by
F. De Bueris, arr. by Flaminio
Pignoloni. c. Nov. 13, 1916.
48. CARMELINA
(clarinet) by Santi Tafarella.
c. June 1, 1926.

49. CARMEN
(pf. accordion) by Georges Bizet, arr. by Pietro Deiro. c. Nov. 15, 1922.
50. CARNEVALE DI VENEZIA
(2 mandolins and guitar) by N. Paganini, arr. by Berardo Sbraccia. c. Aug. 15, 1915.
51. CARNEVALE DI VENEZIA
(2 mandolins and guitar) by N. Paganini, arr. by Berardo Sbraccia. c. Apr. 1, 1915.
52. CARNIVAL OF VENICE
(pf. accordion) by N. Paganini, arr. by Pietro Deiro and B. Sbraccia. c. Nov. 15, 1922.
53. CATENA DI ROSE
(clarinetto in si bemolle) by Berardo Sbraccia. c. Mar. 16, 1914.
54. CAVALCANDO
(pf.) by Santi Tafarella. c. Dec. 28, 1924.
55. CAVALLERIA RUSTICANA
(pf. accordion) by P. Mascagni, arr. by Pietro Deiro. c. Dec. 29, 1919.
56. CAVALLERIA RUSTICANA SELECTION
(pf. accordion) by P. Mascagni, arr. by Pietro Deiro. c. Dec. 7, 1925.
57. CAVALLERIZZI
(2 mandolins and guitar) by A. Diversi, arr. by Flaminio Pignoloni. c. Aug. 15, 1915.
58. CAVALLERIZZI
(2 mandolins and guitar) by A. Diversi, arr. by Flaminio Pignoloni. c. Apr. 1, 1915.
59. CELEBRE TOREADOR
(band) by G. Metallo, arr. by B. Sbraccia. c. Oct. 5, 1915.
60. CHARMING
(pf. accordion) by E. Waldteufel, arr. by Pietro Deiro. c. Dec. 5, 1920.
61. CHE BEL NASONE
(clarino in si bemolle) by G. Del Colle. c. Apr. 23, 1921.
62. CHIACCHIERINA
(clarinetto in si bemolle) by B. Sbraccia. c. Mar. 16, 1914.
63. CICCUIZZA MIA
(2 mandolins and guitar) by Santi Tafarella. c. Nov. 7, 1925.
64. CICCUIZZA MIA (E2)
by Santi Tafarella. c. July 1, 1925.
65. CICLAMINO
(pf. accordion) by E. Becucci, arr. by Pietro Deiro. c. Dec. 30, 1924.
66. CIELI AZZURRI
(band) by Roberto Orlando. c. Nov. 10, 1922.
67. CIELO AZZURRO
(clarinet) by Santi Tafarella. c. Mar. 15, 1926.
68. CIELO AZZURRO (E2)
by Santi Tafarella. c. Feb. 17, 1926.
69. CIGARETTE
(pf. accordion) by F. De Bueris, arr. by Pietro Deiro. c. Dec. 30, 1924.
70. CIRCO EQUESTRE
(2 mandolins and guitar) by G. Lucchesi. c. Oct. 15, 1915.
71. CIRIBIRIBIN
(clarinet, cornet and trombone) by A. Pestalozza, arr. by Felice De Matteo. c. Oct. 5, 1911.
72. CIRIBIRIBIN
(pf. accordion) by A. Pestalozza, arr. by Pietro Deiro. c. July 1, 1920.
73. CITTA (LA) DEI FIORI
(2 mandolins and guitar) by G. Silvestri, arr. by F. Pignoloni. c. Nov. 19, 1916.
74. CONTRADANZA
(B flat clarinet) part 1, by G. Tarantola. c. Sept. 15, 1919.
75. CONTRADANZA
(clarinetto in si bemolle) part 2, by G. Tarantola. c. Dec. 20, 1919.
76. CORO DI VILLANELLE
(band) by Roberto Constantini. c. Sept. 15, 1925.
77. CZARINA
(pf. accordion) by L. Ganne, arr. by Pietro Deiro and Mario Perry. c. Dec. 30, 1924.
78. DANUBE WAVES
(pf. accordion) by I. Ivanovici, arr. by Pietro Deiro. c. Dec. 29, 1919.
79. DANZANO LE DONNE
(clarino in si bemolle) by Santi Tafarella. c. June 1, 1926.
80. DANZANO LE DONNE (E2)
by Santi Tafarella. c. Apr. 26, 1926.
81. DANZIAMO
(clarinet) by Santi Tafarella. c. June 1, 1926.
82. DIAZ
(B flat clarinet) by Giuseppe Tarantola. c. Sept. 15, 1919.
83. DOLORES
(pf. accordion) by E. Waldteufel, arr. by Pietro Deiro. c. July 1, 1920.
84. DONNA CURIOSA (E2)
by Santi Tafarella. c. Apr. 26, 1926.
85. DONNA CURIOSA
(clarino in si bemolle) by Santi Tafarella. c. June 1, 1926.
86. DOVE NASCE L'AMORE? (E2)
by Santi Tafarella. c. Nov. 15, 1926.
87. ECHI DEL CUORE
(pf.) by Pietro Deiro. c. Dec. 15, 1918.
88. ELSIE
(band) by Felice De Matteo. c. Sept. 15, 1925.
89. ELVIRA-POLKA
(clarinet, cornet and trombone) by G. Silvestri, arr. by F. De Matteo. c. Oct. 15, 1911.
90. ERMINIA
(band) by Louis Petisi. c. May 9, 1919.
91. EROICA SICILIA
(clarinetto in si bemolle) by Rosario Catalano. c. Aug. 11, 1924.
92. ESTUDIANTINA
(pf. accordion) by E. Waldteufel, arr. by Pietro Deiro. c. Nov. 15, 1922.
93. ETRURIA
(band) by Felice De Matteo. c. Sept. 15, 1925.
94. FALLING STARS
(pf. accordion) by E. Becucci, arr. by Pietro Deiro. c. July 1, 1920.
95. FANCIULLA MIA (E2)
by Santi Tafarella. c. Oct. 4, 1926.
96. FARFALLE E FIORI
(2 mandolins and guitar) by G. Silvestri, arr. by Flaminio Pignoloni. c. Nov. 19, 1916.
97. FAUST
(2 mandolins and guitar) by C. Gounod, arr. by Flaminio Pignoloni. c. Sept. 15, 1915.
98. FAUST
(pf. accordion) by C. Gounod, arr. by Pietro Deiro. c. July 1, 1920.
99. FAUST
(2 mandolins and guitar) by C. Gounod, arr. by Flaminio Pignoloni. c. Apr. 1, 1915.
100. FIOR D'ARANCIO (E2)
(B flat clarinet) by G. Del Colle. c. Sept. 30, 1919.
101. FIOR DI MAGGIO
(band) by F. De Bueris, arr. by B. Sbraccia. c. May 15, 1916.
102. FIORE DI MAGGIO (E2)
by Santi Tafarella. c. Aug. 20, 1926.
103. FIORELLINO D'AMORE (E2)
by Santi Tafarella. c. Apr. 26, 1926.
104. FIORELLINO D'AMORE
(clarino in si bemolle) by Santi Tafarella. c. June 1, 1926.
105. FIORI PROFUMATI (E2)
(B flat clarinet) by G. Del Colle. c. Sept. 30, 1919.
106. FORSE
by Santi Tafarella and Riccardo Cordiferro. c. June 1, 1926.
107. FORSE (E2)
by Santi Tafarella. c. July 1, 1925.
108. FORSE
(2 mandolins and guitar) by Santi Tafarella, arr. by A. Ziri. c. Nov. 7, 1925.
109. FORWARD U. S. A.
(2 mandolins and guitar) by F. Pignoloni. c. Nov. 19, 1916.
110. FRANCESCINA
(band) by Roberto Orlando. c. Nov. 10, 1922.

111. FRENESIA
(pf.) by Santi Tafarella. c. Dec. 28, 1924.
112. FUNICUL' FUNICULA'
(pf. accordion) by L. Denza, arr. by Pietro Deiro. c. July 1, 1920.
113. FURIOSA
(pf.) by Santi Tafarella. c. Dec. 28, 1924.
114. GARIBALDI A MARSALA
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
115. GARIBALDI HYMN
(pf. accordion) by A. Olivieri, arr. by Pietro Deiro. c. July 1, 1920.
116. GENIALE (E2)
by Santi Tafarella. c. Aug. 20, 1926.
117. GINETTA (E2)
by Santi Tafarella. c. Feb. 17, 1926.
118. GINETTA
(clarinet) by Santi Tafarella. c. Mar. 15, 1926.
119. GIOCONDA (LA)
(2 mandolins and guitar) by A. Ponchielli, arr. by F. Pignoloni. c. Nov. 19, 1916.
120. GITA AL BELVEDERE
(B flat clarinet) by G. Tarantola. c. July 4, 1920.
121. GITA IN AUTOMOBILE
(clarinetto in si bemolle) by R. Palumbo. c. Aug. 11, 1924.
122. GIUSEPPINA AL MARE
(clarinetto in si bemolle) by G. Tarantola. c. Dec. 20, 1919.
123. GIUSEPPINA AL MARE
(pf. accordion) by G. Tarantola, arr. by Pietro Deiro. c. Dec. 30, 1924.
124. GIUSEPPE GAGLIARDI
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
125. GLORIA D'ITALIA
(band) by Roberto Orlando. c. July 4, 1920.
126. GOLFO (IL) INCANTATO
(clarinet, cornet and trombone) by Fiorillo, arr. by Felice De Matteo. c. Oct. 5, 1911.
127. GONDOLA
(pf.) by Santi Tafarella. c. Dec. 28, 1924.
128. GRAN VIA
(pf. accordion) by Cueva and Valverde, arr. by Pietro Deiro. c. Nov. 15, 1922.
129. GRAN VIA
(pf. accordion) by Cueva and Valverde, arr. by Pietro Deiro. c. Nov. 15, 1922.
130. GRANATIERI DI SARDEGNA
(pf.) by Giuseppe Manente. c. Dec. 4, 1918.
131. GRANATIERI (I)
(2 mandolins and guitar) by V. Valente, arr. by Flaminio Pignoloni. c. Oct. 1, 1915.
132. GRAZIELLA
(clarinetto in si bemolle) by G. Tarantola. c. Dec. 20, 1919.
133. GRIDO DI GIOIA
(pf. accordion) by E. Becucci, arr. by Pietro Deiro and Mario Perry. c. Dec. 7, 1925.
134. HONEYMOON
(pf. accordion) by F. De Bueris, arr. by Pietro Deiro. c. Dec. 30, 1924.
135. IDEANDO
(clarinet) by Santi Tafarella. c. June 1, 1926.
136. IDOLO D'INCANTO
(pf.) by Santi Tafarella. c. Dec. 28, 1924.
137. IN ALLEGRIA
(clarinetto in si bemolle) by Mario Piazza. c. Aug. 11, 1924.
138. IN FONDO AL MARE
(clarino in si bemolle) by Santi Tafarella. c. June 2, 1926.
139. IN FONDO AL MARE
by Santi Tafarella. c. June 5, 1926.
140. IN GONDOLA
(pf.) by Nathaniel Ippolito. c. Dec. 28, 1924.
141. INFANTA
(pf.) by Santi Tafarella. c. Dec. 24, 1924.
142. INNAMORATI
(band) by Felice De Matteo. c. July 4, 1920.
143. INNO DEI LAVORATORI
(pf. accordion) by Amintore Galli, arr. by Pietro Deiro. c. Dec. 15, 1920.
144. INNO DI MAMELI
(pf. accordion) by Navarro, arr. by Pietro Deiro. c. Dec. 30, 1924.
145. INVITO ALLA DANZA
(secondo album di 12 ballabili per clarinetto in si bemolle) arr. by Berardo Sbraccia. c. Oct. 5, 1915.
146. IPNOTISMO
(2 mandolins and guitar) by G. Silvestri, arr. by F. Pignoloni. c. Nov. 19, 1916.
147. ITALIA BELLA
(band) by F. De Bueris, arr. by Flaminio Pignoloni. c. Nov. 13, 1916.
148. ITALIA REDENTA
(band) by Felice De Matteo. c. Dec. 15, 1920.
149. ITALIA VITTORIOSA
(clarinetto in si bemolle) by Rosario Catalano. c. Aug. 11, 1924.
150. ITALIAN ROYAL MARCH
(pf. accordion) by G. Gabetti, arr. by Pietro Deiro. c. July 1, 1920.
151. LEONE
(clarino in si bemolle) by G. Tarantola. c. Apr. 23, 1921.
152. LIBERTA
(2 mandolins and guitar) by Salvatore Impollomeni, arr. by Flaminio Pignoloni. c. July 4, 1920.
153. LINA
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
154. LITTLE ACCORDIONIST
(collection of 12 easy compositions for the piano accordion) arr. by Pietro Deiro. c. Aug. 1, 1926.
155. LOMBARDI (I)
(pf. accordion) by G. Verdi, arr. by Pietro Deiro and Mario Perry. c. Dec. 7, 1925.
156. LONTANO
(pf.) by Santi Tafarella. c. Dec. 28, 1924.
157. LOTTA D'AMORE
(2 mandolins and guitar) by F. della Rosa, arr. by F. Pignoloni. c. Sept. 10, 1915.
158. LOTTA D'AMORE
(pf. accordion) by F. della Rosa, arr. by Pietro Deiro. c. Nov. 15, 1922.
159. LOTTA D'AMORE
(2 mandolins and guitar) by F. della Rosa, arr. by F. Pignoloni. c. Apr. 1, 1915.
160. LUCIA DI LAMMERMOOR
Sextet from the opera (pf. accordion) by G. Donizetti, arr. by Pietro Deiro. c. July 1, 1920.
161. LUCIA, SEXETTE
(band) by G. Donizetti, arr. by B. Sbraccia. c. Nov. 19, 1916.
162. LUISA
(2 mandolins and guitar) by F. della Rosa, arr. by F. Pignoloni. c. Apr. 1, 1915.
163. LUISA
(2 mandolins and guitar) by F. della Rosa, arr. by F. Pignoloni. c. Oct. 1, 1915.
164. LUNA DI MIELE
(2 mandolins and guitar) by F. De Bueris, arr. by F. Pignoloni. c. Nov. 13, 1916.
165. LUNA INCANTEVOLE
(clarinetto in si bemolle) by R. Palumbo. c. Aug. 11, 1924.
166. MARCIA ORIENTALE
(band) by R. Orlando, arr. by B. Sbraccia. c. Nov. 14, 1916.
167. MARCIA RUSSA
(band) by Roberto Orlando. c. Nov. 10, 1922.
168. MARGHERITA (E2)
by Francesco Zeppetelli. c. May 28, 1919.
169. MARIA ABRIANI
(pf.) by Frank Romano. c. Nov. 13, 1916.
170. MARIA, MARI'
(pf. accordion) by E. De Capua, arr. by Pietro Deiro. c. July 1, 1920.
171. MARSALA BELLA
(b flat clarinet) by Giuseppe Tarantola. c. Sept. 15, 1919.
172. MARSIGLIESE
(pf. accordion) by R. De L'Isle, arr. by Pietro Deiro. c. Nov. 15, 1922.

173. MARTA
(pf. accordion) by F. Von Flotow, arr. by Pietro Deiro. c. July 1, 1920.
174. METODO GRADUATO E PROGRESSIVO
(clarinet in B flat) by G. Bimboni, arr. by B. Sbraccia. c. Nov. 19, 1916.
175. METODO TEORICO—PRACTICO—PROGRESSIVO
(mandolin) by G. Silvestri, arr. by F. Pignoloni. c. Nov. 19, 1916.
176. MI PIACE TANTO
(2 mandolins and guitar) by Santi Tafarella, arr. by A. Ziri. c. Nov. 7, 1925.
177. MIGLIAVACCA
(pf. accordion) by Pietro Deiro. c. Nov. 15, 1922.
178. MILLIONS D'ARLEQUIN
(pf. accordion) by R. Drigo, arr. by Pietro Deiro and Mario Perry. c. Dec. 7, 1925.
179. MIRA, O NORMA
(pf. accordion) by V. Bellini, arr. by Pietro Deiro. c. Nov. 15, 1922.
180. MONTEROSANO
(pf. accordion) by Di Martino, arr. by Pietro Deiro. c. Dec. 29, 1919.
181. NABUCCO
(pf. accordion) by G. Verdi, arr. by Pietro Deiro and Mario Perry. c. Dec. 7, 1925.
182. NEL GIARDINO (E2)
(B flat clarinet) by G. Del Colle. c. Sept. 30, 1919.
183. NORMA, SELECTION
(pf. accordion) by V. Bellini, arr. by Pietro Deiro. c. Nov. 15, 1922.
184. NOTTE D'ESTATE
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
185. NOTTURNO D'AMORE
(song) by Saverio Focacci. c. July 10, 1922.
186. ONORE ALL'ARTE
(band) by Berardo Sbraccia. c. May 14, 1914.
187. O SOLE MIO
(pf. accordion) by E. De Capua, arr. by Pietro Deiro. c. July 1, 1920.
188. OLGA
(clarino in si bemolle) by Santi Tafarella. c. June 2, 1926.
189. OLGA
by Santi Tafarella. c. June 5, 1926.
190. OVER THE WAVES
(pf. accordion) by J. Rosas, arr. by Pietro Deiro. c. Dec. 29, 1919.
191. PACE VITTORIOSA
(band) by Roberto Orlando. c. July 4, 1920.
192. PALOMA (LA)
(pf. accordion) by S. De Yrader, arr. by Pietro Deiro. c. July 1, 1920.
193. PAZZARELLA
(clarinet) by Santi Tafarella. c. March 15, 1926.
194. PAZZARELLA (E2)
by Santi Tafarella. c. Feb. 17, 1926.
195. PATRIA MIA
(2 mandolins and guitar) by G. Silvestri, arr. by F. Pignoloni. c. Nov. 19, 1916.
196. PENSIERO-NOTTURNO
(pf. accordion) by S. Persico, arr. by Pietro Deiro. c. Dec. 30, 1924.
197. PERCHE SORRIDI (E2)
by Santi Tafarella. c. Aug. 20, 1926.
198. PERSEVERANCE
(band) by F. De Bueris, arr. by B. Sbraccia. c. Nov. 13, 1916.
199. PICCOLO SCHERZO
(clarino) by G. Tarantola. c. April 23, 1921.
200. PIEDIGROTTA
(pf. accordion) by L. Criscuolo, arr. by Pietro Deiro. c. Nov. 15, 1922.
201. PIQUE DAME
(pf. accordion) by F. Von Suppe, arr. by Pietro Deiro. c. July 1, 1920.
202. PIU BELLA
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
203. POETA E CONTADINA (POET AND PEASANT)
(2 mandolins and guitar) by F. Von Suppe, arr. by B. Sbraccia. c. April 1, 1915.
204. POETA E CONTADINA (POET AND PEASANT)
(2 mandolins and guitar) by F. Von Suppe, arr. by B. Sbraccia. c. Aug. 15, 1915.
205. PRIMI PASSI (I)
(band) by B. Sbraccia. c. Sept. 15, 1915.
206. PRIMO (IL) BACIO
(clarinet and cornet) by G. Silvestri, arr. by F. De Matteo. c. Oct. 5, 1911.
207. PRINCIPE DI PIEMONTE
(band) by Domenico Guarino. c. June 25, 1914.
208. PRINCIPE DI PIEMONTE
(pf. accordion) by Domenico Guarino, arr. by Pietro Deiro. c. Dec. 15, 1920.
209. PROFUMO D'AMORE
(2 mandolins and guitar) by Santi Tafarella, arr. by A. Ziri. c. Nov. 7, 1925.
210. RAGGIO DI SOLE
(2 mandolins and guitar) by Santi Tafarella, arr. by A. Ziri. c. Nov. 7, 1925.
211. REGINA (LA) DEI FIORI
(clarinet, cornet and trombone) by F. della Rosa, arr. by F. De Matteo. c. Oct. 5, 1911.
212. RE D'ITALIA
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
213. REGINA MARGHERITA
(B flat clarinet) by G. Tarantola. c. July 4, 1920.
214. RICORDI DEL PIAVE (E2)
(B flat clarinet) by G. Del Colle. c. Sept. 30, 1919.
215. RICORDI DEL PIAVE
(clarino in si bemolle) by G. Del Colle. c. Apr. 23, 1921.
216. RICORDI DI BAGHERIA
(band) by Joseph Gigante. c. July 6, 1926.
217. RIGOLETTO QUARTET
(pf. accordion) by G. Verdi, arr. by Pietro Deiro. c. Dec. 29, 1920.
218. RIGOLETTO SELECTION
(pf. accordion) by G. Verdi, arr. by Pietro Deiro. c. July 1, 1920.
219. RISO
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
220. RISVEGLIO PATRIOTTICO
(band) by F. Pignoloni. c. Oct. 15, 1915.
221. RISVEGLIO PATRIOTTICO
(2 mandolins and guitar) by F. Pignoloni. c. Oct. 1, 1915.
222. RITORNO
(band) by Pietro Deiro. c. Sept. 15, 1925.
223. RITORNO DEI SOLDATI
(clarino in si bemolle) by G. Tarantola. c. Apr. 23, 1921.
224. ROMA
(pf. accordion) by E. Becucci, arr. by Pietro Deiro. c. July 1, 1920.
225. ROMEO AND JULIET
(pf. accordion) by C. Gounod, arr. by Pietro Deiro. c. Dec. 15, 1920.
226. ROSALIA
(clarino in si bemolle) by G. Tarantola. c. April 23, 1921.
227. ROSE ODOROSE (E2)
by Santi Tafarella. c. April 26, 1926.
228. ROSE ODOROSE
(clarino in si bemolle) by Santi Tafarella. c. June 1, 1926.
229. ROSINA
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
230. SAINT CECILE
(pf. accordion) by L. Radaelli, arr. by Pietro Deiro. c. Dec. 15, 1920.
231. SAN FRANCISCO SOUVENIR MARCH
(pf.) by Pietro Deiro. c. Nov. 13, 1916.
232. SANTA LUCIA
(pf. accordion) arr. by Pietro Deiro. c. Dec. 15, 1920.
233. SCHERZOSA
(clarinet in si bemolle) by G. Tarantola. c. Dec. 20, 1919.

234. SEI BEATO
(clarinetto in si bemolle) by G. Tarantola. c. Dec. 20, 1919.
235. SEI IL SECONDO
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
236. SEMPRE MIA
(clarinetto in si bemolle) by R. Palumbo. c. Aug. 11, 1924.
237. SENTIMENTALE (LA)
(clarinet, cornet and trombone) by G. Silvestri, arr. by Felice De Matteo. c. Oct. 5, 1911.
238. SERATA ALLEGRA
(album for clarinet) by B. Sbraccia. c. Sept. 15, 1915.
239. SERATA ALLEGRA
(cornetta in si flat) by B. Sbraccia. c. Sept. 10, 1915.
240. SERATA ALLEGRA
(trombone in si flat) by B. Sbraccia. c. Sept. 10, 1915.
241. SERATA ALLEGRA
(primo album di 12 ballabili—clarinet) by B. Sbraccia. c. May 20, 1914.
242. SERATA FELICE (E2)
(B flat clarinet) by G. Del Colle. c. Sept. 30, 1919.
243. SERENADE OF OLDEN TIMES
(pf. accordion) by G. Silvestri, arr. by Pietro Deiro. c. July 1, 1920.
244. SERENATA IN VILLAGIO
(band) by Felice De Matteo. c. Nov. 13, 1916.
245. SERENATA MEDIOEVALE
(clarinet, cornet and trombone) by G. Silvestri, arr. by Felice De Matteo. c. Oct. 5, 1911.
246. SERENATA POETICA
(2 mandolins and guitar) by Luigi Tutela. c. Nov. 13, 1916.
247. SICILIA BELLA
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
248. SICILIAN VESPERS
(pf. accordion) by G. Verdi, arr. by Pietro Deiro. c. Nov. 15, 1922.
249. SICILIANA
(B flat clarinet solo) by G. Tarantola. c. July 4, 1920.
250. SIRENE (E2)
by Santi Tafarella. c. July 1, 1925.
251. SIRENE
(2 mandolins and guitar) by Santi Tafarella, arr. by A. Ziri. c. Nov. 7, 1925.
252. SIRENS
(pf. accordion) by E. Waldteufel, arr. by Pietro Deiro. c. July 1, 1920.
253. SKATERS WALTZ
(pf. accordion) by E. Waldteufel, arr. by Pietro Deiro. c. July 1, 1920.
254. SOGNO AMOROSO
(2 mandolins and guitar) by G. Silvestri, arr. by Flaminio Pignoloni. c. Nov. 19, 1916.
255. SOGNO D'AMORE
(B flat clarinet) by G. Tarantola. c. Sept. 15, 1919.
256. SOGNO D'UNA FATA (E2)
by Santi Tafarella. c. June 5, 1920.
257. SOGNO D'UNA FATA
(clarino in si bemolle) by Santi Tafarella. c. June 2, 1926.
258. SOLO SGUARDO (E2)
by Santi Tafarella. c. Oct. 4, 1926.
259. SON GELOSA
(pf. accordion) by R. Cuconato, arr. by Pietro Deiro and Mario Perry. c. Dec. 7, 1925.
260. SOPRA LE ONDE
(clarinet, cornet and trombone) by J. Rosas, arr. by F. De Matteo. c. Oct. 5, 1911.
261. SOSPIRI E BACI
(2 mandolins and guitar) by F. Della Rosa, arr. by F. Pignoloni. c. April 1, 1915.
262. SOSPIRI E BACI
(2 mandolins and guitar) by F. Della Rosa, arr. by F. Pignoloni. c. Sept. 15, 1915.
263. SPAGNOLA (LA)
(pf. accordion) by V. Di Chiara, arr. by Pietro Deiro. c. July 1, 1920.
264. SPAGNOLA (LA)
(clarinet, cornet and trombone) by V. Di Chiara, arr. by F. De Matteo. c. Oct. 5, 1911.
265. SPAGNOLETTA (LA)
(2 mandolins and guitar) arr. by F. Pignoloni. c. Nov. 13, 1916.
266. SPERANZE PERDUTE
(pf. accordion) arr. by Pietro Deiro. c. Nov. 15, 1922.
267. SPIRITO
(pf.) by Santi Tafarella. c. Dec. 28, 1924.
268. SPORTIVA
(2 mandolins and guitar) by V. De Crescenzo. c. July 4, 1920.
269. SPORTIVA (E2)
by V. De Crescenzo. c. May 28, 1919.
270. STELLE ALPINE
(2 mandolins and guitar) by G. Silvestri, arr. by F. Pignoloni. c. Nov. 14, 1916.
271. STRADELLA
(pf. accordion) by F. Von Flotow, arr. by Pietro Deiro. c. Dec. 15, 1920.
272. SULLA TOMBA DEI NOSTRI EROI
(band) by Roberto Orlando. c. July 4, 1920.
273. SULLE ONDE DEL DANUBIO
(clarinet, cornet and trombone) by I. Ivanovici, arr. by F. De Matteo. c. Oct. 5, 1911.
274. TARANTELLA BRIOSA
(clarinetto in si bemolle) by B. Sbraccia. c. Mar. 16, 1914.
275. TARANTELLA SICILIANA
(B flat clarinet) by G. Tarantola. c. July 4, 1920.
276. TESORO MIO
(pf. accordion) by Pietro Deiro. c. Dec. 29, 1919.
277. TORNA A SURRIENTO
(pf. accordion) by E. De Curtis, arr. by Pietro Deiro and Mario Perry. c. Dec. 7, 1925.
278. TRAMONTO D'ORO (E 2)
(B flat clarinet) by G. Del Colle. c. Sept. 30, 1919.
279. TRASPORTI TRIONFALI
(pf.) by G. Manente. c. Dec. 4, 1918.
280. TRAVIATA
Prelude to Act 1 (pf. accordion) by G. Verdi, arr. by Pietro Deiro. c. July 1, 1920.
281. TRAVIATA WALTZ
(pf. accordion) by G. Verdi, arr. by Pietro Deiro. c. Dec. 15, 1920.
282. TRENTO E TRIESTE
(band) by Felice De Matteo. c. Apr. 1, 1915.
283. TRIESTE OVERTURE
(pf.) by Pietro Deiro. c. Nov. 13, 1916.
284. TRIPOLI
(band) by Gerardo Iaselli. c. July 6, 1926.
285. TROVATORE (IL)
(pf. accordion) by G. Verdi, arr. by Pietro Deiro and Mario Perry. c. Dec. 30, 1924.
286. TUTTO TACE (E2)
by Santi Tafarella. c. Nov. 15, 1926.
287. UNDER THE DOUBLE EAGLE
(pf. accordion) by J. F. Wagner, arr. by Pietro Deiro. c. Nov. 15, 1922.
288. UOCCHIE CELESTE
(song) by Vincenzo De Crescenzo and Armando Gill. c. Feb. 10, 1915.
289. USIGNUOLO (L') E VINI SUL MAR
(clarinet, cornet and trombone) by C. Zeller, arr. by Felice De Matteo. c. Oct. 5, 1911.
290. VALSE BLEUE
(pf. accordion) by A. Margis, arr. by Pietro Deiro. c. Nov. 15, 1922.
291. VALSE FANTASTICO
(pf. accordion) by Menfi, arr. by Pietro Deiro. c. Dec. 29, 1919.
292. VEDOVA ALLEGRA (MERRY WIDOW)
(pf. accordion) by F. Lehár, arr. by Pietro Deiro. c. Dec. 29, 1919.
293. VENEZIA BELLA
(pf.) by Pietro Deiro. c. Dec. 15, 1918.

294. VERGINELLA
(clarino in si bemolle) by Santi Tafarella. c. June 2, 1926.
295. VERGINELLA
by Santi Tafarella. c. June 5, 1926.
296. VERI AMICI
(clarinetto in si bemolle) by R. Palumbo. c. Aug. 11, 1924.
297. VERONA
(pf.) by Pietro Deiro. c. Dec. 15, 1918.
298. VEZZOSA
(clarinet) by Santi Tafarella. c. June 1, 1926.
299. VILLEGGIATURA A CAPRERA
(clarino in si bemolle) by G. Tarantola. c. April 23, 1921.
300. VIOLETTA
(band) by B. Di Girolamo. c. May 20, 1921.
301. VIOLETTE (LE)
(2 mandolins and guitar) by G. Silvestri, arr. by F. Pignoloni. c. Nov. 19, 1916.
302. VITA ALLEGRA
(clarino in si bemolle) by G. Del Colle. c. April 23, 1921.
303. VITA ALLEGRA (E2)
(B flat clarinet) by G. Del Colle. c. Sept. 30, 1919.
304. VITTORIA ITALIANA
(band) by Roberto Orlando. c. July 4, 1920.
305. VIVA LA GIOVENTU
first album (trombone in si flat) by B. Sbraccia. c. Sept. 10, 1915.
306. VIVA LA GIOVENTU
second album (cornette) by B. Sbraccia. c. Oct. 5, 1915.
307. VIVA L'ITALIA
(B flat clarinet) by G. Tarantola. c. July 4, 1920.
308. VIVA ORLANDO
(clarino in si bemolle) by G. Tarantola. c. April 23, 1921.
309. VIVACITA
(pf. accordion) by Pietro Deiro. c. Dec. 29, 1919.
310. VOLUTTA SEGRETE
(band) by Felice De Matteo. c. Nov. 13, 1916.
311. VORREI
(2 mandolins and guitar) by Santi Tafarella, arr. by A. Ziri. c. Nov. 7, 1925.
312. VORREI (E2)
by Santi Tafarella. c. July 1, 1925.
313. WEDDING OF THE WINDS
(pf. accordion) by John T. Hall, arr. by Pietro Deiro and Mario Perry. c. Dec. 7, 1925.
314. WHAT A FICKLE
(pf. accordion) by F. De Beuris, arr. by Pietro Deiro. c. Dec. 7, 1924.

Period 1927-April 1, 1937

((E2) indicates unpublished copyright entries.)

1. A LA CHOPIN
(pf. accordion) by Albert Rizzi. c. June 18, 1936.
2. ACCORDION BLUE JAZZ BREAKS
(pf. accordion) by Pietro Deiro. c. Mar. 10, 1929.
3. ACCORDION DUET ALBUM
(pf. accordion) by Pietro Deiro. c. Nov. 10, 1932.
4. ACCORDION HARMONY
(pf. accordion) by Pietro Deiro. c. Apr. 15, 1936.
5. ACCORDIONIST
(pf. accordion) by Pietro Deiro. c. Dec. 30, 1926.
6. ADDIO A NAPOLI
(pf. accordion) by F. Cottran, arr. by Pietro Deiro and Mario Perry. c. Dec. 30, 1926.
7. ALBUM OF 12 SWEDISH DANCES
(pf. accordion) by D. Hellstrom and Eric Olzen. c. Nov. 20, 1933.
8. ALBUM OF 14 POLISH DANCES
(pf. accordion) arr. by Pietro Deiro. c. Nov. 15, 1932.
9. ALL PARIS
(pf. accordion) arr. by Pietro Deiro and Mario Perry. c. Mar. 5, 1931.
10. AMMORE PERDUTO
(song) by S. Fucito and R. Cordiffero. c. Apr. 1, 1930.
11. AMOR NON V'E (E2)
(song) by Santi Tafarella. c. June 23, 1927.
12. AMOR NON V'E
(solo clarinet in B Flat) by S. Tafarella. c. Sept. 1, 1927.
13. ANDANTINO
(pf. accordion) by E. H. Lemare, arr. by Pietro Deiro. c. Dec. 10, 1934.
14. ARAGONAISE
from the ballet "El Cid" (pf. accordion) by Jules Massenet, arr. by Frank Gaviani. c. Dec. 9, 1935.
15. ARPEGGIOS AND ADVANCED VELOCITY
(pf. accordion) by Frank Gaviani. c. May 5, 1935.
16. ART OF MUSCULAR AND FINGER CONTROL FOR THE PIANO ACCORDION
by Frank Gaviani. c. Apr. 15, 1936.
17. AY AY AY
(pf. accordion) arr. by Galla Rini. c. Dec. 28, 1931.
18. AY AY AY
(two mandolins, guitar and banjo) arr. by Don Flamingo. c. Dec. 20, 1934.
19. BACIAMI BACIAMI ANCORA (E2)
(song) by S. Tafarella. c. Apr. 14, 1927.
20. BACIAMI BACIAMI ANCORA
(solo clarinet in B flat) by S. Tafarella. c. Apr. 15, 1927.
21. BACIO (IL)
(pf. accordion) by Luigi Arditi, arr. by Pietro Deiro. c. Aug. 1, 1927.
22. BAMBINELLA
(pf. accordion) by G. Krier, arr. by Pietro Deiro. c. Aug. 1, 1927.
23. BASS SOLO
(pf. accordion) by Pietro Deiro. c. May 20, 1935.
24. BEAUTIFUL GALATHEA
(pf. accordion) by F. Von Suppe, arr. by Pietro Deiro. c. Aug. 1, 1927.
25. BEE HIVE
(pf. accordion) by H. Schneider, arr. by F. Gaviani. c. Dec. 9, 1935.
26. BELLA SICILIANA
(two mandolins and guitar) by S. Tafarella. c. Apr. 1, 1927.
27. BELLOWS SHAKE FOR THE PIANO ACCORDION
by Pietro Deiro. c. Dec. 9, 1935.
28. BLANQUITA
(vocal and pf.) by Vincenzo De Crescenzo and Luigi Sica. c. Jan. 11, 1930.
29. BOCCACCIO WALTZ
(pf. accordion) by F. Von Suppe, arr. by Pietro Deiro. c. Jan. 30, 1926.
30. BOLERO IN C MAJOR
(pf. accordion) by Joe Biviano. c. Mar. 17, 1937.
31. CAMINITO
(pf. accordion) by F. D. Filiberto, arr. by Pietro Deiro. c. Dec. 10, 1934.
32. CAMPANE DI CORNEVILLE
(pf. accordion) arr. by Pietro Deiro. c. Dec. 30, 1926.
33. CAPRICCIOSA
(pf. accordion) by Branzoli, arr. by Pietro Deiro. c. June 25, 1935.
34. CARME
(pf. accordion) by A. De Cristoforo, arr. by Pietro Deiro. c. May 1, 1928.
35. CESARINA
(pf. accordion) by Cesar Pezolo. c. May 1, 1928.

36. COLUMBIA, THE GEM OF THE OCEAN
(pf. accordion) by D. T. Shaw, arr. by Pietro Deiro and Mario Perry. c. Dec. 30, 1926.
37. COMPLIMENTI (E 2)
(song) by S. Tafarella. c. June 23, 1927.
38. COMPLIMENTI
(solo clarinet in B flat) by S. Tafarella. c. Sept. 1, 1927.
39. CRISANTEMO
(pf. accordion) by G. Sartori, arr. by Pietro Deiro and Mario Perry. c. Dec. 30, 1926.
40. CUCARACHA
(pf. accordion) arr. by Pietro Deiro and Mario Perry. c. Dec. 20, 1934
41. CUCKOO WALTZ
(pf. accordion) by G. Sonasson, arr. by Galla Rini. c. Dec. 28, 1931.
42. CUMPARSITA
(pf. accordion) by G. H. Matos-Rodriguez, arr. by Pietro Deiro. c. Mar. 24, 1933.
43. CUMPARSITA
(2 mandolins, guitar and banjo) by G. H. Matos-Rodriguez, arr. by D. Flamingo. c. Dec. 20, 1934.
44. CZARDAS
(pf. accordion) by V. Monti, arr. by Pietro Deiro. c. June 25, 1935
45. DAMMI IL TUO CUORE (E 2)
(song) by S. Tafarella. c. Jan. 11, 1927.
46. DAMMI IL TUO CUORE
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. Apr. 1, 1927.
47. DANCE OF THE HOURS
from "La Gioconda" (pf. accordion) by A. Ponchielli, arr. by Galla Rini. c. Dec. 20, 1934.
48. DANCING BUTTERFLY
(pf. accordion) by A. Rizzi. c. June 18, 1936.
49. DARK EYES
(pf. accordion) by A. Salami, arr. by Galla Rini. c. Dec. 28, 1931.
50. DARK EYES
(2 mandolins, guitar and banjo) arr. by D. Flamingo. Dec. 20, 1934.
51. DOLCE MIO COR (E 2)
(song) by S. Tafarella. c. June 23, 1927.
52. DOLCE MIO COR
(solo clarinet in B flat) by S. Tafarella. c. Sept. 1, 1927.
53. DORA
(pf. accordion) by Pietro Deiro. c. Aug. 1, 1927.
54. DORA (E 2)
(pf. accordion) by Pietro Deiro. c. Apr. 18, 1927.
55. DOVE NASCE L'AMORE
(clarinet in B flat) by S. Tafarella. c. Dec. 29, 1926.
56. ELEGIE
(pf. accordion) by J. Massenet, arr. by Pietro Diero. c. Dec. 10, 1934.
57. ELVIRA
(pf. accordion) by Pietro Deiro. c. Apr. 24, 1930.
58. ESPANA
(pf. accordion) by E. Waldteufel, arr. by Pietro Deiro and Mario Perry. c. Dec. 20, 1926.
59. ESPRIT FRANCAIS
(pf. accordion) by E. Waldteufel, arr. by Pietro Deiro and Mario Perry. c. Jan. 11, 1930.
60. EVER OR NEVER
(pf. accordion) by E. Waldteufel, arr. by Pietro Deiro. c. Jan. 11, 1930.
61. FAMOSA
(2 mandolins and guitar) by S. Tafarella. c. Mar. 6, 1929.
62. FAMOUS ARGENTINE TANGOS
(pf. accordion) arr. by Pietro Deiro. c. Dec. 10, 1934.
63. FANCIULLA MIA
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. Apr. 1, 1927.
64. FAR AWAY
(pf. accordion) arr. by Pietro Deiro and Mario Perry. c. Apr. 24, 1930.
65. FAUST BALLET
Dance No. 4 (pf. accordion) by C. Gounod, arr. by Pietro Deiro. c. May 1, 1928.
66. FAUST BALLET
Dance No. 1 (pf. accordion) by C. Gounod, arr. by Pietro Deiro. c. June 2, 1927.
67. FAVORITE OLD TIME SONGS
(pf. accordion) arr. by El Vera Collins and F. Gaviani. c. Nov. 20, 1933.
68. FEDELTA
(2 mandolins and guitar) by S. Tafarella. c. March 6, 1929.
69. FIFTH NOCTURNE
(pf. accordion) by J. Leybach, arr. by Pietro Deiro. c. Dec. 9, 1935.
70. FIORE DI MAGGIO
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. April 1, 1927.
71. FISH SCALES
(pf. accordion) by D. Frosini. c. June 18, 1936.
72. FLATTERER
(pf. accordion) by C. Chaminate, arr. by F. Gaviani. c. Dec. 9, 1935.
73. FOXY RHYTHM
(pf. accordion) by Galla Rini. c. Dec. 1, 1931.
74. FUMANDO ESPERO
(pf. accordion) by Veladamoto, arr. by Galla Rini. c. Dec. 28, 1931.
75. FUMANDO ESPERO
(2 mandolins, guitar and banjo) by Veladamoto, arr. by D. Flamingo. c. Dec. 20, 1934.
76. GELOSA (E 2)
(song) by S. Tafarella. c. June 23, 1927.
77. GELOSA
(solo clarinet in B flat) by S. Tafarella. c. Sept. 1, 1927.
78. GENERAL BOULANGER'S MARCH
(pf. accordion) arr. by Pietro Deiro. c. Mar. 5, 1931.
79. GENERALE UMBERTO NOBILE
(band) by Gerardo Iaselli. c. Jan. 24, 1927.
80. GENIALE
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. Apr. 1, 1927.
81. GERMAN FOLK SONGS
(pf. accordion) arr. by Pietro Deiro and El Vera Collins. c. Dec. 20, 1934.
82. GUARANY
(pf. accordion) by A. Carlos Gomez, arr. by Pietro Deiro. c. May 1, 1928.
83. HERE, THERE AND EVERYWHERE
(pf. accordion) by A. Bosc, arr. by Pietro Deiro. c. Jan. 11, 1930.
84. HILL BILLY, COWBOY AND STANDARD SONGS
(pf. accordion) arr. by Frank Gaviani. c. June 25, 1935.
85. HOME ON THE RANGE
(pf. accordion) arr. by Pietro Deiro. c. Dec. 10, 1934.
86. HUNGARIAN DANCE NO. 5
(pf. accordion) by Johannes Brahms, arr. by Pietro Deiro. c. Jan. 11, 1930.
87. HUNGARIAN RHAPSODY NO. 2
(pf. accordion) by Franz Liszt, arr. by Galla Rini. c. Dec. 26, 1934.
88. HYMN TO THE SUN
from "Le Coq D'Or" (pf. accordion) by Rimsky-Korsakov, arr. by Galla Rini. c. Dec. 20, 1934.
89. IRISH REELS .
(pf. accordion) arr. by Pietro Deiro and Mario Perry, c. Apr. 24, 1930.
90. IRRESISTIBLE
(2 mandolins, guitar and banjo) by Logatti, arr. by D. Flamingo. c. Dec. 20, 1934.
91. ITALIAN FOLK LORE
(pf. accordion) by F. Pignoloni, arr. by Pietro Deiro. c. Dec. 20, 1934.
92. ITALIAN FOLK LORE
(vocal score, mandolin and guitar acc.) by F. Pignoloni. c. Dec. 20, 1934.

93. ITALIAN SOUVENIRS
(pf. accordion) arr. by Pietro Deiro. c. Mar. 5, 1931.
94. JAPAN-OLA
(pf. accordion) arr. by Galla Rini. c. Dec. 1, 1931.
95. JAZZ ACCORDIONIST
(pf. accordion) by Pietro Deiro. c. Sept. 23, 1931.
96. JOLLY COPPERSMITH
(pf. accordion) by C. Peter, arr. by Frank Gaviani. c. Dec. 9, 1935.
97. JOLLY LUMBER JACKS
(pf. accordion) by J. F. Wagner, arr. by Frank Gaviani. c. Dec. 9, 1935.
98. JUNIOR ACCORDIONIST SERIES FOR 12-24-48 BASS PIANO ACCORDION
volume 1, by Frank Gaviani. c. June 25, 1935.
99. KEY TO ACCORDION HARMONY
by Pietro Deiro. c. Apr. 15, 1936.
100. LAGRIMA ED UN FIORE
(band) by G. Massa. c. Aug. 1, 1937.
101. LARGO
from the New World Symphony. (pf. accordion) by Antonin Dvorak, arr. by Pietro Deiro. c. Dec. 9, 1935.
102. LIDO
(pf. accordion) by Guido Deiro, arr. by Pietro Deiro. c. June 24, 1930.
103. LIEBESTRAUME
(pf. accordion) by Franz Liszt, arr. by Pietro Deiro. c. Dec. 10, 1934.
104. LIEDO PASSATO (E 2)
(song by S. Tafarella. c. Apr. 18, 1927.
105. LIEDO PASSATO
(clarinet in B flat) by S. Tafarella. c. Apr. 15, 1927.
106. LITTLE ACCORDIONIST
(pf. accordion) by Pietro Deiro. c. Dec. 20, 1926.
107. LITTLE DOLL
(pf. accordion) by P. Frosini. c. June 18, 1936.
108. LOHENGRIN B R I D A L CHORUS
(pf. accordion) by Richard Wagner, arr. by Pietro Deiro. c. Apr. 24, 1930.
109. LORENA
(pf. accordion) by Joe Mosti. c. Mar. 24, 1933.
110. LUCIA DI LAMMERMOOR
(pf. accordion) by G. Donizetti, arr. by Pietro Deiro. c. Dec. 30, 1926.
111. MAN ON THE FLYING TRAPEZE (THE)
(pf. accordion) arr. by Pietro Deiro. c. Dec. 26, 1934.
112. MARCHE MILITAIRE
(pf. accordion) by Franz Schubert, arr. by Pietro Deiro. c. Dec. 10, 1934.
113. MARIONCELLA (E 2)
(polka) by S. Tafarella. c. Apr. 14, 1927.
114. MARIONCELLA
(solo clarinet in B flat) by S. Tafarella. c. Apr. 15, 1927.
115. MARIONETTE
(pf. accordion) by A. Perry. Mar. 24, 1933.
116. MELODY IN F
(pf. accordion) by A. Rubinstein, arr. by Pietro Deiro. c. Dec. 28, 1931.
117. MENUET
(pf. accordion) by I. Paderewski, arr. by Pietro Deiro. c. March 5, 1931.
118. MERIDIONALE E SETTENTRIONALE
(pf. accordion) arr. by Pietro Deiro. c. May 1, 1928.
119. MIGNON
entr'act gavotte (pf. accordion) by A. Thomas, arr. by Pietro Deiro. c. Aug. 9, 1927.
120. MINUTE WALTZ
(pf. accordion) by F. Chopin, arr. by Pietro Deiro. c. Dec. 10, 1934.
121. MODERN TECHNIQUE
(pf. accordion) by Frank Gaviani. c. May 5, 1935.
122. MONTAGNA D'AMORE
(2 mandolins and guitar) by S. Tafarella. c. March 6, 1929.
123. MORTE DI CASERIO
(pf. accd.) arr. by Pietro Deiro. c. Aug. 1, 1927.
124. MUSKETEERS
(pf. accordion) by Guido Deiro. c. Apr. 24, 1930.
125. NAPOLI E NEW YORK
(clarinet in B flat) by S. Tafarella. c. Dec. 29, 1926.
126. NOCTURNE
(pf. accordion) by F. Chopin, arr. by Pietro Deiro. c. Dec. 10, 1936.
127. NON TANTO FACILE
(2 mandolins and guitar) by S. Tafarella. c. Mar. 6, 1929.
128. NOVELLA AURORA
(clarinet in B flat) by S. Tafarella. c. June 15, 1927.
129. NOVELLA AURORA (E 2)
(polka) by S. Tafarella. c. Apr. 18, 1927.
130. O BIONDA CHIOMA
(clarinet in B flat) by S. Tafarella. c. June 15, 1927.
131. O BIONDA CHIOMA (E 2)
(mazurka) by S. Tafarella. c. Apr. 18, 1927.
132. O TU CHE SORRIDE (E 2)
(mazurka) by S. Tafarella. c. Apr. 14, 1927.
133. O TU CHE SORRIDE
(solo clarinet in B flat) by S. Tafarella. c. Apr. 15, 1927.
134. OLD COMRADES MARCH
(pf. accordion) by C. Teike, arr. by Frank Gaviani. c. Dec. 9, 1935.
135. OLSEN-SERENADE
(pf. accordion) by Ole Olsen, arr. by Pietro Deiro. c. Jan. 11, 1930.
136. ON HORSEBACK
(pf. accordion) arr. by Pietro Deiro and Mario Perry. c. Apr. 24, 1930.
137. PAGANI'S METHOD FOR 12-24-48 BASS PIANO ACCORDION
by Octave Pagani. c. June 25, 1935.
138. PAS DES FLEURES
from the Ballet "Naila" (pf. accordion) by L. Delibes, arr. by Pietro Deiro. c. Dec. 9, 1935.
139. PERCHE SORRIDI
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. April 1, 1927.
140. PERE DE LA VICTOIRE
(pf. accordion) by L. Ganve, arr. by Pietro Deiro. c. June 2, 1927.
141. PERENNE RIMORSO
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. Mar. 6, 1929.
142. POLISH DANCE
(pf. accordion) by X. Scharwenka, arr. by Pietro Deiro. c. June 25, 1935.
143. POLKA INDIANA
(pf. accordion) by John Pezolo. c. June 2, 1927.
144. PREFERITA
(2 mandolins and guitar) by S. Tafarella. c. March 6, 1929.
145. PRELUDE
(pf. accordion) by S. Rachmaninoff, arr. by Pietro Deiro. c. June 2, 1927.
146. PROSPERO
(pf. accordion) by Pasquale Taraffo, arr. by Pietro Deiro. c. Jan. 11, 1929.
147. PUPPETS
(pf. accordion) by Frank Gaviani. c. May 5, 1935.
148. RANCHEROS
(pf. accd.) by P. Frosini. c. June 18, 1936.
149. REGINA DELLE ROSE (E 2)
(polka) by S. Tafarella. c. Apr. 14, 1927.
150. REGINA DELLE ROSE
(solo clarinet in B flat) by S. Tafarella. c. April 15, 1927.
151. RELICARIO
(pf. accordion) by Jose Pedilla, arr. by Galla Rini. c. Dec. 20, 1934.
152. RITORNO A FIRENZE
(band) by L. Marchetti, arr. by S. Braccia. c. Aug. 1, 1927.
153. RUSTLE OF SPRING
(pf. accordion) by C. Sinding, arr. by Pietro Deiro. c. Dec. 9, 1935.

154. SACRED SONGS AND CHRISTMAS CAROLS
(pf. accordion) arr. by Eric Olzen. c. Dec. 20, 1934.
155. SALUT A PESTH
(pf. accórdion) by H. Kowalski, arr. by Pietro Deiro. c. Dec. 9, 1935.
156. SANTIAGO
(pf. accordion) by A. Corbin, arr. by Pietro Deiro. c. Aug. 1, 1927.
157. SCARF DANCE
(pf. accordion) by C. Chaminate, arr. by Pietro Deiro. c. June 25, 1935.
158. SCHOOL OF VELOCITY
(pf. accordion) by Pietro Deiro. c. Apr. 24, 1930.
159. SCHUBERT'S SERENADE
(pf. accordion) by Franz Schubert, arr. by Pietro Deiro and Mario Perry. c. Dec. 30, 1927.
160. SCORDEME
(song) by S. Fucito and V. Manente. c. April 1, 1930.
161. SECRET
(pf. accordion) by L. Gautier, arr. by Frank Gaviani. c. Dec. 9, 1935.
162. SERENADE
(pf. accordion) by M. Moszkowski, arr. by Frank Gaviani. c. Dec. 9, 1935.
163. SILVER NYMPH
(pf. accordion) by C. Heins, arr. by Pietro Deiro. c. Dec. 9, 1935.
164. SIMPLE CONFESSION
(pf. accordion) by C. Thome, arr. by Frank Gaviani. c. Dec. 9, 1935.
165. SERIO
(pf. accordion) arr. by Pietro Deiro. c. Aug. 1, 1927.
166. SOLO SGUARDO
(2 mandolins and guitar) by S. Tafarella. c. Apr. 1, 1927.
167. SONG OF INDIA
(pf. accordion) by N. Rimsky-Korsakov, arr. by Galla Rini. c. Dec. 28, 1931.
168. SONG OF INDIA
(2 mandolins, guitar and banjo) by N. Rimsky-Korsakov, arr. by D. Flamingo. c. Dec. 20, 1934.
169. SONG OF THE VOLGA BOATMEN
(2 mandolins, guitar and banjo) arr. by D. Flamingo. c. Dec. 20, 1934.
170. SPRITE
(pf. accordion) arr. by Pietro Deiro and Mario Perry. c. Apr. 24, 1930.
171. SULTANTO A TTE
(song) by S. Fucito and R. Cordiferro. c. April 1, 1930.
172. SUMMER SKIES
(pf. accordion) arr. by Galla Rini. c. Dec. 1, 1931.
173. S W A L L O W (THE)—(L A GOLONDRINA)
(pf. accordion) by N. Serradel, arr. by Pietro Deiro. c. May 1, 1928.
174. SWAN (THE)
(pf. accordion) by C. Saint-Saëns, arr. by Frank Gaviani. c. Dec. 9, 1935.
175. SWEET STUFF
(pf. accordion) by Joe Biviano. c. Mar. 17, 1937.
176. TANGO DU REVE
(mandolins, guitar and banjo) by E. V. Malderen, arr. by D. Flamingo. c. Dec. 20, 1934.
177. TANGO IN D
(2 mandolins, guitar and banjo) by L. Albeniz, arr. by D. Flamingo. c. Dec. 20, 1934.
178. TI RAMMENTAI
(pf. accordion) by P. Rodei (Pietro Deiro) arr. by Pietro Deiro and John Pezzolo. c. May 1, 1928.
179. TO SPRING
(pf. accordion) by Edvard Grieg, arr. by Pietro Deiro. c. Dec. 9, 1935.
180. TORNA A ME
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. April 1, 1927.
181. TRADIMENTO
(2 mandolins and guitar) by S. Tafarella. c. Mar. 6, 1929.
182. TRAUMEREI
(pf. accordion) by R. Schumann, arr. by Pietro Deiro. c. Aug. 1, 1927.
183. TRAVIATA (LA)
(pf. accordion) by G. Verdi, arr. by Pietro Deiro. c. Jan. 11, 1930.
184. TRAVIATA (LA)
prelude to Act 3 (pf. accordion) by G. Verdi, arr. by Pietro Deiro. c. June 2, 1927.
185. TREPIDO VOLO (E 2)
(polka) by S. Tafarella. c. Jan. 11, 1927.
186. TREPIDO VOLO
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. Apr. 1, 1927.
187. TRIESTE SOUVENIR
(pf. accordion) by P. Frosini. c. June 18, 1936.
188. TUBEROSE
(2 mandolins and guitar) by S. Tafarella. c. Mar. 6, 1929.
189. TURKEY IN THE STRAW
(pf. accordion) by O. Bonnell, arr. by Pietro Deiro. c. Aug. 1, 1927.
190. TURKISH MARCH
(pf. accordion) by W. A. Mozart, arr. by Pietro Deiro. c. June 2, 1927.
191. TUTTO TACE
(2 mandolins and guitar) by S. Tafarella, arr. by A. Ziri. c. Apr. 1, 1927.
192. VALSE BLUETTE
(pf. accordion) by R. Drigo, arr. by Pietro Deiro. c. June 2, 1927.
193. VALSE FROM COPPELIA
(pf. accordion) by Delibes, arr. by Frank Gaviani. c. May 5, 1935.
194. VALSETTE
(pf. accordion) by Attilio Perry. c. Mar. 24, 1933.
195. VIENNA FOREVER
(pf. accordion) by J. Schrammel, arr. by Frank Gaviani. c. Dec. 9, 1935.
196. VILIA
from "The Merry Widow" (pf. accordion) by Frank Lehar, arr. by Frank Gaviani. c. June 25, 1935.
197. VIOLETERA (LA)
(pf. accordion) by Jose Padilla, arr. by Pietro Deiro. c. Dec. 10, 1934.
198. VIRTUOSO ACCORDIONIST
(pf. accordion) by L. C. Hanan, arr. by Pietro Deiro. c. Dec. 2, 1932.
199. VOICES OF SPRING
(pf. accordion) by Johann Strauss, arr. by Pietro Deiro. c. Dec. 20, 1934.
200. VOLO DEGLI ANGELI
(pf. accordion) arr. by Pietro Deiro. c. June 2, 1927.
201. WILLIAM TELL OVERTURE
(pf. accordion) by G. A. Rossini, arr. by Pietro Deiro and Mario Perry. c. Dec. 30, 1926.
202. ZALLAH
(pf. accordion) by W. Loraine, arr. by Pietro Deiro. c. Jan. 11, 1930.
203. ZINGANA
(pf. accordion) by C. Bohm, arr. by Pietro Deiro and Frank Gaviani. c. Mar. 5, 1931.

In our discussion here, we shall disregard the *catalogue* of O. PAGANI & BROTHERS submitted to us by the SESAC for the reason that a great many of the selections contained therein were not found in the musical copyright entries of the United States Library of Congress as having been copyrighted by O. PAGANI & BROTHERS. It should be sufficient, therefore, to point out the necessity of examining with great care whether the music published by O. PAGANI & BROTHERS is also copyrighted by them.

It will be observed that much of the music copyrighted by O. PAGANI & BROTHERS has been arranged for (a) accordion, (b) two mandolins and guitar, (c) guitar solos, (d) Italian band music, and (e) piano and vocal parts of Italian music. These selections probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Italian music.

It also will be observed that a great number of the above arrangements were made by Pietro Deiro who several years ago performed for phonograph recording companies.

Polskie Towarzystwo Muzyki Współczesnej

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any copyright entries under the name of POLSKIE TOWARZYSTWO MUZYKI WSPOLCZESNEJ, Warsaw, Poland, listed in the SESAC brochure dated January 1, 1937, as a publisher or organization included under its license.

An examination of the records of assignment in the Library of Congress failed to disclose any assignment by POLSKIE TOWARZYSTWO MUZYKI WSPOLCZESNEJ, Warsaw, Poland to the SESAC.

Pro Arte
Lwow, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of PRO ARTE, Lwow, Poland, listed in the SESAC brochure dated January 1, 1937 as a publisher or organization included under its license.

Period 1870-1935

No copyright entries found.

Period 1936-April 1, 1937

The following list:

- | | | |
|---|---|--|
| 1. CZY TO JEST MILOSC
(ork. strony) by Wilner, Szlen-
gel and Jerry, arr. by J. Gert.
c. Sept. 23, 1936. | Cresta, and Izabella. c. Oct.
13, 1936. | S. Kweller, arr. by J. Gert. c.
Oct. 26, 1936. |
| 2. FIOLKI
(tango canzonetta) by S. | 3. JOZEFINA
by W. Marel and S. Kweller.
c. Oct. 13, 1936. | 5. NA KAZDYM KROKU JEST
DZIEWCZYNA
z "Powojowka Hotelu Europa,"
(ork. strony) by Alfred Schutz.
c. Sept. 11, 1936. |
| | 4. JOZEFINA
(ork. strony) by W. Marel and | |

An examination of the records of assignment in the United States Library of Congress failed to disclose any assignment by PRO ARTE, Lwow, Poland, to the SESAC.

The five compositions contained in this catalogue probably have a certain performance value to those broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

Radio City Guitar Studio

New York, N. Y.

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of RADIO CITY GUITAR STUDIO, New York City, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1897-1935

No copyright entries found.

Period 1936-April 1, 1937

The following list:

- | | | |
|---|--|---|
| 1. A MEDIA LUZ
(plectrum guitar) by Frank
Victor. c. Jan. 17, 1936. | 4. FUGA
(plectrum guitar) by Harry
Volpe. c. Jan. 17, 1936. | 7. PICK IT AND PLAY IT
(plectrum guitar) by Frank
Victor. c. Jan. 15, 1937. |
| 2. ADELITA
(plectrum guitar) by Frank
Victor. c. Jan. 17, 1936. | 5. NOCTURNE
(plectrum guitar) by Harry
Volpe. c. Jan. 15, 1936. | 8. PRELUDE
(plectrum guitar) by Harry
Volpe. c. Jan. 17, 1936. |
| 3. COURANTE
(plectrum guitar) by Harry
Volpe. c. Jan. 17, 1936. | 6. O'MARINARIELLO
(plectrum guitar) by Frank
Victor. c. Jan. 17, 1936. | |

It will be observed that the eight copyrighted musical selections contained in this catalog are all especially arranged for plectrum guitar.

Rialto Music Publishing Company

New York, N. Y.

An examination of the musical copyright entries of the United States Library of Congress, as of April 1, 1937, disclosed the following entries in the name of RIALTO MUSIC PUBLISHING COMPANY, New York, N. Y., listed in the SESAC brochure dated June 1, 1937 as a publisher or organization included under its license.

Period 1870-1930

No copyright entries found.

Period 1931-April 1, 1937

The following list:

((E2) indicates unpublished copyright entries.)

1. ARMFUL OF CHARMFUL YOU
(orch.) by Clarke Van Ness, C. Fulcher and Henry F. Bach. c. April 23, 1931.
2. BY AN OLD INDIAN TRAIL
song (pf. with ukulele arr.) by Ernie Burnett and Clarke Van Ness. c. March 5, 1934.
3. CLARKE'S COMPLETE MINSTREL SHOW (E2)
(pf. with words) by Allan Taub, Lou Herscher, Ben Gordon and Clarke Van Ness. c. Dec. 1, 1932.
4. DRAGON EYES
song (pf. with ukulele arr.) by Ernie Burnett and Clarke Van Ness. c. March 5, 1934.
5. HORSIE KEEP YOUR TAIL UP, KEEP THE SUN OUT OF MY EYES (E2)
(pf. with words) by Arthur Daly and Clarke Van Ness. c. Oct. 17, 1934.
6. I'M AFRAID OF BEES
song (pf. with guitar arr.) by Nat Simon, James Cavanaugh and Dick Sanford. c. July 23, 1936.
7. I'M GONNA FIX YOUR WAGON (E2)
(song) by C. "Mack" Arthur. c. March 6, 1937.
8. JUST A WASTE OF TEARS (E2)
(song) by Lou Herscher, Frank Capano and Clarke Van Ness. c. Nov. 22, 1934.
9. JUST A WASTE OF TEARS
song (pf. with ukulele arr.) by Lou Herscher, Frank Capano and Clarke Van Ness; uke arr. by Lulu Quinn Weyant. c. Sept. 10, 1935.
10. KNOCKIN' ON WOOD
song (pf. with ukulele arr.) by Charles O'Flynn, John Redmond and Lee David. c. Feb. 15, 1935.
11. LONE RANGER
song (pf. with ukulele arr.) by Billy Baskette and Clarke Van Ness. c. Sept. 10, 1934.
12. MAYBE
song (pf. with guitar arr.) by Allan Flynn and Frank Madden. c. Sept. 10, 1935.
13. OCEAN OF LOVE WITH A KISS ON EACH WAVE
song (pf. with ukulele arr.) by Ernie Burnett, Irene Williams and Clarke Van Ness. c. March 5, 1934.
14. OH HOW THAT CAVE MAN COULD LOVE
song (pf. with ukulele arr.) by Len Dugan and Clarke Van Ness. c. Dec. 22, 1931.
15. RIDING THE KILOCYCLES
(pf.) by Bob Emmerich. c. Aug. 5, 1936.
16. SINCE YUSSELL LEARNED TO YODEL HE'S A YIDDISHE MOUNTAINEER
song (pf. with guitar arr.) by Dick Sanford, James Cavanaugh and Sammy Mysels. c. Sept. 10, 1935.
17. SOMETHING OLD—SOMETHING NEW—SOMETHING GOLD—SOMETHING BLUE
song (pf. with guitar arr.) by Charles Seitter, Billy James and Lou Herscher. c. Sept. 10, 1935.
18. STUFF IS HERE (E2)
(song) by Dick Porter and Sammy Mysels. c. Dec. 29, 1934.
19. SWING, BOY, SWING (E2)
(pf.) by Dick Porter and Sammy Mysels. c. March 5, 1937.
20. THEY WALTZED HIM AROUND AND AROUND (E2)
(pf. with words) by Charlie McCarthy, Dick Sanford and Jack Palmer. c. Feb. 11, 1937.
21. YES MAN CAN'T SAY NO
song (pf. with ukulele arr.) by Dick Sanford, James Cavanaugh and Sammy Mysels. c. Feb. 15, 1935.
22. YOU'RE ANOTHER STEP TOWARD HEAVEN IN THE CHURCH ACROSS THE WAY (E2)
song (pf. with guitar arr.) by Dick Sanford and N. Osborne. c. May 21, 1936.
23. YOU'RE ANOTHER STEP TOWARD HEAVEN IN THE CHURCH ACROSS THE WAY
song (pf. with guitar arr.) by Dick Sanford and N. Osborne. c. Sept. 30, 1936.
24. YOU'RE THE ANSWER TO MY PRAYER
song (pf. with guitar arr.) by Charles Seitter, Lulu Quinn Weyant and Billy James. c. Dec. 2, 1935.

We call attention to the fact that except in the case of 5 selections, namely, "I'm Gonna Fix Your Wagon" by C. "Mack" Arthur, "Riding The Kilocycles" by Bob Emmerich, "Armful of Charmful You" by Clarke Van Ness, C. Fulcher and Henry F. Bach, "Horsie Keep Your Tail Up, Keep The Sun Out of My Eyes" by Arthur Daly and Clarke Van Ness, and "Oh How That Cave Man Could Love" by Len Dugan and Clarke Van Ness, all other musical entries copyrighted by RIALTO MUSIC PUBLISHING COMPANY show that one or more of the composers or authors of the compositions are listed in the ASCAP directories (1931 or 1936 editions) as members of the ASCAP as indicated below:

The following composer or author is listed as a member of the ASCAP in the 1931 ASCAP directory:

Ben Gordon

The following composers or authors are listed as members of the ASCAP in the 1931 and 1936 ASCAP directories:

Billy Baskette
James Cavanaugh
Lee David

Louis Herscher
Billy James
Charles O'Flynn

Nat Osborne
Jack Palmer

The following composers or authors are listed as members of the ASCAP in the 1936 ASCAP directory:

Ernie Burnett
Allan Flynn

Sammy Mysels
Dick Sanford

Nat Simon

The complications arising out of the fact that several of the authors and composers of selections in this catalogue are members of the ASCAP are discussed in the foreword of this report.

Rondo Verlag

Berlin, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of RONDO VERLAG, Berlin, Germany, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1921

No copyright entries found,

Period 1922-1925

The following list:

1. ACH-PUPPE
(lied) by Victor Hollaender and F. Witte. c. Dec. 30, 1922.
2. ANNABELLE
(lied) by Ray Henderson and R. Gilbert (Harry Roberts), arr. by Otto Lindemann. c. Feb. 5, 1925.
3. ANNEMARIE
op. in 3 akten (kl. mit text) by Jean Gilbert, Robt. Gilbert, and G. Okonkowski. c. June 30, 1925.
4. BABETTE, BABETTE, WENN ICH DEIN HERZCHEN HATTE
(ges. and klav.) by Artur Rebner, arr. by Otto Lindemann. c. Dec. 16, 1922.
5. BEI MIR ABER NICHT
(ges. and klav.) by Egan Neuman and Kurt Schwabach. c. Nov. 1, 1922.
6. BLONDE (DER) TRAUM
Op. in 3 akten (klav. mit singstimmen partitur) by Hugo Hirsch, A. Rebner and R. Kessler, arr. by Willy Geisler. c. Mar. 31, 1925.
7. CARNEVAL DER LIEBE
Op. in 3 akten (klavieren auszug mit singstimmen) by Walter Bromme, Frederich Stein and Will Steinberg. c. Nov. 30, 1924.
8. DAS IST DAS ALTE LIED VON JUNGEN LEUTEN DASS EIN MALHEUR GASCHIECHT IN FRUHLINGSZEITEN
(klav.) by Jean Gilbert, F. Grunbaum and W. Sterk, arr. by Willy Geisler. c. Oct. 22, 1922.
9. DAS SIND DIE NUTTEN VON GROSS-BERLIN
(ges. and klav.) by Seigwart Ehrlich and Senta Loveland. c. Dec. 23, 1922.
10. DES KONIGS NACHBARIN
singspiel in drei akten (klavierauszug mit text) by L. Jessel, Fritz Grunbaum and W. Sterk. c. June 30, 1923.
11. DOLLY, DU SPRICHST IN SCHLAFE VON MIR
(shimmy lied) by V. Hollaender, arr. by Otto Lindemann. c. June 28, 1923.
12. DORINE
(klav. mit text) by J. Gilbert, F. Grunbaum and W. Sterk, arr. by O. Lindemann. c. Oct. 18, 1922.
13. DORINE DU HAST WAS IM ANGE
(ges. and klav.) by J. Gilbert, F. Grunbaum and W. Sterk, arr. by Otto Lindemann. c. Sept. 16, 1922.
14. DORINE UND DER ZUFALL
lustspiel in drei akten (vollstandiger klavierauszug mit text) by J. Gilbert, F. Grunbaum and W. Sterk, arr. by H. J. Veith. c. Mar. 13, 1923.
15. DORINE UND DER ZUFALL
lustspiel mit musik in drei akten (klavierauszug mit text) by Fritz Grunbaum, Wilhelm Sterk and Jean Gilbert, arr. by Hans Joseph Veith. c. Mar. 15, 1923.
16. ERSTE (DIE) NACHT
(klav. mit text) by H. Hirsch, E. Urban and H. Zerlett, arr. by Paul Huhn. c. June 1, 1922.
17. ERSTE (DIE) NACHT
potpourri (klav. mit text) by Erich Urban, Hans H. Zerlett and Hugo Hirsch, arr. by Paul Huhn. c. Sept. 29, 1923.
18. FASCHINGSKAVALIER
op. in 3 akten (klav. mit text) by Paul Stumpf, George Tour-Albrecht and Otto Wehner. c. Oct. 16, 1922.
19. FRAU (DIE) OHNE KUSS
lustpiel in 3 akten (klav. mit singstimmen partitur) by Walter Kollo, R. Kessler and Willie Kollo, arr. by Otto Lindemann. c. Sept. 20, 1924.
20. FURST (DER) VON PAPPENHEIM
op. in 3 akten (klav. mit text) by Hugo Hirsch, F. Arnold and E. Bach, arr. by Hans Veith. c. June 30, 1923.
21. GLUCKSTROMPETER (DER)
op. in 3 akten (klav. mit singstimmen) by Heinrich Reinhardt, G. Beer and A. Friedmann. c. Dec. 31, 1922.
22. I WANT TO BE HAPPY
(lied) aus "No, No, Nanette" by Vincent Youmans, H. Zerlett and A. Rebner, arr. by O. Lindemann. c. Feb. 5, 1925.
23. ICH BRING' DICH UM DIE ECKE
(ges. and klav.) aus "Ein Scharfes Ding" by Egon Neumann, R. Schwabach and F. Witte. c. Dec. 28, 1922.
24. ICH HAB' SO ANGST VOR DEN FRAUEN
(ges. and klav.) by J. Gilbert, F. Grunbaum and W. Sterk, arr. by Otto Lindemann. c. Nov. 14, 1922.
25. IN KLEINEN DIELEN
(shimmy lied) by J. Gilbert, F. Grunbaum and W. Sterk, arr. by Otto Lindemann. c. Oct. 3, 1922.
26. INDIAN LOVE CALL
(lied) aus "Rose-Marie" by Rudolph Friml and Artur Rebner, arr. by O. Lindemann. c. Feb. 5, 1925.
27. JA. DIE LIEBE HAT ZWEI TRABANTEN
(ges. and klav.) by J. Gilbert, L. Jacobson and R. Oesterreicher, arr. by Otto Lindemann. c. Dec. 29, 1922.
28. KATJA
aus "Katja die tanzerin" (klav. mit worte) by J. Gilbert, L. Jacobson and R. Oesterreicher, arr. by Willy Geisler. c. Jan. 26, 1923.
29. KATJA DIE TANZERIN
groses potpourri (klav. mit text) by J. Gilbert, L. Jacobson and R. Oesterreicher, arr. by Willy Geisler. c. Feb. 26, 1923.
30. KATJA DIE TANZERIN
op. in 3 akten (klav. mit singstimmen) by J. Gilbert, R. Oesterreicher and L. Jacobson, arr. by Willy Geisler. c. Nov. 15, 1922.

31. KIND DREH'DICH UM, DENN ICH MOCHTE DICH MAL VON HINTEN (VORNE) SEHM
(shimmy lied) by H. Hirsch, C. K. Roellinghoff, arr. by Otto Lindemann. c. Oct. 26, 1923.
32. KLEINE SUNDERIN
op. in 3 akten (klav. mit text) by J. Gilbert and W. Prager, arr. by Fritz Prager. c. June 4, 1922.
33. KLEINE SUNDERIN
(klav. mit text) by J. Gilbert, Willy Prager and H. Zerlett, arr. by Willy Geisler. c. Nov. 11, 1922.
34. KOMM' HERAB, AUS DER ZWEITEN ETAGE
(ges. and klav.) by F. Grunbaum and W. Sterk, arr. by Otto Lindemann. c. Nov. 20, 1922.
35. KOMM, LIEBCHEN. WANDER-MIT DEINEM LEANDER
duet (ges. and klav.) by J. Gilbert, L. Jacobson, R. Oesterreicher, arr. by O. Lindemann. c. Nov. 15, 1922.
36. KOMM MORGEN ZU MIR IN MEIN KLEINES QUARTIER
(lied) aus "Katja die Tanzerin" by J. Gilbert, L. Jacobson and R. Oesterreicher, arr. by O. Lindemann. c. Dec. 29, 1922.
37. KONIGEN (DIE) VOM MONTMARTE
op. in 3 acts (klav. mit text) by Vada Ennem and D. Spranklin, arr. by Otto Petersen. c. June 8, 1922.
38. MEMORY LANE
(walzerlied) by Larry Spier, Con Conrad and A. Rebner, arr. by O. Lindemann. c. Feb. 5, 1925.
39. MISTER GLOBETROTTER
op. in 3 akten (klav. mit text) by Otto Urack and Gunther Bibo. c. Dec. 31, 1924.
40. NIMM BLOSS DIE HAND DA WEG
(ges. and klav.) by Egon Neumann and Kurt Schwabach. c. Dec. 28, 1922.
41. NO NO NANETTE
aus "No, No, Nanette" (ges.) by Vincent Youmans, A. Rebner and H. Zerlett. c. Feb. 5, 1925.
42. O ROSEMARIE ICH LIEBE DICH
aus "Rose-marie" (lied) by Rudolph Friml and Fritz Rotter, arr. by O. Lindemann. c. Feb. 5, 1925.
43. ORIGINAL (DER) CHARLESTON
aus "Running Wild" by Cecil Mack, J. Johnson and A. Rebner, arr. by O. Lindemann. c. Feb. 5, 1925.
44. SCHAFF DIR DOCH 'NEN REICHEN FREUND AN
(ges. and klav.) by J. Gilbert, F. Grunbaum and W. Sterk. c. Oct. 20, 1922.
45. SOMEBODY LOVES ME
(lied) by George Gershwin, A. Rebner, arr. by O. Lindemann. c. Feb. 5, 1925.
46. TAKE A LITTLE ONE STEP
(lied) aus "No, No, Nanette" by Vincent Youmans, H. Zerlett and A. Rebner, arr. by O. Lindemann. c. Feb. 5, 1925.
47. TEA FOR TWO
(lied) aus "No, No, Nanette" by Vincent Youmans and A. Rebner, arr. by O. Lindemann. c. Feb. 5, 1925.
48. TORICHTE (DIE) JUNG-FRAU
op. in 3 akten (klav. mit text) by Oscar Strauss, arr. by O. Lindemann. c. Jan. 12, 1923.
49. TORICHTE (DIE) JUNG-FRAU
potpourri, aus der operette "Florido" (klav. mit worte) by Oscar Strauss, arr. by O. Lindemann. c. Apr. 7, 1923.
50. USCHI
grosses potpourri (klav. mit text) by J. Gilbert, L. Kastner and A. Moller, arr. by Otto Lindemann. c. Feb. 28, 1925.
51. USCHI
(klavierauszug mit text) by J. Gilbert, L. Kastner and A. Moller, arr. by Willy Geisler. Feb. 28, 1925.
52. VITTORINA
(klav.) by Oscar Strauss, arr. by Otto Lindemann. c. Mar. 18, 1923.
53. WAR ICH FRIE
aus "Katja die Tanzerin" (ges. and klav.) by J. Gilbert, L. Jacobson and R. Oesterreicher, arr. by Otto Lindemann. c. Nov. 15, 1922.
54. WAS KANN DAS FUR EIN MANN SEIN, DER HINTER DEM FRAULEIN GEHT?
(ges. and klav.) aus "Dorine und der zufall" by J. Gilbert, F. Grunbaum and W. Sterk, arr. by Willy Geisler. c. Oct. 14, 1922.
55. WELT (DIE) WIRD VER-RUCKT
aus "Katja die Tanzerin" (klav.) by L. Jacobson, R. Oesterreicher and Jean Gilbert, arr. by Otto Lindemann. c. Dec. 5, 1922.
56. WENN DIE ROSEN BLUHN
(lied) by Victor Hollaender. c. Dec. 12, 1922.
57. WHISKY UND BRANDY
aus "Dorine und der zufall" (ges. and klav.) by J. Gilbert, F. Grunbaum and W. Sterk, arr. by Otto Lindemann. c. Nov. 14, 1922.

Period of 1926-1932

- The following list:
1. ACH MUTTEN VOR DEM SCHLAFENGHEHN
(lied) by Will Rollins and Fritz Rotter. c. May 17, 1927.
2. ACH WOR DOCH HAROLD LLOYD MEIN BRAUT MEIN BRAUTIGAM
(lied) by Hans May, Fritz Rotter and Hans Lefebre. c. Dec. 19, 1928.
3. ADALBERT, WOS HAST DU IN DER TUTE
(lied) by Rudolph Nelson, Rudolph Schanzer and Ernst Welisch. c. Sept. 11, 1926.
4. ADE-ADE-ADELE, KOMM WIR FOHREN AN DIESEE
(lied) by Elka Krauss. c. May 15, 1931.
5. ALLES FUR EUCH
(marchlied) by Erich Ziegler. c. July 6, 1928.
6. ALTE VATER RHEIN
(lied) by Franz Doelle and Carl Bretschneider. c. Apr. 15, 1926.
7. AM ABEND, AM ABEND
(lied) by Fred Raymond, Otto Stransky and Fritz Rotter. c. Feb. 10, 1926.
8. AM MONTAG KUSSE ICH DIE BLONDE ERIKA
(orch.) by R. Marbot and Gunther Bibo, arr. by Hartwig von Platen. c. Jan 1, 1929.
9. AM MONTAG KUSSE ICH DIE BLONDE ERIKA
(kl.) by R. Marbot and Gunther Bibo, arr. by O. Lindemann. c. Dec. 5, 1928.
10. A M RUDESHEIMER SCHLOSS STEHT EINE LINDE
(lied) by Erich Ziegler and Ernst Neubach. c. Apr. 27, 1926.
11. AMALIEGEHT MIT'M GUMMIKAVALIER
(lied) by Siegwart Ehrlich. c. Apr. 23, 1927.
12. AN DER WATERKANT STEHT EIN FISCHERHAUS
(orch.) by Harry Hauptmann and Fritz Ginzel, arr. by Fred Ralph (Herman Krome). c. Feb. 15, 1929.

13. AN DER WATERKANT STEHT EIN FISCHERHAUS
(song) by Harry Hauptmann and Fritz Ginzel. c. Nov. 15, 1928.
14. AN DER WESER, AN DER MOSEL UND AM RHEIN
(lied) by Ralph Erwin and Ernst Neubach. c. May 23, 1928.
15. ARME RITTER
(schlager) aus "Arme Ritter" by Walter Kollo, Kurt Schwabach and Gunther Bibo. c. Aug. 31, 1928.
16. AUCH DIE KINDER HABEN SORGEN
(song) by Theo. Mackeben and Gunther Bibo. c. Dec. 10, 1927.
17. AUF DER RUDELSBURG
(lied) by Max Vogel and H. Gaudy. c. Aug. 8, 1929.
18. BANJO, BANJO SING DEIN LIED
(lied) by Walter Kollo, Hermann Haller, Willie Wolff and Rideamus. c. Aug. 31, 1927.
19. BEI UNS IM HINTERHAUS
(song) by Nico Dostal and Charlie Amburg. c. Oct. 5, 1928.
20. BEI UNS IST IMMER SONNENSCHENK (and) STADT DER LIEBE
(lied) by Leo Leon. c. Jan. 20, 1931.
21. BEI UNS UM DIE GEDACHTNISKIRCHE RUM
(song) by Friedrich Hollaender. c. Dec. 24, 1927.
22. BEIM KLEINEN AMANULLA
(song) by Siegwart Ehrlich and Alfred Berg. c. June 27, 1928.
23. BEIM ROLAMDSECK AM GRUNEN RHEIN
(lied) by Siegwart Ehrlich and Lissy Rossbach. c. July 2, 1928.
24. BELLAROSA
(lied) by Otto Stransky and Fritz Rotter. c. Oct. 5, 1926.
25. BENATZKY (RALPH) SCHLAGER
(song) by Ralph Benatzky and Erich Weinert. c. Feb. 10, 1928.
26. BERLIN, BERLIN, WIE BIST DU SCHON GERORDNET
(lied) by Friedrich Hollaender. c. July 17, 1926.
27. BERLINER SEIN GENUGT
(lied) by Hans May and Hans Brennert. c. Oct. 2, 1926.
28. BISSCHEN SCHMIEREN
(duett) aus "Vendetta" by Vada Ennem, and Max Steiner-Kaiser. c. May 5, 1923.
29. BITTE, SAG' NICHT KNIF ZU MIR
(song) by Paul Strasser and Marcellus Schiffer. c. Oct. 23, 1928.
30. BLAUE NACHT
(lied) by Will Rollins and Fritz Rotter. c. Dec. 15, 1926.
31. COLETTE UND DER MOND
(lied) by Walter Bransen. c. Nov. 11, 1926.
32. DAS BIST DU
(song) by Friedrich Hollaender. c. Aug. 10, 1927.
33. DAS IST DIE REISEZEIT
(marschlied) aus "Yvonne" by Hugo Hirsch, Hans H. Zerlett and Artur Rebner. c. Aug. 18, 1926.
34. DIES UND DAS
(lied) by Rolf Roeder. c. Nov. 7, 1928.
35. DIES UND DAS
(orch.) by Rolf Roeder, arr. by H. Pirin. c. Feb. 18, 1929.
36. DU BIST MEIN TYP
(lied) by Friedrich Hollaender. c. May 13, 1926.
37. DU HAST DEN GUSTAV ANGESCHAUT
(lied) by James Klein and Fritz Rotter. c. May 30, 1927.
38. DU HAST SO WAS, DU HAST SO WAS
(lied) aus "Die Dame" by Harry Waldau and Richard Rillo. c. Nov. 3, 1929.
39. DU, MADCHEN MIT DER KNABENFIGUR
(lied) by Rudolph Nelson and Robert Gilbert. c. Sept. 9, 1926.
40. DU UND ICH, ICH UND DU
(lied) by Rudolph Nelson and Hans H. Zerlett. c. Apr. 14, 1927.
41. DU WARST GUT ZU MIR
(lied) by Ralph Erwin and Ernst Neubach. c. Apr. 3, 1929.
42. DU WEISST DAS RECHTE WORT ZU FINDEN
(lied) by E. Ervante, Serge Walter and Egon Shubert. c. Jan. 15, 1929.
43. EINMAL GETH JEDER AM GLUCH VORBEI
(lied) aus "Yvonne" by Hugo Hirsch, August Neidhart, and Artur Rebner. c. Aug. 3, 1926.
44. EINMAL NOCH MOCHT ICH DICH KUSSEN (and) CARAMBA
Aus "Der Pudel der Madame Harlekin" (orch.) by Willy Geisler and Teo. Von Donop. c. Sept. 13, 1932.
45. EINMAL NUR HAT MIR DEIN HERZ GEHERT
(lied) by Jack Drooning and Franz Baumann. c. June 1, 1929.
46. ELISABETH
(lied) by Walter Kollo and Willy Kollo. c. May 8, 1926.
47. ERSTEN VEILCHEN
(lied) by Rolf Roeder. c. Aug. 30, 1927.
48. ES BRAUCHT JA NICHT IMMER AM RHEIN ZU SEIN
(lied) by Max Vogel and R. Torley. c. Aug. 8, 1929.
49. ES FLUSTERT LEIS DER BLEUS
(lied) by Friedrich Hollaender. c. July 19, 1926.
50. ES GEHT SCHON BESSER
(lied) by Rudolph Nelson, Rudolph Schanzer and Ernst Welisch. c. Nov. 19, 1926.
51. ES GEHT VON MUND ZU MUND
(lied) by Herman Darewski and Hans Reimann. c. Sept. 1, 1926.
52. ES GRUSST DER STEPHAN STURM DIE BEROLINA
(lied) by Harry Waldau and Hans Dekner. c. Oct. 15, 1928.
53. ES IST LIN KOMISCHES DING UM DIE LIEB
(lied) by Willy Prager. c. Oct. 1, 1927.
54. FORSTERCHRISTL
(Schlager) by Bruno Granichstaedten. c. Jan. 25, 1931.
55. FRAULEIN PING-PONG
(lied) by Willy Rosen. c. Aug. 24, 1928.
56. FRAUEN SIND SUSS WIE DIE SUNDE
(lied) by Tilmar Springefeld and Richard Bars. c. May 17, 1927.
57. FREU DICH, ROSALINDE, DENN DER LENZ IST DA
(lied) by Fritz Rotter, Franz Doelle and Otto Stransky. c. June 10, 1927.
58. FREUT EUCH DES LEBENS
(marschlied) by Emil Palm and Walter Rene. c. Nov. 8, 1928.
59. FREUT EUCH DES LEBENS
(schlager) by Emil Palm and Walter Rene. c. Feb. 7, 1928.
60. FRIEDERIKE
(lied) by Rudolph Nelson, Rudolph Schanzer and Ernst Welisch. c. Sept. 11, 1926.
61. FUR JEDEN ETWAS
(orch.) by Alfred Berg and Siegwart Ehrlich, arr. by Willy Geisler. c. Jan. 24, 1929.
62. GEHN SIE BODEN
(lied) by Percy Mason and Charles Amberg. c. Apr. 21, 1929.
63. GEISHA, DU BIST SO WEISS WIE SCHNEE
(lied) by Franz Doelle, Fritz Rotter and Otto Stransky. c. Sept. 13, 1926.

64. GELIEBTE KLEINE ELLEN, KOMM MIT MIR IN DIE WELLEN
(lied) by Rolf Marbot and Fritz German, Gunther Schwenn and Peter Schaeffers. c. Sept. 23, 1932.
65. GELIEBTE KLEINE ELLEN, KOMM MIT MIR IN DIE WELLEN
(orch.) by Rolf Marbot, Fritz German, Gunther Schwenn and Peter Schaeffers. c. Sept. 23, 1932.
66. GIBTS AUCH MAL 'NEN KRACH
(lied) aus "Vendetta" by Vada Ennem and Max Steiner-Kaiser. c. May 31, 1923, copy deposited May 29, 1930.
67. GOLDRAUSCH FOXTROT
(orch.) by Marc Roland. c. Apr. 15, 1926.
68. GOTT SEI DANK, HEUT HAB ICH BLOU GEMACHT
(lied) by Leo Leux and Richard Rillo. c. Oct. 10, 1927.
69. GROSSE KLEINIGKEITEN
(funf Schlager) aus "Rolf Roeder Revue" by Rolf Roeder and Felix Wernor. c. Jan. 5, 1927.
70. GRUSS MIR DIE STOLZEN BURGEM AM RHEIN
(lied) by Fred Raymond and Fritz Rotter. c. Apr. 16, 1926.
71. HALLOH, MEIN KLEINER FLOH
(lied) by Rudolph Nelson, Rudolph Schanzer and Ernst Wellisch. c. Sept. 11, 1926.
72. HAVANNA
(lied) by Tilmar Springefeld and Omega. c. May 17, 1927.
73. HEROST AM RHEIN
(marschlied) by Heine Stromberg. c. Feb. 19, 1929.
74. HEUT SPEILT MEIN SEBASTIAN
(lied) by Charles Amberg and Hugo Wiener. c. Aug. 22, 1928.
75. HEUT SPIELT MEIN SEBASTIAN (and) SCHENCK MIR NUR EINEM TOG AUS DEINEM LEBEN
(orch.) 1. by Charles Amberg and Hugo Wiener, 2. by Trojan Wellisch and Egon Shubert. c. Aug. 1, 1929.
76. HOCH DAS BEIN
(lied) by Tilmar Springefeld and Otto Sprinzel. c. May 17, 1927.
77. HORCH-ES KLAPPERT DER STORCH
(lied) by Robby Herp, Erich Hopp, and E. S. Orsnah. c. Apr. 27, 1929.
78. ICH BIN VERLIEBT-VERLIEBT IN DICH
(lied) by Hans Arnold and Hans Viebzak. c. Mar. 21, 1930.
79. ICH BIN VIELLEICHT VERLIEBT
(lied) aus der op. "Madonna, wo bist du" by Albrecht Haselbach, Hanns Dekner, and Max Bertuch. c. Sept. 22, 1932.
80. ICH BIN VIELLEICHT VERLIEBT
(orch.) by Albrecht Haselbach, Hanns Dekner, and Max Bertuch. c. Sept. 16, 1932.
81. ICH FAHR MIT MEINER ERIKA
(song) by Hugo Hirsch and Artur Rebner. c. Oct. 27, 1928.
82. ICH HAB AM RHEIN EIN BLONDES MADCHEN
(lied) by G. P. Erven and Lutz Rosenberg. c. Aug. 3, 1929.
83. ICH HAB DICH LIEB, DU MEIN MADEL VOM GRUNEM RHEIN
(lied) by Fritz Rotter, Franz Doelle and Otto Stransky. c. June 18, 1927.
84. ICH HAB IN PICHELSDORF NEN KLEINEN BLUMENGARTEN
(lied) by Leo Leux and Hans H. Zerlett. c. Apr. 14, 1927.
85. ICH HABE IM MAI VON DER LIEBE GETRAUMT
(Lied) by Franz Doelle and Alfred Berg. c. Sept. 13, 1926.
86. ICH KANN NICHT NEIN SAGEN
(lied) by Willy Rosen. c. Aug. 24, 1928.
87. ICH KANN NICHT NEIN SAGEN (and) VON DEM ZOO BIS ZU DEN LINDEN
(orch.) 1. by Willi Rosen, arr. by Hartwig von Platen. 2. by Erich Ziegler. c. Sept. 21, 1929.
88. ICH KENN EINEN SCHUCHTERNEN JUNGEN MANN
(lied) by Otto Stransky and Menne Freudenberg. c. June 26, 1929.
89. ICH KENNE EIN HAUSCHEN IN RUDESHEIM
(orch.) by Emil Palm and Walter Rene. c. Aug. 30, 1929.
90. ICH KONNT MICH IN DICH VERLIEBEN
(lied) by Otto Lindemann, Otto Stransky and Fritz Rotter. c. Aug. 23, 1926.
91. ICH NEHME SIE IM STURM MADAME
(lied) by Herman Erlich. c. May 18, 1929.
92. ICH SAH DIE LIESBETH IM PARADIESBETT
(song) by Will Rollins and Robert Gilbert. c. Oct. 4, 1928.
93. ICH SPIEL SO GERN MIT DER KLAVIER
(lied) by Friedrich Hollaender. c. July 17, 1926.
94. ICH TANZ CHARLESTON
(lied) by Friedrich Hollaender. c. July 17, 1926.
95. ICH TRAUME JEDE NACHT VON ELISABETH
(song) by Friedrich Hollaender. c. Sept. 2, 1927.
96. IM LENZ WENN ALLE MADELS TRAUMEN
(lied) by Dr. Richard Hirsch and George Burghardt. c. Jan. 27, 1926.
97. IN BONN AM RHEIN HAUT EIN MADEL MEIN
(song) by Willy Geisler and Teo von Donop. c. Aug. 20, 1928.
98. IN ROTHENBERG AM BLUTENSTRAND DER TAUBER
(song) by Edward Czajaneck and Julius B. Heim. c. Sept. 14, 1928.
99. ISABELLE HUPPT IN DIE WELLE
(lied) by Siegwart Ehrlich. c. May 7, 1929.
100. JA DIE BERLINER MADCHEN
(salon orch.) by Willy Rosen, arr. by Harry Waldau. c. Aug. 3, 1929.
101. JOSEFINE IN DER BADEKABINE
(lied) by Frank Stafford and Charles Amberg. c. May 30, 1926.
102. JUNI, JULI AND AUGUST
(lied) by Willy Prager. c. Oct. 17, 1926.
103. KATINKA
(lied) by Rudolph Nelson and Hans H. Zerlett. c. Apr. 14, 1927.
104. KEINER WUSSTE, DASS AUGUSTE
(lied) by Max Fliess and Ernst Grund. c. Nov. 1, 1928.
105. KLEINES HAUSCHEN
(lied) by Rolf Roeder. c. Oct. 19, 1928.
106. KLEINES HAUSCHEN
(orch.) by Rolf Roeder and Karl Knauer. c. Feb. 18, 1929.
107. KOKETTE FRAUEN
(lied) Aus "Die Kokette Frau" by Hans Werner and Friedrich Schwarz. c. Aug. 23, 1929.
108. KOMM INS GRUNE, KAROLINE
(song) by Walter Kollo, Hermann Haller, Willie Wolff and Rideamus. c. Aug. 24, 1927.
109. KOMM MIT MEIN LIEB, ICH ZEIG DIR SANSSOUCCI
(marschlied) by Bernhard Nitzsche and Willy Weiss. c. Sept. 15, 1926.
110. KOMM MIT MIR KAROLINE
by Willy Prager. c. Nov. 13, 1926.
111. KOMM MIT MIR NACH VENEDIG
(lied) by Max Hansen and Willy Prager. c. Sept. 9, 1927.

112. KORSIKA
(lied) aus "Vendetta" by Vada Ennem and Max Steiner-Kaiser. c. Jan. 8, 1923.
113. KOTSCHAMBAMBA
(lied) by Hanns Arnold and Waldemar Lydor. c. Aug. 8, 1929.
114. KRAUSE MIT DEM SAXOPHON
(song) by Hermann Abendroth. c. Oct. 15, 1928.
115. LASS DEM KIND DEN LUFTBALLON
(song) by Loe Leux, Hans H. Zerlett, and Richard Rillo. c. Oct. 10, 1927.
116. LEB WOHL MEIN SCHATZ AUF WIEDERSEHN
(song) by Marc Lavary and Fritz Oesterreicher. c. Oct. 9, 1928.
117. LIEBE GEHT DURCH DIE NASE
(marschlied) aus "Yvonne" by Hugo Hirsch, August Neidhart and Artur Rebner. c. Aug. 3, 1926.
118. LIEBESGEFLUSTER
(kl. and violine) by Franz Drdla. c. Aug. 27, 1928.
119. LIED DER BREMEN
(lied) by Hugo Hirsch, E. G. Freiherrn, and C. Hunefeld. c. June 16, 1928.
120. LUFT DEI BERLIN
(lied) aus "Die Tanzenden Frauleins" by Rudolph Nelson and Robert Gilbert. c. July 31, 1926.
121. MADONNA, WO BIST DU
(lied) aus "Madonna, Wo Bist Du" by Albrecht Haselbach, Hanns Dekner and Max Bertuch. c. Sept. 22, 1932.
122. MADONNA, WO BIST DU
(schlager) aus der op. hft. 2, by Albrecht Haselbach, Max Bertuch and Hanns Dekner. c. Sept. 30, 1932.
123. MADONNA, WO BIST DU
aus "Madonna, Wo Bist Du"
(orch.) by A. Haselbach, Hanns Dekner and Max Bertuch. c. Sept. 22, 1932.
124. MADONNA, WO BIST DU
aus "Madonna, Wo Bist Du"
(schlager) hft. 1, by A. Haselbach, Max Bertuch and Hanns Dekner. c. Sept. 30, 1932.
125. MADEL, KOMNA, WIR WILLEN WANDERN
(marschlied) by W. Ritzel and Jorg Ritzel. c. May 18, 1929.
126. MADELS, DIE MAN LIEBT
op. in drei akten (klavierauszug mit singstimmen) by Leo Jessel, Leo Kastner and Alfred Muller. c. Jan. 2, 1928.
127. MAIERMAX
(sieben schlager) aus der Schwank-operette, by Hugo Hirsch and Rudolph Bernauer. c. Dec. 9, 1926.
128. MARISKA
(lied) by Franz Lehár and Robert Bodansky. c. Jan. 28, 1927.
129. MARSCH DER DEUTSCHEN REPUBLIK
(lied) by Hugo Hirsch and Willy Kollo. c. Apr. 25, 1929.
130. MEIN GANZES HERZ GEHERT DIR, O DEUTSCHLAND
(lied) by Edward May and Hans Pflanzer. c. Jan. 6, 1929.
131. MEIN HAUSCHEN DRAUSSEN UNTER BAUMEN
(lied) by Will Rollins and Otto Sprinzel. c. Feb. 6, 1929.
132. MEIN HEIMOT AM RHEIN
(lied) by Richard Stauch, Oscar Stauch and Willy Weiss. c. Dec. 15, 1926.
133. MEIN SCHATZ IST BEI DER ARTILLERIE
(marschlied) by Rudolph Nelson and Hans H. Zerlett. c. Apr. 14, 1927.
134. MEINE SUSSE HANNELORE
(lied) by Rudolph Bernauer. c. Sept. 23, 1929.
135. MENSCH GEH STEMPELN
(marschlied) by Tilmár Springefeld. c. May 17, 1927.
136. MERK DIRS
(lied) by Willie Strehl and Victor Lyssen. c. June 11, 1929.
137. MIT EINEM KUSS BEGINNT DAS GLUCK
(lied) by Will Rollins (Walter Bransen), Gunther Schwenn and Peter Schaeffers. c. Dec. 31, 1932.
138. MIT EINEM KUSS BEGINNT DAS GLUCK
(orch.) by Will Rollins (Walter Bransen), Gunther Schwenn and Peter Schaeffers. c. Dec. 31, 1932.
139. MOBLIERTE ZIMMER
(lied) by Walter Ulfig and M. C. Kruger. c. May 8, 1929.
140. NEIN, SOWAS VON LIEBE
(song) by Werner R. Heymann, Fritz Rotter and Otto Stransky. c. May 7, 1926.
141. NEVAMADEL
(lied) by Erik Meyer-Helmund. c. Apr. 7, 1926.
142. NO GOLD, NO SILBER
(song) by Frank Stafford and Charles Amberg. c. Apr. 7, 1926.
143. NUR FUR DIE LIEB BIST DU GEBOREN
(lied) aus "Die Tanzenden Frauleins", by Rudolph Nelson and Robert Gilbert. c. July 31, 1926.
144. O DU MADONNA
(lied) by Leo Leux and Robert Gilbert. c. June 18, 1929.
145. O WUNDERREICHE NACHT
(lied) by Fr. Kark and E. Zeilbeck. c. June 13, 1921.
146. ONKEL MULLER HAT NEN TRILLER
(song) by Walter Kollo, Hermann Haller, Willi Wolff and Rideamus. c. Aug. 24, 1927.
147. PARAGUAY
(lied) by Rudolph Nelson, Rudolph Schanzer and Ernst Welisch. c. Sept. 11, 1926.
148. PERLE VOM LIDO
(lied) by Tilmár Springefeld. c. May 17, 1927.
149. PIT PIT
burleske op. in 3 akten (klavierauszug mit singstimmen) by Robert Gilbert and Hans H. Zerlett. c. May 30, 1927.
150. PUDEL
(lied) aus "Der Pudel", by Willy Geisler and Teo von Donop. c. Sept. 13, 1932.
151. RASSIG WIE DU
(salon orch.) by Walter Ulfig and Ernest Neubach. c. Feb. 14, 1929.
152. RAUS MIT DEN MANNERN
(lied) by Friedrich Hollaender. c. Sept. 1, 1926.
153. RAUSCH, GOTTLICHER RAUSCH
(lied) by Harry Waldau and Richard Rillo. c. Nov. 3, 1924.
154. SAG, WO HAST DU DIESE BEWEGUNG HER
(lied) aus "Die Tanzenden Frauleins", by Rudolph Nelson and Robert Gilbert. c. Aug. 28, 1926.
155. SCHENK MIR NUR EINEN TAG AUS DEINEM LEBEN
(lied) by Trojan Wellisch and Egon Schubert. c. Oct. 19, 1928.
156. SCHLAGER AUS DER REVUE JETZT ODER NIE
(song) by Felix Hirschberg and Harry Waldau. c. Mar. 17, 1928.
157. SCHATZ, MUSS LIEBE SCHON SEIN
aus "Arme Ritter" (salon-orch.) by Nico Dostal. c. Mar. 27, 1929.
158. SCHLAGER AUS DER REVUE OFFENTLICHKEIT AUSGESCHLOSSEN
(songs) by Siegwart Ehrlich and Alfred Berg. c. Jan. 12, 1928.
159. SCHLAGER AUS DIE REISE DURCH BERLIN IN 40 STUDEN
(songs) by Willy Rosen. c. Aug. 28, 1928.
160. SCHLAGER AUS FUR JEDEN ETWAS
(songs) by Siegwart Ehrlich and Alfred Berg. c. Nov. 5, 1928.

161. SCHLAGER AUS ZU BEFEHL, SCHONE FRAU
(ges. and klav.) by Paul Ottberg, Richard Kessler, and Franz Norden, arr. by O. Lindemann. c. Oct. 19, 1928.
162. SCHONE FRAU, KOMM ZU MIR HEUT NACHT
(song) by Walter Kollo, Herman Haller, Willi Wolff, and Rideamus. c. Aug. 24, 1927.
163. SCHONSTEN AUGEN HAT MEINE FRAU
(lied) by Ralph Erwin and Fritz Rotter. c. Oct. 10, 1927.
164. SEI DOCH KEIN FROSCH, DU KLEINE KROTE
(song) by Fred Raymond and Armin Robinson. c. Aug. 28, 1928.
165. SEI MEIN EINTANZER, HEUT NACHT
(schlager) by Siegwart Ehrlich and Arnold Lipschitz. c. Jan. 25, 1931.
166. SEIT WONN BLAST DEINE GROSSMAMA POSAUNE
(song) by Friedrich Hollaender and Marcellus Schiffer. c. Sept. 28, 1928.
167. SELLERIE, NE PORTION SELLERIE
(lied) by Fried Ander and Siegwart Ehrlich. c. Mar. 20, 1921.
168. SIEBEN SCHLAGER AUS DIE HOTELROTTE
by Walter Bromma, Gerald Jacobson, and Richard Rillo, arr. by Herbert Nosk. c. Jan. 22, 1928.
169. SIND AUCH VERBLUHT LANGST DIE LENZTEN ROSEN
(lied) by Hanns Arnold. c. Jan. 19, 1921.
170. SLEEP YOU WELL—IN DIE BETTEGESTELL
(song) by Herman Abendroth. c. Oct. 15, 1928.
171. SO WIE DU KUSST KEINE
(lied) by Bert Berg, Karl Karlbach, and Alexander Flessburg. c. Aug. 1, 1931.
172. SO'N BISSCHEN FRANZOSISCH IST GAR NICHT SO SCHWER
(song) by Walter Kollo, Herman Haller, Rideamus, and Willi Wolff. c. Aug. 31, 1927.
173. SONJA, SONJA DU MEIN GLUCK
(lied) by Richard Jager and Erich Eriksen. c. Apr. 23, 1929.
174. STRENG VERBOTEN
(marschlied) by James Klein, Fritz Rotter and Otto Stransky. c. June 11, 1927.
175. SUNDEN, DIE MAN IM RAUSCH NICHT BEDENKT
(lied) by Franz Doelle, Fritz Rotter and Otto Stransky. c. Sept. 13, 1926.
176. SUSS SINGT DIE GEIGE, GUT NACHT
(lied) by Will Rollins and Robert Gilbert. c. Oct. 4, 1928.
177. SUSI BLAST DAS SAXAPHON
(song) by Rudolf Nelson and Hanns H. Zerlett. c. Sept. 13, 1928.
178. TOUSEND UND EINE NACHT
(lied) by Erik Meyer-Helmund. c. Aug. 3, 1929.
179. THREE JAZZ INSPIRATIONS
(pf.) by Gustave P. Erven. c. June 16, 1928.
180. TRINK CHAMPAGNER UND PFEIF AUS DIE WELT
(lied) by Ed May, and M. L. Droop. c. June 18, 1929.
181. UND SAGST DU HEUT AUCH, DASS DU MICH LIEBST
(lied) by Will Rollins (Walter Bransen). c. Dec. 31, 1932.
182. UND SAGST DU HEUTAUCH, DASS DU MICH LIEBST
(orch.) by Will Rollins (Walter Bransen). c. Dec. 31, 1932.
183. UNTER GESCHAFTSAUFSICHT
(lieder) by Sula Lewitsch and Hans Zickel. c. Apr. 25, 1929.
184. VERLORENE HEIMAT
(lied) by Tilmar Springefeld and Heide Sachs. c. May 17, 1927.
185. VON DEM ZOO BIS ZU DEN LINDEN
(marschlied) by Erich Ziegler. c. Dec. 24, 1927.
186. VON WEM HAT MEINE ADELHEID DAS KLEIN UND DIE JUWELEN
(lied) aus "Die Tanzenden Frauleins," by Rudolph Nelson and Robert Gilbert. c. Sept. 27, 1926.
187. VOR TIETZ AM ALEXANDER-PLATZ
(lied) by Max Schulz-Berger and Dr. Ludwig Lehmann. c. Nov. 15, 1928.
188. VOR TIETZ AM ALEXANDER-PLATZ
(orch.) by Ludwig Lehmann, Max Schulz-Berger. c. Aug. 30, 1929.
189. WALZER KLINGT
(lied) by Harry Walden. c. Jan. 24, 1929.
190. WENN EIN STERN VOM HIMMEL FALLT
(lied) aus "Rumba," by Rolf Marbot and Bert Reisfeld. c. Jan. 20, 1932.
191. WANN UND WO
(songs) unf Kollo-Schlager aus "Haller Revue 1927-28," by Walter Kollo, Herman Haller, Rideamus, and Willi Wolff. c. Jan. 13, 1928.
192. WANN UND WO
(song) by Walter Kollo, Herman Haller, Willi Wolff, and Rideamus. c. Aug. 24, 1927.
193. WENN VOR DEINEM FENSTER DIE ALTE LINDE BLUNT
(lied) by Fritz German and Fritz Ginzler. c. Oct. 10, 1931.
194. WANN WERDEN WIR UNS WIEDERSEH'N?
(orch.) by Erich Ziegler. c. July 20, 1929.
195. WANN WERDEN WIR UNS WIEDERSEHN
(lied) by Erich Ziegler and Egon Schubert. c. Sept. 2, 1927.
196. WAS DU MIR WARST
(lied) by Willi Strehl and Viktor Lyssen. c. June 11, 1929.
197. WAS WILL DIE ROSALINDE IN BINZ UND SWINEMUNDE
(song) by Harry Waldau. c. June 7, 1928.
198. WAT BRAUCHT DER BERLINER UM GLUEKLICH ZU SEIN
(song) by Fritz Paul and Werner Hassenstein. c. Dec. 4, 1928.
199. WENN DEIN MANN DICH BETRUGT MIT NOR KLEINEN
(lied) by Robert Winterberg and Willy Prager. c. Aug. 9, 1929.
200. WENN DIR ERSTE KOMMT, BRAUCH ICH MARIE
(lied) by Fritz Rotter, Franz Doelle, and Otto Stransky. c. May 17, 1927.
201. WENN DU MICH MAGST, JADANN SAG MIRS BEIM TANGO
by Hans H. Zerlett. c. June 11, 1928.
202. WENN DU NICHT DER ERSTE BIST
(lied) aus "Die Tanzenden Frauleins", by Rudolph Nelson and Robert Gilbert. c. July 31, 1926.
203. WENN EINE FRAU NICHT WEISS, WARUM SIE KUSSEN MUSS
(lied) aus "Yvonne" by Hugo Hirsch, August Neidhart and Artur Rebner. c. Aug. 3, 1926.
204. WENN ICH RICHARD TAUBER WAR
(lied) by Elka Krauss and Charles Amberg. c. May 16, 1929.
205. WENN SICH HANDE NAH'N IM DUNKELN
(lied) by Rudolf Bernauer. c. May 26, 1927.
206. WENN SICH MEIN MADIEN INS BETTCHEN BEGIBT
(lied) aus "Die Tanzenden Frauleins", by Rudolph Nelson and Robert Gilbert. c. July 31, 1926.

207. WER GIBT DIE NACHSTE LAGE
(marchlied) by Hugo Fraiss and Charles Amberg. c. Feb. 13, 1929.
208. WER HAT DENN BLOSS DEN HERING AM SCHLIPS MIR FEST-GEMACHT
(song) by Engelb Zaschka. c. Jan. 16, 1928.
209. WER HAT DENN BLOSS DEN HERING AM SCHLIPS MIR FEST-GEMACHT
(orch.) by Engelb Zaschka, arr. by Willy Geisler. c. Sept. 28, 1929.
210. WER HAT DICH BLOSS SO AUFGEKLART, MEIN KLAR-CHEN
(lied) by Gerard Jacobson and Theo. Halton. c. Oct. 18, 1928.
211. WER HAT DICH BLOSS SO AUFGEKLART MEIN KLAR-CHEN
(salon orch.) by Gerard Jacobson and Theo. Halton, arr. by Fred Ralph (Herman Krome). c. Mar. 16, 1929.
212. WER IST DAS GROSSTE PUMPGENIE
(song) by Walter Kollo, Herman Haller, Rideamus and Willi Wolff. c. Aug. 31, 1927.
213. WER SCHENKT DENN HEUT NOCH ROSEN
(lied) aus "Yvonne", by Hugo Hirsch, August Neidhart and Artur Febner. c. Aug. 3, 1926.
214. WIE DU KUSST KEINE
(lied) by Karl Pfarschner and Fredi Kirchboff, arr. by Otto Lindemann. c. June 6, 1928.
215. WIE IST DAS KUSSEN DOCH BELIEBT
(lied) by Richard Jager and Erich Eriksen. c. Apr. 15, 1929.
216. WIE KOMMT DIE MATSCH'GE BIRNE AUF DEN MIST
(song) by Max Gonda and C. Herman Eckler. c. Feb. 13, 1928.
217. WILLST DU EIN DEUTSCHER SEIN
(song) by Dr. Karl Knauer and Pflanzner-Poor. c. July 3, 1927.
218. WILLST DU MAL-NEN WUNDER-SCHONEN TONFILM SEH'N
(lied) by Heinz Himmel, Karl Karlbach and Alexander Flessburg. c. Apr. 25, 1931.
219. WIR HABEN UNS NICHTS MEHR ZU SAGEN
(lied) by Bert Reisfeld and Rolf Marbot. c. Sept. 24, 1932.
220. WIR HABEN UNS NICHTS MER ZU SAGEN
(orch.) by Bert Reisfeld and Rolf Marbot. c. Sept. 24, 1932.
221. WIR SIND SCHWESTERN
(song) by Leo Leux, Richard Rillo and Hans H. Zerlett. c. Oct. 10, 1927.
222. WO DIE BALALEIKA KLINGT
(lied) by Otto Sprinzel and Tilmnar Springefeld. c. May 17, 1927.
223. WO HAST DU MEIN SCHATZ-CHEN DAS KUSSEN STUDIERT
(lied) by Franz Doelle, Fritz Rotter and Otto Stransky. c. Sept. 13, 1926.
224. WO IST DIE ANANAS
(lied) by Rolf Roeder. c. Oct. 19, 1928.
225. WO IST DIE ANANAS
(salon orch.) by Rolf Roeder, arr. by Dr. Karl Knauer. c. Mar. 2, 1929.
226. WOLLT IHR, DASS EWIG DIE SONNE EUCH SCHEINE
(marchlied) by Rudolf Nelson and Felix Josky. c. Dec. 11, 1926.
227. WORT VON DIR UND ICH BIN DEIN
(lied) by Ed Mayand and Ernst Neubach. c. May 3, 1929.
228. YVONNE, SUSSE KLEINE YVONNE
(lied) aus "Yvonne" by Hugo Hirsch, August Neidhart and Artur Rebner. c. Aug. 18, 1926.
229. ZWEI DUNKLE AUGEN
(lied) by Friedrich Hollaender. c. Jan. 30, 1928.
230. 5 REVUE SCHLAGER AUS ES KOMMT JEDER DRAN
(songs) by Friedrich Hollaender. c. July 11, 1928.
231. LEO LEUX-SCHLAGER
(songs) by Leo Leux, Robert Gilbert and Hans H. Zerlett. c. Apr. 5, 1928.
232. 1000 JAHRE VOLLER LIEBE MOCHT ICH LEBEN MIT DER URSULA
(song) by G. P. Erven and Robert Gilbert. c. Oct. 9, 1928.
233. 1000 WORTE LIEBE
(lied) by Margulies-Holms and Gerd Karlick. c. Oct. 25, 1932.
234. 1000 WORTE LIEBE
(orch.) by Margulies-Holms and Gerd Karlick. c. Oct. 25, 1932.

Period 1933-April 1, 1937

No copyright entries found.

We call attention to the fact that in the list of entries recorded in the period from 1922 to 1926, are included such numbers as "Tea For Two", "Take A Little One-Step", "No, No Nanette", and "I Want To Be Happy", all by Vincent Youmans; "Rose-Marie", and "Indian Love Call" by Rudolph Friml; "Somebody Loves Me" by George Gershwin; "Memory Lane" by Larry Spier, and "Annabelle" by Ray Henderson. *None of these are found either in the assignment by RONDO VERLAG to Kurt Alexander Jadassohn or the assignment by Mr. Jadassohn to the SESAC. Moreover, the authors of these particular selections, according to the ASCAP directory, are members of the ASCAP.* Here again it should be noted that the SESAC in its letter of November 19, 1936 (Item 14 of Exhibit 4) represents that "we control the complete body of radio performing rights."

An examination of the assignment records in the Library of Congress was made, and it was found that on the 18th of March, 1931, certain copyrights were assigned by RONDO VERLAG to Kurt Alexander Jadassohn, as evidenced by Exhibit No. 103 attached to and made a part of this report. Also, this examination disclosed that under date of January 10, 1933, Kurt Alexander Jadassohn transferred and assigned the identical copyrights to the SESAC, as evidenced by Exhibit No. 104 attached to and made a part of this report. Kurt Alexander Jadassohn is an officer of the SESAC.

According to information received from a reliable source "This firm does not exist any longer."

RONDO VERLAG was a "popular music" publishing house in Germany. The lyrics of the music contained in RONDO VERLAG are in the German language, and, therefore, probably have some value to those stations that cannot operate in the public interest, convenience and necessity without using this type of German "popular songs" copyrighted prior to 1932.

Robert Ruehle

Berlin, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of ROBERT RUEHLE, Berlin, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1909

No copyright entries found.

Period 1909-1927

The following list:

1. BEI EINEM GLASERL WEIN (gesang u. kl.) by Erich Ziegler and Hans Pflanzer. c. Nov. 27, 1922.
2. DREH'DICH NICHT UM (lied) aus "Der Susse Kavalier" by Rudolph Schanzer, Leo Fall and Ernst Welisch. c. April 16, 1924.
3. DREH'DICH NICHT UM (salon orch.) aus "Der Susse Kavalier" by Rudolph Schanzer, Leo Fall and Ernst Welisch, arr. by Fr. Kopriva. c. Mar. 6, 1924.
4. DU (gesang u. kl.) by Willy Buchbinder and Benno Vigny. c. Nov. 27, 1922.
5. FERN DORT AN DUSTERN NIL (gesang) aus "Die Blonde Ratte" by Anton Profes, Pordes-Milo and Fritz Redl. c. Nov. 27, 1922.
6. GRUSS MIR MEIN WIEN (gesang) by Robt. Stolz and Kurt Robitscheck. c. June 1, 1922.
7. HEUTE NACHT MEIN KIND, HEUTE WIRST DU MICH KUSSEN (salon orch.) aus "Der Susse Kavalier" by Rudolph Schanzer, Leo Fall and Ernst Welisch, arr. by Fr. Kopriva. c. Apr. 16, 1924.
8. HEUTE NACHT MEIN KIND, HEUTE WIRST DU MICH KUSSEN (klavier) aus "Der Susse Kavalier" by Rudolph Schanzer, Leo Fall and Ernst Welisch. c. Sept. 11, 1924.
9. IM FRUHLING WIRD HOCH ZEIT GEMACHT (gesang u. kl.) aus "Die Fruhlingsfee" by Victor Corzelius and Hans Pflanzer. c. May 31, 1923.
10. JA IN HAWAI (gesang u. kl.) aus "Das Lila Separee" by Anton Profes, Pordes-Milo and Fritz Redl. c. Apr. 7, 1923.
11. JAVA (pf.) aus "Der Susse Kavalier" by Leo Fall, R. Schanzer and E. Welisch. c. Apr. 16, 1924.
12. JAVA (salon orch.) aus "Der Susse Kavalier" by Leo Fall, R. Schanzer and E. Welisch, arr. by Fr. Kopriva. c. May 2, 1924.
13. KLEINES PUPPCHEN, LASS UND SCHLAFEN GEH'N (tanzlied) aus "Die Fruhlingsfee" by Victor Corzelius and Hans Pflanzer. c. Apr. 7, 1923.
14. LORELEY MEIN MAGDELIEN (gesang u. kl.) aus "Die Fruhlingsfee" by Victor Corzelius and Hans Pflanzer. c. May 31, 1923.
15. MEIN KINDCHEN HEUT'BIN GUT ICH BEI FINANZEN (lied) aus "Der Susse Kavalier" by Leo Fall, R. Schanzer and Ernst Welisch. c. May 2, 1924.
16. MEIN KINDCHEN HEUT'BIN GUT ICH BEI FINANZEN (salon orch.) aus "Der Susse Kavalier" by Leo Fall, R. Schanzer and Ernst Welisch, arr. by Fr. Kopriva. c. Mar. 6, 1924.
17. MUSS MANN DENN GLEICH AUF'S STANDESAMT GEH'N (gesang u. kl.) aus "Das Lila Separee" by Anton Profes, Pordes-Milo and Fritz Redl. c. Apr. 7, 1923.
18. NIM DIR EINE DIE JEDER KUSSEN DARF (gesang u. kl.) aus "Die Blonde Ratte" by Anton Profes, Pordes-Milo and Fritz Redl. c. Nov. 27, 1922.
19. RAUF DIR NICHT DIE HAARA (gesang u. kl.) aus "Der Susse Kavalier" by Leo Fall, Rudolph Schanzer and Ernst Welisch. c. Sept. 11, 1924.
20. SAG, WILLST DUE MEIN VERHALTNIS SEIN (gesang u. kl.) by Erich Zeigler and Hans Pflanzer. c. Apr. 14, 1922.
21. SCHWARZER BIMBO (negerlied) by Robt. Stolz and Kurt Robitscheck. c. June 1, 1922.
22. SUCHST DIE EINEM FREUND (salon orch.) aus "Der Susse Kavalier" by Leo Fall, R. Schanzer and Ernst Welisch, arr. by Fr. Kopriva. c. Mar. 6, 1924.
23. SUCHST DIE EINEM FREUND (walzerlied) aus "Der Susse Kavalier" by Leo Fall, R. Schanzer and Ernst Welisch. c. Apr. 16, 1924.
24. SUSSE KAVALIER (DER) Operette in 3 akten, (klavierauszug mit text) by Leo Fall, Rudolph Schanzer and Ernst Welisch. c. Mar. 6, 1924.
25. WELTST DU NICHT MEINE FREUNDEN SEIN (gesang u. kl.) aus "Das Lila Separee" by Anton Profes, Pordes-Milo and Fritz Redl. c. Apr. 7, 1923.
26. WIR BAU'N UNSEIN HAUSCHEN (gesang u. kl.) aus "Die Fruhlingsfee" by Victor Corzelius and Hans Pflanzer. c. Apr. 7, 1923.

Period 1927-1929

1. ANDANTE AMOROSO (salon orch.) Filmharmonie No. 14, "Love Scene," by Gottfried Huppertz. c. July 18, 1927.
2. APPASSIONATO DRAMATICO (salon orch.) Filmharmonie No. 11, "Longing," by Werner R. Heymann. c. July 18, 1927.
3. CAPRICCIO (salon orch.) Filmharmonie No. 13, by Hans May. c. July 18, 1927.
4. CORTEGE EXOTIQUE (grosses orch.) Filmharmonie No. 21, by Werner R. Heymann, arr. by Julien Porret. c. Sept. 19, 1927.
5. DREAMS OF BLOSSOM (grosses orch.) Filmharmonie No. 20, by E. Kunnecke. c. Nov. 14, 1927.
6. ELEGIE (grosses orch.) Filmharmonie No. 26, by Gottfried Huppertz. c. Sept. 19, 1927.

7. EROTICON
(salon orch.) Filmharmonie
No. 7, by K. L. Mikulicz, arr.
by J. Porret. c. July 18, 1927.
8. FEST DER FREUDE
(salon orch.) Filmharmonie
No. 15, "Smiles," by G. Hup-
pertz. c. July 18, 1927.
9. FESTLICHES GETUMMEL
(grosses orch.) Filmharmonie
No. 6, by W. R. Heymann, arr.
by J. Porret. c. Sept. 19, 1927.
10. FINALE POMOSO
(salon orch.) Filmharmonie
No. 16, by G. Becce. c. Dec.
12, 1927.
11. GROSSE DRAMATISCHE
SZENE
(grosses orch.) Filmharmonie
No. 29, by Hans May. c. Sept.
19, 1927.
12. GROTESQUE ORIENTALE
(salon orch.) Filmharmonie
No. 9, by F. W. Rust, arr. by
J. Porret. c. July 18, 1927.
13. HEIDESTURM UND GEWIT-
TER
(grosses orch.) Filmharmonie
No. 22, by G. Huppertz. c.
Sept. 19, 1927.
14. HUMORESQUE
(salon orch.) Filmharmonie
No. 12, by K. L. Mikulicz, arr.
by J. Porret. c. July 18, 1927.
15. HUNNENRITH
(salon orch.) Filmharmonie
No. 8, by G. Huppertz. c. July
18, 1927.
16. IM GARTEN EDEN
(grosses orch.) by G. Huppertz,
Op. 33. c. June 20, 1929.
17. KASPERLE
(grosses orch.) by Hans May.
c. May 28, 1929.
18. LUSTIGES GES CHICHT-
SCHEN
(grosses orch.) Filmharmonie
No. 27, by Hans May. c. Sept.
19, 1927.
19. MARCIA TRAGICA
(grosses orch.) Filmharmonie
No. 30, by K. L. Mikulicz, arr.
by J. Porret. c. Sept. 19, 1927.
20. MELANCHOLY
(grosses orch.) Filmharmonie
No. 23, by Hans May. c. Sept.
19, 1927.
21. MISTERIOSO EROTICO
(salon orch.) Filmharmonie
No. 19, by W. R. Heymann, arr.
by J. Porret. c. Dec. 12, 1927.
22. MISTERIOSO FANTASTICO
(salon orch.) Filmharmonie
No. 2, by G. Becce. c. July 18,
1927.
23. NOTTURNO
(grosses orch.) Filmharmonie
No. 17, by Hans May. c. Sept.
19, 1927.
24. NOTTURNO FANTASTICO
(grosses orch.) Filmharmonie
No. 18, by G. Huppertz. c.
Sept. 19, 1927.
25. PETITE GROTESQUE
(grosses orch.) Filmharmonie
No. 28, by Werner R. Heymann,
arr. by J. Porret. c. June 21,
1929.
26. PRELUDE DRAMATIQUE
(salon orch.) Filmharmonie
No. 10, by Julien Porret. c.
July 18, 1927.
27. RACHE-PATHETIQUE
(grosses orch.) Filmharmonie
No. 24, "Vengeance," by Julien
Porret. c. Sept. 19, 1927.
28. ROMANTISCHES INTER-
MEZZO
(grosses orch.) Filmharmonie
No. 25, by G. Huppertz. c.
Sept. 19, 1927.
29. SCENE LYRIQUE
(salon orch.) Filmharmonie
No. 3, "Love Scene," by G.
Huppertz. c. July 18, 1927.
30. SERENADE PASSIONNEE
(salon orch.) Filmharmonie
No. 1, by W. R. Heymann, arr.
by P. Schmidt. c. July 18, 1927.
31. TRISTESSE PATHETIQUE
(salon orch.) Filmharmonie
No. 4, by Julien Porret. c. July
18, 1927.
32. VICTORIA REGIA
(salon orch.) Filmharmonie
No. 5, by E. Kunnecke. c. July
18, 1927.

Period 1930–April 1, 1937

No copyright entries found.

An examination of the assignment records of the Library of Congress, as of April 1, 1937, failed to disclose any assignments having been made by ROBERT RUEHLE to the SESAC.

As a further point of interest, the brochure dated January 1, 1937 published by the SESAC since our investigation was begun, omits the name of ROBERT RUEHLE.

ROBERT RUEHLE is included in the January 1, 1936 edition of the ASCAP directory as a member of STAGMA, the German affiliate of the ASCAP.

Broadcasters will recall that we made inquiry concerning ROBERT RUEHLE in our letter to the SESAC dated October 14, 1936 (Exhibit No. 3); and that the SESAC in their reply dated November 19, 1936 (received by us on December 11, 1936) states, in Item 10 a: "We have the same body of rights in the catalog of Robert Ruehle, Berlin as we presently have in the catalog of Gebrueder Reinecke. Were any changes to occur with regard to the status of any compositions published or to be published by any of the aforesaid, affecting the industry in respect of our licensed subject matter, due notification of same would be made." A clear and unequivocal answer would have indicated that the only rights which SESAC has in GEBRUEDER REINECKE are "Grand Rights", and as has been pointed out elsewhere in this report, the license agreement between the SESAC and broadcasters does not cover "Grand Rights".

Walery Rudnicki

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any musical copyright entries in the name of WALERY RUDNICKI, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

An examination also was made of the assignment records in the Library of Congress and we failed to find any record of assignments by this firm to the SESAC.

See also "Jastrzab" and "W. J. R." in this report.

Edward Schuberth & Company, Inc.

New York, N. Y.

We have examined the musical copyright entries in the United States Library of Congress to determine what entries have been recorded in the name of EDWARD SCHUBERTH & COMPANY, INC., New York City, which is listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license. This examination disclosed more than 800 entries recorded in the period from 1897 to 1909; 354 entries recorded in the period from 1909 to 1927; and 184 entries recorded in the period from 1927 to April 1, 1937.

An examination of the assignment records in the United States Library of Congress disclosed that under date of July 13, 1933, EDWARD SCHUBERTH & COMPANY, INC., "granted, sold, assigned, and transferred" to the SESAC *twelve* certain musical compositions, the titles of which are described in Exhibit 105 which is attached hereto and made a part of this report.

We do not list herein all of the musical compositions copyrighted by EDWARD SCHUBERTH & COMPANY, INC., in the period from 1897 to 1909 for the reason that the original copyright period of 28 years has expired. However, we made an examination of the musical copyright renewal entries of the Library of Congress to determine whether the copyrights in these compositions had been renewed, and in Schedule A, below, we set forth in detail the 802 musical compositions in which we found the copyrights had been extended in the name of the composer by EDWARD SCHUBERTH AND COMPANY for an additional period of 28 years. Attention is invited particularly to the names of the organizations which acted as agent for the composer in effecting renewals of certain compositions which were originally copyrighted by EDWARD SCHUBERTH AND COMPANY.

In Schedule B below, we list the 354 musical compositions which we found were copyrighted in the period from 1909 to 1927, and in Schedule C we list 184 musical compositions which we found were copyrighted in the period from 1927 to April 1, 1937.

The SESAC in its letter dated November 19, 1936 (Exhibit 4) states that it has supplied the NAB with catalogues of all the publishers and organizations included in its brochure. The catalogues supplied by it from EDWARD SCHUBERTH & CO., INC., may be described as follows:

1. "Graded Thematics of Attractive Piano Music" (this music is evidently for students of piano)
2. "Piano Albums and Collections" published and imported by Edward Schuberth & Co., Inc. (contains a note under it "when ordering mention from Schuberth's catalogue")
3. "Compositions For Violin and Piano"
4. "Vocal-Albums, Song Cycles" (children's songs, duets, studies, operas-cantatas, Masses, etc.). (Note below it says "when ordering mention from Schuberth's catalogue")
5. "Choruses for Mixed Voices"—(headed "Sacred")
6. "New and Select Musical Publications No. 55" (contains a note, "when ordering from this bulletin mention from Schuberth's catalogue")
7. "Second Grade Piano Pieces"
8. "Second and Third Grade Pieces"
9. "Easy Characteristic Pieces"
10. "First and Second Grade Pieces"
11. "Four Easy Piano Pieces"
12. "For Study and Recreation"
13. "Hellard & Wardell Melodious Pieces, Grade 3"
14. "Characteristic Piano Compositions"
15. "Attractive Recital Pieces"
16. "Medium Grade Piano Pieces"
17. "Recital Compositions"
18. "School Songs" (unison, two part, three part)
19. "Organ Music" (pipe organ and reed organ)
20. "Choruses for Male and Female Voices" (secular and sacred)
21. "Selected Songs and Ballads" (The most recent copyright date of the music samples printed in this catalogue is 1925. It is also stated that there are orchestrations available on 17 of the 58 compositions contained.)
22. "Selected Compositions" (this includes certain music of Victor Herbert and Charles Wakefield Cadman)
23. "Orchestra and Band Music" (this includes headings such as "Intermezzo, Air Ballet, etc.," "Operatic Selections," "Marches," "Two Steps," "Lancers," "Fox Trots," "Waltzes," "Polkas," "Miscellaneous Dances," "String Music," "String Quintette Accompaniment," "String Orchestra," "String Quartet," "The Cinema Music Journal," "Piano and Orchestra," "Violin With Orchestra," "Cello and Orchestra," "Symphonic Orchestra," "Sacred Oratorios With Orchestra," "Carol Service in Two Parts For Solo Voices, Chorus and Orchestra," "Cantatas For Mixed Voices, Chorus With Orchestra," "Mixed Chorus With Orchestra," "The Salon Orchestras of Famous Ballads," "Songs for Concert or Accompaniment," "Popular Songs, Small Orchestra," and "Patriotic")
24. "Choruses For Mixed Voices" (secular)
25. "Attractive Songs" (the latest copyright date included in the samples in this catalogue is 1900)
26. An untitled catalogue of graded piano music

SCHEDULE A

(Containing a list of 747 musical compositions, arranged by author or composer, which according to our findings were originally copyrighted by EDWARD SCHUBERTH AND COMPANY, in the period from 1897 to 1909, and in which the copyrights have been renewed for an additional period of 28 years. There are also listed 55 entries which were originally copyrighted by EDWARD SCHUBERTH AND

COMPANY but which have been renewed in the name of the author or composer by publishers affiliated with the ASCAP.

See discussion appearing on page 2 of this report.)

“c” indicates date of original copyright.

“r” indicates date of renewal.

Renewals by Edward Schuberth and Company

In the Name of

ADELHEID M. ARENS

- | | |
|---|---|
| 1. DREAM LAND
(mixed voices) by Adelheid M. Arens. c. May 28, 1906. r. May 24, 1934. | 2. O SWAY AND SWING
(mixed voices) by Adelheid M. Arens. c. May 28, 1906. r. May 24, 1934. |
|---|---|

Renewals by Edward Schuberth and Company

In the Name of

A. L. BARNES (Deceased)

- | | | |
|---|---|--|
| 1. AS IT BEGAN TO DAWN
(ten. solo and quartet) by A. L. Barnes. c. Dec. 22, 1897. r. June 8, 1925. | (soli and quartet or chorus) by A. L. Barnes. c. May 12, 1906. r. June 8, 1934. | 7. THE SON OF GOD GOES FORTH TO WAR
(quartet and soli) by A. L. Barnes. c. Jan. 25, 1898. r. Dec. 17, 1825. |
| 2. DAISY'S SECRET
(song) by A. L. Barnes. c. Dec. 22, 1897. r. June 8, 1925 | 5. IT CAME UPON THE MID-NIGHT CLEAR
(duet for sop. and alto) by A. L. Barnes. c. Mar. 20, 1897. r. June 8, 1925. | 8. VENITE EXULTEMUS DOMINO
by A. L. Barnes. c. Feb. 12, 1889. r. Dec. 2, 1916. |
| 3. DAISY'S SECRET
(song) by A. L. Barnes. c. Jan. 25, 1898. r. Dec. 17, 1925. | 6. MAGNIFICAT AND NUNC DIMITTUS IN G
(quartet) by A. L. Barnes. c. Nov. 20, 1897. r. June 8, 1925. | |
| 4. DAY IS GENTLY SINKING TO A CLOSE | | |

Renewal by Edward Schuberth and Company

In the Name of

GUSTAVE L. BECKNER

1. VALSE MIGNONNE
(pf.) by Gustave L. Beckner. c. Oct. 5, 1906. r. Oct. 4, 1934.

Renewals by Edward Schuberth and Company

In the Name of

**A. JULIUS BIEDERMANN (deceased) and
EDWARD J. BIEDERMANN (deceased)**

- | | | |
|---|--|---|
| 1. A LA CHASSE
morceau caractéristique
(piano) by A. Julius Biedermann. c. June 9, 1891. r. Dec. 2, 1918. | 5. ANGELS, ROLL THE ROCK AWAY
(tenor solo & chorus or quartet) by Edward J. Biedermann. c. Feb. 23, 1891. r. Sept. 7, 1918. | 8. AVE VERUM
(solo and chorus for female voices) by Edward J. Biedermann. c. Feb. 16, 1884. r. Feb. 5, 1912. |
| 2. ABIDE WITH ME
(alto solo & quartet) by Edward J. Biedermann. c. Dec. 18, 1888. r. Oct. 21, 1916. | 6. AT HOME
by A. J. Biedermann. c. June 9, 1891. r. Nov. 25, 1918. | 9. BLUETTE
by A. J. Biedermann. c. Dec. 30, 1887. r. Dec. 6, 1915. |
| 3. ALLEGRETTO
by A. J. Biedermann. c. June 9, 1891. r. Nov. 25, 1918. | 7. AT THE CRADLE
by A. J. Biedermann. c. June 9, 1891. r. Nov. 25, 1918. | 10. COLUMBUS MARSCH
(pf.) by A. J. Biedermann. c. June 9, 1891. r. Dec. 2, 1918. |
| 4. ANDANTINO
by A. J. Biedermann. c. June 9, 1891. r. Nov. 25, 1918. | | 11. COME LET US ALL REJOICE
(mezzo sop. or bass in B flat) by Edw. J. Biedermann. C. Mar. 18, 1893. r. Mar. 8, 1921. |

12. DANSE (LA) DES SOUTER-
ELLES
(piano) by A. J. Biedermann.
c. May 9, 1884. r. Apr. 4,
1912.
13. DEUS MISEREATUR
(chorus) by Edw. J. Bieder-
mann. c. Dec. 18, 1888. r.
Oct. 21, 1916.
14. EVENING REST
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
15. EVENING SONG
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
16. FADING, STILL FADING
(quartet) by E. J. Biedermann.
c. Aug. 9, 1907. r. Aug. 17,
1935.
17. FAIREST LORD JESUS
(tenor solo & quartet) by Edw.
J. Biedermann. c. June 7, 1888.
r. May 17, 1916.
18. FIRST WALTZ
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
19. GAVOTTE
by A. J. Biedermann. c. Dec.
16, 1886. r. Nov. 12, 1914.
20. GENTLY LORD, OH GENTLY
LEAD US
(tenor solo & quartet) by Edw.
J. Biedermann. c. Nov. 23,
1888. r. Sept. 28, 1916.
21. GERMAN POPULAR SONG
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
22. GOOD ENOUGH
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
23. GUIDE ME O THOU GREAT
JEHOVAH
(solo & chorus) by Edw. J.
Biedermann. c. Aug. 28, 1888.
r. Aug. 12, 1916.
24. HE IS BLESSED
(organ) by Edw. J. Bieder-
mann. c. Aug. 28, 1888. r.
Aug. 12, 1916.
25. HE THAT SOWETH LITTLE
(soprano with organ acc.) by
Edw. J. Biedermann. c. Mar.
29, 1888. r. Jan. 13, 1916.
26. I LAY MY SINS ON JESUS
by Edw. J. Biedermann. c.
Aug. 20, 1891. r. Aug. 12,
1919.
27. IDYLLE
by A. J. Biedermann. c. Dec.
30, 1887. r. Dec. 6, 1915.
28. IF YOU HAD PASSED
(song) Walter Robarts, by E.
J. Biedermann. c. May 24,
1907. r. May 23, 1935.
29. IMPROMPTU
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
30. IN THE BOAT
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
31. JOYFUL LIFE
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
32. LAY NOT UP FOR YOUR-
SELVES
(contralto with organ acc.) by
Edw. J. Biedermann. c. Mar.
29, 1888. r. Jan. 13, 1916.
33. LEAD KINDLY LIGHT
(soprano and alto) by Edw.
J. Biedermann. c. Sept. 24,
1889. r. Apr. 10, 1917.
34. LIGHTNING TRAIN
(study) by A. J. Biedermann.
c. June 9, 1891. r. Nov. 25,
1918.
35. LOVE LETTER
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
36. MAMANGOLA
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
37. MARCH
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
38. MARSCH NO. 2
by A. J. Biedermann. c. Dec.
16, 1886. r. Nov. 12, 1914.
39. MAZURKA
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
40. MAZURKA
by A. J. Biedermann. c. Dec.
22, 1887. r. Dec. 6, 1915.
41. MELODIE
(piano) by A. J. Biedermann.
c. June 9, 1891. r. Dec. 2, 1918.
42. MELODY
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
43. MENUET NO. 10
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
44. MENUET NO. 4
by A. J. Biedermann. c. Dec.
16, 1886. r. Nov. 12, 1914.
45. MOUNTAIN AIR
by A. J. Biedermann. c. Dec.
30, 1887. r. Dec. 6, 1915.
46. MY GOD IS THY TABLE
SPREAD
(solo and quartet) by Edw. J.
Biedermann. c. June 7, 1888.
r. May 17, 1916.
47. NOCTURNE
(piano) by A. J. Biedermann.
c. Dec. 26, 1883. r. Oct. 21,
1911.
48. NOTTURINO
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
49. O MY SOUL WHAT MEANS
THIS SADNESS
(sop. solo and quartet) by
Edw. J. Biedermann. c. Aug.
28, 1888. r. Aug. 12, 1916.
50. O, REST IN THE LORD
(quartet) by Edw. J. Bieder-
mann. c. Feb. 12, 1889. r.
Dec. 8, 1916.
51. ON THE LAKE
by A. J. Biedermann. c. Dec.
22, 1887. r. Dec. 6, 1915.
52. ON THE MEADOW
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
53. ONE SWEETLY SOLEMN
THOUGHT
(song) by Edward J. Bieder-
mann. c. Dec. 8, 1906. r. Dec.
7, 1934.
54. REGINA COELI LOETARE
by Edw. J. Biedermann. c.
Mar. 18, 1893. r. Mar. 8, 1921.
55. RACES
by A. J. Biedermann. c. June 9,
1891. r. Nov. 25, 1918.
56. SEE, THE WORLD AWAKES
TODAY
(song) by E. J. Biedermann
and Walter Robarts. c. May
31, 1907. r. May 31, 1935.
57. SERENADE
by A. J. Biedermann. c. Dec.
30, 1887. r. Dec. 6, 1915.
58. SLEEP, SLEEP WELL
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
59. SLEEPY SUE
(song) by Edw. J. Biedermann.
c. June 21, 1889. r. Feb. 24,
1917.
60. SLUMBER SONG
by A. J. Biedermann. c. Dec.
16, 1886. r. Nov. 12, 1914.
61. SLUMBER SONG
(song) by Edw. J. Biedermann,
c. Jan. 23, 1904. r. Jan. 22,
1932.
62. SONATINA
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
63. SPIRITS OF THE BELLS
(song) by Edw. J. Biedermann.
c. June 21, 1889. r. Feb. 24,
1917.
64. SUNFLOWER
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
65. TARANTELLA NO. 3
by A. J. Biedermann. c. Dec.
16, 1886. r. Nov. 12, 1914.
66. TWILIGHT DREAMS
(song) by Edw. J. Biedermann.
c. Jan. 23, 1904. r. Jan. 22,
1932.
67. WALTZ
by A. J. Biedermann. c. Dec.
16, 1886. r. Nov. 12, 1914.
68. WAS THERE ANY KINDER
SHEPHERD
(chorus and bar. solo) by Edw.
J. Biedermann. c. Mar. 20,
1895. r. Mar. 9, 1923.
69. YE MAID DISCREET
(song) by E. J. Biedermann.
c. May 10, 1907. r. Apr. 13,
1935.
70. WELCOME
by A. J. Biedermann. c. June
9, 1891. r. Nov. 25, 1918.
71. 2° VALSE
by Edw. J. Biedermann, arr. by
A. J. Biedermann. c. June 14,
1888. r. May 17, 1916.
72. 2^{me} MAZURKA
by Benj. Godard, arr. by A. J.
Biedermann. c. June 14, 1888.
r. May 17, 1916.

Renewal by Edward Schuberth and Company

In the Name of

CARRIE JACOBS BOND

1. REVERIE

(pf.) by Carrie Jacobs Bond. c.
Oct. 4, 1902. r. Aug. 11, 1930.

Renewals by Edward Schuberth and Company

In the Name of

CHARLES WAKEFIELD CADMAN

1. FOR YOU

(song) by Charles W. Cadman.
c. Mar. 14, 1907. r. Mar. 8,
1935.

2. GOODBYE MY BABY

(song) by Charles W. Cadman.
c. Jan. 10, 1905. r. Jan. 7, 1933.

3. IF WINGS HAD I

(song) by Charles W. Cadman.
c. June 22, 1906. r. June 16,
1934.

4. LOVE IS A SILVER BOAT

(song) by Charles W. Cadman.
c. Dec. 27, 1904. r. 22, 1932.

5. MY LADY NIGHT

(song) by Nellé R. Eberhart
and Charles W. Cadman. c.
Sept. 21, 1905. r. Sept. 20,
1933.

6. SONG OF SUPPLICATION

(song) by Nelle R. Eberhart
and Charles W. Cadman. c.
Oct. 26, 1905. r. Oct. 26, 1933.

7. SUNBEAM AND THE ROSE

by Blanche K. Knowlton and
Charles W. Cadman. c. July
25, 1905. r. July 13, 1933.

8. TRYST

(song) by Charles W. Cadman.
July 2, 1904. r. July 1, 1932.

9. TWILIGHT SONG

(song) by Charles W. Cadman.
c. May 24, 1904. r. May 23,
1932.

10. WHITE ROSE FROM HER HAIR

(song) by Nelle R. Eberhart
and Charles W. Cadman. c.
May 31, 1907. r. May 31, 1935.

11. WINTER SONG (A)

(song) by Charles W. Cadman.
c. Feb. 2, 1905. r. Jan. 30,
1933.

Renewals by Edward Schuberth and Company or by M. Witmark and Sons, (as specified)

In the Name of

REGINALD DE KOVEN (Deceased)

It will be observed that only one of these renewals (No. 7) was made by EDWARD SCHUBERTH AND COMPANY.

1. CAN I FORGET

(song) by Helen Hay and Reginald De Koven. c. Dec. 7, 1900, by Schuberth. r. June 25, 1928, by Witmark & Sons.

2. FOXY QUILLER

(vocal gems for piano) by Harry B. Smith and Reginald De Koven. c. Nov. 19, 1900, by Schuberth. r. Dec. 1, 1927, by Witmark & Sons.

3. FOXY QUILLER

(vocal score) by Harry B. Smith and Reginald De Koven. c. Oct. 25, 1900, by Schuberth. r. Oct. 29, 1927, by Witmark & Sons.

4. MAID MARIAN

comic opera in 3 acts (vocal score) by H. B. Smith and Reginald De Koven. c. Dec. 13, 1901, by Schuberth. r. Dec. 18, 1928, by Witmark & Sons.

5. MANDOLIN SERENADE

from "Foxy Quiller" (song) by H. B. Smith and Reginald De Koven. c. Nov. 19, 1900, by Schuberth. r. Dec. 1, 1927, by Witmark & Sons.

6. MENAGERIE SONG

from "Little Duchess" (song) by H. B. Smith and Reginald De Koven. c. Sept. 30, 1901, by Schuberth. r. Nov. 28, 1928, by Witmark & Sons.

7. POLLY WANT A CRACKER

from "Foxy Quiller" (song) by H. B. Smith and Reginald De Koven. c. Nov. 23, 1900, by Schuberth. r. Dec. 1, 1927.

8. QUILLER HAS THE BRAIN

from "Foxy Quiller" by Harry B. Smith and Reginald De Koven. c. Nov. 19, 1900, by Schuberth. r. Dec. 1, 1928, by Witmark & Sons.

9. SARACEN PATROL

from "Maid Marian" (pf.) by Harry B. Smith and Reginald De Koven. c. Nov. 29, 1901, by Schuberth. r. June 4, 1929, by Witmark & Sons.

10. SHIPBUILDERS SONG

from "Foxy Quiller" (song) by Harry B. Smith and Reginald De Koven. c. Nov. 3, 1900, by Schuberth. r. Dec. 1, 1927, by Witmark & Sons.

11. SONG OF THE CHEATING PEDLAR

from "Foxy Quiller" (song) by Harry B. Smith and Reginald De Koven. c. Nov. 19, 1900, by Schuberth. r. Dec. 1, 1927, by Witmark & Sons.

12. SONG OF THE SWORD

from "Foxy Quiller" (song) by H. B. Smith and R. De Koven. c. Nov. 19, 1900, by Schuberth. r. Dec. 1, 1927, by Witmark & Sons.

13. SWEARING SKIPPER

from "Foxy Quiller" (pf. and vocal) by H. B. Smith and R. De Koven. c. Nov. 19, 1900, by Schuberth. r. Dec. 1, 1927, by Witmark & Sons.

14. TELL ME AGAIN SWEET-HEART

from "Maid Marian" (song) by H. B. Smith and Reginald De Koven. c. Nov. 14, 1901, by Schuberth. r. March 20, 1929, by Witmark & Sons.

15. TODAY
from "Foxy Quiller" (song) by
H. B. Smith and R. De Koven.
c. Dec. 31, 1901, by Schubert.
r. Jan. 22, 1929, by Witmark
& Sons.
16. WINDING WINDING
from "Foxy Quiller" (duet) by
H. B. Smith and Reginald
De Koven. c. Feb. 12, 1901, by
Schubert. r. May 12, 1928, by
Witmark & Sons.
17. YOUTH IS THE GOLDEN AGE
from "Foxy Quiller" (duet) by
H. B. Smith and Reginald De
Koven. c. Feb. 12, 1901, by
Schubert. r. May 12, 1928, by
Witmark & Sons.

Renewals by M. Witmark and Sons

In the Name of

LUDWIG ENGLANDER (Deceased)

In each of the following the "original claimant" was E. Schubert and the renewal in every case was made in the name of the author by M. Witmark and Sons.

1. BE CLEVER
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
10, 1900. r. Oct. 14, 1927.
2. BEER, BEAUTIFUL BEER
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
10, 1900. r. Oct. 14, 1927.
3. BOLD HUSSARS
(song) by Harry B. Smith and
Ludwig Englander. c. June
28, 1901. r. Mar. 20, 1929.
4. DE STORIES UNCLE REMUS
TELLS
(song) by Ludwig Englander.
c. Aug. 1, 1899. r. July 27,
1927.
5. DEAR LITTLE FRENCH
GRISSETTE
(song) by J. Cheever Goodwin
and Ludwig Englander. c.
Sept. 19, 1900. r. Oct. 14,
1927.
6. EBB & FLOW
(song) by C. Goodwin and
Ludwig Englander. c. Sept.
19, 1900. r. Oct. 14, 1927.
7. ENGLISH COON SONG
(song) by Harry B. Smith
and Ludwig Englander. c.
Aug. 5, 1901. r. Mar. 20, 1929.
8. FAIRY LULLABY
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
10, 1900. r. Oct. 14, 1927.
9. GIRL WHO IS UP TO DATE
(song) by Harry B. Smith
and Ludwig Englander. c.
Sept. 10, 1900. r. Oct. 14,
1927.
10. HE WAS A MARRIED MAN
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
19, 1900. r. Oct. 14, 1927.
11. I LOVE MY LOVE
(song) by J. Cheever Goodwin
and Ludwig Englander. c.
Sept. 10, 1900. r. Oct. 14,
1927.
12. IN GAY PAREE
(song) by J. C. Goodwin and
Ludwig Englander. c. Sept.
19, 1900. r. Oct. 14, 1927.
13. IN PHILADELPHIA
(song) by Ludwig Englander.
c. Aug. 1, 1899. r. July 27,
1927.
14. JOSEPH, JAMES AND JOHN
(song) by J. C. Goodwin and
Ludwig Englander. c. Sept.
19, 1900. r. Oct. 14, 1927.
15. LESSON IN FLIRTATION
(song) by Harry B. Smith and
Ludwig Englander. c. July
31, 1901. r. Mar. 20, 1929.
16. LIFE IS A TOY SHOP
(song) by Ludwig Englander.
c. Aug. 1, 1899. r. July 27,
1927.
17. LISETTE
(song) by J. C. Goodwin and
Ludwig Englander. c. Sept. 19,
1900. r. Oct. 14, 1927.
18. LORETTA
(song) by Harry B. Smith and
Ludwig Englander. c. June
28, 1901. r. Mar. 20, 1929.
19. MATINEE GIRL
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
10, 1900. r. Oct. 14, 1927.
20. MONKS OF MALABAR
(comic opera in 3 acts) by
Ludwig Englander. c. Oct.
8, 1900. r. Feb. 1, 1928.
21. MONKS OF MALABAR
(song) by J. C. Goodwin and
Ludwig Englander. c. Sept.
19, 1900. r. Oct. 14, 1927.
22. MONKS OF MALABAR
(vocal scene) by J. C. Goodwin
and Ludwig Englander. c.
Oct. 2, 1900. r. Oct. 29, 1927.
23. MY LADY IN THE MOON
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
26, 1900. r. Oct. 14, 1927.
24. NEVER AGAIN
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
10, 1900. r. Oct. 14, 1927.
25. OBJECT MATRIMONY
(song) by Ludwig Englander.
c. Aug. 1, 1899. r. July 27,
1927.
26. ONLY A HUNDRED GIRLS
(song) by Ludwig Englander.
c. July 29, 1899. r. July 27,
1927.
27. ONLY IN DREAMS
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
21, 1900. r. Oct. 14, 1927.
28. ROUNDERS
(vocal score) by Ludwig Eng-
lander. c. Dec. 7, 1899. r.
July 27, 1927.
29. ROUNDERS' SONG
(song) by Ludwig Englander.
c. Aug. 1, 1899. r. July 27,
1927.
30. SAME OLD STORY, NOTHING
NEW
(song) by Ludwig Englander.
c. Aug. 1, 1899. r. July 27,
1927.
31. SHE DIDN'T UNDERSTAND
(song) by Ludwig Englander.
c. Aug. 1, 1899. r. July 27,
1927.
32. SONG OF THE STROLLERS
(song) by Harry B. Smith and
Ludwig Englander. c. June
28, 1901. r. Mar. 20, 1929.
33. STROLLERS
(musical comedy, vocal score)
by Ludwig Englander and
Harry B. Smith. c. Aug. 28,
1901. r. Sept. 26, 1928.
34. THERE'S WHERE I MADE A
MISTAKE
(song) by J. C. Goodwin and
Ludwig Englander. c. Oct. 25,
1900. r. Oct. 29, 1927.
35. WHAT EVE SAID TO ADAM
(song) by Harry B. Smith and
Ludwig Englander. c. Sept.
10, 1900. r. Oct. 14, 1927.
36. WHERE HE GOES, WE GO
TOO
(song) by J. C. Goodwin and
Ludwig Englander. c. Sept.
10, 1900. r. Oct. 14, 1927.
37. YOU KNOW THAT I ADORE
YOU
(song) by J. C. Goodwin and
Ludwig Englander. c. Sept.
19, 1900. r. Oct. 24, 1927.

Renewals by Edward Schuberth and Company

In the Name of HARVEY B. GAUL

1. BLESSED ARE THEY
(sop. solo and quartette) by
Harvey Gaul. c. June 18, 1907.
r. June 13, 1935.
2. FAIR DAFFODILS
(mixed voices) by Robert Her-
ricle and Harvey Gaul. c.
Dec. 21, 1906. r. Dec. 14, 1934.
3. FIVE LITTLE WHITE HEADS
(song) by Walter Learned and
Harvey Gaul. c. Nov. 2, 1906.
r. Oct. 29, 1934.
4. KING OF LOVE MY SHEPERD
IS
(sop. solo and chorus) by Har-
vey B. Gaul. c. Jan. 25, 1906.
r. Jan. 20, 1934.
5. LOVE IS A SICKNESS
(high voice) by Samuel Dan-
iel and Harvey B. Gaul. c. Jan.
27, 1906. r. Jan. 20, 1934.
6. ROCK-A-BY LULL-A-BY
(high voice) by J. G. Holland
and Harvey B. Gaul. c. Nov.
16, 1905. r. Nov. 14, 1933.

Renewals by Edward Schuberth and Company

In the Name of HEINRICH GERMER (deceased)

1. ADIEU
(pf.) by F. Schubert, arr. by
Heinrich Germer. c. Mar. 13,
1901. r. June 28, 1928.
2. CAPRICIETTI
(pf.) by Ph. Scharwenka, arr.
by Heinrich Germer. c. Mar.
21, 1901. r. June 28, 1928.
3. FRUHLINGSRAUSCHEN
(pf.) by C. Sinding, arr. by
Heinrich Germer. c. Nov. 14,
1906. r. Nov. 12, 1934.
4. GIPSY RONDO
(pf.) by J. Haydn, arr. by
Heinrich Germer. c. Apr. 21,
1904. r. Apr. 16, 1932.
5. HUNGARIAN DANCE NO. 6
(pf.) by J. Brahms, arr. by
Heinrich Germer. c. July 10,
1900. r. June 28, 1928.
6. IDYL
(pf.) by C. B. Lysberg, arr. by
Heinrich Germer. c. Mar. 6,
1901. r. June 28, 1928.
7. IMPROMPTU IN A FLAT
MAJOR
by H. Reinhold, arr. by H. Ger-
mer. c. Mar. 1, 1899. r. Feb.
25, 1927.
8. IN THE BALL ROOM
by Gustav Lange, arr. by H.
Germer. c. Feb. 16, 1899. r.
Feb. 16, 1927.
9. IN THE GYPSY CAMP
by Behr, arr. by H. Germer. c.
Mar. 1, 1899. r. Feb. 25, 1927.
10. IN THE WOODS
(pf.) by N. W. Gade arr. by
Heinrich Germer. c. July 11,
1900. r. June 28, 1928.
11. LITTLE ENSIGN
(pf.) by F. Bendel, arr. by H.
Germer. c. Jan. 20, 1900. r.
Jan. 12, 1928.
12. MAYBELLS
(pf.) by C. Bohn, arr. by H.
Germer. c. July 10, 1900. r.
June 28, 1928.
13. NEW ACADEMIC EDITION
OF SELECTED PIANOFORTE
WORKS
vol. 1 (pf.) of W. A. Mozart,
arr. by H. Germer. c. Oct. 17,
1892. r. Oct. 15, 1920.
14. NEW ACADEMIC EDITION
OF SELECTED PIANOFORTE
WORKS
vol. 2 (pf.) of W. A. Mozart,
arr. by H. Germer. c. Oct. 17,
1892. r. Oct. 15, 1920.
15. NEW ACADEMIC EDITION
OF SELECTED PIANOFORTE
WORKS
vol. 3 (pf.) of W. A. Mozart,
arr. by H. Germer. c. Oct. 17,
1892. r. Oct. 15, 1920.
16. ON THE MEAD
by H. Lichner, arr. by H. Ger-
mer. c. Mar. 1, 1899. r. Feb.
25, 1927.
17. PASTORALE
(pf.) by D. Scarlatti, arr. by
Heinrich Germer. c. May 13,
1904. r. May 10, 1932.
18. PHILOPENA
by Gustav Lange, arr. by H.
Germer. c. Feb. 16, 1899. r.
Feb. 16, 1927.
19. PLEASURE OF DANCE
(pf.) by Philipp Scharwenka,
arr. by H. Germer. c. Jan. 6,
1900. r. Jan. 5, 1928.
20. POLQUETTE
(pf.) by G. Blasser, arr. by H.
Germer. c. July 11, 1900. r.
June 28, 1928.
21. RHAPSODIE HONGROISE
(pf.) by F. Liszt, arr. by Hein-
rich Germer. c. Apr. 21, 1904.
r. Apr. 16, 1932.
22. SCARF DANCE
by C. Chaminade, arr. by H.
Germer. c. Mar. 1, 1899. r.
Feb. 25, 1927.
23. SELECTED PIANOFORTE
STUDIES
Book 1 (pf.) by Stephen Heller,
arr. by H. Germer. c. Feb. 11,
1893. r. June 27, 1921.
24. SELECTED PIANOFORTE
STUDIES
Book 2 (pf.) by Stephen Heller,
arr. by H. Germer. c. Feb. 11,
1893. r. Jan. 27, 1921.
25. SELECTED PIANOFORTE
STUDIES
Book 3 (pf.) by Stephen Heller,
arr. by H. Germer. c. Feb. 11,
1893. r. Jan. 27, 1921.
26. SELECTED PIANOFORTE
STUDIES
Book 4 (pf.) by Stephen Heller,
arr. by H. Germer. c. Feb. 11,
1893. r. Jan. 27, 1921.
27. SELECTED PIANOFORTE
STUDIES
Book 5 (pf.) by Stephen Heller,
arr. by H. Germer. c. Feb. 11,
1893. r. Jan. 27, 1921.
28. SIEGMUND'S LOVE SONG
(song) by R. Wagner, arr. by
H. Germer. c. July 10, 1900.
r. June 28, 1928.
29. SOLFEGIETTO
by Ph. Em. Bach, arr. by H.
Germer. c. Mar. 1, 1899. r.
Feb. 25, 1927.
30. SPINNING WHEEL
by F. Bendel, arr. by H. Ger-
mer. c. Feb. 18, 1899. r. Feb.
16, 1927.
31. SWALLOW'S MESSAGE
(pf.) by G. Lange, arr. by H.
Germer. c. Feb. 25, 1901. r.
June 28, 1928.
32. TECHNICS OF PIANOFORTE
PLAYING
course 1, no. 1 (pf.) by W. K.
Steiner, arr. by H. Germer.
c. Oct. 10, 1896. r. Apr. 10,
1924.
33. TECHNICS OF PF. PLAYING
course 2, no. 1 (pf.) by W. K.
Steiner, arr. by H. Germer. c.
Oct. 10, 1896. r. Apr. 16, 1924.
34. TECHNICS OF PF. PLAYING
course 3, no. 1 (pf.) by W. K.
Steiner, arr. by H. Germer. c.
Oct. 10, 1896. r. Apr. 16, 1924.

35. TECHNICS OF PF. PLAYING
course 4, no. 1, by W. K.
Steiner, arr. by H. Germer. c.
Oct. 10, 1896. r. Apr. 16, 1924.
36. TO MEET AGAIN
(pf.) by H. Lichner, arr. by
H. Germer. c. Feb. 25, 1901.
r. June 28, 1928.
37. TO THE SPRING
by Edvard Grieg, arr. by H.
Germer. c. Feb. 18, 1899. r.
Feb. 16, 1927.
38. TO THE SPRING, IN F
by Edvard Grieg, arr. by H.
Germer. c. Feb. 18, 1899. r.
Feb. 16, 1927.
39. TWENTY-EIGHT STUDIES
FOR THE MIDDLE GRADE
Book 3 (pf.) by Stephen
Heller, arr. by H. Germer. c.
Sept. 17, 1896. r. Sept. 13,
1924.
40. TWENTY-FIVE EASY AND
PROGRESSIVE STUDIES
Book 1, by Doring, arr. by H.
Germer. c. Feb. 27, 1899. r.
Feb. 16, 1927.
41. TWENTY-FIVE EASY AND
PROGRESSIVE STUDIES
Book 2, by Doring, arr. by H.
Germer. c. Feb. 27, 1899. r.
Feb. 16, 1927.
42. TWENTY-FIVE EASY AND
PROGRESSIVE STUDIES
Book 3, by Doring, arr. by H.
Germer. c. Feb. 27, 1899. r.
Feb. 16, 1927.
43. VALSE
(pf.) by A. Durand, arr. by
Heinrich Germer. c. Nov. 14,
1906. r. Nov. 12, 1934.
44. VALSE MIGNONNE
(pf.) by H. Harthen, arr. by
H. Germer. c. July 11, 1900.
r. June 28, 1928.
45. 1^{ere} VALSE
(pf.) by A. Durand, arr. by
Heinrich Germer. c. Apr. 21,
1904. r. Apr. 16, 1932.

Renewals by Edward Schuberth and Company

In the Name of VICTOR HARRIS

1. BUTTERFLIES & BUTTER-
CUPS
(sop. or tenor) by Victor Har-
ris. c. Dec. 7, 1894. r. Dec. 6,
1922.
2. DISAPPOINTMENT
(song) by Victor Harris. c.
Dec. 7, 1894. r. Dec. 6, 1922.
3. FOREVER & A DAY
(high voice) by Victor Harris.
c. Dec. 8, 1898. r. Dec. 7, 1926.
4. I KNOW NOT IF MOONLIGHT
(song) by Victor Harris. c.
Dec. 7, 1894. r. Dec. 6, 1922.
5. LOVE, HALLO
(tenor or sop.) by Victor Har-
ris. c. Dec. 7, 1894. r. Dec. 6,
1922.
6. MADRIGAL
(sop.) by Victor Harris. c.
Mar. 27, 1893. r. Feb. 9, 1921.
7. MADRIGAL
(1 sop. 2 alto) by Victor Harris.
c. Nov. 27, 1893. r. Feb. 23,
1921.
8. MADRIGAL
(chorus, mixed voices) by
Victor Harris. c. Nov. 2, 1894.
r. Nov. 2, 1922.
9. MELODY
(song) by Victor Harris. c.
Dec. 7, 1894. r. Dec. 6, 1922.
10. NIGHT SONG
(sop.) by Victor Harris. c.
Nov. 27, 1893. r. Feb. 9, 1921.
11. ON THE WILD ROSE TREE
(sop.) by Victor Harris. c.
Nov. 27, 1893. r. Feb. 9, 1921.
12. SONG FROM OMAR KHAY-
YAM
(low voice) by Victor Harris.
c. Dec. 8, 1898. r. Dec. 7, 1926.

Renewals by Edward Schuberth and Company

In the Name of VICTOR HERBERT (deceased)

1. AH CUPID
(cornet solo band) from "Prince
Ananias" by Victor Herbert.
c. Aug. 9, 1895. r. Aug. 2, 1924.
2. AH! CUPID, MEDDLESOME
BOY, GOODBYE
by Victor Herbert. c. Nov. 12,
1894. r. Nov. 2, 1922.
3. AH! FOR THEE
from "Serenade" by Victor
Herbert. c. Feb. 17, 1897. r.
Dec. 31, 1924.
4. AH! LOVE ME
(pf.) by Victor Herbert. c.
Oct. 19, 1888. r. Aug. 30, 1916.
5. AMERICAN GIRL
(band) by Victor Herbert. c.
Aug. 15, 1895. r. Aug. 11, 1924.
6. AM I A WIZARD
(band) by Victor Herbert. c.
May 20, 1896. r. Mar. 7, 1924.
7. AM I A WIZARD
(orch.) by Victor Herbert. c.
Feb. 26, 1896. r. Jan. 21, 1924.
8. AM I A WIZARD
(pf.) by Victor Herbert. c.
Feb. 10, 1896. r. Jan. 21, 1924.
9. AMARYLLIS
(contralto) by Victor Herbert.
c. Nov. 22, 1894. r. Nov. 21,
1922.
10. AMERICAN GIRL
(piano) by Victor Herbert. c.
July 25, 1896. r. Jan. 21, 1924.
11. AMERICAN GIRL
(orch.) by Victor Herbert. c.
Sept. 30, 1896. r. Sept. 24,
1924.
12. AMERIKANISCHE FANTA-
SIE
(orch.) by Victor Herbert. c.
Aug. 6, 1898. r. Dec. 11, 1925.
13. ANGELUS
from "Serenade" (high voice)
by Victor Herbert. c. June 19,
1897. r. Dec. 31, 1924.
14. ANGELUS
from "Serenade" (song) by
Victor Herbert. c. Apr. 10,
1897. r. Dec. 31, 1924.
15. ANGELUS
from "Serenade" (low voice)
by Victor Herbert. c. June 5,
1899. r. Dec. 31, 1924.
16. ANGELUS
from "Serenade" (contralto
solo and mixed chorus) by
Victor Herbert. c. May 9, 1898.
r. Dec. 11, 1925.
17. AUTHOR, MANAGER AM I
(solo & chorus) by Victor Her-
bert. c. Nov. 12, 1894. r. Nov.
11, 1922.
18. BADINAGE
by Victor Herbert. c. Sept. 4,
1895. r. Sept. 12, 1922.
19. BALTIMORE EXPOSITION
1897
(piano) by Victor Herbert. c.
Dec. 17, 1895. r. Nov. 6, 1823.
20. BALTIMORE CENTENNIAL
1897
(piano) by Victor Herbert. c.
July 21, 1895. r. Mar. 7, 1924.
21. BALTIMORE CENTENNIAL
MARCH
(band) by Victor Herbert. c.
Aug. 4, 1896. r. Aug. 2, 1924.
22. BELLE OF PITTSBURGH
(band) by Victor Herbert. c.
Apr. 30, 1896. r. Mar. 7, 1924.

23. BELLE OF PITTSBURGH
(orch.) by Victor Herbert. c.
Dec. 7, 1895. r. Nov. 6, 1923.
24. BELLE OF PITTSBURGH
(piano) by Victor Herbert. c.
Aug. 27, 1895. r. May 17, 1923.
25. CLEOPATRA'S ARIA
(cornet solo, band) from "Wiz-
ard of the Nile" by Victor Her-
bert. c. Aug. 8, 1896. r. Aug.
2, 1924.
26. COLUMBIA
by Victor Herbert. c. Apr. 21,
1898. r. Dec. 11, 1925.
27. CUPID AND I
from "Serenade" (low voice)
by Victor Herbert. c. June 19,
1897. r. Dec. 31, 1924.
28. CUPID AND I
from "Serenade" (song) by
Victor Herbert. c. Mar. 29,
1897. r. Dec. 31, 1924.
29. DON JOSE OF SEVILLA
from "Serenade" (song) by
Victor Herbert. c. Apr. 10,
1897. r. Dec. 31, 1924.
30. DREAMING, DREAMING
from "Serenade" (song) by
Victor Herbert. c. Feb. 8, 1897.
r. Dec. 31, 1924.
31. FAIRY TALES
from "Idol's Eye" (song) by
Victor Herbert. c. Sept. 18,
1897. r. June 8, 1925.
32. GATE CITY GUARD
(piano) by Victor Herbert. c.
Aug. 27, 1895. r. May 17, 1923.
33. GAZE ON THIS FACE
(duet) by Victor Herbert. c.
Oct. 14, 1895. r. May 17, 1923.
34. GOLD BUG MARCH
(band) by Victor Herbert. c.
Oct. 21, 1896. r. Oct. 13, 1924.
35. GOLD BUG MARCH
(orch.) by Victor Herbert. c.
Oct. 15, 1896. r. Oct. 13, 1924.
36. GOLD BUG MARCH
(pf.) by Victor Herbert. c.
Sept. 14, 1896. r. Sept. 13,
1924.
37. HAMLET OF FANCY
(song) by Victor Herbert. c.
Nov. 12, 1894. r. Nov. 11, 1922.
38. HIS HIGHNESS
by Victor Herbert. c. Mar. 5,
1895. r. Mar. 3, 1923.
39. HIS HIGHNESS
(orch.) by Victor Herbert. c.
Apr. 3, 1895. r. Mar. 3, 1923.
40. HIS HIGHNESS
(band) by Victor Herbert. c.
May 22, 1895. r. May 17, 1923.
41. I ENVY THE BIRD
from "Serenade" (baritone) by
Victor Herbert. c. Feb. 17,
1890. r. Dec. 31, 1924.
42. I LOVE THEE, I ADORE THEE
from "Serenade" (violin or
cello) by Victor Herbert. c.
May 8, 1897. r. Dec. 31, 1924.
43. I LOVE THEE, I ADORE THEE
from "Serenade" (cornet solo
& orch.) by Victor Herbert. c.
May 7, 1897. r. Dec. 31, 1924.
44. I LOVE THEE, I ADORE THEE
from "Serenade" (song) by
Victor Herbert. c. Mar. 29,
1897. r. Dec. 31, 1924.
45. IDOL'S EYE
comic opera in three acts by
Victor Herbert and Harry B.
Smith. c. Oct. 12, 1897. r.
June 8, 1925.
46. IDOL'S EYE
from the opera (two step) by
Victor Herbert. c. Nov. 20,
1897. r. June 8, 1925.
47. IDOL'S EYE
vocal gems from the opera by
Victor Herbert. c. Sept. 15,
1897. r. June 8, 1925.
48. IDOL'S EYE LANCERS
by Victor Herbert. c. Jan. 20,
1898. r. Dec. 11, 1925.
49. IDOL'S EYE
vocal score by Victor Herbert.
c. Nov. 19, 1897. r. June 8,
1925.
50. IDOL'S EYE WALTZES
by Victor Herbert. c. Jan. 25,
1898. r. Dec. 11, 1925.
51. I'VE APPEARED BEFORE
THE CROWNED HEADS
(solo with chorus) by Victor
Herbert. c. Oct. 21, 1895. r.
May 17, 1923.
52. IF I WERE KING
(duet) by Victor Herbert. c.
Oct. 14, 1895. r. May 17, 1923.
53. IN DREAMLAND
(mezzo. soprano or baritone)
by Victor Herbert. c. Jan. 23,
1896. r. Jan. 21, 1924.
54. IN DREAMLAND
(soprano) by Victor Herbert.
c. Dec. 27, 1895. r. Nov. 6,
1923.
55. IN DREAMLAND
from "The Wizard of the Nile"
(cornet solo & band) by Victor
Herbert. c. Aug. 8, 1895. r.
Aug. 2, 1924.
56. INTERMEZZO
from "Cavalleria Rusticana,"
transcribed by Victor Herbert.
c. Sept. 5, 1891. r. Aug. 12,
1919.
57. IT NEEDS NO POET
(duet) by Victor Herbert. c.
Nov. 12, 1894. r. Nov. 11, 1922.
58. JENNY'S BABY
(song) by Victor Herbert. c.
July 12, 1895. r. May 17, 1923.
59. JENNY'S BABY
(orch.) by Victor Herbert. c.
Feb. 20, 1897. r. Dec. 31, 1924.
60. LADY AND THE KICK
from "Idol's Eye" by Victor
Herbert. c. Sept. 18, 1897. r.
June 8, 1925.
61. LAFITTE
comic opera in three acts by
Victor Herbert. c. Apr. 14,
1897. r. Dec. 31, 1924.
62. LOVE IS SPRING
(song) by Victor Herbert. c.
Nov. 12, 1894. r. Nov. 11, 1922.
63. LOVE NE'ER CAME NIGH
(bass) by Victor Herbert. c.
Apr. 26, 1895. r. Mar. 9, 1923.
64. LOVE'S TOKEN
(piano) by Victor Herbert. c.
Oct. 19, 1888. r. Aug. 30, 1916.
65. MCKINLEY INAUGURATION
MARCH
(band) by Victor Herbert. c.
Apr. 26, 1897. r. Dec. 31, 1927.
66. MARY'S LAMB
(song) by Victor Herbert. c.
May 26, 1898. r. Dec. 11, 1925.
67. MY ANGELINE
(voice & piano) by Victor
Herbert. c. Dec. 13, 1895. r.
Nov. 6, 1923.
68. MY ANGELINE
(chorus) by Victor Herbert. c.
Nov. 7, 1895. r. Nov. 5, 1923.
69. MY ANGELINE
(zither) by Victor Herbert. c.
Feb. 21, 1896. r. Jan. 21, 1924.
70. OCEAN BREEZES
(pf.) by Victor Herbert. c.
July 18, 1898. r. Dec. 11, 1925.
71. ONE FOR ANOTHER
from "The Gold Bug" (song)
by Victor Herbert. c. Sept. 22,
1896. r. Sept. 13, 1924.
72. ONLY FOR THEE
(song) by Victor Herbert. c.
Oct. 8, 1898. r. Dec. 11, 1925.
73. ORIENTAL MARCH
from "Wizard of the Nile"
(pf.) by Victor Herbert. c.
May 24, 1897. r. Dec. 31, 1924.
74. ORIENTAL MARCH
(chorus) from "Wizard of the
Nile" by Victor Herbert. c.
Oct. 21, 1895. r. May 17, 1923.
75. OWL AND THE THRUSH
from "The Gold Bug" (song)
by Victor Herbert. c. Sept. 22,
1896. r. Sept. 13, 1924.
76. PRESIDENT'S MARCH
(pf.) by Victor Herbert. c.
Nov. 5, 1898. r. Dec. 11, 1925.
77. PRINCE ANANIAS
comic opera in 2 pts., by Victor
Herbert and Frances Neilson.
c. Mar. 11, 1895. r. Mar. 9,
1923.
78. PRINCE ANANIAS
(orch.) by Victor Herbert. c.
Dec. 24, 1894. r. Dec. 9, 1922.
79. PRINCE ANANIAS POLKA
(orch.) by Victor Herbert. c.
Dec. 24, 1894. r. Dec. 9, 1922.
80. PRINCE ANANIAS POLKA
(piano) by Victor Herbert. c.
Dec. 17, 1894. r. Dec. 9, 1922.
81. PRINCE ANANIAS SCHOT-
TISCHE
(orch.) by Victor Herbert. c.
Dec. 31, 1894. r. Dec. 9, 1922.
82. PRINCE ANANIAS MARCH
(piano) by Victor Herbert. c.
Dec. 17, 1894. r. Dec. 9, 1922.

83. PRINCE ANANIAS
(band) by Victor Herbert. c.
Mar. 26, 1896. r. Mar. 7, 1924.
84. PRINCE ANANIAS
(orch.) by Victor Herbert. c.
Mar. 29, 1895. r. Mar. 9, 1923.
85. PRINCE ANANIAS
(band) by Victor Herbert. c.
May 22, 1895. r. May 17, 1923.
86. PRINCE ANANIAS WALTZ
(piano) by Victor Herbert. c.
Dec. 17, 1894. r. Dec. 9, 1922.
87. PURE AND WHITE AS THE
LOTOS
from "Wizard of the Nile"
(solo with chorus) by Victor
Herbert. c. Oct. 21, 1895. r.
May 17, 1923.
88. REGAL SADNESS SITS ON
ME
from "Prince Ananias" (bass)
by Victor Herbert. c. Nov. 22,
1894. r. Nov. 2, 1922.
89. SERENADE
comic opera in three acts (vocal
score) by Victor Herbert. c.
Apr. 26, 1897. r. Dec. 31, 1924.
90. SERENADE
comic opera in three acts (vocal
score) by Victor Herbert. c.
Apr. 26, 1897. r. Dec. 8, 1924.
91. SERENADE LANCERS
from "Serenade" (pf.) by
Victor Herbert. c. May 8,
1897. r. Dec. 31, 1924.
92. SERENADE MARCH
(band) by Victor Herbert. c.
May 5, 1897. r. Dec. 31, 1924.
93. SERENADE MARCH
(orch.) by Victor Herbert. c.
Apr. 7, 1897. r. Dec. 31, 1924.
94. SERENADE MARCH
(pf.) by Victor Herbert. c.
Feb. 17, 1897. r. Dec. 31, 1924.
95. SERENADE
(vocal gems) by Victor Her-
bert. c. Feb. 17, 1897. r. Dec.
31, 1924.
96. SERENADE WALTZ
(orch.) by Victor Herbert. c.
Apr. 16, 1897. r. Dec. 3, 1924.
97. SERENADE WALTZES
(mandolin & guitar) by Victor
Herbert. c. June 29, 1897. r.
Dec. 31, 1924.
98. SERENADE WALTZES
(pf.) by Victor Herbert. c.
Mar. 29, 1897. r. Dec. 31, 1924.
99. SILENT ROSE
(cornet solo & band) by Victor
Herbert. c. Aug. 8, 1896. r.
Aug. 2, 1924.
100. STARLIGHT WALTZ
from "Wizard of the Nile"
(piano) by Victor Herbert. c.
Sept. 15, 1896. r. Sept. 13,
1924.
101. SILENT ROSE
(alto) by Victor Herbert. c.
Nov. 13, 1894. r. Nov. 11, 1922.
102. SILENT ROSE
(song) by Victor Herbert. c.
Oct. 19, 1888. r. Aug. 30, 1916.
103. STARLIGHT, STARBRIGHT
from "The Wizard of The Nile"
(quintette) by Victor Herbert.
c. Nov. 25, 1895. r. Nov. 5,
1923.
104. STARLIGHT, STARBRIGHT
from "The Wizard of The Nile"
(song) by Victor Herbert. c.
Dec. 6, 1895. r. Nov. 6, 1923.
105. STARLIGHT, STARBRIGHT
from "The Wizard of The Nile"
(mandolin or violin with pf.
acc.) by Victor Herbert. c.
Mar. 18, 1896. r. Jan. 21, 1924.
106. STARLIGHT, STARBRIGHT
from "The Wizard of The Nile"
(mandolin with guitar acc.) by
Victor Herbert. c. Mar. 18,
1896. r. Jan. 21, 1924.
107. STARLIGHT, STARBRIGHT
(zither) by Victor Herbert. c.
Feb. 20, 1896. r. Jan. 21, 1924.
108. STARLIGHT
from "The Wizard of The Nile"
(band) by Victor Herbert. c.
May 20, 1896. r. Mar. 7, 1924.
109. STONE CUTTER'S SONG
(song & chorus) by Victor Her-
bert. c. Oct. 14, 1895. r. May
17, 1923.
110. SUNKEN CITY
(men's chorus) by Victor Her-
bert. c. Nov. 20, 1897. r. Dec.
9, 1924.
111. SWEET HARP OF THE DAYS
THAT ARE GONE
(song) by Victor Herbert. c.
Mar. 21, 1898. r. Dec. 11, 1925.
112. TALK ABOUT YO' LUCK
from "Idol's Eye" (song) by
Victor Herbert. c. Sept. 18,
1897. r. June 8, 1925.
113. TATTOOED MAN
from "Idol's Eye" (song) by
Victor Herbert. c. Sept. 18,
1897. r. June 8, 1925.
114. TIME WILL COME
(song) by Victor Herbert and
Fred Dixon. c. Mar. 9, 1895.
r. Mar. 9, 1923.
115. TO THE PYRAMID
(chorus) by Victor Herbert. c.
Oct. 21, 1895. r. May 17, 1923.
116. TOM AND JACK
from "Idol's Eye," by Victor
Herbert. c. Sept. 18, 1897. r.
June 8, 1925.
117. UNDER AN OAK
(song) by Victor Herbert. c.
Nov. 12, 1894. r. Nov. 11,
1922.
118. WAS IST LIEB
from "Wizard of the Nile"
(duet) by Victor Herbert. c.
Nov. 3, 1896. r. Oct. 25, 1924.
119. WHAT IS LOVE
(duet) by Victor Herbert. c.
Oct. 21, 1895. r. May 17, 1923.
120. WHEN I WAS BORN, I
WEIGHED TEN STONE
(baritone and bass) by Victor
Herbert. c. Nov. 12, 1894. r.
Nov. 11, 1922.
121. WHEN THE BUGLES ARE
CALLING
from "The Wizard of the
Nile" (bass) by Victor Her-
bert. c. Dec. 13, 1895. r. Nov.
6, 1923.
122. WHEN THE BUGLES ARE
CALLING
from "The Wizard of the
Nile" (solo) by Victor Her-
bert. c. Nov. 22, 1895. r. Nov.
5, 1923.
123. WHEN THE BUGLES ARE
CALLING
from "The Wizard of the
Nile" (tenor) by Victor Her-
bert. c. Dec. 13, 1895. r.
Nov. 6, 1923.
124. WHO MIGHT YOU BE
(baritone and chorus) by Vic-
tor Herbert. c. Nov. 12, 1894.
r. Nov. 11, 1922.
125. WIZARD OF THE NILE
gems from the comic opera in
three acts, by Victor Herbert.
c. Jan. 28, 1896. r. Jan. 21,
1924.
126. WIZARD OF THE NILE
(orch.) by Victor Herbert. c.
Dec. 31, 1895. r. Nov. 6, 1925.
127. WIZARD OF THE NILE
(piano) by Victor Herbert. c.
Dec. 24, 1895. r. Nov. 6, 1923.
128. WIZARD OF THE NILE
(orch.) by Victor Herbert. c.
Apr. 24, 1896. r. Mar. 7, 1924.
129. WIZARD OF THE NILE
(band) by Victor Herbert. c.
June 12, 1896. r. Mar. 7, 1924.
130. WIZARD OF THE NILE
(vocal score) by Victor Her-
bert. c. Sept. 21, 1895. r.
May 17, 1923.
131. WIZARD OF THE NILE
(orch.) by Victor Herbert, arr.
by George Wiegand. c. Dec.
26, 1895. r. Nov. 6, 1923.
132. WIZARD OF THE NILE
(piano) by Victor Herbert. c.
Dec. 3, 1895. r. Nov. 6, 1923.
133. WOMAN, LOVELY WOMAN
from "Serenade" (song) by
Victor Herbert. c. Feb. 8,
1897. r. Dec. 31, 1924.
134. ZAUBERER MARSCH
(piano) by Victor Herbert. c.
Nov. 3, 1896. r. Oct. 25, 1924.
135. ZAUBERER VOM NIL
(klavierauszug mit text) by
Victor Herbert. c. Nov. 16,
1896. r. Oct. 25, 1924.
136. ZAUBERER VOM NIL
potpourri No. 1 (piano) by
Victor Herbert. c. Nov. 3,
1895. r. Oct. 25, 1924.
137. ZAUBERER VOM NIL
potpourri No. 2 (piano) by
Victor Herbert. c. Nov. 3,
1896. r. Oct. 25, 1924.

Renewals by Edward Schuberth and Company

In the Name of

VICTOR HOLLAENDER

1. AT THE BROOK
op. 61, no. 2. Six very easy melodious compositions (violin and pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
2. AT THE FAIR
op. 61, no. 3. Six very easy melodious compositions (violin and pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
3. CHRISTMAS FAIRY
by Victor Hollaender. c. Dec. 7, 1895. r. May 17, 1923.
4. DEUXIEME CANZONETTA
op. 51, no. 2 (pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
5. GAVOTTE
op. 61, no. 6. Six very easy melodious compositions (violin and pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
6. IN THE MILL
op. 61, no. 6. Six very easy melodious compositions (violin and pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
7. MARCH
op. 61, no. 1. Six very easy melodious compositions (violin and pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
8. MENUET
op. 51, no. 1 (pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
9. NOTTURNO
op. 61, no. 4. Six very easy melodious compositions (violin and pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
10. ROMANZE
op. 60 (violin) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.
11. VALSE CAPRICE
op. 51-3 (pf.) by Victor Hollaender. c. June 9, 1891. r. Dec. 9, 1918.

Renewal by Edward Schuberth and Company

In the Name of

RUPERT HUGHES

1. RILEY (JAMES WHITCOMB)
ALBUM
(10 songs) by Rupert Hughes. c. Jan. 10, 1902. r. Jan. 9, 1930.

Renewal by Edward Schuberth and Company

In the Name of

NETTIE R. JONES

1. SONG OF THE FAIRIES
(mixed voices) by Nettie R. Jones. c. July 7, 1906. r. June 16, 1934.

Renewals by Edward Schuberth and Company

In the Name of

VICTOR KEMP

1. ANGEL EYES
(high voice) by Victor Kemp. c. Nov. 5, 1900. r. June 25, 1928.
2. CAN I FORGET
(high voice) by Victor Kemp. c. May 22, 1900. r. May 21, 1928.
3. DIMPLES
(high voice) by Victor Kemp. c. Nov. 5, 1900. r. Jan. 25, 1928.
4. LAMENT
(high voice) by Victor Kemp. c. Sept. 1, 1900. r. June 25, 1928.
5. LONGING
(high voice) by Victor Kemp. c. July 18, 1900. r. June 25, 1928.
6. O ROSE SO FAIR
(high voice) by Victor Kemp. c. Nov. 14, 1900. r. June 25, 1928.
7. SLUMBER SONG
(high voice) by Victor Kemp. c. Jan. 7, 1900. r. May 21, 1928.

Renewals by M. Witmark and Sons

In the Name of

CHAS. KRAUSHAAR (CHAS. J. ROBERTS)

(It should be noted that in each of the following the "original claimant" was E. Schuberth and the renewals in every case were made in the name of the arranger by M. Witmark and Sons.)

1. BELLE OF BOHEMIA
(orch.) from Belle of Bohemia arr. by Chas. Kraushaar. c. Nov. 30, 1900. r. Dec. 1, 1927.
2. BELLE OF BOHEMIA
(orch.) arr. by Chas. J. Roberts. c. Jan. 18, 1901. r. Mar. 23, 1928.
3. CASINO GIRL
(pf.) arr. by Chas. J. Roberts. c. June 2, 1900. r. Mar. 23, 1928.

4. FOXY QUILLER
(band) arr. by Chas. J. Roberts. c. May 11, 1900. r. May 12, 1928.
5. FOXY QUILLER
(band) arr. by Chas. J. Roberts. c. June 25, 1901. r. Nov. 28, 1928.
6. GRACEFUL DANCE
(orch.) from "Foxy Quiller", arr. by Chas. Kraushaar (C. J. Roberts). c. Dec. 12, 1900. r. June 18, 1928.
7. MONKS OF MALABAR
from the comic opera in 3 acts (pf.) arr. by Charles Roberts (C. Kraushaar). c. Nov. 15, 1900. r. Apr. 6, 1928.
8. MONKS OF MALABAR
(orch.) arr. by Charles Kraushaar (C. J. Roberts). c. Oct. 20, 1900. r. Feb. 1, 1928.
9. MONKS OF MALABAR
from the comic opera in 3 acts (pf.) arr. by Chas. Kraushaar (C. J. Roberts). c. Nov. 15, 1900. r. Dec. 1, 1927.
10. MONKS OF MALABAR
(pf.) arr. by Chas. Kraushaar. c. Sept. 19, 1900. r. Oct. 26, 1927.
11. MONKS OF MALABAR
(pf. and vocal) by J. Cheever Goodwin and Ludwig Englander, arr. by Chas. Kraushaar. c. Nov. 13, 1900. r. Dec. 1, 1927.
12. MONKS OF MALABAR
(pf.) by J. Cheever Goodwin and Ludwig Englander, arr. by Chas. Kraushaar. c. Nov. 3, 1900. r. Dec. 1, 1927.
13. ROUNDERS
(pf.) arr. by Charles Kraushaar. c. Sept. 14, 1899. r. July 27, 1927.
14. ROUNDERS
(orch.) arr. by Charles Kraushaar. c. Aug. 16, 1899. r. July 27, 1927.
15. ROUNDERS
(orch.) arr. by Charles Kraushaar. c. Oct. 4, 1899. r. July 27, 1927.
16. ROUNDERS
(pf.) arr. by Charles Kraushaar. c. Aug. 1, 1899. r. July 27, 1927.
17. ROUNDERS
(orch.) arr. by Charles Kraushaar. c. Aug. 30, 1899. r. July 27, 1927.
18. ROUNDERS
(pf.) arr. by Charles Kraushaar. c. Aug. 14, 1899. r. July 27, 1927.
19. TARANTELLA
(orch.) from "Foxy Quiller", arr. by Chas. J. Roberts. c. Jan. 25, 1901. r. May 12, 1928.

Renewals by Edward Schuberth and Company

In the Name of

OTTO LANGEY (deceased)

1. AMERICAN FANTASIE
(band) arr. by Otto Langey. c. June 6, 1898. r. Dec. 11, 1925.
2. AMERICAN FANTASIE
(orch.) arr. by Otto Langey. c. June 6, 1898. r. Dec. 11, 1925.
3. BADINAGE
(orch.) by Victor Herbert, arr. by Otto Langey. c. Dec. 27, 1898. r. June 8, 1925.
4. BADINAGE
(band) by Victor Herbert, arr. by Otto Langey. c. June 25, 1898. r. Dec. 11, 1925.
5. COLUMBIA
(band) arr. by Otto Langey. c. June 25, 1898. r. Dec. 11, 1925.
6. COLUMBIA
(orch.) arr. by Otto Langey. c. June 25, 1898. r. Dec. 11, 1925.
7. GATE CITY GUARD MARCH
(orch.) by Victor Herbert, arr. by Otto Langey. c. Nov. 6, 1897. r. June 8, 1925.
8. IDOL'S EYE
(orch.) by Victor Herbert, arr. by Otto Langey. c. Dec. 14, 1897. r. June 8, 1925.
9. IDOL'S EYE
(band) by Victor Herbert, arr. by Otto Langey. c. June 8, 1898. r. Dec. 11, 1925.
10. IDOL'S EYE LANCERS
(orch.) by Victor Herbert, arr. by Otto Langey. c. Jan. 11, 1898. r. Dec. 11, 1925.
11. IDOL'S EYE MARCH
(band) by Victor Herbert, arr. by Otto Langey. c. Mar. 11, 1898. r. Dec. 11, 1925.
12. IDOL'S EYE SELECTION
(orch.) by Victor Herbert, arr. by Otto Langey. c. Mar. 11, 1898. r. Dec. 11, 1925.
13. IDOL'S EYE WALTZES
(band) by Victor Herbert, arr. by Otto Langey. c. Apr. 8, 1898. r. Dec. 11, 1925.
14. IDOL'S EYE WALTZES
(orch.) by Victor Herbert, arr. by Otto Langey. c. Jan. 27, 1898. r. Dec. 11, 1925.
15. INAUGURATION MARCH
(orch.) by Victor Herbert, arr. by Otto Langey. c. Aug. 27, 1897. r. June 8, 1925.
16. OCEAN BREEZES
(band) arr. by Otto Langey. c. July 23, 1898. r. Dec. 11, 1925.
17. OCEAN BREEZES
(orch.) arr. by Otto Langey. c. July 30, 1898. r. Dec. 11, 1925.
18. ORIENTAL MARCH
(orch.) by Victor Herbert, arr. by Otto Langey. c. Oct. 1, 1897. r. June 8, 1925.
19. PRESIDENT'S MARCH (THE)
(band) by Victor Herbert, arr. by Otto Langey. c. Apr. 9, 1898. r. June 8, 1925.
20. PRESIDENT'S MARCH (THE)
(orch.) by Victor Herbert, arr. by Otto Langey. c. July 2, 1898. r. Dec. 11, 1925.
21. SERENADE
(band) by Victor Herbert, arr. by Otto Langey. c. Sept. 4, 1897. r. June 8, 1925.
22. SERENADE
(orch.) by Victor Herbert, arr. by Otto Langey. c. June 23, 1897. r. June 8, 1925.
23. VEILED PROPHET MARCH
(orch.) by Victor Herbert, arr. by Otto Langey. c. Sept. 4, 1897. r. June 8, 1925.
24. 22ND REGIMENT MARCH
(orch.) arr. by Otto Langey. c. July 23, 1898. r. Dec. 11, 1925.
25. 22ND REGIMENT MARCH
(band) arr. by Otto Langey. c. July 16, 1898. r. Dec. 11, 1925.

Renewals of Edward Schuberth and Company

In the Name of

KATHERINE E. LUCKE

1. FAIRY LIFE
(song) by K. E. Lucke and Shakespeare. c. Sept. 11, 1906. r. Sept. 10, 1934.
2. IT WAS A LOVER AND HIS LASS
(song) by Shakespeare and K. E. Lucke. c. Sept. 11, 1906. r. Sept. 10, 1934.

Renewals by W. J. McCoy

In the Name of

W. J. McCOY

- | | | |
|---|---|---|
| 1. AFTER ALL
(song) by W. J. McCoy. c.
March 1, 1899, by Schuberth.
r. Feb. 25, 1927, by W. J.
McCoy. | Coy. c. June 7, 1899, by Schu-
berth. r. Dec. 11, 1925, by W.
J. McCoy. | r. Feb. 25, 1927, by W. J. Mc-
Coy. |
| 2. AFTER ALL
(alto with pf.) by W. J. Mc- | 3. BYE-LOW
(song) by W. J. McCoy. c.
March 1, 1899, by Schuberth. | 4. MAY
(song) by W. J. McCoy. c.
March 1, 1899, by Schuberth.
r. Feb. 25, 1927, by W. J. Mc-
Coy. |

Renewals by Edward Schuberth and Company

In the Name of

ARTHUR NEVIN

- | | |
|---|--|
| 1. THAT SNEEZING SONG
(song) by Arthur Nevin. c.
Mar. 29, 1900. r. Feb. 18, 1928. | 3. MAM'SELLE
(song) by Arthur Nevin. c.
Mar. 31, 1900. r. Feb. 18, 1928. |
| 2. TO CATCH AN EARL
(song) by Arthur Nevin. c.
Mar. 29, 1900. r. Feb. 18, 1928. | 4. ZANY
(pf.) by Arthur Nevin. c. Jan.
20, 1900. r. Jan. 12, 1928. |

Renewals by Edward Schuberth and Company

In the Name of

H. W. NICHOLL

- | | | |
|--|--|---|
| 1. ABENDSTERN
nocturne (piano) by P. Weiss,
ed. by H. W. Nicholl. c. Aug.
20, 1890. r. Nov. 28, 1917. | 10. AROUND THE MAYPOLE
(piano) by W. Cooper, ed. by
H. W. Nicholl. c. Oct. 10,
1890. r. Dec. 24, 1917. | 20. BERCEUSE ORIENTALE
by Erik Meyer-Helmund, ed.
by H. W. Nicholl. c. Dec. 13,
1890. r. Jan. 7, 1918. |
| 2. AIR DE DANSE
(piano) by W. Goldner, ed. by
H. W. Nicholl. c. Sept. 11,
1888. r. Aug. 17, 1916. | 11. AURORA
(song) by Ch. Morley, ed. by
H. W. Nicholl. c. May 5, 1890.
r. May 26, 1917. | 21. BOAT RIDE
(piano) by F. Kirchner, ed. by
H. W. Nicholl. c. May 31,
1888. r. May 4, 1916. |
| 3. ALBUM OF SELECTED COM-
POSITIONS
(piano) by F. Schubert, J.
Field, Mendelssohn, Schu-
mann, Chopin, etc., revised by
H. Germer, ed. by H. W.
Nicholl. c. Mar. 19, 1890. r.
May 25, 1917. | 12. AUTUMN
(song) by Robert Schwalm
and Helen D. Trothar, ed. by
H. W. Nicholl. c. Oct. 1, 1888.
r. Aug. 26, 1916. | 22. BUTTERFLY AND FLOWER
by F. Behr, ed. by H. W.
Nicholl. c. Jan. 18, 1890. r.
May 21, 1917. |
| 4. ALLA MARCIA
(piano) by W. Goldner, ed. by
H. W. Nicholl. c. Sept. 11,
1888. r. Aug. 17, 1916. | 13. AUTUMN DAYS
by R. Schumann, ed. by H. W.
Nicholl. c. Feb. 1, 1889. r.
Nov. 28, 1916. | 23. CAMPANELLA
(piano) by Edw. Harmston, ed.
by H. W. Nicholl. c. Sept. 26,
1887. r. Sept. 4, 1915. |
| 5. ALLA MAZURKA
(piano) by Alessandro Longo,
ed. by H. W. Nicholl. c. Dec.
13, 1888. r. Oct. 18, 1916. | 14. AVE MARIA
(alto) by Luigi Luzzi, ed. by
H. W. Nicholl. c. July 24,
1889. r. Mar. 8, 1917. | 24. CANTO D'AMORE
(piano) by Alessandro Longo,
ed. by H. W. Nicholl. c. Dec.
13, 1888. r. Oct. 18, 1916. |
| 6. ALPINE SHEPHERD
by Fritz Kirchner, ed. by H.
W. Nicholl. c. May 29, 1891.
r. Nov. 11, 1918. | 15. AVE MARIA
(sop.) by Luigi Luzzi, ed. by
H. W. Nicholl. c. July 24,
1889. r. Mar. 8, 1917. | 25. CANZONETTA
(alto) by Erik Meyer-Hel-
mund, ed. by H. W. Nicholl. c.
Apr. 4, 1889. r. Jan. 15, 1917. |
| 7. AM SONNTAGSMORGEN
(violin and piano) by Albert
Lange, ed. by H. W. Nicholl.
c. Dec. 15, 1888. r. Oct. 20,
1916. | 16. BALLGESPRACHE
(orch.) by Hans Hohne, ed. by
H. W. Nicholl. c. Nov. 28,
1888. r. Oct. 12, 1916. | 26. CANZONETTA
(piano) by Felix Dreyschock
no. 4, ed. by H. W. Nicholl. c.
Dec. 15, 1888. r. Oct. 19, 1916. |
| 8. ANGELS GREETINGS
(piano) by Franz Behr, ed.
by H. W. Nicholl. c. Feb. 13,
1889. r. Dec. 9, 1916. | 17. BARCAROLE
(piano) by Alessandro Longo,
ed. by H. W. Nicholl. c. Dec.
13, 1888. r. Oct. 18, 1916. | 27. CANZONETTA
(piano duet) by Erik Meyer-
Helmund, ed. by H. W. Nicholl.
c. Apr. 4, 1889. r. Jan. 15, 1917. |
| 9. ANGEL'S VOICE
(piano and violin) by L. Kron,
ed. by N. W. Nicholl. c. Aug.
31, 1887. r. Aug. 4, 1915. | 18. BERCEUSE
(piano) by Alessandro Longo,
ed. by H. W. Nicholl. c. Dec.
13, 1888. r. Oct. 18, 1916. | 28. CANZONETTA
(piano solo) by Erik Meyer-
Helmund, ed. by H. W. Nicholl.
c. Apr. 4, 1889. r. Jan. 15, 1917. |
| | 19. BERCEUSE
(piano & violin) by Oscar Kahl,
ed. by H. W. Nicholl. c. Dec. 8,
1888. r. Oct. 16, 1916. | 29. CANZONETTA
(soprano) by Erik Meyer-Hel-
mund, ed. by H. W. Nicholl. c.
Apr. 4, 1889. r. Jan. 15, 1917. |

30. CAPRICCIOSO
(piano & violin) by Alb. Lange,
ed. by H. W. Nicholl. c. May
28, 1888. r. May 4, 1916.
31. CHILDREN'S DANCE
(piano) by F. Kirchner, ed. by
H. W. Nicholl. c. May 31, 1888,
r. May 4, 1916.
32. CHINESE BELLRINGERS
by F. Behr, ed. by H. W.
Nicholl. c. May 29, 1891. r.
Nov. 4, 1918.
33. CHRIST OUR PASSOVER IS
SACRIFICED FOR US
(solo & quartet) ed. by H. W.
Nicholl. c. Mar. 5, 1889. r.
Dec. 29, 1916.
34. CLOISTER SCENE (A)
(soprano, tenor and bass soli
& chorus of mixed voices with
acc. of grand orch. & organ
obbl. or piano & organ) by H.
W. Nichol. c. Oct. 29, 1888. r.
Sept. 1, 1916.
35. COUNTRY FESTIVAL
by Paul Weiss, ed. by H. W.
Nicholl. c. Dec. 5, 1887. r.
Nov. 8, 1915.
36. CRADLE SONG
(piano & violin) by Alb. Lange,
arr. by H. W. Nicholl. c. May
28, 1888. r. May 4, 1916.
37. CUPID'S ARROW
by H. Hohne, ed. by H. W.
Nicholl. c. Nov. 20, 1888. r.
Sept. 27, 1916.
38. CZERNY'S (CARL) STUDI-
ENWERKE
bd. 1, th. 1, 2. Fifty small
studies for the upper Elemen-
tary grade 2, Theil 32. 32
studies for the lower middle
grades, arr. by Heinrich Ger-
mer, ed. by H. W. Nicholl. c.
Oct. 3, 1888. r. Oct. 21, 1915.
39. CZERNY'S (CARL) STUDI-
ENWERKE
bd. 2, th. 3, 4, arr. by Heinrich
Germer, ed. by H. W. Nicholl.
c. Oct. 3, 1888. r. Oct. 21, 1915.
40. CZERNY'S (CARL) STUDI-
ENWERKE
bd. 3, th. 5, 6, arr. by Heinrich
Germer, ed. by H. W. Nicholl.
c. Oct. 3, 1888. r. Oct. 21, 1915.
41. CZERNY'S (CARL) STUDI-
ENWERKE
bd. 4, th. 7, 8, arr. by Heinrich
Germer, ed. by H. W. Nicholl.
c. Oct. 3, 1888. r. Oct. 21, 1915.
42. DIANA
by Ch. Morley, ed. by Nicholl.
c. May 5, 1890. r. May 26,
1917.
43. DREAMS OF LOVE
(piano) by W. Cooper, ed. by
H. W. Nicholl. c. May 19,
1890. r. June 4, 1917.
44. DREI LIEDER
(mannerchor) no. 1. Fruh-
lingslied, no. 2, Octoberlied,
no. 3 Herbst, by Robert
Schwalm, ed. by H. W. Nicholl.
c. Sept. 22, 1888. r. Aug. 26,
1916.
45. DUET ALBUM FOR SOPRANO
AND ALTO
by Oscar Wermann, ed. by H.
W. Nicholl. c. Aug. 23, 1889.
r. Mar. 20, 1917.
46. DUETTINO
(piano) by S. Jadassohn, ed.
by H. W. Nicholl. c. Apr. 3,
1880. r. Jan. 13, 1916.
47. EIGHT PIANOFORTE COM-
POSITIONS
by Philipp Scharwenka, ed. by
H. W. Nicholl. c. June 6, 1888.
r. May 17, 1916.
48. ENCHANTRESS
by F. Behr, ed. by H. W.
Nicholl. c. Jan. 18, 1890. r.
May 21, 1917.
49. ERIKA
(piano) by R. Eilenberg, ed.
by H. W. Nicholl. c. Apr. 25,
1888. r. Apr. 19, 1916.
50. EVENING TALE
by F. Behr, ed. by H. W.
Nicholl. c. Jan. 18, 1890. r.
May 21, 1917.
51. FESTIVAL SERENADE
by F. Behr, ed. by H. W.
Nicholl. c. Oct. 10, 1890. r.
Dec. 24, 1917.
52. FEUILLE D'ALBUM
(piano) by F. Dreyschock, ed.
by H. W. Nicholl. c. Dec. 15,
1888, r. Oct. 19, 1916.
53. FILEUSE
(piano) by F. Behr, ed. by H.
W. Nicholl. c. Sept. 11, 1888.
r. Aug. 16, 1916.
54. FLIRTING AND CHATTING
by H. Hohne, ed. by H. W.
Nicholl. c. Nov. 20, 1888. r.
Sept. 27, 1916.
55. FLOWER GREETINGS
(piano) by Charles Morley, ed.
by H. W. Nicholl. c. Oct. 6,
1891. r. Dec. 17, 1918.
56. FOREST BIRDLING'S MORN-
ING SONG
by Fritz Kirchner, ed. by H.
W. Nicholl. c. May 29, 1891.
r. Nov. 11, 1918.
57. FOREST DREAMS
(piano) by F. Behr, ed. by H.
W. Nicholl. c. Dec. 13, 1889.
r. Oct. 18, 1916.
58. GAVOTTE
from "Margitta" (piano
duet) by Erik Meyer-Helmund,
ed. by H. W. Nicholl. c. May
21, 1888. r. May 4, 1916.
59. GAVOTTE
(piano) by J. Pache, ed. by H.
W. Nicholl. c. Oct. 1, 1888. r.
Aug. 22, 1916.
60. GAVOTTE
(piano) by Emil Kronke, ed. by
H. W. Nicholl. c. Apr. 3, 1891.
r. Sept. 17, 1918.
61. GAVOTTE IN F
(piano) by J. Handroch, ed. by
H. W. Nicholl. c. Apr. 3, 1891.
r. Sept. 17, 1918.
62. GAVOTTE NO. 1 IN G
(piano) by J. Handroch, ed. by
H. W. Nicholl. c. Apr. 3, 1891.
r. Sept. 17, 1918.
63. GAVOTTE
from "Margitta" (piano) by
Erik Meyer-Helmund, ed. by H.
W. Nicholl. c. May 21, 1888.
r. May 4, 1916.
64. GAY SAILORS
by Franz Behr, ed. by H. W.
Nicholl. c. May 29, 1891. r.
Nov. 4, 1918.
65. GLAD TIDINGS
(piano) no. 4 by Franz Behr,
ed. by H. W. Nicholl. c. Feb.
15, 1889. r. Dec. 13, 1916.
66. GNOMENTANZE
galopp (piano) by P. Weiss,
ed. by H. W. Nicholl. c. Aug.
20, 1890. r. Nov. 28, 1917.
67. GNOMENTANZE
mazurka (piano) by P. Weiss,
ed. by H. W. Nicholl. c. Aug.
20, 1890. r. Nov. 28, 1917.
68. GNOMENTANZE
polka (piano) by P. Weiss, ed.
by H. W. Nicholl. c. Aug. 20,
1890. r. Nov. 28, 1917.
69. GNOMENTANZE
polonaise (piano) by P. Weiss,
ed. by H. W. Nicholl. c. Aug.
20, 1890. r. Nov. 28, 1917.
70. GNOMENTANZE
tyrolienne (piano) by P. Weiss,
ed. by H. W. Nicholl. c. Aug.
20, 1890. r. Nov. 28, 1917.
71. GNOMENTANZE
walzer (piano) by P. Weiss, ed.
by H. W. Nicholl. c. Aug. 20,
1890. r. Nov. 28, 1917.
72. GONDOLIERS' MORN-
ING SERENADE
by J. Leybach, ed. by H. W.
Nicholl. c. Apr. 6, 1891. r.
Nov. 11, 1918.
73. GOOD-NIGHT
(alto) by F. Reis, ed. by H.
W. Nicholl. c. July 11, 1888.
r. May 17, 1916.
74. GOOD-NIGHT
(sop.) by F. Reis, ed. by H. W.
Nicholl. c. June 11, 1888. r.
May 17, 1916.
75. GOOSE MARCH
(piano) by F. Kirchner, ed. by
H. W. Nicholl. c. May 31,
1888. r. May 4, 1916.
76. GRANDMA'S FAVORITE
DANCE
(piano) by Franz Behr, ed. by
H. W. Nicholl. c. Apr. 3, 1891.
r. Sept. 17, 1918.
77. HA-HA, GAVOTTE
by F. Behr, ed. by H. W.
Nicholl. c. Oct. 3, 1890. r.
Dec. 24, 1917.
78. HAMLET
(piano) by H. W. Nicholl. c.
Apr. 5, 1888. r. Jan. 13, 1916.
79. HAMLET
(orch.) by H. W. Nicholl. c.
Mar. 24, 1888. r. Jan. 13, 1916.

80. HARFE UND SPIELUHR
(piano) by Edw. Harmston, ed. by H. W. Nicholl. c. Sept. 26, 1887. r. Sept. 4, 1915.
81. HARPER'S NIGHT SONG
(piano) by Franz Behr, ed. by H. W. Nicholl. c. Dec. 13, 1888. r. Oct. 18, 1916.
82. HEART SORROW
(piano) by F. Behr, ed. by H. W. Nicholl. c. Dec. 31, 1887. r. Dec. 6, 1915.
83. HEINZELMANNCHEN
(piano) by Chas. Morley, ed. by H. W. Nicholl. c. Oct. 27, 1890. r. Dec. 24, 1917.
84. HIGHLAND FLOWERS
(piano) by F. Behr, ed. by H. W. Nicholl. c. Dec. 12, 1890. r. Jan. 7, 1918.
85. HOME AGAIN
by Paul Weiss, ed. by H. W. Nicholl. c. Dec. 5, 1887. r. Nov. 8, 1915.
86. IM HERBST
by J. Handroch, ed. by H. W. Nicholl. c. May 25, 1889. r. Feb. 9, 1917.
87. IMPERIAL GUARD MARCH
(piano) by Chas. Morley, ed. by H. W. Nicholl. c. May 19, 1890. r. June 4, 1917.
88. IN LONESOME HOURS
(pf.) by W. Schuster, ed. by H. W. Nicholl. c. May 13, 1889. r. Feb. 1, 1917.
89. IN SPRING
(alto) by Carl Bohm, ed. by H. W. Nicholl. c. Oct. 6, 1891. r. Dec. 17, 1918.
90. IN SPRING
(soprano) by C. Bohm, ed. by H. W. Nicholl. c. Oct. 6, 1891. r. Dec. 17, 1918.
91. IN THE FOREST
by Paul Weiss, ed. by H. W. Nicholl. c. Dec. 5, 1887. r. Nov. 8, 1915.
92. IN THE GONDOLA
by P. Weiss, ed. by H. W. Nicholl. c. Dec. 5, 1887. r. Nov. 8, 1915.
93. JOLLY CADETS MARCH
by F. Behr, ed. by H. W. Nicholl. c. Oct. 10, 1890. r. Dec. 24, 1917.
94. LESSON
(soprano) by Alban Forster, ed. by H. W. Nicholl. c. June 13, 1888. r. June 7, 1916.
95. LITTLE BIRD SONG
by F. Reis, ed. by H. W. Nicholl. c. June 11, 1888. r. May 17, 1916.
96. LITTLE FLATTERER
(pf.) by W. Schuster, ed. by H. W. Nicholl. c. May 13, 1889. r. Feb. 1, 1917.
97. LOVE FOREVER WILL STAY
(alto) by F. Reis, ed. by H. W. Nicholl. c. Aug. 29, 1890. r. Dec. 5, 1917.
98. LOVE FOREVER WILL STAY
(mezzo soprano) by F. Reis, ed. by H. W. Nicholl. c. Aug. 29, 1890. r. Dec. 5, 1917.
99. LOVE FOREVER WILL STAY
(soprano) by F. Reis, ed. by H. W. Nicholl. c. Aug. 29, 1890. r. Dec. 5, 1917.
100. LOVE LIFE COMPLETE
(alto) by F. Reis, ed. by H. W. Nicholl. c. Aug. 29, 1890. r. Dec. 5, 1917.
101. LOVE LIFE COMPLETE
(soprano) by F. Reis, ed. by H. W. Nicholl. c. Aug. 29, 1890. r. Dec. 5, 1917.
102. MARCHE TRIUMPHALE
(piano) by C. Rubner, ed. by H. W. Nicholl. c. Mar. 2, 1889. r. Dec. 28, 1916.
103. MARGITTA
komische oper in drei akten, by Rudolph Bunge, J. Freund, and Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Mar. 12, 1890. r. May 21, 1917.
104. MARS
by Ch. Morley, ed. by H. W. Nicholl. c. May 5, 1890. r. May 26, 1917.
105. MATHILDE
(piano) by Schmidt-Dolf, ed. by H. W. Nicholl. c. Feb. 18, 1889. r. Dec. 15, 1916.
106. MAY BELLS
(piano) by Ch. Morley, ed. by H. W. Nicholl. c. Oct. 6, 1891. r. Dec. 17, 1918.
107. MAZURKA
(piano) by W. Goldner, ed. by H. W. Nicholl. Op. 51 no. 1. c. Sept. 11, 1888. r. Aug. 17, 1916.
108. MAZURKA No. 4
(piano) by Schmidt-Dolf, ed. by H. W. Nicholl. c. Feb. 18, 1889. r. Dec. 15, 1916.
109. MEIN LIEB UND ICH
(piano) begleitung von H. W. Nicholl. c. Feb. 12, 1889. r. Dec. 8, 1916.
110. MERCUR
by Ch. Morley, ed. by H. W. Nicholl. c. May 5, 1890. r. May 26, 1917.
111. MINUETTO—MAZURKA
(piano) by G. De Sena, ed. by H. W. Nicholl. c. Nov. 10, 1888. r. Sept. 13, 1916.
112. NEW HARVEST OF FLOWERS FOR THE YOUNG VIOLINIST
(eine violine allein) by Julius Weiss, ed. by H. W. Nicholl. c. Oct. 26, 1888. r. Aug. 31, 1916.
113. NEW HARVEST OF FLOWERS FOR THE YOUNG VIOLINIST
(eine violine und pf.) by Julius Weiss, ed. by H. W. Nicholl. c. Oct. 26, 1888. r. Aug. 31, 1916.
114. NEW HARVEST OF FLOWERS FOR THE YOUNG VIOLINIST
(zwei violinen) by Julius Weiss, ed. by H. W. Nicholl. c. Oct. 26, 1888. r. Aug. 31, 1916.
115. NIGHT HAS A THOUSAND EYES (The)
(pf. and vocal) by Charles Hause, ed. by H. W. Nicholl. c. Feb. 4, 1890. r. May 21, 1917.
116. NOCTURNE
(pf.) by Alexander von Fielitz, ed. by H. W. Nicholl. c. Oct. 1, 1888. r. Aug. 24, 1916.
117. NORDISCH
(violin and pf.) by Albert Lange, ed. by H. W. Nicholl. c. Dec. 15, 1888. r. Oct. 20, 1916.
118. NOTTURINO
(pf.) by Alessandro Longo, ed. by H. W. Nicholl. c. Dec. 13, 1888. r. Oct. 18, 1916.
119. NOTTURNO
(alto) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Sept. 25, 1889. r. Apr. 16, 1917.
120. NOTTURNO
(mezzo sop.) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Sept. 25, 1889. r. Apr. 16, 1917.
121. NOTTURNO
(sop.) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Sept. 25, 1889. r. Apr. 16, 1917.
122. O TELL MY SWEETHEART ON THE RHINE
(pf.) by Franz Behr, ed. by H. W. Nicholl. c. Apr. 6, 1891. r. Nov. 11, 1918.
123. OCTOBER
(song) by Helen D. Trothar and Robert Schwalm, ed. by H. W. Nicholl. c. Oct. 1, 1888. r. Aug. 26, 1916.
124. ON THE LAKE SHORE
(alto) by Franz Reis, ed. by H. W. Nicholl. c. July 11, 1888. r. May 17, 1916.
125. ON THE LAKE SHORE
(sop.) by Franz Reis, ed. by H. W. Nicholl. c. June 11, 1888. r. May 17, 1916.
126. OUR DARLING
(pf.) by Franz Behr, ed. by H. W. Nicholl. c. Feb. 13, 1889. r. Dec. 9, 1916.
127. OUR DARLING
(pf.) by W. Schuster, ed. by H. W. Nicholl. c. May 13, 1889. r. Feb. 1, 1917.
128. PARADE
(pf.) by Fritz Kirchner, ed. by H. W. Nicholl. c. May 31, 1888. r. May 4, 1916.
129. POLKA DE SALON
by Fritz Kirchner, ed. by H. W. Nicholl. c. May 29, 1891. r. Nov. 11, 1918.

130. POLONAISE
by Karl Zuschneid, ed. by H. W. Nicholl. c. Dec. 31, 1887. r. Dec. 6, 1915.
131. PRELUDIO
(pf.) by Alessandro Longo, ed. by H. W. Nicholl. c. Dec. 3, 1888. r. Oct. 13, 1916.
132. PROLOGUE
(pf.) by S. Jadassohn, ed. by H. W. Nicholl. c. Apr. 3, 1888. r. Jan. 13, 1916.
133. REMINISCENCES
(pf.) by Francois Behr, ed. by H. W. Nicholl. c. May 19, 1890. r. June 4, 1917.
134. ROMANCE
(pf.) by Fritz Kirchner, ed. by H. W. Nicholl. c. Dec. 11, 1890. r. Jan. 7, 1918.
135. ROMANCE RUSSE
by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Dec. 13, 1890. r. Jan. 7, 1918.
136. ROMANZA
(pf.) by Alessandro Longo, ed. by H. W. Nicholl. c. Dec. 3, 1888. r. Oct. 13, 1916.
137. ROMANZE
(violin and pf.) by G. Tyson-Wolff, ed. by H. W. Nicholl. c. Aug. 7, 1888. r. Aug. 5, 1916.
138. ROMANZETTA
(violin and pf.) op. 42, no. 2, by G. Tyson-Wolff, ed. by H. W. Nicholl. c. Aug. 7, 1888. r. Aug. 5, 1916.
139. RONDE DES ELFES
(pf.) by Paul Dupont, ed. by H. W. Nicholl. c. July 22, 1891. r. Nov. 19, 1918.
140. RONDO, D MAJOR
(pf.) by Max Franke, ed. by H. W. Nicholl. c. Apr. 22, 1889. r. Jan. 18, 1917.
141. RONDO IN G MAJOR
(pf.) by Max Franke, ed. by H. W. Nicholl. c. Feb. 28, 1889. r. Dec. 19, 1916.
142. ROSE GREETINGS
(pf.) by Carl Bohm, ed. by H. W. Nicholl. c. Dec. 20, 1888. r. Oct. 23, 1916.
143. SADNESS
by R. Schumann, ed. by H. W. Nicholl. c. Feb. 1, 1889. r. Nov. 28, 1916.
144. SAILOR'S HORNPIPE
(pf.) by Fritz Kirchner, ed. by H. W. Nicholl. c. May 31, 1888. r. May 4, 1916.
145. SALVE REGINA (FATHER MOST HOLY)
(high voice in C, violin or cello obbl., organ and pf.) by H. W. Nicholl. c. Dec. 20, 1897. r. June 8, 1925.
146. SCHERZINO
(pf.) by S. Jadassohn, ed. by H. W. Nicholl. c. Apr. 3, 1888. r. Jan. 13, 1916.
147. SCHERZINO
(pf.) by Alessandro Longo, ed. by H. W. Nicholl. c. Dec. 13, 1888. r. Oct. 18, 1916.
148. SCHOOL OF MELODY
(violin and pf.) Book I, by Goby Eberhardt, ed. by H. W. Nicholl. c. Mar. 1, 1888. r. Jan. 13, 1916.
149. SCHOOL OF MELODY
(violin and pf.) Book II, by Goby Eberhardt, ed. by H. W. Nicholl. c. Mar. 1, 1888. r. Jan. 13, 1916.
150. SCHOOL OF MELODY
(violin and pf. Book III, by Goby Eberhardt, ed. by H. W. Nicholl. c. Mar. 1, 1888. r. Jan. 13, 1916.
151. SCHWEIZER'S HEIMWEH
by Franz Behr, ed. by H. W. Nicholl. c. Dec. 22, 1887. r. Dec. 6, 1915.
152. SECHZEHN FORTSCHREITENDE MELODISCHE VORTRAGS ETUDEN FUR CLAVIER
(heft 1, no. 1-10) by Ludwig Schytte, ed. by H. W. Nicholl. c. Nov. 16, 1888. r. Sept. 16, 1916.
153. SECHZEHN FORTSCHREITENDE MELODISCHE VORTRAGS ETUDEN FUR CLAVIER
(heft 2, no. 11-16) by Ludwig Schytte, ed. by H. W. Nicholl. c. Nov. 16, 1888. r. Sept. 16, 1916.
154. SENTIMENTS POETIQUES
(pf.) Cahier I, by H. W. Nicholl. c. May 10, 1888. r. Apr. 19, 1916.
155. SENTIMENTS POETIQUES
(pf.) Cahier II, by H. W. Nicholl. c. May 10, 1888. r. Apr. 19, 1916.
156. SERENATA
(pf.) by Alessandro Longo, ed. by H. W. Nicholl. c. Dec. 3, 1888. r. Oct. 13, 1916.
157. SERENADE
(pf. a 2 ms.) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. July 12, 1888. r. June 10, 1916.
158. SERENADE A NINON
(pf.) by Paul Dupont, ed. by H. W. Nicholl. c. July 22, 1891. r. Nov. 19, 1918.
159. SERENADE
(pf. a 4 ms.) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. July 12, 1888. r. June 10, 1916.
160. SHEPHERD AND SHEPHERDESS
by Franz Behr, ed. by H. W. Nicholl. c. May 29, 1891. r. Nov. 4, 1918.
161. SHEPHERDS LAY
by Paul Weiss, ed. by H. W. Nicholl. c. Dec. 5, 1887. r. Nov. 8, 1915.
162. SILVER BELLS
(pf.) by Carl Hause, Ed. by W. W. Nichol. c. Oct. 8, 1889. r. Apr. 30, 1917.
163. SIX EASY AND INSTRUCTIVE PIECES
No. 1 by Gustav Tyson-Wolff, ed. by H. W. Nicholl. c. July 31, 1888. r. June 22, 1916.
164. SIX EASY AND INSTRUCTIVE PIECES
No. 2, by Gustav Tyson-Wolff, ed. by H. W. Nicholl. c. July 31, 1888. r. June 22, 1916.
165. SIX EASY AND INSTRUCTIVE PIECES
No. 3, by Gustav Tyson-Wolff, ed. by H. W. Nicholl. c. July 31, 1888. r. June 22, 1916.
166. SIX EASY AND INSTRUCTIVE PIECES
No. 4, by Gustav Tyson-Wolff, ed. by H. W. Nicholl. c. July 31, 1888. r. June 22, 1916.
167. SIX EASY AND INSTRUCTIVE PIECES
No. 5, by Gustav Tyson-Wolff, ed. by H. W. Nicholl. c. July 31, 1888. r. June 22, 1916.
168. SIX EASY AND INSTRUCTIVE PIECES
No. 6, by Gustav Tyson-Wolff, ed. by H. W. Nicholl. c. July 31, 1888. r. June 22, 1916.
169. SIX LYRIC PIECES FOR PIANO
by Ludwig Schytte, ed. by H. W. Nicholl. c. May 7, 1888. r. Apr. 19, 1916.
170. SIX PRELUDES AND FUGUES FOR THE ORGAN
By H. W. Nicholl. c. Dec. 23, 1897. r. June 8, 1925.
171. SOLDIER AND SUTLER
by Franz Behr, ed. by H. W. Nicholl. c. May 29, 1891. r. Nov. 4, 1918.
172. SOLDIERS ARE COMING
(pf.) by Paul Weiss, ed. by H. W. Nicholl. c. May 28, 1888. r. May 4, 1916.
173. SOLDIERS ARE COMING
(pf. 4 ms.) by Paul Weiss, ed. by H. W. Nicholl. c. Aug. 15, 1888. r. Aug. 9, 1916.
174. SONATE FOR VIOLINCELLO, AND PIANOFORTE
by H. W. Nicholl. c. June 11, 1888. r. May 17, 1916.
175. SONATINE NO. 1
(pf.) by Julius Handrock, ed. H. W. Nicholl. c. May 25, 1889. r. Feb. 9, 1917.
176. SONATINE NO. 2
(pf.) by Julius Handrock, ed. by H. W. Nicholl. c. May 25, 1889. r. Feb. 9, 1917.
177. SONATINE NO. 3
(pf.) by Julius Handrock, ed. by H. W. Nicholl. c. May 25, 1889. r. Feb. 9, 1917.

178. SONG DANCE
(pf.) by Fritz Kirchner, ed. by H. W. Nicholl. c. May 31, 1888. r. May 4, 1916.
179. SPANISH CHIMES
(pf.) by Franz Behr, ed. by H. W. Nicholl. c. Dec. 13, 1888. r. Oct. 18, 1916.
180. SPANISH SONG
(sop.) by Franz Behr, ed. by H. W. Nicholl. c. Aug. 12, 1891. r. Dec. 2, 1918.
181. SPRING'S RETURN
(song) by Rob. Schwalm and Helen D. Trothar, ed. by H. W. Nicholl. c. Oct. 1, 1888. r. Aug. 26, 1916.
182. SUITE ALLEGRO MODERATO
(pf.) by Rudolf Bihl, ed. by H. W. Nicholl. c. Aug. 15, 1888. r. Aug. 9, 1916.
183. SUMMER MORNING
by Paul Weiss, ed. by H. W. Nicholl. c. Dec. 5, 1887. r. Nov. 8, 1915.
184. SUNDAY REST
by Karl Zuschneid, ed. by H. W. Nicholl. c. Dec. 29, 1887. r. Dec. 6, 1915.
185. TALE
(pf.) by S. Jadassohn, ed. by H. W. Nicholl. c. Apr. 3, 1888. r. Jan. 13, 1916.
186. TANZSTUCK
(pf.) by Bernhard Wolff, ed. by H. W. Nicholl. c. July 6, 1888. r. June 9, 1916.
187. TROISIEME MAZURKA
(pf.) by Genari Karganoff, ed. by H. W. Nicholl. c. Nov. 7, 1887. r. Sept. 4, 1915.
188. TWENTY-FOUR PRELUDES IN ALL THE MAJOR AND MINOR KEYS FOR THE CHURCH ORGAN
by Wilhelm Suss, ed. by H. W. Nicholl. c. July 3, 1890. r. Nov. 20, 1917.
189. UNDER THE BRANCHES
(alto) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Sept. 25, 1889. r. Apr. 16, 1917.
190. UNDER THE BRANCHES
(mezzo sop.) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Sept. 25, 1889. r. Apr. 16, 1917.
191. UNDER THE BRANCHES
(sop.) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Sept. 25, 1889. r. Apr. 16, 1917.
192. UNION SQUARE COLLECTION NO. 41
(6 pieces for 2 violins and pf., Book 1) by S. Jacoby, ed. by H. W. Nicholl. c. Mar. 9, 1889. r. Jan. 3, 1917.
193. UNION SQUARE COLLECTION NO. 42
(6 pieces for 2 violins and pf., Book 2) by S. Jacoby, ed. by H. W. Nicholl. c. Mar. 9, 1889. r. Jan. 3, 1917.
194. VALSE
(pf.) by Felix Dreyschock, ed. by H. W. Nicholl. c. Dec. 15, 1888. r. Oct. 19, 1916.
195. VALSE DES HIRONDELLES
(pf.) by Francis Samary, ed. by H. W. Nicholl. c. July 22, 1891. r. Nov. 19, 1918.
196. VALSE-IMPROMPTU
(pf.) by Genari Karganoff, ed. by H. W. Nicholl. c. Oct. 18, 1887. r. Sept. 4, 1915.
197. VALSE MELANCOLIQUE
by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Dec. 13, 1890. r. Jan. 7, 1918.
198. VEILCHEN AM BACH
by Charles Morley, ed. by H. W. Nicholl. c. July 3, 1890. r. Nov. 20, 1917.
199. WALTZ
(pf.) by Bernhard Wolff, ed. by H. W. Nicholl. c. July 6, 1888. r. June 9, 1916.
200. WALTZ
from "Margitta" (pf. duett) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Feb. 18, 1889. r. Dec. 14, 1916.
201. WALTZ
from "Margitta" (pf. solo) by Erik Meyer-Helmund, ed. by H. W. Nicholl. c. Feb. 18, 1889. r. Dec. 14, 1916.
202. WANDA
(orch.) by Franz Behr, ed. by H. W. Nicholl. c. Aug. 9, 1890. r. Nov. 23, 1917.
203. WANDA MAZURKA
(pf.) by Franz Behr, ed. by H. W. Nicholl. c. Dec. 13, 1888. r. Oct. 18, 1916.
204. WANDERMARSCH
(pf.) by Paul Weiss, ed. by H. W. Nicholl. c. Aug. 20, 1890. r. Nov. 28, 1917.
205. WEDDING MARCH
(pf.) by Bernhard Wolff, ed. by H. W. Nicholl. c. July 6, 1888. r. June 9, 1916.
206. WELCOME YOUNG SPRING
(song) by H. W. Nicholl. c. Aug. 9, 1889. r. March 17, 1917.
207. ZUM HERZEN
(orch.) by Hans Hohne, ed. by H. W. Nicholl. c. Nov. 28, 1888. r. Oct. 12, 1916.
208. 1 ERE VALSE BRILLANTE
(pf.) by H. W. Nicholl. c. Oct. 31, 1888. r. Sept. 1, 1916.
209. 3 COMPOSITIONS
(1) congratulation, (2) toast, (3) drinking song (pf.) by Bernhard Wolff, ed. by H. W. Nicholl. c. July 6, 1888. r. June 13, 1916.
210. 8 CHARACTERISTIC PIECES no. 1 in C major (pf.) by H. W. Nicholl. c. Feb. 19, 1889. r. Dec. 16, 1916.
211. 8 CHARACTERISTIC PIECES no. 2 in F major (pf.) by H. W. Nicholl. c. Feb. 19, 1889. r. Dec. 16, 1916.
212. 8 CHARACTERISTIC PIECES no. 3 in G minor (pf.) by H. W. Nicholl. c. Feb. 19, 1889. r. Dec. 16, 1916.
213. 8 CHARACTERISTIC PIECES no. 4 in C major (pf.) by H. W. Nicholl. c. Feb. 19, 1889. r. Dec. 16, 1916.
214. 8 CHARACTERISTIC PIECES no. 5 in C major (pf.) by H. W. Nicholl. c. Feb. 19, 1889. r. Dec. 16, 1916.
215. 8 CHARACTERISTIC PIECES no. 6 in F major (pf.) by H. W. Nicholl. c. Feb. 19, 1889. r. Dec. 16, 1916.
216. 8 CHARACTERISTIC PIECES no. 7 in G major (pf.) by H. W. Nicholl. c. Feb. 19, 1889. r. Dec. 16, 1916.
217. 8 CHARACTERISTIC PIECES no. 8 in A flat major (pf.) by H. W. Nicholl. c. Feb. 19, 1889. r. Dec. 16, 1916.
218. 24 EASY MELODIC EXERCISES IN ALL MAJOR AND MINOR KEYS
book 1, by A. Loeschhorn, ed. by H. W. Nicholl. c. Sept. 15, 1888. r. Aug. 18, 1916.
219. 24 EASY MELODIC EXERCISES IN ALL MAJOR AND MINOR KEYS
book 2, by A. Loeschhorn, ed. by H. W. Nicholl. c. Sept. 15, 1888. r. Aug. 18, 1916.

Renewal by Edward Schuberth and Company

In the Name of

W. G. OWST

1. AUF WIEDERSEHN

(low voice) by Walter Roberts and W. G. Owst. c. July 12, 1907. r. July 11, 1935.

Renewal by Edward Schuberth and Company

In the Name of

FRANK PATTERSON

1. MARGUERITE
(pf.) by Frank Patterson. c.
Dec. 15, 1906. r. Dec. 14,
1934.

Renewals by Edward Schuberth and Company

In the Name of

ANDOR PINTER

It should be noted that in each of the following the original claimant was E. Schuberth and the renewal in every case was made in the name of the arranger by M. Witmark & Sons.

- | | | |
|--|---|---|
| 1. BELLE OF BOHEMIA
from "The Belle of Bohemia,"
arr. by Andor Pinter. c. Nov.
19, 1900. r. Apr. 6, 1928. | 2. FOXY QUILLER
gems from the opera (pf.) arr.
by Andor Pinter. c. Nov. 22,
1900. r. Apr. 6, 1928. | 3. GRACEFUL DANCE
(pf.) arr. by Andor Pinter.
c. Jan. 18, 1901. r. May 12,
1928. |
|--|---|---|

Renewal by Edward Schuberth and Company

In the Name of

EUGENE PLATZMAN

1. SONG OF HOPE
(song) by Eugene Platzman
and Burt Fletcher. c. Sept.
21, 1905. r. Sept. 19, 1933.

Renewal by Edward Schuberth and Company

In the Name of

FRITZ REUTER (deceased)

1. IN BLOOMING FIELDS
(pf.) by Fritz Reuter. c. Oct.
7, 1908. r. Sept. 8, 1936.

Renewals by Edward Schuberth and Company

In the Name of

ALEXANDER RIHM

- | | | |
|--|---|---|
| 1. AMERICAN FANTASIE
(pf.) by Victor Herbert, arr.
by Alexander Rihm. c. July 27,
1898. r. Dec. 11, 1925. | by Alex. Rihm. c. Sept. 22,
1897. r. June 8, 1925. | 4. SERENADE
gems from "Serenade" (pf.)
by Victor Herbert, arr. by Alex.
Rihm. c. May 11, 1897. r.
Mar. 9, 1925. |
| 2. BADINAGE
(pf.) by Victor Herbert, arr. | 3. IDOL'S EYE
gems from "Serenade" (pf.)
arr. by Alex. Rihm. c. Jan. 13,
1898. r. Dec. 11, 1925. | |

Renewals by Edward Schuberth and Company

In the Name of

CHARLES J. ROBERTS (CHARLES KRAUSHAAR)

(Sec also list under Charles Kraushaar)

- | | | |
|---|---|---|
| 1. HAPPY DAYS
(orch) by A. Strelezki, arr. by
Charles J. Roberts. c. July 14,
1908. r. Jan. 9, 1936, by E.
Schuberth and Company. | 2. LIFE'S THANKSGIVING
(orch.) arr. by Charles J. Rob-
erts. c. Aug. 12, 1908, by Gould
and Company. r. July 31, 1936,
by E. Schuberth and Company. | 3. RATCHARMER'S SONG
(orch.) from "Der Ratcharmer
of Hamelin" by Ad. Neuendorff,
arr. by Chas. Kraushaar. c.
Mar. 4, 1901. r. Aug. 3, 1928,
by E. Schuberth and Company. |
|---|---|---|

Renewals by Edward Schuberth and Company

In the Name of

WM. A. ROEBUCK

- | | |
|---|---|
| 1. ANGELUS
(high voice) by Wm. A. Roebuck. c. Apr. 27, 1907. r. Apr. 13, 1935. | 2. JUST THIS ONE DAY
(low voice) by Wm. A. Roebuck. c. Apr. 2, 1907. r. Mar. 28, 1935. |
|---|---|

Renewals by Edward Schuberth and Company

In the Name of

JAMES H. ROGERS

- | | | |
|--|--|---|
| 1. MENUET A L'ANTIQUÉ
(violin and pf.) by James H. Rogers. c. July 12, 1901. r. July 6, 1929. | 2. SICILIENNE
(violin and pf.) by James H. Rogers. c. July 12, 1901. r. July 6, 1929. | 3. VALSE MINIATURE
(violin and pf.) by James H. Rogers. c. July 12, 1901. r. July 6, 1929. |
|--|--|---|

Renewals by Edward Schuberth and Company

In the Name of

P. A. SCHNECKER (deceased)

- | | | |
|--|---|---|
| 1. ALBUMBLATT
(violin or pf.) by H. Scholtz, arr. by P. A. Schnecker. c. Apr. 24, 1889. Jan. 5, 1917. | 12. CHRIST OUR PASSOVER
(quartet) by P. A. Schnecker. c. Feb. 17, 1899. r. Feb. 10, 1927. | 25. EASTER SUNSHINE BREAKS AGAIN
(ten., alto, quartet and chor.) by P. A. Schnecker. c. Feb. 24, 1900. r. Feb. 18, 1928. |
| 2. ALBUMBLATT
(pf.) by P. A. Schnecker. c. Sept. 9, 1893. r. Mar. 29, 1921. | 13. CHRISTIANS AWAKE
by P. A. Schnecker. c. Nov. 30, 1887. r. Nov. 8, 1915. | 26. FAINT FROM THE SKIES
(bass solo and quartet or chor.) by P. A. Schnecker. c. Nov. 21, 1892. r. Nov. 15, 1920. |
| 3. ALL MY HEART THIS NIGHT REJOICES
by P. A. Schnecker. c. Nov. 21, 1892. r. Nov. 15, 1920. | 14. CHRISTMAS BELLS ARE SOUNDING CLEAR
by P. A. Schnecker. c. Nov. 2, 1892. r. Nov. 15, 1920. | 27. FAN-FOOLING
(alto) by E. Meyer-Helmsund, arr. by P. A. Schnecker. c. Nov. 10, 1888. r. Sept. 12, 1916. |
| 4. ALL THIS NIGHT BRIGHT ANGELS SING
by P. A. Schnecker. c. Nov. 29, 1886. r. Aug. 8, 1914. | 15. CHRIST'S NATIVITY
by P. A. Schnecker. c. Nov. 17, 1888. r. Sept. 26, 1916. | 28. FAN-FOOLING
(sop.) by E. Meyer-Helmsund, arr. by P. A. Schnecker. c. Nov. 10, 1888. r. Sept. 12, 1916. |
| 5. AS IT BEGAN TO DAWN TOWARDS THE FIRST DAY OF THE WEEK
(quartet and solo) by P. A. Schnecker. c. Feb. 11, 1897. r. Dec. 31, 1924. | 16. COME FORTH, THE LIGHT IS SHINING
(quartet and soli) by P. A. Schnecker. c. Dec. 24, 1894. r. Dec. 9, 1922. | 29. FESTIVAL TE DEUM IN G
by P. A. Schnecker. c. Jan. 14, 1887. r. Dec. 31, 1914. |
| 6. AT THE LAMB'S HIGH FEAST WE SING
(quartet and solo) by P. A. Schnecker. c. Mar. 18, 1895. r. Mar. 9, 1923. | 17. COME SEE THE PLACE WHERE JESUS LAY
(quartet or chorus—choir with soli) by P. A. Schnecker. c. Mar. 24, 1887. r. Dec. 31, 1914. | 30. FROM THE EASTERN MOUNTAINS
(quartet of mixed voices and soli) by P. A. Schnecker. c. Nov. 25, 1895. r. Nov. 6, 1923. |
| 7. BAGATELLE
(pf.) by P. A. Schnecker. c. Oct. 5, 1900. r. June 27, 1928. | 18. COME TO THE MANGER IN BETHLEHEM
by P. A. Schnecker. c. Dec. 3, 1890. r. Jan. 2, 1918. | 31. GENTLY LORD
(tenor solo and quartet) by P. A. Schnecker. c. Sept. 8, 1885. r. Sept. 5, 1913. |
| 8. BALLETTINO
(pf.) by P. A. Schnecker. c. Oct. 5, 1900. r. June 27, 1928. | 19. COME YE LOFTY
by P. A. Schnecker. c. Nov. 28, 1884. r. Oct. 23, 1912. | 32. GLORY TO THEE, MY GOD THIS NIGHT
(tenor solo and quartet) by P. A. Schnecker. c. Nov. 21, 1892. r. Nov. 15, 1920. |
| 9. BELLS ARE RINGING LOUD AND SWEET
by P. A. Schnecker. c. Nov. 21, 1892. r. Nov. 15, 1920. | 20. CRADLE SONG (A)
by P. A. Schnecker. c. Nov. 23, 1885. r. Nov. 5, 1913. | 33. GO, LABOR ON
(mixed quartet) by P. A. Schnecker. c. May 29, 1903. r. May 28, 1931. |
| 10. CALM ON THE LISTENING EAR OF NIGHT
(sop., alto solo and quartet) by P. A. Schenecker. c. Dec. 3, 1890. r. Jan. 2, 1918. | 22. DEAR CHRISTMAS! ALL THE WORLD IS GLAD
by P. A. Schnecker. c. Dec. 3, 1890. r. Jan. 2, 1918. | 34. GREAT GOD TO THEE MY EVENING SONG
(sop. solo and quartet) by P. A. Schnecker. c. Nov. 23, 1888. r. Oct. 11, 1916. |
| 11. CHILD JESUS
by P. A. Schnecker. c. Nov. 17, 1888. r. Sept. 26, 1916. | 23. EARTH IS THE LORD'S
by P. A. Schnecker. c. Nov. 10, 1896. r. Oct. 25, 1924. | |
| | 24. EASTER ANTHEM
(quartet or chor.) by P. A. Schnecker. c. Feb. 14, 1889. r. Dec. 11, 1916. | |

35. HAIL, ALL HAIL THE JOYFUL MORN
by P. A. Schneck-
er. c. Nov. 21, 1892. r. Nov. 15, 1920.
36. HARK, HARK, THE NOTES OF JOY
(quartet) by P. A. Schneck-
er. c. Feb. 18, 1898. r. Dec. 17, 1925.
37. HARK, WHAT MEAN THOSE HOLY VOICES
(sop. and alto solo) by P. A. Schneck-
er. c. Nov. 23, 1888. r. Oct. 11, 1916.
38. HE IS RISEN, HE IS RISEN
(violin obbl. and pf. or organ acc.) by P. A. Schneck-
er. c. Feb. 20, 1896. r. Jan. 21, 1924.
39. HOLY NIGHT, PEACEFUL NIGHT
(quartet) by P. A. Schneck-
er. c. Oct. 17, 1893. r. Mar. 29, 1921.
40. HOW SWEET TO LEAVE THE WORLD AWHILE
(quartet) by P. A. Schneck-
er. c. Nov. 23, 1888. r. Oct. 11, 1916.
41. I GIVE THEE ALL, I CAN NO MORE
(song) by P. A. Schneck-
er. c. Dec. 28, 1898. r. Dec. 23, 1926.
42. I HEARD THE VOICE OF JESUS SAY
(bass solo and quartet) by P. A. Schneck-
er. c. Oct. 31, 1896. r. Oct. 13, 1924.
43. I WILL TELL YOU A WONDERFUL STORY
by P. A. Schneck-
er. c. Nov. 21, 1892. r. Nov. 15, 1920.
44. I WERE BUT A LITTLE FLOWER
(song) by P. A. Schneck-
er. c. Oct. 25, 1899. r. Oct. 24, 1927.
45. IMMORTAL BABE
by P. A. Schneck-
er. c. Nov. 17, 1888. r. Sept. 26, 1916.
46. IN LOVE'S SERVICE
(pf.) by Erik Meyer-Helmund,
arr. by P. A. Schneck-
er. c. July 19, 1888. r. June 13, 1916.
47. IT CAME UPON THE MIDNIGHT CLEAR
by P. A. Schneck-
er. c. Nov. 30, 1887. r. Nov. 8, 1915.
48. JESUS IN THE MANGER
by P. A. Schneck-
er. c. Nov. 29, 1886. r. Aug. 8, 1914.
49. JESUS, MY STRENGTH, MY HOPE
(solo and quartet) by P. A. Schneck-
er. c. Feb. 18, 1898. r. Dec. 17, 1925.
50. J E S U S T H E V E R Y THOUGHT OF THEE
(quartet) by Ch. Gounod, arr.
by P. A. Schneck-
er. c. May 14, 1886. r. May 6, 1914.
51. JOY, JOY, CHRIST IS BORN
by P. A. Schneck-
er. c. Nov. 28, 1884. r. Oct. 23, 1912.
52. LITTLE CHILDREN CAN YOU TELL
by P. A. Schneck-
er. c. Nov. 21, 1892. r. Nov. 15, 1920.
53. LORD, I AM THINE
(quartet with tenor and bass solo) by P. A. Schneck-
er. c. Mar. 25, 1896. r. Jan. 21, 1924.
54. LORD IS MY SHEPHERD (THE)
by P. A. Schneck-
er. c. Mar. 24, 1893. r. Mar. 8, 1921.
55. LORD, WHILE FOR ALL MANKIND WE PRAY
(quartet) by P. A. Schneck-
er. c. Feb. 28, 1893. r. Feb. 16, 1921.
56. LOVE'S FANTASY
(high voice) by P. A. Schneck-
er. c. Apr. 18, 1899. r. Apr. 13, 1927.
57. LOVE'S GREETING
(pf.) by Carl Koelling, arr. by P. A. Schneck-
er. c. Feb. 12, 1889. r. Dec. 7, 1916.
58. LOVE'S REQUEST
(song) by P. A. Schneck-
er and Louise Mervyn. c. July 9, 1901. r. July 6, 1929.
59. MY SHEPHERD IS THE LORD
by P. A. Schneck-
er. c. Feb. 19, 1898. r. Dec. 17, 1925.
60. MY TRUE LOVE HATH MY HEART
(song) by P. A. Schneck-
er. c. June 20, 1899. r. Apr. 13, 1927.
61. NEARER MY GOD TO THEE
(quartet and organ acc.) by P. A. Schneck-
er. c. Sept. 27, 1886. r. Aug. 8, 1914.
62. NIGHT HAS A THOUSAND EYES
(high voice) by P. A. Schneck-
er. c. June 20, 1899. r. Apr. 13, 1927.
63. NOW THE DAY IS OVER
(quartet) by P. A. Schneck-
er. c. Oct. 31, 1896. r. Oct. 25, 1924.
64. O DAY OF REST AND GLADNESS
(duet) by P. A. Schneck-
er. c. Apr. 7, 1887. r. Dec. 31, 1914.
65. O EYES THAT ARE WEARY AND HEARTS THAT ARE SAD
(sop. in A flat) by P. A. Schneck-
er. c. Oct. 21, 1896. r. Oct. 13, 1924.
66. O, LAMB OF GOD!
(sop. solo, sop. and tenor duet and quartet) by P. A. Schneck-
er. c. Sept. 8, 1885. r. Sept. 5, 1913.
67. O LITTLE TOWN OF BETHLEHEM
(quartet) by P. A. Schneck-
er. c. Nov. 20, 1897. r. June 8, 1925.
68. OH, THAT'S THE ROSE FOR ME
(high voice) by P. A. Schneck-
er. c. Oct. 5, 1900. r. June 27, 1928.
69. ORGANIST AT HOME
(collection of classical and modern compositions parlor organ) arr. by P. A. Schneck-
er. c. Sept. 12, 1886. r. Aug. 8, 1914.
70. ORGANIST AT HOME
(organ) Volume 2, arr. by P. A. Schneck-
er. c. Nov. 22, 1895. r. Nov. 5, 1923.
71. REJOICE IN THE LORD O YE RIGHTEOUS
(sop. solo and quartet or chorus) by P. A. Schneck-
er. c. Oct. 6, 1891. r. Dec. 17, 1918.
72. REND YOUR HEART
(song) by P. A. Schneck-
er. c. Apr. 1, 1893. r. Mar. 29, 1921.
73. SABBATH OF THE SOUL
(bass solo and quartet) by P. A. Schneck-
er. c. June 24, 1891. r. Sept. 3, 1918.
74. SHEPHERDS, HAIL THE WONDROUS STRANGER
(tenor solo, sop. alto duet, quartet or cho.) by P. A. Schneck-
er. c. Nov. 28, 1900. r. June 27, 1928.
75. SHOUT THE GLAD TIDINGS
by P. A. Schneck-
er. c. Nov. 22, 1883. r. Oct. 21, 1911.
76. SLEEP HOLY BABE
by P. A. Schneck-
er. c. Nov. 28, 1884. r. Oct. 23, 1912.
77. SLEEP ON LOVE
(alto) by E. Meyer-Helmund,
arr. by P. A. Schneck-
er. c. Nov. 10, 1888. r. Sept. 12, 1916.
78. SLEEP ON LOVE
(sop.) by E. Meyer-Helmund,
arr. by P. A. Schneck-
er. c. Nov. 10, 1888. r. Sept. 12, 1916.
79. SOFTLY NOW THE LIGHT OF DAY
(solo and quartet) by Chopin,
arr. by P. A. Schneck-
er. c. May 29, 1903. r. May 28, 1931.
80. SPACIOUS FIRMAMENT ON HIGH
(quartet and organ) by R. Wagner, arr. by P. A. Schneck-
er. c. Sept. 25, 1890. r. Dec. 24, 1917.
81. SPIRIT OF GOD DESCEND UPON MY HEART
(high voice) by P. A. Schneck-
er and George Croly. c. Oct. 5, 1900. r. June 27, 1928.

82. STAR OF BETHLEHEM
(sop. or tenor in D) by P. A. Schneck-
er. c. Nov. 22, 1892. r. Nov. 15, 1920.
83. STILL WITH THEE
(song in B flat) by P. A. Schneck-
er. c. Oct. 12, 1897. r. June 8, 1925.
84. STILL WITH THEE
(song in D) by P. A. Schneck-
er. c. Oct. 12, 1897. r. June 8, 1925.
85. SWEET BE THY REST
(alto with violin—piano and
organ acc.) by P. Mascagni,
arr. by P. A. Schneck-
er. c. Sept. 25, 1891. r. Dec. 17,
1918.
86. SWEET BE THY REST
(piano, violin and organ acc.
sop. ed.) by P. Mascagni, arr.
by P. A. Schneck-
er. c. Sept. 25, 1891. r. Dec. 17, 1918.
87. SWEET THE MOMENTS
RICH IN BLESSING
(quartet) arr. by P. A.
Schneck-
er. c. Sept. 25, 1890.
r. Dec. 24, 1917.
88. TE DEUM LAUDAMUS
by P. A. Schneck-
er. c. Aug.
2, 1884. r. July 17, 1912.
89. THERE IS A GREEN HILL
FAR AWAY
(sacred duet) by P. A.
Schneck-
er. c. May 29, 1903.
r. May 28, 1931.
90. THERE IS A LAND IMMOR-
TAL
by Evard Grieg, arr. by P. A.
Schneck-
er. c. Dec. 2, 1886. r.
Nov. 12, 1914.
91. VALENTINE
(high voice) by P. A. Schneck-
er. c. May 29, 1903. r. May
28, 1931.
92. VALSE AMIABLE
(pf.) by P. A. Schneck-
er. c.
May 27, 1884. r. Apr. 4, 1912.
93. WE GIVE IMMORTAL
PRAISE
(alto solo and quartet) by
P. A. Schneck-
er. c. Oct. 31,
1896. r. Oct. 25, 1924.
94. WE GIVE IMMORTAL
PRAISE
(tenor solo and quartet) by
Schumann, arr. by P. A.
Schneck-
er. c. May 28, 1931.
r. May 28, 1931.
95. WHEN FIRST I KISSED THY
BROW LOVE
(alto) by E. Meyer-Helmund,
arr. by P. A. Schneck-
er. c.
Nov. 10, 1888. r. Sept. 12,
1916.
96. WHEN FIRST I KISSED THY
BROW LOVE
(sop.) by E. Meyer-Helmund,
arr. by P. A. Schneck-
er. c.
Nov. 10, 1888. r. Sept. 12,
1916.
97. WHEN I VIEW THE
MOTHER HOLDING
by P. A. Schneck-
er. c. Nov.
29, 1886. r. Aug. 8, 1914.
98. WHEN MARSHALLED ON
THE MIGHTY PLAIN
(bass and sop. solo—quartet)
by P. A. Schneck-
er. c. Sept.
7, 1891. r. Dec. 9, 1918.

Renewals by Edward Schubert and Company

In the Name of

HARRY ROWE SHELLEY

1. ANIMAL SONG
(high voice) by H. R. Shelley.
c. June 7, 1901. r. July 25,
1928.
2. BERCEUSE
(pf.) by H. R. Shelley. c. Oct.
1, 1901. r. Sept. 30, 1929.
3. BETHLEHEM
(solo) by H. R. Shelley and
Phillips Brooks. c. Nov. 28,
1900. r. June 25, 1928.
4. CHORUS OF TOYMAKERS
(song) by H. R. Shelley. c.
Nov. 28, 1900. r. June 25, 1928.
5. EVENING SENTENCE
(alto or mezzo sop.) by H. R.
Shelley. c. Aug. 1, 1900. r.
June 25, 1928.
6. FOR ALL THE SAINTS THAT
FROM THEIR LABOURS
REST
(sop. and alto) by H. R. Shel-
ley. c. July 14, 1900. r. June
25, 1928.
7. FOR ALL THE SAINTS THAT
FROM THEIR LABOURS
REST
(sop. and alto solo, quartet
and chorus) by H. R. Shelley.
c. May 21, 1900. r. May 3, 1928.
8. FOR THEE, O DEAR, DEAR
COUNTRY
(tenor solo, quartet and cho-
rus) by H. R. Shelley. c. May
21, 1900. r. May 3, 1928.
9. JERUSALEM, HIGH TOW'R
THY GLORIOUS WALLS
(alto and tenor, solo and cho.)
by H. R. Shelley. c. June 21,
1900. r. May 3, 1928.
10. LAND OF MY HOME
(low voice) by H. R. Shelley.
c. June 7, 1901. r. June 25,
1928.
11. LORD WITH GLOWING
HEART
(alto) by H. R. Shelley. c.
May 21, 1900. r. May 3, 1928.
12. LOVE SONG
(high voice) by H. R. Shelley.
c. June 7, 1901. r. June 27,
1928.
13. MORNING SONG
(sop. or tenor) by H. R. Shelley
and Anna Alice Chapin. c.
May 18, 1901. r. June 25, 1928.
14. O, HOME OF FADELESS
SPLENDOR
by H. R. Shelley. c. Apr. 10,
1901. r. June 25, 1928.
15. ROMEO AND JULIET
(lyric drama in 3 acts and 1
tableau) by H. R. Shelley. c.
Mar. 14, 1901. r. June 25,
1928.
16. ROMEO AND JULIET
(lyric drama in 3 acts and 1
tableau) by H. R. Shelley. c.
June 25, 1901. r. June 27, 1928.
17. SANTA CLAUS
(lyrical intermezzo) by H. R.
Shelley. c. June 26, 1900. r.
May 3, 1928.
18. SANTA CLAUS
(lyrisches intermezzo) by H.
R. Shelley. c. Nov. 14, 1900.
r. June 27, 1928.
19. SANTA CLAUS
(lyrical intermezzo) by H. R.
Shelley. c. Nov. 14, 1900. r.
June 27, 1928.
20. SANTA CLAUS
overture (orch.) by H. R. Shel-
ley. c. Nov. 22, 1900. r. June
27, 1928.
21. SONGS UNSUNG
(high voice) by H. R. Shelley
and Ernest McGaffay. c. Apr.
23, 1901. r. June 25, 1928.
22. TOAST TO THE JESTERS
(song) by H. R. Shelley and
Anna Alice Chapin. c. Apr.
23, 1901. r. June 25, 1928.
23. WHO ARE THESE
(sop. and tenor) by H. R. Shel-
ley. c. July 14, 1900. r. June
25, 1928.
24. WHO ARE THESE
(quartet and chorus) by H. R.
Shelley. c. May 21, 1900. r.
May 3, 1928.

Renewal by M. Witmark and Sons

In the Name of

ROBERT B. SMITH

- | | |
|--|---|
| 1. LOOK IT UP IN THE DREAM
BOOK
(song) from "The Strollers,"
by Robert B. Smith and Harry | T. MacConnell. c. June 28,
1901, by Edward Schuberth
and Company. r. May 24,
1929, by M. Witmark and Sons. |
|--|---|

Renewals by Edward Schuberth and Company

In the Name of

WM. C. STEERE

1. WOODNYMPH
(pf.) by Wm. C. Steere. c. Dec.
15, 1906. r. Dec. 14, 1934.

Renewals by Edward Schuberth and Company

In the Name of

R. SPAULDING STOUGHTON

- | | | |
|--|--|--|
| 1. IN FAIRYLAND
op. 10 (pf.) by R. S. Stoughton.
c. Dec. 8, 1906. r. Dec. 7, 1934. | 3. NURSERY RHYMES
op. 14, no. 4 (pf.) by R. S.
Stoughton. c. April 27, 1907.
r. April 13, 1935. | 5. SNOWMAN
op. 15, no. 2 (pf) by R. S.
Stoughton. c. Apr. 27, 1907.
r. Apr. 13, 1935. |
| 2. IN THE SWING
op. 15 no 5 (pf.) by R. S.
Stoughton. c. April 27, 1907.
r. April 13, 1935. | 4. RAG DOLL'S DANCE
op. 15, no. 3 (pf.) by R. S.
Stoughton. c. Apr. 27, 1907.
r. Apr. 13, 1935. | 6. TEDDY BEAR PARADE
op. 15, no. 1 (pf) by R. S.
Stoughton. c. April 27, 1907.
r. April 13, 1935. |

Renewals by Edward Schuberth and Company

In the Name of

A. TELLIER (Wilhelm Aletter)

- | | | |
|--|--|--|
| 1. ALLA MARCIA IN D
op. 30, no. 4 (pf.) by A. Tellier
(W. Aletter). Melodious reci-
tal pieces without octaves. c.
June 23, 1905. r. June 21,
1933. | 6. DANSE KOSAQUE
(pf.) by Wilhelm Aletter. c.
July 15, 1904. r. July 15, 1932. | ter). c. June 23, 1905. r. June
21, 1933. |
| 2. BLUETTE
(pf.) by Wilhelm Aletter. c.
July 15, 1904. r. July 15, 1932. | 7. GAVOTTE
(pf.) by Wilhelm Aletter. c.
July 15, 1904. r. July 15, 1932. | 12. SCHERZETTO
(pf.) by W. Aletter. c. July
15, 1904. r. July 15, 1932. |
| 3. BLUETTE IN B
op. 30, no. 5 (pf.), by (Wilhelm
Aletter) A. Tellier. c. June
23, 1905. r. June 21, 1933. | 8. MELODY
(pf.) by A. Tellier (W. Alet-
ter). c. June 23, 1905. r. June
21, 1933. | 13. SCHERZO IN A
(pf.) by A. Tellier (W. Alet-
ter). c. June 23, 1905. r.
June 21, 1933. |
| 4. CAPRICE
(pf.) by Wilhelm Aletter. c.
July 15, 1904. r. July 15, 1932. | 9. MINUETTO
(pf.) by W. Aletter. c. July
15, 1904. r. July 15, 1932. | 14. SCOTCH BAG PIPES IN A
FLAT
(pf.) by A. Tellier (W. Alet-
ter). c. June 23, 1905. r.
June 21, 1933. |
| 5. CHILDREN'S SONG
(pf.) c. June 23, 1905. r. June
21, 1933. | 10. PASTOURELLE
(pf.) by A. Tellier (W. Alet-
ter). c. June 23, 1905. r.
June 21, 1933. | 15. TARANTELLA
(pf.) by A. Tellier (W. Alet-
ter). c. June 23, 1905. r.
June 21, 1933. |
| | 11. RONDINO IN E FLAT
(pf.) by A. Tellier (W. Alet- | |

Renewals by Edward Schuberth and Company

In the Name of

LUDOMIR THOMAS (deceased)

- | | |
|---|---|
| 1. BLACK ROSE (THE)
(orch.) by Ludomir Thomas.
c. May 12, 1904 by Schuberth.
r. May 10, 1932 by Schuberth. | 2. BLACK ROSE (THE)
(pf.) by Ludomir Thomas. c.
May 24, 1904 by Schuberth.
r. May 10, 1932 by Schuberth. |
|---|---|

Renewal by Edward Schuberth and Company

In the Name of

BAREND VAN GERBIG

1. THREE CHARACTER STUDIES
(pf.) by Barend Van Gerbig.
c. Jan. 27, 1898. r. Dec. 17, 1925.

Renewals by Edward Schuberth and Company

In the Name of

C. E. VAN LAER

- | | | |
|---|---|--|
| 1. AGAIN AS EVENING SHADOWS FALL
(vesper hymn) by Longfellow and C. E. Van Laer. c. May 24, 1907. r. May 23, 1935. | 3. MÜHLE
(pf.) by C. E. Van Laer. c. Aug. 25, 1890. r. Dec. 4, 1917. | 6. ROMANZA
op. 17, by C. E. Van Laer. c. Jan. 15, 1883. r. Oct. 20, 1910. |
| 2. CHANSON DE PRINTEMPS
(pf.) by C. E. Van Laer. c. Aug. 25, 1890. r. Dec. 4, 1917. | 4. NOTTURNO
op. 18, by C. E. Van Laer. c. Mar. 5, 1883. r. Nov. 19, 1910. | 7. SOUVENIR DES BOIS (pf.) by C. E. Van Laer. c. Sept. 7, 1895. r. May 17, 1923. |
| | 5. POLKA MAZURKA
(pf.) by C. E. Van Laer. c. Aug. 25, 1890. r. Dec. 4, 1917. | 8. WEIGENLIED
(pf.) by C. E. Van Laer. c. Aug. 25, 1890. r. Dec. 4, 1917. |

Renewal by Edward Schuberth and Company

In the Name of

WALTER O. WILKINSON

1. THOU ART FAIRER THAN THE CHILDREN OF MEN
(sop. or ten. solo and chor.)
by Walter O. Wilkinson. c. Jan. 25, 1906. r. Jan. 20, 1934.

Renewal by Edward Schuberth and Company

In the Name of

ALBERT WOELTGE

1. FESTIVAL TE DEUM
(soli. chorus and organ) by Albert Woeltge. c. Sept. 21, 1905. r. Sept. 20, 1933.

Renewal by Edward Schuberth and Company

In the Name of

J. F. ZIMMERMAN

1. SOLITUDE
(pf.) by J. F. Zimmerman. c. May 10, 1907. r. May 4, 1935.

Of the foregoing 747 renewals made by EDWARD SCHUBERTH AND COMPANY 221 were written by composers and authors who are listed in the 1931 ASCAP directory as members of the ASCAP. (As indicated, some of these are listed in the June 1, 1925, directory as well as the 1931 directory.)

Carrie Jacobs Bond
Charles Wakefield Cadman
Reginald De Koren, Est. of
Harvey B. Gaul
Victor Harris (1925)

Victor Herbert, Est. of (1925)
Rupert Hughes (1925)
Chas. J. Roberts (Chas. Krausharr (1925)
Arthur Nevin (1925)

Eugene Platzman
James H. Rogers (1925)
Harry Rowe Shelley (1925)
Robert B. Smith (1925)

A discussion of the complications arising from the fact that several of the composers and authors of selection in this catalogue are members of the ASCAP appears in the foreword of this report.

Schedule B

Edward Schuberth & Co. N. Y.

(Containing a list of the musical compositions which according to our findings were copyrighted by EDWARD SCHUBERTH & COMPANY, INC., in the period from 1909 to 1927.)

1. ABSENCE
(song) by Paul Haeussler. c. Mar. 18, 1925.
2. ADAGIO MOLTO AND ALLEGRO VIVACE
from No. 4 symphony, The tragic. (salon orch) arr. by W. Piercy. c. Feb. 17, 1915.
3. ADORATION
(song) by McNair Ilgenfritz. c. Apr. 24, 1926.
4. AH, LOVE, HOW CAN IT BE
(chimes & piano) by F. E. Hollweg. c. May 1, 1915.
5. ALBUMLEAF
(chimes) by F. Arthur Johnson. c. Dec. 5, 1917.
6. ALLA TARANTELLA
(violin & pf.) by Paul Stoeving. c. Feb. 13, 1925.
7. ALLEGRO CON BRIO
from 5th symphony in C minor, by Beethoven. (salon orch.) arr. by W. Piercy. c. May 7, 1915.
8. AMERICA, OUR COUNTRY
battle hymn (medium voice or unison chorus) by Louis Oesterle. c. June 19, 1919.
9. AMERICA, OUR PRIDE
(high & low voice) by Louis Oesterle. c. Mar. 22, 1917.
10. AMERICA, OUR PRIDE
national hymn (band) by Louis Oesterle. c. Mar. 30, 1917.
11. AMERICA, OUR PRIDE
national hymn (orch.) by Louis Oesterle. c. Mar. 30, 1917.
12. AMERICA, OUR PRIDE
national hymn (women's trio) by Louis Oesterle. c. Mar. 8, 1917.
13. AMERICA, OUR PRIDE
national hymn (women's quartet) by Louis Oesterle. c. Mar. 8, 1917.
14. AMERICA, OUR PRIDE
national hymn (tenor and bass) by Louis Oesterle. c. Mar. 8, 1917.
15. ANDANTE CANTABILE
(pf.) by H. R. Ward. c. Jan. 17, 1918.
16. ANGEL CHILD
(song) by Robert Braine and Hetty O'Haley. c. Nov. 13, 1922.
17. ANGELUS
(alto with male chorus) by Victor Herbert and Harry B. Smith. c. Dec. 24, 1921.
18. ANTICIPATION
(band) arr. by Emil Ascher. c. July 30, 1914.
19. ANTICIPATION VALSE
(orch.) arr. by Emil Ascher. c. Feb. 13, 1914.
20. ARISE, SHINE FOR THY LIGHT IS COME
(baritone solo & cho.) by Chas. B. Blount. c. Dec. 2, 1914.
21. AS WE PART
(orch.) by H. M. Burg. c. Mar. 12, 1917.
22. AS WE PART
(song) by McNair Ilgenfritz and Frederick Peterson. c. Aug. 24, 1916.
23. AS YOU DANCE, OH FAIR MARQUISE
(song) by Louis Versel and Zara Holt Versel. c. Nov. 24, 1915.
24. AUTUMN MOOD
(violin & pf.) by Jerome H. Kanner. c. May 8, 1924.
25. A W A K E, T H O U T H A T S L E E P E S T
(Easter anthem) by James R. Gillette. c. Mar. 1, 1915.
26. BABBLING BROOKLET
(pf.) by Carl Motes. c. Aug. 20, 1913.
27. BALLADE
(pf.) arr. by Arthur Johnson. c. May 16, 1923.
28. BARCAROLLE
(pf.) by Hans Barth. c. May 10, 1911.
29. BARCAROLLE
(pf.) arr. by Arthur Johnson. c. Dec. 17, 1920.
30. BEHOLD, GOD IS MY SALVATION
(anthem) by LeRoy M. Rile. c. Feb. 23, 1918.
31. BELOVED, LET US LOVE
(sacred song) by W. Dichmont and H. Bonar. c. May 19, 1913.
32. BENEDICTION NUPTIALE
(organ) by Frank Frysinger. c. June 30, 1910.
33. BERCEUSE
(pf.) by Theo. Saul. c. Sept. 19, 1911.
34. BERCEUSE
(song) by Grace E. Mellon "Turquoise." c. Nov. 4, 1913.
35. BERCEUSE
(violin & pf.) by Alfredo Sgueo. c. Feb. 10, 1926.
36. BIRDS' LULLABY
(pf.) by Edward Holst. c. May 14, 1924.
37. BIRTHDAY SONG (A)
(mixed voices) by Gottfried H. Federleno and Grace Denio Litchfield. c. July 25, 1913.
38. BLOW, BLOW, THOU WINTER WIND
(song) by McNair Ilgenfritz and Shakespeare. c. Jan. 11, 1922.
39. BONNIE BROWN HEAD
(song) by Wm. Dichmont and Arthur Rutherford. c. Aug. 13, 1914.
40. BOY WHO WHISTLES
(song) by Eugenio Pirani and Antony E. Anderson. c. Oct. 5, 1910.
41. BRIDAL SONG
(song) by Herbert Ralph Ward and K. Ward. c. Mar. 1, 1917.
42. BUTTERCUPS
(pf.) by H. R. Ward. c. July 29, 1919.
43. BY THE WATERS OF BABYLON
(anthem) by Louise Tudor Woeltge. c. May 27, 1910.
44. CALLING TO THEE
(song in D) by Eugene Wyatt and Harriette Kershaw Leiding. c. July 2, 1913.
45. CALLING TO THEE
(song) by Eugene Wyatt and H. K. Leiding. c. Aug. 1, 1912.
46. CALLING TO THEE
(low voice) by Eugene Wyatt and H. K. Leiding. c. Mar. 11, 1913.
47. CANON IN F MAJOR
(organ) by F. Middleschulte. c. July 15, 1909.
48. CANTER (A) IN THE PARK
(pf.) by Eugene Wyatt. c. May 1, 1913.
49. CAPER SAUCE
(pf.) by Cecil Macklin. c. Oct. 20, 1914.
50. CAPER SAUCE
(orch.) by Cecil Macklin, arr. by Jacques Henri. c. Dec. 3, 1914.
51. CAPRICCIO RUSTICO
(violin & pf.) by Paul Stoeving. c. Dec. 31, 1925.
52. CAPRICE
(pf.) by Edw. J. Biedermann. c. Oct. 6, 1916.
53. CHANT CANADIENNE
(violin & pf.) by Thomas Vincent Cator. ed. by Jacob Gegna. c. May 18, 1925.
54. CHATTER
(pf.) by Robert A. Helland. c. Oct. 8, 1926.
55. CHURCH AND CONCERT ORGANIST
by Clarence Eddy. c. Aug. 24, 1909.

56. CLARISSA
dance (pf.) by Wm. C. Heere.
c. Oct. 11, 1917.
57. CLORINDA SINGS
(in F) by Thomas Vincent
Cator. c. Jan. 29, 1913.
58. CLORINDA SINGS
(song) by Thos. Vincent Cator.
c. Sept. 7, 1912.
59. CLOWN'S SERENADE
(pf.) by Ada Deigel Towers.
c. Aug. 3, 1914.
60. COME, BOYS, AND FIGHT
FOR YOUR COUNTRY
(med. voice or unison cho.) by
Louis Oesterle. c. June 19,
1919.
61. COME UNTO ME WHEN
SHADOWS DARKLY GATHER
(sacred song) by Bradford
Caynshell and Catherine Har-
bisen Esling. c. Nov. 2, 1910.
62. COME WANDERING SHEEP!
OH COME
(sacred song) by LeRoy M.
Rile, Luis de Gongoray Argote
and Sir John Bowring. c. Oct.
6, 1916.
63. COMPLETE SCALES AND
ARPEGGIOS WITH STAND-
ARD FINGERING
(volin) by K. Jensen. c. July
15, 1919.
64. CONSOLATION
(organ) by Fritz Reuter. c.
Mar. 22, 1912.
65. CRADLE SONG
(organ) by A. W. Hoffman. c.
July 15, 1909.
66. CRADLE SONG
(violin & pf.) by Edward G.
Rendiel. c. Oct. 11, 1926.
67. CRADLE SONG
(wiegenlied) (violin & pf.) by
Char. Bach, arr. by Carlo Ron-
chi. c. Feb. 1, 1912.
68. CRADLE SONG
(string quintet with pf.) by
Char. Bach (Casino collection
of orch. music No. 115). c.
Feb. 1, 1912.
69. CROSSING THE BAR
(quartet or chorus) by LeRoy
M. Rile and Alfred Lord Ten-
nyson. c. Sept. 20, 1917.
70. DANCE OF THE FIREFLIES
(Petite scherzo) by Wm. C.
Heere. c. Aug. 27, 1912.
71. DANCE TO THE MOON
(pf.) by L. Leslie Loth. c.
Mar. 25, 1926.
72. DANCING DOLL
(violin & pf.) by Edward Ren-
diel. c. Oct. 11, 1926.
73. DANSE ANTIQUE
(pf.) by H. R. Ward. c. Feb.
24, 1923.
74. DAWNLIGHT, THE ROSE
AND YOU
(song) by Edw. G. Simon and
Richard Lovell. c. Oct. 11,
1926.
75. DAY (THE) THOU GAVEST
(tenor or sop. solo, quartet or
chorus with organ) by Eugene
Wyatt and Rev. John Ellerton.
c. Dec. 31, 1913.
76. DEAR LAND OF HOME
(orch.) by Graham Valmore,
arr. by Gaston Borch. c. May
17, 1916.
77. DEAR LAND OF HOME
(in F) by Graham Valmore
(new & rev. ed.). c. Feb. 28,
1916.
78. DEAR LITTLE CHILD, THE
STARS ARE SHINING
(song) by Louis Versel and
Zara Holt-Versel. c. Nov. 24,
1915.
79. DO YOU REMEMBER?
(violin & pf.) by Paul Stoev-
ing. c. Apr. 3, 1924.
80. DOLLY'S PARADE
(pf.) by H. R. Ward. c. Oct.
8, 1926.
81. DONKEY TROT
(pf.) by Ed. Poldini. c. Apr.
7, 1921.
82. DREAM CHIMES
(orch.) by Eugene Wyatt, arr.
by Gaston Borch. c. July 27,
1915.
83. DREAM CHIMES
(pf.) by Eugene Wyatt. c. July
7, 1915.
84. DREAMING
(pf.) by H. R. Ward. c. Oct.
8, 1926.
85. DREAMING YOUTH
(pf.) by L. Leslie Loth. c.
Mar. 25, 1926.
86. ENCHANTRESS
(pf.) by Robt. A. Hellard. c.
Oct. 8, 1926.
87. EXALTATION
(organ) Adolf M. Foerster.
ed. by Clarence Eddy. c. Oct. 5,
1910.
88. FALLING ASLEEP
(song) by Wm. Dichmont and
A. Rutherford. c. Oct. 14, 1914.
89. FAREWELL DREAM
(male voices) by Fr. Reuter
and G. Ruediger. c. Apr. 3,
1912.
90. FESTAL MARCH
(organ) by R. L. Houghton. c.
May 12, 1916.
91. FESTIVAL MARCH
(organ) by Theo. Saul. c.
Sept. 22, 1911.
92. FEMILLE (UNE) D'AU-
TOMME
(cello solo with violin, bass &
pf.) by E. Kukowski. c. June
10, 1915.
93. FIGHT THE GOOD FIGHT
(quartet or chorus with sop. &
baritone) by LeRoy M. Rile
and J. T. B. Monsell. c. Sept.
20, 1917.
94. FLAMME (LA)
(orch.) by Clara Evelyn. c.
Dec. 31, 1914.
95. FLAMME (LA)
(pf.) by Clara Evelyn. c. Nov.
25, 1914.
96. FLORENCE
(pf.) by H. R. Ward. c. Jan.
17, 1918.
97. FLOWERS
(medium voice) by McNair Il-
genfritz. c. July 17, 1920.
98. FOR ALL THE SAINTS, WHO
FROM THEIR LABOURS
REST
(organ) by LeRoy M. Rile and
W. W. Howe. c. Sept. 13, 1917.
99. FOR YOU, JUST YOU
(song) by Dan Walker and
Stanley Day. c. May 1, 1926.
100. FOR YOU, JUST YOU
(orch.) by Dan Walker and
Stanley Day, arr. by Edmont
Rickett. c. June 11, 1926.
101. FORGETFULNESS
(song) by Clarence Bowden
and P. Tanaquil. c. Jan. 3,
1922.
102. FOUR DUCKS IN A POND
(song) by Louis Versel and
Allingham. c. Dec. 20, 1917.
103. FRAGMENT (A)
(low voice) by A. Alfred Aus-
tin and Grace E. Miller. c.
Nov. 10, 1909.
104. FROLIC IN THE GREEN
(pf.) by Emil Rhode. c. Feb.
1, 1912.
105. FROM NORWAY
(pf.) by Gaston Borch. c. Oct.
14, 1915.
106. GAVOTTE
(organ) by G. Debat-Ponsan,
arr. by Clarence Eddy. c. Nov.
16, 1915.
107. GAVOTTE
(pf.) by Theodore Sauk. c.
Aug. 2, 1911.
108. GAVOTTINA
(pf.) by H. A. Ward. c. Feb.
24, 1923.
109. GOD BLESS YOU
(song) by H. R. Ward and
Fred G. Bowles. c. Mar. 30,
1925.
110. GOD SMILED AND SENT ME
YOU
(song) by Paul Haeussler and
Marie Scammel. c. Mar. 18,
1925.
111. GOD THAT MADEST EARTH
AND HEAVEN
(sacred song) by Edward F.
Johnston, R. Heber and R.
Whately. c. Aug. 27, 1912.
112. GOD, THE ALL-TERRIBLE,
GIVE TO US PEACE
(quartet of mixed voices, with
alto or bass solo) by E. J. Bon-
homme. c. Dec. 9, 1918.
113. GOLDEN FANCIES
(pf.) by L. Leslie Loth. c.
Mar. 25, 1926.

114. GOLDEN VOICE IS GONE
(song) by Wm. J. C. Lewis and Jerome F. Kanner. c. Sept. 2, 1921.
115. GOLDEN VOICE IS GONE
(song) by Wm. J. C. Lewis and Jerome Kanner. c. Sept. 27, 1921.
116. GONE
(high & low voice) by Herbert A. Wrightson and Whitney Montgomery. c. July 11, 1911.
117. GOOD NIGHT, MY DEAREST LOVE
(B flat) by LeRoy M. Rile and Frances Stone Mason. c. Feb. 5, 1917.
118. GRIEF AND JOY
(song) by LeRoy M. Rile and Frances Stone Mason. c. Oct. 6, 1916.
119. HAPPY HOUR
(pf.) by H. R. Ward. c. Feb. 1, 1916.
120. HAPPY MORNING
(pf.) by Emil Rhode. c. Feb. 1, 1912.
121. HAPPY SPRING DAYS
(pf.) by Reginald Barrett. c. July 17, 1911.
122. HELEN POLKA
(pf.) by Reginald Barrett. c. Aug. 2, 1911.
123. HER ANSWER
(song) by Lillian Haralsen. c. Apr. 1, 1926.
124. HIDDEN REEF
(violin & pf.) by Paul Stoeving. c. Aug. 1, 1924.
125. HOW HAPPY ARE THE SOULS ABOVE
(high and low voice), by Edw. J. Beiderman. c. Nov. 15, 1910.
126. HUNGARIAN DANCE
(violin & pf.) by Edward G. Rendiel. c. Oct. 11, 1926.
127. HUNGARIAN HYMN
(organ) by E. Remsnyi. c. July 15, 1909.
128. I'D LIKE TO BE A SANTA CLAUS
(song); by May F. Laurence and Alice Whitson. c. Nov. 26, 1923.
129. I HAVE LONGED FOR THY SALVATION
(mixed voices) by Patty Stair. c. Oct. 24, 1913.
130. I KNOW THEY HAVE A RADIO IN HEAVEN
(song) by Harold Wardell and Wm. Harold Martin. c. Mar. 22, 1926.
131. I KNOW THEY HAVE A RADIO IN HEAVEN
(orch.) by Harold Wardell and Wm. Harold Martin, arr. by Wm. C. Polla. c. Aug. 7, 1926.
132. I KNOW THEY HAVE A RADIO IN HEAVEN
(song) Harold Wardell and Wm. Harold Martin. c. May 15, 1926.
133. IF I WERE KING
(song) by Mary Helen Brown. c. Apr. 17, 1911.
134. IM FRUEHLING
(orch.) by C. Crozart-Converse. c. July 1, 1913.
135. IN CAPULET'S GARDEN
(organ) by W. C. Steere. c. May 2, 1919.
136. IN FLANDERS FIELDS
(song) by Ed. J. Bonhomme and J. D. McCrae. c. Feb. 28, 1919.
137. IN THE FOREST
(pf.) by Emil Rhode. c. Feb. 1, 1912.
138. IN THE HOUR OF TRIAL
(contralto or bass) by Ed. F. Johnston and J. Montgomery. c. Aug. 27, 1912.
139. IN YOUR SMILING EYES
(song) by Harold Wardell and G. de Grandcourt. c. Mar. 18, 1921.
140. INDIAN SERENADE
(song) by Marie Walters Kennedy and Percy Shelley. c. Dec. 16, 1912.
141. INSPIRATION
(female voices) by Otto Wick and F. F. Fleischer. c. Oct. 3, 1924.
142. INTERLUDES
(high voice) by Alfred Austin and Grace Mellor. c. Jan. 18, 1910.
143. INTERLUDES
(song) by G. E. Mellor. c. Nov. 17, 1909.
144. IT IS THEN MY HEART WILL FORGET
(song) by Harold Wardell and Beth Staten Whitson. c. Nov. 4, 1922.
145. IT IS THEN MY HEART WILL FORGET
(orch.) by Harold Wardell and Beth Staten Whitson, arr. by Wm. Schultz. c. Dec. 13, 1922.
146. JORESSE DE SALONE
(song) by McNair Ilgenfritz and Oscar Wilde. c. Oct. 17, 1923.
147. JESTER
(pf.) by Robert A. Hellard. c. July 23, 1924.
148. JOYOUS MOMENT
(pf.) by H. R. Ward. c. Feb. 1, 1916.
149. JOYOUS REFRAIN
op. 117 (pf.) by Gaston Borch. c. Oct. 14, 1915.
150. JUS DE RAISINS (GRAPE JUICE)
(orch.) by Theodore Schoenauer. c. June 15, 1915.
151. JUS DE RAISINS (GRAPE JUICE)
(pf.) by Theo. Schoenauer. c. June 22, 1915.
152. JUST A LITTLE SONG
(male voices) by Otto Wick. c. Sept. 7, 1921.
153. JUST A ROSE
(song) by Paul Haeussler. c. Mar. 18, 1925.
154. JUST FANCIFUL
(violin & pf.) by Paul Stoeving. c. Aug. 1, 1924.
155. JUST TO CALL YOU MINE
(song) by Jack Bauer. c. May 17, 1922.
156. KISH-MA-HANI
(orch.) by Rodolf Guarda. c. Sept. 10, 1921.
157. KISH-MA-HANI
(song) by Rodolf Guarda and G. de Grandcourt. c. Dec. 23, 1920.
158. KISH-MA-HANI
(song) by Rodolf Guarda and G. de Grandcourt. c. Oct. 11, 1920.
159. LEAD US, HEAVENLY FATHER
(mixed voices) by Addison F. Andrews and James Edmeston. c. May 1, 1923.
160. LIGHT DIVINE
(song) by A. Musgrave Roberts. c. May 6, 1910.
161. LIKE DRIFTWOOD
(male voice) by Otto Wick and C. H. Dill. c. Sept. 7, 1921.
162. LILY (A) PURE
(high voice) by Eugene Wyatt. c. Apr. 17, 1913.
163. LILY (A) PURE
(low voice) by Eugene Wyatt. c. May 1, 1913.
164. LITTLE DARLINGS DANCE
(pf.) by G. Lazarus. c. June 19, 1912.
165. LITTLE HUNTING SONG
(pf.) by G. Lazarus. c. June 19, 1912.
166. LITTLE ROSE UPON MY HEART
(song) by Le Roy M. Rile and Virginia T. Biddle. c. May 25, 1917.
167. LITTLE THOUGHTS, LIKE FAIRY WINGS
(song) by Eugene Wyatt. c. Aug. 26, 1913.
168. LOIN DU PAYS
(pf.) by Gaston Borch. c. July 17, 1912.
169. LOOKING BACK THOSE DAYS OF LONG AGO
(song) by Frank Boyls and Mary Harriett White. c. Aug. 2, 1920.
170. LORD GOD OF MORNING AND NIGHT
(sop. ten. alto & bass, organ acc.) by Ed J. Biedermann. c. Sept. 7, 1915.
171. LOST CHORD
(two treble voices) by Ed. J. Biedermann. c. Oct. 19, 1916.
172. LOVE'S WONDER
(song) by H. R. Ward and Henry G. Treasure. c. Dec. 31, 1913.

173. LULLABY LIGHTS
(song) by W. Dichmont and Katherine Newlin. c. Oct. 14, 1913.
174. MADELAINE
(pf.) by L. Leslie Loth. c. June 1, 1917.
175. MAN (THE) AT ARMS
(trio & chorus) by Reginald de Koven and Harry B. Smith. c. Mar. 13, 1913.
176. MARGUERITE, STOP FOOLING ME
(orch.) by Fred Holly. c. June 21, 1924.
177. MARGUERITE, STOP FOOLING ME
(song) by Fred Holly. c. June 21, 1924.
178. MAVOURNEEN ACHUSHLA, I'M SINGING OF YOU
(song) by Raymond Brown and Adam O'Neill. c. Apr. 9, 1914.
179. MELODIE
(pf. left hand alone) by Eliz. Kunzer. c. Aug. 10, 1926.
180. MELODIE JOYEUX
(pf.) by G. Lazarus. c. June 19, 1912.
181. MELODY LULLABY
(pf.) by Robert A. Hellard. c. Apr. 12, 1926.
182. MINUET GRACIEUSE
(violin & pf.) by Arnaldo Sartorio. c. Dec. 6, 1924.
183. MESSAGE (THE)
(Schone, helle goldne sterne)
(song). by Grace E. Mellor and H. Heine. c. Aug. 24, 1910.
184. MIMOSA
(pf.) by Ed. Poldini. c. Apr. 7, 1921.
185. MINIATURE DANCE
(pf.) by Ada Weigel Powers. c. Sept. 17, 1917.
186. MINUET
(pf.) by Mrs. Alexander Mason. c. Dec. 24, 1913.
187. MINUETTO
(pf.) by C. A. Van Loon. c. July 17, 1912.
188. MOODS
(orch.) by Ronchi Zavaloni. c. Aug. 6, 1918.
189. MOODS
(pf.) by F. E. Holly. c. May 4, 1918.
190. MOON-MAN
(song) by May F. Lawrence and Alice Whitson. c. Nov. 26, 1923.
191. MORNING SONG
(song) by Louis Versel and Richard Le Galbenne. c. June 19, 1918.
192. MOTHER MINE
(song) by Paul Haeussler. c. Jan. 30, 1924.
193. MOUNT SHASTA
(organ) by E. Remenyi. c. July 15, 1909.
194. MUEZZIN
(violin & pf.) by Andrew Thomas Williams. c. June 27, 1924.
195. MUSETTA
(pf.) by Eugene Wyatt. c. May 1, 1913.
196. MUSIC BOX
(pf.) by Hans Barth. c. Dec. 28, 1911.
197. MUSIC BOX
(pf.) by G. Lazarus. c. June 19, 1912.
198. MY GARDEN FAIR
(medium voice) by McNair Ilgenfritz. c. July 17, 1920.
199. MY HEART WOULD BE AN EMPTY NEST IF LOVE SHOULD FLY AWAY
(song) by H. R. Ward and Beth Slater Whitson. c. July 26, 1923.
200. NAPTOL VISIT
(song) by Andre Irsay and Alexander Petofi. c. Sept. 14, 1925.
201. NAUGHTY ARABIAN
(orch.) by F. E. Hollweg, arr. by Gaston Borch. c. Apr. 5, 1916.
202. NAUGHTY ARABIAN
(pf.) by F. E. Hollweg. c. Mar. 22, 1916.
203. THE NEW PRACTICAL ORGANIST
(coll. of preludes, offertories & postludes) by Carl Figue. c. Feb. 17, 1915.
204. NIGHT SONG
(women's trio), by Le Roy M. Rile and Matthias Claudius, trans. by C. T. Brooks. c. Sept. 20, 1917.
205. NINNERELLA
(song) by Le Roy M. Rile and Frances Stone Mason. c. May 25, 1917.
206. NOCTURNE
(organ) by Hans Harthou. c. Oct. 29, 1914.
207. NOR EYE HATH SEEN
(sacred song) by E. J. Biedermann. c. Nov. 15, 1910.
208. NOT TOO MANY CARES
(violin & pf.) by Paul Stoeving. c. Apr. 3, 1924.
209. NYMPH OF THE WOODS
(pf.) by E. Lent. c. July 15, 1909.
210. O WORSHIP THE KING
(sop. solo & quartet) by Bradford Campbell and Robert Grant. c. Sept. 29, 1911.
211. O'ER HILL AND DALE
(recital piece) by Carl Moter. c. Mar. 12, 1913.
212. O, THE WONDER OF IT
(high voice) by H. R. Ward and Adam O'Neill. c. Nov. 22, 1926.
213. ON THE LAKE
by Emil Rhode. c. Feb. 1, 1912.
214. ORIGINAL HESITATION WALTZ
(orch.) by McNair Ilgenfritz, arr. by Gaston Borch. c. May 26, 1914.
215. ORIGINAL HESITATION WALTZ
(pf.) by McNair Ilgenfritz and Alice Martin. Apr. 2, 1914.
216. ORIGINAL HESITATION WALTZ
(pf.) by McNair Ilgenfritz—revision by E. J. Bonhomme. c. Apr. 12, 1918.
217. OUR LIFE IS VAIN
(high & low voice) by H. B. Saul and George du Maurier. c. July 26, 1911.
218. OWL (THE)
(mixed voices) No. 1 by Reginald Barrett and Tennyson. c. Sept. 19, 1911.
219. OWL (THE)
(mixed voices) No. 2 by Reginald Barrett and Tennyson. c. Sept. 19, 1911.
220. PAEAN TO SPRING
(women's trio) by Le Roy M. Rile and Frances Mason. c. Sept. 20, 1917.
221. PAMELA
(old English dance) by Wm. C. Steere. c. Aug. 27, 1912.
222. PEACE HYMN OF THE REPUBLIC
(band) by C. Crozat Converse. c. Oct. 9, 1913.
223. PEACE HYMN OF THE REPUBLIC
(mixed voices) by C. Crozat Converse and Henry Van Dyke. c. Aug. 27, 1913.
224. PEACE HYMN OF THE REPUBLIC
(orch.) by C. Crozat Converse. c. Oct. 9, 1913.
225. PENANCE
(female voices) by Otto Wick. c. Sept. 7, 1921.
226. PENANCE
(song) by Otto Wick. c. May 23, 1922.
227. PERHAPS
(song) by Stanly Day and Beth Walker. c. Aug. 12, 1926.
228. PETALS
(orch.) by Gaston Borch. c. Mar. 12, 1914.
229. PETITS (LES) MOULINS A VENT
(pf.) by F. Couperin. c. Nov. 13, 1911.
230. PIGGLY WIGGLY WEE
(song) by M. F. Laurence and Alice Whitson. c. Nov. 26, 1923.
231. POLKA DE BAL
(pf.) by Bradford Campbell. c. Aug. 2, 1911.
232. POLONAISE
(pf.) by Emil Rhode. c. Feb. 8, 1912.

233. POP CORN
(pf.) by Eugene Wyatt. c. May 1, 1913.
234. PRAISE THE LORD
(anthem) by Frances Wornock. c. Jan. 11, 1923.
235. PRELUDE AND FUGUE, IN A MAJOR
(pf.) by H. W. Nicholl. c. Apr. 22, 1918.
236. PRIMROSES
(pf.) by Robert A. Hellard. c. July 23, 1924.
237. QUESTION & ANSWER
(song) by May T. Laurence and A. Whitson. c. Nov. 26, 1923.
238. RAINBOW CYCLE
(song book for children) by M. T. Laurence and Alice Whitson. c. Nov. 26, 1923.
239. RAINDROPS
(pf.) by Robert A. Hellard. c. May 21, 1923.
240. RATIONAL METHOD FOR THE VIOLIN
(with tetrachord system) by Karl Jensen. c. Jan. 1, 1914.
241. RATIONAL METHOD FOR VIOLIN
(with tetrachord system) (new ed. revised, added melodies, complete scales) by Karl Jensen. c. Dec. 1, 1924.
242. RATIONAL METHOD FOR THE VIOLIN
(with tetrachord system) (revision & enlargements) by Karl Jensen. c. Dec. 23, 1914.
243. REVELATION
(orch.) by R. Guarda, arr. by Alfred Dalby. c. Dec. 31, 1921.
244. REVELATION
(pf.) by R. Guarda and G. de Grandcourt. c. Sept. 16, 1920.
245. REVELATION
(orch.) by R. Guarda, arr. by Alfred Dalby. c. Dec. 29, 1920.
246. REVELATION E2
(pf.) by Rodolf Guarda and G. de Grandcourt. c. July 16, 1920.
247. REVELATION
(pf.) by Rodolf Guarda. c. Dec. 17, 1920.
248. REVELATION E2
(song) by Rodolf Guarda and G. de Grandcourt. c. July 16, 1920.
249. REVELATION
(song) by Rodolf Guarda. c. Dec. 17, 1920.
250. REVELATION
(melody) by Rodolf Guarda and G. de Grandcourt. c. Sept. 16, 1920.
251. REVERIE
by Carrie Jacobs-Bond, arr. for organ by Clarence Eddy. c. Nov. 16, 1915.
252. REVERIE
(pf.) by E. Kuhlstrom. c. Nov. 13, 1911.
253. REVERIE—PATHETIQUE
(violin, cello & bass with pf.) by Henri Beaudet. c. Apr. 16, 1915.
254. RIMEMBRANZE
(violin & pf.) by Alfredo Sgueo. c. Feb. 10, 1926.
255. ROCK-A-BY, LULLABY
(song) by Gottlieb Federlein and Dr. I. G. Holland. c. Mar. 11, 1913.
256. ROCK OF AGES
(chimes and pf.) by F. E. Hollweg. c. May 1, 1915.
257. ROMANZA
(violin & pf.) by Alfredo Sgueo. c. Aug. 5, 1926.
258. ROSE
(song) by Lillian Haralsen. c. Aug. 5, 1926.
259. ROSES AND FAIRIES
(song) by Eugene Wyatt and F. Douglas Tuber. c. Aug. 13, 1914.
260. SAND DUNES AND SEA
(song) by Clarence Bowden and John R. Moreland. c. Jan. 3, 1922.
261. SCHERZO
(pf.) by Emil Rhode. c. Sept. 26, 1912.
262. SCHERZO—ETUDE
(pf.) by Bradford Campbell. c. Aug. 2, 1911.
263. SCHERZO IN D MINOR
(pf.) by Arnoldo Sartorio. c. Dec. 6, 1924.
264. SEA LILY
(violin & pf.) by Thomas Vincent Cator. c. May 18, 1925.
265. SEA OF DREAMS
(pf.) by L. Leslie Loth. c. Mar. 25, 1926.
266. SECRET
(song) by May F. Laurence and Alice Whitson. c. Nov. 26, 1923.
267. SERENADE
(mixed voices) by Reginald de Koven and H. B. Smith. c. Mar. 14, 1914.
268. SEVEN PRELUDES
(pf.) by Andrew Thomas Williams. c. June 30, 1924.
269. SHALL I WED THEE?
(high & medium voice), by Reginald Barrett and James Bayard Taylor. c. June 1, 1911.
270. SHE HAD HER SPATS ON;
MARY HAD HER SPATS ON
(band) arr. by Emil Ascher. c. Aug. 20, 1914.
271. SHE HAD HER SPATS ON;
MARY HAD HER SPATS ON
(orch.) arr. by E. Ascher. c. Feb. 13, 1914.
272. SHEPHERD'S SONG
(organ) by A. W. Powers, arr. by Clarence Eddy. c. June 2, 1915.
273. SHEPHERD'S SONG
(pf.) by Ada Weigel Powers. c. Aug. 3, 1914.
274. SLEEPY LAND
(female voices) by Reginald Barrett and Frederick Steele. c. June 16, 1911.
275. SIMPLE MOTIFS E2
(pf.) by Ed. Poldini. c. Dec. 30, 1920.
276. SOLITUDE
(violin, pf. and 2nd violin or cello) by Jerome Kanner. c. May 14, 1924.
277. SOME DAYS MORE THAN OTHERS, GOD IS NEAR US
(sacred song) by H. R. Ward and Fred G. Bowles. c. Mar. 13, 1924.
278. SONG OF THE SIREN
(pf.) by Hugo O. Bornn. c. Aug. 5, 1926.
279. SONG OF THE WILD FLOWERS
(pf.) by Ada W. Powers. c. Aug. 13, 1914.
280. SOUVENIR D'AMOUR
(violin & pf.) by Santo Mineo. c. June 28, 1926.
281. SPRING
(song) by McNair Ilgenfritz and Mabel Linn. c. Aug. 30, 1922.
282. SPRING MORNING
(song) by W. Dichmont and A. M. Rutherford. c. Oct. 14, 1913.
283. SPRING WENT BY
(female voices) by Otto Wick and F. F. Fleischer. c. Oct. 3, 1924.
284. STANBREAK
(violin & pf.) by Thomas Vincent Cator. c. May 18, 1925.
285. STARS OF THE SUMMER NIGHT
(song) by LeRoy M. Rile and Henry W. Longfellow. c. May 25, 1917.
286. STILL, STILL WITH THEE
(sacred song) by W. Dichmont. c. May 19, 1913.
287. SUN OF MY SOUL
(tenor or sop, solo & quartet) by James R. Gillette and John Keble. c. Mar. 26, 1913.
288. SUNBEAMS
(pf.) by Robert A. Hellard. c. Apr. 10, 1926.
289. SUZANNE
(orch.) by Walter Rolfe, arr. by Gaston Borch. c. July 10, 1913.
290. SUZANNE
(pf.) by Walter Rolfe. c. Sept. 10, 1912.
291. SWAN
(pf.) by Saint-Saens, arr. by Herman Spilter. c. May 23, 1922.

292. SWEET HARP OF THE DAYS THAT ARE GONE
(high voice in E flat) by Victor Herbert. c. Feb. 12, 1915.
293. SWEETEST SONG OF ALL
(song) by H. R. Ward and Fred G. Bowles. c. Mar. 6, 1924.
294. SWING SONG
(song) by M. F. Laurence and Alice Whitson. c. Nov. 26, 1923.
295. SWING SONG
(violin & pf.) by Frank Patterson. c. Nov. 10, 1909.
296. TARRY WITH ME, O MY SAVIOR
(alto solo & quartet, organ acc.) by Edw. J. Biedermann. c. Sept. 7, 1915.
297. TE DEUM LAUDAMUS
(mixed voices & organ) arr. by E. J. Biedermann. c. May 1, 1913.
298. TECHNIC OF THE FIRST POSITION VIOLIN
by Albert H. McConell. c. June 3, 1919.
299. TERESINA
(pf.) by Walter Rolfe. c. June 21, 1916.
300. THERE'S A NOTE
(male voices) by Otto Wick and C. K. Dill. c. Sept. 7, 1921.
301. THEY SHALL COME AND SING
(mixed voices, solo & chorus) by Chas. B. Blount. c. Oct. 14, 1914.
302. TILL THEN
(song) by Paul Haeussler. c. Jan. 30, 1924.
303. TO A LITTLE GIRL
(song) by Otto Wick. c. June 12, 1922.
304. TO A LITTLE GIRL
(women's trio) by Otto Wick. c. Oct. 5, 1923.
305. TO A MOTHER
(song) by Russell J. England. c. Apr. 10, 1926.
306. TO A WOOD VIOLET
(song) by Otto Wick and J. B. Tabb. c. Sept. 7, 1921.
307. TOO MUCH MUSTARD
(orch.) by Cecil Macklin, arr. by Jimmy Dale and Al J. Neiburg. c. Mar. 12, 1937.
308. TOO MUCH MUSTARD
(song) by Cecil Macklin, arr. by Jimmy Dale and Al. J. Neiburg. c. Mar. 27, 1937.
309. TRES MOUTARDE
(orch.) by Cecil Macklin, arr. by Gaston Borch. c. Feb. 2, 1915.
310. TRES MOUTARDE
(pf.) by Cecil Macklin, new arr. by C. R. F. E. H. c. Dec. 26, 1914.
311. TRES MOUTARDE
(one or two step) by Cecil Macklin, arr. by H. F. Odell. c. Mar. 21, 1914.
312. TRUSTING EYES
(orch.) by C. G. Gartner, arr. by Gaston Borch. c. May 1, 1915.
313. TWILIGHT FANCIES
(pf.) by Robert A. Hellard. c. Apr. 10, 1926.
314. TWILIGHT NYMPHS
(pf.) by Robert A. Hellard. c. May 21, 1923.
315. 'T WILL NOT BE LONG
(song in G) by Theo. Gehrig. c. Mar. 8, 1920.
316. TWO PRELUDES
(A major and C minor) by Etta Weiner. c. June 17, 1924.
317. TWO PRELUDES
(G minor and A minor) by M. Friedman. c. June 17, 1924.
318. UNDER THE ARBOR
(pf.) by Ed. Poldini. c. Apr. 7, 1921.
319. UNITED WE STAND
(orch.) by Fred E. Holly. c. July 9, 1917.
320. UNITED WE STAND
(song) by Fred E. Holly. c. June 25, 1917.
321. VALSE-ARIETTA
(pf.) by Bradford Campbell. c. Aug. 2, 1911.
322. VALSE DES FANTOMES
(pf.) by H. Francis Miles. c. Oct. 2, 1926.
323. VALSE MIGNONNE
(pf.) by E. Schutt, arr. by E. J. Biedermann. c. May 2, 1921.
324. VALENTINE (A)
(song) by Mary H. Brown and Clinton Scollard. c. Apr. 17, 1911.
325. VENITE EXULTEMUS
(sop. solo & quartet) by Florian Schaffter. c. June 16, 1911.
326. VENUS AND ADONIS
(pf.) by Fred E. Holly. c. Dec. 21, 1922.
327. VISION
(pf.) by Edw. J. Biedermann. c. Oct. 6, 1916.
328. VOLUNTARY
(organ) by A. Guilment, arr. by Clarence Eddy. c. July 15, 1909.
329. WALTZ EPISODE
(pf.) by Emil Rhode. c. Sept. 26, 1912.
330. WALTZ FILLIP
(pf.) by Ed. Poldini. c. Apr. 7, 1921.
331. WHAT DO YOU THINK OF THAT?
(song) by Walter Rolfe. c. Aug. 27, 1912.
332. WHAT'S A WHOLE WORLD TO ME WITHOUT YOU
(song) by Harold Wardell and Beth S. Whitson. c. Sept. 15, 1923.
333. WHAT'S A WHOLE WORLD TO ME WITHOUT YOU
(orch.) by Harold Wardell and Beth Whitson, arr. by Robert Braine. c. Nov. 28, 1923.
334. WHEN YOU FORGET TO SMILE
(song) by Harold Wardell and Wm. Harold Martin. c. Jan. 22, 1921.
335. WHEN YOU FORGET TO SMILE
(song) by Harold Wardell and Wm. Harold Martin. c. May 4, 1921.
336. WHERE DREAMS ARE MADE
(low voice) by E. F. Johnston-Burges Johnson. c. Mar. 19, 1912.
337. WHERE DREAMS ARE MADE
(song) by Edw. F. Johnston and Burges Johnson. c. Mar. 19, 1912.
338. WHERE THE BEE SUCKS
(song) by Louis Versel and Shakespeare. c. Dec. 20, 1917.
339. WHITE LILACS
(song) by H. R. Ward and Katherine Ward. c. Nov. 16, 1915.
340. WHY
(song) by LeRoy M. Rile and Mary Louise Ritter. c. Nov. 20, 1916.
341. WIND
(song) by May F. Laurence and Alice Whitson. c. Nov. 26, 1923.
342. WISHIN'
(song) by Russell J. England. c. Apr. 10, 1926.
343. ZELIMA
(orch.) by McNair Ilgenfritz, arr. by Gaston Borch. c. Sept. 30, 1914.
344. ZELIMA
(pf.) by McNair Ilgenfritz. c. Apr. 23, 1914.
345. TEN EASY RECITAL PIECES
Schuberth's Collection No. 7. c. June 24, 1912.
346. TWELVE EASY PIECES FOR PIANOFORTE
(Collection No. 1), progressively arr., edited and fingered by E. Schuberth & Co., c. June 28, 1911.
347. FRAGMENT (A)
(song) by Grace E. Mellor and Alfred Austin. c. Nov. 10, 1909.
348. SWING SONG
(violin & piano) by Frank Patterson. c. Nov. 10, 1909.

349. A FRAGMENT
(song for high voice) by Grace E. Mellor and Alfred Austin. c. Jan. 18, 1910.
350. EXALTATION, Prelude in C
(organ) by Adolf M. Foerster. c. Oct. 5, 1910..
351. HOW HAPPY ARE THE SOULS ABOVE
(high voice) by E. J. Biedermann. c. Nov. 15, 1910.
352. IF I WERE KING
(song) by Mary H. Brown. c. Apr. 17, 1911.
353. SLEEPYLAND
(female voices), by Frederick M. Steele. c. June 16, 1911.
354. 7 RECITAL PIECES FOR PIANO
arr. by E. Schuberth and Co. c. Aug. 29, 1911.

Schedule C

(Containing a list of the musical compositions which according to our findings were copyrighted by EDWARD SCHUBERTH & COMPANY, INC., in the period from 1927 to April 1, 1937.)

1. ALBUM LEAF
(pf.) by Carl Braun, Germany. c. Nov. 9, 1928.
2. AMARA
(alto sax & pf.) by Frederick Preston Search. c. Sept. 21, 1930.
3. AMORETTE
(violin & pf.) by Geo. Stoupa. c. Apr. 20, 1929.
4. APPLE BLOSSOMS
(song) by Robert Braine. c. May 17, 1928.
5. APRIL DAY
(pf.) by H. R. Ward. c. May 21, 1929.
6. APRIL EVENING
(song) by McNair Ilgenfritz. c. Nov. 24, 1931.
7. ARIOSO in C minor
(organ) by J. S. Bach, arr. by R. L. Bedell. c. Oct. 31, 1936.
8. AUTUMN
(song) by McNair Ilgenfritz. c. Apr. 11, 1930.
9. AUTUMN CARNIVAL
(pf.) by R. A. Hellard. c. May 21, 1929.
10. BADINAGE
(song) by V. Herbert and H. Robinson, vocal arr. by H. Sanford. c. Mar. 15, 1935.
11. BADINAGE
(orch.) by Victor Herbert, arr. by H. Sanford. c. Nov. 29, 1935.
12. BEETLES BUZZ
(pf.) by Francis Moore. c. Mar. 19, 1936.
13. BEFORE YOU CAME
(high voice, in F) by Florence Worthington. c. Mar. 23, 1936.
14. BENEDICITE OMNIA OPERA
(mixed voices) by H. R. Ward. c. Dec. 5, 1930.
15. BINGELO BYE
(song) by Stanley Day. c. Aug. 11, 1928.
16. BLUE BONNET FLOWER
(song) by Edna June Bump. c. Nov. 6, 1933.
17. BOHEMIAN SERENADE
(violin & pf.) by Ada Weigel Powers. c. Sept. 28, 1931.
18. BOUNTY MUTINEERS
(men's voices) by F. R. Treasure. c. Dec. 30, 1935.
19. BY THE COZY FIRESIDE
(pf.) by H. Meyerowitz. c. Apr. 18, 1927.
20. CANTIENE
in B minor (organ), by R. L. Bedell. c. May 18, 1936.
21. CAPRICCIETTO
in A minor (pf.), by H. Meyerowitz. c. Apr. 18, 1927.
22. CAPRICE DE CONCERT
(violin and accd.) by O. Musin. c. Dec. 31, 1928.
23. CHANSON D'AMOUR
(violin and pf.) by A. W. Powers. c. Oct. 22, 1928.
24. CHANSON DE VALSE
(song) by McNair Ilgenfritz. c. May 1, 1933.
25. CHANT DE LAS FONTAINE
(pf.) by Rudolph Kvelve. c. Sept. 15, 1932.
26. CHORAL FANTASIA ON "GELOBET SIEST DU, JESU CHRIST"
(organ) by Bach, arr. by R. L. Bedell. c. Oct. 31, 1936.
27. COMING OF THE WARRIOR
"From the land of the wigwam," No. 1. (pf.) by F. Grotton. c. Oct. 14, 1930.
28. COSSACK DANCE
Ukrainian folk-song (violin and pf.) arr. by R. Prydatkewytch. c. Dec. 11, 1928.
29. CUBAN SERENADE
(pf.) by Charles Midgley. c. Nov. 28, 1928.
30. CUBAN SERENADE
(orch.) by C. Midgley, arr. by J. Engelman. c. Feb. 25, 1934.
31. CUCKOO CLOCK
(pf.) by J. Schendel. c. Apr. 13, 1931.
32. CUCKOO WALTZ
(violin & pf.) by E. Johnson, arr. by A. Wertheim. c. Feb. 5, 1929.
33. DAINTY DANCER
(pf.) by H. R. Ward. c. Apr. 30, 1930.
34. DALILA
(pf.) by R. A. Hellard. c. Apr. 30, 1930.
35. DANCE BARBARIC
(pf.) by J. Heymann. c. Dec. 3, 1932.
36. DANCE CAPRICE
(violin & pf.) by P. Stoeving. c. Oct. 8, 1928.
37. DANCE OF THE GOBLINS
(pf.) by F. J. Bried. c. Dec. 10, 1927.
38. DANCER
(violin & pf.) by A. Pauspeart, arr. by A. H. Wertheim. c. Dec. 31, 1929.
39. DANCING BOW
(violin & pf.) by H. Haaf. c. Jan. 4, 1930.
40. DANCING BOW
(violin, cello and pf.) by H. Haaf. c. Jan. 4, 1930.
41. DANCING DOLLS
(pf.) by H. R. Ward. c. July 7, 1927.
42. "DAWNLIGHT, THE ROSE & YOU"
(violin & pf.) by E. G. Simon, edited by P. E. Hughes. c. Oct. 3, 1928.
43. DEBUTANTE
(violin & pf.) by G. Stoupa. c. Apr. 20, 1929.
44. DELIA
(med. voice) by J. Heymann. c. Dec. 3, 1932.
45. DITES-MOI
(song) by M. Ilgenfritz. c. Sept. 5, 1930.
46. DOLLY'S WALTZ
(pf.) by H. Meyerowitz. c. July 5, 1929.
47. DRAGON-FLY
(pf.) by A. Lewing. c. Aug. 6, 1928.
48. DREAMING DREAMS OF YOU
(based on the melody "Solitude") by J. Kanner and J. Morse. c. Aug. 15, 1931.
49. DREAMS in D
(song) by McNair Ilgenfritz. c. June 17, 1930.
50. EAGLE
(med. voice) by J. Heymann. c. Dec. 3, 1932.
51. ELEGY
(violin & pf.) by R. Kvelve. c. Nov. 5, 1928.
52. ENCHANTMENT
(song) by M. Ilgenfritz. c. Dec. 23, 1935.
53. ENTREATY
(song) by J. Kanner. c. May 17, 1928.
54. ESTRELLA TROPICAL
(pf.) by H. R. Ward. c. Jan. 2, 1929.
55. EVENING CALM
(pf.) by Carl Braun. c. Nov. 9, 1928.

56. **EVENTIDE**
(violin & pf.) by L. B. Turney. c. Feb. 5, 1929.
57. **EXILE SONG**
(violin and pf.) by A. W. Powers. c. Aug. 21, 1928.
58. **FLAMES**
(song) by M. Ilgenfritz. c. June 22, 1931.
59. **FORGET-ME-NOT**
(in B flat) by H. R. Ward. c. Dec. 31, 1929.
60. **FROLIC**
(violin & pf.) by P. Stoeving. c. Apr. 13, 1927.
61. **GLORY CLOUDS**
(song) by J. Kanner. c. Apr. 13, 1927.
62. **GOD MADE ME THINE**
(song) by A. S. Watkins (c. Mar. 12, 1929.
63. **GOLONDRINA**
(vio., violoncello & pf.) by F. P. Search. c. Mar. 4, 1931.
64. **GOOD-NIGHT, DEAR LOVE, GOOD-NIGHT**
(song) by S. Day. c. Mar. 4, 1927.
65. **HAROUN AL RASCHID**
(med. voice) by J. Heymann. c. Dec. 3, 1932.
66. **HEAVEN'S HOME**
(song) by W. Roche. c. Nov. 21, 1936.
67. **HIGHLY COLORED WINGS**
(song) by A. S. Watkins. c. Mar. 12, 1929.
68. **HOLD BACK THE DAY, NIGHT IS FOR LOVE**
(song) by L. Ceppara. c. Mar. 23, 1932.
69. **HYACINTH**
(pf.) by R. Ward. c. July 27, 1927.
70. **I DON'T WANT TO MARRY YOU**
(song) by V. A. Vedova. c. Apr. 27, 1928.
71. **I HAVE A GIFT FOR YOU**
in A flat (song) by A. S. Watkins. c. Mar. 12, 1929.
72. **I SHALL NOT CARE**
(song) by M. Ilgenfritz. c. May 18, 1934.
73. **IF YOU SHOULD CALL**
in E flat (song) by A. S. Watkins. c. Apr. 23, 1929.
74. **IGNATZ, THE MOUSE**
(pf.) by E. B. Griebel. c. Mar. 4, 1931.
75. **I'LL KISS YOU GOOD MORNING**
(song) by C. P. Forrester. c. Apr. 30, 1934.
76. **IMMORTElLES**
(song) by A. W. Powers. c. Apr. 11, 1930.
77. **IMMORTElLES**
(mixed voices) by A. W. Powers, arr. by F. Drago. c. Mar. 30, 1934.
78. **IMPLORATION**
(song) by M. Ilgenfritz. c. Apr. 28, 1930.
79. **IN A LAND WHERE WISHES GROW**
(song) by H. R. Ward. c. Aug. 30, 1927.
80. **IN SOME FAR DAY**
(song) by A. S. Watkins. c. Mar. 12, 1929.
81. **KEEP IN STEP!**
(pf.) by F. J. Boyeril. c. Oct. 26, 1929.
82. **LAMENT**
(violin & pf. or organ) by E. P. and P. Stoeving. c. Jan. 3, 1928.
83. **LAST INVOCATION**
(song) by A. W. Powers. c. Aug. 30, 1927.
84. **LIFE'S ALTAR**
(song) by M. Ilgenfritz. c. Apr. 11, 1930.
85. **LIFE'S SONG**
(song) by A. Carina. c. Apr. 20, 1935.
86. **LIL' BROWN BABY**
(song) by C. Carty. c. Dec. 17, 1934.
87. **LITTLE CHINESE GIRL**
(pf.) by H. Meyerowitz. c. July 5, 1929.
88. **LITTLE DANCE**
(pf.) by H. R. Ward. c. Dec. 31, 1929.
89. **LITTLE WALTZ**
(pf.) by H. R. Ward. c. Dec. 31, 1929.
90. **LONDON BRIDGE IS FALLING DOWN**
(pf.) by H. Meyerowitz. c. Mar. 25, 1930.
91. **LOOSE PAPOOSE**
from the "Land of the Wigwam," No. 3. (pf.) by F. Grotton. c. Oct. 14, 1930.
92. **LOVE IN GRANADA**
(song) by F. E. Holly. c. Feb. 28, 1927.
93. **LULLABY**
in B flat (cello & pf.) by Mozart, arr. by W. D. Otto. c. Jan. 29, 1927.
94. **LULLABY**
in B flat (violin & pf.) by Mozart, arr. by W. D. Otto. c. Jan. 29, 1927.
95. **LULLABY**
(violin & pf.) by Mozart, concert edition arr. by W. D. Otto. c. Jan. 29, 1927.
96. **MADRIGAL**
(violin & pf.) by R. Paniaqua. c. Feb. 6, 1928.
97. **MAID O' ATHLONE**
(song) by C. P. Forrester. c. Mar. 14, 1934.
98. **MANY MEADOWS**
(song) by J. Kanner. c. Sept. 27, 1927.
99. **MARJORIE'S PLAY**
(pf.) by H. Meyerowitz. c. Apr. 18, 1927.
100. **MAVOURNEEN ACUSHLA I'M SINGING OF YOU**
(pf.) by R. Brown, arr. by H. R. Ward. c. July 11, 1930.
101. **MAY DAY DANCE**
(pf.) by A. W. Powers. c. Nov. 9, 1928.
102. **MEMORIES OF POLAND**
(pf.) by A. Irsay. c. Sept. 27, 1927.
103. **MEMORY**
(song) by M. Ilgenfritz. c. Apr. 10, 1930.
104. **MIGNONETTE**
(pf.) by R. A. Hellard. c. Dec. 31, 1929.
105. **MINUET**
(violin & pf.) by F. P. Search. c. Sept. 29, 1930.
106. **MINUET**
(trio for violin, cello & pf.) arr. by F. P. Search. c. Sept. 29, 1930.
107. **MIRIAM**
(pf.) by F. Keffer. c. July 19, 1928.
108. **MY DADDY'S WALTZ**
(pf.) by E. J. Schoeneman. c. Oct. 11, 1927.
109. **MY LADY OF THE CAMEO**
(orch.) by McCormick, Clarke and Livernash, arr. by G. Guentzel. c. July 31, 1934.
110. **MY LADY OF THE CAMEO**
(song) by W. McCormick, A. Clarke and W. Livernash. c. Mar. 2, 1932.
111. **MY OLD RENDEZVOUS**
(song) by R. Harlow. c. Dec. 17, 1934.
112. **MYSTIC STARS**
(pf.) by R. Kvelve. c. Mar. 19, 1934.
113. **NARCISSUS**
(song) by M. Ilgenfritz. c. Aug. 7, 1936.
114. **NIGHT HAS A THOUSAND EYES**
(song) by A. W. Powers. c. Aug. 30, 1927.
115. **NORLAND CAPRICE**
(pf.) by R. Kvelve. c. Sept. 5, 1930.
116. **NORSE ROMANCE**
(violin & pf.) by R. Kvelve. c. Dec. 31, 1929.
117. **NORTH STAR**
(song) by A. S. Watkins. c. Nov. 2, 1928.
118. **O BELLE NUIT (O LOVELY NIGHT)**
(song) by M. Ilgenfritz. c. Apr. 20, 1929.
119. **OFFRANDE**
(pf.) by E. Poldini. c. June 23, 1927.
120. **OH! THE WONDER OF IT**
(song) by H. R. Ward. c. Dec. 30, 1927.
121. **OUT OF THE WOODS**
(pf.) by H. Haaf. c. Mar. 16, 1931.

122. OUT TO PLAY
(pf.) by H. R. Ward. c. Apr. 30, 1930.
123. OVER THE SEA
(pf.) by A. Lewing. c. Sept. 5, 1930.
124. PASSING
(song) by J. Kanner. c. Feb. 28, 1927.
125. PASSING THOUGHT
prelude in F (pf.) by E. J. Schoeneman. c. Oct. 11, 1927.
126. PEACE - PIPE POW - WOW
from the "Land of the Wigwam," No. 2. (pf.) by F. Grotton. c. Oct. 14, 1930.
127. PEDAL EXERCITIUM
in G minor (pedal organ) by Bach, arr. by R. L. Bedell. c. May 18, 1936.
128. PETITE ETUDE
(pf.) by A. W. Powers. c. Apr. 20, 1929.
129. PEIRROT & PIERETTE
(pf.) by H. Meyerowitz. c. Jan. 20, 1931.
130. PIROUETTE
(pf.) by R. A. Hellard. c. July 7, 1927.
131. POEME D'AMOUR
(violin & pf.) by R. Kvelve. c. Aug. 7, 1933.
132. POLISH SERENADE
(2 violins, cello & pf.), by R. Bass, arr. by A. Wertheim. c. Apr. 1, 1931.
133. PRELUDE
in A minor (pf.) by J. Heymann. c. Dec. 3, 1932.
134. PRELUDE
in D minor (pf.) by J. Heymann. c. Dec. 3, 1932.
135. PSALM OF THE SOUL
(song) by J. Kanner. c. Nov. 30, 1928.
136. RAKOCZY
(pf.) arr. by A. Irsay. c. Feb. 28, 1927.
137. REFLECTION IN CRYSTAL POOL
(pf. or organ) by R. L. Bedell. c. Apr. 13, 1936.
138. REJOICE TODAY WITH ONE ACCORD
(sop., alto, ten. & bass with organ). by R. H. Ward. c. June 4, 1929.
139. ROMANTIQUE
(pf.) by R. Kvelve. c. Mar. 19, 1934.
140. ROSE OF SHARON
(pf.) by H. Wardell. c. Feb. 3, 1927.
141. ROSES
(violin & pf.) by E. di Capua, arr. by A. H. Wertheim. c. Apr. 8, 1929.
142. ROSES IN RAIN
(song) by M. Ilgenfritz. c. Apr. 28, 1930.
143. SCENE DE BALLET
(violin & pf.) by R. Kvelve. c. Aug. 7, 1933.
144. SCHERZO
(pf.) op. 4, No. 2, by A. Sgueo, c. Dec. 21, 1931.
145. SCHERZO WALTZ
(pf.) by M. Ilgenfritz. c. Jan. 7, 1930.
146. SEA POEM
(violin and pf.) by R. Kvelve. c. May 4, 1936.
147. SERENADE
(violin and pf.) by Jules E. Massenet, arr. by H. Wertheim. c. Jan. 7, 1930.
148. SERENADE TO THE MOON
(violoncello) by Harry Meyerowitz. c. June 22, 1928.
149. SLEEPY DARK NIGHT
(song) by S. R. Vier. c. July 20, 1933.
150. SLEEPY IN THE TEE-PEE
from the "Land of the Wigwam," No. 4. (pf.) by F. Grotton. c. Oct. 14, 1930.
151. SOLACE
(cello & pf.) by O. Merikanto, arr. by A. H. Wertheim. c. Apr. 20, 1929.
152. SOLACE
(violin & pf.) by O. Merikanto, arr. by A. H. Wertheim. c. Apr. 8, 1929.
153. SONG AT EVENING
(cello & pf.) by H. Haaf. c. Jan. 4, 1930.
154. SONG AT EVENING
(violin & pf.) by H. Haaf. c. Jan. 4, 1930.
155. SONG AT EVENING
(violin, cello & pf.), arr. by H. Haaf. c. Jan 4, 1930.
156. SONG AT SUNSET
(song) by E. Pendleton. c. July 3, 1934.
157. SOUVENIR
(pf.) by A. W. Powers. c. Apr. 20, 1929.
158. SOUVENIR VENITIENNE
(pf.) by F. Kvelve. c. Nov. 10, 1931.
159. SPOOKS
(pf.) by H. Meyerowitz. c. July 5, 1929.
160. STORY OF LONG AGO
(pf.) by A. W. Powers. c. Nov. 5, 1928.
161. SUENAS NUBLADAS
(violin with pf.) by R. Paniagua. c. Aug. 25, 1928.
162. SUPPOSE
(song) by S. Day. c. June 23, 1927.
163. SWEET DREAMS
(alto c. saxophone & pf.) by F. P. Search. c. Jan. 11, 1928.
164. TANGO TRISTE
(violin & pf.) by L. Glasser. c. Jan. 11, 1928.
165. TAPESTRY
(pf.) by J. Kanner. c. Sept. 9, 1930.
166. THERE'S MAY-TIME FOR ME ALWAYS IN YOUR EYES
(song) by R. Braine. c. Dec. 31, 1929.
167. TICK TACKS
(pf.) by R. A. Hellard. c. May 21, 1929.
168. TIP TOES
(pf.) by H. Wardell. c. Dec. 8, 1927.
169. TO A POND LILY
(pf.) by H. R. Ward. c. Feb. 28, 1927.
170. TORNA A SORRIENTO
(vio. & pf.) by E. de Curtis, transcribed by A. H. Wertheim. c. Dec. 10, 1928.
171. TREES
(song) by M. Ilgenfritz. c. June 23, 1927.
172. TRYST WITH THE WIND
(violin & pf.) arr. by R. Prydatkewyisch. c. Dec. 11, 1928.
173. TWO RUSSIAN FOLK SONGS
(pf. & violin) arr. by Boris Levenson. c. Mar. 19, 1928.
174. VOCATION
(low voice) by H. R. Ward. c. Mar. 19, 1928.
175. WAIT 'TWEEL TER-MORROR
(plantation ditty) by R. Braine. c. July 31, 1929.
176. WALTZ OF THE PAST
(song) by R. Vogel. c. Jan. 2, 1931.
177. WEEP NOT FOR THE DEAD
(song) by A. W. Powers. c. May 5, 1933.
178. WHILE DAY IS ENDING
(pf.) by A. A. Hine. c. Aug. 19, 1935.
179. WHITE SHRINE
march (pf.) by A. Archer & G. Alphenaar. c. Oct. 13, 1931.
180. WHO SHALL SEPARATE US FROM THE LOVE OF CHRIST
(mixed voices with alto solo) by E. P. Mason. c. Mar. 26, 1936.
181. WILLOWS
(violin & pf.) by L. B. Turney. c. Dec. 10, 1928.
182. WISHING
(pf.) by H. R. Ward. c. May 21, 1929.
183. YANITCHOK
(violin & pf.) arr. by R. Prydatkewytsch. c. Dec. 11, 1928.
184. ZEPHYRS
(song) by M. Ilgenfritz. c. July 19, 1929.

It will be observed that Schubert has registered for copyright only 184 musical selections in the past 10 years.

This catalogue differs from the others referred to in this report in that it is primarily involved with the question of the renewal of copyrights, and that a substantial number of the selections were composed by persons who are prominent members of the ASCAP.

It will be observed that 747 selections have been renewed through the offices of EDWARD SCHUBERTH AND COMPANY (Schedule A). Frankly, great confusion exists in the matter of the renewal of copyrights. It appears that until recently, it has been possible for more than one person to file a renewal of copyright in a single musical selection. Some notable instances may be cited. For example:

"Serenade," a comic opera *originally copyrighted* on April 26, 1897 (c. #25779) by Edward Schuberth and Company.

At the time of renewal, two separate applications for an extension of the above original copyright were entered within three weeks of each other:

- | | |
|---|--|
| 1. "Serenade," a comic opera (c. #25779) renewed <i>Dec. 8, 1924</i> (renewal #29915) by Mrs. Victor Herbert. | 2. "Serenade," a comic opera (c. #25779) renewed <i>Dec. 31, 1924</i> (renewal #29011) by Edward Schuberth and Company in the name of Mrs. Victor Herbert. |
|---|--|

As another example:

"Lafitte," a comic opera *originally copyrighted* on April 14, 1897 (c. #23315) by Edward Schuberth and Company.

At the time of renewal, two separate applications for an extension of the above original copyright were entered within three weeks of each other:

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|--|---|
| 1. "Lafitte," a comic opera (c. #23315) renewed <i>Dec. 8, 1924</i> (renewal #29914) by Mrs. Victor Herbert. | #23315) renewed <i>Dec. 31, 1924</i> (renewal #29009) by Edward Schuberth and Company in the name of Mrs. Victor Herbert. |
| 2. "Lafitte," a comic opera (c. | |

It is difficult to understand why Mrs. Herbert would renew these copyrights one day and authorize Schuberth to renew the same copyrights the next day. These circumstances tend to illustrate how archaic is the copyright law and how urgently remedial legislation is needed to the end that users of music may be informed of the true copyright owners and representatives of copyright owners. The only defense the broadcaster has in these cases is to avoid the use of such music until authentic information is obtainable from Licensing Societies.

On the whole, this catalogue, while it involves a large number of musical selections may be evaluated on the basis of the classification described at the beginning of this chapter.

Sesac Publications

New York, N. Y.

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries in the name of SESAC PUBLICATIONS, New York, which is listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1879-1930

No copyright entries found.

Period 1931-April 1, 1937

The following list:

1. BEZ S LADU TWA WIELKA
MILOSC MINIE
(Tango) by W. Stepień and J. Petersburski, c. July 2, 1936.
2. BEZ S LADU TWA WIELKA
MILOSC MINIE (and) MILCZ
SERCE, MILCZ
(orch.) 1. By W. Stepień and J. Petersburski, arr. by J. Wesby. 2. By B. Kuron and T. Kwiecinski, arr. by J. Gert. c. July 2, 1936.
3. JUST SAY THAT YOU LOVE
ME (SAG 'JA)
From "Student Sein" (pf. with uke arr.) by Josef Buckhorn, Ernst Erich Buder, and Franz Baumann, Eng. version by Harry Gilder, arr. by May Singhi Breen. c. April 18, 1931.
4. MILCZ SERCE, MILCZ
(Tango) by T. Kwiecinskiego and B. Kurona. c. July 2, 1936.
5. PAN'S PIPER
(violin and pf.) by A. W. Reynolds. c. April 17, 1934.
6. REFLECTION
(violin and pf.) by A. W. Reynolds. c. April 17, 1934.
7. RIP VAN WINKLE
(violin and pf.) by A. W. Reynolds. c. April 17, 1934.

The above list should enable the broadcasters to appraise the true worth of this catalogue.

Herman Seeman (Nachfolger or Successor)

Leipzig, Germany

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed only five entries under the name of HERMAN SEEMAN, Leipzig, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license. According to the latest SESAC brochures, HERMAN SEEMAN is included under Harmonie Verlag. The five copyrights entered in the name of HERMAN SEEMAN included: 1, ten piano exercises; 2, five German songs; 3, one piano number; 4, one opera in three acts (ZENOBIA); and 5, one group of children's songs. These copyrights were all entered on May 13, 1901.

Further examination of the musical copyright records of the Library of Congress failed to disclose any renewals having been entered on any of the above selections. This music, therefore, appears to be in the Public Domain.

Information from a reliable source states that: "The firm of Herman Seeman was dissolved before the war. The remaining stocks of books were taken over by about 5 different book dealing firms, while the printed music department went over to the firm of Universal Edition, Karlsplatz 6, Wien I, Austria. This above firm is stated to be still in existence at the above indicated address. It maintains in Leipzig only a selling agency in the hands of Friedrich Hofmeister, 10 Karlstrasse, Leipzig C.1." The address given is 6 Karlsplatz, Wien I, Austria.

Universal Edition, referred to in the above quotation as having taken over the music department of HERMAN SEEMAN, we understand is represented in the United States by the Associated Music Publishers, Inc., New York City. Broadcasters desiring to use musical selections copyrighted by Universal Edition, therefore, must acquire the radio performing rights in such music from the Associated Music Publishers, Inc.

It is possible that the SESAC, through its representation of HARMONIE VERLAG, has certain rights in books which at one time were owned and controlled by HERMAN SEEMAN, since the information quoted above shows "* * * * The remaining stocks of books were taken over by about 5 different book dealing firms. * * * *" But all the information we are able to obtain makes it appear that the inclusion of HERMAN SEEMAN in the SESAC brochure is misleading insofar as performing rights in music are concerned.

G. Seyfarth

Lwow, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of G. SEYFARTH, Lwow, Poland, listed in the SESAC brochure dated January 1, 1937, as a publisher or organization included under its license:

Period 1870-1935

No copyright entries found.

Period 1936-April 1, 1937

The following list:

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|---|--|---|
| 1. CHLOPCA MEGO MI ZABRALI
(piesn) by St. Niewiadomski.
c. Oct. 8, 1936. | 6. OTWORZ JANKU
(piesn) by St. Niewiadomski.
c. Oct. 8, 1936. | 11. SIWY KONIU
(piesn) by St. Niewiadomski.
c. Oct. 8, 1936. |
| 2. HUMORESKI
(piesn) by St. Niewiadomski.
c. Sept. 29, 1936. | 7. PIEKNE TULIPANY
(piosnki starodawne) by St.
Niewiadomski. c. Sept. 29,
1936. | 12. SLICZNE GWOZDZIKI
(piosnki starodawne) by St.
Niewiadomski. c. Sept. 29,
1936. |
| 3. JASKOWA DOLA
(9 piesni) by St. Niewiadom-
ski. c. Sept. 29, 1936. | 8. PIOSNKI
(z. roznak stron) by St. Nie-
wiadomski. c. Sept. 29, 1936. | 13. SZUMI W GAJU KRZYZINA
(piesn) by St. Niewiadomski.
c. Oct. 8, 1936. |
| 4. KLATWA
(piesn) by St. Niewiadomski.
c. Oct. 8, 1936. | 9. PRZYKRO, PRZYKRO JEST
DEBOWI
(piesn) by St. Niewiadomski.
c. Oct. 8, 1936. | 14. Z WIOSENNYCH TCHNIEN
(12 piesni) by St. Niewiadom-
ski. c. Sept. 29, 1936. |
| 5. NIE BEDE CIE RWALA KON-
WALIJKO BIALA
(piesn) by St. Niewiadomski.
c. Oct. 8, 1936. | 10. SIEDZI PTASZEK NA DRZE-
WIE
(piesn) by St. Niewiadomski.
c. Oct. 8, 1936. | 15. Z. WYSOKICH PARNASOW
(16 piesni) by St. Niewiadom-
ski. c. Sept. 29, 1936. |

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by G. SEYFARTH to the SESAC. A copy of this assignment, marked Exhibit 108, is attached to and made a part of this report.

The 15 compositions contained in this catalogue, all written by the same composer, probably have a certain performance value to those broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

Solunastra

Berlin, Germany—Lisbon, Portugal

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any musical copyright entries in the name of SOLUNASTRA, Berlin, Lisbon, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

An examination also was made of the assignment records in the Library of Congress and we failed to find any record of assignments by this firm to the SESAC.

An investigation concerning this firm has been made both in Berlin and Lisbon, and we are advised as follows: "It has not been possible to locate this firm in Berlin. It is unknown among sheet music publishers" and, "This firm is unknown in Lisbon. * * * Not listed in telephone or commercial directories."

We have not been able to locate any catalogue material concerning this organization, as referred to in Item 14 of the SESAC letter dated November 19, 1936 (Exhibit No. 4).

The absence of any musical copyright entries in the name of this organization, our failure to find any records of assignment made by this organization to the SESAC, and the absence of any catalogue material among the data which has been supplied to us by the SESAC is the basis for our belief that the inclusion of SOLUNASTRA in the SESAC brochure is misleading insofar as radio performing rights in music are concerned.

Alfred Thorsings Musikforlag

Copenhagen, Denmark

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of ALFRED THORSINGS MUSIKFORLAG, Copenhagen, Denmark, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1926

No copyright entries found.

Period 1927-April 1, 1937

The following list:

("E2" indicates unpublished copyright entries.)

1. AFTENSTEMNING (E2)
(pf.) by Enrico Moreno. c. June 18, 1927.
2. BALLET SUITE FOR ORKESTER
(stemmer med, pf. direction)
(a) Festivo, (b) Cantilena,
(c) Scherzo, by Oskar Gyldmark. c. July 15, 1933.
3. BARE LIDT MED DET
(pf.) by Jack Williams and Axel Breidahl. c. Mar. 10, 1928.
4. BEDSTEFARS VALS
(pf.) by Tom Andy and Arvid Muller. c. June 13, 1932.
5. CANTO D'AMORE
(ork.) by Per Thielmann. c. Jan. 3, 1936.
6. CHARLOTTE FRA CHARLOTTELUND
(pf.) by Pat O'Henry and Mikkel Kongeson. c. Dec. 12, 1930.
7. DER FINDES IKKE EN SOMDU
(pf.) by Sula Lewitsch and Alfred Holck. c. Dec. 17, 1930.
8. DU
(ork.) by Sven Gyldmark and Victor Skaarup, arr. by Carl Hersted. c. June 11, 1936.
9. ERMAASKE EN LILLEPIGE, DER DREMMER OM DIG (E2)
(pf.) by Alexander Yrneh and Henry Carlsen. c. June 18, 1927.
10. ESKIMOR OG ESKIFAR, KAERLIGHED, PAA GRONLAND
(pf.) by Billy Snow and Cecil. c. Oct. 3, 1930.
11. FAMILIE VALSEN
(pf.) by Poul Andersen and Anker Hansen. c. May 23, 1933.
12. FARBRORS VALS
(ork.) by E. Manuel and Ole Sam, arr. by H. Hoffmark. c. Dec 14, 1934.
13. FESTMARK
(ork.) by Fini Henriques, arr. by Emil Reesen. c. Mar. 6, 1934.
14. FORAAR I KINA
(ork.) by Oskar Gyldmark. c. July 6, 1934.
15. GAAR DET IKKE NOK SE'GODT, MED EN LILLIE FOXETROT
(pf.) by Irving Yowa, Dan Folke and Leif Berg. c. June 15, 1928.
16. GAVOTTE (E2)
(pf.) by M. Michailow. c. June 18, 1927.
17. HR. POLITIBETJENT, HR. POLITIBETJENT
(pf.) by Egon Ritz and Mikkel Kongeson. c. Oct. 5, 1930.
18. KALLE
(pf.) by Ture Anderson, Lasse Karlesen and Karin Anderson. c. July 22, 1930.
19. KOB EN LILLE BLAA VIOL (E2)
(pf.) by Vincent de Costa. c. Sept. 27, 1927.
20. KONG VALDEMARS JAGT (E2)
(pf.) by Emil Juel-Frederiksen. c. Nov. 25, 1927.
21. KUN DIG JEG TAENKER PAA
(pf.) by Pat O'Henry and B. Cecil. c. Oct. 3, 1930.
22. LANDLIG SUITE
(ork.) by Oskar Gyldmark. c. Feb. 15, 1935.
23. MELODI AMOROSO
(strygork) by Oskar Gyldmark. c. Jan. 3, 1936.
24. MELODI AMOROSO
(strygork) by Oskar Gyldmark. c. June 9, 1936.
25. MENUET ALL'ANTICO (E2)
(pf.) by E. A. Bertelsen. c. Nov. 25, 1927.
26. MINDERNES SPINET (and) PETER OG LISE
(ork.) 1. by B. Lundgaard, arr. by P. Christiansen; 2. by A. Frederiksen and A. Breidahl, arr. by H. Hoffmark. c. Dec. 30, 1935.
27. MOR KAN IKKE SOVE FOR FAR EN KOMMET HJEM (E2)
(pf.) by Vincent de Costa. c. June 18, 1927.
28. NORDISK STEMNING (E2)
(pf.) by Emil Juel-Frederiksen. c. Sept. 27, 1927.
29. OH! MARGOT! FRA KNALLERTEN
(pf.) by Jose Lopez and Alfred Kjerulf. c. Jan. 9, 1931.
30. OH! TAGMIG MED TIL HAWAII
(ork.) by W. Eiberg and E. Manuel, arr. by H. Hoffmark. c. Dec. 30, 1935.
31. ROSEN ER FOR HVER EN KVINDE
(pf.) by Jose Lopez and Alfred Kjerulf. c. Jan. 9, 1931.
32. SAETERPIGENS DROMME (E2)
(pf.) by Emil Juel-Frederiksen. c. Sept. 27, 1927.
33. SERENADE
(ork.) by Oskar Gyldmark. c. Jan. 6, 1932.
34. SPANSK MARSCH
(ork.) by Oskar Gyldmark. c. Nov. 10, 1932.
35. SPILLEDAASEN
(pf.) by Ernest Bax. c. Feb. 1, 1929.
36. TANGO HUMORESQUE
(pf.) by Guisepe Bonadoni, B. and A. Muller and Ahl-Nel-sen. c. May 23, 1933.
37. THORS BRUDEFART (E2)
(pf.) by Emil Juel-Fredericksen. c. Sept. 27, 1927.
38. TO MINIATURER
(kammerork) by Oskar Gyldmark. c. Jan. 3, 1936.
39. VED DONANENS BRED
(ork.) by Andre Verino and Poul Rungwald. c. Dec. 30, 1935.
40. VIL DU DANSE EN RIGTIG TYROLER MED MIG
(pf.) by E. Manuel, Anker Hansen, and Lasse. c., Dec. 30, 1932.
41. ZIGEUNER MARSCH
(ork.) by Oskar Gyldmark. c. July 6, 1934.

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by ALFRED THORSINGS MUSIKFORLAG to the SESAC. A copy of this assignment, marked Exhibit 109, is attached to and made a part of this report.

On the basis of an investigation made in Denmark, we are advised as follows with regard to this firm:

"Alfred Thorsings Musikforlag, 13 Vesterbrogade, Copenhagen, Denmark. * * * Importer and retailer of music. Publisher and jobber, orchestral, classical and popular 'sheet' music. Republishing popular American music. * * *"

The 41 musical compositions copyrighted in the United States by this organization are in the Danish language, and probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using Danish music.

The right to represent this organization in the United States is in dispute. The SESAC, in its letter dated November 19, 1936 (Exhibit No. 4) in Item 7a, states: "* * * In indicating that our 'performing rights' in the catalogs of the following * * * Alfred Thorsings Musikforlag, Copenhagen * * * cover 'all rights' therein, we naturally mean such rights for all publications published and controlled by each of the aforementioned firms."

The ASCAP, on page 3 of its January 1, 1936 directory, states that: "ASCAP does have reciprocal agreements whereunder it represents in the United States of America such rights as their members have in this country, with the following foreign societies: Denmark, KODA, International Forbund Til Beskyttelse af Komponistrettigheder I Danmark, Kronprinsessegade 26, Copenhagen, Denmark." Also, on page T-5 in the same directory, the ASCAP identifies ALFRED THORSINGS MUSIKFORLAG as a publisher member of KODA.

Union de Compositores

Barcelona, Spain

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of UNION DE COMPOSITORES, Barcelona, Spain, listed in an announcement by the SESAC dated February 3, 1937, as a publisher or organization included under its license:

Period 1870-1935

No copyright entries found.

Period 1936-April 1, 1937

The following entries:

- | | |
|--|--|
| 1. MENTISTE
(orch.) by N. Suris. c. Sept.
1, 1936. | 2. AMOR DE ESCLAVO
(orch.) by Gil Luano. c. Sept.
1, 1936. |
|--|--|

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by UNION DE COMPOSITORES to the SESAC. A copy of this assignment, marked Exhibit 110, is attached to and made a part of this report.

As an aid in appraising the value of these two compositions in building radio programs for American radio listeners, we again invite your attention to Exhibit 16.

J. Urgelles

Barcelona, Spain

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of J. URGELLES, Barcelona, Spain, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1935

No copyright entries found.

Period 1936-April 1, 1936

The following list:

- | | | |
|--|---|---|
| 1. MUCHACHA
tango, (orch.) by Jose Urgelles.
c. Sept. 5, 1936. | 3. RUMBITA
rhumba, (orch.) by Jose Urgel-
les. c. June 9, 1936. | 5. TORERO
pasodoble, (orch.) by J. Urgel-
les. c. June 9, 1936. |
| 2. ROSITA
tango, (orch.) by Jose Urgelles.
c. Sept. 5, 1936. | 4. RUMBITA (and) TORERO
(orch.) by Jose Mora. c. June
22, 1936. | |

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by J. URGELLES to the SESAC. Copies of these assignments, marked Exhibit 111 and Exhibit 112 are attached to and made a part of this report.

As an aid in appraising the value of this music in building radio programs for American radio listeners, we again invite your attention to Exhibit 16.

A. Urmeneta
Barcelona, Spain

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of A. URMENETA, Barcelona, Spain, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1932

No copyright entries found.

Period 1933-April 1, 1937

The following list:

- | | | |
|---|--|--|
| 1. AGARRATE (and) SOY ANDALUZA
(orch.) by A. Urmeneta. c.
Feb. 1, 1933. | 9. DEL CANDIL
(orch.) by A. Urmeneta. c.
Sept. 5, 1934. | 16. GITANO Y BATURRO
(orch.) by A. Urmeneta. c.
Aug. 10, 1934. |
| 2. ANGELILLO
(orch.) by A. Urmeneta. c.
Feb. 1, 1933. | 10. DEL CANDIL (and) CURRITO DE TRIANA
(orch.) by A. Urmeneta. c.
Dec. 14, 1934. | 17. GITANO Y BATURRO
(orch.) by A. Urmeneta. c.
Nov. 16, 1934. |
| 3. CABO VERDE
(orch.) by A. Urmeneta. c.
Oct. 1, 1935. | 11. ESABORIO
(orch.) by A. Urmeneta. c.
Feb. 1, 1933. | 18. MANDANGA
(orch.) by C. Milagros. c.
Aug. 1, 1936. |
| 4. CABO VERDE
(orch.) by A. Urmeneta. c.
Oct. 2, 1935. | 12. ESO
(orch.) by A. Urmeneta. c.
Dec. 10, 1934. | 19. MANZANILLA
(orch.) by A. Urmeneta. c.
Feb. 27, 1935. |
| 5. CLAVELITO
(orch.) by A. Urmeneta. c.
Dec. 10, 1934. | 13. ESO
(orch.) by A. Urmeneta. c.
Nov. 25, 1934. | 20. SOL DE IBERIA
(orch.) by A. Urmeneta. c.
Jan. 1, 1937. |
| 6. CLAVELITO
(orch.) by A. Urmeneta. c.
Nov. 25, 1934. | 14. FLAMENQUERIA
(orch.) by A. Urmeneta. c.
Nov. 16, 1934. | 21. TIO FAROLES
(orch.) by A. Urmeneta. c.
Dec. 14, 1934. |
| 7. CURRITO DE TRIANA
(orch.) by A. Urmeneta. c.
Sept. 5, 1934. | 15. FLAMENQUERIA
(orch.) by A. Urmeneta. c.
Dec. 5, 1934. | 22. TIO FAROLES
(orch.) by A. Urmeneta. c.
Dec. 15, 1934. |
| 8. DEL BETIS
(orch.) by A. Urmeneta. c.
May 3, 1935. | | 23. TU MIRAR
(orch.) by A. Urmeneta. c.
Jan. 15, 1936. |

Additional Entries Copyrighted Under the Name of Urmeneta Sesma (Amada) and Sesma (Amado Urmeneta)

Barcelona, Spain

- | | | |
|---|---|---|
| 1. BETICA
(orch.) by A. Urmeneta. c.
Jan. 1, 1936. | 7. MARI-LUZ
(orch.) by C. Milagros. c. Jan.
10, 1935. | 13. RAYITO DE LUZ
(orch.) by S. De Randa. c.
July 10, 1936. |
| 2. CIVILON
(orch.) by C. Milagros. c.
Aug. 1, 1936. | 8. MARI-LUZ
(orch.) by C. Milagros. c. May
29, 1935. | 14. REPOSO
(orch.) by A. Urmeneta. c.
Feb. 1, 1936. |
| 3. DEL BETIS
(orch.) by Amado Urmeneta
Sesma. c. Mar. 15, 1935. | 9. MARITARNES
(orch.) by Amado Urmeneta.
c. Dec. 1, 1935. | 15. ROSARIYO
(orch.) by A. Urmeneta. c.
Feb. 1, 1936. |
| 4. GITANOS
(orch.) by A. Urmeneta. c.
July 1, 1936. | 10. OJOS NEGROS
(orch.) by Amado Urmeneta
Sesma. c. Nov. 1, 1935. | 16. TU MANTILLA
(orch.) by Angeles Garcia (C.
Milagros). c. Apr. 4, 1935. |
| 5. LINDO
(orch.) by A. Urmeneta. c.
Aug. 1, 1936. | 11. PASOS LARGOS
(orch.) by Angeles Garcia (C.
Milagros). c. Dec. 20, 1935. | 17. TU MANTILLA
(orch.) by C. Milagros. c. May
3, 1935. |
| 6. MANZANILLA
(orch.) by Amado Urmeneta
Sesma. c. Feb. 1, 1935. | 12. PASOS LARGOS
(orch.) by C. Milagros. c. Dec.
27, 1934. | 18. 6 DE ENERO
(orch.) by A. Urmeneta. c.
Feb. 1, 1936. |

An examination of the assignment records of the United States Library of Congress disclosed certain assignments which were made by A. URMENETA to the SESAC. Copies of these assignments, marked Exhibits 113 to 122 inclusive, are attached to and made a part of this report.

As an aid in appraising the value of this music in building radio programs for American radio listeners, we again invite your attention to Exhibit 16.

Vincent, Howard & Preeman, Ltd.

Los Angeles, California

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following copyright entries under the name VINCENT, HOWARD & PREEMAN, LTD., Los Angeles, California, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license:

1. GOLDEN RIVER
(song) by Stuart Hamblen. c. Jan. 4, 1932.
2. I'M ALWAYS RUNNING AFTER RAINBOWS BUT THEY SEEM TO HAVE FUN IN RUNNING AWAY FROM ME
(song) by Fred Howard and Nat Vincent. c. Apr. 1, 1931.
3. LITTLE GIRL DRESSED IN BLUE
(song) by F. N. Vinard. c. Oct. 25, 1932.
4. LITTLE OLD RAG DOLL
(song) by Stuart Hamblen. c. Jan 4, 1932.
5. MELLOW ALABAMA MOON
(song) by Fred Howard and Nat Vincent. c. Nov. 4, 1931.
6. OLD BLACK MOUNTAIN TRAIL
(song) by Fred Howard and Nat Vincent. c. Nov. 4, 1931.
7. ON A SAPPHIRE SEA JUST YOU AND ME
(song) by Fred Howard and Nat Vincent. c. Oct. 11, 1932.
8. ONE MAD NIGHT OF LOVE
(song) by Desider Josef Vecsei, Fred Howard and Nat Vincent. c. May 14, 1931.
9. ROCK ME TO SLEEP IN MY ROCKY MOUNTAIN HOME
(song) by George Brown, Willie Baskin, Fred Howard, and Nat Vincent. c. Feb. 2, 1931.
10. STEER'S LAMENT NEARING THE END OF THE TRAIL
(song) by Fred Howard and Nat Vincent. c. Apr. 27, 1931.
11. STRAWBERRY ROAN
(song) by Fred Howard and Nat Vincent. c. Mar. 16, 1931.
12. THERE'S A ROBIN SINGING IN THE OLD PINE TREE
(song) by Fred Howard and Nat Vincent. c. Apr. 27, 1931.
13. WONDER VALLEY
(song) by Fred Howard and Nat Vincent. c. Mar. 16, 1931.
14. WATCHING AND WAITING AT THE END OF THE TRAIL FOR YOU
(song) by Raymond B. Elred and Clare S. Elred. c. June 26, 1931.
15. WE'LL SEE THE HARD TIMES THROUGH
(song) by Fred Howard and Nat Vincent. c. Aug. 21, 1931.

The above examination also disclosed four copyright entries under the name VINCENT & HOWARD, LTD., Los Angeles, California, and as these entries are included in an assignment (see Exhibit 123) to the M. M. COLE PUBLISHING COMPANY, Chicago, Illinois, referred to below, they are listed as follows:

1. GAL ON THE FLYING TRAPEZE
(song) by Fred Howard and Nat Vincent. c. Sept. 5, 1934.
2. IT'S HEAVEN TO ME
(song) by Fred Howard and Nat Vincent. c. Jan. 6, 1933.
3. ME AND MY BURRO
(song) by Fred Howard and Nat Vincent. c. Aug. 22, 1934.
4. BRING YOUR ROSES TO HER NOW
(song) by John Ennis and Lem Giles. c. Feb. 2, 1931.

The above examination also disclosed fifteen copyright entries under the name MORSE M. PREEMAN, Los Angeles, California, and as certain of these entries are included in an assignment (see Exhibit 123) to the M. M. COLE PUBLISHING COMPANY, Chicago, Illinois, referred to below, they are listed as follows:

1. BY THE DREAMY TENNESSEE
(song) by Fred Howard, Nat Vincent and George M. Tidd. c. Oct. 1, 1930.
2. CURLEW, CRY NO MORE
(song) by Lois Mills and John Ingold. c. Sept. 16, 1930.
3. I SEE YOUR DADDY IN YOU
(song) by Milton Brockman, Jules Herman and Harry Walker. c. Aug. 28, 1930.
4. ITS TIME TO SAY ALOHA
(song) by Fred Howard and Nat Vincent. c. Oct. 1, 1930.
5. MAKE UP YOUR MIND TO WIND UP IN SUNNY CALIFORNIA
(song) by Fred Howard and Nat Vincent. c. May 21, 1930.
6. MELLOW MOUNTAIN MOON
(song) by Fred Howard and Nat Vincent. c. Aug. 14, 1930.
7. MY PRETTY QUADROON
(male quartet) by Fred Howard and Nat Vincent, arr. by Freeman High. c. June 25, 1930.
8. PRETTY QUADROON
(song) by Fred Howard and Nat Vincent. c. Aug. 28, 1930.
9. SKIES
(song) by John Paul Ogle. c. Apr. 1, 1931.
10. SURF
(song) by Myrtle Hill and Elizabeth Ellis Scantlebury. c. May 21, 1930.
11. TABLES HAVE TURNED, THE ONE WHO'S CRYING IS YOU
(song) by Fred Howard and Nat Vincent. c. Oct. 1, 1930.
12. TWO TREES
(male voices) by Elinor Remick Warren and Irene Maunder. c. Apr. 29, 1930.
13. WHEN IT'S AUTUMN IN THE HILLS OF CALIFORNIA
(song) by Jessie Warren Dunford. c. Apr. 9, 1932.
14. WHEN THE BLOOM IS ON THE SAGE
(song) by Fred Howard and Nat Vincent. c. May 6, 1930.
15. WHEN YOU THINK A WHOLE LOT ABOUT SOMEONE AND THAT SOMEONE THINKS NOTHING OF YOU
(song) by Fred Howard and Nat Vincent. c. May 26, 1931.

An examination of the records of assignments in the Library of Congress disclosed the following assignment by VINCENT & HOWARD, LTD., Los Angeles, California, to M. M. COLE PUBLISHING COMPANY, Chicago, Illinois, a copy of which marked Exhibit 123 is attached to and made a part of this report. It will be observed that 34 entries are listed above and 29 titles appear in the assignment. Twenty-seven of the titles appear in one or the other of the three lists set forth above and two, namely, "Sweet Dreams, Sweetheart" and "In the Little Old Green Valley School" were subsequently copyrighted on February 12, 1935 by M. M. Cole Publishing Co.

We call attention to the fact that Nat Vincent, composer of a majority of the above compositions, is listed in the 1925, 1931 and 1936 editions of the ASCAP Directory as a member of the ASCAP. The complications arising from the fact that a composer is a member of the ASCAP are discussed in the foreword of this report.

Vitak-Elsnic Co.

Chicago, Illinois

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of VITAK-ELSNIC COMPANY, Chicago, Illinois, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

Period 1870-1923

No copyright entries found.

Period 1924-1927

The following list:

1. AMERICAN MARCH
(orch.) by Louis Vitak. c. Nov. 25, 1924.
2. AMERICAN MARCH
(band) by Louis Vitak. c. Nov. 25, 1924.
3. AMERICAN MARCH.
(pf.) by Louis Vitak. c. Nov. 25, 1924.
4. BARITONE-POLKA
(band) arr. by Louis Vitak. c. Sept. 1, 1924.
5. BARITONE-POLKA
(orch.) arr. by Louis Vitak. c. Sept. 1, 1924.
6. BEE HIVE
(band) arr. by K. Echtner. c. July 3, 1926.
7. BEE HIVE
(orch.) arr. by K. Echtner. c. July 31, 1926.
8. BETTY
(band) arr. by Louis Vitak. c. July 31, 1926.
9. BETTY
(orch.) arr. by Louis Vitak. c. July 31, 1926.
10. CARE-FREE POLKA
(band) arr. by Louis Vitak. c. Dec. 28, 1925.
11. CARE-FREE POLKA
(orch.) arr. by Louis Vitak. c. Dec. 28, 1925.
12. CARNIVAL (Masopustni)
(band) by A. Aust, arr. by Louis Vitak. c. Dec. 27, 1924.
13. CARNIVAL (Masopustni)
(orch.) arr. by Louis Vitak. c. Dec. 4, 1924.
14. CARNIVAL (Masopustni)
(band) arr. by Louis Vitak. c. Dec. 4, 1924.
15. CARNIVAL (Masopustni)
(orch.) by A. Aust, arr. by Louis Vitak. c. Dec. 27, 1924.
16. CIRCLING PIGEONS
(band) by Karel Echtner. c. July 11, 1925.
17. CIRCLING PIGEONS
(orch.) by Karel Echtner. c. July 11, 1925.
18. CZARDAS TEMESVAR
(band) arr. by Paul Korkos. c. July 11, 1925.
19. CZARDAS TEMESVAR
(orch.) arr. by Paul Korkos. c. July 11, 1925.
20. DEVOTION POLKA
(band) arr. by Louis Vitak. c. Dec. 28, 1925.
21. DEVOTION POLKA
(orch.) arr. by Louis Vitak. c. Dec. 28, 1925.
22. DREAM POLKA
(band) arr. by Louis Vitak. c. May 15, 1925.
23. DREAM POLKA
(orch.) arr. by Louis Vitak. c. May 15, 1925.
24. FARMERS POLKA
(band) arr. by Louis Vitak. c. Aug. 6, 1926.
25. FARMERS POLKA
(orch.) arr. by Louis Vitak. c. Aug. 6, 1926.
26. FORGET-ME-NOT
(concertina) arr. by Louis Vitak. c. July 31, 1926.
27. G. & V. POLISH DANCE ORCH. COLLECTION NO 1
(orch.) arr. by Louis Vitak. c. July 13, 1925.
28. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(B flat Tenor Saxophone) arr. by Louis Vitak. c. Dec. 28, 1925.
29. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(bass) arr. by Louis Vitak. c. Dec. 28, 1925.
30. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(clarinet in A) arr. by Louis Vitak. c. Dec. 28, 1925.
31. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(1st violin or saxophone) arr. by Louis Vitak. c. Dec. 28, 1925.
32. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(concertina) arr. by Louis Vitak. c. Dec. 28, 1925.
33. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(drums) arr. by Louis Vitak. c. Dec. 28, 1925.
34. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(E flat alto saxophone) arr. by Louis Vitak. c. Dec. 28, 1925.
35. G. & V. POLISH DANCE ORCH. COLLECTION NO 2
(flute) arr. by Louis Vitak. c. Dec. 28, 1925.
36. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(pf. accd.) arr. by Louis Vitak. c. Dec. 28, 1925.
37. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(violin, cello or trombone) arr. by Louis Vitak. c. Dec. 28, 1925.
38. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(2nd violin) arr. by Louis Vitak. c. Dec. 28, 1925.
38. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(2nd violin) arr. by Louis Vitak. c. Dec. 28, 1925.
39. G. & V. POLISH DANCE ORCH. COLLECTION NO. 2
(1st & 2nd cornet in A) arr. by Louis Vitak. c. Dec. 28, 1925.
40. HELENA
(band) arr. by Louis Vitak. c. Dec. 28, 1925.
41. HELENA
(orch.) arr. by Louis Vitak. c. Dec. 28, 1925.
42. HOLZAUCTION
(band) arr. by Louis Vitak. c. July 31, 1926.
43. HOLZAUCTION
(orch.) arr. by Louis Vitak. c. July 31, 1926.
44. HOME COMING DAY
(concertina) arr. by Al. H. Vetter. c. Dec. 28, 1925.
45. HOPELESS (Beznadeje)
(band) arr. by Louis Vitak. c. Dec. 27, 1924.
46. HOPELESS
(concertina) arr. by Louis Vitak. c. July 31, 1926.
47. HOPELESS (Beznadeje)
(orch.) arr. by Louis Vitak. c. Dec. 27, 1924.

48. HOPELESS
(concertina) arr. by Louis Vitak. c. Dec. 28, 1925.
49. HUBICKA POLKA
(band) arr. by K. Echtner. c. Sept. 1, 1924.
50. HUBICKA POLKA
(orch.) arr. by K. Echtner. c. Sept. 1, 1924.
51. IN THE GREENWOOD SHADE
(band) arr. by K. Echtner. c. July 31, 1926.
52. IN THE GREENWOOD SHADE
(orch.) arr. by K. Echtner. c. July 31, 1926.
53. ISABELLA AND MARIECHEN
(band) arr. by Louis Vitak. c. Sept. 1, 1924.
54. ISABELLA AND MARIECHEN
(orch.) arr. by Louis Vitak. c. Sept. 1, 1924.
55. JOLLY LUMBERJACK
(band) arr. by Louis Vitak. c. Dec. 28, 1925.
56. JOLLY LUMBERJACK
(orch.) arr. by Louis Vitak. c. Dec. 28, 1925.
57. KISS
(concertina) arr. by Louis Vitak. c. July 31, 1926.
58. KOZAK WALTZ
(concertina) arr. by Louis Vitak. c. Dec. 28, 1924.
59. KUJAWIAK MUSZYNSKIEGO
(concertina) arr. by S. Muszynski. c. Dec. 28, 1924.
60. LAKSTUTO POLKA
(concertina) arr. by Louis Vitak. c. Dec. 28, 1925.
61. LITTLE SAZAVA POLKA
(band) arr. by Louis Vitak. c. July 31, 1926.
62. LITTLE SAZAVA POLKA
(orch.) arr. by Louis Vitak. c. July 31, 1926.
63. MAYFLOWER POLKA
(band) arr. by Karel Echtner, c. Dec. 28, 1925.
64. MAYFLOWER POLKA
(orch.) arr. by Karl Echtner. c. Dec. 28, 1925.
65. MEMORIES
(band) arr. by Louis Vitak. c. May 15, 1925.
66. MEMORIES
(orch.) arr. by Louis Vitak. c. May 15, 1925.
67. MY LITTLE DARLING
(band) arr. by Louis Vitak. c. Dec. 4, 1924.
68. MY LITTLE DARLING
(band) by J. Kasik, arr. by Louis Vitak. c. Dec. 27, 1924.
69. MY LITTLE DARLING
(orch.) arr. by J. Kasik. c. Dec. 27, 1924.
70. MY LITTLE DARLING
(orch.) arr. by Louis Vitak. c. Dec. 4, 1924.
71. NA-JARE
(band) arr. by Josef Narovec. c. May 15, 1925.
72. NA PREJ MARCH
(orch.) arr. by Louis Vitak. c. July 31, 1926.
73. NA TE LOUCE ZELENY
(concertina) arr. by Louis Vitak. c. Dec. 28, 1925.
74. NATIONAL GUARD MARCH
(orch.) arr. by Louis Vitak. c. July 11, 1925.
75. NATIONAL GUARD MARCH
(band) arr. by Louis Vitak. c. July 11, 1925.
76. OF OLDEN DAYS
(band) arr. by Louis Vitak. c. Sept. 7, 1926.
77. OF OLDEN DAYS
(orch.) arr. by Louis Vitak. c. Sept. 7, 1926.
78. ON THE GREEN MEADOW
(band) arr. by Louis Vitak. c. Sept. 1, 1924.
79. ON THE GREEN MEADOW
(orch.) arr. by Louis Vitak. c. Sept. 1, 1924.
80. ON THE LAKE
(band) arr. by K. Echtner. c. Sept. 1, 1924.
81. ON THE LAKE
(orch.) arr. by K. Echtner. c. Sept. 1, 1924.
82. OUR KATY
(band) arr. by Louis Vitak. c. Sept. 7, 1926.
83. OUR KATY
(orch.) arr. by Louis Vitak. c. Sept. 7, 1926.
84. PAPILION
(band) arr. by K. Echtner. c. Sept. 1, 1924.
85. PAPILION
(orch.) arr. by K. Echtner. c. Sept. 1, 1924.
86. POLISH DANCE COLLECTION NO. 1
(piano) arr. by Louis Vitak. c. Dec. 28, 1925.
87. POLSKA DREW-KUJAWIAK
(concertina) arr. by Louis Vitak. c. Dec. 28, 1925.
88. POD TYM NASIM OKE-NECKOM
(band) arr. by Karel Echtner. c. July 11, 1925.
89. POD TYM NASIM OKE-NECKOM
(orch.) arr. by K. Echtner. c. July 11, 1925.
90. PURE AS SNOW
(band) arr. by K. Echtner. c. July 31, 1926.
91. PURE AS SNOW
(orch.) arr. by K. Echtner. c. July 31, 1926.
92. ROMEO
(band) arr. by K. Echtner. c. Sept. 1, 1924.
93. ROMEO
(orch.) arr. by K. Echtner. c. Sept. 1, 1924.
94. RUSTLING OF THE FLOWERS (Sepot Kvetin)
(band) by E. Stolec, arr. by Louis Vitak. c. Dec. 27, 1924.
95. RUSTLING OF THE FLOWERS (Sepot Kvetin)
(orch.) by E. Stolec, arr. by Louis Vitak. c. Dec. 27, 1924.
96. SLAVISH MAID POLKA
(concertina) arr. by Louis Vitak. c. July 31, 1926.
97. SLAVISH MAID POLKA
(slovak band) arr. by Karel Echtner. c. Dec. 28, 1925.
98. SLAVISH MAID POLKA
(slovak orch.) arr. by Karel Echtner. c. Dec. 28, 1925.
99. SOLDIERS GREETING
(band) arr. by K. Echtner. c. July 31, 1926.
100. SOLDIERS GREETING
(orch.) arr. by K. Echtner. c. Dec 31, 1926.
101. SPRINGTIME
(concertina) arr. by Louis Vitak. c. July 31, 1926.
102. TEMESVAR
(band) arr. by Louis Vitak. c. Dec. 28, 1925.
103. TEMESVAR
(orch.) arr. by Louis Vitak. c. Dec. 28, 1925.
104. UNDER THE BRIDGE
(band) arr. by Louis Vitak. c. July 31, 1926.
105. UNDER THE BRIDGE
(orch.) arr. by Louis Vitak. c. July 31, 1926.
106. Z MODLINA OBEREK
(concertina) arr. by M. A. Springer. c. Dec. 28, 1925.

1927-April 1, 1937

The following list:

1. AMAZON
(orch.) arr. by K. Echtner. c. Sept. 28, 1929.
2. AMAZON
(band) arr. by K. Echtner. c. Sept. 28, 1929.
3. ANDZIA s KEDEKSEM
(concertina) arr. by M. Zmyslo. c. Dec. 20, 1928.
4. BALLET DANCER
(band) arr. by K. Echtner. c. Sept. 28, 1929.
5. BALLET DANCER
(orch.) arr. by K. Echtner. c. Sept. 28, 1929.
6. BARUSKA
(orch.) arr. by Louis Vitak. c. Feb. 15, 1927.

7. BERTHA
(orch.) arr. by Frank Trynér.
c. Apr. 26, 1927.
8. BILY KVITECEK-POCHOD
(pf.) arr. by Louis Vitak. c.
June 25, 1928.
9. BOLERAZ (slovensky pochod)
(band) arr. by Karel Echtner.
c. Sept. 19, 1927.
10. BOLI ME HLAVICKA
(concertina) arr. by J. P. El-
snic. c. Dec. 10, 1929.
11. BOLI ME HLAVICKA
(orch.) arr. by Karel Echtner.
c. Apr. 26, 1927.
12. BONO POLKA
(band) arr. by K. Echtner.
c. Sept. 28, 1929.
13. BONO POLKA
(orch.) arr. by K. Echtner.
c. Sept. 28, 1929.
14. BUFFALOWSKI RHEIN-
LANDER
(orch.) arr. by Louis Vitak.
c. Feb. 15, 1927.
15. BUKOWINA MAZUREK (E2)
(pf.) arr. by Louis Vitak. c.
July 16, 1927.
16. BUKOWINA MAZUREK
(concertina) arr. by Louis
Vitak. c. Sept. 19, 1927.
17. BUKOWINA MAZUREK
(concertina) arr. by Louis
Vitak. c. Aug. 1, 1927.
18. BUSBY POLKA
(orch.) arr. by Louis Vitak.
c. Feb. 15, 1927.
19. CAMPTOWN RACES
(concertina) arr. by Elsnic.
c. Dec. 1, 1930.
20. CERNA MUSI BYT
(concertina) arr. by Jos. P.
Elsnic. c. June 20, 1928.
21. CERVANA MODRA FIALA
(orch.) arr. by K. Echtner.
c. Apr. 26, 1927.
22. CERVENY SATECEK
(orch.) arr. by K. Echtner.
c. Apr. 26, 1927.
23. CERVENY SATECEK
(pf.) arr. by Louis Vitak. c.
June 25, 1925.
24. CHILDREN'S SONGS AND
GAMES
(concertina) arr. by Jos. P.
Elsnic. c. June 20, 1928.
25. CIRCLING PIGEONS
(concertina) arr. by Jos. P.
Elsnic. c. Dec. 1, 1930.
26. CLARINET POLKA
(orch. with clar. solo) arr. by
K. Echtner. c. June 20, 1928.
27. COME COME
(band) arr. by Louis Vitak.
c. Feb. 15, 1927.
28. COME COME
(orch.) arr. by Louis Vitak.
c. Feb. 15, 1927.
29. CUCKOO WALTZ
(pf.) arr. by Louis Vitak. c.
June 25, 1928.
30. CUCKOO WALTZ
(band) arr. by Louis Vitak.
c. Sept. 19, 1927.
31. CUCKOO WALTZ
(orch.) arr. by Louis Vitak.
c. Sept. 19, 1927.
32. CZTERY BRACI MAZUREK
(orch.) arr. by Louis Vitak.
c. Feb. 15, 1927.
33. DO UCIECHY POLSKIEGO
TANCA
(concertina) arr. by M.
Zmyslo. c. Dec. 10, 1929.
34. EMILIA
(band) arr. by Louis Vitak.
c. Sept. 19, 1927.
35. EMILIA
(orch.) arr. by Louis Vitak.
c. Sept. 10, 1927.
36. ES-AS POLKA
(band) arr. by K. Echtner.
c. Dec. 10, 1929.
37. ES-AS POLKA
(orch.) arr. by K. Echtner.
c. Dec. 10, 1929.
38. FARMERS' POLKA
(concertina) arr. by Louis
Vitak. c. June 20, 1928.
39. FAVORITE POLKA
(band) arr. by K. Echtner.
c. Nov. 21, 1931.
40. FAVORITE POLKA
(orch.) arr. by K. Echtner.
c. Nov. 21, 1931.
41. FURMAN-KRAKOWIAK
(orch.) arr. by Louis Vitak.
c. Feb. 15, 1927.
42. GAME OF CHANCE
(band) arr. by Karel Echtner.
c. Feb. 15, 1927.
43. GAME OF CHANCE
(orch.) arr. by Karel Echtner.
c. Feb. 15, 1927.
44. GORALSKA POLKA No. 2
(concertina) arr. by Geo. Pa-
luch. c. Dec. 20, 1928.
45. GRACEFUL POLKA
(band) arr. by Karel Echtner.
c. June 20, 1928.
46. GRACEFUL POLKA
(orch.) arr. by Karel Echtner.
c. June 20, 1928.
47. HUBATA VALCIK
(orch.) arr. by K. Echtner.
c. April 26, 1927.
48. ICEK REKRUT
(concertina) by Frank Dulki,
arr. by Louis Vitak. c. Oct.
20, 1928.
49. IN MELANCHOLY MOMENT
(band) arr. by Karel Echtner.
c. June 20, 1928.
50. IN MELANCHOLY MOMENT
(orch.) arr. by Karel Echtner.
c. June 20, 1928.
51. JETELICKU V LESE
(concertina) arr. by J. Paul
Elsnic. c. Dec. 10, 1929.
52. JOLLY COPPERSMITH
(orch.) arr. by Karel Echtner.
c. Feb. 15, 1927.
53. JOLLY COPPERSMITH
(band) arr. by Karel Echtner.
c. Feb. 15, 1927.
54. JOLLY TINSMITH
(band) arr. by Karel Echtner.
c. Dec. 1, 1930.
55. JOLLY TINSMITH
(orch.) arr. by Karel Echtner.
c. Dec. 1, 1930.
56. JOZEFINA-POLKA
(orch.) arr. by L. Vitak. c.
Feb. 15, 1927.
57. JULIA POLKA
(concertina) arr. by J. P. El-
snic. c. Dec. 20, 1928.
58. JUTKA-POLKA
(orch.) arr. by Louis Vitak.
c. Feb. 15, 1927.
59. KAS BUS POLKA
(concertina) arr. by Louis
Vitak. c. Dec. 10, 1929.
60. KATARZYNA-POLKA
(orch.) arr. by Louis Vitak.
c. Feb. 15, 1927.
61. KISVARDA
(orch.) arr. by Louis Vitak.
c. June 20, 1928.
62. KOLOMYJKA UKRAINSKA
(concertina) arr. by J. P.
Elsnic. c. Dec. 1, 1930.
63. KOSAKEN-POLKA
(orch.) arr. by L. Vitak. c.
Feb. 15, 1927.
64. KU PRAZE JE CESTÁ
DLOUHA
(orch.) arr. by L. Vitak. c.
Apr. 26, 1927.
65. KUKULECKA
(concertina) by Frank Dukli,
arr. by Louis Vitak. c. July
10, 1928.
66. KUKULECKA POLKA (E2)
(concertina) by Frank Dukli,
arr. by Louis Vitak. c. June
9, 1928.
67. LAMENT PIJAKA
(concertina) arr. by L. Vitak.
c. Dec. 10, 1929.
68. LAUTERBACH
(band) arr. by L. Vitak. c.
Sept. 28, 1929.
69. LAUTERBACH
(orch.) arr. by L. Vitak. c.
Sept. 28, 1929.
70. LIBUSE VALCIK
(concertina) arr. by L. Vitak,
c. Dec. 31, 1927.
71. LINDENAU-POLKA
(band) arr. by L. Vitak. c.
Dec. 10, 1928.
72. LINDENAU-POLKA
(orch.) arr. by Louis Vitak.
c. Dec. 10, 1928.
73. LITHUANIAN DANCE FOLIO
(pf.) arr. by L. Vitak. c. Oct.
20, 1928.
74. LITHUANIAN ORCHESTRA
DANCE FOLIO NO. 2
(orch.) arr. by L. Vitak. c.
Nov. 20, 1928.
75. LITTLE BROWN JUG
(concertina) arr. by J. P. El-
snic. c. Dec. 1, 1930.

76. LOUCENI, LOUCENI
(orch.) arr. by Louis Vitak. c. Apr. 26, 1927.
77. LOVELY MARY
(band) arr. by Louis Vitak. c. Dec. 10, 1928.
78. LOVELY MARY
(orch.) arr. by Louis Vitak. c. Dec. 10, 1928.
79. LUNA
(concertina) arr. by J. P. Elsnic. c. Dec. 1, 1930.
80. LUNA—CSARDAS
(orch.) arr. by Louis Vitak. c. Sept. 28, 1929.
81. MANDOLA-WALC
(orch.) arr. by Louis Vitak. c. Feb. 15, 1927.
82. MAY BELLS
(band) arr. by Louis Vitak. c. Feb. 15, 1927.
83. MAY BELLS
(orch.) arr. by Louis Vitak. c. Feb. 15, 1927.
84. MEMORIES POLKA
(concertina) arr. by Louis Vitak. c. Feb. 15, 1927.
85. MILITARY POLKA
(concertina) arr. by Jos. P. Elsnic. c. Dec. 20, 1928.
86. MODLINA OBEREK
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
87. NA BOISKU (E2)
(concertina) by Frank Dukli, arr. by Louis Vitak. c. June 9, 1928.
88. NA BOISKU
(concertina) by Frank Dukli, arr. by Louis Vitak. c. July 10, 1928.
89. NA NASI PUDE STRASI
(band) arr. by Louis Vitak. c. June 20, 1928.
90. NA NASI PUDE STRASI
(orch.) arr. by Louis Vitak. c. June 20, 1928.
91. NA NASI PUDE STRASI
(piano arr. with words) arr. by Louis Vitak. c. June 25, 1928.
92. NA NASI PUDE STRASI
(concertina) arr. by Louis Vitak. c. June 20, 1928.
93. NA OKENKO TUKY, TUKY
(orch.) arr. by Karel Echtner. c. Apr. 26, 1927.
94. NA OKOLA CZARNY LAS
(concertina) arr. by Louis Vitak. c. Aug. 1, 1927.
95. NA OKOLA CZARNY LAS
(concertina) arr. by Louis Vitak. c. Sept. 19, 1927.
96. NA OKOLA CZARNY LAS
(orch.) arr. by Louis Vitak. c. Feb. 15, 1927.
97. NA ROZLOUCENOU
(orch.) arr. by Louis Vitak. c. Apr. 26, 1927.
98. NA WYKRETKE-OBEREK
(concertina) by Frank Dukli, arr. by Louis Vitak. c. Oct. 29, 1927.
99. NA ZIELONY LACE-POLKA
(concertina) arr. by L. Vitak. c. Apr. 26, 1927.
100. NALEZENEC
(orch.) arr. by Karel Echtner. c. Apr. 26, 1927.
101. NAS MATEJ
(band) arr. by Karel Echtner. c. Feb. 15, 1927.
102. NAS MATEJ
(orch.) arr. by Karel Echtner. c. Feb. 15, 1927.
103. NEM VAGY LEGENY BERCI
(orch.) arr. by L. Vitak. c. Dec. 10, 1928.
104. NEPUJDEME SPAT AZ RANO V SEST
(band) arr. by Louis Vitak. c. Sept. 28, 1929.
105. NEPUJDEME SPAT AZ RANO V SEST
(concertina) arr. by Louis Vitak. c. Dec. 10, 1929.
106. NEPUJDEME SPAT AZ RANO V SEST
(orch.) arr. by Louis Vitak. c. Sept. 28, 1929.
107. NIE! NIE! JA ZENIC NIE CHCE SIE
(concertina) arr. by Louis Vitak. c. Feb. 15, 1927.
108. NIE! NIE! JA ZENIC NIE CHCE SIE
(orch.) arr. by Louis Vitak. c. Feb. 15, 1927.
109. NIKTO TO NAM NIEMO ZE
(concertina) by Frank Dukli, arr. by L. Vitak. c. Oct. 20, 1928.
110. O VY PTACKOVE
(orch.) arr. by Louis Vitak. c. Apr. 26, 1927.
111. OBERECK KRAKOWSKI
(orch.) arr. by Louis Vitak. c. Feb. 15, 1927.
112. OBERECK PODLASKI
(concertina) arr. by J. P. Elsnic. c. Dec. 10, 1929.
113. OBERTAS Z DUKLI
(concertina) arr. by L. Vitak. c. Aug. 1, 1927.
114. OBERTAS Z DUKLI
(concertina) arr. by L. Vitak. c. Sept. 19, 1927.
115. OJ TEN MAZUR CZYSTA BIEDA
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
116. OKLAMANE SRDCE
(orch.) by Karel Sejk, arr. by K. Echtner. c. June 10, 1936.
117. OSTATNIE MARZENIA-WALC
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
118. QVER THE OCEAN WAVES
(concertina) arr. by J. P. Elsnic. c. Dec. 1, 1930.
119. PEKNA HODINKA
(orch.) arr. by F. Tryner. c. Apr. 26, 1927.
120. PERLACHER LAENDLER
(concertina) arr. by Jos. P. Elsnic. c. June 20, 1928.
121. PIJE KUBA DO JAKUBA
(concertina) arr. by L. Vitak. c. Dec. 1, 1930.
122. PIVO CERVENE
(orch.) arr. by L. Vitak. c. Apr. 26, 1927.
123. PO NASZEMU-MAZURKA
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
124. POJD, POJD
(pf.) arr. by L. Vitak. c. Apr. 26, 1927.
125. POJD, POJD-VALCIK
(concertina) arr. by L. Vitak. c. Dec. 10, 1929.
126. POJEDZ GDZIE JA JADEMARSZ
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
127. POLISH DANCE COLLECTION, NO. 2
(pf.) arr. by L. Vitak. c. Sept. 19, 1927.
128. POLISH DANCE COLLECTION, NO. 2
(pf. and aced.) arr. by L. Vitak. c. Dec. 11, 1930.
129. POLISH DANCE COLLECTION NO. 4
(orch.) arr. by L. Vitak. c. Dec. 11, 1930.
130. POLKA Z DEBOWCA
(concertina) by Frank Dukli, arr. by L. Vitak. c. Oct. 29, 1927.
131. POLSKA KREW-KUJAWIAK
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
132. POLUDNIOWY GALOP NO. 1
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
133. POMALUSKY NAWRACAICIE
(concertina) by Frank Dukli, arr. by Louis Vitak. c. Oct. 20, 1928.
134. RITKA BUZA-CZARDAS
(concertina) arr. by L. Vitak. c. Dec. 10, 1929.
135. RITKA BUZA-CZARDAS
(orch.) arr. by L. Vitak. c. June 20, 1928.
136. ROTWAND LAENDLER
(concertina) arr. by J. P. Elsnic. c. June 20, 1928.
137. RUSTLING OF THE FLOWERS
(orch.) arr. by J. P. Elsnic. c. Dec. 1, 1930.
138. SA NASIM SADEM
(pf.) arr. L. Vitak. c. June 25, 1928.
139. SHARPSHOOTERS.
(band) by G. Metallo, arr. by Charles Echtner. c. Dec. 31, 1927.
140. SHARPSHOOTERS
(orch.) by G. Metallo, arr. by C. Echtner. c. Dec. 31, 1927.

141. SHARPSHOOTERS
(pf.) by G. Metallo, arr. by C. Echtner. c. Dec. 31, 1927.
142. SITAS SOKIS DEL VISU
(concertina) arr. by Louis Vitak. c. Dec. 10, 1929.
143. SMUTNA DZIEWCZYNA (E2)
(concertina) by Frank Dukli, arr. by L. Vitak. c. June 9, 1928.
144. SPORKI WOJSKOWE
(concertina) arr. by L. Vitak. c. June 20, 1928.
145. SPRINGTIME POLKA
(accd.) arr. by J. P. Elsnic. c. Dec. 10, 1931.
146. SPRINGTIME
(concertina) arr. by L. Vitak. c. Feb. 15, 1927.
147. STARY KMIOTEK OBERTAS MAZUR
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
148. STOJI HRUSKA V SIREM POLI
(orch.) arr. by Karel Echtner. c. Apr. 26, 1927.
149. SUPKINJA-KOLO (and) NATALIJA-KOLO
(concertina) arr. by L. Vitak. c. Sept. 19, 1927.
150. SWEET VIOLETS
(band) arr. by L. Vitak. c. Sept. 19, 1927.
151. SWEET VIOLETS
(orch.) arr. by L. Vitak. c. Sept. 19, 1927.
152. TA NASE KACKA POLKA
(pf. accd.) arr. by J. P. Elsnic. c. Dec. 10, 1931.
153. TAM ZA TEMI KRKONOSI
(orch.) arr. by L. Vitak. c. Apr. 26, 1927.
154. TINKER
(band) arr. by L. Vitak. c. June 20, 1928.
155. TINKER
(orch.) arr. by L. Vitak. c. Dec. 31, 1927.
156. UPARTA DZIEWCZYNA
(concertina) arr. by L. Vitak. c. Aug. 1, 1927.
157. UPARTA DZIEWCZYNA
(concertina) arr. by L. Vitak. c. Sept. 19, 1927.
158. UPARTA DZIEWCZYNA
(pf.) arr. by L. Vitak. c. July 16, 1927.
159. UZ MOU MILOU NA OD-DAVKY VEDOU
(orch.) arr. by K. Echtner. c. Apr. 26, 1927.
160. V-E POLISH DANCE ORCHESTRA COLLECTION NO. 5
arr. by L. Vitak. c. Dec. 10, 1929.
161. V ZATISI
(orch.) arr. by K. Echtner. c. Apr. 26, 1927.
162. VIENI SUL MARE
(concertina) arr. by J. P. Elsnic. c. Dec. 10, 1929.
163. VSECHNY HOLKY TANCU-JOU
(orch.) arr. by L. Vitak. c. Apr. 26, 1927.
164. WALTZ Z WIDNIA (E2)
(concertina) arr. by L. Vitak. c. June 26, 1928.
165. WESELE U WITOSA-KRAKOWIAK
(concertina) arr. by L. Vitak. c. Oct. 1, 1927.
166. WESOLA KUJAWIANKA MAZUR
(concertina) arr. by M. Zmyslo. c. Dec. 31, 1927.
167. WESOLY GORAL-MAZUR
(orch. arr. by L. Vitak. c. Feb. 15, 1927.
168. WESOLA KUJAWIANKS MAZUR
(concertina) arr. by M. Zmyslo. c. Oct. 1, 1927.
169. WIRZBICKIEGO (E2)
(concertina) by Frank Dukli, arr. by L. Vitak. c. June 9, 1928.
170. WOODLAND IDYL
(band) arr. by K. Echtner. c. Sept. 28, 1929.
171. WOODLAND IDYL
(orch.) arr. by K. Echtner. c. Jan. 10, 1929.
172. WSZYSTKIE SIE POLA ZAZIENILYWAC
(orch.) arr. by L. Vitak. c. Feb. 15, 1927.
173. Z KROSNA (E2)
(concertina) by Frank Dukli, arr. by L. Vitak. c. June 9, 1928.
174. Z MALOPOLSKI
(concertina) arr. by J. P. Elsnic. c. Dec. 10, 1929.
175. Z POD KRAKOWA
(concertina) arr. by L. Vitak. c. Aug. 1, 1927.
176. Z POD KRAKOWA
(concertina) arr. by L. Vitak. c. Sept. 19, 1927.
177. Z WIELKOPOLSKI
(concertina) arr. by L. Vitak. c. Dec. 10, 1929.
178. ZATOU NASI STODOLICKOU
(orch.) arr. by K. Echtner. c. Apr. 26, 1927.
179. ZAWZIELA DZIEWCZYNA POLKA (E2)
(concertina) by Frank Dukli, arr. by L. Vitak. c. June 26, 1928.
180. ZEZULINKA KUKA-VALCICK
(orch.) arr. by K. Echtner. c. Apr. 26, 1927.

It will be observed that with one exception all of the entries were made not later than 1931.

These musical compositions are made up exclusively of Polish music, and include band parts, orchestration, dance collections, concertina arrangements, polkas, etc. VITAK-ELSNIC COMPANY is an important source for such music in the United States, and these selections probably have a certain performance value to those radio broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

Warszawskie Towarzystwo Muzyczne

(Warsaw Music Society)

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, failed to disclose any musical copyright entries in the name of WARZAWSKIE TOWARZYSTWO MUZYCNE (WARSAW MUSIC SOCIETY), Warsaw, Poland, listed in the SESAC brochure dated June 1, 1936, as a publisher or organization included under its license.

Moreover, an examination of the assignment records in the Library of Congress failed to disclose any assignments by the WARZAWSKIE TOWARZYSTWO MUZYCNE (WARSAW MUSIC SOCIETY) to the SESAC.

Based on an investigation made in Poland, we are advised as follows:

"The Warsaw Music Society publishes classical music almost entirely for music schools and conservatories in Poland. Music is sent free of charge to the Society of European Stage Authors and Composers, Inc., New York, in order to acquaint the American public with Polish classical music. The Society maintains an Academy of music in Poland composed of five (5) branches. The publishing section of the Society is not a commercial enterprise."

W. J. R.

Warsaw, Poland

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of W. J. R., Warsaw, Poland, listed in the SESAC brochure dated January 1, 1937, as a publisher or organization included under its license.

Period 1870-1933

No copyright entries found.

Period 1934-April 1, 1937

The following list:

- | | | |
|--|---|---|
| 1. ARGENTYNA
z filmu "Prokurator Alicja Horn," (piesn) by W. Dan and J. Nela. c. Dec. 27, 1934. | 4. KOMPANJA MA BYC MUROWANA
(piesn) by Z. Wiehler and W. Krystjana. c. Dec. 27, 1934. | 7. POCALUJ MNIE
Tango (piesn) by W. Krupinski and W. Jastrzebca. c. Dec. 27, 1934. |
| 2. GDY NACHODZI SWIT
(piesn) by W. Lidauer and W. Jastrzebca. c. Dec. 27, 1934. | 5. NILCT NIE UMIE KOCHAC-TAK
Tango (piesn) by M. Wroblewski and J. Nela. c. Dec. 27, 1934. | 8. ROSJANKA
Tango (piesn) by Igo Kranow-ski and W. Jastrzebca. c. Dec. 30, 1935. |
| 3. KAROLINO
(piesn) by T. Kwiecinski and W. Jastrzebca. c. Dec. 30, 1935. | 6. PANI MNIE POZNAJE
Tango (piesn) by Juranda and W. Jastrzebca. c. Dec. 30, 1935. | 9. WESOLY MARYNARZ
(kilo seria-duszy funt) (piesn) by Z. Bialostocki and W. Krystjana. c. Dec. 30, 1935. |

The above compositions contained in this catalogue probably have a certain performance value to those broadcasters who cannot operate in the public interest, convenience and necessity without using this type of Polish music.

See also "Jastrzab" and "Rudnicki."

Mariano Yanguas

Madrid, Spain

An examination of the musical copyright entries in the United States Library of Congress, as of April 1, 1937, disclosed the following entries under the name of MARIANO YANGUAS, Madrid, Spain, listed in the SESAC brochure dated June 1, 1936 as a publisher or organization included under its license.

Period 1870-1935

No copyright entries found.

Period 1936-April 1, 1937

The following list:

- | | | |
|---|--|---|
| 1. CAMINITOS
pasodoble, (orch.) by Mariano Yanguas. c. May 1, 1936. | 3. CORDOBESITA
pasodoble, (orch.) by Mariano Yanguas. c. Apr. 10, 1936. | 5. EN SEVILLA
(orch.) by Mariano Yanguas. c. May 20, 1936. |
| 2. CAMINITOS
pasodoble, (orch.) by Mariano Yanguas. c. May 20, 1936. | 4. CORDOBESITA
pasodoble, (orch.) by Mariano Yanguas. c. May 20, 1936. | 6. EN SEVILLA
(orch.) by Mariano Yanguas. c. May 1, 1936. |

An examination of the assignment records of the United States Library of Congress disclosed an assignment which was made by MARIANO YANGUAS to the SESAC. A copy of this assignment, marked Exhibit 124 is attached to and made a part of this report.

As an aid in appraising the value of this type of music in building radio programs for American radio listeners, we again invite your attention to Exhibit 16.

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MEMORANDUM OF AGREEMENT made this day of

193 between

(hereinafter called LICENSEE), and SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., a New York Corporation (hereinafter called LICENSOR), with its principal office located at 113 West 42nd Street, New York, N. Y.

LICENSOR has entered into various agreements whereby small and/or grand rights vested in, and controlled by, the following foreign and American publishers and organizations have been assigned to it: EDITION ADLER, Berlin (Successor, Heinrichshofen Verlag, Magdeburg); AHN n. SIMROCK, Berlin; APOLLO MUSIC COMPANY, New York; M. ARCT, Warsaw; MAX BECK VERLAG, Leipzig; BRYANT MUSIC COMPANY, New York; M. M. COLE PUBLISHING Co., Chicago, incl. CALUMET MUSIC Co., Chicago, and "HAPPY CHAFFIES" (Vincent, Howard and Freeman, Ltd., Los Angeles); ERNST EULENBURG, Leipzig; S. FISCHER VERLAG, Berlin; BOB. FORBERG, Leipzig; GEBETHNER & WOLFF, Warsaw; CARL GEHAMANS MUSIKVERLAG, Stockholm; PAUL GORDON, Berlin; F. GRABCZEWSKI, Warsaw; HERMANN HABERER-HELASCO, Madrid-Berlin; HARMONIE-VERLAG, Berlin, incl. HERMANN SEEMANN, Nachfolger, Leipzig; LEON IDZIKOWSKI, Warsaw; INTERNATIONAL EDITION, Leipzig; RICHARD KAUN-VERLAG, Berlin; LIENAU'SCHE MUSIKVERLAG, Berlin, incl. SCHLESINGER'SCHE B.U.M., Berlin, OTTO WEENTHAL, Berlin, CARL TOBIAS HASLINGER, Vienna, MUSIKVERLAG HASLINGER, Vienna, MUSIKVERLAG ADOLF KOESTER, Berlin, H. R. KRENTZLIN, Berlin; NOWA SCENA, Warsaw; O. PAGANI & BRO., New York; GEBRUEDER REINECKE, Leipzig, incl. JOH. FOEBSTER, Pirna, GUSTAV HAUSHAHN, Magdeburg, J. LOEBEL, Zittau, RICH. NOSKE, Borna; RONDO-VERLAG, Berlin, incl. ALFRED BECKER, Berlin; ROBERT RUEHLE, Berlin; EDWARD SCHUBERTH & CO., INC., New York; SESAC PUBLICATIONS, New York; "SOLUNASTRA" MUSIK-VERLAG, Madrid-Berlin; STEIN-GRAEBER VERLAG, Leipzig; CHR. FRIEDRICH VIEWEG, Berlin.

LICENSEE is empowered, subject to the various terms and conditions in said agreements, and to rights assigned to it, to authorize, prohibit, supervise and control performances in the United States of America of musical compositions, musical-dramatical works, and dramatic works.

LICENSEE is engaged in space radio broadcasting over the station(s) licensed by the Federal Communications Commission as follows:

Table with 3 columns: Station(s), Wattage, Location. The table body is mostly blank with dotted lines.

The parties hereto accordingly hereby mutually agree as follows:

1. LICENSOR hereby grants and LICENSEE accepts, a non-exclusive license for the period hereof to broadcast (excluding television) from the space radio station(s) mentioned hereinabove such musical compositions as may now be, or during the period hereof shall be, owned or controlled by LICENSOR, and the performance of which for space radio broadcasting, LICENSOR may under its diverse agreements authorize, prohibit, supervise and control. Such musical compositions shall be covered by this license throughout the time of LICENSOR'S ownership or control thereof as aforesaid during the period hereof.

2. It is understood that so-called "GRAND RIGHTS", namely dramatic renditions in whole or part, of dramatico-musical and dramatic works owned or controlled by LICENSOR (e.g., dramas, plays, operas, operettas, revues, musical comedies, sketches and like productions), and renditions of symphonic works, cantatas, oratorios, etc., owned or controlled by LICENSOR, require a special permission in advance, in each instance, from LICENSOR, and special broadcasting performance fees and rental fees shall be arranged for in advance, in each instance, by LICENSOR.

3. All musical compositions broadcast by LICENSEE under this license shall be announced by the title and composer, and in the event that same shall be taken from a musical production or sound film, the name of the production or sound film shall also be announced in said broadcast. LICENSEE hereby agrees to furnish to LICENSOR, upon request, copies of its program records and furthermore agrees to permit LICENSOR, upon request, to examine at LICENSEE'S offices, during business hours, the original program records.

4. LICENSOR reserves the right, at any time, from time to time, to restrict the performance by LICENSEE unless LICENSOR'S written consent be first obtained, of any musical compositions covered by the license herein granted.

5. LICENSEE hereby agrees to pay to LICENSOR for this license an annual fee of \$

which shall be payable in advance in twelve equal monthly installments of \$

on the day of each month for a license period of Five (5) years from

193, to 19

6. In event that LICENSEE is in arrears of any monthly payment, as stipulated herein, for more than 30 days, or in event that LICENSEE is adjudicated bankrupt, or declared, or becomes, insolvent, LICENSOR has the right to demand payment at once, or file a claim for, the balance of all monthly payments due or to become due under this license, or LICENSOR may in the alternative cancel this license.

7. The right to broadcast any musical compositions granted under this license extends only to LICENSEE broadcasting from the station(s) licensed under this agreement or from any other place(s) of origin duly licensed by LICENSOR, and LICENSEE may not relay and/or transmit in any manner whatsoever for re-transmission and/or re-broadcasting or otherwise, performances of said musical compositions, to any stations in a hook-up or network, or otherwise, unless such stations have duly procured licenses from LICENSOR. Nothing herein contained shall be construed as permitting LICENSEE to grant to others the right to broadcast, televise, reproduce or perform publicly for profit or otherwise, by any means, method or process whatsoever, any of the musical compositions so broadcast, or as permitting any receiver of the broadcast of any musical compositions to publicly rebroadcast, televise, perform or reproduce the same for profit or otherwise, by any means, method or process whatsoever, without first obtaining a written license from LICENSOR. LICENSEE shall have no right to perform or otherwise utilize any musical compositions covered under this agreement except as herein specified.

8. If at any time during the term of this agreement the power wattage, location, wave length, or allotted time be changed, or if the call signals or letters of LICENSEE'S station(s) be changed (whether as a consequence of combination, consolidation or merger with any other broadcasting station(s) whatsoever, or otherwise) LICENSEE shall immediately notify LICENSOR thereof by UNITED STATES registered mail and this license shall continue, subject to all the conditions, restrictions and limitations therein, except that the license fee shall thereafter be at the rate charged by LICENSOR in accordance with its Prevailing Schedule.

9. This agreement is to be and remain in full force and effect until, 19 and will automatically continue in force thereafter from year to year subject to the right of either party hereto to terminate this agreement on, 19, or on in any year thereafter by giving written notice of its election so to terminate by UNITED STATES registered mail to the other party at least ninety days prior to the date fixed for termination.

10. This license is personal to LICENSEE and is non-assignable, non-transferable, and non-divisible by operation of law, judicial proceedings or sale, devolution, or otherwise; this agreement shall inure to the benefit of and be binding upon LICENSOR, its successors and assigns.

IN WITNESS WHEREOF the parties hereto have caused this agreement to be duly executed in quadruplicate as of the day and year first above written.

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

Licensor

By (L. S.) President

Licensee

By (L. S.)

on the.....day of each month for a license period of Five(5) years from.....193....., to.....19.....

6. In event that Licensee is in arrears of any monthly payment, as stipulated herein, for more than 30 days, or in event that Licensee is adjudicated bankrupt, or declared, or becomes, insolvent, Licensor has the right to demand payment at once, or file a claim for, the balance of all monthly payments due or to become due under this license, or Licensor may in the alternative cancel this license.

7. The right to broadcast any musical compositions granted under this license extends only to Licensee broadcasting from the station(s) licensed under this agreement or from any other place(s) of origin duly licensed by Licensor, and Licensee may not relay and/or transmit in any manner whatsoever for re-transmission and/or re-broadcasting or otherwise, performances of said musical compositions, to any stations in a hook-up or network, or otherwise, unless such stations have duly procured licenses from Licensor. Nothing herein contained shall be construed as permitting Licensee to grant to others the right to broadcast, televise, reproduce or perform publicly for profit or otherwise, by any means, method or process whatsoever, any of the musical compositions so broadcast, or as permitting any receiver of the broadcast of any musical compositions to publicly rebroadcast, televise, perform or reproduce the same for profit or otherwise, by any means, method or process whatsoever, without first obtaining a written license from Licensor. Licensee shall have no right to perform or otherwise utilize any musical compositions covered under this agreement except as herein specified.

8. If at any time during the term of this agreement the power wattage, location, wave length, or allotted time be changed, or if the call signals or letters of Licensee's station(s) be changed(whether as a consequence of combination, consolidation or merger with any other broadcasting station(s) whatsoever, or otherwise) Licensee shall immediately notify Licensor thereof by United States registered mail and this license shall continue, subject to all the conditions, restrictions and limitations therein, except that the license fee shall thereafter be at the rate charged by Licensor in accordance with its Prevailing Schedule.

9. This agreement is to be and remain in full force and effect until....., 19.....and will automatically continue in force thereafter from year to year subject to the right of either party hereto to terminate this agreement on....., 19....., or on.....in any year thereafter by giving written notice of its election so to terminate by United States registered mail to the other party at least ninety days prior to the date fixed for termination.

10. This license is personal to Licensee and is non-assignable, non-transferable, and non-divisible by operation of law, judicial proceedings or sale, devolution, or otherwise; this agreement shall inure to the benefit of and be binding upon Licensor, its successors and assigns.

IN WITNESS WHEREOF the parties hereto have caused this agreement to be duly signed and sealed in quadruplicate as of the day and year first above written.

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.
Licensor

By.....(L.S.)
President

.....
Licensee

By.....(L.S.)

C O P Y

October 14, 1936

Society of European Stage Authors and Composers, Inc.
 113 West 42nd Street
 New York, New York

Attention: Mr. Paul Heinecke, President

Gentlemen:

A great many questions have arisen with reference to the Society of European Stage Authors and Composers, Inc., (hereinafter referred to as SESAC) and the license agreements which have been entered into between SESAC and members of the National Association of Broadcasters (hereinafter referred to as NAB); and it seems desirable to record some of these questions here, with the request that you furnish us with as complete information thereon as you possibly can.

You will recall that as early as last January we requested a list of the musical selections owned or controlled by the SESAC in order that member stations might have the opportunity of inspecting the package they were urged to buy under an implied threat of prosecution.

(1) Does the name of your corporation, that is "Society of European Stage Authors and Composers, Inc." correctly describe the organization? In other words, does the SESAC contain among its members (a) European Stage Authors and (b) European Composers? If so, please furnish the names of such European Stage Authors and European Composers, separately.

(2) In the second paragraph of your license agreement you state: "LICENSOR has entered into various agreements whereby small and/or grand rights vested in, and controlled by, the following foreign and American publishers and organizations have been assigned to it. EDITION ADLER, Berlin (Successor, Heinrichshofen Verlag, Magdeburg); AHN u. SIMROCK, Berlin; APOLLO MUSIC COMPANY, New York; M. ARCT, Warsaw; MAX BECK VERLAG, Leipzig; BRYANT MUSIC COMPANY, New York; M. M. COLE PUBLISHING CO., Chicago, incl. CALUMET MUSIC CO., Chicago, and "Happy Chappies" (Vincent, Howard and Freeman, Ltd., Los Angeles); ERNST EULENBURG, Leipzig; S. FISCHER VERLAG, Berlin; ROB. FORBERG, Leipzig; GEBETHNER & WOLFF, Warsaw; CARL GEHRMANS MUSIKFORLAG, Stockholm; PAUL GORDON, Berlin; F. GRABCZEWSKI, Warsaw; HERMANN HABERER-HELASCO, Madrid-Berlin; HARMONIE-VERLAG, Berlin, incl. HERMANN SEEMAN, Nachfolger, Leipzig; LEON IDZIKOWSKI, Warsaw; INTERNATIONAL EDITION, Leipzig; RICHARD KAUN-VERLAG, Berlin; LIENAU'SCHE MUSIKVERLAGE, Berlin, incl. SCHLESINGER'SCHE B.u.M., Berlin, OTTO WERNTHAL, Berlin, CARL TOBIAS HASLINGER, Vienna, MUSIKVERLAG HASLINGER, Vienna, MUSIKVERLAG ADOLF KOESTER, Berlin, H. R. KRENTZLIN, Berlin; NOWA SCENA, Warsaw; O. PAGANI & BRO., New York; GEBRUEDER REINECKE, Leipzig, incl. JOH. FOERSTER, Pirna, GUSTAV HAUSHAHN, Magdeburg, J. LOEBEL, Zittau, RICH. NOSKE, Borna; RONDO-VERLAG, Berlin, incl. ALFRED BECKER, Berlin; ROBERT RUEHLI, Berlin; EDWARD SCHUBERTH & CO., INC., New York; SESAC PUBLICATIONS, New York; "SOLUNASTRA" MUSIK-VERLAG, Madrid-Berlin; STEIN-GRAEBER VERLAG, Leipzig; CHR. FRIEDRICH VIEWEG, Berlin."

(a) What period of time is covered by your agreements with these publishers and organizations?

(3) In your letter of September 10, addressed to Mr. Fitzgerald, you state that you control the performing rights in the "musical dramatical works and symphonic

orchestral works" of Gebrueder Reinecke, Leipzig, including Gustav Haushahn, Magdeburg and Joh. Foerster, Pirna; and Kaun, Richard, Verlag, Berlin. Will you answer in detail the following questions as they apply to each publisher listed in the previous sentence?

- (a) In what "musical dramatical works", published or controlled by each, do you control the radio performing rights?
- (b) Do you have authority to license for radio performance such "musical dramatical works" solely as complete "musical dramatical works"?
- (c) Do you have authority to license for radio performance extracts from all of these "musical dramatical works" or from any of them? Please specify.
- (d) In what "symphonic orchestral works", published or controlled by each, do you control the radio performing rights?
- (e) Do you have authority to license for radio performance such "symphonic orchestral works" solely as complete "symphonic orchestral works"?
- (f) Do you have authority to license for radio performance extracts from all of these "symphonic orchestral works" or from any of them? Please specify.
- (g) Is a radio station licensee of the SESAC required, by any stipulation in his contract with you, to obtain special permission from the SESAC to perform (1) these "musical dramatical works" and (2) these "symphonic orchestral works", either as complete works or for the playing of extracts from the complete works. Please specify.
- (h) Why do you say in your letter of September 10 that you control the "indicated performing rights" in the "musical dramatical works and symphonic orchestral works" of Gebrueder Reinecke, Leipzig, when in a direct communication to us, signed by Gebrueder Reinecke, we are informed that the SESAC represents "the non-dramatic performing rights of our musical publications in the United States"? Please explain fully.

(4) In the same letter of September 10 you state that you control the performing rights in the "Serious Music and Symphonic Orchestral Works and Musical Dramatical Works" of Lienau'sche Musikverlage, Berlin, including Carl Tobias Haslinger, Vienna; Musikverlag Haslinger, Vienna; Otto Fernthal, Berlin; and Schlesinger'sche Buch and Musikhdlg, Berlin. Will you answer in detail the following questions as they apply to each publisher listed in the previous sentence?

- (a) In what "serious music", published or controlled by each, do you control the radio performing rights?
- (b) Do you have authority to license for radio performance such "serious music" solely as complete works of serious music?
- (c) Do you have authority to license for radio performance extracts from all of these works of "serious music", or

from any of them? Please specify.

- (d) In what "musical dramatical works", published or controlled by each, do you control the radio performing rights?
- (e) Do you have authority to license for radio performance such "musical dramatical works" solely as complete musical dramatical works?
- (f) Do you have authority to license for radio performance extracts from all of these "musical dramatical works" or from any of them? Please specify.
- (g) In what "symphonic orchestral works", published or controlled by each, do you control the radio performing rights?
- (h) Do you have authority to license for radio performance such "symphonic orchestral works" solely as complete symphonic orchestral works?
- (i) Do you have authority to license for radio performance extracts from all of these "symphonic orchestral works" or from any of them? Please specify.
- (j) Is a radio station licensee of the SESAC required, by any stipulation in his contract with you, to obtain special permission from the SESAC to perform these works of "serious music", "musical dramatical works", and "symphonic orchestral works"; either as complete works or for the playing of extracts from the complete works? Please specify.

(5) Proceeding further in the same letter of September 10, you state that you control the performing rights in the "Orchestral Works and Chamber Music" of Steingraeber Verlag, Leipzig.

- (a) In what "orchestral works", published or controlled by Steingraeber Verlag, Leipzig, do you control the radio performing rights?
- (b) In what "chamber music", published or controlled by Steingraeber Verlag, Leipzig, do you control the radio performing rights?
- (c) Is a radio station licensee of the SESAC required, by any stipulation in its contract with you, to obtain special permission from the SESAC to perform any of these "orchestra works" or "chamber music"? Please specify.
- (d) Does the SESAC regard all of the catalogued numbers published by Steingraeber Verlag, Leipzig, under the title "Edition Steingraeber 1933 - 1934" to be included under the indicated performing rights" stated in the letter of September 10?
- (e) Does any Society, other than the SESAC, control the performing rights in any of the musical selections contained in the catalogue of Steingraeber Verlag, Leipzig?

SESAC

-4-

October 14, 1936

(6) In your letter of September 10, you state that you control the performing rights in the "orchestra works, chamber music, and musical dramatical works," of Vieweg, Chr. Friedr., Berlin.

- (a) In what "orchestra works", published or controlled by Vieweg, Chr. Friedr., Berlin, do you control the radio performing rights?
- (b) In what "chamber music", published or controlled by Vieweg, Chr. Friedr., Berlin, do you control the radio performing rights?
- (c) In what "musical dramatical works", published or controlled by Vieweg, Chr., Friedr., Berlin, do you control the radio performing rights?
- (d) Do you have authority to license for radio performance such "musical dramatical works" solely as complete musical dramatical works?
- (e) Do you have authority to license for radio performance extracts from all of these "musical dramatical works" or from any of them? Please specify.
- (f) Is a radio station licensee of the SESAC required, by any stipulation in its contract with you, to obtain special permission from the SESAC to perform any of these musical dramatical works? Please specify.

(7) Your letter of September 10 further states that you control "all rights" in the musical works of the following publishers:

International Edition, Leipzig
 Gehrmans, Carl, Musikforlag, Stockholm
 Ahn and Simrock Buehnenverlag, Berlin
 Alfred Thorsings Musikforlag, Copenhagen
 Edition Adler, Berlin
 (Successor Heinrichshofen, Magdeburg)
 Heinrichshofen's Verlag, Magdeburg

- (a) Does "all rights" mean all rights for public performance of each and every musical selection published or controlled by each of the above named firms, If not,
- (b) In what musical selections published or controlled by each of the above named firms do you control the radio performing rights?
- (c) Why do you say in your letter of September 10 that you control "all rights" in the music controlled by Heinrichshofen's Verlag, Magdeburg, when in a direct communication to us signed "Heinrichshofen's Verlag" we are informed:

"Auf Ihre Anfrage von. 1. 9. teilen wir hoflichst mit, dass unsere Auf Fuhrungsrechte, soweit Unterhaltungsmusik in Frage kommt, durch die Statuta der American Society of Composers, Authors and Publishers, New York, zur Verwaltung "ubertragen sind." (Our translation: "In reply to your inquiry of September 1, we are pleased to advise you that in so far as entertainment music is concerned our performing rights are represented by the American Society of Composers, Authors and Publishers, New York.")

(8) From your catalogue of June 1, 1936, and subsequent releases, we are given to understand that the following named American firms are members of the SESAC:

Braun, Hubert J. - Chicago
 Braun Organization, The - Chicago
 Bryent Music Company - New York
 Calumet Music Company - Chicago
 Cole, M. M., Publishing Co. - Chicago
 (including Happy Chappies; Vincent, Howard
 and Freeman, Ltd. - Los Angeles)
 Cross and Winge, Inc. - Portland, Ore.
 Master Music Makers - Portland, Ore.
 Moderne Edition - Chicago
 Music Products Corp. - Chicago
 Moderne Publications - Chicago
 Natrass-Schenck, Inc. - Chicago
 Hearst Music Publishing Co., Ltd., of Canada

All of your communications to member stations re: "Recent additional American Repertory Acquired by the Society" state that

"SESAC now controls exclusively, in addition to the musical catalogues already licensed for performance, the copyright and performing rights to all musical compositions and publications included in the catalogues of, and copyrighted by (name of firm); and that these compositions and publications are henceforth authorized for performance by the stations exclusively pursuant to their license with SESAC."

- (a) In what musical selections owned or controlled by these music publishers or firms do you control the radio performing rights?
- (b) Do any of these music publishers or firms reserve the right to grant to a radio station or stations the radio performing rights in their music whether the station holds a license with the SESAC or not. Please specify.
- (c) Does the SESAC have the right to sue a radio station for infringement growing out of a radio performance of all the musical selections owned or controlled by these firms? Please explain fully.

(9) In your December 12, 1934, answer to a letter of Philip G. Loucks formerly Managing Director of the NAB, asking the question

"In your agreement you list certain publishers with which you have agreements, and you state that you have the right subject to various terms and conditions contained in these agreements, to authorize, prohibit, supervise, and control performances in this country of certain musical compositions, dramatico-musical works and dramatic works. Do you distinguish between the works you have authority to license and those you do not. Do you have the exclusive right to these works?"

you answered:

"All of SESAC's contracts are exclusive, and generally speaking, cover all the compositions included in the catalogues of the particular publisher, but cognizance must be taken of the universal trade practice of music publishers, who from time to time, prior to entering into such an agreement as SESAC's, have sold to others the rights to certain compositions and single numbers from their catalogues. In such instances, of course, the exceptions are usually written into the contract. However, these exceptions are proportionately negligible in the case of SESAC's contracts."

Now, let us take Gebreuder Reinecke in Leipzig as an example of the purpose of this quotation from your letter of December 18, 1934. In your letter of September 10, 1936, you state that you control the "musical dramatical works and the symphonic orchestral works" of Gebreuder Reinecke, Leipzig. Yet direct communication with Reinecke brings out his understanding that you represent "the non-dramatic rights in our (Reinecke's) musical publications in the United States." The Reinecke catalogue which you supplied to the NAB contains piano music, well known songs, vocal music, harmonium with piano music, organ music, zither music, mandolin music, wood instrument music, string solos, string orchestra music, and general instrumental music. The classified index of this catalogue lists neither "dramatico-musical works" nor "symphonic orchestral works." This example, picked at random from your catalogues, shows conflicting and misleading information. Please explain fully.

(10) According to the SESAC catalogue you control the performing rights for the United States for the following named publishing firms:

Apollo Music Co. - New York
 Arct, M. - Warsaw
 Beck Verlag, Max - Leipzig
 Becker (Rondo-Verlag)
 Culla Antonio - Barcelona
 Ediciones Rodock (C. Rodriguez) - Bilbao
 Ediciones A. Urmaneta - Barcelona
 Edition "Jastrzab" (J. Rzepecki) - Warsaw
 Editions Fermata - Warsaw, Buenos Aires
 Fischer, Verlag, S. - Berlin
 Forberg, Rob. - Leipzig
 Gebethner and Wolff- Warsaw
 Gordon, Paul - Berlin
 Grabczewski, F. - Warsaw
 Haberer-Helasco, Hermann - Madrid, Berlin, Lisbon
 Harmonie, Verlag - Berlin
 including Hermann Seemann, Nachfolger, Leipzig
 Idzikowski, Leon - Warsaw
 Koester, Adolf, Musikverlag - Berlin
 Krentzlin, H. R. - Berlin
 Lebendiger, Henryk - Warsaw, Buenos Aires
 Loebel, J. - Zittau
 Mora, Jose - Barcelona
 Noske, Rich. - Borna
 Nowa Scena - Warsaw
 Pagani, O., and Bro. - New York
 Rondo Verlag - Berlin
 Rudnicki, Walery - Berlin
 Ruehle, Robert - Berlin
 Schuberth, Edward, & Co., Inc. - New York
 SESAC Publications - New York
 Solunastra - Lisbon, Berlin
 Vitak-Elsnic Co. - Chicago
 Warsaw Music Society - Warsaw
 "W. J. R." - Warsaw

(a) In what musical selections owned or controlled by each of the above publishers or firms does the SESAC control the radio performing rights? Please give separate answer for each publisher or firm named.

(b) Is a radio station licensee of the SESAC required, by any stipulation in its contract with you, to obtain special permission from the SESAC to perform any of the musical selections owned or controlled by the above named publishers or firms either as complete works, or for the playing of

extracts from the complete works? Please specify, and for each publisher or firm, separately.

A separate, full and complete answer to each of the questions contained in items 3, 4, 5, 6, 7, 8, 9, and 10, including each sub-question thereunder, is necessary in order that a clear and definite understanding may be had of the meaning of the third paragraph of your license agreement which reads as follows:

"Licensor is empowered, subject to the various terms and conditions in said agreements, and to rights assigned to it, to authorize, prohibit, supervise and control performances in the United States of America of musical compositions, musical dramatical works and dramatic works."

(11.) Section I of the License agreement reads as follows:

"LICENSOR hereby grants and LICENSEE accepts, a non-exclusive license for the period hereof to broadcast (excluding television) from the space radio station(s), mentioned hereinabove, such musical compositions as may now be, or during the period hereof shall be, owned or controlled by LICENSOR, and the performances of which for space radio broadcasting, LICENSOR may, under its divers agreements authorize, prohibit, supervise and control. Such musical compositions shall be covered by this license throughout the time of LICENSOR's ownership or control thereof, as aforesaid, during the period hereof."

(a) What is the true meaning of the words "a non-exclusive license" appearing in line one of the section numbered one in your printed license agreement? Do these words mean that some other firm or person may have the right or is able to acquire the right to also authorize radio performances of any part or all the works of the publishers and organizations named in your contract?

(b) To what extent, if any, do you intend to qualify your powers and authority by the words "and the performance of which for space radio broadcasting, LICENSOR may under its divers agreements authorize, prohibit, supervise and control?"

(12) Why is it that the SESAC does not agree, in its license agreements with stations, to indemnify the station against damages that might be sustained as a result of a claim by another that he has the right to license the musical selections allegedly contained in the SESAC repertory; and why does not the SESAC agree in its license agreements to defend its licensees against any such suits?

(13) Now let us examine the letterhead which you use for the purpose of communicating with member stations. You have been asked, above, to justify the use of the title "Society of European Stage Authors and Composers, Inc." which appears also at the top of your letterhead. On the left hand margin of your letterhead you have a column entitled "World Famous Authors and Composers in our Repertory" and you list the following named persons:

D'Albert	Becce	Bruckner	Chapi	Drdla
Alonso	Benatzky	Busch	Conus	Drigo
Arct	Bertuch	Busoni	Cowell	Dvorak
Ascher	Blech	Caballero	Dan (Danilowski)	Elgar
Autry	Braine	Cadman	Delius	Engel-Berger

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Fall	Humperdinck	Marbot	Rheinberger	Taneiev
Petras	Ilgenfritz	Marteau	Rosen	Tommasini
Gfaller	Jarno	Mascagni	Rupprecht	Tosti
Gilbert	Jessel	May	Schillings	Trapp
Glazounow	Jiminez	Medtner	Schoenberg	Urmeneta
Gnecchi	Juon	Meyer-Helmund	Schrecker	Usandizaga
Goedicke	Kaun	Morena	Schumann, G.	Verdi
Goetze	Knopf	Mraczek	Scriabine	Vincent
Graener	Kollo	Nelson	Serrano	Waldau
Granichstaedten	Koussevitzky	Pahissa	Sibelius	Weinberger
Haarklou	Kuennecke	Palmgren	Sinding	Weissmann
Hageman	Lehar	Poldini	Spoliansky	Wiener
Victor Herbert	Lendvai	Prokofiew	Stolz	Winterberg
Heymann	Leoncavallo	Reger	Stransky	Wolff
Hirsch	Lewandowski	Reinhardt	Straus, O.	Wolf-Ferrari
Hollaender	Llanos	Reisfeld	Strauss, R.	Zepler
Howard	Luna	Reznicek	Strawinsky	Ziehrer

and others

In your earlier dealings with radio stations and at a time when a large number of license agreements were entered into with radio stations, you used a letterhead which displayed a column on the left margin entitled "World Famous Authors and Composers represented in our Catalogues." And you listed the following named persons:

D'Albert	Ehrlich S.	Hollaender, F.	Medtner	Serrano
Alonso	Elgar	Hollaender, G.	Meyer-Helmund	Sibelius
Ascher	Engel-Berger	Hollaender, V.	Morena	Sinding
Becce	Fall	Humperdinck	Mraczek	Spoliansky
Benatzky	Fetras	Ilgenfritz	Nelson	Stolz
Bertuch	Gfaller	Jarno	Pahissa	Stransky
Blech	Gilbert, J.	Jessel	Palmgren	Straus, O.
Braine	Gilbert, R.	Jiminez	Poldini	Strauss, R.
Bruckner	Glazounow	Juon	Prokofiew	Strawinsky
Busch, A.	Gnecchi	Kaun	Reger	Taneiev
Busoni	Godowsky	Knopf	Reinhardt	Tommasini
Caballero	Goedicke	Kollo	Reisfeld	Tosti
Cadman	Goetze, W. W.	Koussevitzky	Reznicek	Trapp
Chapi	Graener, G.	Kuennecke	Rheinberger	Usandizaga
Conus	Graener, P.	Lehar	Rosen	Waldau
Cowell	Granichstaedten	Lendvai	Rupprecht	Weinberger
Dan (Daniloski)	Haarklou	Llanos	Schillings	Weissmann
Delius	Hageman	Luna	Schoenberg	Wiener
Drdla	Herbert	Marbot	Schrecker	Winterberg
Drigo	Heymann	Marteau	Schumann, G.	Wolf, E. J.
Dvorak	Hirsch, H.	May	Scriabine	Wolf-Ferrari
				Zepler
				Ziehrer

and others

- (a) Why did you change the title of this column?
- (b) In what manner did the SESAC represent these authors and composers?
- (c) In what manner does the SESAC now represent these authors and composers?
- (d) Specifically what radio performing rights does the SESAC control in the musical works of each of these authors and composers?

(14) Why, in the absence of the specific information herein requested, do you permit your agents, when they are endeavoring to negotiate a license agreement with a radio station, to say that you have supplied the NAB with catalogues showing the musical selections you own or control?

(15) Clear and unequivocal answers to the questions contained in this letter are necessary before radio stations can decide whether they need your music and whether the price asked is reasonable for such of your music as is available to them and which is usable in building radio programs for American radio listeners.

An early reply will be greatly appreciated.

A copy of this letter is being sent to each of our members.

Cordially yours,

NATIONAL ASSOCIATION OF BROADCASTERS

James W. Baldwin, Managing Director

COPY OF SESAC LETTER IN REPLY TO NAB CIRCULAR LETTER OF OCTOBER 14th, 1936

(Copies of SESAC-NAB correspondence referred to in the instant letter will be gladly furnished by SESAC upon request.)

New York, November 19, 1936

National Association of Broadcasters
National Press Building
Washington, D. C.

Gentlemen:

Att. Mr. James W. Baldwin,
Managing Director

With reference to a circular letter of October 14th distributed by you among your members, and referring to our organization, we call to your attention that we concluded our recent letter of September 10th, 1936 on the subject matter, as follows:

"Should you wish any further data for dissemination to your members, please communicate with us and we shall be pleased to assist you as fully as we can."
and this was reiterated in our succeeding letter prior to the receipt of your circular letter of October 14th.

As you have already, therefore, been advised, it is our desire to assist you in procuring whatever data may be necessary for the better understanding of the music problem by your members and it occurred to us that before you would wish to dispatch any writing to them, you would desire to have the benefit of referring to whatever helpful and useful information, if any, could be further supplied.

The general subject matter hereof has already been covered by the exchange of correspondence dated Dec. 8-12, 1934 between SESAC and the NAB, and published in the NAB reports. And it would appear from the foregoing that our organization has already given the members and you all the information which could be required or used with some degree of assistance and understanding.

The matter of catalogs and lists has already been explained to you. At your request some time ago, we sent sets of catalogs to you in Washington, D. C. From time to time since then we have sent you supplementary catalog material. Nevertheless, the utter lack of utility for the station in the procurement of a catalog, available from a publisher, is quite manifest. The lists of titles found therein offer no guide to the station. It is prohibitive, as a practical matter, to search catalog after catalog in order to determine whether a composition is performable. This is likely to mislead in checking programs. The only guiding criterion for checking musical compositions is copyright ownership. It is common knowledge that many different musical compositions bear the same title, and that many of the same compositions with the same title are published in different copyrighted arrangements, the rights to which are held by various and different owners. As you very well pointed out by way of example in your bulletin of June 18th, 1936, there are 117 different compositions of "Blue Eyes" alone. Checking by the copyright ownership of the publishers and organizations affiliated with SESAC, the musical nature and value of whose catalogs are only too well known, is the obvious practice. SESAC's program checking form, in general use among the stations, carries out this principle. A compilation would certainly saddle the industry with another useless expense. As you know the U. S. District Court in the case of Penn Broadcasting Corporation vs. American Society of Composers, Authors and Publishers, ruled, as a matter of law, that such catalogs are not required to be furnished, and that if desired, the purchaser should pay the expense of compilation.

As regards musical content of catalogs, qualified employees of radio stations whose duties appertain to music—and most all have already expressed the need for, and have endorsed the SESAC license—are thoroughly acquainted with the musical status of the SESAC catalogs and examining thousands of compositions, title by title could add nothing. That, indeed, it tends to confuse is clearly evidenced by your statement that the "classified index" of the well known Gebrueder Reinecke, Leipzig catalog which you have examined (see question 9 of your letter on page 11) lists neither "dramatico-musical works nor symphonic works." As a matter of fact this statement is clearly erroneous because such compositions are listed in said catalog. As our answer to question 9 specifically shows, a substantial number of works which are set out in the classified index, do fall within the aforesaid category, the rights in which are controlled by SESAC.

Furthermore, the contracts and assignments pursuant to which SESAC has acquired the rights in the various catalogs are now and have always been open to examination and inspection by you or your representatives.

The legal staffs of the National Broadcasting Company and the Columbia Broadcasting System, prior to advising their respective organizations, some years ago, to conclude very substantial and extensive license arrangements with SESAC, thoroughly scrutinized these contracts and satisfied themselves. If it could serve any useful purpose to have the average station examining a series of technical, and in many instances, foreign documents extensively detailing the intricacies of copyright relationship, in such event same would have been made available for consideration by each of the several hundred stations, but that, as you doubtlessly perceive, is not only unnecessary but would complicate matters tremendously.

Moreover, in view of our continued amicable and cooperative relationship with the radio stations, we resent paragraph second of your letter, which suggests that stations have been procuring their licenses "under an implied threat of prosecution." Not only do our representatives carry, for reference purposes,

the catalog material which they make available for examination by the stations but moreover, we have time and again issued temporary licenses for part or all of the entire repertory without cost in order that stations might avoid infringing. And the industry, besides procuring the SESAC license, has responded by expressing its appreciation of our cooperation in numerous letters to us. Such endorsements and testimonials from the stations are in ample evidence in our files.

Notwithstanding that virtually all the information which is the subject of your repetitions inquiries does not appear to serve any practical purpose, the SESAC staff has compiled and we herewith make presentation of the details and technicalities, of necessity, elicited by your letter.

1. The "Society of European Stage Authors and Composers, Inc" (known in the trade as SESAC) represents the works of numerous such stage authors and composers. (See for example your question 13 on page 14, 15 and 16 in which you list the names of many of these composers taken from our letterhead wherein the specified names are mentioned with reference to "our repertory" or "represented in our catalog"). It is the purpose of the organization to represent, administer and control the performance of these works, among other mediums, through radio and television. The relationship is acquired by contracts with, and assignments from, publishers and organizations controlling the works of these parties, and in some instances by direct contract where the works individually controlled by the respective party approximate a sizeable repertory or catalog in themselves) with the parties themselves. For the names of the parties and their respective works, consult the catalogs supplied to the NAB.

2. It would appear to be well understood, as a matter of business practice, that dates of termination of private contracts of a business organization are hardly matter for publicity. We will state, however, that SESAC's contracts are long term ones usually. It is sufficient that the station is licensed for the use of specified catalogs in accordance as the rights therein have been acquired for licensing by SESAC. Obviously, SESAC would not issue a license to a repertory for a period of time if it had not rights for such period. As you are aware, the stations have been constantly and regularly notified during the past, of SESAC's current acquisitions. Any change in catalogs which should be called to the attention of the station will be called to the attention of the station.

3. As we advised you in our letter of September 10, 1936, we have the performing rights in the musical dramatical works and symphonic orchestral works of Gebrueder Reinecke, Leipzig, including Gustav Haushahn, Magdeburg and Joh. Foerster, Pirna, and of Kaun, Richard, Verlag, Berlin.

PLEASE UNDERSTAND THAT SESAC CONTROLS ALL RIGHTS IN CONNECTION WITH SOME FIFTY (50) CATALOGS AND ADDITIONALLY CONTROLS THE SPECIFIED RIGHTS IN A FEW OTHER CATALOGS OF WHICH THIS IS ONE. THE WORKS EMBRACED BY THE ADDITIONALLY SPECIFIED RIGHTS IN THESE FEW CATALOGS ARE ALSO AVAILABLE FOR PERFORMANCE BY THE STATION SUBJECT TO THE UNIFORM TRADE CONDITION THAT "GRAND RIGHTS" REQUIRE A SPECIAL PERMIT.

(a) We have the radio performing rights as well as other rights in all musical dramatical works and symphonic orchestral works which are published and controlled by the following publishers:

Gebrueder Reinecke, Leipzig
including Gustav Haushahn, Magdeburg and Joh. Foerster,
Pirna
Kaun, Richard, Verlag, Berlin

This would appear to be self evident from our letter to you of September 10th, 1936.

(b) Not only may SESAC license for radio performance complete musical dramatical works of the aforementioned publishers, but SESAC may also license dramatic renditions therefrom in whole or part. Your reference to our license contract would show this.

(c) Non-dramatic renditions of excerpts of musical dramatical works or those not amounting to "grand right" renditions from the catalogs of the aforementioned publishers are not understood to be licensed for radio performance by SESAC.

(d) We have the radio performing rights as well as other rights in all symphonic orchestral works which are published and controlled by the aforementioned publishers. This would likewise appear to be self evident from our letter to you of September 10th, 1936.

(e) Not only may SESAC license for radio performance such symphonic orchestral works when rendered in their entirety, but it may also license for radio performance their rendition in separate parts or "separate movements." So long as the rendition herein is one by "grand orchestra" as contrasted to "small" or "petit orchestra," it may be licensed by SESAC. For your information, most, if not all, of these works have been published for "grand orchestra" only and this would also appear to be true of all SESAC publishers of symphonic orchestral works.

(f) See (e).

(g) If you will consult the standard SESAC Broadcasting Performance License you will observe that paragraph 2 thereof reads as follows:

"2. It is understood that so-called "Grand Rights," namely dramatic renditions in whole or part, of dramatico-musical and dramatic works owned or controlled by LICENSOR (e.g. dramas, plays, operas, operettas, revues, musical comedies, sketches and like productions), and renditions of symphonic works, cantatas, oratorios, etc., owned or

controlled by LICENSOR, require a special permission in advance, in each instance, from LICENSOR, and special broadcasting performance fees and rental fees shall be arranged for in advance, in each instance, by LICENSOR."

The above is in accordance with the established trade practice governing "Grand Rights." A station or any organization desiring to produce or broadcast a "grand right" performance of the above works would require this special permission. For the performance of excerpts see 3 (a) through 3 (e) inclusive.

(b) Although we have not seen the communication to you from Gebrueder Reinecke to which you refer, and therefore cannot comment upon whether that firm correctly understood your inquiry or whether you correctly interpret its answer, we wish to reiterate most emphatically, and ask you to please note for your records, that we control the performing rights in the musical dramatical works and symphonic orchestral works of Gebrueder Reinecke, Leipzig, including Gnstav Haushahn, Magdeburg and Joh. Foerster, Pirna, as to which we further refer you to our preceding answers to this question. Should Gebrueder Reinecke have in mind to have SESAC in addition to the aforementioned rights, control and administer in the American territory the nondramatic performing rights, we will take the matter up further. Should it be that such administration of these additional rights by SESAC for the American territory may also be brought about—as to which SESAC will be in communication with the writer—we would be glad to announce same to the radio industry upon the consummation of such an enlargement of SESAC's supervision in this catalog. In such event then, for this publisher's catalogs too, in addition to some fifty (50) others, SESAC will administer a full body of performing rights.

4. (a) We have the radio performing rights to all "serious music" published and controlled by the following publishers:

Lienau'sche Musikverlage, Berlin
including

Carl Tobias Haslinger, Vienna
Musikverlag Haslinger, Vienna
Otto Wernthal, Berlin
Schlesinger'sche Buch und Musikhdlg, Berlin

There is, however, a series called "Kinotek" issued by Lienau'sche Musikverlage, Berlin, in which we do not control any rights. By way of information most, if not all of the music in these catalogs which is not otherwise controlled by us falls into the SESAC repertory through inclusion in the "serious music" classification.

(b) Not only may SESAC license for radio performance such "serious music" as complete works, but SESAC may also license excerpts from same in whole or part.

Of course, if the particular rendition of the serious music work were to amount to a "grand right" performance, as the term "Grand Right" is defined in our contract and in our exchange of correspondence with the NAB previously referred to, then a special permit would be required. Please note, however, that the great preponderance of "serious music" would be of the "small right" variety. For the most part the "serious music" which would not fall in the latter category would be presumably symphonic orchestral works or cantatas or oratorios.

(c) See 4 (b).

(d) We have the radio performing rights as well as other rights in all musical dramatical works which are published and controlled by each of the following publishers:

Lienau'sche Musikverlage, Berlin
including

Carl Tobias Haslinger, Vienna
Musikverlag Haslinger, Vienna
Otto Wernthal, Berlin
Schlesinger'sche Buch und Musikhdlg, Berlin

(e) Not only may SESAC license for radio performance complete musical dramatical works of the foregoing, but SESAC may also license dramatic renditions in whole or part therefrom. Your reference to our license contract would show this.

(f) Non-dramatic renditions or excerpts of musical dramatical works or those not amounting to "grand right" renditions from the aforesaid catalogs, are not understood to be licensed for radio performance by SESAC. For such extracts, however, which constitute "serious music," see 4 (a) through (c) inclusive.

(g) We have the radio performing rights as well as other rights in all symphonic orchestral works which are published and controlled by the aforesaid publishers. This too would appear to be self evident from our letter to you of September 10th, 1936.

(h) Not only may SESAC license for radio performance such symphonic orchestral works when rendered in their entirety, but it may also license for radio performance their rendition in separate parts or "separate movements." So long as the rendition herein is one by "grand orchestra" as contrasted to "small" or "petit orchestre," it may be licensed by SESAC. For your information most, if not all of these works have been published for "grand orchestra" only and this would also appear to be true of all SESAC publishers of symphonic orchestral works.

(i) See 4 (h).

(j) If you will consult the standard SESAC broadcasting Performance License you will observe that paragraph 2 thereof reads as follows:

"2. It is understood that so-called "Grand Rights," namely dramatic renditions in whole or part, of dramatico-musical and dramatic works owned or controlled by LICENSOR (e. g. dramas, plays, operas, operettas, revues, musical comedies, sketches and like productions), and renditions of symphonic works, cantatas, oratorios, etc., owned or controlled by LICENSOR, require a special permission in advance, in each instance, from LICENSOR, and special broadcasting performance fees and rental fees shall be arranged for in advance, in each instance, by LICENSOR."

The above is in accordance with the established trade practice governing "Grand Rights." A station or any organization desiring to produce or broadcast a "grand right" performance of the above works would require this special permission. Thus if the contemplated performance of the "serious music" or musical dramatical work or symphonic orchestral work amounted to a "Grand Right," the station would require special permission. For the performance of excerpts see 4 (a) through 4 (i) inclusive.

5. (a) We have the radio performing rights in all orchestral music pub-

lished and controlled by Steingraeber Verlag, Leipzig. This likewise would appear to be self evident from our letter to you of September 10th, 1936.

(b) We have the radio performing rights in all chamber music published and controlled by Steingraeber Verlag, Leipzig. This too seems quite apparent from our letter to you of September 10th, 1936.

(c) See 3 (g) with reference to SESAC's standard provision and the trade practice governing "Grand Rights." If the performance is of the "grand right" rather than the "small right" variety, special permission would be required. Inasmuch as most all orchestral works and chamber music works typically fall into the "small right" category, no special permission would generally be required for the performance of such works. For "small" and "grand rights" in connection with orchestral works, see further 3 (e).

(d) Inasmuch as the rights in the Steingraeber Verlag, Leipzig, catalog, which SESAC controls, are as specified in connection with "orchestral works and chamber music," SESAC would control as aforesaid, all rights in such music in the "Edition Steingraeber 1933-1934" catalog as well as in any other catalogs of this firm. The works therein which do not fall within such classification are not understood to be licensed for radio performance by SESAC.

(e) As mentioned in 5 (d), SESAC knows and can speak only of its own rights and does not wish to surmise or guess in matters of which it has no definite or firsthand knowledge. Obviously though, whatever rights SESAC controls, others could not and would not have.

6. (a) We have the radio performing rights in all orchestral music published and controlled by Vieweg, Chr. Friedr., Berlin. This would appear to be clear from our letter to you of September 10th, 1936.

(b) We have the radio performing rights in all chamber music published and controlled by Vieweg, Chr. Friedr., Berlin. This again would appear to be self evident from our letter to you of September 10th, 1936.

(c) We have the radio performing rights in all musical dramatical works published and controlled by Vieweg, Chr. Friedr., Berlin. And this too seems plain from our letter to you of September 10th, 1936.

(d) Not only may SESAC license for radio performance complete musical dramatical works of the foregoing, but SESAC may also license dramatic renditions therefrom in whole or part. As mentioned before in a similar connection as respects other publishers, your reference to our license contract would show this.

(e) Non-dramatic renditions of excerpts of musical dramatical works or those not amounting to "grand right" renditions from the aforesaid catalog, are not understood to be licensed for radio performance by SESAC.

(f) Your consultation with the standard SESAC license provision as well as our exchange of correspondence to which you are again referred will show that when a "grand right" performance is contemplated, special permission is required. See further 3 (g) and 4 (j).

7. (a) In indicating that our "performing rights" in the catalogs of the following:

International Edition, Leipzig
Gebrmans, Carl, Musikforlag, Stockholm
Ahn u. Simrock Buchverlag, Berlin
Alfred Thorsings Musikforlag, Copenhagen
Edition Adler, Berlin

cover "all rights" therein, we naturally mean such rights for all publications published and controlled by each of the aforementioned firms. (See 7 (c) infra, with reference to Heinrichshofen's Verlag, Magdeburg).

(b) It is well understood that public performance rights include radio performing rights. This branch of performing rights is therefore one class of such rights among the others which we control. (Television rights are another branch likewise controlled by us.)

(c) The meaning of our letter of September 10th, 1936, with regard to Heinrichshofen's Verlag, Magdeburg and Edition Adler, Berlin, seems perfectly clear. You have apparently misread same. There is no statement that we control all rights in Heinrichshofen's Verlag, Magdeburg. But the statement is:
Edition Adler, Berlin, Successor Heinrichshofen
Magdeburg (All Rights)

This signifies quite clearly that we control all rights in the catalog of Edition Adler, Berlin, which firm has been succeeded by Heinrichshofen's Verlag, Magdeburg. The rights therein to which Heinrichshofen has succeeded are still controlled by SESAC. If you will consult our pamphlet listing publishers and organizations affiliated with SESAC, you will find our listing of Edition Adler, Berlin set out identically as above, and you will notice that there is no listing for Heinrichshofen's Verlag, Magdeburg.

8. (a) In respect of the following American affiliates of SESAC listed by you:

Braun, Hubert J.—Chicago
Braun Organization, The—Chicago
Bryant Music Company—New York
Calumet Music Company—Chicago
Cole, M. M., Publishing Co.—Chicago
including

Happy Chappies; Vincent, Howard
and Preeman, Ltd.—Los Angeles
Cross & Winge, Inc.—Portland, Ore.
Master Music Makers—Portland, Ore.
Moderne Edition—Chicago
Music Products Corp.—Chicago
Moderne Publications—Chicago
Natrass-Schenck, Inc.—New York
Hearst Music Publishing Co., Ltd. of Canada

we have the radio performing rights to all compositions and works published and controlled by them. As we have already pointed out, the term "performing rights" covers "radio performing rights" which is merely one subdivision thereof. The notice to which you refer clearly indicates the fact that we control all performing rights in the abovenamed.

(b) The said notice is furthermore very clear and definite to the effect that such rights are controlled by us "exclusively," and that the performance of any compositions controlled by any of the aforesaid publishers is licensable exclusively by SESAC. Obviously, therefore, there is no such reservation by any of the aforementioned firms of the right to authorize a radio station to perform music out of their catalogs. In assigning their performing rights to SESAC, the publishers completely divest themselves of same. It is immaterial whether

or not the station holds a license with SESAC. Any authority or license to perform the copyrighted compositions of the publisher which are thus controlled by SESAC comes from SESAC only. Whatever temporary licenses were issued by publishers and organizations prior to their affiliation with SESAC continue only through authority or license from SESAC. As you know, the great bulk of radio stations throughout the country are already licensed. As regards any unlicensed stations which have not yet been contacted by our representatives, we have no intention of interrupting any such usages pursuant to such temporary permit pending the consummation of negotiations for the SESAC license. This is in accord with our policy of cooperating and extending every possible courtesy to radio stations whom we wish to consider as clients and patrons. We feel that their continuation of usage under authority granted by us, pending their acquisition of the SESAC license, performs a valuable service in enabling the station to make use of SESAC music in accordance with its untrammelled wishes without being concerned or confronted with the legal problem of copyright infringement.

(c) Very definitely, SESAC has the right to sue a radio station for infringement growing out of a radio performance of any copyrighted musical selection published and controlled by any one of the aforesaid firms. As you are aware, SESAC, as a matter of good will and cooperation to the stations, has quite consistently refrained from bringing infringement suits even where infringements have taken place. Rather, it has been felt that a cooperative policy will obviate the necessity for legal proceedings and bring about the entirely voluntary subscription to the SESAC license. And this policy appears to have been eminently successful. We are confident that the reciprocation by the stations will commend the continuance of this policy to us in the future.

9. With regard to the inquiry and reply in the exchange of correspondence between SESAC and the NAB which you quote as follows:

"In your agreement you list certain publishers with which you have agreements, and you state that you have the right subject to various terms and conditions contained in these agreements, to authorize, prohibit, supervise and control performances in this country of certain musical compositions, dramatico-musical works and dramatic works. Do you distinguish between the works you have authority to license and those you do not? Do you have the exclusive right to these works?"

"All of SESAC's contracts are exclusive, and generally speaking, cover all the compositions included in the catalogues of the particular publisher, but cognizance must be taken of the universal trade practice of music publishers, who from time to time, prior to entering into such an agreement as SESAC's, have sold to others the rights to certain compositions and single numbers from their catalogues. In such instances, of course, the exceptions are usually written into the contract. However, these exceptions are proportionately negligible in the case of SESAC's contracts."

and your reference to the firm of Gebrueder Reinecke in this connection, we have already commented in the introductory part of our letter upon your failure to use the catalog material correctly and your consequent errors arising therefrom. It is surprising to us that you should make such a statement as the one that "the classified index of this catalogue lists neither 'dramatico-musical works' nor 'symphonic orchestral works'." Certainly the requisite musical background and knowledge in connection with catalogs would have indicated the character of these works in this catalog which are symphonic and orchestral. This is almost too obvious to have been the subject of error. Such listings, for example, as:

"Bd. VII. Sinfonie F-dur.
Partitur
Orchesterstimmen
Bd. VIII. Sinfonie Es-dur.
Partitur
Orchesterstimmen
Bd. XI. Grande Sinfonia:
"Le carnaval ou la redoute"
(Carnevalsinfonie.....)
Part.....
Orchesterstimmen

and many more clearly show the symphonic character of the work. Likewise, the use in connection with other listed works of the term "partitur," which is an international and American trade expression indicating the conductor's parts for symphonic works, and therefore designating the work as symphonic, should not have escaped your attention. Furthermore, many other words in the titles of the works, and the titles themselves, as listed in the classified and alphabetical indices to this catalog denote a substantial number of works which fall into the classification controlled by SESAC. Moreover, other catalog material of this publisher would show works falling into the symphonic orchestral and dramatico-musical classifications.

With regard to the communication to Gebrueder Reinecke to which you allude, we refer you to 3 (h).

10. (a) Referring further to 9, please be advised that we have the radio performing rights to all musical works published and controlled by the following publishers and organizations listed by you:

"Apollo Music Co.—New York
Arct, M.—Warsaw
Beck Verlag, Max—Leipzig
Becker (Rondo-Verlag)
Edition "Jastrzab" (J. Rzepecki)—Warsaw
Editions Fermata—Warsaw, Buenos Aires
Forberg, Rob.—Leipzig
Gebethner and Wolff—Warsaw
Grabczewski, F.—Warsaw
Haberer-Helasco, Hermann—Madrid, Berlin, Lisbon
Harmonie, Verlag—Berlin
including
Herman Seemann, Nachfolger, Leipzig
Idzikowski, Leon—Warsaw
Lebendiger, Henryk—Warsaw, Buenos Aires
Nowa Scena—Warsaw
Pagani, O., and Bro.—New York
Rondo Verlag—Berlin

Rudnicki, Walery—Warsaw (your listing erroneously indicates Berlin instead of Warsaw)

Schuberth, Edward & Co., Inc.—New York
Sesac Publications—New York
Solunastra—Lishon, Berlin
Vitek-Elsnic Co.—Chicago
Warsaw Music Society—Warsaw
"W.J.R."—Warsaw

In addition, we have the radio performing rights to the specified publications of the following:

"Fischer Verlag, S.—Berlin (radio plays)
Gordon, Paul—Berlin (radio plays, one act plays, sketches, scenes, skits, short stage plays and short operettas)"

In addition SESAC has such rights in the works of the following as specifically listed in notices and bulletins sent to the station of which you too have received copies. The listed works on said notices and bulletins may constitute all of the copyrighted publications of the respective firms:

"Culla, Antonio—Barcelona
Ediciones Rodoch (C. Rodriguez)—Bilbao
Ediciones A. Urmeneta—Barcelona
Mora, Jose—Barcelona"

Our pamphlet listing SESAC affiliates specifies with regard to the above "compositions as per list issued."

Regarding "Koester, Adolf, Musikverlag—Berlin Krentzlin, H. R.—Berlin," our aforesaid pamphlet indicates that these catalogs are included under Lienau'sche Musikverlage—Berlin, and we refer you to our replies to 4 (a) through 4 (e) inclusive, supra.

Similarly, regarding Rich. Noske—Borna and J. Loehel, Zittau, our aforesaid pamphlet indicates that these catalogs are included under Gebrueder Reinecke, and we refer you to our replies to 3 (a) through 3 (h) inclusive, supra. We have the same body of rights in the catalog of Robert Ruehle, Berlin as we presently have in the catalog of Gebrueder Reinecke.

Were any changes to occur with regard to the status of any compositions published or to be published by any of the aforesaid, affecting the industry in respect of our licensed subject matter, due notification of same would be made.

(b) We refer you again to the SESAC-NAB correspondence of December 8-12, 1934, with regard to the special permission requirement for "grand right" as contrasted to "small right" renditions. And again, by way of further discussion, in this connection, we refer you to 3. (c), (e), (g) (setting out our standard "grand rights" provision incorporating the usages of the trade), 4 (b), (f), (h), (i), (j), 5 (c), 6 (e), (f).

With reference to the third paragraph of the SESAC license agreement which you quote, please be advised that same is a correct statement of incorporation with respect to the rights exactly and completely as controlled by SESAC. We obviously would not license for what we do not control and which is not warranted to us by our publishers and organizations, and therefore in all cases, use as our definite, documentary and legal base, the rights procured pursuant to the contracts and assignments from said publishers and organizations. As we have already stated in the introductory part of this letter, these documents are available for your examination.

11. Here too the paragraph you question is an accurate embodiment of rights licensed by us specifically in accordance with the rights controlled. This has been thoroughly defined by us before, both by way of indicating the nature of our rights controlled in the various catalogs, or where our control relates only to specific works, by issuing lists of the specific works controlled. See, for example, 10 (a) and (b) supra.

(a) The term "a non-exclusive license" employed by us has a fixed and definite meaning, and we would presume that this is almost too clear to require discussion. The term obviously does not mean that another party may have the right or is able to acquire the right to also authorize radio performances of any part or all of the works of the publishers and organizations named in this contract. It has no such connotation legally, as a business term, or otherwise. Its very precise meaning is that the particular station is not the only one in receipt of a license or, in other words, that the license is not exclusive in favor of the particular station. The contrary term "an exclusive license" signifies that only the particular station licensed is the recipient of the authority or privilege conferred. The latter occurs occasionally in connection with special licenses or contracts issued by SESAC for single works typically, of the "grand right" variety. For example, SESAC has licensed the broadcast performance of an important operetta exclusively to a particular station during a defined period of time. The purpose of such exclusive license for the operatic work during the period, is to assure the station that there will be no competitive performance of the same work by a second station (thereby detracting from the value of the first station's performance) during a short fixed time before and after its own performance. This should clearly illustrate to you the meaning of a "non-exclusive license" as contrasted to an "exclusive license" when applied to radio stations.

(b) As already explained in the forepart of 11, SESAC is licensing on the definite, documentary and legal base, fixed by its contracts and assignments with its publishers and organizations affiliated with it, and licenses are issued in full accordance with the rights assigned and conferred, no more, no less.

12. This matter of indemnity was covered in the SESAC-NAB correspondence of almost two years ago, wherein we wrote in our letter of December 12th, as follows:

"We note that in your letter you inquire hypothetically about the possibility of a demand or claim being made on a licensee by another in connection with the rendition of a composition covered by our license. While this inquiry, we would respectfully point out, is entirely academic, inasmuch as during the five years of our existence no such claim or demand against any station or performer has been made, nevertheless, be assured that if such a contingency were to occur, both from our own standpoint in protecting our rights, as well as from the desire to cooperate with, and relieve the NAB member of the annoyance and inconvenience which would be occasioned thereby, we would, legally and otherwise, upon ten days' notice to us in writing by United States Registered Mail, after the making of such claim or demand, personally defend and thereafter, if necessary, hold harmless and indemnify the NAB member from loss through such possible situation occurring by reason of the member's performance of musical

compositions licensed for performance by us according to the terms and conditions of the standard license."

(Incidentally, it is still true today that no such claim or demand has yet been made.) This indemnity is and has been in existence for almost two years and hence there is no necessity for additionally incorporating it in the license contract. You have supplied all stations with the SESAC-NAB correspondence containing same, and any stations which have written to us requesting additional copies, have been gladly supplied with same.

13. (a) Although your question 13 seems rather picayune and pointless in that you should purport to inquire why the matter on our letterhead which originally read "world famous authors and composers represented in our catalogues" (underscoring ours) was changed to "world famous authors and composers in our repertory" (underscoring ours), nevertheless if this concerns you, please be advised, that what was effected, and intended to be effected, was merely a change in phraseology but not in meaning and for your further advice, if this is considered to be of interest to you, the purpose was to achieve a more symmetrical appearance on the letterhead.

(b) As already explained in question 1, SESAC represents and controls the original copyrighted works and arrangements of these authors and composers through indirect and direct contracts.

(c) SESAC now continues this representation and control in the same manner.

(d) In connection with the data supplied in this letter, please check and consult with the catalog material which has already been supplied you, and you will ascertain the works of these parties which are controlled by SESAC. You will appreciate that, should you wish to compile this information, you will find this to be a sizeable task and almost prohibitive from the standpoint of utility. As you are also well aware, it is not unusual that the representation and control of the performing rights in the works of various authors and composers will be found to be divided up among different organizations.

14. We have supplied the NAB with catalog material of our publishers which was collected especially for the NAB and have, as you know, supplemented this material from time to time. These catalogs are sufficient to apprise the station referring to them of their musical content. As to all the following (and this embraces some 50 repertories), we control the complete body of radio performing rights:

Ahn u. Simrock Buchverlag; Berlin
Apollo Music Company; New York
Art, M.; Warsaw
Beck Verlag, Max; Leipzig
Braun Organization, The; Chicago
Bryant Music Company; New York
Calumet Music Co.; Chicago
Cole, M. M., Publishing Co.; Chicago

including:

"Happy Chappies"
Vincent, Howard & Freeman, Ltd.; Los Angeles
Cross & Winge, Inc.; Portland, Ore.
Culla, Antonio; Barcelona (compositions as per list issued)
Ediciones Rodoch (C. Rodriguez); Bilbao (compositions as per list issued)
Ediciones A. Urmeneta; Barcelona (compositions as per list issued)
Edition Adler; Berlin (Successor, Heinrichshofen's Verlag; Magdeburg)
Edition "Jastrzab" (J. Rzepecki); Warsaw
Editions Fermata; Warsaw-Buenos Aires
Forberg, Rob.; Leipzig
Gebethner & Wolff; Warsaw
Germans Musikforlag, Carl; Stockholm
Grabcewski, F.; Warsaw
Haberer-Helasco, Hermann; Madrid-Berlin-Lisbon
Harmonie-Verlag; Berlin

including:

Hermann Seemann, Nachfolger; Leipzig
Hearst Music Publishing Co. Ltd. of Canada
Idzikowski, Leon; Warsaw
International Edition; Leipzig
Jewel Music Publishing Co.; New York
Lebendiger, Henryk; Warsaw-Buenos Aires
Master Music Makers; Portland, Ore.
Moderne Edition; Chicago
Mora, Jose; Barcelona (compositions as per list issued)
Music Products Corporation; Chicago
Natrass-Schenck, Inc.; New York
Nowa Scena; Warsaw
Pagani O., & Bro.; New York
Radio City Guitar Studio; New York

Rialto Music Publishing Co.; New York
Rondo-Verlag; Berlin

including:

Alfred Becker; Berlin
Rudnicki, Walery; Warsaw
Schubert, Edward & Co., Inc.; New York
Sesac Publications; New York
Solunastra; Lisbon-Berlin
Thorsings Musikforlag, Alfred; Copenhagen
Urgelles, J.; Barcelona (compositions as per list issued)
Vitak-Elsnic Co.; Chicago
Warsaw Music Society; Warsaw
"W.J.R."; Warsaw
Yanguas, Mariano; Madrid (compositions as per list issued)

The above list includes six (6) additional repertories acquired during the past few months.

In addition, SESAC controls the performing rights as already specified in correspondence with the NAB, of the following:

Eulenburg, Ernst; Leipzig
Fischer Verlag, S.; Berlin
Gordon, Paul; Berlin
Kaun-Verlag, Richard; Berlin
Lienau'sche Musikverlage; Berlin
including:
Carl Tobias Haslinger; Vienna
H. R. Krentzlin; Berlin
Musikverlag Haslinger; Vienna
Schlesinger'sche Buch & Musikhdlg; Berlin
Otto Wernthal; Berlin
Reinecke, Gebrueder; Leipzig

including:

Joh. Foerster; Pirna
Gustav Haushahn; Magdeburg
J. Loebel; Zittau
Rich. Noske; Borna
Ruehle, Robert; Berlin
Steingraeber Verlag; Leipzig
Vieweg, Chr. Friedrich; Berlin

The data as specified and simply given heretofore in connection with the above would appear to be all that could be required. Where further inquiry has been made, stations have been correctly and expeditiously advised in accordance with our prior correspondence and thus far, there has been no lack of understanding in the matter. Through this means it has been our purpose to avoid and we believe we have avoided the distribution of data not alone destitute of usefulness, but replete with inevitably confusing technicality. We presume you are conversant with the complexity of the music situation, and the cooperation which SESAC has evidenced. Although, as we have mentioned before, the Federal Court has ruled that it is unnecessary to compile such listings and data unless the asking party bear the very substantial burden of costs in connection with such compilation, we have clearly endeavored to serve the NAB in behalf of its members, to obviate such unnecessary and essentially useless expense.

We reiterate that for purposes of copyright checking, the copyright owner's name must of necessity be the criterion. The musical qualities of the particular catalog are known by any qualified music man conversant with his trade. (See further the forepart of this letter.)

15. The great majority of radio stations throughout the country and virtually all stations contacted by our representatives have already shown their desire and need for the music covered by a SESAC license by procuring same at rates and fees mutually satisfactory. Furthermore, as already stated, all music covered by our license is available for performance pursuant to the license and this reservoir is constantly being augmented by the acquisition of additional catalogs. Not only is an extensive coverage thus granted but practical assistance is given to the stations, by making physically available to them, through our voluntary and cooperative efforts, a large source of music maintained in stock for such purposes. Constant shipments of this music are made to broadcasting stations who find it, together with our practical suggestions, a most valuable service. Indeed for our general cooperation and helpfulness in this and other matters, the industry has been constantly expressing its appreciation to us. Their testimonials and letters of gratification more than justify the continuance of SESAC's cooperative policy.

A copy of this letter is being simultaneously sent to all of your members.

Faithfully yours,
SOCIETY OF EUROPEAN STAGE
AUTHORS AND COMPOSERS INC.

PAUL HEINECKE
President

COPY

August 28, 1936

Mr. Paul Heinecke, Director
Society of European Stage Authors and Composers, Inc.
113 W. 42nd Street
New York, N. Y.

Dear Mr. Heinecke:

I am enclosing a list of the duplications between your catalog of June 1, 1936, and the ASCAP directory as of January 1, 1936. Please assist me in clearing up this confusing situation by letting me know if all of these duplications have become members of SESAC since January 1, 1936, and whether they were correctly listed by the ASCAP directory, at that time.

Would you tell me if the Apollo Music Company of New York is in any way connected with either the Apollo Musikforlag, or with Apollo Verlag, both of which are listed as ASCAP affiliates. If the Apollo Music Company of New York is connected with neither of these firms would you send me a catalog of their music. In addition I would like to receive lists of the music catalog by SESAC, on

CULLA, ANTONIO, Barcelona
EDICIONES RODOCH (C. RODRIGUEZ), Bilboa
EDICIONES A. URMENETA, Barcelona

Being in a requesting mood today, I wish you would have sent to me the catalogs of the Calumet Music Company, Chicago; Cross & Winge, Inc., Portland, Oregon; the Bryant Music Company of New York; the Braun Organization, Chicago; Hubert J. Braun, Chicago; and the Moderne Edition, of Chicago.

With my kindest regards,

Very truly yours,

EJF:F
Encl.

Edward J. Fitzgerald, Director
Bureau of Copyrights.

ASCAP DIRECTORY
JAN 1, 1936SESAC CATALOGUE
JUNE 1, 1936

EULENBERG, ERNST	(STAGMA)	EULENBERG, ERNST, Leipzig
REINECKE, GEBRUDER	(STAGMA)	REINECKE, GEBRUEDER, Leipzig
GEHRMANS, CARL, MUSIKFORLAG ATKIEBOLAG	(STIM)	GEHRMANS MUSIKFORLAG, CARL, Stockholm
HAUSHAHN, GUSTAV	(STAGMA)	GUSTAV HAUSHAHN, Magdeburg
INTERNATIONAL EDITION MUSIKVERLAG G.m.b.H.	(STAGMA)	INTERNATIONAL EDITION, Leipzig
KAUN, RICH., VERLAG	(STAGMA)	KAUN-VERLAG, RICHARD, Berlin
HASLINGER, CARL gm. TOBIAS, Wien	(AKM)	CARL TOBIAS HASLINGER, Vienna
WERNTHAL, OTTO	(STAGMA)	OTTO WERNTHAL, Berlin
FOERSTER, J. B. Dr.	(OSA)	JOH. FOERSTER, Pirna
STEINGRAEBER VERLAG	(STAGMA)	STEINGRAEBER VERLAG, Leipzig
VIEWEG, CHR. FRIEDRICH G.m.b.H.	(STAGMA)	VIEWEG, CHR. FRIEDRICH, Berlin
SCHLESINGER'SCHE BUCH und MUSIKHANDLUNG	(STAGMA)	SCHLESINGER'SCHE BUCH & MUSIKHDLG, Berlin
AHN u. SIMROCK BUHNENVERLAG,	(STAGMA)	AHN u. SIMROCK BUHNENVERLAG, Berlin
LEINAU, ROBERT, SCHLESINGERSCHE BUCH und MUSIKHANDLUNG	(STAGMA)	LEINAU'SCHE MUSIKVERLAGE, Berlin
ALFRED THORSING	(KODA)	ALFRED THORSINGS MUSIKFORLAG, Copenhagen
EDITION ADLER, Berlin	(AKM)	EDITION ADLER, Berlin
HEINRICHSHOFEN'S VERLAG	(STAGMA)	HEINRICHSHOFEN'S VERLAG, Magdeburg

COPY

September 10th, 1936

Mr. Edward J. Fitzgerald, Director
 Bureau of Copyrights
 National Association of Broadcasters
 National Press Building
 Washington, D. C.

Dear Mr. Fitzgerald:-

In reply to your letter of August 28th, please be advised that prior to January 1st, 1936, SESAC controlled and still controls the indicated performing rights of the following publishers listed by you as appearing in the ASCAP directory of January 1, 1936.

ERNST EULENBURG, Leipzig (Symphonic Orchestral Works)
 GEBRUEDER REINECKE, Leipzig (Musical dramatical Works and Symphonic Orchestral Works)
 GEHRMANS, CARL, MUSIKFORLAG, Stockholm (All Rights)
 GUSTAV HAUSHAHN, Magdeburg (Included under GEBRUEDER REINECKE)
 INTERNATIONAL EDITION, Leipzig (All Rights)
 KAUN, RICHARD, VERLAG, Berlin (Musical dramatical Works and Symphonic Orchestral Works)
 CARL TOBIAS HASLINGER, Vienna (Included under LIENAU'SCHE MUSIKVERLAGE)
 MUSIKVERLAG HASLINGER, Vienna (Included under LIENAU'SCHE MUSIKVERLAGE)
 OTTO WERNTHAL, Berlin (Included under LIENAU'SCHE MUSIKVERLAGE)
 JOH. FOERSTER, Pirna (Included under GEBRUEDER REINECKE)
 STEINGRAEBER VERLAG, Leipzig (Orchestra Works and Chamber Music)
 VIEVEG, CHR. FRIEDR., Berlin (Orchestra Works, Chamber Music and Musical Dramatical Works,
 SCHLESINGER'SCHE BUCH & MUSIKHDLG., Berlin (Included under LIENAU'SCHE MUSIKVERLAGE)
 AHN & SIMROCK BUEHNENVERLAG, Berlin (All Rights)
 LIENAU'SCHE MUSIKVERLAGE, Berlin (Serious Music and Symphonic Orchestral Works, and
 Musical Dramatical Works)
 ALFRED THORSINGS MUSIKFORLAG, Copenhagen (All Rights)
 EDITION ADLER, Berlin, Successor Heinrichshofen, Magdeburg (All Rights)
 HEINRICHSHOFEN'S VERLAG, Magdeburg (See EDITION ADLER)

Of those listed by you in your letter, only the publishing house of

ALFRED THORSINGS MUSIKFORLAG, Copenhagen, Denmark

became affiliated with SESAC since January 1st, 1936. Please note, however, that during the period between January 1st, 1936 and June 1st, 1936, SESAC acquired additional affiliations and rights in respect of the following:

CROSS & WINGE, INC., Portland, Oregon
 THE BRAUN ORGANIZATION, Chicago, Ill. (Also known under the name of Hubert J. Braun
 Publications)
 MASTER MUSIC MAKERS, Portland, Oregon
 EDICIONES A. URMENETA, Barcelona, Spain
 EDICIONES RODOCH, Bilbao, Spain
 JOSE MORA, Barcelona, Spain
 ANTONIO CULLA, Barcelona, Spain
 C. RODRIGUEZ, Bilbao, Spain
 NATTRASS-SCHENCK, INC., New York, N. Y.
 EDITIONS FERMATA, Warsaw, Poland - Buenos Aires, Argentina
 HENRYK LEBENDIGER, Warsaw, Poland - Buenos Aires, Argentina
 MODERNE PUBLICATIONS, Chicago, Illinois (also known as MODERNE EDITION)
 MARIANO YANGUAS, Madrid, Spain
 J. URGELLES, Barcelona, Spain

Extra copies of SESAC bulletins to radio stations announcing these additional affiliations during this period are being forwarded under separate cover.

Mr. Edward J. Fitzgerald, Director

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September 10th, 1936

From your letter we observe that you have already noted the confusion that this incomplete and misleading ASCAP listing entails. Manifestly there is no definite indication regarding specified rights as being vested in ASCAP. The listing purports to be based on whatever information, irrespective of factual adequacy or correctness, was possessed by those issuing the directory.

(1) Conspicuously, all American publishers not affiliated with ASCAP are omitted from the listing. We refer to the following American SESAC affiliated publishers whose names are nowhere to be found therein:

APOLLO MUSIC COMPANY, New York, N. Y.
 BRAUN ORGANIZATION, THE, Chicago, Illinois (Also known under the name of
 Hubert J. Braun Publications)
 BRYANT MUSIC COMPANY, New York, N. Y.
 CALUMET MUSIC CO., Chicago, Illinois
 COLE, M. M., PUBLISHING CO., Chicago, Illinois, including "HAPPY CHAPPIES",
 VINCENT, HOWARD & FREEMAN, -LTD., Los Angeles, Calif.
 CROSS & WINGE, INC., Portland, Oregon
 MASTER MUSIC MAKERS, Portland, Oregon
 MODERNE PUBLICATIONS, Chicago, Illinois (Also known as MODERNE EDITION)
 MUSIC PRODUCTS CORPORATION, Chicago, Illinois
 NATTRASS-SCHENCK, INC., New York, N. Y.
 PAGANI, O., & BRO., New York, N. Y.
 SCHUBERTH, EDWARD, & CO., INC., New York, N. Y.
 SESAC PUBLICATIONS, New York, N. Y.
 VITAK-ELSNIC CO., Chicago, Illinois

(2) It is also important to note that the following foreign publishers affiliated with SESAC are nowhere listed by ASCAP:

BECK VERLAG, MAX, Leipzig
 BECKER, ALFRED, Berlin (Included under RONDO-VERLAG)
 CULLA, ANTONIO, Barcelona
 FISCHER VERLAG, S., Berlin
 FORBERG, ROB., Leipzig
 GORDON, PAUL, Berlin
 HABERER-HELASCO, HERMANN, Madrid - Berlin - Lisbon
 KOESTER, ADOLF, MUSIKVERLAG, Berlin (Included under LIENAU'SCHE MUSIKVERLAGE)
 KRENTZLIN, H. R., Berlin (Included under LIENAU'SCHE MUSIKVERLAGE)
 LOEBEL, J., Zittau (Included under GEBRUEDER REINECKE)
 NOSKE, RICH., Borna (Included under GEBRUEDER REINECKE)
 RONDO-VERLAG, Berlin
 RUEHLE, ROBERT, Berlin
 SEEMANN, HERMANN, Nachfolger, Leipzig (Included under HARMONIE-VERLAG, Berlin)
 SOLUNASTRA, Lisbon - Berlin
 WARSAW MUSIC SOCIETY, Warsaw

(3) Furthermore, ASCAP lists the following foreign publishers and acknowledges that none of their rights are vested in it (owing to the absence of a reciprocal arrangement), but fails to indicate their affiliation with SESAC:

ARCT, M., Warsaw
 EDICIONES RODOCH, Bilboa
 EDICIONES A. URMENETA, Barcelona
 EDITION "JASTRZAB" (J. RZEPECKI) Warsaw
 EDITIONS FERMATA, Warsaw - Buenos Aires
 GEBETHNER & WOLFF, Warsaw
 GRABCZEWSKI, F., Warsaw

Mr. Edward J. Fitzgerald, Director

Page 3

September 10th, 1936

IDZIKOWSKI, LEON, Warsaw
LEBENDIGER, HENRYK, Warsaw - Buenos Aires
MORA, JOSE, Barcelona
NOWA SCENA, Warsaw
RODRIGUEZ, C., Bilbao
RUDNICKI, WALERY, Warsaw
"W. J. R.", Warsaw

Indeed it is singular to observe that the directory fails to specify and classify the some sixty odd publishers which are affiliated with SESAC, but on the contrary in an obviously misleading fashion recites at the outset that the performing rights to a certain publisher named HARMONIE-VERLAG, Berlin, are controlled by SESAC.

Of course, the directory acknowledges that errors may exist and disclaims responsibility for faulty listing. As above indicated, gross error and confusion, both by omission and commission, have been created with regard to the listing of the SESAC affiliated publishers.

In answer to your further inquiry, please be advised that the 'APOLLO MUSIC COMPANY of New York, is affiliated exclusively with SESAC and has no relationship whatsoever to any other firms bearing similar names. This also applies with regard to the firm of EDWARD SCHUBERTH & CO., INC., of New York (publisher of numerous Victor Herbert compositions).

The additional catalog material which you request has been collected by us for your attention and is also being forwarded under the separate cover. Should you wish any further data for dissemination to your members, please communicate with us and we shall be pleased to assist you as fully as we can.

With best wishes,

Sincerely yours,
(signed) Paul Heinecke
PAUL HEINECKE
President

SOCIETY OF EUROPEAN STAGE
AUTHORS AND COMPOSERS INC

PAGANI, O., & BRO.; New York
PREEMAN (See COLE, M. M., PUBLISHING CO.)

REINECKE, GEBRUEDER; Leipzig
including:

JOH. FOERSTER; Pirna
GUSTAV HAUSHAHN; Magdeburg
J. LOEBEL; Zittau

RICH. NOSKE; Borna
RODOCH (See EDICIONES RODOCH)
RODRIGUEZ (See EDICIONES RODOCH)
RONDO-VERLAG; Berlin

including:

ALFRED BECKER; Berlin
RUDNICKI, WALERY; Warsaw
RUEHLE, ROBERT; Berlin
RZEPECKI (See EDITION "JASTRZAB")

SCHLESINGERSCHE BUCH & MUSIKHDLG.
(See LIENAU'SCHE MUSIKVERLAGE)
SCHUBERTH, EDWARD, & CO., INC.; New York
SEEMANN (See HARMONIE-VERLAG)
SESAC PUBLICATIONS; New York
SOLUNA STRA; Lisbon - Berlin
STEINGRAEBER VERLAG; Leipzig

THORSINGS MUSIKFORLAG, ALFRED
(See GEHRMANS MUSIKFORLAG, CARL)

URBANIA A (See EDICIONES A. URMENETA)

VIEWEG, CHR. FRIEDRICH; Berlin
VINCENT, HOWARD & FREEMAN
(See COLE, M. M., PUBLISHING CO.)
VITAK-ELSNIC CO.; Chicago

WARSAW MUSIC SOCIETY; Warsaw
WERNTHAL (See LIENAU'SCHE MUSIKVERLAGE)
"W.J.R."; Warsaw

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.
113 WEST 42ND STREET
NEW YORK, N. Y.

PUBLISHERS AND ORGANIZATIONS
AFFILIATED WITH

SESAC

June 1st, 1936

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, Inc.
113 WEST 42ND STREET
NEW YORK, N. Y.

The following enumeration is the list contained in SESAC's Regular Performance Licenses as supplemented by recent acquisitions.

ADLER (See EDITION ADLER)
 AHN u. SIMROCK BÜHNENVERLAG; Berlin
 APOLLO MUSIC COMPANY; New York
 ARCT, M.; Warsaw
 BECK VERLAG, MAX; Leipzig
 BECKER (See RONDO-VERLAG)
 BRAUN, HUBERT J.; Chicago
 BRAUN ORGANIZATION, THE; Chicago
 BRYANT MUSIC COMPANY; New York
 CALUMET MUSIC CO.; Chicago
 COLE, M. M., PUBLISHING CO.; Chicago
 including:
 "HAPPY CHAPPIES"
 VINCENT, HOWARD & FREEMAN, LTD.; Los Angeles
 CROSS & WINGE, INC.; Portland, Ore.
 CULLA, ANTONIO; Barcelona (compositions as per list issued)
 EDIGIONES RODDOCH (G. RODRIGUEZ); Bilbao
 (compositions as per list issued)
 EDICIONES A. URMENETA; Barcelona
 (compositions as per list issued)
 EDITION ADLER; Berlin
 (Successor, HEINRICHSHOFEN'S VERLAG; Magdeburg)
 EDITION "JASTRZAB" (J. RZEPECKI); Warsaw
 EDITION MODERNE (See MODERNE EDITION)
 EDITIONS FERMATA; Warsaw - Buenos Aires
 EULENBURG, ERNST; Leipzig
 FERMATA (See EDITIONS FERMATA)
 FISCHER VERLAG, S.; Berlin
 FOERSTER (See KLINBECKE)
 FORBERG, ROB.; Leipzig
 GEBETHNER & WOLFF; Warsaw
 GEBRÜDER REINECKE (See REINECKE)
 GEHRMANS MUSIKFÖRLAG, CARL; Stockholm
 including:
 ALFRED THORSINGS MUSIKFÖRLAG; Copenhagen
 GORDON, PAUL; Berlin
 GRABCZEWSKI, F.; Warsaw

HABERER-HELASCO, HERMANN; Madrid - Berlin - Lisbon
 HAPPY CHAPPIES (See COLE, M. M., PUBLISHING CO.)
 HARMONIE-VERLAG; Berlin
 including:
 HERMANN SEMMANN, Nachfolger; Leipzig
 HASLINGER (See LIENAU'SCHE MUSIKVERLAGE)
 HAUSHAHN (See REINECKE)

IDZIKOWSKI, LEON; Warsaw
 INTERNATIONAL EDITION; Leipzig
 JASTRZAB (See EDITION "JASTRZAB")

KAUN-VERLAG, RICHARD; Berlin
 KOESTER (See LIENAU'SCHE MUSIKVERLAGE)
 KRENTZLIN (See LIENAU'SCHE MUSIKVERLAGE)

LEBENDIGER, HENRYK; Warsaw - Buenos Aires
 LIENAU'SCHE MUSIKVERLAGE; Berlin
 including:
 CARL TOBIAS HASLINGER; Vienna
 H. R. KRENTZLIN; Berlin
 MUSIKVERLAG HASLINGER; Vienna
 MUSIKVERLAG ADOLF KOESTER; Berlin
 SCHLESINGERSCHE BUCH & MUSIKHDLG.; Berlin
 OTTO WERNTHAL; Berlin
 LOEBEL (See REINECKE)

MASTER MUSIC MAKERS; Portland, Ore.
 MODERNE EDITION; Chicago
 MODERNE PUBLICATIONS; Chicago
 MORA, JOSE; Barcelona (compositions as per list issued)
 MUSIC PRODUCTS CORPORATION; Chicago
 MUSIKVERLAG HASLINGER
 (See LIENAU'SCHE MUSIKVERLAGE)
 MUSIKVERLAG ADOLF KOESTER
 (See LIENAU'SCHE MUSIKVERLAGE)

NATRASS-SCHENCK, INC.; New York
 NOSKE (See REINECKE)
 NOWA SCENA; Warsaw

THORSINGS MUSIKFORLAG, ALFRED; Copenhagen

URGELLES, J.; Barcelona (compositions as per list issued)

URMENETA (See EDICIONES A. URMENETA)

VINCENT, HOWARD & PREEMAN

(See COLE, M. M., PUBLISHING CO.)

VITAK-ELSNIC CO.; Chicago

WARSAWSKIE TOWARZYSTWO MUZYCNE

(WARSAW MUSIC SOCIETY); Warsaw

"W.J.R."; Warsaw

YANGUAS, MARIANO; Madrid (compositions as per list issued)

SESAC also controls all performing rights to the compositions and works as indicated, of the following:

BULENBURG, ERNST; Leipzig (Symphonic Orchestral works)

FISCHER, VERLAG, S.; Berlin (Radio plays)

GORDON, PAUL; Berlin (Radio plays, one act plays, sketches, scenes, skits, short stage plays and short operettas)

LIENAU'SCHE MUSIKVERLAG; Berlin

including:

CARL TOBIAS HASLINGER; Vienna

H. R. KRENTZLIN; Berlin

MUSIKVERLAG HASLINGER; Vienna

MUSIKVERLAG ADOLF KOESTER;

Berlin

SCHLESINGER'SCHE BUCH &

MUSIKHDLG; Berlin

OTTO WERNTHAL; Berlin

(Serious Music and Symphonic Orchestral Works and Musical Dramatical Works)

REINECKE, GEBRUEDER; Leipzig

including:

JOH. FOERSTER; Pirna

GUSTAV HAUSHAHN; Magdeburg

J. LOEBEL; Zittau

RICH. NOSKE; Borna

(Symphonic Orchestral Works and Musical Dramatical Works)

STEINGRAEBER VERLAG; Leipzig (Orchestral Works and Chamber Music)

VIEWEG, CHR. FRIEDR.; Berlin (Orchestral Works, Chamber Music and Musical Dramatical Works)

PUBLISHERS AND ORGANIZATIONS
AFFILIATED WITH

SESAC

January 1st, 1937

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, Inc.
113 WEST 42ND STREET NEW YORK, N. Y.

THE SCHEDULE BELOW COMPRISES THE LIST CONTAINED IN SESAC'S REGULAR PERFORMANCE LICENSES AS SUPPLEMENTED AND REVISED TO DATE HEREOF. SESAC controls all performing rights to the compositions and works of the following:

- ADLER (See EDITION ADLER)
- AHN u. SIMROCK BÜHNENVERLAG; Berlin
- ALTSCHULER, J.; Warsaw
- APOLLO MUSIC COMPANY; New York
- ARCT, M.; Warsaw
- BARWICKI, K. T.; Poznan
- BECKER (See RONDO-VERLAG)
- BRAUN, HUBERT J.; Chicago
- BRAUN ORGANIZATION, THE; Chicago
- BRYANT MUSIC COMPANY; New York
- CALUMET MUSIC CO.; Chicago
- COLE, M. M., PUBLISHING CO.; Chicago including:
- "HAPPY CHAPPIES"
- VINCENT, HOWARD & PREMAN, LTD.; Los Angeles
- CROSS & WINGE, INC.; Portland, Ore.
- CULLA, ANTONIO; Barcelona (compositions as per list issued)
- EDICIONES RODOCH (C. RODRIGUEZ); Bilbao (compositions as per list issued)
- EDICIONES A. URMENETA; Barcelona (compositions as per list issued)
- EDITION ADLER; Berlin
- (Successor, HEINRICHSHOFEN'S VERLAG, Magdeburg)
- EDITION "JASTRZAB" (J. KZIEPECKI); Warsaw
- EDITION MODERNA (See MODERNA EDITION)
- EDITIONS FERMATA; Warsaw - Buenos Aires
- EDITIONS PRO ARTI; Warsaw
- FERMATA (See EDITIONS FERMATA)
- FORBERG, ROB.; Leipzig
- GERBETINER & WOLFF; Warsaw
- GEHRMANS MUSIKFÖRLAG, CARL; Stockholm
- GRABCZEWSKI, F.; Warsaw
- HABERER-FILIASCO, HERMANN; Madrid - Berlin - Lisbon
- HAPPY CHAPPIES (See COLE, M. M., PUBLISHING CO.)

HARMONIE-VERLAG; Berlin
 including:
 HERMANN SEMMANN, Nachfolger; Leipzig
 HEARST MUSIC PUBLISHING CO. LTD. OF CANADA
 IDZIKOWSKI, LEON; Warsaw
 INTERNATIONAL EDITION; Leipzig
 JASTRZAB (See EDITION "JASTRZAB")
 JEWEL MUSIC PUBLISHING CO.; New York

LEBENDIGER, HENRYK; Warsaw - Buenos Aires
 MASTER MUSIC MAKERS; Portland, Ore.
 MODERNA EDITION; Chicago
 MODERNA PUBLICATIONS; Chicago
 MORA, JOSE; Barcelona (compositions as per list issued)
 MUSIC PRODUCTS CORPORATION; Chicago

NATRASS-SCHENCK, INC.; New York
 NOWA SCENA; Warsaw

PAGANI, O. & BRO.; New York
 POLSKIE TOWARZYSTWO MUZYKI WSPOLCZESNEJ; Warsaw

PREMAN (See COLE, M. M., PUBLISHING CO.)
 PRO ARTE; Lwow

"PWP" PRZEDSTAWICIELSTWO WYDAWNICTWA
 POLSKICH (SOCIETY OF POLISH PUBLISHERS); Warsaw

RADIO CITY GUITAR STUDIO; New York
 RIALTO MUSIC PUBLISHING CO.; New York
 RODOCH (See EDICIONES RODOCH)
 RODRIGUEZ (See EDICIONES RODOCH)
 RONDO-VERLAG; Berlin
 including:

ALFRED BECKER; Berlin
 RUDNICKI, WALBRY; Warsaw
 RZEPECKI (See EDITION "JASTRZAB")

SCHUBERTH, EDWARD, & CO., INC.; New York
 SEMMANN (See HARMONIE-VERLAG)
 SESAC PUBLICATIONS; New York
 SEYFARTH, G.; Lwow
 SOLUNASTRA; Lisbon - Berlin

NAME OF PUBLISHER OR ORGANIZATION	PERIOD IN WHICH MUSIC WAS COPYRIGHTED				TYPE
	1870-1909	1909-1927	1927-1937	Total	
1. Accordion Music Publishing Co.	0	0	0	0	American*
2. Ahn and Simrock Buhnenverlag	0	80	0	80	German
3. Altschuler, J.	0	0	1	1	Polish
4. Apollo Music Company	0	0	151	151	Greek
5. Arct, M.	0	0	169	169	Polish
6. Barwicki, K. T.	0	0	0	0	Polish*
7. Beck, Max	0	0	8	8	German
8. Becker, Alfred	0	0	0	0	German*
9. Braun, H. J.	0	0	33	33	American
10. Bryant Music Company	0	39	0	39	American
11. Calumet Music Company	0	0	283	283	American
12. Cole, M. M.	0	0	104	104	American
13. Cross and Winge, Inc.	0	0	34	34	American
14. Culla, Antonio	0	0	1	1	Spanish
15. Deiro, Pietro	0	2	9	11	American
16. Edition Adler	0	0	27	27	German
17. Editions Fermata	0	0	37	37	Polish
18. Ediciones Rodoch	0	0	5	5	Spanish
19. Fischer Verlag, S.	0	0	0	0	German*
20. Forberg, Robert	0	445	30	475	German
21. Gebethner and Wolff	0	0	73	73	Polish
22. Gehrman's Musikforlag	0	37	110	147	Scandinavian
23. Gordon, Paul	0	0	0	0	German*
24. Grabzewski, F.	0	0	44	44	Polish
25. Haberer-Helasco, H.	0	0	7	7	Spanish
26. Happy Chappies	0	0	0	0	American*

NAME OF PUBLISHER OR ORGANIZATION	PERIOD IN WHICH MUSIC WAS COPYRIGHTED				TYPE
	1870-1909	1909-1927	1927-1937	Total	
27. Harmonie-Verlag	2 **	658	3	663	German
28. Hearst Music Publishing Co.Ltd.	0	62	0	62	Canadian
29. Idzikowski, Leon	0	0	48	48	Polish
30. International Edition	0	0	18	18	German
31. Jastrzab (J. Rzepecki)	0	0	21	21	Polish
32. Jewell Music Publishing Company	0	0	11	11	American
33. Lebendiger, H.	0	0	0	0	Polish*
34. Master Music Makers	0	0	8	8	American
35. Moderne Edition (Publications)	0	0	21	21	American
36. Mora, Jose	0	0	6	6	Spanish
37. Music Products Corporation	0	0	12	12	American
38. Nattress-Schenck, Inc.	0	0	43	43	American
39. Nowa Scena	0	0	163	163	Polish
40. Paganini, O., & Bro.	0	314	203	517	Italian
41. P.W.P.	0	0	0	0	Polish*
42. Polskie Towarzystwo Muzyki Wspolczesnej	0	0	0	0	Polish*
43. Pro Arte	0	0	5	5	Polish
44. Radio City Guitar Studio	0	0	8	8	American
45. Rialto Music Publishing Company	0	0	24	24	American
46. Rondo Verlag	0	221	70	291	German
47. Rudnicki, Walery	0	0	0	0	Polish*
48. Ruehle, Robert	0	26	32	58	German
49. Schubert, Edward, & Co.	747 **	354	184	1285	American
50. SESAC Publications	0	0	7	7	American
51. Seemann, Hermann	0	0	0	0	German *
52. Seyfarth, G.	0	0	15	15	Polish

NAME OF PUBLISHER OR ORGANIZATION	PERIOD IN WHICH MUSIC WAS COPYRIGHTED				TYPE	
	1870-1909	1909-1927	1927-1937	Total		
53. Solunastra	0	0	0	0	Spanish*	
54. Thorsings, Alfred	0	0	41	41	Scandinavian	
55. Union de Compositores	0	0	2	2	Spanish	
56. Urgelles, J.	0	0	5	5	Spanish	
57. Urmeneta, A.	0	0	41	41	Spanish	
58. Vincent, Howard & Freeman	0	0	34	34	American	
59. Vitak-Elsnic Company	0	221	66	287	Polish	
60. Warsaw Music Society	0	0	0	0	Polish*	
61. W.J.R.	0	0	9	9	Polish	
62. Yanguas, Mariano	<u>0</u>	<u>0</u>	<u>6</u>	<u>6</u>	<u>Spanish</u>	
TOTALS	749**	2459	2230	5438	Polish	-12
					German	- 8
					Spanish	- 8
					Italian	- 1
					Greek	- 1
					Scandinavian	- 2
					*No Entries	-13
					American	-16
					Canadian	-1
					TOTAL	-62

** Renewals -- made by
SESAC or by Edward Schuberth & Co.

COPY

January 26, 1937

American Society of Composers,
 Authors and Publishers
 30 Rockefeller Plaza
 New York, N. Y.

Attention: E. C. Mills, General Manager

Gentlemen:

In the course of an investigation we are making it has been noted that certain composers and authors listed in your 1931 and 1936 directories as members of the ASCAP have composed a number of compositions which were published in the period 1931 to 1936 inclusive by music publishers who have not been identified as members of the ASCAP. Further, it has been noted that these publishers have registered the compositions in question with the Register of Copyrights and list themselves as copyright claimants. The performing rights society of which these publishers are claimed to be members asserts that it controls the complete body of radio performing rights of these specific publishers.

Our interpretation of the contract between the ASCAP and its members is that such member (composer or author) agrees irrevocably to sell, assign, transfer and set over to the Society the entire exclusive right of public performance in each musical work which he may, during the term of the agreement, write, etc., alone, jointly, etc., or in which he may have any right, title or interest whatsoever. It is our understanding that the exclusive and irrevocable terms of ASCAP contracts with composers and authors were introduced in 1921 and were in effect in the period from January 1, 1931 to December 31, 1935.

In these circumstances it is our conclusion that only your Society (ASCAP) has the right to license for public performances the copyrighted musical selections of each and every of your author and composer members for the period January 1, 1931 to December 31, 1935.

In the interest of accuracy, I will appreciate your verification of this general conclusion and, more specifically, whether any public performance rights in compositions by the following authors and composers can be licensed by any person, firm or society other than the ASCAP:

Rondo Verlag; Berlin, publishers of compositions by -

Vincent Youmans	Larry Spier
Irving Berlin	Ray Henderson
Rudolf Friml	

Nat'rass Schenck, Inc.; New York, publishers of compositions by -

Joe Goodwin	George B. MacConnell	Vincent Rose	Ben Ryan
Al Sherman	Tom Waller	Maurice Beresford (PRS)	George Whiting
Al Lewis	Nat Vincent	Louis Herscher	Larry Shay
Ray Klages	Andy Razaff	George Little	Jack Meskill
		Charles Newman	Nick Kenny

Rialto Music Publishing Company; New York, publishers of compositions by
 Louis Herscher Ben Gordon

Music Products Corporation; Chicago, publishers of compositions by - Geoffrey O'Hara
 Jewel Music Publishing Company, New York, publishers of compositions by - A. B. Sterling

ASCAP.

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January 26, 1937

M. M. Cole Publishing Company; Chicago, publishers of compositions by -- Nat Vincent

. Again, in the case of "Badinage" by Victor Herbert, originally assigned to Edward J. Schuberth Company in 1895, we find the renewal was made by Victor Herbert through Nathan Burkan on September 12, 1922. This fact together with the exclusive, and irrevocable contract which we understand was entered into between Herbert and the ASCAP in 1921, gives us the basis for our conclusion that the performance rights in this composition are controlled only by the ASCAP. I will appreciate also your verification of this conclusion.

Cordially yours,

NATIONAL ASSOCIATION OF BROADCASTERS.

JWB-P

James W. Baldwin, Managing Director

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
THIRTY ROCKEFELLER PLAZA
NEW YORK CITY

February 5, 1937.

E. C. MILLS
GENERAL MANAGER

National Association of Broadcasters,
National Press Building,
Washington, D. C.

Att: Mr. James W. Baldwin, Managing Director

Gentlemen:

Answering yours of the 26th stating your interpretation of the agreements between ASCAP and its members and your conclusion that under certain circumstances only this Society has the right to license their respective copyrighted compositions for public performance, and requesting us to inform you definitely as to the status of the works of certain writer-members published by non-member publishers:

I am unwilling to take a definite general position. I am entirely willing to answer the question as to any specific composition, by title, but would prefer to answer these questions upon inquiry direct from a licensee.

Yours very truly,

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS



E. C. MILLS

ECM:DN

February 15, 1937

American Society of Composers,
 Authors and Publishers
 30 Rockefeller Plaza
 New York, N. Y.

Attention: E. C. Mills, General Manager

Gentlemen:

In the course of an investigation we are making, it has been noted that certain composers and authors listed in your 1931 and 1936 directories as members of the ASCAP have composed a number of compositions which were published in the period 1931 to 1936 inclusive by music publishers who have not been identified as members of the ASCAP. Further, it has been noted that these publishers have registered the compositions in question with the Register of Copyrights and list themselves as copyright claimants. The performing rights society of which these publishers are claimed to be members asserts that it controls the complete body of radio performing rights of these specific publishers.

Our interpretation of the contract between the ASCAP and its members is that such member (composer or author) agrees irrevocably to sell, assign, transfer and set over to the Society the entire exclusive right of public performance in each musical work which he may, during the term of the agreement, write, etc., alone, jointly, etc., or in which he may have any right, title or interest whatsoever. It is our understanding that the exclusive and irrevocable terms of ASCAP contracts with composers and authors were introduced in 1921 and were in effect in the period from January 1, 1931 to December 31, 1935.

In these circumstances it is our conclusion that only your Society (ASCAP) has the right to license for public performances the copyrighted musical selections of each and every of your author and composer members for the period January 1, 1931 to December 31, 1935. In the interest of accuracy, I will appreciate your verification of this general conclusion and, more specifically, whether any public performance rights in compositions by the following authors and composers can be licensed by any person, firm or society other than the ASCAP: Rondo Verlag: Berlin, publishers of compositions by -- Vincent Youmans, Irving Berlin, Rudolf Friml, Larry Spier, and Ray Henderson; Natrass Schenck, Inc.; New York, publishers of compositions by -- Joe Goodwin, Al Sherman, Al Lewis, Ray Klages, George B. MacConnell, Tom Waller, Andy Razaff, Vincent Rose, Charles Newman, Maurice Beresford (PRS), Louis Herscher, George Little, Ben Ryan, George Whiting, Larry Shay, Jack Meskill, and Nick Kenny; Rialto Music Publishing Company; New York, publishers of compositions by -- Louis Herscher and Ben Gordon; Music Products Corporation; Chicago, publishers of compositions by -- Geoffrey O'Hara; Jewell Music Publishing Company; New York, publishers of compositions by -- A. B. Sterling; M. M. Cole Publishing Company; Chicago, publishers of compositions by -- Nat Vincent.

Again, in the case of "Badinage" by Victor Herbert, originally assigned to Edward J. Schuberth Company in 1895, we find the renewal was made by Victor Herbert through Nathan Burkan on September 12, 1922. This fact, together with the exclusive and irrevocable contract which we understand was entered into between Herbert and the ASCAP in 1921, gives us the basis for our conclusion that the performance rights in this composition are controlled only by the ASCAP. I will appreciate also your verification of this conclusion.

Cordially yours,

HAMPTON ROADS BROADCASTING CORPORATION

James W. Baldwin
 Chairman of the Board

JWB:S

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
THIRTY ROCKEFELLER PLAZA
NEW YORK CITY

E. C. MILLS
GENERAL MANAGER

February 16, 1937

Hampton Roads Broadcasting Corporation,
Newport News,
Virginia.

Att: Mr. James W. Baldwin

Gentlemen:

Answering yours of the 15th stating your interpretation of the agreements between ASCAP and its members, and your conclusion that under certain circumstances, only this Society has the right to license their respective compositions for public performance, and requesting us to inform you definitely as to the status of works of certain writer-members published by non-member publishers:

We are unable to state a definite general rule of practice as it might not meet a particular individual situation, and thus either claim rights that legally we may not own or subject our licensee to the hazard of infringements. In other words, title to performing rights in certain compositions cannot be cleared under any general broad rule.

I think your interpretation is entirely accurate as a generalization, but in specific instances it might not be. For instance, Jones, a lyric writer is a member of ASCAP in 1931. Smith, a composer is not a member. The two of them collaborate in writing a composition entitled "SUNSET", which is placed for publication with Brown, a non-member of ASCAP, who copyrights it in the year it was written.

Brown's contract with both the writers conveys to him all rights of whatever nature under the copyright. Obviously, Jones makes his conveyance to the publisher subject to the previous conveyance to ASCAP of the exclusive right to license non-dramatic performances. Equally obviously, Smith, not a member of ASCAP, makes a complete conveyance.

In such a situation, it seems to me that the

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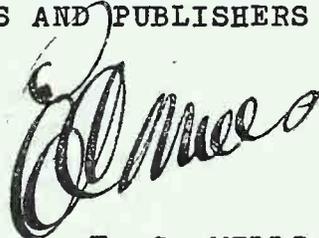
Hampton Roads Broadcasting Corp. February 16, 1937

only right ASCAP would have would be that of licensing the non-dramatic performance of the lyrics only. Yet this line of reasoning might very well be upset under decisions that a musical work (words and music) represents the collective effort of a partnership, and the whole goes together. For all I know, the courts might hold that Smith, the non-member was bound by Jones, the member, and the final result might be that ASCAP had an equal but non-exclusive right with the non-member publisher to license public performances of the work.

I must therefore decline to give you any general ruling on this point, but will be very glad to analyze any list of works you may send us, and inform you specifically as to which of them may be considered as included in the ASCAP repertoire and embraced by its license.

Yours very truly,

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS



E. C. MILLS

ECM:DN

COPY

March 1, 1937

American Society of Composers,
Authors and Publishers
30 Rockefeller Plaza
New York, N. Y.

Attention: Mr. E. C. Mills

Gentlemen:

Reference is made to your letter of the 16th in reply to ours of February 15th. It would be extremely unfortunate, in view of the unequivocal terms of the ASCAP agreement with authors and composers, if as an ASCAP licensee we cannot rely on collateral information contained in the ASCAP publications and thereby identify the musical selections we are permitted to use in pursuance of the license we have with you.

As stated in our letter of February 15th, it has been noted that certain composers and authors listed in your 1931 and 1936 directories as members of the ASCAP have composed a number of compositions which were published in the period 1931 to 1936 inclusive by music publishers who have not been identified as members of the ASCAP. Further, it has been noted that these publishers have registered the compositions in question with the Register of Copyrights and list themselves as copyright claimants. The performing rights society of which these publishers are claimed to be members asserts that it controls the complete body of radio performing rights of these specific publishers.

Our interpretation of the contract between the ASCAP and its members is that such member (composer or author) agrees irrevocably to sell, assign, transfer and set over to the Society the entire exclusive right of public performance in each musical work which he may, during the term of the agreement, write, etc., alone, jointly, etc., or in which he may have any right, title or interest whatsoever. It is our understanding that the exclusive and irrevocable terms of ASCAP contracts with composers and authors were introduced in 1921 and were in effect in the period from January 1, 1931 to December 31, 1935.

In these circumstances it is our conclusion that only your Society (ASCAP) has the right to license for public performances the copyrighted musical selections of each and every of your author and composer members for the period January 1, 1931 to December 31, 1935.

Now to return to your letter of the 16th - you say:

"I think your interpretation is entirely accurate as a generalization, but in specific instances it might not be. For instance, Jones, a lyric writer is a member of ASCAP in 1931. Smith, a composer is not a member. The two of them collaborate in writing a composition entitled "SUNSET" which is placed for publication with Brown, a non-member of ASCAP, who copyrights it in the year it was written.

"Brown's contract with both the writers conveys to him all rights of whatever nature under the copyright. Obviously, Jones makes his conveyance to the publisher subject to the previous conveyance to ASCAP of the exclusive right to license non-dramatic performances. Equally obviously, Smith, not a member of ASCAP, makes a complete conveyance.

Larry Spier - Con Conrad - Otto Lindemann (STAGMA 1936)
Arthur Rebner (AKM 1936)

7. Memory Lane

George Gershwin - Otto Lindemann (STAGMA 1936)
Arthur Rebner (AKM 1936)

8. Somebody Loves Me

Cecil Mack - Jimmy Johnson - Otto Lindemann (STAGMA 1936)
Arthur Rebner (AKM 1936)

9. Original Charleston

Ray Henderson - Otto Lindemann (STAGMA 1936)
Robert Gilbert (STAGMA 1936)

10. Annabelle

Natgrass Schenck, Inc., New York; publishers of compositions by -

Joe Goodwin - Larry Shay

1. Ain't You Ever Comin' Back

Joe Goodwin - Allen Sherman - Al Lewis

2. Congratulations Liberty Bell

Ray Klages - Vincent Rose - Jack Meskill

3. Downhearted

George B. McConnell - Dick Sanford (ASCAP 1936)
Tom Kennedy (N.M.)

4. By the Moss Covered Grave on the Hill
5. Corn Cob Willie
6. Down at the General Store
7. Down at the Old Red Barn
8. Fiddle Doesn't Fit His Chin
9. He Just Kept Biting His Nails
10. He Kissed Her Goodnight Until Morning
11. I'm a Runaway from a Chain Gang
12. I'm Gonna Go Back to the Mountains
13. I'm So Happy When the Sun is Shining
14. Last Night
15. Lonesome Valley Sally
16. More I Grew Tomatoes
17. 'Neath the Old Hanging Lamp in the Parlor
18. Old Bill Smith
19. Pumpkin Has No Pump
20. Radio Rubes Collection of Hill Country Ballads and Comic Songs
21. Red River Lullaby
22. There Ain't Much Good in a Woman
23. When It's Harvest Time in Old New Hampshire
24. Where the Arizona Moon is Shining

Tom Waller - Andy Razaf

25. When Gabriel Blows His Horn

Andy Razaf - James J. Johnson (N.M.) - (This may be Jimmy Johnson, ASCAP)

26. My Love Will Never Grow Old

Maurice Beresford (PRS 1936) - William E. Haines (PRS 1936)
Frank Somner (N.M.)

27. Boom, Tarara, Boom

Louis Herscher - Frank Nettrass (N.M.)

28. Chasing Flies Off the Old Gray Mare

George Little - Jack Stanley - George Little, Jr., (N.M.)

29. I'm Ready for Love

Ben Ryan - Solly Violinsky (ASCAP 1936)

30. By the Window in the Evening With You

George Whiting - Theodore Snyder - Nick Kenny

31. Under the Moon Talking to You About Me

Charles Newman - Johnny Burke (ASCAP 1936)
Harold Spinner (N.M.) - (This may be Harold Spina ASCAP, 1936)

32. Polly Wants a Cracker

Rialto Music Publishing Company, New York; publishers of compositions by -

Louis Herscher - - - Ben Gordon (ASCAP 1931) - Clarke Van Ness (N.M.)

1. Clarke's Complete Minstrel Show

Louis Herscher - Frank Capano (N.M.) - Clarke Van Ness (N.M.)

2. Just a Waste of Tears

Louis Herscher - Billy James - Charles Seitter (N.M.)

3. Something Old, Something New, Something Gold, Something Blue

Music Products Corporation, Chicago; publishers of compositions by -

Geoffrey O'Hara - Rev. Charles E. Coughlin (N.M.)

1. Back to Christ Our King

Geoffrey O'Hara - Walter N. Thayer, Jr., (N.M.)

2. I Have a Rendezvous with Life

Jewell Music Publishing Company, New York; publishers of compositions by -

Andrew B. Sterling - Raymond Sterling (N.M.)
Louis Ricca (N.M.)
William Lackenbauer (N.M.)

1. Good Old Moon

M. M. Cole Publishing Company, Chicago; publishers of compositions by -

Nat Vincent - Fred Howard (N.M.)

1. In the Little Green Valley School
2. My Dear Old Arizona Home
3. On a Little Farm in Iowa
4. On the Golden Shores of Lake Louise
5. Sweet Dreams

You neglected to express any opinion in your reply with respect to "Badinage" by Victor Herbert. "Badinage" by Victor Herbert was originally assigned by him to the Edward J. Schuberth Company, August 9, 1895, for "all times". This assignment was effective only as one for 28 years from September 12, 1895, the date of the original copyright, as no assignment of copyright can anticipate or assign away the right of renewal. (Paige v. Banks, 80 U. S. 608), Accordingly, Schuberth's rights to "Badinage" expired at the termination of the 28 year period in 1923. In view of the customary exclusive and irrevocable contract which we understand was entered into between Herbert and ASCAP in 1921, we believe that the instant the second 28 year period commenced to run after renewal, the performance rights to "Badinage" automatically vested in ASCAP. This together with the fact that the renewal was made through Nathan Burkan on September 12, 1922, and that the ASCAP program listings credits the performance rights of "Badinage" to M. Witmark and Company, an ASCAP publisher, is the basis for our conclusion that the performance rights in this composition are controlled only by the ASCAP. Do you agree with this conclusion? If not, wherein do you disagree?

Thanking you in advance for the information herein requested,
we are,

Cordially yours,

HAMPTON ROADS BROADCASTING CORPORATION

JWB-P

James W. Baldwin, Chairman of the Board

IN THE UNITED STATES DISTRICT COURT
FOR THE SOUTHERN DISTRICT OF NEW YORK

PENNSYLVANIA BROADCASTING COMPANY,
Philadelphia, Pennsylvania,
Plaintiff
--against--

In Equity
No. E 76-273

GENE BUCK, LOUIS BERNSTEIN, JEROME
KERN, E. C. MILLS,
Defendant.

SUPPLEMENTARY OPINION

MACK, Circuit Judge:

In the opinion filed December 19, 1934, after the reargument, I passed only on the objection of self-incrimination, because I assumed that defendant Mills would take advantage of the opportunity personally to raise that objection. He has not done so. A stenographic error in that opinion is to be corrected. I had originally over-ruled the objection to interrogatory 6 and not 5, as therein stated.

On the merits of the re-argument, I cannot concur in plaintiff's contentions as to the relevancy of defendants' other activities on the radio broadcasting situation, in which alone plaintiff is interested and in respect to which it may be able to show that it has been and will be injuriously affected unless the injunction be granted. Therefore, the original ruling is confirmed except that on further consideration I conclude that interrogatories 42 and 44 should be answered, but that the expense of gathering and compiling the information be paid by plaintiff. Defendants shall furnish plaintiff an estimate thereof within ten days, plaintiff may then pay the same or, on three days' notice to defendants, contest the reasonableness thereof, or consent that the interrogatories need not be answered.

JULIAN MACK

U. S. Circuit Judge

January 7, 1935

Pennsylvania Broadcasting Company, Philadelphia, Pennsylvania,

v.

Gene Buck, Louis Bernstein, Jerome Kern, E. C. Mills
(U.S. District Court for the Southern District of N.Y.)

In Equity No. E70-273 - December 19, 1934.

Defendant Mills filed objections to the following forty-four interrogatories propounded by plaintiff:

1. State and names of all members of the American Society of Composers, Authors and Publishers on January 1st of each of the following years, 1915, 1918, 1921, 1924, 1927, 1930, 1934.
2. State the number of licenses granted by said Society to proprietors of motion picture theatres in the United States during each of the calendar years from 1917 to 1933, inclusive.
3. State the amount of gross receipts of said Society from licenses to proprietors of motion picture theatres in the United States for each year from 1917 to 1933, inclusive.
4. State the number of licenses granted by said Society to hotels, restaurants and cabarets in the United States during each of the calendar years from 1917 to 1933, inclusive.
5. State the amount of gross receipts of said Society from licenses to proprietors of hotels, restaurants, dance halls, and cabarets in the United States for each year from 1917 to 1933, inclusive.
6. State the number of licenses granted by said Society to commercial radio broadcasting stations in the United States for each year from 1922 to 1933, inclusive.
7. State the amount of gross receipts of said Society from licenses to radio broadcasting stations for each year from 1922 to 1933, inclusive.
8. State the names of all licensees of said Society who hold an "Operator's Broadcasting License", together with:
 - (a) The amount of the annual sustaining fee payable under each such license, and
 - (b) The amount of percentage payments made by each such licensee for the period of one year commencing September 1, 1932, or commencing October 1, 1932, depending on the date of each such license contract.
9. State the names of all licensees of said Society who hold an "Operator's Broadcasting License for Newspaper-Owned Stations", together with the annual amount of the guaranty or fixed royalty payable by each such licensee thereunder.

Pennsylvania Broadcasting Company v. Gene Buck, Louis Bernstein, et al.

2.

10. State the gross amount of income received by said Society for the period of one year commencing October 1, 1932, from the National Broadcasting Company.
11. State the gross amount of income received by said Society for the period of one year commencing October 1, 1932, from the Columbia Broadcasting System.
12. Will you voluntarily produce, upon the trial of this cause, without being required to do so by subpoena or other judicial process, the Charter of the American Society of Composers, Authors and Publishers?
13. Will you voluntarily produce, upon the trial of this cause, without being required to do so by subpoena, or other judicial process, the By-Laws of the American Society of Composers, Authors and Publishers?
14. Will you voluntarily produce, upon the trial of this cause, without being required to do so by subpoena, or other judicial process, the form of agreement or copyright assignment between the American Society of Composers, Authors and Publishers and each of its members?
15. Will you voluntarily produce, upon the trial of this cause, without being required so to do by subpoena or other judicial process, the license agreements between the American Society of Composers, Authors and Publishers and all of their licensees?
16. Will you voluntarily produce, upon the trial of this cause, without being required to do so by subpoena or other judicial process, all contracts between the American Society of Composers, Authors and Publishers, and any association or society or copyright owners in any foreign country?
17. State the name of the President, the Secretary and the General Manager of the American Society of Composers, Authors and Publishers, and the amount of compensation or salary paid to each of said persons in the year 1927.
18. State the name of the President, the Secretary and the General Manager of said Society and the amount of compensation or salary, paid to each of said persons in the year 1928.
19. State the name of the President, the Secretary and the General Manager of said Society and the amount of compensation or salary paid to each of said persons in the year 1929.
20. State the name of the President, the Secretary and the General Manager of said Society and the amount of compensation or salary paid to each of said persons in the year 1930.
21. State the name of the President, the Secretary and the General Manager of said Society and the amount of compensation or salary paid to each of said persons in the year 1931.
22. State the name of the President, the Secretary and the General Manager of said Society and the amount of compensation or salary paid to each of said persons in the year 1932.

23. State the name of the President, the Secretary and the General Manager of said Society and the amount of compensation or salary paid to each of said persons in the year 1933.
24. State the total amount of operating expenses for said Society, during the year 1927, including the maintenance of the Society's clerical organization, and maintenance of branch offices and agents, but excluding legal expenses.
25. State the total amount of expenditures by said Society for attorney fees during the year 1927.
26. State the total amount of operating expenses for said Society, during the year 1928, including the maintenance of the Society's clerical organization, and maintenance of branch offices and agents, but excluding legal expenses.
27. State the total amount of expenditures by said Society for attorney fees during the year 1928.
28. State the total amount of operating expenses for said Society during the year 1929, including the maintenance of the Society's clerical organization and maintenance of branch offices and agents, but excluding legal expenses.
29. State the total amount of expenditures by said Society for attorney fees during the year 1929.
30. State the total amount of operating expenses for said Society, during the year 1930, including the maintenance of the Society's clerical organization, and maintenance of branch offices and agents, but excluding legal expenses.
31. State the total amount of expenditures by said Society for attorney fees during the year 1930.
32. State the total amount of operating expenses for said Society, during the year 1931, including the maintenance of the Society's clerical organization, and maintenance of branch offices and agents, but excluding legal expenses.
33. State the total amount of expenditures by said Society for attorney fees during the year 1931.
34. State the total amount of operating expenses for said Society, during the year 1932, including the maintenance of the Society's clerical organization, and maintenance of branch offices and agents, but excluding legal expenses.
35. State the total amount of expenditures by said Society for attorney fees during the year 1932.
36. State the total amount of operating expenses for said Society, during the year 1933, including the maintenance of the Society's clerical organization, and maintenance of branch offices and agents, but excluding legal expenses.
37. State the total amount of expenditures by said Society for attorney fees during the year 1933.

38. Will you voluntarily produce upon the trial of this cause, without being required to do so by subpoena or other judicial process, all contracts and agreements between said Society and any and all attorneys-at-law employed by said Society for the purpose of prosecuting copyright infringement suits in various districts throughout the United States?
39. State the gross payments made by said Society to its members for each year from 1917 to 1933, inclusive.
40. State the gross amount of payments made by said Society to its publisher members for each year from 1917 to 1933, inclusive.
41. Will you voluntarily produce upon the trial of this cause, without being required to do so by subpoena or other judicial process, all ledgers and books of account of said Society containing information relating to Interrogatories 3, 5, 7, 8, 9, 10, 11, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40.
42. State the number of musical compositions copyrighted under the laws of the United States the public performance rights to which have been acquired by said Society.
43. State the number of musical compositions, under copyrights of foreign nations, the public performance rights to which have been acquired by said Society.
44. State the title and composer's name of all copyrighted compositions, copyrighted under the laws of the United States, the public performance rights to which have been acquired by said Society during the period from January 1, 1933, to December 31, 1933.

On objection to the interrogatories, MACK, Circuit Judge, rendered the following opinion:

At the original hearing on the objections, defendants consented to answer numbers 1, 12 to 16 inclusive, 38 and 41, to furnish the names requested in 17 to 23 inclusive, and the Court directed answer to number 5 and number 43. The objections to the others of the forty-four interrogatories were sustained.

On application, re-argument was granted and subsequently briefs were filed.

Defendants urged as a general objection to answering any interrogatories that the charges in the present proceeding, a suit for an injunction, could be made the basis of criminal proceedings or of a penal action for triple damages and that as the interrogated defendant could not be called in a criminal proceeding as a witness for the prosecution, for like reasons he cannot be called to answer interrogatories in this civil suit. There is, however, no such general exemption. His privilege in this suit is only that of any witness, a privilege not to answer questions which may tend to incriminate him.

Pennsylvania Broadcasting Company v. Gene Buck, Louis Bernstein, et al.

5.

Plaintiffs, however, contend that inasmuch as a witness when called in a trial must personally claim the privilege against incrimination, so here the interrogated defendant must personally make a like claim, and that as he has not done so, the objection asserted by his attorneys should be overruled.

The only case directly in point is one in this district, In Re Knickerbocker Steamboat Co., 136 Fed. 956 (1905). The decision does not seem to have been cited in this aspect and I have found no other case in which this specific point now made appears to have been raised. There are, however, numerous cases in which demurrers and objections to answering interrogatories, apparently interposed only by counsel, have been sustained on the ground of their tendency to incriminate.

If the Knickerbocker case were in another district I should, in these circumstances, not follow it. I prefer, however, if it be feasible, to avoid deciding the point.

Leave will, therefore, be given to the interrogated defendant, Mills, personally, instead of by counsel, to file objections to such of the interrogatories the answers to which he may be advised would tend to incriminate him, such objections to be filed on or before December 24th.

If the answers to interrogatories 2 to 7 inclusive as to the number of licenses and the gross receipts from licenses to moving picture theatres, hotels, restaurants, cabarets and radio broadcasting stations for a number of years down to 1933 could be deemed at all relevant to the proof of plaintiff's case as tending to show a monopoly by defendants, they would be equally relevant as tending to show a crime and thus as tending to incriminate the interrogated defendant. This same reasoning is applicable to interrogatories 8 to 11 inclusive as to the names of all licensees holding "operators broadcasting licenses" and the income received therefrom or from certain broadcasting systems; likewise as to numbers 39 and 40 as to the gross payments made by the society to its members and publisher members for each of the years 1917 to 1933 inclusive; so too as to 42 and 43, the number of United States copyrighted and of foreign copyrighted musical compositions, the public performance rights to which have been acquired by the society; and 44, the title and composer's name of all United States copyrighted compositions, the public performance rights to which have been acquired by the society for the year 1933.

I adhere to the ruling sustaining the objections to 17 to 23 inclusive as to the compensations or salaries paid to the president, secretary, and general manager of the society for each of the years from 1927 to 1933 as in any event entirely immaterial to plaintiff's case; likewise for the same reason I sustain the objections to interrogatories 24 to 37 inclusive as to the operating expenses of the society exclusive of legal expenses, and separately as to attorneys' fees paid; all of these as to each of the years 1927 to 1933 inclusive.

JULIAN W. MACK
U. S. Circuit Judge

December 19, 1934

TANGO CHITO

Festival and dance of village folk in America. Society dance imported from the Republic of Argentina, in the first years of the present century.

The music for these dances: (Hond.) A musical instrument used by the natives, in the form of a cylinder made from a hollow log, one end of which is covered with leather and which is beaten upon.

TANGO MUS.

An American dance, according to some of Mexican origin, but Cuban according to general opinion. From the point of view of rhythm, it is similar to the Habanera (viz. this word). It is in 2/4 time and its movement is increasingly rapid until the end. Adopted for the style called Tlemish, and with a hundred variations of rhythm and adornments, it is one of the most characteristic dances. In the good times of the zarzuela it frequently appears to be popular in character and was often used in variety shows and cafés chantants. It finally became almost extinct. Several Spanish composers have written tangos for Solo instruments, and one of them, Fernández Arbos, wrote one for violin with orchestra accompaniment. A few years ago, a couple of Argentine dancers and singers introduced the tangos of their country into Spain, where they are now admitted as Society dances. This dance has a somewhat slower movement than the Cuban tango, is likewise written in 2/4 time, and that being its characteristic melody, it frequently uses syncope.

However, although we have already indicated the probable origin of this dance, we consider it curious, that according to the French publication L'Intermédiaire des Chercheurs et Des Curieux, it is derived from France, and this supposition attributes its origin to La Degognade des Auvernieuses, an unbridled dance movement. In effect, in the Memoires de Fléchier, in the second half of the 17th century, there are mentioned one hundred classes of bourree and of goignade as being prohibited in Auvergne. "The goignade", writes Fléchier, "has as foundation the agility of the bourrée, and takes pleasure in delineating the most indecorous figures, so much so that it may be called the dance of the libertines. The movements of the head, of the feet, of the shoulders, and of all the parts of the body are highly improper. The dancers approach one another, touch each other, embrace each other, in a manner so indecorous, that there is no doubt that it is a matter of imitating the dance of the Bacchantes."

Mme. De Sévigné also mentions in her letters from Vichy the dances of the bourrée at which she assisted, and which she found extremely licentious.

ENCYCLOPEDIA BRITANNICA - 14th EDITIONVOLUME 21, PAGE 786

Tango - A slow, graceful dance in 2/4 time. It probably originated with the African negroes; in 1911 it became popular in a modified form in America and subsequently in Europe. It has much in common with the Cuban Habanera.

THE NEW INTERNATIONAL ENCYCLOPEDIA - 2nd EDITIONVOLUME 6, PAGE 477

Even more popular (in the U. S.) proved the tango (Tango Argentina), a dance of doubtful character from the Argentine Republic, which being expurgated, created a dansomania on the Eastern and Western Continents.

Ahn & Simrock G. m. b. H.
 Berlin W. 50, Kurfürstendamm 231, I

EXHIBIT 17-p.1

We herewith transfer and assign the following copyright to:

Society of European Stage Authors & Composers, Inc.
113 West 42 nd St. New York :

Composer:	Title:	No:	Year:
<u>Sternberg</u>	<u>Leutnantsliebchen</u>		
	Textb. D. XXc	24262	1911
	Reg. B. -- "	24257	1911
	Klav./Text " "	18944	1911
<u>Strauss</u>	<u>Der Lumpenprinz</u>		
	Frosch-Terzett 2 hl.	EXXc. 291492	1912
	Textbuch	DXXc 35720	1914
<u>Sternberg</u>	<u>Die schöne Excellence</u>		
	Swostep & Walz. 2 hl. für Klavier	EXXe 303481	1913
	Textbuch	BXXc 33643	1913
	Das gewisse Etwas	EXXc 316745	1913
	Klav./Text	DXXc 19324	1913
<u>Blumer</u>	<u>Rackerchen</u>		
	Textbuch	DXXc 37538	1914
<u>Reznicek</u>	<u>Angst vor der Ehe</u>		
	Textbuch	DXXc 37256	1914
	Klav./Text	EXXc 341080	1914
<u>Lewin</u>	<u>Lustige Kakau</u>		
	Potpourri	EXXc 291493	1912
	Textbuch	DXXc 28026	1911
	Trude 2 hl. f. Kl.	EXXc 325012	1913
	Kakau-Rheinländer (g. a)	EXXc 295915	1912
	do. - do. (kl. O.)	295914	1912
	Gisi-Walzer f. Kl. 2 hl.	277509	1912
	Kakau-Rheinl. f. Kl.	277510	1912
	Klav./Text	DXXc 19016	1911
<u>Blumer</u>	<u>Fünfuhrtee</u>		
	Klavierauszug	DXXc 18907	1911
	Potp. f. Klav.	E 273123	1911
	Marsch	273122	1911
	Lied f. Helene	273121	1911
	Duett	273118	1911
	Frou-Frou Walzer	273119	1911
	Gavotte	273120	1911
	Ein sel. Augenblick (f. Kl.)	294151	1912
	do. do (f. Str. O) E	291898	1912
	<u>Reznicek</u>	<u>Angst vor der Ehe</u>	
Champagnermarsch		350384	1914
Potpourri		350381	1914
Walzer		350380	1914
Dem Mai entgegen		350385	1914
Das müsst ein eig. Z. sein		350386	1914
<u>Leutten</u>	<u>Meine Frau das Fräulein</u>		
	Klavierauszug	E 545658	1922
	Textbuch	O 62548	1922
<u>Gilbert</u>	<u>Die Schönste von Allen</u>		
	Textbuch	O 62558	1922
	Klavierauszug	E 545662	1922
<u>Lewin</u>	<u>Wenn im Frühling der Hailunier</u>		
	Kl. / Text	E 545660	1922
	Textbuch	O 62551	1922
<u>Winterberg</u>	<u>Graf Habenichts</u>		
	Klav./Text	E 545661	1922
	Textbuch	O 62554	1922

Composer:	Title:	No:	Year:
<u>Snaga</u>	<u>Frau Bärbel</u>		
	Textbuch	D 62550	1922
	Klav./Text	E 545659	1922
<u>Snaga</u>	<u>Der Leibkutscher i. Fridericus Rex</u>		
	in Klav./Text	E 572992	1923
<u>Mattausch</u>	<u>Die Schusterkomtesse</u>		
	Klav./Text	E 598814	1924
	Regie-Buch	D 09534	1924
<u>Engel-Berger</u>	<u>Baby</u>		
	Klav./Text	F 625362	1925
	Regie-Buch	D 73271	1925
<u>Winterberg</u>	<u>Der letzte Kuss</u>		
	Klav./Text	E 625358	1925
	Textbuch	D 73270	1925
<u>Gilbert</u>	<u>Lene, Lotte, Liese</u>		
	Klav./Text	E 638902	1926
	Textbuch	D 75354	1926

Berlin W 50

Date: ... *9. November 1932* ...

Erhalten von *Ahn & Simrock*
G. m. b. H.

German Reich
Province of Brandenburg
Consulate General of the
United States of America
at Berlin

I, John F. Stone
Vice Consul of the United States of America at Berlin, German Reich, duly
commissioned and qualified, do hereby certify that on this
9th. day of November 19 32,
before me personally appeared Mr. Gruendig

to me personally known, and known to me to be the individual
described in, whose name is subscribed to, and who executed
the foregoing instrument, and being informed by me of the contents of said
instrument he duly acknowledged to me that he
executed the same freely and voluntarily for the uses and purposes therein
mentioned.

IN WITNESS WHEREOF I have hereunto set my hand
and official seal the day and year last above mentioned.

John F. Stone
Vice Consul of the United States
of America at Berlin, Germany



SERVICE No. 06653

§ 2.- Mk.8.48

KNOW ALL MEN BY THESE PRESENTS, That BUEHNENVERLAG AHN & SIMROCK, G.M.B.H., of Berlin, Germany, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the dramatic composition entitled:

Draga Maschin by Friedrich Lichtnecker 1935 D.for. 36113

duly copyrighted in the name of BUEHNENVERLAG AHN & SIMROCK, G.M.B.H., and BUEHNENVERLAG AHN & SIMROCK, G.M.B.H. hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said dramatic composition and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, BUEHNENVERLAG AHN & SIMROCK, G.M.B.H. has executed this assignment this 18th day of July, 1935.

Signed BUEHNENVERLAG AHN & SIMROCK, G.M.B.H.

by SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney.

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS.:

On this 18th day of July, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 200, Reg. No. 22-257
Kings Co. Clk's No. 69, Reg. No. 2177
Queens Co. Clk's No. 20, Reg. No. 22-330
Commission Expires March 30, 1936



COPYRIGHT OFFICE OF THE
UNITED STATES OF AMERICA.

ASSIGNMENTS OF COPYRIGHTS.

EXHIBIT 19-p. 1

No. 629 RECEIVED FOR RECORD November 29, 1913

ASSIGNOR Bühnenverlag Ahn & Simrock G.m.b.H.

ASSIGNEE Nathan Burkan

Assignment of Copyright.

Whereas Max Winterfeld of Wancee, Germany [also known as "Jean Gilbert"] is the composer of the music of the production known in Germany as "Die Kins-Königin" and

Whereas Georg Okonkowski and Julius Freund both of Berlin, Germany, are the authors of the libretto of the said "Die Kins-Königin" and

Whereas the said Max Winterfeld, Georg Okonkowski and Julius Freund by assignments in German form have duly assigned to Bühnenverlag Ahn & Simrock G.m.b.H. of No. 7^e Tauentzien-Strasse, Berlin, Germany, [the same being a body corporate, organized and existing pursuant to German law] all their rights as author and composer and otherwise to the said production "Die Kins-Königin", together with the rights of copyright and translation, in all countries of the world including the United States of America, Canada and Mexico, and their respective possessions.

And Whereas the said Bühnenverlag Ahn & Simrock G.m.b.H. has duly applied for and received a Certificate of Copyright from the United States of America and has also applied for and received Certificates of Copyright for Canada, and Mexico for the said "Die Kins-Königin".

Now Therefore Know Ye that the said undersigned Bühnenverlag Ahn & Simrock G.m.b.H. for and in consideration of the sum of One [1.00] dollar of lawful money of the United States and other good and valuable considerations paid by the undersigned the receipt of which is hereby acknowledged does hereby grant, bargain, sell, assign, transfer and set over unto the said Nathan Burkan his heirs and assigns, all its right, title and interest in

COPYRIGHT OFFICE OF THE
UNITED STATES OF AMERICA

ASSIGNMENTS OF COPYRIGHTS.

EXHIBIT 19-p. 2

No. RECEIVED FOR RECORD

ASSIGNOR .

ASSIGNEE .

and to the Copyright for the said United States of America and for Canada and Mexico and their respective possessions for the said "Die Koro-Königin", both as to the music and as to the libretto or text thereof including the rights of translation; and the said Bühnenverlag Ahn & Simrock G. m. b. H. does hereby nominate, constitute and appoint said Nathan Burkan its Attorney-in-fact for it and in his own name or in its name, place and stead, but at his own proper costs to apply for and secure such other and further copyrights and protective rights in and for the said United States of America, Canada and Mexico or either of such countries as may be necessary, and also to take all necessary steps for the protection of all and singular the rights hereby assigned in all such countries and to that end to carry on and appear in all litigation, whether as plaintiff, defendant or otherwise and to take appeals and secure final judgment therein and to make and execute all necessary agreements compromises or settlements and generally to do all acts, matters and things which the said Nathan Burkan in his discretion may deem necessary to protect and safeguard the rights hereby assigned.

In Witness Whereof the undersigned Bühnenverlag Ahn & Simrock G. m. b. H. has caused these presents to be executed by its duly appointed and registered Business Manager Richard Orzeszinski, who by German law is authorized and empowered to act for and on behalf of the said Corporation in all matters judicial and extra judicial and to bind the same as will be seen on reference to the registration of his appointment as such Business Manager on file in the local court designated "Amtsgericht Berlin-Mitte".

Thus Done this 1st day of October 1913 at Berlin

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UNITED STATES OF AMERICA.

ASSIGNMENTS OF COPYRIGHTS.

EXHIBIT 19-p.3

No. RECEIVED FOR RECORD

ASSIGNOR ,

ASSIGNEE *

Bücherverlag Ahn & Simrock G.m.b.H.

R. Chrzescinski

Richard Chrzescinski

Witness to the signature of
Richard Chrzescinski
Herbert Johnson
Henry Harper.

Empire of Germany, City of Berlin
Consulate General of the United States }^{SS:}

I, Harold B. Quarton, Deputy Consul General of the United States of America at Berlin, Empire of Germany duly commissioned and qualified, do hereby certify that on this twenty-fifth day of October, 1913, before me personally appeared Richard Chrzescinski, to me personally known, and known to me to be the individual described in, whose name is subscribed to, and who executed the foregoing instrument and being informed by me of the contents of this instrument thereupon duly acknowledged to me that he executed the same freely and voluntarily for the uses and purposes therein contained.

In Witness Whereof I have hereunto set my hand and official seal the day and year last above mentioned.

Harold B. Quarton

Deputy Consul General of the United
States of America at Berlin, Germany.

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National Association
of Broadcasters
Washington

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- 695 'Ηθελα Νέφω Μιά Καρδιά Μρεκατιού
- 696 Λειπόθυο Τοι Βόλγια Μρεκατιού
- 697 'Ω Μαυλί 'Ω Μαυλί, ('Ελληνικά Λέσεις), Κάτοα
- 698 Ριγολέτο (Πιρεθό Σιόν 'Αειω Γνωάμα Μοδέσι)
- 699 Λα Στανόλια, ('Ελα, 'Ελα), 'Ελλ. Λέσεις, Κιόρα
- 700 Έστρα Έστρα Γλυκεία Μου Παφάνα, 'Αδαλιού
- 701 'Αχι 'Ελα, (Πέτα Δω Σιή Μοναξιά Μου), Χατζ.
- 702 'Ελληνικός 'Εθνικός 'Υμνος Μαντιδάου
('Εθνικός 'Υμνος διά ρήσηη όρχήστρας)..... \$1.00
- 703 Μαυό 'Εν' 'Η Νύχτα Σιτά Βουνά Σάττα
- 704 Νίνα (Η Γυροπούα), Παόια Μπαλβή
- 705 Καλαματιανός Χορός (Εθικός, Μέ Τάς Λέσεις)
- 706 Χορός Τοι Ζελόγγου Κασοταντινίου
- 707 Κιτραξέ 'Η Φιλις Γύω Σακελλαγιού
- 708 Βαγγελάω—Χαδάκιος Χορός Σακελλαγιού
- 709- Της Καρδιάς Το Τις Τία, Βιάς, Χατζηπαροτόλιου
- 710 ΤΣΟΜΠΑΝΟΠΟΥΑΟ. ('Ελλ.-'Αγγλ.), Κοκκίνου
- 711 Ο ΠΕΡΑ ΔΗΜΟΣ, ('Ελλ.-'Αγγλ.) Καρόσηη

Μετρί οί 'Αμερικανοί 'Ενθουασάζοντες
 ηδέ τά 'Ελλάγικά Τριάγχα.

KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Table with 4 columns: Author, Title, Year, and Copyright Number. Lists various musical compositions such as 'Kocha.. lubi.. szanuje', 'Kryzys', 'Barbara', etc., with their respective authors and years.

duly copyrighted in the name of M. ARCT. AND M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional und unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 9th day of July 1934.

Signed M. ARCT by SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC. Attorney Kurt A. Jadaassohn Vice-President

STATE OF NEW YORK,) CITY OF NEW YORK,) SS.: COUNTY OF NEW YORK.)

On this 9th day of July, 1934, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, New Jersey; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Handwritten signature of Henry E. Alexander

HENRY E. ALEXANDER, Notary Public N. Y. C. No. 64-287 No. 8177 No. 82A-30 Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

EXHIBIT 24

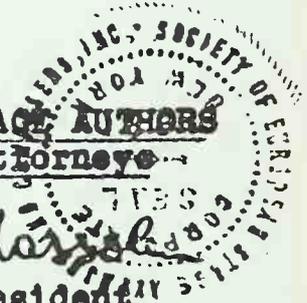
Englard, K.	Jedno z nas	1933	E, for. 36109
Heller, L.	Ostatnie slowo	1933	E, for. 36110
Karasinski & Kataszka	Nie drecz mnie	1933)	E, for. 36111)
" "	Tys jest dla mnie tajemnica)	1933)	E, for. 36111)
Kataszka, S.	Nie mow, ze mnie kochasz	1933	E, for. 36108
Dan, W.	Nigdy	1934	E, for. 36114
Dan, W.	Nigdy	1934	E, for. 36115
Dan, W.	Oj, niedobrze	1934	E, for. 36112
Gold, A.	Zagadka	1934	E, for. 36113
Gold, A.	Juz nie kocham cie	1934	E, for. 36119
Gold, H.	Dla ciebie zrobie wszystko	1934	E, for. 36118
Petersburski & Wiehler	To dzisiaj pierwszy raz	1934	E, for. 36117
" "	To dzisiaj pierwszy raz	1934	E, for. 36116

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 22nd day of October, 1934.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorneys

Kurt A. Jadasohn
Vice-President



STATE OF NEW YORK,)
CITY OF NEW YORK,) SS.:
COUNTY OF NEW YORK.)

On this 22nd day of October, 1934, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, New Jersey; that he is the Vice-President of the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.



Henry E. Alexander
HENRY E. ALEXANDER, Notary Public
No. Y. Co. Clk's No. 203, Reg. No. 65-257
Kings Co. Clk's No. 69, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936

EXHIBIT 25

KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Jotar & St. Ferszko	Zlote Wino	1934	E, for. 36945
Jotar & St. Ferszko	Zlote Wino	1934	E, for. 36950
Lewandowski	Tesknno mi	1934	E, for. 36946
Lewandowski	Tesknno mi	1934	E, for. 36949
St. Ferszko	Malenka	1934	E, for. 36947
St. Ferszko	Malenka	1934	E, for. 36948

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 24th day of December, 1934.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorneys

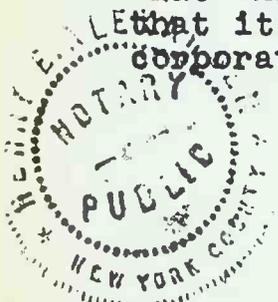
Kurt A. Jadasohn
Vice-President

State of New York) SS
County of New York)

On the 24th day of December 1934, before me personally came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say, that he resides in Woodcliff, New Jersey, that he is Vice-President of the Society of European Stage Authors and Composers, Inc., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 208, Reg. No. 6A-257
Kings Co. Clk's No. 69, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936



KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00) the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Gabel	Pirat milosci	1934	E, for. 37551
Gabel	Pirat milosci	1934	E, for. 37552
Gorzynski	W domu czeka moja mila	1934	E, for. 37549
Gorzynski	W domu czeka moja mila	1934	E, for. 37550
Wars	O Key	1934	E, for. 37553
Wars	O Key	1934	E, for. 37554

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 17th day of January, 1935.

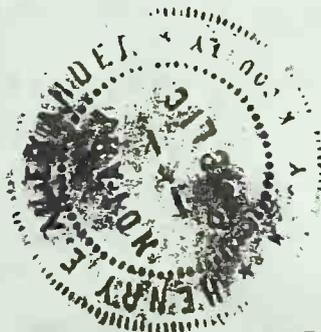
Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

Kurt A. Jadassohn
 Vice-President

STATE OF NEW YORK,)
 CITY OF NEW YORK,) SS.:
 COUNTY OF NEW YORK.)

On this 17th day of January, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, New Jersey; that he is the Vice-President of the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.



Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
 N. Y. C. Clk's No. 209, Reg. No. 6A-257
 Kings Co. Clk's No. 69, Reg. No. 6177
 Bronx Co. Clk's No. 20, Reg. No. 62A-36
 Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That M.ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Kranowski	Piekna, ale zla	1934	E, for. 37779
Petersburski	Na zawsze	1935	E, for. 39207
"	Na zawsze	1935	E, for. 39206
Wars	Kto usta twe oalawal	1935	E, for. 39213
"	Kto usta twe oalowal	1935	E, for. 39212
Mierzejewski	Ja mam czas ja poozekam	1935	E, for. 39215
"	Ja mam czas ja poczekam	1935	E, for. 39214
Petersburski	Zakochaj sie	1935	E, for. 39211
"	Zakochaj sie	1935	E, for. 39210
Melodyst	Ja i ty	1935	E, for. 39217
"	Ja i ty	1935	E, for. 39216
Petersburski	Spleen	1934	E, for. 39209
"	Spleen	1935	E, for. 39208
Kataszka	To tango jest dla mojej matki	1935	E, for. 39218
Kranowski	Piekna, ale zla	1934	E, for. 38939
Jaworski	Tak sie bronilam	1935	E, for. 39355
"	Tak sie bronilam	1934	E, for. 38941
Wars	W hawajska noc	1935	E, for. 38940
"	Dla ciebie chce byc biala		
Wars	W hawajska noc	1934	E, for. 38942
"	Dla ciebie chce byc biala	1934	E, for. 38943
Kataszka	Tango dla mojej matki	1934	E, for. 38944

duly copyrighted in the name of M.ARCT, and M.ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF. M.ARCT, has executed this assignment this 22nd day of May, 1935.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President.

STATE OF NEW YORK,)
COUNTY OF NEW YORK.) ss.:

On this 22nd day of May, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporation seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander
HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 208, Reg. No. 64137
Kings Co. Clk's No. 69, Reg. No. 6178
Brenx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, that M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Wars	"U-di-radi-radi-rida!"	1935 E.for. 39589
Wars	{ "U-di-radi-radi-rida!" "Coz bez milosci wart jest swiat"	1935 E.for. 39588
Wars	"Coz bez milosci wart jest swiat"	1935 E.for. 39590
Lenzowski	"Dowidzenia"	1935 E.for. 39591
Lenzowski	"Dowidzenia"	1935 E.for. 39592
Petersburski	"Pocker"	1935 E.for. 39587

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unenumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 18th day of July, 1935.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 18th day of July, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander
HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 208, Reg. No. 6A-257
Kings Co. Clk's No. 69, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Krupinski	Daremnie prosisz	1935	E.for. 41168
Krupinski	Daremnie prosisz	1935	E.for. 40914
Gold	Kochaj mnie jak dawniej	1935	E.for. 40915
Gold	Kochaj mnie jak dawniej	1935	E.for. 40916
Scher	Tra-li-la-la	1935	E.for. 40918
Scher	Tra-li-la-la	1935	E.for. 40917
Szebego	Elondyneczka	1935	E.for. 40912
Szebego	Elondyneczka	1935	E.for. 40913
Horowicz	Zlaczyla nas piosenka	1935	E.for. 40920
Horowicz	Zlaczyla nas piosenka	1935	E.for. 40919

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sell, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 6th day of November, 1935.

Signed M. ARCT

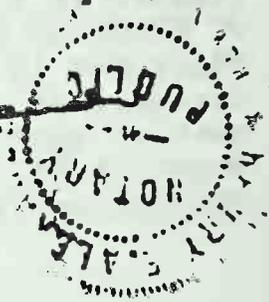
By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC. Attorney

Kurt A. Jadasohn
1935
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 6th day of November, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander
HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clerk's No. 200, Reg. No. 62-257
King's Co. Clerk's No. 10, Reg. No. 6177
Bronx Co. Clerk's No. 20, Reg. No. 62A-26
Commission Expires March 30, 1936



KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Gorzynski	Piosenka fal	1936	E. for. 43215
"	" "	1936	E. for. 43214
Berlins	Dzis Jesteś Przy Mnie	1936	E. for. 43213
"	" " " " " "	1936	E. for. 43212
Mueller	A Ja Nic, Tylko Ty	1936	E. for. 43219
"	" " " " " "	1936	E. for. 43218
Wars	Czy To Warto	1936	E. for. 43223
"	" " " " " "	1936	E. for. 43222
Wars	Milosc To Caly Swiat	1936	E. for. 43227
"	" " " " " "	1936	E. for. 43226
Gordon	Siemieczki	1936	E. for. 43217
"	"	1936	E. for. 43216
Mueller	Wiesz ty o tem, ze ja w nocy		
"	" " " " " " placze	1936	E. for. 43221
"	" " " " " " "	1936	E. for. 43220
Wars	Swiat sie zaczal dzis	1936	E. for. 43232
"	" " " " " "	1936	E. for. 43231
Wars	Gdybz Szczescie Przyszlo Dzis	1936	E. for. 43225
"	" " " " " "	1936	E. for. 43224
Wars	Takie cos	1936	E. for. 43228
Wars	To nie ty	1936	E. for. 43229
Petersburski	Amour! Desirs! Folie!	1936	E. for. 43584
Wars	Takie cos & To nie ty	1936	E. for. 43230

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 14th day of April, 1936.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 14th day of April, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Edwards, Notary Public
N.Y. Co. #48
com. Exp. 3/3/38

EXHIBIT 31

KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Lewandowski	Jak sen	1936	E, for. 44232
Wars	Jak za dawnych lat	1936	E, for. 44238
Wars	Jak za dawnych lat	1936	E, for. 44237
Wars	Jak trudno jest zapomniec	1936	E, for. 44240
Wars	Jak trudno jest zapomniec	1936	E, for. 44239
Wars	Taka noc i walc i my	1936	E, for. 44242
Wars	Taka noc i walc i my	1936	E, for. 44241
Mueller & Schlechter	Trudno	1936	E, for. 44234
Mueller & Schlechter	Trudno	1936	E, for. 44233
Wars	Szczescie raz sie usmiecha	1936	E, for. 44236
Wars	Szczescie raz sie usmiecha	1936	E, for. 44235

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 27th day of May, 1936.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorneys

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS.:

On this 27th day of May, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

EXHIBIT 32

KNOW ALL MEN BY THESE PRESENTS, that M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Mierzejewski	W twoich ramionach	1936	E.for.44696
"	" " "	1936	E.for.44695
Wars	Niema silniejszego nic od milosci	1936	E.for.44698
"	" " " " " "	1936	E.for.44697

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 8th day of July, 1936.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss:

On this 8th day of July, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. 8A-109
Bronx Co. Clk's No. 20, Reg. No. 50A-38
Commission Expires March 30, 1938

EXHIBIT 33

KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Scher	Jakgdyby nigdy nic	1936	E. for. 45455
"	" " " "	1936	E. for. 45454
Gold	Niezapominajki	1936	E. for. 45459
"	"	1936	E. for. 45458
Boczkowski	Do szczescia brak mi ciebie malenka	1936	E. for. 45453
"	" " " " " "	1936	E. for. 45452
Szpilman	Jesli kochaaz sie w dziewczynie	1936	E. for. 45457
"	" " " " " "	1936	E. for. 45456

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 18th day of September, 1936.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 18th day of September, 1936, before me came KURT A. JADASSOHN, to me known, who being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. 8A-109
Brow Co. Clk's No. 20, Reg. No. 50A-38
Commission Expires March 30, 1938

VOL 367 PAGE 229

KNOW ALL MEN BY THESE PRESENTS, That M. ARCT, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Lewandowski	Zabawa to zabawa	1936	E.for. 46797
Lewandowski	Zabawa to zabawa	1936	E.for. 46790
Gordon	Zludzenie	1936	E.for. 46796
Gordon	Zludzenie	1936	E.for. 46789
Gold	Przy kominku	1936	E.for. 46795
Gold	Przy kominku	1936	E.for. 46786

duly copyrighted in the name of M. ARCT, and M. ARCT hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, M. ARCT has executed this assignment this 10th day of March, 1937.

Signed M. ARCT

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 10th day of March, 1937, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. 2A-109
Bronx Co. Clk's No. 20, Reg. No. 51A-38
Commission Expires March 30, 1938

We herewith transfer and assign the following copyrights

Composer :	Title :	No.:	Year
Hans May	"Ich fang im Haus mir kein Verhältnis an "....	656164	1926
Hans May	"Sei doch nur ein kleines bisschen lieb zu mir "...	656163	1926
Hans May	"In der Einzahl kann ich nicht lieben "....	656140	1926
Leon Jessel	"Die Luxuskabine "	11533	1929
Siegwart Ehrlich	"Phips, lass Dich nicht erwischen "	12917	1930
Hermann Grabner	" Die Richterin "	12918	1930
Max Spiloker	" Der Mann im gelben Mantel"	24552	1932

Authors

Robert Overweg	" Das Duell um Frieda "	2757	1929
Robert Overweg	" Fische im Hühnerstall "	2758	1928
E.L.Franken	" Das Moskitonetz "	6918	1927
(Hanna-Lise Himmighoffen-Habel	" Suse Schmutzfinks Abenteuer"	16109	1929

to Society of European Stage Authors and Composers, Inc, New York

Date : Oct. 25th. 1932.

Max Beck Verlag
[Signature]

German Reich
Province of Brandenburg
Consulate General of the
United States of America
at Berlin

EXHIBIT 35-p. 2

I, R.S. Carey
Vice Consul of the United States of America at Berlin, German Reich, duly
commissioned and qualified, do hereby certify that on this
25th. day of October 1932,
before me personally appeared Hermann Wesly - - - - -

to me personally known, and known to me to be the individual
described in, whose name is subscribed to, and who executed
the foregoing instrument, and being informed by me of the contents of said
instrument he duly acknowledged to me that he
executed the same freely and voluntarily for the uses and purposes therein
mentioned.

IN WITNESS WHEREOF I have hereunto set my hand
and official seal the day and year last above mentioned.

R.S. Carey
Vice Consul of the United States
of America at Berlin, Germany.



SERVICE No. 00370

8 2.- Mk. 8.48

KNOW ALL MEN BY THESE PRESENTS, That BRYANT MUSIC COMPANY, of New York, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

EXHIBIT 36

Lulu Jones Downing	June	1917	E 403,887
Mortimer Wilson	In Georgia	1917	E 409,189
	Democracy Calls	1917	E 407,895
Luigi Romaniello	Di Carnivale	1917	E 395,872
" "	Pene d'Amour	1917	E 395,874
" "	Villaggio Alpestre	1917	E 395,873
G. Ferrata	The Unseen Garden	1917	E 412,782
Fay Foster	Dusk in June	1917	E 413,999
Luis G. Jorda	Amar y Sufrir	1918	E 422,484
Vicente Scaramuzza	I Love a Flower	1918	E 420,235
Arthur Gray	In Exchange	1918	E 416,925
Nicholas deVore	Love and Life	1918	E 416,924
Vicente Scaramuzza	Mazurka	1918	E 420,234
Irenee Berge	Plaintive Chanson	1918	E 416,926
Luigi Romaniello	Romance	1918	E 420,233
Giuseppe Ferrata	Seranata Romanesca	1918	E 416,923
Alex Pero	Burning Bush	1918	E 422,487
Arthur Gray	Une Fete en Ete	1918	E 422,486
" "	Les Nereides	1918	E 422,485
W. Rebikoff	The Devils Are Amused	1918	E 419,400
Irenee Berge	Slumber My Treasure	1918	E 422,877
Lulu Jones Downing	I Love My Jean	1918	E 422,878
Alfred D. Steckel	Fleur de Lys	1920	E 479,195
Antonio Bruno	Memory's Flower	1920	E 479,196
Irenee Berge	Listen to Grandmother	1920	E 482,414
" "	Gerbe de Roses	1921	E 504,435
G. Ferrata	Heart's Desire	1921	E 504,439
A. Walter Kramer	Two Song Miniatures	1921	E 504,438
Alex. Pero	The Linnett	1921	E 504,434
" "	Memories	1921	E 504,436
H.W. Loomis	The Night Wind	1921	E 504,437
Irenee Berge	Song of the Thumb	1921	E 504,440
M.N. Thomas	Always	1922	E 547,945
" "	Irish Love Song	1922	E 547,947
" "	Life	1922	E 547,944
" "	Love's Meaning	1922	E 547,948
H.N. Bartlett	The Path to the West	1922	E 547,943
Theodore Gray	Procession of the Spectres	1922	E 547,942
M.N. Thomas	Slumber Song	1922	E 547,946
McConaughy & Fischer	Folk Songs	1927	A 1,080,120

duly copyrighted in the name of BRYANT MUSIC COMPANY. AND BRYANT MUSIC COMPANY hereby grants, sells, assigns, and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, BRYANT MUSIC COMPANY has hereunto set its seal this 22nd day of May 1934.

Signed & Sealed Bryant Music Co. (L.S.)

Sworn and Subscribed to before me this 22nd day of May, 1934.
a. H. Hayes.

Notary Public, Richmond Co.
New York Co. Clerk's No. 84
New York Co. Reg. No. 6-11-27
Commission Expires March 30, 1936

EXHIBIT 36

Master Music Makers
607 Studio Bldg.
Portland, Ore.

EXHIBIT 37

Poem—Songwriters

Send for free copy of booklet revealing SECRETS OF SUCCESSFUL SONGWRITING, free Rhyming Dictionary and market information. If you write poems or melodies, SEND FOR OUR OFFER TODAY. MMM Publishers, Dept. P1, Studio Bldg., Portland, Ore.

from "DETECTIVE TALES"
(January, 1937)

SONG POEM Writers

SEND FOR FREE BOOKLET revealing SECRETS OF SUCCESSFUL SONG WRITING, including free copy of valuable Rhyming Dictionary and information on current market requirements. If you write poems or compose melodies, SEND FOR OUR OFFER.

M. M. M. PUBLISHERS

Dept. NS2 Studio Building Portland, Ore.

from "SHORT STORIES"
(Jan. 10, 1937)

Poem—Songwriters

Send for free copy of booklet revealing SECRETS OF SUCCESSFUL SONGWRITING, free Rhyming Dictionary and market information. If you write poems or melodies, SEND FOR OUR OFFER TODAY. MMM Publishers, Dept. P1, Studio Bldg., Portland, Ore.

from "THE SPIDER"
(November 1936)

Poem—Songwriters

Send for free copy of booklet revealing SECRETS OF SUCCESSFUL SONGWRITING, free Rhyming Dictionary and market information. If you write poems or melodies, SEND FOR OUR OFFER TODAY. MMM Publishers, Dept. P1, Studio Bldg., Portland, Ore.

from "SECRET SERVICE OPERATOR #5"
(January, 1937)

Poem—Songwriters

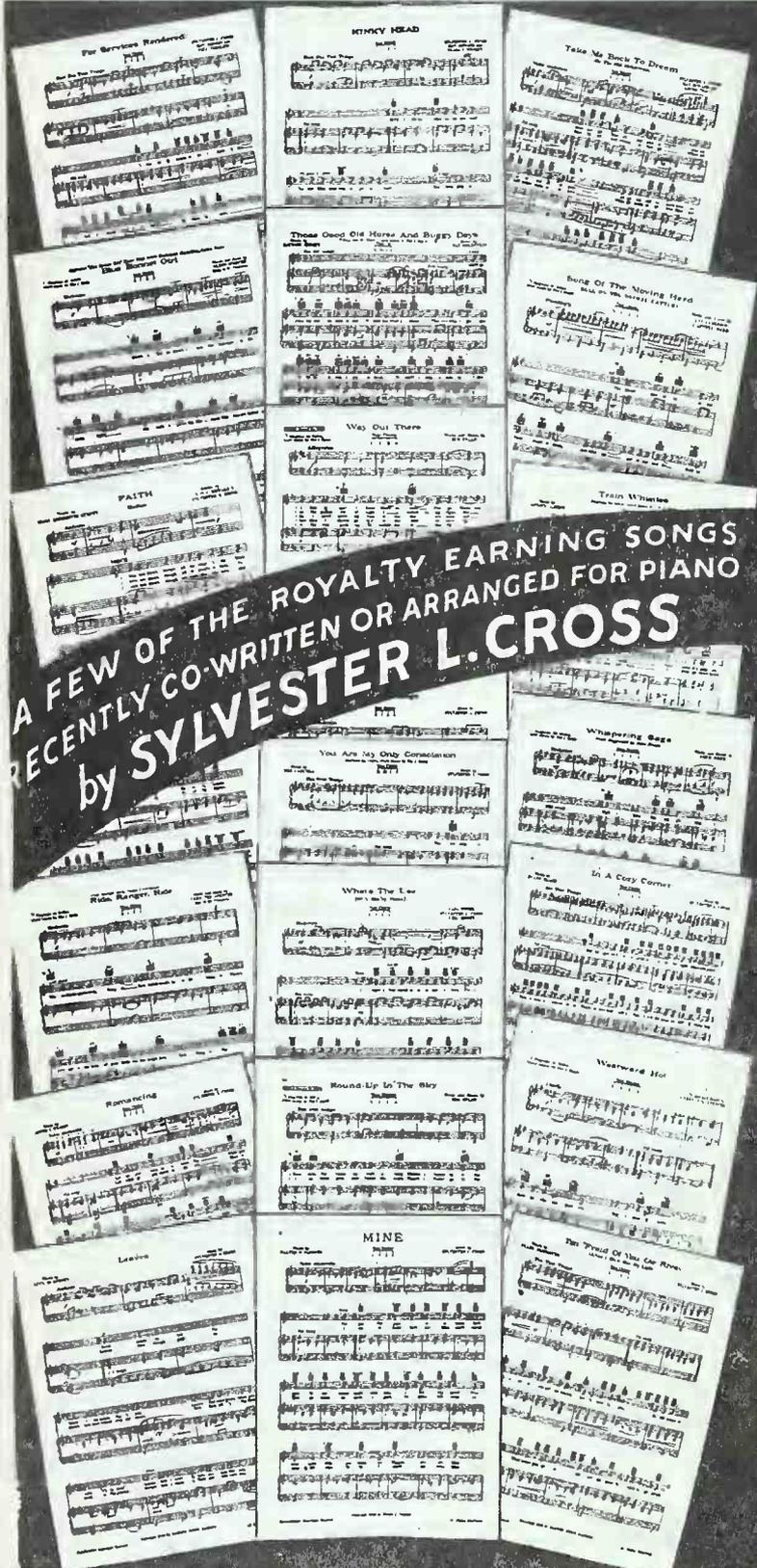
Send for free copy of booklet revealing SECRETS OF SUCCESSFUL SONGWRITING, free Rhyming Dictionary and market information. If you write poems or melodies, SEND FOR OUR OFFER TODAY. MMM Publishers, Dept. P1, Studio Bldg., Portland, Ore.

from "THE SPIDER"
(January, 1937)

A SERVICE BACKED BY ACHIEVEMENTS

SONG POEM Writers

EXHIBIT 38-p. 1



A FEW OF THE ROYALTY EARNING SONGS
RECENTLY CO-WRITTEN OR ARRANGED FOR PIANO
by SYLVESTER L. CROSS

Make This

7 Point
Test

Before Selecting a
Collaborator

Your Success is My Success

Knowing that the **SUCCESS OF A SONG** depends in no small measure upon the catchiness and correct commercial form of the music as well as the manner in which the completed song is presented to the public, a wise writer will:

Make this Seven Point Test—Before Selecting a Collaborator

Seven Questions you have a right to ask of anyone offering collaboration services:



1. Has he connections with music publishers through which he can assist his co-writers secure advantageous publishing contracts on suitable songs?

2. Is special publishing consideration given to songs co-written or arranged by him?

3. Is he experienced in the requirements of theme songs for talking pictures?

4. Are his compositions solicited and used by the radio stations and networks?

5. Can he assist various of his co-writers in the recording of their songs?

6. Has he an organization competent and prepared to present suitable completed songs to motion picture producers, recording companies, radio artists and music directors of radio stations?

7. Is he a recognized figure in the song writing and music publishing field or is he (1) a "Has-Been" living on past connections or reputation or (2) an unknown operating from his home address or, as is often the case, from desk space in an office building *tenanted by legitimate publishers*, who outside of his magazine advertising and mail solicitation of amateur writers, is unheard of in the professional popular song writing and publishing field?

Sylvester L. Cross has a substantial interest in several music publishing houses. His active contacts in the publishing field are at the disposal of each of his co-writers.

Every month of the year publishers are accepting songs co-written or arranged by Sylvester L. Cross. At the present time over 200 popular songs and standard numbers serviced by him are earning royalties for their writers, with publishers steadily demanding more songs.

Sylvester L. Cross is constantly arranging songs introduced on the screen. He made the commercial piano arrangements for songs featured in such current picture successes as "WESTWARD HO!", "RIDE, RANGER, RIDE", "THE BIG SHOW", "THE OLD CORRAL", etc.

Songs composed or arranged by Sylvester L. Cross are featured daily and nightly on the air waves of the nation, reaching millions of listeners whose contact with the world of music and entertainment depends upon the family radio.

Dozens of songs recently arranged or co-written by Sylvester L. Cross are featured on phonograph records and electrical transcriptions. If you buy records, send for descriptive list of these recordings.

Sylvester L. Cross has the benefit of an experienced organization of well-known music men, with years of success in the employ of major publishers. Offices are maintained at San Francisco and Hollywood-Los Angeles and representation at Chicago and New York.

Sylvester L. Cross is nationally known and recognized in the legitimate song writing and popular music publishing field and offers a service based upon present achievements. It was Sylvester Cross who introduced the Golden Rule into the field of song service collaboration and **TODAY HE IS THE LEADER IN THAT FIELD!**

Others

?

PLEASE NOTE

In giving herewith the professional qualifications of Sylvester L. Cross, in contrast with those of "song bureaus", "services" and self-styled composers and arrangers who in times past have been the only available source of collaboration for most new writers, it is desired to make clear that Sylvester Cross is offering a Professional Collaboration Service. He cannot and does not guarantee publication or success for any song.

His contacts in the publishing, recording and motion picture fields, established thru years of concentrated activity, are used advantageously for suitable songs, when opportunity arises, but he cannot and does not imply or guarantee any success for any song in these connections.

Sylvester L. Cross is proud to be publicly identified with each new song he composes or arranges and his name appears as composer or arranger with that of his co-writer, on each manuscript copy.

You will find the above test both interesting and educational. In making it you will protect your pocketbook and will greatly increase your chances for success in this fascinating field. And having made this test, you will understand why the published, royalty earning songs of the clients of Sylvester L. Cross outnumber those of the clients of all other composers, song bureaus and "services" combined, offering a similar service.

Certificate of Acknowledgment of Execution of Document.

The Spanish Republic
Province of Barcelona
City of Barcelona
Consulate General of the
United States of America
(Country or other political division)

(Name of consular office.)

I, -----Lynn W. Franklin----- Consul-----
of the United States of America at Barcelona, Spain-----
duly commissioned and qualified, do hereby certify that on this 30th
day of August, 1935., before me personally appeared -----
(Date.)

-----ANTONIC CULLA-----

me personally known, and known to me to be the individual described
whose name is subscribed to, and who executed the annexed instru-
ment and being informed by me of the contents of said instrument. he
acknowledged to me that he executed the same freely and volun-
tarily for the uses and purposes therein mentioned.

In witness whereof I have hereunto set my hand and
official seal the day and year last above written.



1935

Lynn W. Franklin

Lynn W. Franklin

of the United States of America.

Serial No. 1311
FEE IN DOLLARS
Rec'd P. 14.80

Whenever practicable all signatures to a document should be included in one certificate. 1-177

EXHIBIT 39-p. 2

I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions

to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

NEW YORK.

<u>COMPOSER</u>	<u>TITLE</u>	<u>YEAR</u>
<u>Antonio Culla Mora</u>	<u>"Manto de Armiño" Tango.</u>	40446. 41301
	Barcelona, Spain, 30 Aug, 1935.	

Antonio Culla

We herewith transfer and assign all right, title and interest in the copyrights of the following works to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.,

113 West 42nd Street,

New York, NY.

<u>Composer</u>	<u>Title</u>	<u>Year</u>
Gerhart von Westermann	Recitativ und Arie, op. 12, für Sopran und Orchester. Vocal score.	1932
Gerhart von Westermann	6 Stimmungsbilder für Gesang & Klavier	1932
Anton Beer-Walbrunn	Der Sturm, op. 64. Vocal score	1932
Franz Schrecker	Christophorus. Vocal score	1932
E.N.v. Reznicek	Der Gondoliere des Dogen. Vocal score	1932
E.N.v. Reznicek	Der Gondoliere des Dogen. Orch. score	1932
C.M v. Weber-		
Hermann Weigert	Euryanthe. Vocal score	1932
Jos. Haydn-		
Karl Geiringer	Amors Pfeil, für Sopran und Klavier oder Orchester. Edition for Piano	1932

State of New York.
County of New York.
Sworn to and subscribed
before me this 21st
Day of March, 1933.
D. H. Royer.

Edition Adler & Co. L.H.
J. P. Adler



Notary Public, Richmond Co.
New York Co. Clerk's No. 322
New York Co. Reg. No. 4-N-190
Commission Expires March 30, 1934

EXHIBIT 41

We herewith transfer and assign all title and interest in the following copyrighted works to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.,

113 West 42nd Street,

New York, N.Y.

<u>Composer or Author</u>	<u>Title</u>
Eugen d'Albert	"Mister Wu", Vocal score
Eugen d'Albert	"Mister Wu", Orchestra score
C.Ph.Em.Bach-Lud.Landshoff	"Konzert in D-dur f.Cembalo & Orch., Orchestra score
Max Brand	"Eine Nacht-Musik", Orchestra score
Henry Cowell	"Sinfonietta", Orchestra score
Henry Cowell	"Orchesterstück", Synchrony, Orchestra score
Henry Cowell	"Exultation", Orchestra score
Vittorio Gnecci	"Chorus fr.the 3rd act of LA ROSIERA", Orch. score
Vittorio Gnecci	"Danza Campestre" fr. LA ROSIERA, Orchestra score
Vittorio Gnecci	"Prelude to Act 3 of LA ROSIERA", Orchestra score
Vittorio Gnecci	"Scena delle Coefore", Orchestra score
Vittorio Gnecci	"Ouverture Cassandra", Orchestra score
Vittorio Gnecci	"Tempo di Sinfonia", Orchestra score
Richard Hageman	"Tragödie in Arezza", Caponsacchi, Orchestra score
Richard Hageman	"Tragödie in Arezza", Vocal score
Hans Haug	"Ouverture zu Don Juan in der Fremde", (Quasi perpetuum mobile), Orchestra score
Jos.Haydn-Mark Lothar	"Die Welt auf dem Monde", Vocal score
Jos.Haydn-Karl Geiringer	"Divertimento", Orchestra score
Jos.Haydn-Lud.Landshoff	"Nelson-Arie", Orchestra score
Jos.Haydn-Lud.Landshoff	"Nelson Arie", Vocal & Piano edition
Wilhelm Kempff	"Totentanz", Orchestra score
Livio Luzzatto	"Judith", Libretto
W.A.Mozart-Edw.Fischer	"Fantasie F-moll", Orchestra score
Hans F. Redlich	"Claudio Monteverdi" (book)
E.N. v. Reznicek	"Raskolnikoff" Ouverture-Phantasie, Orchestra score
E.N. v. Reznicek	"Der Gondoliere des Dogen", Vocal score
Vincenzo Tommasini	"Napule", Orchestra score
Ernst Viebig	"Das gelobte Land", Vocal score
Gerhard v. Westermann	"Streichquartett No. 2", score
Karl Wiener	"Kammerstück", Orchestra score

Edition Adler G.m.b.H.

J. Adler

STATES OF NEW YORK)
COUNTY OF NEW YORK)
NOTARILY FORN AND SUBSCRIBED TO BEFORE
ME THIS 23rd DAY OF FEBRUARY, 1923.

J. H. [Signature]
Notary Public, Richmond Co.
New York Co. Clerk's No. 322
New York Co. Reg. No. 4-N-190
Commission Expires March 30, 1934

OPERN

FRANZ SCHREKER

„Christophorus“ oder „Die Vision einer
Oper“. In 2 Akten (3 Szenen, einem Vorspiel u. Nachspiel)

E. N. VON REZNICEK

„Der Gondoliere des Dogen“
Oper in 1 Akt

ERNST WEIBIG

„Das gelobte Land“ Oper in 2 Akten

RICHARD HAGEMAN

„Tragödie in Arezzo“
Oper in 3 Akten

ANTON BEER, WALBRUNN

„Der Sturm“ (Shakespeare)
Märchenoper in 3 Akten

LIVIO LUZZATTO

„Judith“ Oper in 3 Akten

SEMETANA - ORLIK

„Der Wunderdoktor“
Singspiel in 3 Akten

I. WERKE FÜR GROSSES ORCHESTER

VIKTOR BABIN, Suite für großes Orchester.
(Preludio - Marcia - Intermezzo [Cavatina für Fagott] -
Scherzo alla Bureasca - Madrigale - Danza) . . . 25 Min.
3, 3, 3, 3, 3 - 4, 3, 3, 1 - Pk., Schl., Klav., Cel., Hf., Str.J. S. BACH - GUSTAV MAHLER, Suite aus den
Orchesterwerken von J. S. Bach 15 Min.
1 Fl., 2 Ob. - 3 Trp. - Pk., Cembalo, Orgel, Str.CHARLES T. GRIFFES, The Pleasure-Dome of
Kubla Khan, Symphonie Poem for Grand Orchestra 20 Min.
3, 2 u. Engl. H., 2 u. Bgkl., 3 - 4, 3, 3, 1 - Schl., Klav., Cel., 2 Hf., Str.RICHARD HAGEMAN, Karnevalsmusik aus „Tra-
gödie in Arezzo“ 16 Min.
3, 2 u. Engl. H., 2 u. Bgkl., 2 u. Kontrafag. - 4, 3, 3, 1 - Schl., Hf., Cel., Str.CHARLES E. IVES, Ein symphonischer Satz (The
fourth Symphony) 25 Min.
3, 0, 3, Sax., 2 - 2, 4, 3, 1 - Schl., Cel., 2 Klav. u. Soloklavier, Str.LIVIO LUZZATTO, Vorspiel zu der Oper „Judith“
3 Fassungen: a) für großes Orchester, Sopran- und Tenor-
solo, gemischten und Krabacher; b) für großes Orchester;
c) eingezogene Fassung (mit oder ohne Chor) . . . 9 Min.
(Für a und b): 4, 2 und Engl. H., 3 und Bgkl., 3 und
Kontrafag. - 6, 3, Bgkl., 3, 3 - Hf., Klav., Cel., Schl., Str.MOZART-BUSONI, Ouvertüre zu „Don Giovanni“
(Konzertfassung) 2, 2, 2, 2 - 2, 2, 3 - Pk., Str. 10 Min.JOSEPH GUSTAV MRACZEK, Eva, Symphonische
Dichtung 20 Min.
4, 2 und Engl. H., 2 und Bgkl., 2 und Kontrafag. - 4, 4, 3, 1 -
Hf., Cel. (ad lib.) Schl., Str.E. N. V. REZNICEK, Raskolnikoff - Ouvertüre III
3, 3, 3, 3 - 4, 3, 3, 1 - Schl., Hf., Orgel (ad lib.), Str. 15 Min.CARL RUGGLES, Men and Mountains, Sympho-
nic Ensemble 8 Min.
2, 1 und Engl. H., 1, 1 - 2, 2, 1 - Klav., Schl., Str.PAUL SCHEINPFLUG, op. 15, Ouvertüre zu einem
Lustspiel von Shakespeare (mit Benutzung einer alt-
englischen Melodie aus dem 16. Jahrhundert) . . . 15 Min.
3, 2 und Engl. H., 3, 2 und Kontrafag. - 4, 3, 3, 1 - Schl., Str.MAX VON SCHILLINGS, Tanz der Blumen 6 Min.
2, 2, 2, 2 - 3 Hr. - Hf., Str.

I. WERKE FÜR GROSSES ORCHESTER

FRANZ SCHREKER, Vier kleine Stücke für großes
Orchester 15 Min.
3, 2 und Engl. H., 2 und Bgkl., Altsax., 3 und Kontrafag.
- 4, 3, 3, 1 - Schl., 2 Hf., Klav., Str.RICHARD STRAUSS, Kampf und Sieg 8 Min.
3, 2, 2, 2 - 4, 3, 3, 1 - Schl., Str.IGOR STRAWINSKY, Symphonie Nr. 1, Es dur
für großes Orchester 35 Min.
3, 2, 3, 2 - 4, 3, 3, 1 - Schl., Str.VINCENZO TOMMASINI, Nápule (Napoli), Fantasia
per Orchestra 20 Min.
3, 2 und Engl. H., 3 und Bgkl., 2 und Kontrafag. - 6, 4, 3, 1 -
Pk., Schl., Hf., Str.

II. WERKE FÜR KLEINES ORCHESTER

MAX BRAND, op. 5, Eine Nachtmusik (3 Sätze) 12 Min.
1, 1, 1, 1 - 1, 1 - Schl., Hf., Streichquartett (eventuell mehrfach)BERTHOLD GOLDSCHMIDT, op. 16, Kurzmusik für
kleines Orchester (Promenade - Letzte Bewökung - Marsch
der Angestellten - Nacht der Kur) 15 Min.
2, 1, 1, 1 - 2, 2, 1, 1 - Schl., Klav., Str.JOSEPH GUSTAV MRACZEK, Orientalische Tanz-
Rhapsodie für kleines Orchester 12 Min.
1, 0, 1, Altsax., 1 - 0, 2, 2 - Schl., Klav., Str.ARNOLD SCHÖNBERG, op. 24, Serenade für Klar.,
Bagklar., Mandoline, Gitarre, Geige, Bratsche, Violoncell und
eine tiefe Männerstimme (IV. Satz: Sonett von Petrarca) 20 Min.ARNOLD SCHÖNBERG, op. 34, Begleitmusik zu einer
Lichtspielszene (Drohende Gefahr, Angst, Katastrophe) 10 Min.
1, 1, 2, 1 - 2, 2, 1 - Klav., Schl., Str.KARL WIENER, op. 7, Kammerstück für 12 Soloinstru-
mente 10 Min.
0, 1, Bgkl., 1 - 2 Hr. - Pk., Hf., Str. (1, 1, 1, 1, 1)

III. WERKE FÜR STREICHORCHESTER

MOZART-EDWIN FISCHER, Fantasie in F moll für
eine Orgelwalze. K. V. 608 8 Min.
Streichorchester

CARL RUGGLES, Portals für Streichorchester . . . 8 Min.

IV. INSTRUMENTALKONZERTE

VIKTOR BABIN, Klavierkonzert In einem Satz. . . 20 Min.
2, 2, 2 und Bagkl., 2 — 4, 3, 3, 1 — Schl., Hf., Str.

PH. E. BACH-LANDSHOFF, Konzert in D für Cembalo
oder Klavier und Orchester 10 Min.
2, 2, 0, 0 — 2 Hr. — Str.

WILHELM KEMPF, op. 37. Ein Totentanz. Konzert in
Süßenform für Klavier, Streicher, Schlagzeug und kleinen gem. Chor
(auch in eingezog. Fassung ohne Chor lieferbar) 25 Min.
Schl. — Str. — (gem. Chor)

COLIN MCPHEE, Concerto for Piano with wind octet. 20 Min.
2, 1, 1, 1 — 1, 1, 1 — 0

V. GESANGSWERKE

HAYDN-LANDSHOFF, Nelson-Arie. (Gesang von der Schlichte
am Nil) für mittlere Stimme und Orchester (auch englisch). . . 12 Min.
2, 2, 2, 2 — 2, 2 — Pk., Str.

LISZT-BUSONI, Sonetto 104 di Petrarca für Tenor und
Orchester 9 Min.
2, 2, 2, 2 — 2, 0, 3 — Pk., Hf., Str.

PAUL A. PISK, op. 21. Drei Psalmen (82, 13, 70)
für Baritonstimme und Orchester 20 Min.
2, 2, 2, 2 — 4, 2, 3 — Pk., Schl., Hf., Str.

ARNOLD SCHONBERG, op. 24. Serenade für Klar., Baß-
klar., Mandoline, Gitarre, Gelge, Bratsche, Violoncell und eine tiefe
Männerstimme (IV. Satz: Sonett von Petrarca) 20 Min.

VI. CHERWERKE

FRIEDRICH KLOSE, Messe in Dmoll für Soli, Chor, Orchester
und Orgel 50 Min.
2, 2, 2, 2 — 4, 3, 3, 1 — Pk., Orgel, Str.

LIVIO LUZZATTO, Vorspiel zu der Oper „Judith“.
3 Fassungen: a) für großes Orchester, Sopran- und Tenorsolo, ge-
mischten und Knabenchor; b) für großes Orchester; c) eingezogene
Fassung (mit oder ohne Chor) 9 Min.
(Für a und b): 4, 2 und Engl. H., 3 und Bagkl., 3 und Kontrafag.,
6, 3, Baßtr., 3, 3 — Hf., Klar., Cel., Schl., Str.

HUGO RÖHR, Ekehard. Oratorium für Soli, Chor und
Orchester 2 1/2 Std.
3, 2, 2, 2 — 4, 3, 3 — Pk., Hf., Org., Str.

GEORG SCHULER, „Max und Moritz“, ein burlisches Ora-
torium in 6 Sätzen für Soli, gem. Chor und Orchester. 40 Min.
2, 2, 1 und Sax., 2 — 2, 2, 1 — Pk., Schl., Hf., Klar. (oder Cemb.), Str.

SOCIETY OF EUROPEAN STAGE
AUTHORS and COMPOSERS, Inc.
113 WEST 42nd STREET
NEW YORK

HANS DIESTEL, Über das Dirigieren. Mit einem
Vorwort von Richard Strauß

H. F. REDLICH, Das Problem des Stilwandels
in Monteverdis Madrigalwerk

IN VORBEREITUNG

EUGEN DALBERT, „Mister Wu“ (Oper in 3 Akten)

HENRY COWELL, 2 Orchesterverke

EDWIN FISCHER, Improvisation über den Kaiser-
Palast von Strauß

EGON WELLESZ, Geistliches Chorwerk (mit Orchest.)

G. v. WESTERMAN, Rezitativ und Arie für
Sopran und Orchester

EXHIBIT

I.
do herewith transfer and assign all title and interest in the following copyrighted works to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

113 West 42nd Street

New York, NY

<u>Composer</u>	<u>Title</u>	<u>Entry No.</u>	<u>Year</u>
Vittorio Gnechi	Adagio for Cello & Piano Valzer (dall' Opera VIRTU D'AMORE)	E (for) 8040 E 28867	1929 1932
"	<i>Cassandra</i>	C 108145	1905
"	"	D 18705	1910
"	<i>La Prosera</i>	D 18813	1910
"	<i>Innoceance Italiana</i>	E 367043	1915

Vittorio Gnechi

Kingdom of Italy
City of Milan
Consulate of the United
States of America.

Subscribed and sworn to before me this 6th day of March, 1933.

Frank C. Niccoli
Frank C. Niccoli,
Vice Consul.



Fee No. 304
Title No. 33

PIRRIGHT OFFICE OF THE
ED STATES OF AMERICA.

ASSIGNMENTS OF COPYRIGHTS.

EXHIBIT 44-p. 1

RECEIVED FOR RECORD December 2, 1913

At: *Vittorio Gnocchi*

ASSIG: *G. Ricordi & Co.*

Milano li 12 novembre 1913

Il presente atto il Sig. *Vittorio Gnocchi* per sé e suoi eredi, ha di aver ceduto, venduto e trasferito ai *Sigg. G. Ricordi & Co.* di Milano e 17 East 43rd Street, New York, la proprietà e intera, assoluta ed esclusiva per tutti i paesi, eccezioni della Germania, Austria-Ungheria e Russia tedesca, dell'opera

Cassandra

su libretto a *signi Illica.*

Il Sig. *Vittorio Gnocchi* dichiara di comprendere in tale cessione i diritti di pubblicazione, esecuzione rappresentazione e riproduzione in tutti i modi e sotto tutte le forme presenti e futuri, intendendosi la Ditta *G. Ricordi & Co.* in nome al *Signor Vittorio Gnocchi.*

Il Sig. *Vittorio Gnocchi* dichiara di non aver più nulla a pretendere dalla *Ditta G. Ricordi & Co.* in dipendenza della sua cessione dell'opera *Cassandra*

Il Sig. *Vittorio Gnocchi* dichiara inoltre di avere regolarmente depositato l'opera *Cassandra* al Register of Copyrights di Washington, come per la prima volta nel 1905 l'edizione della riduzione per canto e pianoforte.

Il Sig. *Vittorio Gnocchi* dichiara inoltre di avere regolarmente depositato l'opera *Cassandra* al Register of Copyrights di Washington, come per la prima volta nel 1910 l'edizione della riduzione per canto e pianoforte.

Il Sig. *Vittorio Gnocchi* dichiara inoltre di avere regolarmente depositato l'opera *Cassandra* al Register of Copyrights di Washington, come per la prima volta nel 1911 la prima edizione dell'orchestra del prologo dell'opera.

Il detto Sig. *Vittorio Gnocchi* autorizza pertanto la Ditta *G. Ricordi & Co.* a fare domandare al Register of Copyrights di Washington affinché le registrazioni dell'opera *Cassandra* ivi attualmente esistenti sotto il nome del Sig. *Vittorio Gnocchi*, vengano invece inserite sotto il nome della Ditta *G. Ricordi & Co.* quale

The foregoing assignment of copyright is this...

recorded in the Copyright Office of the United States, book
the laws of the United States respecting copyright.

1913

1913

in conformity with

Written

Revised

EXHIBIT 44-p.1

COPYRIGHT OFFICE OF THE
UNITED STATES OF AMERICA.

ASSIGNMENTS OF COPYRIGHTS

EXHIBIT 44-p. 2

NO. RECEIVED FOR RECORD

ASSIGNOR ,

ASSIGNEE ,

proprietaria dell' opera detta a termini del presente attq.

In fede

Vittorio Gnecchi

Io sottoscritto Dottor Federico Antonio Fenini su Cesare Notaio
alla Residenza di Tostello iscritto presso il Collegio Notarile
di Milano certifico vera ed autentica la premessa firma del
Signor Maestro Vittorio Gnecchi del rivo Comand. Francesco,
di Milano persona a me cognita e che ha firmato in pres-
enza mia.

Milano li 13 Novembre 1913

D. M. Federico Antonio Fenini mgr.

Visto per la Legalizzazione della firma
del Notaio Dr. Federico Antonio Fenini

Milano li 13 Novembre 1913

J. Manf. V. C. Il Presidente
Granato

American Consulate

Milan, Italy, Nov. 13, 1913.

I Nathaniel B. Stewart, Consul of the United States of America
at Milan, Italy, hereby certify that the signature and seal of the
President of the Civil and Penal Tribunal of Milan, Italy here-
in before subscribed, are true and genuine and as such are en-
titled to full faith and credit.

Given under my hand and the seal of this Consulate
this thirteenth day of November 1913.

Nathaniel B. Stewart

Consul of the United States of
America, Milan, Italy.

[Free Stamp]

Recd Lire 10.60
U. S. Gold \$2.00
N. J. no. 352

The foregoing assignment of copyright is this ninth day of December, 1913,
recorded in the Copyright Office of the United States, book 53, pages 271-272, in conformity with
the laws of the United States respecting copyright.

Written U. S.

Revised 1916

EXHIBIT 44-p. 2

(NAB TRANSLATION)

"With the present act, Mr. Vittorio Gnechi, for himself and his heirs, declares that he has ceded, sold, and transferred to the Messrs. G. Ricordi & Company of Milan, Italy and 14 East 43rd Street, New York, the full and entire, absolute and exclusive rights for all countries, with the exception of Germany, Austria-Hungary and Russia Tedesca, in his opera "Cassandra" and the libretto of Luigi Illica.

Mr. Vittorio Gnechi declares that he understands in this secession, that all the rights of publication, public performance, translation and reproduction by all forms and in any methods, of the present and of the future, are surrendered in their entirety to the Messrs. G. Ricordi & Company by Vittorio Gnechi.

Mr. Vittorio Gnechi declares that he holds no additional rights in the opera "Cassandra" in disposing of it to Messrs. G. Ricordi & Company at the time of this deed.

Mr. Vittorio Gnechi declares also that he has registered the opera "Cassandra" with the Register of Copyrights in Washington as follows:

In the year 1905 - The edition which has been arranged for voice and piano.

In the year 1910 - A new edition which has been arranged for voice and piano.

In the year 1911 - The orchestra score of the prologue of the opera.

The said Vittorio Gnechi authorizes G. Ricordi & Company to inquire of the Register of Copyrights in Washington regarding the registration of the opera "Cassandra", actually existing there under the name of Mr. Vittorio Gnechi and which is now entered under the name of G. Ricordi & Company, who is the proprietor (owner) of the opera under the terms of the present act.

In faith,

(Signed) Vittorio Gnechi"

KNOW ALL MEN BY THESE PRESENTS, That EDITIONS FERMATA (H. LEBENDIGER) of Warsaw, Poland, for and in consideration of One Dollar (\$1.00) the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Hulimka	Under The Moscov Moon	1936	E.for.44379
Scher	The Barrel Organ	1936	E.for.44380
Ferszko & Front	Before We're Through	1936	E.for.44391
Scher	Corsican Serenade	1936	E.for.44382
"	" "	1936	E.for.44381
Scher	Wojskowa Parada	1936	E.for. 44385
"	Piosenka moja lec	1936	E.for.44384
Gold	Jak zakochac sie-to w niedziele	1936	E.for.44387
"	" " " " " "	1936	E.for.44386
Mucman	Panna andzia ma wychodne	1936	E.for.44390
"	" " " "	1936	E.for. 44389
Scher	Tango Meksykanskie	1936	E.for.45249
"	" "	1936	E.for.36284
Mekler	Coz winne serce me	1936	E.for.44377
Scher	Katarynka	1936	E.for.44383
Ferszko & Front	Nim zamkne drzwi	1936	E.for.44392
Hulimka	Chce przy tobie byc	1936	E.for.44378
Gold	Miedzy nami juz romans skonczony	1936	E.for.44388
Haber	Tango Lyczakowskie	1936	E.for.44678
Kwiecinski	To byl tylko flirt	1936	E.for.44679
Frank i Gert	Wegierska Piosenka	1936	E.for.44680
Rosner	Zagrajcie mi	1936	E.for.44681

duly copyrighted in the name of EDITIONS FERMATA (H. LEBENDIGER) and EDITIONS FERMATA (H. LEBENDIGER) hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, EDITIONS FERMATA (H. LEBENDIGER) has executed this assignment this 24th day of August, 1936.

Signed EDITIONS FERMATA (H. LEBENDIGER).

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 24th day of August, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

MORRIS H. BLOOMBERG, Notary Public
Kings Co. Clk's No. 152, Reg. No. 8159
NY Co. Clk's No. 300, Reg. No. 8-B-177
Bronx Co. Clk's No. 55
Commission expires March 30, 1938

Morris H. Bloomberg

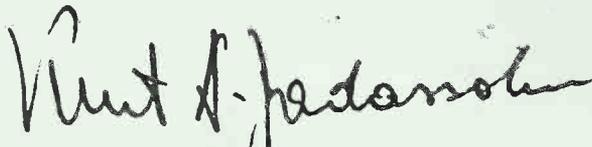
KNOW ALL MEN BY THESE PRESENTS, That EDITIONS FERMATA (H. LEBENDIGER), of Warsaw, Poland and Buenos Aires, Argentina, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Haber	Suburban Tango	46085	1936
Scher	Scarlet Song	46086	1936
Scher	Czerwone Tango	46087	1936
(Roma	Pebeta		
(Pecci	Cafe Concierto	46083	1936
Gorzynski	A Day Will Come	45719	1936
Cobian	Nostalgias	45793	1936

duly copyrighted in the name of EDITIONS FERMATA (H. LEBENDIGER), and EDITIONS FERMATA (H. LEBENDIGER) hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, EDITIONS FERMATA (H. LEBENDIGER) has executed this assignment this 5th day of November, 1936.

Signed EDITIONS FERMATA (H. LEBENDIGER)

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney


Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 5th day of November, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

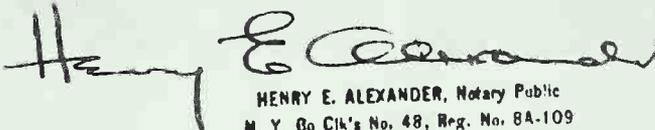

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. 8A-109
Bronx Co. Clk's No. 20, Reg. No. 51A-39
Commission Expires March 30, 1939

EXHIBIT 46

KNOW ALL MEN BY THESE PRESENTS, That EDITIONS FERMATA (H. LEBENDIGER), of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Frank & Gert	Wegierska Piosenka	E.for. 46785	1936
Bollo-Ilnicki	Jeden Dzień.. Jedna Noc	E.for. 46788	1936
Gold	Jasminy	E.for. 46787	1936
Gold	Miedzy nami juz romans skonczony	E.for. 46784	1936
Bollo	Jeden Dzień.. Jedna Noc	E.for. 46793	1936
Gold	Jasminy	E.for. 46792	1936
Kwiecinski	It Was A Mere Flirtation	E.for. 46227	1936
Rosner	Play, Gipsy, Play	E.for. 46228	1936
Buffini	Tak musi byc	E.for. 46794	1936
Buzek & Holctreger	Nikt inny tylko ty	E.for. 46791	1936

duly copyrighted in the name of EDITIONS FERMATA (H. LEBENDIGER) and EDITIONS FERMATA (H. LEBENDIGER) hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, EDITIONS FERMATA (H. LEBENDIGER) has executed this assignment this 4th day of March, 1937.

Signed EDITIONS FERMATA (H. LEBENDIGER)

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 4th day of March, 1937, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 43, Reg. No. SA-109
Brook Co. Clk's No. 20, Reg. No. SA-38
Commission Expires March 30, 1938

EXHIBIT 46

REPUBLIC OF SPAIN,)
PROVINCE OF VIZCAYA,)
CITY OF BILBAO,)
CONSULATE OF THE UNITED) ss:
STATES OF AMERICA.)

We hereby transfer and assign all title and interest
in the Copyrights of the following musical compositions, to:

"SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS,
NEW YORK.

<u>COMPOSERS</u>	<u>TITLE</u>
Celedonio Rodríguez (Rodoch) Jesús Aceves (Asune)	--"ECHATE JUERA" Pasodoble

Celedonio Rodríguez (Rodoch)	"HEMERAS Y CAÑAS" Pasodoble.

Celedonio Rodríguez (Rodoch)
Jesús Aceves (Asune)

Bilbao, Spain, September 9, 1935.

Certificate of Acknowledgment of Execution of Document.

EXHIBIT 47-p. 2

REPUBLIC OF SPAIN,
PROVINCE OF VIZCAYA,
CITY OF BILBAO,
CONSULATE OF THE UNITED STATES
OF AMERICA.

(Name of consular office.)

I, Owen W. Gaines

Vice Consul

of the United States of America at Bilbao, Spain

duly commissioned and qualified, do hereby certify that on this ninth
day of September, 1935, before me personally appeared

CELEDONIO RODRIGUEZ (RODOCH) and JESUS ACEVES (ASUNE)

to me personally known, and known to me to be the individual s described
in, whose names are subscribed to, and who executed the annexed instru-
ment, and being informed by me of the contents of said instrument they
duly acknowledged to me that they executed the same freely and volun-
tarily for the uses and purposes therein mentioned.

In witness whereof I have hereunto set my hand and
official seal the day and year last above written.



Owen W. Gaines
Owen W. Gaines,
Vice Consul

of the United States of America.

FEE TWO DOLLARS.

NOTE.—Wherever practicable all signatures to a document should be included in one certificate.

Series N=507

REPUBLIC OF SPAIN)
PROVINCE OF VIZCAYA)
CITY OF BILBAO,)
CONSULATE OF THE UNITED)
STATES OF AMERICA.)

ss:

EXHIBIT 47-p.3

I Herewith transrer and assign all title and interest in the copyrights of the following musical composition to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS NEW YORK
=====

<u>COMPCSER,</u>	<u>TITLE,</u>
<u>Celedonio Rouríguez (Rodoch).</u>	<u>CAFE CON LECHE/ Danzón cubano</u>

=====

Bilbao, Spain, November, 1935.

Sworn to before me this the 5th day of November, 1935.

William E. Chapman,
Consul of the United States of America
at Bilbao, Spain.

FEE N.°	31
CONSULAR FEE	\$ 2.00
- Plus	15.00
SERIES NUMBER	649



VOL. 342 PAGE 202

We herewith transfer and assign the copyrights to the following musical publications to Mr. PAUL H. INTUCKE, 113 West 42nd Street, New York, N.Y.

TITLE	COMPOSER	ENTRY NO.	YEAR
Mondnacht am Rhein	H. Vollstedt, op. 53		1935
Menschen habt euch gern	Werner Schmidt-Boelcke	Efor. 32130	1933
Ritornell und Rondo-capriccio	Joseph Gustav Kraczek	Efor. 29131	1933
Stettiner Kreuz Polka	G. Schlichting	Efor. 18468	1931
Aimant la rose, le rossignol.	Rinski Korsakoff, op. 2 #3, arr. Oskar Hoffer	Efor. 1335	1928
Concert D-dur, No. 17	Joh. Joach. Quantz, rev. Osk. Fischer	E 684623	1927
Eins ist not	Hans Stieber	E 639898	1928
Jugend Album	Franz Behr, bearb. v. Rich. Krentzline	689197-	
"	Vol. 1-3	689199	1928
"	Vol. 4 & 5	E 689804, 689805	1928
Komm, o Komm Geselle mein	de la Hale	E for. 309	1928
Allmächtiger, o höre, Aria	G. Meyerbeer, bearb. v. Mich. Zadora	E 662230	1926
Drei Sätze für Streich Quartett	J.G. Kraczek	E 662177	1927
Herrn Durers Bild	J.G. Kraczek	E 662229	1926
Idyll	Wilh. Rinkens, op. 40 #2	E 662176	1927
König Sommer	Wilh. Rinkens, op. 40 #1	E 662175	1927
Schwiegermutter Preis - Lied	Heinr. Platzbecker, op. 96	E 659400	1927
Der Trommelgraf	Wilh. Rinkens, op. 40 #3	E 662174	1927
Sängersprüche	Joh. Henkel	E 656131	1926
Aschenputtel, Suite	Eugen d'Albert, op. 33	E 625090, 625091	1925
Gevatter Tod	Wilh. Rinkens, op. 39 #2	E 638895	1926
Der Schelm von Bergen	Wilh. Rinkens, op. 39 #3	E 638896	1926
Schöne Agnete	Wilh. Rinkens, op. 39 #1	E 638894	1926
Concerto für Oboe in C minor	Benedetto Marcello	E 625088	1925
Drei Sätze	J.G. Kraczek	E 625408	1925
Trio in C. Minor	Geo. Phil. Tellman, arr. by Rich. Lausmann	E 625409	1925
24 melodische Etuden für Flöte	O. Fischer	E 625093	1925
Symphonie Pathétique	P. Tschaikowski, op. 74 #6 arr. by Otto Singer	E 582291	1924

1914

VOL. 342 PAGE 203

Abendlied und Sehnsucht	R. Schumann, arr. Wilh. Borge	E 327833
Abendstimmung	Heinr. Zöllner, op. 127 #1	E 344343
Ach moder ich will en Ding	Carl Hirsch	E 344343
Adagio Lamentoso from Symph. Pathetique	P. Tschaiakowski, arr. Paul Klengel	E 341186
Allegro Con Gracia from Symph. Pathetique	P. Tschaiakowski, arr. Paul Klengel	E 341187
An die Mutter	Heinr. Zöllner, op. 137 #3	E 344344
Auf der Suche nach dem Nibelungenlied	Heinr. Zöllner, op. 122 #2	E 344341
Bismarck's Wiederkehr	Ernst Heuser, op. 31	E 344345- 344347
Erholungsstunden	Franz Wohlfahrt, op. 50	E 341185
Fasching	Adolf Benzl, op. 32	E 344345
Frisch auf mein liebes Töchterlein	Carl Hirsch	E 344344
Die Linde im Tal	Carl Hirsch	E 344342
Der Ritt in den Tod	Heinr. Zöllner, op. 132 #1	E 344342
Die vertauschten Frauen	Heinr. Zöllner, op. 127 #3	E 344345
Acht Special Etüden	C.H. Döring, op. 73	E 333021
Allegretto	A. von Sponer, op. 24 #2	E 344215
Altes Liebeslied	Fr. W. Kücken, op. 25 #5 arr. Carl Hirsch	E 337330
Am Heiligen Abend	Arnold Mendelssohn, op. 59 #2	E 340710
Andante	A. von Sponer, op. 24 #1	E 344214
Berceuse d'enfant	Jos. Berr, op. 38	E 332931
Canzona	M. Gulbins, op. 71 #2	E 344077
Capriccio	Joh. Merkel, op. 21	E 332531
Drei Postludien	H. Kretschmar, op. 4	E 333512
Die Elfen sangen	Karl Weigl, op. 3	E 327738
Familien Festklänge	Franz Wohlfahrt, op. 52, Books 1-3	E 337921- 337923
Fantasie	M. Gulbins, op. 71 #1	E 344075
Scherzo	M. Gulbins, op. 71 #3	E 344078
Fughetto	M. Gulbins, op. 71 #5	E 344080
Gode Nacht	Karl Weigl, op. 8 #3	E 327736
Hektors Bestattung	Botho Sigwart, op. 15	E 332628 } 332629 }
"	" " op. 15	E 337804
Herbstabend	Walter Dahms, op. 5	E 340916
Intermezzo Cromatica	M. Gulbins, op. 71 #4	E 344079
Juli	K. Weigl, op. 8	E 327767
Jungens heraus	E. H. Darras	E 344213
Die Legende v. Tannenbaum	F. Hummel, op. 131	E 337321
Lieben, leiden, lassen	O. Suchsdorf, op. 42	E 337504
Mendelssohn Album	R. Schaab, Bk.1 & 2	E 340178 } 340179 }
Karientlied	K. Weigl, op. 8 #4	E 327765
Neue Skizzen a.d. Kinderleben	J. Merkel, op. 20	E 327620
Orgel Album	J. Rheinberger, edited by K. Heynsen, Vols. 1 & 2	E 340131- 340162
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Ich neide nicht die goldenen Säte (I covet not the rich man's treasure)	Chr. Sinding, op. 26 #6	E 225480
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Komm (Come)	E. Meyer-Helmund	E 225473
Liebesnacht (Ardent lover)	E. Meyer-Helmund	E 225474
Luftschloss (Castle in the air)	C. Reinecke, op. 185 #12	E 233254
Morgens send ich Dir die Veilchen	E. Meyer-Helmund, op. 61 #2	E 236073
		E 236074
Notturmo in B major	F. Chopin, op. 62#1, arr. E.d'Albert	E 235147
Passacaglia	A. Brandt, op. 16	E 224399
Präludium	P. Ertel, op. 26 #1	E 225490
Requiem	P. Fassbaender, op. 59 #1	E 226765
Rosenzeit	M. Silberstein	E 225462
Wanderlust; Des Maien liebster Aufenthalt; & Sankt Michael	J. Eizenberger, op. 25 #1-3	E 233253
Scherzo Fantastique	P. Ertel, op. 26 #3	E 225492
Schön, schöner, am Schönsten	H. Zöllner, op. 104 #1	E 237537
Sehet welche Liebe (See what tender love)	J. Rheinberger, op. 157 #1	E 233360
Sieben Bagatellen	L. v. Beethoven, op. 35 arr. E. d'Albert	E 225470
Sonate in Es-moll	H. Fährmann, op. 46	E 225489
Ein Spielmann	M. Neumann, op. 72 #3	E 225461

<u>TITLE</u>	<u>COMPOSER</u>	<u>ENTRY NO.</u>
VOL. 342 PAGE 212		
<u>1910</u>		
Sport d'Hiver	Ch. Godard, op. 168	E 233255
Steyrische Lieder: #1) I sitz gern beim Bacherl;		
#2) S'Diandl vom Lahnagrab'n	F. Blämel, op. 112	E 233681
Der Überfall (La surprise)	A. Ruthardt, op. 60 #3	E 225487
Wanderlust: des Maien liebster Aufenthalt; Sankt Michael	J. Eizenberger, op. 25 #1-3	E 233253
Die Weihe der Nacht	P. Fassbaender, op. 59 #3	E 226763
Weihnachtslieder fuer die jugendliche Welt	F. Seitz, op. 39	E 239623
Wiegenlied (Cradle Song)	E. d'Albert, op. 25 #2	E 235372
Zehn Vortragsstücke	F. Seitz, op. 34, Books 1-5	E 225815- E 225819
Zweiunddreissig Variationen Zu Weihnachten	L. v. Beethoven, arr. E. d'Albert	E 225469
" " " " " "	G. Lange, op. 172 #5 Edition B	E 239340
" " " " " "	" " " " " " Edition C	E 239341
" " " " " "	" " " " " "	E 232260
3me Ballade, A flat major	Fr. Chopin, op. 47, arr. E. d'Albert	E 235281
60 Elementar Etuden	F. Wohlfahrt & A. v. Sponer, op. 54	E 231489
60 Elementar Etuden	F. Wohlfahrt & A. v. Sponer, op. 54	E 226766
75 Studies for the Violin	F. Wohlfahrt & H. Benda, op. 45	E 238553
<u>1909</u>		
Alaska	J. Renner, jr. op. 66 #2	C 208349
Andante con Variazioni	F. J. Haydn, arr. E. d'Albert	C 207100
Bernstein (Amber)	Chr. Sinding	C 204540
Cadenz zum Konzert von Paganini	A. Hilf, op. 6 #1	C 208681
Concert Fantasie	F. Gernsheim, op. 81	C 206477
Die Passen Zusammen	R. Heyne, op. 26 #2	C 210190
Drei Cadenzen zu Beethoven's Violin-Konzert	A. Hilf, op. 61	C 208680
Elfenglocken im Wald	R. Heyne, op. 26 #1	C 210189
Es ist halt Winter	J. Berr, op. 41	C 207686
Der Fremde	K. Krobath, op. 11	C 208892
Gebet	F. Mikorey	E 211924
Das Geläut zu Speier	Schmeltzl, arr. C. Hirsch	C 208354
Ein Hennlein weiss	A. Scandellus, arr. C. Hirsch	C 208353
Ich hatte wohl einen Herzen- schatz (I had in sooth a sweetheart once)	Chr. Sinding	C 204542
Ich und Du	H. Rosthius, arr. C. Hirsch	C 208352
Jung Diethelm	J. Renner, op. 66 #1	C 203348
Kinder-Klavierschule	F. Wohlfahrt, op. 36	C 204855
Kochschul-Polka	J. Piber, op. 80	C 207688
A Kümmelbrief	K. Krobath, op. 9	C 208890
Kunde bringt der Glocken Klang (Chiming Bells)	Chr. Sinding	C 204543
Leichtester Anfang im Violin- spiel	F. Wohlfahrt, H. Schröder & A. v. Sponer	E 216657

<u>TITLE</u>	<u>COMPOSER</u>	<u>ENTRY NO.</u>
1909		
		VOL. 342 PAGE 213
Mazurka	S. Menter, op. 6	C 207689
Mischka an der Marosch	J. Pembaur, op. 83	C 201512
Missa Brevis	J. Rheinberger, op. 83	C 201821
Missa Sanktissimae Trinitatis	J. Rheinberger, op. 117	C 201822
Morgengruss	A. Scandello, arr. G. Hirsch	C 208350
Notturmo, H-Dur	F. Chopin, op. 9 #3, arr. E. d'Albert	E 215082
O schön und zart	L. Seuffl, arr. G. Hirsch	C 208351
Petite Valse	S. Menter, op. 7	C 207690
Polonaise in Fis-Moll	F. Chopin, op. 44, arr. E. d'Albert	C 204150
Der Postillon	K. Krobath, op. 8	C 208889
Scherzo	L. Rée, op. 32	C 200993
Scherzo No. 1 in H-Moll	F. Chopin, op. 20, arr. E. d'Albert	E 211025
Schülerkonzertino	A. Nölek, op. 131	C 198303
Sonate in H-Moll	F. Chopin, op. 58, arr. E. d'Albert	E 214058
Sonate, Phantasie in G-Dur	F. Schubert, op. 78, arr. E. d'Albert	C 203889
Sonatine in D-Dur	A. v. Sponer, op. 23 #1	C 207691
Sonatine in C-Dur	A. v. Sponer, op. 23 #2	C 207692
Stachel der Eifersucht	K. Krobath, op. 10	C 208391
Das Stiftungsfest	W. A. Mozart, arr. G. Kaumann	C 208595
Valse Caprice	P. Tschaikowski, op. 4, arr. E. d'Albert	C 207101
Variations sérieuses, D-Moll	F. Mendelssohn-Bartholdy, arr. E. d'Albert	C 205822
Walpurgislied (Walpurgis Song)	Chr. Sinding	C 204541
Weit schweift ich ueber die Erde (Far o'er the wide world I wandered)	Chr. Sinding	C 204539
Zehn Vortragsstuecke	F. Seitz	C 200427- 200451
Zigeuneridylle	I. Herbst, op. 63	C 207309
Zum neuen Jahr	J. J. Raff, op. 114, No. 12	E 214507
Zwiesgespräch in der Dämmerung (At Twilight)	R. Burmeister, op. 15	E 212052

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Partner

Certificate of Acknowledgment of Execution of Document

VOL. 342 PAGE 214

(Country)
 GERMAN REICH
 STATE OF SAXONY
 CONSUL OF THE UNITED STATES
 OF AMERICA AT LEIPZIG
 (Name of consular office)

ss:

I, Harrison Lewis, VICE CONSUL

of the United States of America at LEIPZIG, GERMANY

duly commissioned and qualified, do hereby certify that on this 29th

day of November 1935, before me personally appeared

Horst von Roebel, partner of the firm of
Rob. Forberg of Leipzig, Germany

to me personally known, and known to me to be the individual described in, whose name is subscribed to, and who executed the annexed instrument, and being informed by me of the contents of said instrument he duly acknowledged to me that he executed the same freely and voluntarily for the uses and purposes therein mentioned.

In witness whereof I have hereunto set my hand and official seal the day and year last above written.



Harrison Lewis

Harrison Lewis

VICE CONSUL of the United States of America.

FEE TWO DOLLARS

Notwithstanding all signatures to a document should be included in one certificate.

VOL. 354 PAGE 175

We herewith transfer and assign the copyrights to the following musical publications to Mr. PAUL HEINECKE, 113 West 42nd Street, New York, N.Y.

Löhr	Aus Liebe zu Dir	1936	E. for. 44408
de Micheli	Ligurische Serenade	1936	E. for. 44409

Paul Heinecke

stempel der firma

Horst W. Korb

Unterschrift
owner

KNOW ALL MEN BY THESE PRESENTS, That GEBETHNER & WOLFF, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Nowowiejski,	Regjonalnych Polskich	1934	E, for. 38945
	Piesni Ludowych	1934	E, for. 39491
Öieslakowny	Taniec dolara	1934	E, for. 39490
Namyslowski	Swir! Swir!	1935	E, for. 39500
Melodyst	Kaprys	1935	E, for. 39501
"	Kaprys	1934	E, for. 39498
Mueller & Bugayski	W milosci najtrudniejszy jest poczatek	1934	E, for. 39499
"	W milosci najtrudniejszy jest poczatek	1934	E, for. 39496
Krzemienski	Piosenka nieaktualna	1934	E, for. 39497
"	Piosenka nieaktualna	1935	E, for. 39494
Musnicki	Z minionych dni	1935	E, for. 39495
"	Z minionych dni	1934	E, for. 39492
{ Jaworski	{ Dlaczego dzis ktos jest zakochany		
{ Lenczowski	{ Pamietasz dzien jesienny	1934	E, for. 39493
Jaworski	Dlaczego dzis ktos jest zakochany	1934	E, for. 39503
Lenczowski	Pamietasz dzien jesienny	1934	E, for. 39502
Karłowicz	Szesc Piesni	1934	E, for. 39502

duly copyrighted in the name of GEBETHNER & WOLFF, and GEBETHNER & WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, GEBETHNER & WOLFF has executed this assignment this 22nd day of May, 1935.

Signed GEBETHNER & WOLFF

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK.) SS.:

On this 22nd day of May, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.



Henry E. Alexander
HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 203, Reg. No. 6A-257
Kings Co. Clk's No. 1, Reg. No. 6177
Queens Co. Clk's No. 20, Reg. No. 62A-38
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, that GEBETHNER & WOLFF, of Warsaw, Poland, for and in consideration of One Dollar (1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Lenczowski	(Marie!		
Karasinski	(Na trzy pas	1935	E, for. 39950
Lenczowski	Marie!	1935	E, for. 39952
Karasinski	Na trzy pas	1935	E, for. 39951

duly copyrighted in the name of GEBETHNER & WOLFF, and GEBETHNER & WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, GEBETHNER & WOLFF has executed this assignment this 18th day of July, 1935.

Signed GEBETHNER & WOLFF

by SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney.

Kurt A. Jadassohn
Vice-President.

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss:

On this 18th day of July, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 208, Reg. No. 6A-287
Kings Co. Clk's No. 09, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-38
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That GEBETHNER & WOLFF, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Vorbond	Jedno Slowo	1935	E.for. 40923
Vorbond	Jedno Slowo	1935	E.for. 40923
Karasinski	Francois	1935	E.for. 40921
Karasinski	Francois	1935	E.for. 41169
Gorzynski	Nie wierz mi	1935	E.for. 40924

duly copyrighted in the name of GEBETHNER & WOLFF, and GEBETHNER & WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, GEBETHNER & WOLFF has executed this assignment this 6th day of November, 1935.

Signed GEBETHNER & WOLFF

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 6th day of November, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 203, Reg. No. 6A-287
King's Co. Clk's No. 60, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1938

KNOW ALL MEN BY THESE PRESENTS, That GEBETHNER & WOLFF, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Hosson	Cocktail Milosny	1936	E.for.43178
Hosson	Cocktail Milosny	1936	E.for.43179
Lenczowski	Sympatji Choc Odrobine	1936	E.for.43180
Skotnicki	A Jednak Sie Skonczylo	1936	E.for.43181
Lenczowski	Sympatji Choc Odrobine)		
Skotnicki	A Jednak Sie Skonczylo)	1936	E.for.43182

duly copyrighted in the name of GEBETHNER & WOLFF, and GEBETHNER & WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, GEBETHNER & WOLFF has executed this assignment this 31st day of March, 1936.

Signed GEBETHNER & WOLFF

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
 Vice-President



STATE OF NEW YORK)
 COUNTY OF NEW YORK) SS:

On this 31st day of March, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Greenwald
 Notary Public N.Y. Co. #48
 Com. Exp. Mar 30, 1938

KNOW ALL MEN BY THESE PRESENTS, That GEBETHNER & WOLFF, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Rozycki-Rybicki	Piosenka Caton	1936	E, for. 44270
Rozycki	Catons-Lied	1936	E, for. 44278
Rozycki	Piosenka Caton	1936	E, for. 44279
Rozycki-Rybicki	Modlitwa Lukrecji	1936	E, for. 44273
Rozycki	Modlitwa Lukrecji	1936	E, for. 44280
Mueller	Kwiaty, czy wy wiecie	1936	E, for. 44272
Mueller	Kwiaty, czy wy wiecie	1936	E, for. 44277
Bronicz	Tak samo nudze sie jak ty	1936	E, for. 44271
Bronicz	Tak samo nudze sie jak ty	1936	E, for. 44276
Friedwald	Co znaacza wielkie slowa	1936	E, for. 44274
Friedwald	Co znaacza wielkie slowa	1936	E, for. 44275

duly copyrighted in the name of GEBETHNER & WOLFF, and GEBETHNER & WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, GEBETHNER & WOLFF has executed this assignment this 27th day of May, 1936.

Signed GEBETHNER & WOLFF

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorneys.

Kurt A. Jadasch
Vice-President

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS.:

On this 27th day of May, 1936, before me came KURT A. JADASSCH, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

KNOW ALL MEN BY THESE PRESENTS, that GEBETHNER & WOLFF, of Warsaw, Poland, for and in consideration of One Dollar, (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Rozycki	Ta Noc	1936	E.for. 44365
Rozycki	Ta Noc	1936	E.for. 44364

duly copyrighted in the name of GEBETHNER & WOLFF, and GEBETHNER & WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, GEBETHNER & WOLFF has executed this assignment this 17th day of June 1936.

Signed GEBETHNER & WOLFF

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadasohn
 Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 19th day of June 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co Clk's No. 48, Reg. No. 8A-109
Bronx Co. Clk's No. 20, Reg. No. 50A-38
Commission Expires March 30, 1938

KNOW ALL MEN BY THESE PRESENTS, That GEBETHNER AND WOLFF, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

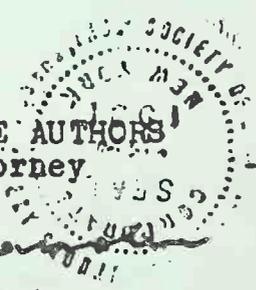
Press	Wieczorna Godzina	1936	E.for. 45575
Kwiecinski	Kobieta szuka milosci	1936	E.for. 45573
"	" " "	1936	E.for. 45574
Press	Wieczorna Godzina	1936	E.for. 45576

duly copyrighted in the name of GEBETHNER AND WOLFF, and GEBETHNER AND WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, GEBETHNER AND WOLFF has executed this assignment this 18th day of September, 1936.

Signed GEBETHNER AND WOLFF

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President



STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 18th day of September, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. 8A-109
Bronx Co. Clk's No. 20, Reg. No. 50A-38
Commission Expires March 30, 1938

VOL 367 PAGE 226

KNOW ALL MEN BY THESE PRESENTS, that GEBETHNER & WOLFF, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

<u>Ferszko</u>	<u>Kto</u>	1936	E.for. 46218
<u>Ferszko</u>	<u>Kto</u>	1936	E.for. 46219

duly copyrighted in the name of GEBETHNER & WOLFF, and GEBETHNER & WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, GEBETHNER AND WOLFF has executed this assignment this 10th day of March, 1937.

Signed GEBETHNER & WOLFF

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 10th day of March, 1937, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. RA-109
Bronx Co. Clk's No. 20, Reg. No. 50A-38
Commission Expires March 30, 1938



KNOW ALL MEN BY THESE PRESENTS, That GEBETHNER AND WOLFF, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Dan	Moze kiedys	1934	E.for. 37434
Dan	Wszystko bedzie dobrze	1933	E.for. 37130
Dan	Po co? Po co?)	1934	E.for. 37222)
Rosner	Nie to nie)	1934	E.for. 37222)
Lan	Po co? Po Co?	1934	E.for. 37223
Wars	Nie Wiedzialam)	1934	E.for. 37224)
Gorzynski	Nie wierz mi)	1934	E.for. 37224)
Wars	Nie wiedzialam	1934	E.for. 37225
Pewzner	Szczescie jest blisko	1934	E.for. 37212
Cieslakowny	Jak wam dogodzic?	1934	E.for. 37209
Müller	Tango Brazyljskie	1934	E.for. 37207
Müller	Tango Brazyljskie	1934	E.for. 37214
Müller	Jeden usmiech, jedno slowo	1934	E.for. 37203
Müller	Jeden usmiech, jedno slowo	1934	E.for. 37213
Melodyst	Szkoda kazdej chwili	1934	E.for. 37204
Melodyst	Szkoda kazdej chwili	1934	E.for. 37208
Müller	Hej wody, wody dac	1934	E.for. 37206
Müller	Hej wody, wody dac	1934	E.for. 37211
Müller	To milosc	1934	E.for. 37205
Müller	To milosc	1934	E.for. 37210
Wiehler	Moze dla nas tez	1934	E.for. 37216
Wiehler	Moze dla nas tez)	1934	E.for. 37215)
Wiehler	Wino ty i ja)	1934	E.for. 37215)
Wiehler	Wino ty i ja	1934	E.for. 37226
Rosner	Cyganskie skrzypce)	1934	E.for. 37218)
Ferszko	Stary Josel)	1934	E.for. 37218)
Rosner	Cyganskie skrzypce	1934	E.for. 37219
Ferszko	Stary Josel	1934	E.for. 37217
Rybicki	Moja-Boston	1932	E.for. 37220
Rybicki	Moja-Boston	1931	E.for. 37221

duly copyrighted in the name of GEBETHNER AND WOLFF, and GEBETHNER AND WOLFF hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unencumbered and unconditional title therein and thereto: IN WITNESS WHEREOF, GEBETHNER AND WOLFF has executed this assignment this 18th day of January, 1935.

Signed GEBETHNER AND WOLFF

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorneys & I
Kurt A. Jadassohn
 Vice-President



STATE OF NEW YORK,)
 CITY OF NEW YORK,) SS.:
 COUNTY OF NEW YORK.)

On this 18th day of January, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, New Jersey; that he is the Vice-President of the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.



Henry E. ...

KNOW ALL MEN BY THESE PRESENTS, That A.-B. CARL GEHRMANS MUSIKFÖRLAG, of Stockholm, Sweden, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical composition entitled:

Körling, "Ur Felix Körlings Visbok" 1934 E, for. 37663

duly copyrighted in the name of A.-B. CARL GEHRMANS MUSIKFÖRLAG, AND A.-B. CARL GEHRMANS MUSIKFÖRLAG hereby grants, sells, assigns, and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical composition and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, A.-B. CARL GEHRMANS MUSIKFÖRLAG has executed this assignment this 27th day of February, 1935.

Signed A.-B. CARL GEHRMANS MUSIKFÖRLAG

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorneys

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK,)
COUNTY OF NEW YORK.) SS.:

On this 27th day of February, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 203, Reg. No. 6A-257
Kings Co. Clk's No. C9, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936



KNOW ALL MEN BY THESE PRESENTS, That A.-B. CARL GEHRMANS MUSIKFÖRLAG, of Stockholm, Sweden, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Wahlberg	Pa kryss i Kattgatt	1935	E.for. 40903
Birgand	Sa sla vi tillsammans	1935	E.for. 40902
Sjöberg	Kvartett för Piano, Violin, Viola & Violoncello	1935	E.for. 40904
Widner	Bröllops-Marsch	1935	E.for. 40344
Goon	Nör du flicka lilla	1935	E.for. 39907
Widner	Bröllops-Marsch	1935	E.for. 39906
Goon	Nör du flicka lilla	1935	E.for. 39804

duly copyrighted in the name of A.-B. CARL GEHRMANS MUSIKFÖRLAG, and A.-B. CARL GEHRMANS MUSIKFÖRLAG hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions, and the complete and unconditional and unencumbered title therein and there-to. IN WITNESS WHEREOF, A.-B. CARL GEHRMANS MUSIKFÖRLAG has executed this assignment this 6th day of November, 1935.

Signed A.-B. CARL GEHRMANS MUSIKFÖRLAG

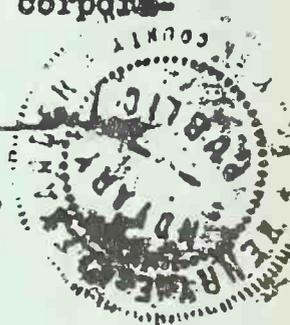
By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 6th day of November, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander
HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 203, Reg. No. 64-207
King's Co. Clk's No. 63, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936



KNOW ALL MEN BY THESE PRESENTS, That A.-B. CARL GEHRMANS MUSIKFÖRLAG, Stockholm, Sweden, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, I.C., the musical compositions entitled:

Helan	En vals fran mormor's d'ar	1935	E.for. 41380
Schleich-Cassel	.Kärlekspoem	1935	E.for. 41570
Engvall	Kamrat-Valsen	1935	E.for. 41678
Liss Emil	I drängstugan	1935	E.for. 42728
" "	I helg och söcken	1935	E.for. 42728
" "	Min herrgardsjänta	1935	E.for. 42728
" "	Ulvö-Hambo	1935	E.for. 42727
Derwin	En Kryssarvals	1935	E.for. 41677
Bedinger	Vugge-Sang	1935	E.for. 41681
Kjellberg	Det var en gang	1935	E.for. 42730
Almquist & Lundborg	Songes	1935	E.for. 42731
Palmgren	op. 93, Sonatine	1935	E.for. 42028
Ek	Svensk Fantasi	1935	E.for. 41374

duly copyrighted in the name of A.-B. CARL GEHRMANS MUSIKFÖRLAG, Stockholm, and A.-B. CARL GEHRMANS MUSIKFÖRLAG hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, A.-B. CARL GEHRMANS MUSIKFÖRLAG has executed this assignment this 9th day of March, 1936.

Signed A.-B. CARL GEHRMANS MUSIKFÖRLAG

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, I.C., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 9th day of March, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, I.C., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 203, Reg. No. 65-257
Kings Co. Clk's No. 60, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936

EXHIBIT 62-p.1

KNOW ALL MEN BY THESE PRESENTS, That A.-B. CARL GEHRMANS MUSIKFÖRLAG, of Stockholm, Sweden, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Im Norden	Berens, H.	1933	E.for.	20748
Mes étoiles	Drigo, R.	1923	E.XXc,	556149
April	Palmgren, Selim	1931	E.for.	20748
En sommarvisa	Palmgren, Selim	1930	E.for.	15190
Guds fred	Palmgren, Selim	1930	E.for.	15189
Hur många gånger	Palmgren, Selim	1930	E.for.	15146
I sorg /Darthulas gravsång/	Palmgren, Selim	1932	E.for.	24822
På dig har jag tänkt	Palmgren, Selim	1932	E.for.	26380
Tonen	Palmgren, Selim	1930	E.for.	15147
På fjället i sol	Peterson-Berger, W.	1933	E.for.	31232
Derby-Fox	Smidt-Gregor, H.	1924	E.XXc,	582070
Hör du valsens ljuva melodi	Smidt-Gregor, H.	1923	E.XXc,	556152
Madame d'Ora	Smidt-Gregor, H.	1923	E.XXc,	556151
Queen of Saba	Smidt-Gregor, H.	1923	E.XXc,	556153
Queen of Saba	Smidt-Gregor, H.	1923	E.XXc,	556148
Radamès	Smidt-Gregor, H.	1923	E.XXc,	556150
Radamès	Smidt-Gregor, H.	1923	E.XXc,	557129
Rosornas sång /Rosenlied/	Smidt-Gregor, H.	1923	E.XXc,	556155
Serenad /Tallarnas barr/	Widéen, Ivar	1933	E.for.	31230
Berceuse	Gunnar Ek	1934	E.for.	37285
Bagatell	Yngve Sköld	1934	E.for.	37286
Sjögrens-melodier	Sven Sköld	1934	E.for.	37287

duly copyrighted in the name of A.-B. CARL GEHRMANS MUSIKFÖRLAG, and A.-B. CARL GEHRMANS MUSIKFÖRLAG hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, A.-B. CARL GEHRMANS MUSIKFÖRLAG has executed this assignment this 24th day of December, 1934

Signed A.-B. CARL GEHRMANS MUSIKFÖRLAG

By . SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorneys

Knut A. Widéen

Vice-President

EXHIBIT 62-p.2

A

State of New York)
County of New York)SS

On the 24th day of December, 1934, before me personally came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say, that he resides in Woodcliff, N.J. that he is Vice-President of the Society of European Stage Authors and Composers, Inc., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander
HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 208, Reg. No. 6A-207
Kings Co. Clk's No. 62, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-38
Commission Expires March 30, 1935

EXHIBIT 63

KNOW ALL MEN BY THESE PRESENTS, that A.-B. CARL GEHRMANS MUSIKFÖRLAG of Stockholm, Sweden, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Kallstenius	Serenata	1936	E, for. 44415
Ivar Wideen	Dalmarsch	1936	E, for. 44694
Goon	Lat oss vara vänner	1936	E, for. 44367
"	" " " "	1936	E, for. 44366
Palmgren	Sjöfararen vid milan	1936	E, for. 44714
"	" " " "	1936	E, for. 44718
Olson	Stilla Komme och välkomna	1936	E, for. 44717
Liljefors	Tre Sanger	1936	E, for. 44368
Olsen	Tre Koralpartitor		
	1:a Häftet: Förord		
	Min själ skall lova		
	Herran	1936	E, for. 44716
	2:a Häftet: Pa dig jag hoppas, Herre		
	Kär		
	Vi tacka dig, o Jesu. god	1936	E, for. 44715

duly copyrighted in the name of A.-B. CARL GEHRMANS MUSIKFÖRLAG, and A.-B. CARL GEHRMANS MUSIKFÖRLAG hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, A.-B. CARL GEHRMANS MUSIKFÖRLAG has executed this assignment this 8th day of July, 1936.

Signed A.-B. CARL GEHRMANS MUSIKFÖRLAG

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss:

On this 8th day of July, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. 8A-109
Bronx Co. Clk's No. 20, Reg. No. 50A-38
Commission Expires March 30, 1938

Henry E. Alexander
EXHIBIT 63

KNOW ALL MEN BY THESE PRESENTS, That A.-B. CARL GEHRMANS MUSIKFÖRLAG, of Stockholm, Sweden, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

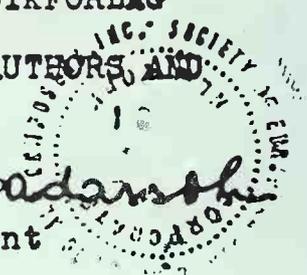
Welamson Ejder	<u>Pa min lilla glasveranda</u> <u>En schottis pa Hawaj</u>	1936 E.for.45319
Ejder Welamson Ejder	<u>Det kan han aldrig glomma bort</u> <u>Pa min lilla glasveranda</u> <u>En schottis pa Hawaj</u>	1936 E.for.45318

duly copyrighted in the name of A.-B. CARL GEHRMANS MUSIKFÖRLAG, and A.-B. CARL GEHRMANS MUSIKFÖRLAG hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, A.-B. CARL GEHRMANS MUSIKFÖRLAG has executed this assignment this 24th day of August, 1936.

Signed A.-B. CARL GEHRMANS MUSIKFÖRLAG

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President



STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 24th day of August, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Morris H. Bloomberg

MORRIS H. BLOOMBERG, Notary Public
Kings Co. C.L.'s No. 152, Reg. No. 8159
NY Co. C.L.'s No. 302, Reg. No. 8-B-177
H.M. Co. C.L.'s No. 54
Commission expires March 30, 1938

KNOW ALL MEN BY THESE PRESENTS, That A.-B. CARL GEHRMANS MUSIKFÖRLAG, of Stockholm, Sweden, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Heinz Provost	Intermezzo (Souvenir de Vienne)	E.for.	46555	1936
Otto Lindblad	Trollhattan	E.for.	46557	1936
A.F. Lindblad	En Sommardag	E.for.	46558	1936
A.F. Lindblad	Karin Mansdotters vaggvisa for Erik XIV	E.for.	46559	1936
A.F. Lindblad	Skjutsgossen pa hemvagen	E.for.	46560	1936
Prins Gustaf	Sjungom studentens lyckliga dag	E.for.	46561	1936
E.G. Geijer	Pa Nyarsdagen Kolargossen	E.for.	46562	1936
E.G. Geijer	Natthimmeln	E.for.	46554	1936
Hugo Bedinger	Till mor	E.for.	46556	1936
Sköld	Menuett	E.for.	46016	1936
Liss Emil	I helg och socken	E.for.	46919	1936
" "	Min herrgardsjanta	E.for.	46918	1936
" "	I drängstugan	E.for.	46917	1936
" "	Ulvö Hambo	E.for.	46916	1936
Dahlquist	En kryssarvals	E.for.	46920	1936
Engvall	Kamrat-Valsen	E.for.	46921	1936
Helan	En vals fran mormors dar	E.for.	46913	1936
Cassel & Schleich	Karlekspoem	E.for.	46912	1936
Wahlberg	Pa kryss i Kattegatt	E.for.	46915	1936
Wideen	Dalmarsch	E.for.	46914	1936

duly copyrighted in the name of A.-B. CARL GEHRMANS MUSIKFÖRLAG, and A.-B. CARL GEHRMANS MUSIKFÖRLAG hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unencumbered title therein and thereto. IN WITNESS WHEREOF, A.-B. CARL GEHRMANS MUSIKFÖRLAG has executed this assignment this 4th day of March, 1937.

Signed A.-B. CARL GEHRMANS MUSIKFÖRLAG

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jassohn
Vice-President

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS:

On this 4th day of March, 1937, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

KNOW ALL MEN BY THESE PRESENTS, That F. GRABCZEWSKI, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Dan	Mysl o mnie	1934	E, for. 38539
Wars	Jedz na wschod	1935	E, for. 38538
Wiehler	Bialy Walc	1933	E, for. 38537
Kaczynski	Kujawiaki	1933	E, for. 38536
Gold	Ja nie jestem winna	1934	E, for. 38550
"	Ja nie jestem winna	1934	E, for. 38551
Gold	To nie byla milosc	1935	E, for. 39427
"	To nie byla milosc	1934	E, for. 39426
Gold	Walc nooy	1935	E, for. 39429
"	Walc nooy	1934	E, for. 39428
Gold	Tata tancy z mama	1934	E, for. 38548
"	Tata tancy z mama	1934	E, for. 38549
Karasinski	Tango dla ciebie	1933	E, for. 38542
"	Tango dla ciebie	1933	E, for. 38543
Petersburski	Wez mnie	1933	E, for. 38540
"	Wez mnie	1933	E, for. 38541
Wlast & Gold	Opjum	1933	E, for. 38546
"	Opjum	1933	E, for. 38547
Petersburski	Ach Zostan	1934	E, for. 38544
"	Ach Zostan	1934	E, for. 38545

duly copyrighted in the name of F. GRABCZEWSKI, and F. GRABCZEWSKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, F. GRABCZEWSKI has executed this assignment this 25th day of May 1935.

Signed F. GRABCZEWSKI

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

Attorney-

Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK,)
COUNTY OF NEW YORK.) SS.:

On this 25th day of May 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander
HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 208, Reg. No. 54, 1937
Kings Co. Clk's No. 69, Reg. No. 5127
Bronx Co. Clk's No. 20, Reg. No. 624-34
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That F. GRABCZEWSKI, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Perkowski	Wiazanka Piesni Legjonowych	1936	E.for.43190
Gold	Zdejm Maske Z Twarzy	1936	E.for.43188
Gold	Zdejm Maske Z Twarzy	1936	E.for.43187
Lewandowski	Malowana Lala	1936	E.for.43189
Krupinski	Na jedno slowo Czekam	1936	E.for.43186
Krupinski	Na jedno slowo Czekam	1936	E.for.43185

duly copyrighted in the name of F. GRABCZEWSKI, and F. GRABCZEWSKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, F. GRABCZEWSKI has executed this assignment this 31st day of March, 1936.

Signed F. GRABCZEWSKI

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 31st day of March, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

H. E. Alexander
Notary Public N.Y. No. 448
Comm. Exp. Mar 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That F. GRABCEWSKI, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical composition entitled:

Lewandowski Waly, Bialy Domek 1936 E.for. 45460

duly copyrighted in the name of F. GRABCEWSKI, and F. GRABCEWSKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical composition and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, F. GRABCEWSKI has executed this assignment this 18th day of September, 1936.

Signed F. GRABCEWSKI

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

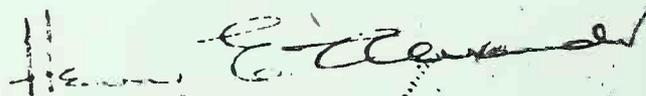


Vice-President



STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 18th day of September, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.



HARRY E. ALEXANDER, Notary Public
City of New York, No. 48, Reg. No. 8A-109
City of New York, No. 20, Reg. No. 50A-38
September 30, 1936.



KNOW ALL MEN BY THESE PRESENTS, That F. GRABCZEWSKI, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Fr. Izbicki (Maklakiewicz)	Wycinanki Lowickie	E.for. 46762	1936
" "	Wycinanki Lowickie	E.for. 46084	1936
Jan Maklakiewicz	Zbojnicy	E.for. 46597	1936

duly copyrighted in the name of F. GRABCZEWSKI and F. GRABCZEWSKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional und unencumbered title therein and thereto. IN WITNESS WHEREOF, F. GRABCZEWSKI has executed this assignment this 4th day of March, 1937.

Signed F. GRABCZEWSKI

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
 Vice-President

STATE OF NEW YORK)
 COUNTY OF NEW YORK) SS:

On this 4th day of March, 1937, before me came KURT A. JADASSOHN, to me known, who being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
 N. Y. Co. Clk's No. 41, Reg. No. 8A-109
 Bronx Co. Clk's No. 20, Reg. No. 50A-38
 Commission Expires March 30, 1938

I herewith transfer and assign the following copyright:

"Brisas Porteñas" by J.de Orue 1929

to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

113 West 42nd Street

New York, N.Y.

Hermann Haberer Halasco

German Reich
Province of Brandenburg
Consulate General of the
United States of America
at Berlin

J. Cyrus F. Tollmer

Vice Consul of the United States of America at Berlin, German Reich, duly commissioned and qualified, do hereby certify that on this

5th day of December 1932

before me personally appeared Hermann Haberer Halasco

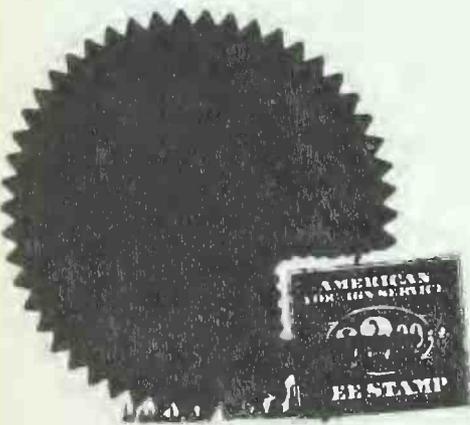
to me personally known, and known to me to be the individual described in, whose name is subscribed to, and who executed the foregoing instrument, and being informed by me of the contents of said instrument, he duly acknowledged to me that he executed the same freely and voluntarily for the uses and purposes therein mentioned.

IN WITNESS WHEREOF I have hereunto set my hand and official seal the day and year last above mentioned.

Cyrus F. Tollmer
Vice Consul of the United States of America at Berlin, Germany

SERVICE No. 07186

§ 2.- Mk. 8.48



I herewith transfer and assign all title and interest in the copyrights of the following musical compositions to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.,

113 West 42nd Street

New York, N.Y.

<u>Composer</u>	<u>Title</u>	<u>Entry No.</u>	<u>Year</u>
A. Urmeneta	Mi Gitano. Paso-Doble.	E, for. 27364	1932
A. Urmeneta	Tio Chupito. Paso-Doble.	E, for. 27365	1932
Valeriano Millan	Maracca, Ay Mi Negra Sacramento.)	E, for. 27363	1932
	Rumba Cubana.)		
Valeriano Millan	Er Nino der Sarampion. Paso-Doble) Comico Taurino.)		
M. Lizcano de la Rosa	Rosariyo	Class E, for. 30200	1933

Hermann Haberer Helasco

German Reich
Province of Brandenburg
Consulate General of the
United States of America } ss.
at Berlin

I, Hugh Corby Fox
Vice Consul of the United States of America at Berlin, German Reich, duly
commissioned and qualified, do hereby certify that on this
1st. day of July 19 33
before me personally appeared Hermann Haberer Helasco

to me personally known, and known to me to be the individual
described in, whose name is _____ subscribed to, and who executed
the foregoing instrument, and being informed by me of the contents of said
instrument, he _____ duly acknowledged to me that he
executed the same freely and voluntarily for the uses and purposes therein



IN WITNESS WHEREOF I have hereunto set my hand
and official seal the day and year last above mentioned.
Hugh Corby Fox
Vice Consul of the United States
of America at Berlin, Germany.



04242

I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions

to:

Society of European Stage Authors and Composers, Inc.,

113 West 42nd Street

New York, N.Y.

<u>Composer</u>	<u>Titles</u>	<u>Year</u>
Pedro Palau	El tano	1935
Pedro Palau	Atorrante	1935

Berlin (Germany) 9. July 1935

Hermann Haberer Helasco

Certificate of Acknowledgment of Execution of Document.

German Reich
 Province of Brandenburg
 Consulate General of the United States of America
 at Berlin
 (County or other political division)
 SS. } SS:
 (Name of consular office.)

I, Archer Woodford Consul

of the United States of America at Berlin, Germany

duly commissioned and qualified, do hereby certify that on this 10th.

day of July 1935, before me personally appeared

(Date.)

Hermann Haberer Helasco

to me personally known, and known to me to be the individual described

in, whose name is subscribed to, and who executed the annexed instru-

ment, and being informed by me of the contents of said instrument he

acknowledged to me that he executed the same freely and volun-

tarily for the uses and purposes therein mentioned.

In witness whereof I have hereunto set my hand and official seal the day and year last above written.

[Handwritten Signature]

Consul of the United States of America.

AMERICAN CONSUL
 No. 33, TWENTY DOLLARS. 15.20
 Service No. 03143
 NOTE.—Wherever practicable all signatures to a document should be included in one certificate. 1-173
 1935
 THE STAMP
 BERLIN, GERMANY.



I herewith transfer and assign all title and interest in the copyrights of the following musical compositions to:
Society of European Stage Authors and Composers, Inc., 113 West 42nd Street, New York (N.Y.)

<u>Composers</u>	<u>Title</u>	<u>Year</u>
Pedro Palau	Mientes, tango	1936
Pedro Palau	Campanadas, tango	1936

Tradução

Pela presente transfiro e cedo todo o direito e interesse nos copyrights das seguintes composições musicais - a:

Society of European Stage Authors and Composers, Inc., 113 West 42nd Street, New York (N.Y.)

<u>Compositores</u>	<u>Título</u>	<u>Ano</u>
Pedro Palau	Mientes, tango	1936
Pedro Palau	Campanadas, tango	1936

Para efeitos fiscaes fixa-se em 100 esc. o seu valor

Mernar Helasco

[Signature] Helasco

[Large Signature]

CERTIFICATE OF OFFICIAL COMPETENCE OF NOTARY PUBLIC.

AMERICAN CONSULATE GENERAL,
LISBON, PORTUGAL.

I, Kenneth S. Stout, Vice-Consul
of the United States of America at Lisbon, Portugal, duly
commissioned and qualified, do hereby certify that
Raul Augusto Moreira
whose signature appears on the annexed document as authen-
ticating the signature thereto, is an assistant of
Jose Peres de Noronha Galvão
a Notary Public in good standing in Lisbon, and as such
is authorized by the laws of Portugal to make such authen-
tications. For the contents of the annexed document I assume no
responsibility.

In witness whereof I have hereunto set my hand
and the official seal of this Consulate General
this 16th day of July in the year of our
Lord one thousand nine hundred and thirty six.

Kenneth S. Stout
Kenneth S. Stout,

Vice- Consul of the United States of America.

Fee \$3, Two Dollars,
Paid U.S. Currency.
Serial No. 665.



IT IS DISTINCTLY UNDERSTOOD AND CONFIRMED THAT by contract of assignment dated December 19th, 1934 received in the Copyright Office on January 7th, 1935 and recorded in the copyright office book No. 326, pages 27-28 on January 8th, 1935, that "The Happy Chappies Ltd.," a California corporation did assign, transfer, sell and set over to the M. M. Cole Publishing Co., an Illinois corporation, the copyrights and all renewals thereof it then had or would have at any time in the future and all right, title and interest therein (including any and all rights now known or existing or hereafter to be known or existing) it then had or would have at any time in the future, and any and all causes of action and right to damages for prior infringements of copyright or any other rights in and to all the musical compositions set forth in said contract of assignment.

AND THAT said contract of assignment reciting the assignor as "Vincent & Howard Ltd," is hereby amended by inserting "The Happy Chappies Ltd." as assignor in lieu of said "Vincent and Howard Ltd." and that all references in said assignment to "Vi cent & Howard Ltd." are hereby amended to be references to "The Happy Chappies Ltd."

IN WITNESS WHEREOF, the said "Happy Chappies Ltd." and the said M. M. Cole Publishing Co. have caused this instrument to be signed and executed by their respective officers below designated on this 19th day of June, 1935 at Chicago, Illinois.

THE HAPPY CHAPPIES LTD.
A. corporation

By W. L. V. [Signature]
President

M. M. COLE PUBLISHING CO.
(SOLE CORPORATION) A corporation

By M. M. Cole [Signature]
President

HARMONIE-VERLAG

Gegründet 1897

Postbank-Konto: Nr. 17300 Berlin / Bank-Konten: Commerz- und Privatbank A.-G., Depositen-Kasse KL, Berlin-Halensee, Karlsruherdamm 120, S. Bielefelder, Stadtkasse, Berlin W 8, Unter den Linden 12-13.

New York, N.Y., 115 West 42nd St.

BERLIN V (Halensee), den 7^{ten} July 1933.

Georg-Wilhelm-Straße 17 (am Karlsruherdamm)

Fernruf: Amt H 2 Umland 1273 — Drahtschrift: Harmonieverlag Berlin-Halensee

EXHIBIT 75-p.1

We herewith sell, transfer and assign
all right, title and interest
in the following copyrighted works:

<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Fall Wolff	Bitte, bitte, bitte Dann leuch das Licht (#2)	Dollar Princess 3 Lieder op. 18	S. & P. S. & P.	189338 192537	1908 1908
Fall	Potpourri	Fidele Bauer	Piano 4 hd.	191573	1908
Jarno	Foersterschriegl		Vocal score	170174	1908
Jarno	Foersterschriegl		Piano score	189441	1908
Jarno	Gibt mir die Geigen	Foersterschriegl	Schrammel	189433	1908
Wolff	Gluecke genug	op. 17 (#3)	S. & P.	192577	1908
Fall	Heinerle, Heinerle	Fidele Bauer	S. O.	189591	1908
Fall	Heinerle, Heinerle	Fidele Bauer	Piano	190182	1908
Jarno	Herr Kaiser	Foersterschriegl	Schrammel	189440	1908
Wolff	Im Zimmer	op. 18 (#6)	S. & P.	192571	1908
Delius	Piano Concerto		Orch. score	186074	1908
Delius	Piano Concerto		2 Pians 4 hd.	188075	1908
Wolff	Lied der Bretonischen Fischermaid	op. 18 (#1)	S. & P.	192566	1908
Wolff	Mädchenfrage	op. 18 (#5)	S. & P.	192570	1908
Delius	Lied des Lebens		Vocal score	172751	1908
Fall	Musikalischer Prolog		Band	192783	1908
Fall	Schreibmaschinen Duett	Dollar Princess	S. & P.	188333	1908
Wolff	Longing (Sehnsucht)	op. 17 (#2)	S. & P.	192573	1908
Wolff	Sommer	op. 17 (#1)	S. & P.	192568	1908
Wolff	Einem Sommer lang	op. 17 (#4)	S. & P.	192572	1908
Wolff	Ein Sonntag	op. 17 (#5)	S. & P.	192575	1908
Wolff	Todesehnen	op. 18 (#4)	S. & P.	192569	1908
Blech	Versiegelt		Vocal score	185707	1908
Blech	Versiegelt		Chor stimm.	187064	1908
Blech	Versiegelt		Orch. parts	185900	1908
Blech	Versiegelt		Orch. score	187496	1908
Fall	Wir sind tip, wir sind top	Dollar Princess	S. & P.	188337	1908
Wolff	Zuversicht in Pan	op. 17 (#3)	S. & P.	192574	1908
Hollaender, V.	Aber lieben, lieben	Der Jockeyklub	S. & P.	203244	1908
Hollaender, V.	Aber lieben, lieben	Der Jockeyklub	Piano	203247	1908
Hollaender, V.	Ach öffne dein Kaemmerlein	Der Jockeyklub	S. & P.	202789	1909

EXHIBIT 75-p.1

HARMONIE-VERLAG

Gegründet 1897

Postbank-Konto: Nr. 17399 Berlin / Bank-Konto: Commerz- und Privatbank A.-G., Dep.-Kasse Kl., Halensee, Kurfürstendamm 130

BERLIN W (Halensee), den
Georg-Wilhelm-Straße 17 (Am Kurfürstendamm)
Fernruf: Amt Umland 1273 — Drahtanschrift: Harmonieverlag Berlin-Halensee

EXHIBIT 75-p.2

- 2 -

<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Fall	Wir tanzen Ringelreihen	Dollar Princess	Piano	189453	1908
Hollaender, V.	Ach oeffne dein Kaemmerlein	Der Jockeyklub	Gr. Orch.	201848	1909
Hollaender, V.	Ach oeffne dein Kaemmerlein	Der Jockeyklub	S.O.	201849	1909
Fall	Dollar Princess Act. 1 Nr. 1	(Musik fuer alle)	Piano	187834	1909
Kerntler	Drei Gesaenge		S. & P.	211295	1909
Kerntler	Vier Lieder		S. & P.	211304	1909
Nelson	Dudelsack Walzer	Miss Dudelsack	Piano	214239	1909
Nelson	Eine dunkle Rose	Miss Dudelsack	S. & P.	214340	1909
Goetzi	Es war auf einem Fastnachtsball	Madame Flirt	S. & P.	198453	1909
Fall	Entre Act	Fidele Bauer	Orch.	195140	1909
Fall	Fidele Bauer	(Musik fuer alle)	Piano	187835	1909
Nelson	Finster war das Mittelalter	Miss Dudelsack	S. & P.	214238	1909
Wolff	Fitzebutze	op. 21 (#2)	S. & P.	211993	1909
Goetzi	Flirt Walzer	Madame Flirt	Piano	193392	1909
Hummel, F.	Frieden auf Erden		Vocal score	210205	1909
Wolff	Furchtbar schlimm	op. 21 (#4)	S. & P.	211995	1909
Wolff	Das grosse Karussell	op. 21 (#3)	S. & P.	211994	1909
Goetzi	Hampelmann Lied	Madame Flirt	S. & P.	198453	1909
Jarno	Herr Kaiser	Foersterchristl	Gr. orch.	212601	1909
Jarno	Herr Kaiser	Foersterchristl	S. O.	212602	1909
Nelson	Ich bin dass Fraeulein Dudelsack	Miss Dudelsack	S. & P.	214332	1909
Stransky	Ich hab eine alte Muhme	Drei Gesaenge (#2)	S. & P.	193108	1909
Hollaender, V.	Im Jockey Club	Der Jockeyklub	Piano	214034	1909
Hollaender, V.	Potpourri I	Der Jockeyklub	Piano with text	208245	1909
Hollaender, V.	Potpourri II	Der Jockeyklub	Piano with text	208243	1909
Hollaender, V.	Der Jockeyklub		Vocal score	208242	1909
Hollaender, V.	Der Jockeyklub		Chorus pts.	208306	1909
Hollaender, V.	Potpourri	Der Jockeyklub	Gr. orch.	208333	1909
Hollaender, V.	Potpourri	Der Jockeyklub	S. O.	208697	1909
Hollaender, V.	Der Jockeyklub		Piano score	209389	1909
Hollaender, V.	Der Jockeyklub		Orch. pts	213355	1909
Lehul	Joseph in Aegypten			197380	1909
Hummel, F.	Kirschenballade op. 103		S. & P.	195279	1909
Morena	Knallbonbons		Piano with text	209685	1909
Morena	Knallbonbons		Band	213354	1909
Kollo	Komm hilf mir mal die Rolle drehn		S. & P.	195796	1909

HARMONIE-VERLAG

Gegründet 1887

Postfach-Konto: Nr. 17388 Berlin / Bank-Konten: Commerz-
und Privatbank A.-G., Depositen-Kasse KL, Berlin-Halensee,
Karlshorstendamm 120, S. Bleichröder, Stadtkasse, Berlin W 8,
Unter den Linden 12-13.

BERLIN W (Halensee), den 520

Georg-Wilhelm-Straße 17 (am Karlshorstkanal)

Fernrat: Amt H 2 Uhlend 1273 - Drahtanschrift: Harmonieverlag Berlin-Halensee

- 3 -

EXHIBIT 75-p.3

<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Nicklas-Kempner Goetzl	Liebeswonne Potpourri I	Madame Flirt	S. & P. Piano with text	195278 198454	1909 1909
Goetzl	Potpourri II	Madame Flirt	Piano with text	198455	1909
Hollaender	Maennerfang	Jockey Club	S. & P.	205898	1909
Hollaender	Marsch Sextette	Jockey Club	S. & P.	202625	1909
Felson	Miss Dudelsack			D18284	1909
Hollaender	Mon Bijou	Jockey Club	Piano	204857	1909
Hollaender	Mon Bijou & Sans Souci	" "	S. & P.	202791	1909
Hollaender	Mon Bijou & Sans Souci	" "	Gr. Orch.	201848	1909
Hollaender	Mon Bijou & Sans Souci	" "	S. O.	201847	1909
Hollaender	Mon Bijou Sans Souci	Jockey Club	Band	205407	1909
Hollaender	Mon Bijou Sans Souci	Jockey Club	Band	203145	1909
Hollaender	Mon Bijou Sans Souci	Jockey Club	Piano with text	208698	1909
Hollaender	Mon Bijou Waltz	Jockey Club	Gr. orch.	204853	1909
Hollaender	Mon Bijou Waltz	Jockey Club	S. O.	204859	1909
Wolff	Neun Gedichte op. 19		S. & P.	213943	1909
Gilbert	Die Novellette v.d. Clarinette		S. & P.	211470	1909
Nelson	O Du my Darling	Miss Dudelsack	S. & P.	214333	1909
v. Franckenstein	Rahab (Opera in 1 act)		Vocal score	D18248	1909
Wolff	Die Reise	op. 21 (#1)	S. & P.	211902	1909
Nelson	Reite roter Leutnant	Miss Dudelsack	S. & P.	214234	1909
Stransky	Ritter raet dem Knap- pen dies	Drei Gesaenge	S. & P.	196107	1909
Kueneke	Robin's Ende		Vocal score	205530	1909
Nelson	Schach Duett	Miss Dudelsack	S. & P.	214237	1909
Nelson	Das Schlossgespenst	Miss Dudelsack	S. & P.	214238	1909
Hummel, F.	Simphony in D-major		orch. score	190780	1909
Lambrechts-Vos	Sonata, op. 6 F# minor		V. & P.	139310	1909
Hollaender	Spiegel Duett	Jockey Club	S. & P.	202790	1909
Adam	Der Toreador		Vocal score	D18001	1909
Adam	Der Toreador		Vocal score	D18244	1909
Kraczek	Der Traum		Vocal score	D18235	1909
Zepler	Und dann schieben		S. & P.	205507	1909
Zepler	Und dann schieben		S. & P.	205537	1909
Zepler	Und dann schieben		Band (2x)	209907	1909
Zepler	Und dann schieben		Gr. orch. to		1909
Zepler	Und dann schieben		S. O.	208910	1909
Freund.	Verratene Liebe		S. & P.	198765	1909
Eblech	Versiegelt		Piano score	202788	1909
Kerntler	Drei Gesaenge		S. & P.	211295	1909
Wolff	Violin Concerto op. 20		V. & P.	211316	1909
Wolff	Violin Concerto op. 20		Orch. score	213330	1909
Stransky	Wenn die Voeglein sich gepaart		S. & P.	196109	1909

HARMONIE-VERLAG

Gegründet 1897

Postcheck-Konto: Nr. 17399 Berlin / Bank-Konten: Commerz- und Privatbank A.-G., Depositen-Kasse KL, Berlin-Halensee, Karlsruherdamm 130, S. Biechroder, Stadtkasse, Berlin W 8, Unter den Linden 12-13.

BERLIN W. (Halensee), den

Georg-Wilhelm-Strasse 17 (am Karlsruherdamm)

Fernruf: Amt H 2 Umland 1273 - Drahtschrift: Harmonieverlag Berlinhalensee

EXHIBIT 75-p.4

- 4 -

Composer	Title	From	Arrangement	Entry #	Year
Nelson	Wir sind die Moos	Miss Dudelsack	S. & P.	214235	1909
Goetzl	Wir sind lustig	Madame Flirt	Piano	198433	1909
Kerntler	Vier Lieder		S. & P.	211234	1909
Kollo	Max hast du 'ne Nase		S. & P.	213230	1910
Kollo	Max hast du 'ne Nase		Orch.	213237	1910
Wolff	Die alte Geige	op. 23 (#1)	S. & P.	232479	1910
Gurlitt	Wie die Pflanze ver- welkt & Am Himmelstor		S. & P.	230032	1910
Kollo	Am schönsten ist's bei uns		S. & P.	232221	1910
Kullmann	Auf der Duene	Lieder & Gesaenge (#5)	S. & P.	242732	1910
Kullmann	Ballade	Lieder & Gesaenge (#1)	S. & P.	242730	1910
Kollo	Berlin bleibt Berlin		S. & P.	213229	1910
Kollo	Bim-Sum		S. & P.	232702	1910
Nelson	Meine kleine Braune (Cake Walk Lied)		Orch.	232794	1910
				232785	
Gurlitt	Den Frauen		S. & P.	230034	1910
Kullmann	Des Leeres Geheimnis	Lieder & Gesaenge (#4)	S. & P.	242733	1910
Wolff	Dornroeschen	op. 23 (#3)	S. & P.	231717	1910
Nelson	Drei Kuenstler		S. & P.	213233	1910
Wolff	Drunten auf der Gassen	op. 23 (#1)	S. & P.	231713	1910
Wicher	Du bist allein mein hoechstes Glueck		Band	242730	1910
				242733	
Kollo	Du gleichst den Rosen		S. & P.	232430	1910
Kollo	Du gleichst den Rosen		Orch.	232433	1910
Kollo	Du gleichst den Rosen		S. O.	232523	1910
Nelson	Duda Kisacszony		Score	235174	1910
				235175	
Nelson	Dudelsack Walzer	Miss Dudelsack	Orch.	213235	1910
				213234	
Nelson	Eine dunkle Rose	Miss Dudelsack	Orch.	232733	1910
			Zither	231207	
				232253	
Wolff	Einsamkeit	op. 22 (#2)	S. & P.	232400	1910
Johnen	Elegie		Cello & Piano	230050	1910
Zepler	Das Elend		S. & P.	232807	1910
Nelson	Erinnerung an Miss Dudelsack	Miss Dudelsack	Piano	242730	1910
Nelson	Erinnerung an Miss Dudelsack	Miss Dudelsack	Orch.	242731	1910

HARMONIE-VERLAG

Gegründet 1897

Postcheck-Konto: Nr. 17390 Berlin / Bank-Konten: Commerz- und Privatbank A.-G., Depositen-Kasse KL, Berlin-Halensee, Karlsruhendam 130, S. Biechroder, Stadtkasse, Berlin W 8, Unter den Linden 12-13.

BERLIN W (Halensee), den

Georg-Wilhelm-Straße 17 (am Karlsruhendam)

Fernruf: Amt H 2 Umland 1273 — Drahtanschrift: Harmonieverlag Berlinhalensee

EXHIBIT 75-p.5

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<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry</u>	<u>Year</u>
Schattmann	Der Freier		Vocal score	118837	1910
Wolff	Friedhof	op. 22 (#4)	S. & P.	232402	1910
Wolff	Frisch vom Storch	op. 25 (#1)	S. & P.	731792	1910
Lohse	Fuenf Gesaenge (oplt)		S. & P.	234501	1910
Zerlett, H.H.	Das Gasthaus zur Liebe		Vocal score	583933	1923
Zerlett, H.H.	Potpourri	Das Gasthaus zur Liebe		592503	1924
Geisler, W.	Eroticon			315233	1925
Fall	Jugend im Mai		Vocal score	385712	1926
Cornelius	Kameradschafts-Ehe			D unpub. 5132	1930
Ehrlich	Fritzi		Text	D unpub. 5133	1930
Robrecht	Rheinlaender Potpourri			518693	1931
Wolff	Der Steinklopfer	op. 11 (#2)	S. & P.	Class C 143378	1907
Wolff	Knabe und Veilchen	op. 9 (#4)	S. & P.	143372	1907
Wolff	Faeden	op. 13 (#1)	S. & P.	143633	1907
Wolff	Ich fuercht nit Gespenster	op. 24 (#3)	S. & P.	232928	1910

to SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

113 West 42nd Street

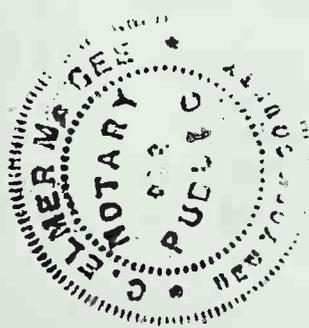
New York, N. Y.

HARMONIE VERLAG

Paul Heinecke

State of New York)
 : SS:
 County of New York)

On the 7th day of July, 1933, before me personally came PAUL HEINECKE to me known and known to me to be the individual described in and who executed the foregoing instrument and he acknowledged to me that he executed the same.



*S. E. Limer M. A. S. E.
 Notary Public, NYC County
 Co. cl. no 161 - Reg. no 57M-174
 Comm. Expires 3/30/35*

EXHIBIT 76-p.1

We herewith sell, transfer and assign
all right, title and interest
in the following copyrighted works:

<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Wolff, op.24 #6	Das Gaertlein nicht verschlossen		Vocal	E 232923	1910
Kullmann	Gebet (Prayer)		"	E 242727	1910
v. Kaskel, op.31	Gefangene der Zarin		Vocal score	D 18661	1910
Nelson	Eine Gemeinheit		Vocal	E 218234	1910
Blech, op.19 #2	Ghasel		"	E 235173	1910
Wulffius	Gismonda Boccacino		Piano score with text	D 18626	1910
Kollo	Das Grasemueckchen		Vocal	E 222418	1910
Kollo	Das Grasemueckchen		Orch.	E 224539	1910
				E 224540	
Fall	Heinerle, Heinerle	Fidele Bauer	Zither	E 232254	1910
				E 239508	
Fall	Heinerle, Heinerle	" "	Band	E 239511	1910
Wolff, op.24 #3	Der Herr gab Dir ein gutes Augenpaar		Vocal	E 232920	1910
Wendland	Hoch droben		"	E 231720	1910
Nelson	Hochlandskinder	Miss Dudelsack	Inf. Mus.	E 239514	1910
Translateur	Hurrah der Kaiser kommt		Piano	E 225703	1910
Translateur	Hurrah der Kaiser kommt		S. O.	E 231246	1910
Translateur	Hurrah der Kaiser kommt		Gr. Orch.	E 231247	1910
Translateur	Hurrah der Kaiser kommt		Harm. Mus.	E 231248	1910
Translateur	Hurrah der Kaiser kommt		Blech Mus.	E 231249	1910
Wolff, op.24 #9	Ich fuercht' nit Gespenster		Vocal	E 232926	1910
Wolff, op.25 #4	Ich und Du		"	E 231795	1910
Kullmann	Ist es der Zufall (Is It But Chance)		"	E 242725	1910
Cremieux	Kirschen (Cherries) und Lizzie ich bitt' Sie (Coster Girl)		Harm. & Blech Mus.	E 234503	1910
Cremieux	Kirschen (Cherries) und Lizzie ich bitt' Sie (Coster Girl)4		Harm. Mus.	E 234504	1910
Hollaender	Die Kirschen im Nachbars Garten		Waldzither	E 23536	1910
Kollo	Das kleine Nigger-Girl		Piano	E 231254	1910
Kollo	Das kleine Nigger-Girl		Zither	E 235515	1910
Kollo	Das kleine Nigger-Girl		Zither with text	E 239510	1910
Kollo	Die kleinen Krabben		Vocal	E 218227	1910
Kollo	Die kleinen Krabben		Harm. & Blech Mus.	E 234505	1910
Kollo	Die kleinen Krabben		Harm. Mus.	E 234506	1910
Morena, op. 113	Knallbonbons, Potpourri		S. O.	E 218220	1910
Morena, op. 113	Knallbonbons, Potpourri		Gr. Orch.	E 218221	1910
Hirsch	Der Korporal		Vocal	E 230946	1910
Kollo	Krabbelkoepfchen		Vocal	E 218228	1910
Kollo	Krabbelkoepfchen		Orchestra	E 218232	1910
Wolff, op.25 #2	Der Kuckuck ist ein braver Mann		Vocal	E 231793	1910

HARMONIE-VERLAG

Gegründet 1897

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BERLIN W (Halensee), den

Georg-Wilhelm-Straße 17 (Am Kurtfürstendamm)

Fernruf: Amt Umland 1273 — Druckschrift: Harmonieverlag Berlin-Halensee

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<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Kollo Wanda	Kuhnheim, wo warst du Der ledige Gatte		Vocal Chorus pts. Act 1 & 2	E 222960 E 242737	1910 1910
Nelson	Leutnants Marsch	Miss Dudelsack	Piano	E 222436	1910
Nelson	Leutnants Marsch	" "	Orch.	E 222434	1910
Nelson	Leutnants Marsch	" "	S. O.	E 222435	1910
Nelson	Leutnants Marsch	" "	Mil. Mus.	E 231255	1910
Wolff, op.22 #6	Liebesmelodie		Vocal	E 232484	1910
Blech, op.19 #3	Liebesnoten		"	E 235172	1910
Gurlitt	Liebesprobe		"	E 230061	1910
Kullmann	Lied des Einsamen		"	E 242724	1910
Cremieux	Lizzie ich bitt' Sie		"	E 230058	1910
Cremieux	Lizzie ich bitt' Sie		Zith.with text	E 232917	1910
Fuerst, op.6 #1	Lola		Vocal	E 218231	1910
Kollo	Das London Girl		"	E 242734	1910
Kollo	Das London Girl		S. O.	E 242795	1910
Kollo	Das London Girl		Orch.	E 242796	1910
Wolff, op.24 #8	Die Lor' sitzt im Garten		Vocal	E 232925	1910
Nelson	Der Lutz der tuts		"	E 218235	1910
Kollo	Maedles habt ihr denn kein Herz		"	E 242728	1910
Wolff, op.22 #5	Mondoline		"	E 232483	1910
Fall, Rich.	Man ist nur einmal jung		S. O.	E 222786	1910
Fall, Rich.	Man ist nur einmal jung		Orch.	E 222789	1910
Nelson	Max sei Maessig		Vocal	E 230947	1910
Kollo	Mein Freund Meyer und ich		"	E 242729	1910
Kollo	Mein lieber suesser Schatz		"	E 222431	1910
Wolff, op.24 #4	Mich tadelt der Fanatiker		"	E 232921	1910
Delius	Midsummer Song		Mixed chor. score with piano.	E 231251	1910
Wolff, op.24 #7	Mir glaenzen die Augen		vocal	E 232924	1910
Nelson	Miss Dudelsack		Piano soore with text	D 18513	1910
Nelson	Miss Dudelsack Potp.	Miss Dudelsack	S. O.	E 222432	1910
Nelson	Miss Dudelsack Potp.	" "	Orch.	E 222433	1910
Nelson	Miss Dudelsack		Orch. pts.	E 222782	1910
Gurlitt	Der Mond ist wie eine feu- rige Ros'		Vocal	E 230060	1910
Wolff, op. 25	Neue Kinderlieder, omplt.		"	E 231796	1910
Kollo	Der Nudelburger		"	E 222419	1910
Kollo	Der Nudelburger		Gr. orch.	E 221863	1910
Kollo	Der Nudelburger		S. O.	E 221864	1910
Wolff, op.24 #2	Nun schmuecke mir dein dunkles Haar		Vocal	E 232919	1910
Nelson	Nur ein Bissel, Bissel	Miss Dudelsack	"	E 222437	1910
Nelson	O Du my Darling	" "	Piano with text	E 218224	1910
Nelson	O Du my Darling	" "	Orch.	E 220549	1910
Nelson	O Du my Darling	" "	Piano with text, simpl.	E 230948	1910
Wolff, op.24 #5	O heiliger Augustin		Vocal	E 232922	1910
Wolff, op. 23	Sieben Lieder, omplt.		"	E 232486	1910
Wolff, op. 23	Vier Marchenlieder, omplt.		"	E 231715	1910

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BERLIN W (Halensee), den

Georg-Wilhelm-Straße 17 (Am Kurfürstendamm)

Fernruf: Amt Umland 1273 -- Drahtanschrift: Harmonieverlag Berlinhalensee

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<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Nelson	Oh te my darling	Dudas Kisassoni	Orch.	E 234502	1910
Delius	On Craig Ddu; an im- pression of Nature		Mixed chorus score w. piano	E 231252	1910
Wolff, op.24 #1	Perlen der Weisheit		Vocal	E 232918	1910
Gurlitt	Die Ratte; Sao-Han		"	E 230063	1910
Wolff, op.22 #3	Der Rekrut		"	E 232481	1910
Kueneke	Robins Ende		Orch. score	D 18495	1910
Kueneke	Robins Ende		Orch. pts.	E 222791	1910
Kueneke	Overture to Robins Ende		Score	E 222781	1910
Kueneke	Overture to Robins Ende		parts	E 222790	1910
Kueneke	Potpourri	Robins Ende	Piano w. text	E 222420	1910
Kueneke	Zwischenspiel	" "	Piano	E 222423	1910
Kueneke	Potpourri	" "	S. O.	E 225699	1910
Kueneke	Potpourri	" "	Orch.	E 225700	1910
Kollo	Rolle Rille Rutsch		Vocal	E 242736	1910
Delius	Romeo & Julie auf dem Dorfe		Voice pts. Mixed chorus	E 223804	1910
Delius	Romeo & Julia auf dem Dorfe		Vocal score	D 18625	1910
Kueneke	Sag dass du mich liebst	Robins Ende	Vocal	E 222422	1910
Blech	Schelmenliedchen	Des Knaben Wunderhorn	"	E 224701	1910
Wolff, op. 22	Sieben Lieder, cmplt		"	E 232486	1910
Kullmann	Siegesfest (Victorious Return)		"	E 242726	1910
Wolff, op.23 #2	Soll ich ihn lieben	Vier Maedchen- lieder	"	E 231718	1910
Schilling- Ziemssen	Sonnwendglut		Orch. score	D 18494	1910
Wolff, op.24 #10	Die Spinnerin		Vocal	E 232927	1910
Kollo	Die Steuerzahler		"	E 218226	1910
von Bronsart	Die Suehne		Vocal score	D 18514	1910
Adam	Der Toreador		Orch. pts.	E 218461	1910
Mrazek	Der Traum		Chorus pts.	E 231250	1910
Meyer-Helmond	Ueber die Heide		Vocal	E 242738	1910
Philipp	Ueber'n grossen Teich		Orch. pts.	E 222417	1910
Wolff, op.23 #4	Und bild dir nur im Traum nichts ein		Vocal	E 231716	1910
Wolff, op.22 #7	Und Rosen bluehen		"	E 232485	1910
Werner	Valse Perverse		"	E 218295	1910
Freund	Verratene Liebe		Harm. & Blech Mus.	E 239512	1910
Freund	Verratene Liebe		Harm. Mus.	E 239513	1910
Wolff, op. 23	Vier Maedchenlieder, cmplt.		Vocal	E 231715	1910
Delius	Wanderer's Song for Male Chorus		Score with piano acc.	E 231253	1910
Kullmann	Was ists, was uns so froehlich macht		Vocal	E 242721	1910
Kollo	Was liegt bei Lehmann unterm Apfelbaum		Vocal	E 242735	1910
Kollo	Was liegt bei Lehmann unterm Apfelbaum		S. O.	E 242793	1910
Kollo	Was liegt bei Lehmann unterm Apfelbaum		Orch.	E 242794	1910

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Gegründet 1897

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Privatbank A.-G., Dep.-Kasse Kl., Halensee, Kurfürstendamm 130

BERLIN W (Halensee), den

Georg-Wilhelm-Straße 17 (Am Kurfürstendamm)

Fernruf: Amt Umland 1273 — Drabthanadrift: Harmonieverlag Berlin-Halensee

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<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Kuenneke	Wem dank ich das	Robins Ende	Vocal	E 223421	1910
Gurlitt	Wie die Pflanze verwelkt	"	"	E 230062	1910
Kuenneke	Wie ist gefaehrlich jung zu sein	" "	"	E 222424	1910
Wolff, op.25 #3	Wiegenlied	"	"	E 231794	1910
Fall	Wir tanzen Ringel reihen	Dollar Prinzessin	Waldzither	E 239509	1910
Kollo	Das Yankee Doodle Maedel	Suesse Doktor	Vocal	E 223429	1910
Kollo	Das Yankee Doodle Maedel	" "	Orch. pts.	E 222428	1910
von Oosterzee	Ysbrand	"	Str. 5tte	E 222427	1910
Wolff, op. 34	Zehn Lieder, cmplt.	"	Vocal	E 232928	1910
Adam	Zwischenspiel	Der Toreador	Orch. score	E 218460	1910

To SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

113 West 42nd Street

New York, N. Y.

HARMONIE VERLAGBy *Paul Heinecke*
Att'y.

CITY, COUNTY & STATE OF NEW YORK: ss.

On the 25th day of July, 1933, before me personally appeared PAUL HEINECKE, to me known and known to me to be the individual described in and who executed the foregoing instrument, and he acknowledged to me that he executed the same.

Elmer McGee
C. ELMER MCGEE, Notary Public
N. Y. County Clerk's Office, 161, Reg. No. 5 Mc174
Kings County Clerk's Office, 24, Reg. No. 5086
Commission expires March 30, 1936



HARMONIE-VERLAG

Gegründet 1887

Postcheck-Kontot Nr. 17390 Berlin / Bank-Konten: Commerz- und Privatbank A.-O., Depositen-Kasse KL, Berlin-Halensee, Karlsruhendam 120, S. Bleichröder, Stadtkasse, Berlin W 8, Unter den Linden 12-13.

New York, N.Y., 113 West 42nd St. BERLIN W (Halensee), ~~100~~ Sept. 8, 1933. Georg-Wilhelm-Straße 17 (am Karlsruhendamm) Fernruf: Amt H 2 Umland 1273 - Drahtanschrift: Harmonieverlag Berlinhalensee.

EXHIBIT 77-p.1

We herewith sell, transfer and assign all right, title and interest in the following copyrighted works:

<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Friedmann, L.	Ach Erika		Vocal	E 249105	1911
"	Ach Erika		Orch.	E 246947	1911
"	Ach Erika		S. O.	E 246948	1911
Haupt, C.	Ach Sylvester, drueck mich fester		Vocal	E 250836	1911
Nelson, R.	L'Aeronette		Vocal	E 243799	1911
Wanda, G.	Alles Eins, March nach Motiven aus	Der ledige Gatte	Piano	E 243742	1911
"	Alles Eins, March nach Motiven aus	" " "	Piano, Harm. & Viol. obl	E 245230	1911
"	" " "	" " "	Gr. Orch.	E 245231	1911
"	" " "	" " "	Infan. music	E 256513	1911
"	" " "	" " "	Caval. music	E 256514	1911
Kollo, W.	Alma, wo wohnst Du Marsch	Alma wo wohnst du	Orch.	E 263575	1911
"	" " " "	" " " "	Vocal	E 273899	1911
"	" " " "	" " " "		E 273900	1911
Baumeister, K	Die alte Kuchenfrau		Vocal	E 256847	1911
Bela Laszky	Die alte Uhr		"	E 250987	1911
Nelson, R	Apachen Polka	Hoheit amüsiert sich	Piano	E 263785	1911
Kollo, W.	Auf der Liebesschaukel		Vocal	E 249106	1911
Knopf, M.	Bajadere Walzer nach Motiven d. Operette Die Bajadere			E 263941	1911
Kollo, W.	Die Ballade vom Grafen	Mixed Pickles	Vocal	E 246949	1911
"	Der Ballhausbummler		"	E 250988	1911
Nelson, R	Beim Ball in der Philharmonie		"	E 243733	1911
Kollo, W	Die Beinchen		"	E 249107	1911
"	Die Beinchen		Orch.	E 249037	1911
Wanda, G.	Bibi und Boby	Der ledige Gatte	Blech musik	E 258502	1911
"	Bibi und Boby	" " "	Harm. musik	E 259389	1911
"	Bibi und Boby	" " "	Harm. musik	E 261253	1911
"	Bibi und Boby	" " "	Piano, Harm. & Viol. obl	E 245232	1911
"	Bibi & Boby	" " "	Gr. Orch.	E 245233	1911
"	Bibi Walzer nach Motiven aus	" " "	Piano	E 243743	1911
"	" " "	" " "	Orch. pts.	E 243735	1911
"	" " "	" " "	S. O.	E 243736	1911
Nicklass-Kempner	Der Boxer Boy		Vocal	E 249108	1911
Wanda, G.	Bubi, Boby	Der ledige Gatte	"	E 243737	1911
Kollo, W.	Buecher und Frauen	Sein Herzensjunge	Orch.	E 258870	1911
"	Buecher und Frauen	" "	Vocal	E 258764	1911
Arno, G.	Christl Potpourri		Piano	E 250837	1911
"	Christl Valse		Piano	E 250838	1911
aimann	Divertissement	Die Frau Gretl	Piano w.text	E 264841	1911

<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Raimann, R. Wicher, A.	Divertissement Du bist allein mein hoechstes Glueck auf Erden	Die Frau Gretl	Orch. pts. Orch.	E 264840 E 246950	1911 1911
Nelson, R.	Du, Du, Duchen Marsch nach Motiven aus	Hoheit amüsiert sich	Piano	E 260329	1911
"	" " " "	" "	Infan. Musik	E 263576	1911
"	" " " "	" "	Orch.	E 263577	1911
"	Duft'ge Parmaveilchen	" "	Vocal	E 258000	1911
Straus, O.	Ehe Sport Duett	Die lustigen Nibelungen	"	E 253509	1911
"	" " " "	" "	Orch. pts.	E 255482	1911
"	" " " "	" "	Infan. Musik	E 260153	1911
"	" " " "	" "	Kaval. Musik	E 260154	1911
"	Ehe und Sport	" "	Piano	E 254511	1911
Leonard, H.	Eine halbe Stunde zu spaat		Vocal	E 263578	1911
Wanda, G.	Erst das Geschaef, dann das Vergnuegen	Der ledige Gatte	"	E 243738	1911
Fall, L.	Fa'er Mathias (Der fidele Bauer)		Piano	E 250989	1911
Ginzel, F.	Faschings-Bekanntschaft		Vocal	E 255481	1911
Wanda, G.	Fein manierlich	Der ledige Gatte	Piano	E 243739	1911
"	" " " "	" " "	Piano, Harm. & Viol. obl.	E 245234	1911
"	" " " "	" " "	Gr. Orch.	E 245235	1911
"	Heissa, der Dieb ist da	" "	Vocal	E 243740	1911
Nikisch, A.	Fifi Walzer nach Motiven d. Operetta	Meine Tante, Deine Tante	Piano with text	E 264839	1911
"	Fuer frohe Kreise	(Album)	Vocal (Vol I)	E 254013	1911
"	Fuer frohe Kreise	"	" (Vol II)	E 254014	1911
Nikisch, A.	Fussel Duett	Meine Tante, Deine Tante	Orch.	E 255913	1911
"	" " " "	" " "	Vocal	E 255597	1911
"	Gott Amor mit Pfeil und mit Bogen	" " "	"	E 255596	1911
Wanda, G.	Grosses Potpourri	Der ledige Gatte	Piano	E 253182	1911
Kollo, W.	Hampelmann-Duett	Alma wo wohnst Du	Orch.	E 263579	1911
Wanda, G.	Fein manierlich	Der ledige Gatte	Infan. Musik	E 258477	1911
Wolff, M.	Das heisse Eisen		Vocal Score	E 250842	1911
Nelson, R.	Hochlandskinder	Miss Dudelsack	Piano	E 243741	1911
"	Hoheit amuesiert sich		Piano score w. text	E 263580	1911
"	Potpourri #1	Hoheit amuesiert sich	Piano	E 263783	1911
"	Potpourri #2	" "	"	E 263784	1911
"	Hoheit amuesiert sich		Vocal score	E 264268	1911
"	" " " "	" "	Orch. pts.	E 273468	1911
"	Hosendame und Hosen- kavalier	" "	Vocal	E 258677	1911
Meyer, G.	Der Hosenrock		"	E 258478	1911
Kollo, W.	Huetterl-Walzer nach Motiven d. Vaudevilles	Alma wo wohnst du	Piano	E 273902	1911
Knopf, M.	Ich bin ein Kleptomane	Die Bajadere	Vocal	E 261578	1911

<u>Composer</u>	<u>Title</u>	<u>From</u>	<u>Arrangement</u>	<u>Entry No.</u>	<u>Year</u>
Nelson, R.	Ich bin ja nicht schön, aber frech		Vocal	E 243742	1911
Kollo, W.	Ich mal mir einen reizenden Mann	Der Brettlkoenig	"	E 273903	1911
"	Im richtigen Moment	Sein Herzensjunge	"	E 259128	1911
Knopf, K.	Im Schlafcoupe		Vocal score	E 251599	1911
"	"	"	Orch. pts.	E 260812	1911
Nelson, R.	Ja die Liebe macht kolossalen Spass	Hoheit amuesiert sich	Vocal	E 258001	1911
Leonard, H.	Ja, Sie Frau Eva		"	E 246951	1911
Kollo, W.	Kitty du kuesst so suess	Sein Herzensjunge	"	E 259129	1911
"	" " " "	" " " "	Orch.	E 258871	1911
"	Die kleine Grete und der Twostep		Vocal	E 246952	1911
Nicklass- Kempner, S	Der kleine Kadett		"	E 249109	1911
Nelson, R.	Das Knoedelmaedel		"	E 253630	1911
Kollo, W.	Komm mein kleines Maeuschen	Sein Herzensjunge	Orch.	E 258827	1911
"	" " " "	" " " "	Vocal	E 258765	1911
Nelson, R.	Eine Krabbelgeschichte		"	E 243743	1911
"	Kuno, der Weiberfeind		"	E 243744	1911
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New York, N Y

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By ... *Paul Heinecke* ...
 Att'y

State of New York)
 County of New York) SS:

On the 7th day of September, 1933, before me personally came Paul Heinecke to me known and known to me to be the individual described in and who executed the foregoing instrument and he acknowledged to me that he executed the same.

J. E. Eimer
 C. EIMER
 Y County Clerk
 Kings County
 Commission expires March 30, 1935

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Vol. 7, 1913

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10109	Es kam wohl ein Frazos daher		J. Simon	E 357701
7154	Frisch nur gewagt, halb schon gewonnen		A. Lortzung-E. Fischer	E 366023
19648	Fuenf Lieder		E. H. Epstein	E 369280
2396	Gebt mir eine lange Flinte	Unsere Feldgrauen	R. Winterberg	E 356377
8541	Das geht mir durch und durch	Immer der Andere	A. Nikisch	E 357346
2403	Gewonnene Herzen		L. Schmidt	E 351268
2404	" "		" "	E 351276
19799	Das Haidegrab		A. Perleberg	E 369274
14115	Hedi mein' Lady		E. Cussel	E 368452
8627	Hindenburg, der Befreier, op. 60		A. Pruemers	E 357517
17982	Hoch, Prinz Leopold		A. Porges	E 367468
16198	Horch es fluestern leis die Geigen		V. Hollaender	E 368653
10480	Ich bin der Onkel Meier, der Vaterlandsbefreier		R. Baron	E 357702
2524	Ich bin der Pepi	Der liebe Pepi	W. Goetze	E 356378
5575	Ein Kaiserwort		F. Hummel	E 351711
7406	Keine Angst, wir sind ja da		R. Baron	E 366025
6893	Kinder-Menuett	Kleine Hauskomoedien	J. S. Bach-E. Fischer	E 366024
9769	" "	" "	" "	E 357703
8830	Kosaken		W. Moldenhauer	E 357518
10647	Kiriegsspruch, op. 11		J. Simon	E 357704
14404	Der Kunstmaler		E. Cussel	E 368453
20110	Die Laute		A. Perleberg	E 369275
12599	Potpourri	Der liebe Pepi	W. Goetze	E 366738
7566	Liebe und Hoffnung	Kleine Hauskomoedien	W. A. Mozart-E. Fischer	E 366026
2643	Lied vom Apfelstrudel	Der liebe Pepi	W. Goetze	E 356379
7458	Das Lied vom Grafen Zeppelin		F. Hummel	E 356950
2688	Maedel, mein Maedel	Der liebe Pepi	W. Goetze	E 356380

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Pt. 3, New Series
Vol 10, 1915 (cont)

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<u>Index No.</u>	<u>Title</u>	<u>From</u>	<u>Composer</u>	<u>Entry No.</u>
5746	Marschlied		W. Friedemann	E 351712
14571	Mein kleines Maedel		E. Cussel	E 368454
12715	Mein Artur ist ein deutscher Mann		R. Baron	E 366737
20230	Memento, op. 13 #1		J.E. Schmock	E 369276
20231	" op. 13 #2		"	E 369277
20246	Merry, mein holdes vis-avis		J. Gruenwald	E 369278
11002	Nehmt den Spaten, op. 11		J. Simon	E 357705
18453	Neun Soldatenlieder		W. Moldenhauer	E 367470
2815	O Engelland	Gewonnene Herzen	L. Schmidt	E 351271
5953	Oesterreichisches Reiterlied		W. Friedemann	E 351713
11188	Die preussische Disciplin		R. Baron	E 357706
16780	Die Prinzessin vom Nil		V. Hollaender	E 368702
4214	Reservisten Marsch	Die Liebesfahrt	M. Bertuch	E 356513
7780	Rotes Kreuz auf weissem Grunde		R. Baron	E 366027
13027	Schlachtgebet, op. 127		G. Lazarus	E 366739
6241	Grand Potpourri	Die schoene Cubanerin	M. Gabriel	E 351714
13042	Sechs Kaisersoehne, op. 172		G. Lazarus	E 366740
18784	Drei Lieder, op. 15		J. Simon	E 367467
15064	Sechs Lieder, op. 14		"	E 368494
20735	So was hat die Welt noch nicht geseh'n		R. Nelson	E 369279
7911	Tagwacht		A. Richard	E 351961
6894	Die Ueberraschung	Kleine Haus- komoedien	J.S. Bach- E. Fischer	E 351964
3169	Vater zieht ins Feld		R. Baron	E 351277
6600	Vaterlaendische Lieder zur Laute oder Piano		H. Schmid- Kayser	E 351709
11652	Vor der Schlacht, op. 11		J. Simon	E 357707
8026	Die Wacht in den Lueften		F. Hummel	E 350951
6668	Weeste noch wie dunnemals	Unsere Feldgrauen	R. Winterberg	E 351707
13372	Wenn wir marschieren, op. 172		G. Lazarus	E 366741
4592	Der Wiener Walzer	Der liebe Pepi	W. Goetze	E 351682
6769	" " "	" " "	"	E 351708
17279	Wir Deutschen fuerchten Gott, op. 33		R. Reich	E 368769
17280	" " "		"	E 368654
20519	Zwei Lieder vom Glueck		A. Perleberg	E 369281
8143	Die zwei Schmiede		A. Richard	E 351932

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Pt. 3, New Series

Vol. 11, 1916

<u>Index No.</u>	<u>Title</u>	<u>From</u>	<u>Composer</u>	<u>Entry No.</u>
16543	An ein Kind		H. Rysling	E 365360
1605	Der deutschen Wehrmaenner Spruch		H. Grosse	E 367902
16841	Drei arme Teufel		C. Winterberg	E 385366
2064	Drei Gesaenge		A. Richard	E 369410
1728	Drei Nordische Volkslieder		F. Hummel	E 367899
18510	Die drei Wuensche	Kleine Haus- komoedien	C.M.v. Weber- E. Fischer	E 394336

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Pt. 3, New Series
Vol 11, 1916 (cont)

<u>Index No.</u>	<u>Title</u>	<u>From</u>	<u>Composer</u>	<u>Entry No.</u>
18711	Eine gute Partie		L.Heidingsfeld	E 394340
11364	Im Maien, op. 21 #1		J.E.Schmock	E 384499
1821	Die jungen Opfer		K.Kuehnfeld	E 367905
11463	Jungenschlacht		W.Moldenhauer	E 384500
11474	Kaiser Dich lieben wir		G. Lazarus	E 384501
7285	Lasst Euch die Hoffnung nicht rauben	Ende gut, Alles gut	R. Nelson	E 369939
19271	O Maedelchen, O Maedelchen	Die schoene Cubanerin	M. Gabriel	E 394327
19316	Onkel Tobias	Kleine Haus- komoedien	J. Weigl- E. Fischer	E 394339
17625	Requiem		H. Rysling	E 385361
19536	Grand Potpourri	Die schoene Cubanerin	M. Gabriel	E 394326
2101	Sehnsucht		J.E.Schmock	E 367903
18664	Die Wahrsagerin	Kleine Haus- komoedien	C.W.v.Gluck- E. Fischer	E 394337
2263	Der Wandervogel, op. 20		J.E.Schmock	E 367900
12567	Wenn im Fruehling die Blumen bluehn		R. Nelson	E 384498
2316	Wiegenlied		H. Grosse	E 367904
2326	Wir Deutschen fuerchten Gott		R. Reich	E 369457
2327	" " " "		"	E 369458
5157	Zu meinem Bilde		H. Rysling	E 369940
20044	Zurueck zur Natur	Kleine Haus- komoedien	W. Mueller- E. Fischer	E 394338
<u>Vol. 17, 1922</u>			R.Winterberg	D 26351
17557	Der Guenstling der Zarin			
<u>Vol. 18, 1923</u>				
14729	Das Gasthaus zur Liebe		Siegfried Schultz	E 566953

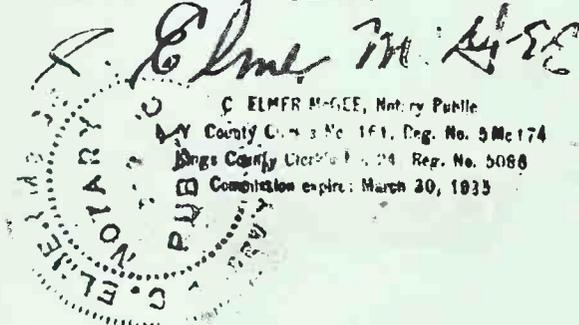
to SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.
113 West 42nd Street
New York, N.Y.

HARMONIE VERLAG

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

By... *Paul Heinecke* ...
Att'y

On this 11th day of November, 1933, before
me came and personally appeared Paul Heinecke
to me known and known to me to be the individual
who executed the fore-going instrument and acknowledged
to me that he executed the same.



COPYRIGHT OFFICE OF THE
UNITED STATES OF AMERICA,

ASSIGNMENTS OF COPYRIGHTS.

NO. RECEIVED FOR RECORD...December 5, 1924...

ASSIGNOR : Hearst Music Publishers of Canada, Limited

ASSIGNEE : Thos. J. Quigley

To the Librarian of Congress, Washington D.C.

We, the Hearst Music Publishers of Canada, Limited, by Joe Hearst, President do hereby assign the following copyrights to Thos. J. Quigley.

Song	Date of Publication	Number
Broken Dreams	July 4th, 1924	590865
If I Had You	Jul 30, 1923	568318
Just a Lullaby	Jul 30, 1923	568319
Someone Like You	Oct.11, 1923	571778
Land of Sweet Sixteen	Oct.11,, 1923	571776
Sunset, the Hills and You	Nov.17, 1923	577260
Dansopation	Nov.26, 1923	578111
You Can Take Me Away from Dixie	Dec.15, 1923	580493
Only a Butterfly	Dec.15, 1923	580494
Someday You'll Cry Over Somebody Else	Dec. 27, 1923	578678
My Heart Wants Love and You	Jan. 7, 1924	578630
Waiting for the Rainbow	Jan.7, 1924	578674
Lovers Lane is a Lonesome Trail	Jan. 7, 1924	578675
Forget-Me-Not Means Remember Me	Feb. 2, 1924	579448
Falling In Love with a Shadow of the Girl Next Door	Feb. 2, 1924	579449
My Dream Moon	Mar. 5, 1924	584872
do	Mar 14, 1924	585330
Someone Else Took Your Place in My Heart	May 23, 1924	590630
Wonderful World of Our Own	May 23, 1924	590629
Poor Little Mama	May 23, 1924	590628
June	May 23, 1924	590627
Because	May 23, 1924	590626

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NO. RECEIVED FOR RECORD

ASSIGNOR

ASSIGNEE

(Song)	(Date of Publication)	(Number)
-Little Pug Nose	Oct.27, 1924	603000
As You Were Still You Are . . .	Oct. 27, 1924	602999
If I Had the Key to the Door of Your Heart	Oct. 27, 1924	602998
Better Keep Away	Sept.19,1924	595926
Bopped-Head	Sept.19,1924	595925
Tallahassee	Sept 19, 1924	595922
I Loved Her but she Moved Away	Nov.5,1924	602997

Hearst Music Publishers of Canada, Limited

By Joe Hearst,

. President

COPYRIGHT OFFICE OF THE
UNITED STATES OF AMERICA.

ASSIGNMENTS OF COPYRIGHTS.

NO. RECEIVED FOR RECORD January 5, 1925ASSIGNOR, **Thomas J. Quigley**ASSIGNEE **Quigley & Benson Inc.**

Assignment of Copyright
To The Librarian of Congress, Washington D.C.

I, THOMAS J. QUIGLEY, do hereby assign the following copyrights
to QUIGLEY & BENSON INC., a corporation organized under the laws of the State of
Illinois:-

Song	Date of Publication	Number
Broken Dreams	July 4th, 1924	590865
If I Had You	July 30, 1923	568318
Just a Lullaby	July 30, 1923	568319
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Lovers Lane is a Lonesome Trail	Jan. 7, 1924	578675
Forget-me-not Means Remember Me	Feb. 2, 1924	579448
Falling In Love With a Shadow of the Girl Next Door	Feb. 2, 1924	579449
My Dream Moon	Mar. 5, 1924	584872
	Mar. 14, 1924	585330
Someone Else Took Your Place in My Heart	May 23, 1924	590630
Wonderful World of Our Own	May 23, 1924	590629
Poor Little Mame	May 23, 1924	590628
June	May 23, 1924	590627
Because	May 23, 1924	590626
Little Pug Nose	Oct. 27, 1924	603000
If I Had the Key to the Door of Your Heart	Oct. 27, 1924	602998
As you were still you are	Oct. 27 1924	602999

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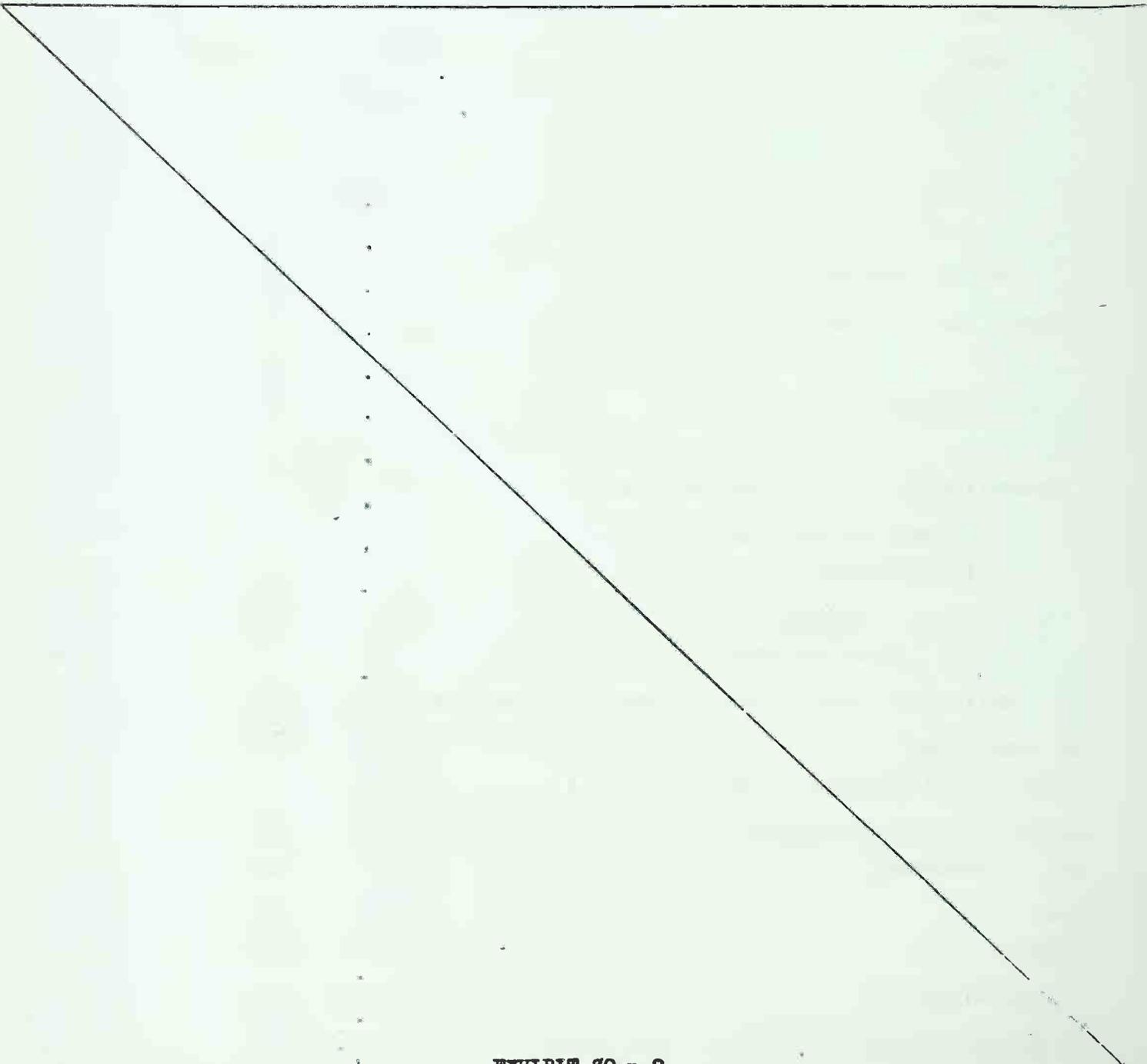
No. RECEIVED FOR RECORD.....

ASSIGNOR

ASSIGNEE

Better Keep Away	Sept. 19, 1924	595926
Bobbed-Head	Sept. 19, 1924	595925
Tallahassee	Sept. 19, 1924	595922
I Loved Her but She Moved Away	Nov.5 , 1924	602997

Thos. J. Quigley



TO THE LIBRARIAN OF CONGRESS, WASHINGTON, D. C.

Chicago, Ill. Feb. 20, ¹⁹²⁶~~1925~~

For, and in consideration of the sum of one dollar, (\$1.00), and other valuable consideration not herein mentioned, the QUIGLEY & BENSON COMPANY, INC., does hereby assign each and all of the following copy-rights to Thomas J. Quigley, 1118 N. State St., Chicago, Ill.

SONG	DATE OF PUBLICATION	NUMBER
BROKEN DREAMS	July 4th 1924	590865
IF I HAD YOU	July 30th 1923	568318
JUST A LULLABY	July 30th 1923	568319
SOMEONE LIKE YOU	Oct. 11th 1923	571778
LAND OF SWEET SIXTEEN	Oct. 11th 1923	571776
SUNSET, THE HILLS AND YOU	Nov. 17th 1923	577260
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YOU CAN TAKE ME AWAY FROM DIXIE	Dec. 15th 1923	580493
ONLY A BUTTERFLY	Dec. 15th 1923	580494
SOMEDAY YOU'LL CRY OVER SOMEBODY ELSE	Dec. 27th 1923	578678
MY HEART WANTS LOVE AND YOU	Jan. 17th 1924	578630
WAITING FOR THE RAINBOW	Jan. 7th 1924	578674
LOVERS LANE IS A LONESOME TRAIL	Jan. 7th 1924	578675
FORGET-ME-NOT MEANS REMEMBER ME	Feb. 2nd 1924	579448
FALLING IN LOVE WITH A SHADOW OF THE GIRL NEXT-DOOR	Feb. 2nd 1924	579449
BRINGING HOME THE BACON	Copy-right 1924	Number mislaid

MY DREAM MOON	Mar. 5th 1924	584872
	Mar. 14th 1924	585330
SOMEONE ELSE TOOK YOUR PLACE IN MY HEART	May 23rd 1924	590630
WONDERFUL WORLD OF OUR OWN	May 23rd 1924	590629
POOR LITTLE MAME	May 23rd 1924	590628
JUNE	May 23rd 1924	590627
BECAUSE	May 23rd 1924	590626
LITTLE PUG NOSE	Oct. 27th 1924	603000
AS YOU WERE STILL YOU ARE	Oct. 27th 1924	602999
IF I HAD THE KEY TO THE DOOR OF YOUR HEART	Oct. 27th 1924	602998
BETTER KEEP AWAY	Sept. 19th 1924	595926
BOBBED-HEAD	Sept. 19th 1924	595925
TALLAHASSEE	Sept. 19th 1924	595922
I LOVED HER BUT SHE MOVED AWAY	Nov. 5th 1924	602997
WITHIN THE GARDEN OF MY DREAMS	Jan. 12th 1925	605558
YOU KNOW I KNOW	Jan. 12th 1925	601559
FLAG THAT TRAIN	Feb. 9th 1925	607168
VENETIAN DREAMS	July 27th 1925	617795

And all other copy-rights of the

Hearst Music Publishers, Ltd., Quigley & Benson, or Thomas J.

Quigley not here listed.

Attest

G. A. Royle
Secretary

QUIGLEY & BENSON, Inc.

By

B. L. Quinn
Vice President

Please return

For and In Consideration of the sum of FIFTY-TWO HUNDRED DOLLARS (\$5200.00) advanced to the HEARST MUSIC PUBLISHERS of CANADA, LIMITED and for other advances of various sums for salaries and other incidental expenses and also for other valuable considerations, the receipt of which is hereby acknowledged, the said HEARST MUSIC PUBLISHERS of CANADA, LIMITED, do hereby assign, sell and transfer to THOS. J. QUIGLEY of the City of Chicago, Cook County, Illinois, all their rights, title and interests whatsoever in the music business in the UNITED STATES of AMERICA including the following:

1. All songs, both published and unpublished, manuscripts, etc., mentioned on the list attached hereto and marked Exhibit A, starting with the title "BROKEN DREAMS" and ending with the title "I LOVED HER BUT SHE MOVED AWAY".

2. All stock and office fixtures at the New York offices of the HEARST MUSIC PUBLISHERS of CANADA, LIMITED, now located at 1658 Broadway, New York City, including Pianos, offices fixtures, stock of sheet music, orchestrations, etc.

3. All sheet music, pianos, desks, chairs, office fixtures, victrola, multigraph machine, addressograph machine and everything pertaining to the music business of the HEARST MUSIC PUBLISHERS of CANADA, LIMITED, now located at Fourth Floor Garrick Building, Chicago, Illinois.

Also all copyrights of the publications listed on attached Exhibit A.

To Have and to Hold the said Goods and Chattels, copyrights, stock, etc., unto the said THOS. J. QUIGLEY, his heirs, executors, administrators and assigns to his own proper use and benefit forever.

And the said HEARST MUSIC PUBLISHERS of CANADA, LIMITED by JOE HEARST, President, do claim to be the true and lawful owner of the said Goods and Chattels and that JOE HEARST, President of the said HEARST MUSIC PUBLISHERS of CANADA, LIMITED, does hereby claim that he has full power, good, right and lawful authority to dispose of said Goods and Chattels and to execute this instrument and that the said HEARST MUSIC PUBLISHERS of CANADA, LIMITED, by JOE HEARST, President, will defend the said bargained property unto the said THOS. J. QUIGLEY, his heirs, executors, administrators and assigns, etc., from and against the lawful claims of all persons.

The said HEARST MUSIC PUBLISHERS of CANADA, LIMITED do also turn over to the said THOS. J. QUIGLEY, all accounts receivable due the HEARST MUSIC PUBLISHERS of CANADA, LIMITED for music sold in the UNITED STATES of AMERICA. Also all accounts due or that may be coming due from the various Phonograph Companies or other companies that reproduce publications of the said HEARST MUSIC PUBLISHERS of CANADA, LIMITED in records, rolls or other mechanical form.

Witness signature of said HEARST MUSIC PUBLISHERS of CANADA, LIMITED by JOE HEARST, President.

HEARST MUSIC PUBLISHERS OF CANADA, LIMITED.

By JOE HEARST
President.

WITNESS:
W. F. ADER

All rights reserved
W. F. Ader
Sec. 31st.
1924

It is expressly agreed, understood and stipulated that the above THOS. J. QUIGLEY is in no way responsible for any debts contracted prior to the signing of this Bill of Sale, such debts including printing, such as sheet music, etc., royalty to song writers and other contracts.

It is likewise stipulated and understood that the said THOS. J. QUIGLEY assumes all obligations contracted after December 1st, 1924.

HEARST MUSIC PUBLISHERS OF CANADA, LIMITED.

By JOE HEARST
President.

WITNESS:
W. F. ADER

STATE OF Illinois }
COUNTY OF Cook } ss.

WM. F. ADER

a Notary Public in and for said County in the State aforesaid.
Do Hereby Certify, that Joe Hearst
President of Hearst Music Publishers
of Canada, Limited.

personally known to me to be the same person whose name is
subscribed to the foregoing Instrument, appeared before me this day in person
and acknowledged that he signed, sealed and delivered the said
Instrument as his free and voluntary set, for the uses and purposes
therein set forth.

Given under my hand Notarial Seal, this 1st
day of December A. D. 1924.

WILLIAM F. ADER

Winnipeg, Canada, November 22, 1924.

\$5200.00

ON DEMAND WE promise to pay
to the order of THOS. J. QUIGLEY
at 405 Garrick Building, Chicago, Illinois
FIFTY-TWO HUNDRED Dollars
With interest at the rate of six per cent per annum as well after as before maturity.

(Countersigned) HEARST MUSIC PUBLISHERS OF CANADA, LIMITED.

For value received G. A. MacLean Per Joseph X. Hearst
Secretary. President.

STATE OF Illinois }
COUNTY OF Cook } ss.

A. T. RONER

a Notary Public in and for said County, in the State aforesaid.
Do Hereby Certify, that THOS. J. QUIGLEY personally
known to me, whose name is signed hereto, does hereby swear that the fore-
going is a true and correct copy of BILL OF SALE and DEMAND NOTE now in his
possession.

Given under my hand Notarial Seal, this Fifth
day of December 1924.

A. T. RONER

Notary Public.

Garrick Building
Chicago, Ill.

Copy

MEETING OF THE BOARD OF DIRECTORS
OF QUIGLEY & BENSON CO. INC.,
held at 950 Rush St., on Feb. 20th., 1926.

The meeting was called to order by the Vice President, B. L. Quinn.

The following directors being present:

- B. L. Quinn
- G. A. Royle
- B. L. Herwitz

On motion of B. L. Herwitz duly made and seconded it was agreed that for and in consideration of the sum of \$1.00 (one dollar) and notes to the amount of \$900.00 (nine thousand dollars) due Thomas J. Quigley by Quigley & Benson Co. Inc., that all copy-rights held either in the name of Quigley & Benson Co. Inc., Thomas J. Quigley, or the Hearst Music Publishers, Ltd., of Winnipeg, Canada are hereby assigned and transferred to Thomas J. Quigley, 1118 N. State St., Chicago, Ill.

This motion was unanimously passed, and on motion of G. A. Royle list of said copy-rights is hereby attached to this resolution.

In witness whereof we have set our seals and hands this 20th. day of February, 1926.

G. A. Royle
Secretary

Vice President

B. L. Quinn

Plenaria

FOR AND IN CONSIDERATION OF THE SUM One (\$1.00) Dollar
and other good and valuable considerations in hand paid receipt
of which is hereby acknowledged, I, THOMAS J. QUIGLEY

1117 N. DEARBORN, CHICAGO, ILLINOIS

hereby assign, transfer and set over unto the COLE CORPORATION, a
corporation, 2611 Indiana Ave., Chicago, Illinois, the copyrights
of the musical compositions entitled:

<u>TITLES</u>	<u>COPYRIGHT NOS.</u>
<u>BROKEN HEARTS</u>	<u>E 552414 11/29/22</u>
<u>IN BABY'S SMILE</u>	<u>E 542457 7/15/22</u>
<u>IRELAND, DEAR IRELAND</u>	<u>E 534029 3/17/22</u>
<u>IT'S ALWAYS PA OR MA</u>	<u>E 527936 3/17/22</u>
<u>LOVE IS LOVE FOREVER</u>	<u>E 552417 11/29/22</u>
<u>MANY YEARS (Waltz)</u>	<u>E 527937 3/17/22</u>
<u>PIANO DREAMS (Piano)</u>	<u>E 552416 11/29/22</u>
<u>STEP (Inst. one-step)</u>	<u>E 554697 12/26/22</u>
<u>WE MET WAS IT ONLY GOOD-BYE?</u>	<u>E 542459 7/15/22</u>
<u>WHY CAN'T YOU GIVE ME YOUR SMILE?</u>	<u>E 534030 3/17/22</u>
<u>YOU'LL NEVER KNOW DADDY, HOW I LOVE YOU</u>	<u>E 542458 7/15/22</u>
<u>ALWAYS LOOKING FOR A LITTLE SUNSHINE</u>	<u>E 559153 4/5/23</u>
<u>BEAUTIFUL ROSE</u>	<u>E 553889 2/6/23</u>
<u>DANSOPATION (Syncopated Foxtrot)</u>	<u>E 578111 12/20/23</u>
<u>GINNY</u>	<u>E 571777 10/3/23</u>

<u>HOME, MY LOVIN' DIXIE HOME</u>	<u>E 556200</u>	<u>2/6/23</u>
<u>HONEY-BROWN EYES</u>	<u>E 577245</u>	<u>11/19/23</u>
<u>IF I HAD YOU</u>	<u>E 568318</u>	<u>8/4/23</u>
<u>IN THE LAND OF SWEET SIXTEEN</u>	<u>E 571776</u>	<u>10/8/23</u>
<u>JUST A LITTLE GOLD WATCH AND CHAIN</u>	<u>E 557906</u>	<u>4/27/23</u>
<u>JUST A LULLABY</u>	<u>E 563319</u>	<u>8/4/23</u>
<u>LONESOME TWO</u>	<u>E 559145</u>	<u>4/5/23</u>
<u>MOTHER MY OWN</u>	<u>E 577261</u>	<u>11/19/23</u>
<u>ONLY A BUTTERFLY</u>	<u>E 580494</u>	<u>12/20/23</u>
<u>SHE'S GOT ANOTHER DADDY</u>	<u>E 559139</u>	<u>4/5/23</u>
<u>SPREAD A LITTLE GLADNESS</u>	<u>E 577264</u>	<u>11/19/23</u>
<u>WHEN SHE TALKS ABOUT SEEING FATHER</u>	<u>E 568317</u>	<u>8/4/27</u>
<u>WONDERFUL CHILD</u>	<u>E 557333</u>	<u>4/5/23</u>
<u>YOU CAN TAKE ME AWAY FROM DIXIE</u>	<u>E 580493</u>	<u>12/20/23</u>
<u>LOVERS LANE IS A LONESOME TRAIL</u>	<u>E 578675</u>	<u>1/7/24</u>
<u>MY HEART WANTS LOVE AND YOU</u>	<u>E 578630</u>	<u>1/7/24</u>
<u>SOMEDAY YOU'LL CRY OVER SOMEBODY ELSE</u>	<u>E 578678</u>	<u>1/7/24</u>
<u>WAITING FOR THE RAINBOW</u>	<u>E 578674</u>	<u>1/7/24</u>
<u>ALL THE WORLD LOVES A BEAUTIFUL ROSE</u>	<u>E 594000</u>	<u>7/14/24</u>
<u>AS YOU WERE STILL YOU ARE AND ALWAYS WILL BE</u>	<u>E 602999</u>	<u>11/9/24</u>
<u>BECAUSE</u>	<u>E 590626</u>	<u>5/26/24</u>
<u>BETTER KEEP AWAY FROM ME</u>	<u>E 595926</u>	<u>9/12/24</u>

<u>BOBBED HEAD (Foxtrot)</u>	<u>E 595925</u>	<u>9/12/24</u>
<u>BRINGING HOME THE BACON</u>	<u>E 588661</u>	<u>5/17/24</u>
<u>BROKEN DREAMS</u>	<u>E 590865</u>	<u>5/26/24</u>
<u>FORGET ME NOT MEANS REMEMBER ME</u>	<u>E 579448</u>	<u>2/8/24</u>
<u>I'M FALLING IN LOVE WITH A SHADOW OF THE GIRL NEXT DOOR</u>	<u>E 579449</u>	<u>2/8/24</u>
<u>I NEVER HAD SUCH A WONDERFUL PAL AS YOU</u>	<u>E 594001</u>	<u>1/14/24</u>
<u>IF I HAD A KEY TO THE DOOR OF YOUR HEART</u>	<u>E 602998</u>	<u>11/8/24</u>
<u>IN A WONDERFUL WORLD OF OUR OWN</u>	<u>E 590629</u>	<u>5/26/24</u>
<u>JUNE</u>	<u>E 587877</u>	<u>5/26/24</u>
<u>LITTLE PUG NOSE (Foxtrot)</u>	<u>E 603000</u>	<u>11/8/27</u>
<u>MY DREAM MOON</u>	<u>E 585330</u>	<u>4/4/24</u>
<u>POOR LITTLE MAME</u>	<u>E 590628</u>	<u>5/26/24</u>
<u>ROCK-A-BYE BABY AND YOU (Foxtrot)</u>	<u>E 594002</u>	<u>7/14/24</u>
<u>SOMEONE ELSE TOOK YOUR PLACE IN MY HEART</u>	<u>E 590630</u>	<u>5/26/24</u>
<u>TALLAHASSEE</u>	<u>E 595488</u>	<u>8/25/24</u>
<u>GARDEN OF MY DREAMS</u>	<u>E 605558</u>	<u>2/6/25</u>
<u>YOU KNOW I KNOW (Foxtrot)</u>	<u>E 605559</u>	<u>2/6/25</u>

WITNESS my hand and seal this 31st
day of August A. D. 1936, at Chicago, Illinois.

Thomas J. Lengley (SEAL)

KNOW ALL MEN BY THESE PRESENTS, That L. IDZIKOWSKI, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Gordon	Perla Granady	1935	E.for. 40887
Petersburski	Po tym walczyku swe serce dasz	1935	E.for. 40888
Gordon	Perla Granady	1935	E.for. 40889
Petersburski	Po tym walczyku swe serce dasz		
Wars	Nie warto	1935	E.for. 40892
"	To wszystko uniem ja	1935	E.for. 40894
Wars	Nie warto	1935	E.for. 40893
"	To wszystko uniem ja		
Kurasinski	Za jedna noc	1935	E.for. 40900
Bayman	Malowane usta, malowane brwi	1935	E.for. 40895
Jaworski	Powiedz, ze wrocisz	1935	E.for. 40899
Bayman	Malowane usta, malowane brwi	1935	E.for. 40896
Jaworski	Powiedz, ze wrocisz		
Gordon	Morze i milosc	1935	E.for. 40885
Gordon	Morze i milosc	1935	E.for. 40886
Gordon	Indje		
Marjanowski	Kieliszek czystej wodki	1935	E.for. 40891
Marjanowski	Kieliszek czystej wodki	1935	E.for. 40890
Gordon	Melodja serc		
Kataszka	Wiosna	1935	E.for. 40897
Kataszka	Wiosna	1935	E.for. 40898
Karasinski	Kolybanka		

duly copyrighted in the name of L. IDZIKOWSKI, and L. IDZIKOWSKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, L. IDZIKOWSKI has executed this assignment this 6th day of November, 1935.

Signed L. IDZIKOWSKI

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 6th day of November, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 293, Reg. No. 6A-257
Kings Co. Clk's No. 69, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936

Henry E. Alexander

KNOW ALL MEN BY THESE PRESENTS, That L. IDZIKOWSKI, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Karasinski	Dusze rwie tesknota	E.for.41666	1935
Jaworski	Bo milosc zjawia sie nagle	E.for.41664	1935
Julski	To Tango nieraz ci przypomni	E.for.41665	1935
Wiehler	Kres Milosci	E.for.41674	1935
Karasinski & Kataszka	Serce Marki	E.for.41669	1935
Karasinski & Kataszka	Sam na sam	E.for.41668	1935
Karasinski & Kataszka	Kazdemu wolno kochac	E.for.41667	1935
Swidler	Polnoc wybila	E.for.41673	1935
Kwiecinski	Kujawiaki i Oberek	E.for.41670	1935
Eiger	Twe oczy	E.for.41659	1935
Wirskiej	Zgadnij	E.for.41676	1935
Kataszka	Jezeli dochac, to tylko ciebie	E.for.42594	1935
Cieslakownej	Ktoz mi cie wzial?	E.for.42595	1935
Ferszko	Nigdy cie nie zapomne	E.for.41663	1935
Ferszko	Brydz	E.for.41660	1935
Ferszko	Gdy mrok zapada	E.for.41662	1935
Ferszko	Dobranoc	E.for.41661	1935
Lewandowski	Dlaczego	E.for.41671	1935
Wiehler	A Moze przyjdiesz dzisiaj do mnie	E.for.41675	1935
Bialostocki	Ecie-Pecie	E.for.42540	1935
Prisowski	Reverie	E.for.42537	1935
Kurz	Kochaj	E.for.42538	1935
Openheim	Zulejka	E.for.42539	1935
Chopin	op.10, Nr.3, "Zal" (Regret)	E.for.42541	1935
	arr. by Tiumieniewa	E.for.42541	1935
Petersburski	Ty, albo zadna!	E.for.41672	1935

duly copyrighted in the name of L. IDZIKOWSKI, and L. IDZIKOWSKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, L. IDZIKOWSKI has executed this assignment this 9th day of March, 1936.

Signed L. IDZIKOWSKI

by SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC. Attorney

Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss:

On this 9th day of March, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 208, Reg. No. 6A-257
Kings Co. Clk's No. 69, Reg. No. 6177
Bronx Co. Clk's No. 20, Reg. No. G2A-36
Commission Expires March 30, 1936

EXHIBIT 86

KNOW ALL MEN BY THESE PRESENTS, That LEON IDZIKOWSKI, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Kwiecinski	Kacik	1936	E. for. 44283
Petersburski	Barcarola Milosci	1936	E. for. 44282
"	"	1936	E. for. 44281

duly copyrighted in the name of LEON IDZIKOWSKI, and LEON IDZIKOWSKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, LEON IDZIKOWSKI has executed this assignment this 27th day of May, 1936.

Signed LEON IDEIKOWSKI

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President



STATE OF NEW YORK)
COUNTY OF NEW YORK) SS.:

On this 27th day of May, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

KNOW ALL MEN BY THESE PRESENTS, that L. IDZIKOWSKI of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Prisowski	Zraniony Orzel	1936	E.for. 44701
Zawadzki	Trzecia szumka ukrainska	1936	E.for. 44700
Ivanovici	Fale Dunaju	1936	E.for. 44699

duly copyrighted in the name of L. IDZIKOWSKI, and L. IDZIKOWSKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, L. IDZIKOWSKI has executed this assignment this 8th day of July, 1936.

Signed L. IDZIKOWSKI

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS:

On this 8th day of July, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. 8A-109
Bronx Co. Clk's No. 20, Reg. No. 50A-38
Commission Expires March 30, 1938

Certificate of Acknowledgment of Execution of Document

(Country)
 GERMAN REICH
 FREE STATE OF SAXONY
 CONSULATE OF THE UNITED STATES
 OF AMERICA AT LEIPZIG
 (Name of consular office)

I, Paul J. Reveley Vice Consul

of the United States of America at Leipzig-Germany

commissioned and qualified, do hereby certify that on this fourteenth
of June 1933 (Date), before me personally appeared

Horst von Roebel, partner of the firm of International
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personally known, and known to me to be the individual... described in, whose
he subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument... he duly acknowledged to me
that he executed the same freely and voluntarily for the uses and purposes
mentioned.

In witness whereof I have hereunto set my hand and
official seal the day and year last above written.



Paul J. Reveley
Paul J. Reveley
Vice-Consul of the United States of America
of the United States of America.

FEE TWO DOLLARS
Service No 1102

NOTE.—Whenever practicable all signatures to a document should be included in one certificate.

We herewith transfer and assign all title and interest in
the copyrights of the following musical compositions to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.,

113 West 42nd Street.

New York, NY.

<u>Composer</u>	<u>Title</u>	<u>Year</u>
Josef Freudenthal	Blond oder Braun (Gentlemen, do you prefer blondes?)	1929
Josef Freudenthal	Das Trinken, das Küssen, das hat seinen Grund	1929
Josef Freudenthal	Mein Schatz ist braun wie Schokolade	1929
Josef Freudenthal	Mit Dir möcht ich ziehn bis ans Ende der Welt	1929
Joe Joyce	Na Also, Marie	1929
Joe Joyce	Patience	1929
Will Rollins	Ein Mädcl wie du es bist, das hätt' ich so gern geküsst	1930
Will Rollins	Sing mir noch einmal das Lied jener Nacht	1929
Willy Rosen	Wenn ein süßes Mädcl träumt, dann weck sie nicht	1929

*International Edition
Musikverlag G. Henle
W. F. F. F.*

VOL. 367 PAGE 225

KNOW ALL MEN BY THESE PRESENTS, That I. RZEPECKI, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

<u>Lewandowski</u>	<u>Katia</u>	1936	<u>E.for. 46599</u>
<u>Kranowski</u>	<u>Caly swiat to nuci</u>	1936	<u>E.for. 46598</u>

duly copyrighted in the name of I. RZEPECKI, and I. RZEPECKI hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto, IN WITNESS WHEREOF, I. RZEPECKI has executed this assignment this 10th day of March, 1937.

Signed I. RZEPECKI

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS.:

On this 10th day of March, 1937, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
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EXHIBIT 91-p.1

Certificate of Acknowledgment of Execution of Document.

The Spanish Republic,
City of Barcelona,
Consulate General of the
United States of America.

ss:

(Name of consular office.)

I, Daniel M. Braddock, Consul
of the United States of America at Barcelona, Spain,
duly commissioned and qualified, do hereby certify that on this 30th
day of July, 1935, before me personally appeared

José Mora

to me personally known, and known to me to be the individual described
in, whose name is subscribed to, and who executed the annexed instru-
ment, and being informed by me of the contents of said instrument, he
acknowledged to me that he executed the same freely and volun-
tarily for the uses and purposes therein mentioned.



In witness whereof I have hereunto set my hand and
official seal the day and year last above written.

Daniel M. Braddock

Daniel M. Braddock,
Consul of the United States of America.

Service No. 1104
Rec'd as. 14.80
FEE \$3, TWO DOLLARS. U.S. Cy.

NOTE.—Wherever practicable all signatures to a document should be included in one certificate.

I herewith transfer and assign all title and interest in
the copyright of the following musical compositions

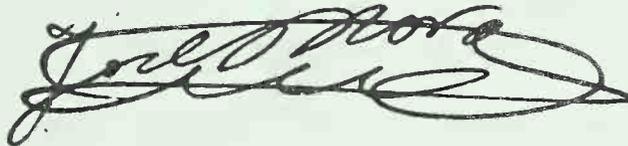
to;

SOCIETY OF EUROPEAN STAG™ AND AUTHORS AND COMPOSERS

NEW YORK.

<u>COMPOSER</u>	<u>Title -</u>	<u>YEAR</u>	<u>1935.</u>
<u>José Mora</u>	MI MOCITA (Paso-doble)	40143.	41051

Barcelona, Spain, 30 July 1935.



Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
Province of Barcelona,
City of Barcelona,
Consulate General of the
United States of America. ss:
(Name of consular office)

I, Thomas S. Horn-----Consul-----

of the United States of America at Barcelona, Spaine-----

duly commissioned and qualified, do hereby certify that on this 5th
day of February, 1936, before me personally appeared
(Date)

-----JOSE MORA-----

to me personally known, and known to me to be the individual... described in, whose
name... is subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument... he... duly acknowledged to me
... he... executed the same freely and voluntarily for the uses and purposes
in mentioned.

In witness whereof I have hereunto set my hand and
Official seal the day and year last above written.



Thomas S. Horn,
Consul

Form No. 188
Seive Peseta ENCOA, SPAIN, Consul of the United States of America
NO. TWO DOLLARS U.S. Cy.

Wherever practicable all signatures to a document should be included in one certificate 1-1/2

I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions

to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

NEW YORK.

<u>Compos er</u>	<u>Title</u>
José Mora	<u>Pesares, Paso-doble</u>
José Mora	<u>Curro Molina, Paso-doble</u>
José Mora	<u>Guayaba Danzon Rumba</u>
José Mora	<u>Brasilera, Rumba Carioca</u>

Barcelona, Spain, 5 February, 1936.



Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
Province of Barcelona,
City of Barcelona,
Consulate General of the
United States of America.
(Name of consular office)

ss:

Thomas S. Horn-----, Consul-----

of the United States of America at Barcelona, Spain-----

do commissioned and qualified, do hereby certify that on this-----15th-----

day of November, 1935---, before me personally appeared-----
(Date)

-----JOSE MORA-----

to personally known, and known to me to be the individual... described in, whose
name... subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument... he duly acknowledged to me
that he executed the same freely and voluntarily for the uses and purposes
therein mentioned.



In witness whereof I have hereunto set my hand and
official seal the day and year last above written.

Thomas S. Horn
Thomas S. Horn,

Consul-----of the United States of America

Service No. 1728
FEE NO. 33, 10 DOLLARS U.S. Currency
Equal to Ptas. 14.80

NOTE.—Where practicable all signatures to a document should be included in one certificate

1-17a

I herewith transfer and ^{assign J.M.} ~~assign~~ all title and interest
in the copyright of the following musical compositions
to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

113 West 42 nd Street

NEW YORK.

COMPOSER

TITLE

José Mora

LUCERO "Tango."

Barcelona, Spain, 15 November 1935.



KNOW ALL MEN BY THESE PRESENTS, That NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COLPOSERS, INC., the musical compositions entitled:

Belzacki, J.	Narkoza	1934	E, for. 35037
Belzacki, J.	Narkoza)	1934)	E, for. 35035)
Rosner, J. & H.	Marika)	1934)	E, for. 35035)
Rosner, J. & H.	Marika	1934	E, for. 35036
Bialostocki, Z.	Andrjusza	1934	E, for. 35040
Bialostocki, Z.	Andrjusza)	1934)	E, for. 35038)
Krupinski, W.	Nanette)	1934)	E, for. 35038)
Krupinski, W.	Nanette	1934	E, for. 35039
Ferszko, M.	Marie	1933	E, for. 35042
Hoherman, M.	Zanadto dobreze cie znam)	1933)	E, for. 35041)
Ferszko, M.	Marie	1933)	E, for. 35041)
Hoherman, M.	Zanadto dobreze cie znam	1933	E, for. 35043
Krupinski, W.	Siup, Marysiu	1933	E, for. 35045
Krupinski, W.	Sto lat)	1933)	E, for. 35044)
Krupinski, W.	Siup, Marysiu)	1933)	E, for. 35044)
Krupinski, W.	Sto lat	1933	E, for. 35046
Wars, H.	Tyle Milosci	1933	E, for. 35049
Wars, H.	Tyle Milosci)	1933)	E, for. 35048)
Wars, H.	Zlociste wloski)	1933)	E, for. 35048)
Wars, H.	Zlociste wloski	1933	E, for. 35047
Bialostocki, Z.	Piesn o matce	1933	E, for. 35099
Bialostocki, Z.	Wszystko mi jedno	1933	E, for. 35100
Gordon, F.	Abdul Bej	1933	E, for. 35101
Hopfer, B.	Niesamowite oczy	1933	E, for. 35102
Krupinski, W.	Caluje raczki	1933	E, for. 35103
Krupinski, W.	Nie badz glupi	1933	E, for. 35104
Lewandowski, A.	Stary walc	1933	E, for. 35105
Melodyst, F.	Walc zlacyl nas	1933	E, for. 35106
Wiehler, K.	Oj Powoli	1933	E, for. 35109
Gordon, F.	Ostatnia noc	1933	E, for. 35118
Markus, J.	Swieze mam "bajgielki"	1933	E, for. 35119
Melodyst, F.	Zebys ty wiedziala	1933	E, for. 35107
Wars, H.	Dzis bedziesz moja	1933	E, for. 35108

duly copyrighted in the name of NOWA SCENA, AND NOWA SCENA hereby grants, sells, assigns, and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 9th day of July 1934.

Signed NOWA SCENA

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorneys

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK,)
CITY OF NEW YORK,) SS.:
COUNTY OF NEW YORK.)

On this 9th day of July, 1934, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, New Jersey; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. State Notary No. 64 207
Exp. No. 6-77
Comm. No. 62A-50
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Bialostocki, Z.	Piesn o matce	1933	E, for. 35625
Gordon, G.	Ostatnia noc	1933	E, for. 36069
Hopfer, B.	Niesamowite oczy	1933	E, for. 35824
Krupinski, W.	Nie badz glupi!	1933	E, for. 35823
Markus, J.	Swieze mam bajgielki	1933	E, for. 36070
(Melodyst, F.	Walc zlaczyl nas)	1933)	E, for. 36068)
(Lewandowski, A.	Stary walc	1933)	E, for. 36068)
(Melodyst, F.	Zebys ty wiedziala)	1933)	E, for. 36071)
(Krupinski, W.	Caluje raczki	1933)	E, for. 36071)
Stold, L.	Strzez sie mojej milosci	1933	E, for. 35816
Bialostocki, Z.	Jola	1934	E, for. 36122
Karasinski, Z.	Dla twej milosci	1934	E, for. 35827
Karasinski, Z.	Dla twej milosci	1934	E, for. 35828
(Petersburski, J.	Wanka)	1934)	E, for. 36120)
(Bialostocki, Z.	Jola)	1934)	E, for. 36120)
Petersburski, J.	Wanka	1934	E, for. 36121
Rosner, J.	Milosc jak piosenka	1934	E, for. 35626
Rosner, J.	Milosc jak piosenka	1934	E, for. 36067
Tychowski, J.	Nie kocham cie..	1934	E, for. 36123
Wars, H.	Tylko z toba i dla ciebie	1934	E, for. 35831
Wars, H.	Tylko z toba i dla ciebie	1934	E, for. 35832
Wars, H.	Zrob to tak!	1934	E, for. 35833
Wars, H.	Zrob to tak!	1934	E, for. 35834
Wisniewski, T.	Wspomnienia	1934	E, for. 35617
Wroblewski, M.	Zebys ty mnie zrozumial	1934	E, for. 35629
Wroblewski, M.	Zebys ty mnie zrozumial	1934	E, for. 35630

duly copyrighted in the name of NOWA SCENA, and NOWA SCENA hereby grants, sells, assigns, and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 22nd day of October, 1934.

Signed NOWA SCENA

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC. Attorneys

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK,
CITY & COUNTY OF NEW YORK.) SS.:

On this 22nd day of October, 1934, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, New Jersey; that he is the Vice-President of the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. C. N. No. 208, Reg. No. 6A-257
Kings Co. C. N. No. 69, Reg. No. 6177
Bronx Co. C. N. No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Tychowski,	Nie kocham cie	1934	E, for. 37928
Gordon	Abdul Bej	1933	E, for. 37929
(Bialostocki	Ostatnia moja milosc)	1934)	E, for. 37930)
(Stold	Slowa bez tresci	1934)	E, for. 37930)
Petersburski	Cztery nogi	1934	E, for. 37931
Petersburski	Ja juz nie moge	1934	E, for. 37933
(Petersburski	Cztery nogi	1934)	E, for. 37932)
"	Ja juz nie moge)	1934)	E, for. 37932)
Kataszek,	Nie placz, Baby	1934	E, for. 37934
Kataszek	Nie placz, Baby	1934	E, for. 37935
Krupinski	Lotnik to zalotnik	1934	E, for. 37936
Krupinski	Lotnik to zalotnik	1934	E, for. 37937
Petersburski	Odrobine szczescia	1934	E, for. 37939
Petersburski	Najpiekniejsza signorina	1934	E, for. 37938

duly copyrighted in the name of NOWA SCENA, and NOWA SCENA hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 27th day of February, 1935.

Signed NOWA SCENA

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

Kurt A. Jadassohn
Vice-President.

STATE OF NEW YORK,)
COUNTY OF NEW YORK.) SS.:

On this 27th day of February, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 208, Reg. No. 6A-257
Kings Co. Clk's No. 68, Reg. No. 6177
Brox Co. Clk's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, that NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

St. Gorska, "Niech nikt o tem nie wie"	1935	E.for. 39911
Musnicki, "Sybiracy"	1935	E.for. 40290
Wroblewski, "Walc tyrolski"	1935	E.for. 39712
Karasinski, "Przepraszam"	1935	E.for. 39913
Krupinski, "Zycie jest jak bialek nieba"	1935	E.for. 39914
Ferszko, "Odeszlas jak sen")		
Krupinski, "W majowa noc")	1935	E.for. 39908
Ferszko, "Odeszlas jak sen"	1935	E.for. 39909
Krupinski, "W majowa noc"	1935	E.for. 39910

duly copyrighted in the name of NOWA SCENA, and NOWA SCENA hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 28th day of August, 1935.

Signed NOWA SCENA

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadasohn
Vice-President.

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 28th day of August, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

KNOW ALL MEN BY THESE PRESENTS, That NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Kataszek	Ach, ty mi sie tak podabasz)	1935)	E.for.41055)
Wroblewski	Walc Tyrolski	1935)	E.for.41055)
Kataszek	Ach, ty mi sie tak podobasz	1935	E.for.41054
Front & Ferszko	Ty jeszcze wrocisc do mnie)	1935)	E.for.41061)
Bialostocki	Merci Madame	1935)	E.for.41061)
Front & Ferszko	Ty jeszcze wrocisz do mnie	1935	E.for.41059
Bialostocki	Merci Madame	1935	E.for.41060
Wroblewski	Tak w zyciu bywa	1935)	E.for.41070)
Scher	Tak smutno mi bez ciebie)	1935)	E.for.41070)
Wroblewski	Tak w zyciu bywa	1935	E.for.41063
Scher	Tak smutno mi bez ciebie	1935	E.for. 41069
Dan	Szkoda zyc gdy niema dla kogo)	1935)	E.for.41064)
Petersburski	Codzien mi jestes bardziej bliska)	1935)	E.for.41064)
Dan	Szkoda zyc gdy niema dla kogo	1935	E.for.41062
Petersburski	Godzien mi jestes bardziej bliska	1935	E.for.41036
Kataszek	Batuszka)	1935)	E.for.41058)
Bialostocki	Piekne Rumunki)	1935)	E.for.41058)
Kataszek	Batuszka	1935	E.for.41056
Bialostocki	Piekne Rumunki	1935	E.for.41057
Krupinski	Przytul, uscisnij, pocaluj)	1935)	E.for.41073)
Kataszek	Daj mi tylko jedna noc)	1935)	E.for.41073)
Krupinski	Przytul, uscisnij, pocaluj"	1935	E.for.41071
Kataszek	Daj mi tylko jedna noc	1935	E.for.41072
Wiehler	Wszystko juz wiem)	1935)	E.for.41067)
Karasinski	Dowidzenia	1935)	E.for.41067)
Wiehler	Wszystko juz wiem	1935	E.for.41065
Karasinski	Dowidzenia	1935	E.for.41066
Melodyst	Kto tanczy walca	1935	E.for.41053
Melodyst	Kto tanczy walca	1935	E.for.41052
Scher	Illona	1935	E.for.41050

duly copyrighted in the name of NOWA SCENA, and NOWA SCENA hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 12th day of November, 1935.

Signed NOWA SCENA

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC. Attorney: *Kurt A. Jadassohn*
Vice-President.

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 12th day of November, 1935, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

MENNY E. ALEXANDER, Notary Public
N. Y. Co. Cit's No. 203, Reg. No. 6A-297
Kings Co. Cit's No. 69, Reg. No. 6177
Queens Co. Cit's No. 20, Reg. No. 62A-36
Commission Expires March 30, 1936

KNOW ALL MEN BY THESE PRESENTS, That NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Scher	Powiedz tylko tak	1936 E.for.43392
Scher	Bo jestesmy mlodzi	1936 E.for.43393
Scher	Powiedz tylko tak)	
"	Bo jestesmy mlodzi)	1936 E.for.43394
Karpf	To nic nie szkodzi	1936 E.for.43395
Lidauer	Graj skrzyzypku	1936 E.for.43396
Karpf	To nic nie szkodzi)	
Lidauer	Graj skrzyzypku)	1936 E.for.43397
Petersburski	To ostatnia niedziela	1936 E.for.43387
Petersburski	To ostatnia niedziela	1936 E.for.43388
Scher	Nad kolyska	1936 E.for.43390
Bialostocki	Nie mozna zmuszac do milosci	1936 E.for.43389
Scher	Nad kolyska)	
Bialostocki	Nie mozna zmuszac do milosci)	1936 E.for.43391
Gold	Milosc trwala krotko	1936 E.for.43385
Gold	Milosc trwala krotko)	
Krupinski	Twe oczy mowia kocham)	1936 E.for. 43386
Scher & Szebego	Od milosci nikt sie nie wykreci)	1936 E.for.43398
Eiger	Dlaczego wlasnie dzis)	1936 E.for.43399
Scher & Szebego	Od milosci nikt sie nie wykreci)	
Eiger	Dlaczego wlasnie dzis)	1936 E.for.43400

duly copyrighted in the name of NOWA SCENA, and NOWA SCENA hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 31st day of March, 1936.

Signed NOWA SCENA

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 31st day of March, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. C... ..
Notary Public N.Y.C. #48
Com. Exp. Mar 30, 1936

KNOW ALL MEN BY THESE PRESENTS, that NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar, (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

EXHIBIT 100

Scher	Powiedz tylko 'tak')		
"	Bo jestesmy mlodzi)	1936	E, for.44285
Krupinski	Zycie jest jak blekit nieba)		
Karasinski	Przepraszam)	1936	E, for.44284
Wroblewski	Tak w zyciu bywa)		
St. Gorska	Niech nikt o tem nie wie)	1936	E, for.44286
Kataszek	Za jedno slowo)		
Krupinski	Czy pamietasz malenka kawiarenke?)	1936	E, for.44290
Kataszek	Za jedno slowo	1936	E, for.44289
Krupinski	Czy pamietasz malenka kawiarenke?	1936	E, for.44303
Skotnicki	Kobieta jest jak roza)		
Wroblewski	Ja nie bylem ciebie wart)	1936	E, for.44296
Skotnicki	Kobieta jest jak roza	1936	E, for.44294
Wroblewski	Ja nie bylem ciebie wart	1936	E, for.44295
Gold	Przyjdzie taki dzien)		
"	Ja kocham caly swiat)	1936	E, for.44299
Gold	Przyjdzie taki dzien	1936	E, for.44297
"	Ja kocham caly swiat	1936	E, for.44298
Krupinski	Twoje kwiaty)		
Kac	Noc Cyganska)	1936	E, for.44302
Kac	Noc Cyganska	1936	E, for.44301
Krupinski	Twoje kwiaty	1936	E, for.44300
Scher	Gondolo plyn)		
Petersburski	Ta jedna noc)	1936	E, for.44293
Scher	Gondolo plyn	1936	E, for.44291
Petersburski	Ta jedna noc	1936	E, for.44292
Gorzynski	Zostala nam piosenka	1936	E, for.44288
Gorzynski	Zostala nam piosenka	1936	E, for.44287
Krupinski	Twe oczy mowia 'kocham'	1936	E, for.44304
Eiger	Mnie wystarczy slowko	1936	E, for.44306
Schlechter	Kochaj tylko mnie	1936	E, for.44305
Musnicki	Sybiracy	1936	E, for.44307

duly copyrighted in the name of NOWA SCENA, and NOWA SCENA hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 27th day of May, 1936.

Signed NOWA SCENA
by SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.
Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 27th day of May, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

KNOW ALL MEN BY THESE PRESENTS, That NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Rozsnyai	Jest tylko jedna milosc	1936	E.for.45305
Eiger	Mnie wystarczy slowko	1936	E.for.45317
Schlechter	Kochaj tylko mnie		
Skotnicki	Gdy sie noc zaczyna)	1936	E.for.45314
Krupinski	Pensjonarka		
Krupinski	Pensjonarka	1936	E.for.45313
Skotnicki	Gdy sie noc zaczyna	1936	E.for.45312
Ferszko	Dla ciebie)	1936	E.for.45311
Gold	Klementyna)		
Gold	Klementyna	1936	E.for.45310
Ferszko	Dla ciebie	1936	E.for.45309
Petersburski	Najslodsze Tango	1936	E.for.45316
Petersburski	Najslodsze Tango	1936	E.for.45315

duly copyrighted in the name of NOWA SCENA, and NOWA SCENA hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 14th day of September, 1936.

Signed NOWA SCENA

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt A. Jadasch
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 14th day of September, 1936, before me came KURT A. JADASSOHE, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. C. C. No. 48, R-2, No. 8A-109
Brooklyn, C. C. No. 20, Reg. No. 30A-38
Commission Expires March 30, 1938

KNOW ALL MEN BY THESE PRESENTS, That NOWA SCENA, of Warsaw, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

Musnicki	Spij Malenstwo	1936	E.for. 47159
Musnicki	Klam	1936	E.for. 47158
Szabolcs	Panna zuzanna gra na fortepianie	1936	E.for. 47683
Sandor	Jest tylko jedna milosc	1936	E.for. 47113
Scher	Skonfiskowane Tango		
Scher	Nie chce wiedziec	1936	E.for. 47101
Scher	Nie chce wiedziec	1936	E.for. 47111
Scher	Skonfiskowane Tango	1936	E.for. 47110
Eiger	Wiem, ze nie bylam dla ciebie	1936	E.for. 47104
Eiger	Wiem, ze nie bylam dla ciebie	1936	E.for. 47114
Gold	Tulipany		
Wroblewski	Wiem ze odejdziesz	1936	E.for. 47103
Gold	Tulipany	1936	E.for. 47109
Wroblewski	Wiem, ze odejdziesz	1936	E.for. 47112
Schutz	Milosc pali jak slonce		
Schutz	Codziennie inna	1936	E.for. 47105
Schutz	Codziennie inna	1936	E.for. 47106
Schutz	Milosc pali jak slonce	1936	E.for. 47107
Scher	Jak drogie sa wspomnienia	1936	E.for. 47102
Soher	Jak drogie sa wspomnienia	1936	E.for. 47116
Scher	Jadzia		
Soher	Bez przerwy smieja sie	1936	E.for. 47100
Soher	Jadzia	1936	E.for. 47108
Soher	Bez przerwy smieje sie	1936	E.for. 47115

duly copyrighted in the name of NOWA SCENA, and NOWA SCENA hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, NOWA SCENA has executed this assignment this 10th day of March, 1937.

Signed NOWA SCENA

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadasohn
Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 10th day of March, 1937, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 40, Reg. No. 8A-109
Brook Co. Clk's No. 20, Reg. No. 5UA-38
Commission Expires March 30, 1938

RONDO-VERLAG

G. M. B. H.

BANK-KONTO: S. BLEICHRODER, STADTKASSE
BERLIN W 8, UNTER DEN LINDEN 12-13
POSTSCHECK-KONTO: BERLIN NW 7, NR. 23928

TELEGRAMM-ADRESSE:
RONDOVERLAG BERLIN

FERNSPRECHER
A 4 ZENTRUM 3476

BERLIN W 56, DEN
JÄGERSTRASSE 24

We herewith transfer and assign the following copyrights:

<u>Title of music:</u>	<u>Composer</u>	<u>Entry:</u>
Die erste Nacht	Hugo Hirsch	E,XXc., No. 566949 1923
Die erste Nacht	Erich Urban & Hanns H. Zerlett	D,XXc., No. 65017 1923
Die erste Nacht Potpourri	Hugo Hirsch	E,XXc., No. 592702 1924
Die Königin vom Montmartre	Vada Ennén	E,XXc., No. 566950 1923
Die Königin vom Montmartre	Denn Spranklin Max Steiner-Kaiser	D,XXc., No. 65016 1923
Die kleine Sünderin	Jean Gilbert	E,XXc., No. 566954 1923
Die kleine Sünderin	Hans H. Zerlett & Willy Prager	D,XXc., No. 65015 1923
Die kleine Sünderin Potpourri	Jean Gilbert	E,XXc., No. 592703 1924
Der Faschingskavalier	Paul Stumpf	E,XXc., No. 566951 1923
Der Faschingskavalier	Georg La Tour- Albrecht & Otto Wehner	D,XXc., No. 65013 1923
Dorine & der Zufall	Jean Gilbert	E,XXc., No. 566952 1923
Dorine & der Zufall	Fritz Grünbaum & Wilhelm Sterk	D,XXc., No. 65014 1923
Das ist das alte Lied von jungen Leuten	Jean Gilbert	E,XXc., No. 592717 1924
Was kann das für ein Mann sein	Jean Gilbert	E,XXc., No. 592716 1924
In kleinen Dielen sich rum zu spielen	Jean Gilbert	E,XXc., No. 592718 1924
Schaff dir doch 'nen reichen Freund an	Jean Gilbert	E,XXc., No. 592719 1924
Dorine du hast was im Auge	Jean Gilbert	E,XXc., No. 592720 1924
Dorine Boston-Intermezzo	Jean Gilbert	E,XXc., No. 592700 1924
Whisky und Brandy	Jean Gilbert	E,XXc., No. 592721 1924
Komm herab aus der zweiten Etage	Jean Gilbert	E,XXc., No. 592722 1924
Ich hab so Angst vor den Frauen	Jean Gilbert	E,XXc., No. 592723 1924
Der Fürst von Pappenheim	Hugo Hirsch	E,XXc., No. 592760 1924
Der Fürst von Pappanheim	Franz Arnold & Ernst Bach	D,XXc., No. 68213 1924
Die törichte Jungfrau	Oscar Straus	E,XXc., No. 566955 1923
Die törichte Jungfrau Potpourri	Oscar Straus	E,XXc., No. 592699 1924
Vittorina Walzer	Oscar Straus	E,XXc., No. 592724 1924
Katja, die Tänzerin	Jean Gilbert	E,XXc., No. 566956 1923
Katja, die Tänzerin	Leopold Jacobson & Rudolf Oesterreicher	D,XXc., No. 65018 1923

Komm Liebchen wander
 Komm zu mir in mein kleines Quartier
 Wär ich frei
 Die Welt wird verrückt
 Katja, Grosser Walzer
 Katja, die Tänzerin Potpourri
 Ja, die Liebe hat zwei Trabanten
 Die törichte Jungfrau
 Der Glückstompeter
 Der Glückstompeter

 Des Königs Nachbarin
 Das Königs Nachbarin

 Die Perle von Korsika(Vendetta)

 Die Perle von Korsika(Vendetta)
 Ein bisschen schmierern
 Gibts auch mal 'nen Krach
 Carneval der Liebe
 Carneval der Liebe

 Mister Globetrotter
 Mister Globetrotter
 Die Luft bei Berlin
 Wenn du nicht der Erste bist
 Nur für die Liebe bist du geboren
 Wann sich mein Mägdelein ins Bettchen
 begibt
 Sag wo hast du diese Bewegung her
 Du Mädchen mit der Knabenfigur
 Von wem hat meine Adelheid das Kleid
 und die Juwelen
 Die Frau ohne Kuss
 Die Frau ohne Kuss
 Die Frau ohne Schleier
 Die Frau ohne Schleier

<u>Authors:</u>	<u>Entry:</u>
Jean Gilbert	E,XXc.,No. 592725 1924
Jean Gilbert	E,XXc.,No. 592701 1924
Jean Gilbert	E,XXc.,No. 592726 1924
Jean Gilbert	E,XXc.,No. 592728 1924
Jean Gilbert	E,XXc.,No. 592730 1924
Jean Gilbert	E,XXc.,No. 592729 1924
Jean Gilbert	E,XXc.,No. 592727 1924
Florida	D,for.,No. 8651 1930
Heinrich Reinhardt	E,XXc.,No. 614693 1925
Gustav Beer & Armin Friedmann	D,XXc.,No. 10985 1925
Leon Jessel	E,XXc.,No. 592707 1924
Fritz Granbaum & Wilhelm Sterk	D,XXc.,No. 68214 1924
Den Spranklin & Max Steiner-Kaiser	D,for.,No. 8650 1924
Vada Ennem	E,XXc.,No. 15513 1930
Vada Ennem	E,for.,No. 15514 1930
Vada Ennem	E,for.,No. 15515 1930
Walter Bromme	E,XXc.,No. 609828 1925
Friedrich Stein & Will Steinberg	D,XXc.,No. 10986 1925
Otto Urack	E,XXc.,No. 609827 1925
Günther Biba	D,XXc.,No. 10938 1925
Rudolph Nelson	E,for.,No. 15516 1930
Rudolph Nelson	E,for.,No. 15517 1930
Rudolph Nelson	E,for.,No. 15518 1930
Rudolph Nelson	E,for.,No. 15519 1930
Rudolph Nelson	E,for.,No. 15520 1930
Rudolph Nelson	E,for.,No. 15521 1930
Rudolph Nelson	E,for.,No. 15522 1930
Walter Kollo	E,XXc.,No. 609829 1925
Richard Kessler & Willi Kollo	D,XXc.,No. 10987 1925
Byjacco	D,XXc.,No. 27546 1925
Aug. Neidhart & Lothar Sachs	D,No. 1966 1924

<u>Title:</u>	<u>Authors:</u>	<u>Entry:</u>
Du hast so was	Harry Waldau	E,for.,No. 15512 1930
Rausch, göttlicher Rausch	Harry Waldau	E,for.,No. 15511 1930
Uschi	Jean Gilbert	E,XXc.,No. 638245 1926
Uschi	Leo Kastner & Alfred Möller	D,XXc.,No. 74927 1926
Uschi Poppeurri	Jean Gilbert	E,XXc.,No. 638242 1926
Der blonde Traum	Hugo Hirsch	E,XXc.,No. 638244 1926
Der blonde Traum	Richard Kessler & Arthur Rebner	D,XXc.,No. 14928 1926
Annemarie	Jean Gilbert & Robert Gilbert	E,XXc.,No. 638243 1926
Annemarie	Georg Okonkowski	D,XXc.,No. 14929 1926
Prinzessin Husch	Leon Jessel	D,XXc.,No. 21547 1929
Prinzessin Husch	August Neidhart	D,No. 1967 1929
Maiermax	Hugo Hirsch	E,for.,No. 5961 1929
Maiermax	Leopold Jacobson & Rudolf Oesterreicher	D,No. 1968 1929
Ich tanz Charleston	Friedrich Hollaender	E,XXc.,No. 685168 1927
Ich spiel so gern Klavier	Friedrich Hollaender	E,XXc.,No. 685175 1927
Es flüstert leis der Blues	Friedrich Hollaender	E,XXc.,No. 685174 1927
Berlin, Berlin wie bist du schön geworden	Friedrich Hollaender	E,XXc.,No. 685176 1927
Yvonne	August Neidhart & Arthur Rebner	D,for.,No. 8649 1930
Einmal geht jeder am Glück vorbei	Hugo Hirsch	E,for.,No. 15523 1930
Wer schenkt denn heut noch Rosen	Hugo Hirsch	E,for.,No. 15528 1930
Die Liebe geht durch die Nase	Hugo Hirsch	E,for.,No. 15526 1930
Das ist die Reisezeit	Hugo Hirsch	E,for.,No. 15524 1930
Wenn eine Frau nicht weiss warum sie küssen muss	Hugo Hirsch	E,for.,No. 15525 1930
Yvonne, süsse kleine Yvonne	Hugo Hirsch	E,for.,No. 15527 1930
Es geht schon besser	Rudolph Schanzer & Ernst Welisch	D,for.,No. 8648 1930
Paraguay	Rudolph Nelson	E,XXc.,No. 685152 1927
Halloh mein kleiner Floh	Rudolph Nelson	E,XXc.,No. 685153 1927
Friederike	Rudolph Nelson	E,XXc.,No. 685167 1927
Adalbert was hast du in der Tüte	Rudolph Nelson	E,XXc.,No. 685155 1927
Es geht schon besser	Rudolph Nelson	E,XXc.,No. 685154 1927
Pit Pit	Robert Gilbert	E,XXc.,No. 685205 1927
Pitp Pit	Hans H. Zerlett & Robert Gilbert	D,No. 237 1927

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<u>Title:</u>	<u>Authors:</u>	<u>Entry:</u>
Da und ich, ich und du	Rudolph Neslon	E,XXc.,No. 685156 1927
Katinka	Rudolph Nelson	E,XXc.,No.685157 1927
Mein Schatz ist bei der Artill'rie	Rudolph Nelson	E,XXc.,No. 685159 1927
Mädels die man liebt	Leon Jessel	E,for.,No. 4324 1929
Mädels die man liebt	Leo Kastner & Alfred Müller	D,No. 234 1929
Die sieben Schlager aus Hotelratte	Walter Bromme	E,for.,No. 4323 1929
Die Hotelratte	Fritz Friedamn-Fredrich & Rich.Rillo	D,No. 5810 1930
Die Schlager aus "Zu Befehl, schöne Frau"	Paul Ottberg	E,for.,No. 3251 1929
Zu Befehl schöne Frau	Richard Kessler & Gust.Kraatz	D,No. 233 1929
Die Schlager a."Arme Ritter"	Walter Kollo	E,for.,No. 11511 1930
Arme Ritter	Franz Arnold & Ernst Bach	D,No. 235 1929
Schatz muss Liebe schön sein	Walter Kollo	E,for.,No. 14735 1930
Die Männer der Manon	Walter W.Götze	D3 For.,No. 21110 1930
Die Männer der Manon	August Neidhart & Robert Gilbert	D,No. 236 1929
Eine Nacht in Kairo	Jean Gilbert	D,XXc.,No. 27469 1929
Eine Nacht in Kairo	Leop.Jacobson & Bruno Hardt- arden	D,No. 5871 1930
Henriette Sontag	Walter W.Götze	D,XXc.,No. 21169 1930
Henriette Sontag	Günther Bibo	D,No. 5869 1930
Henriette Sontag		
Babette, Babette wenn ich dein Herzchen hätte	Arthur Rebner	E,XXc.,No. 592714 1929
Das sind die Nutten von Gross-Berlin	Siegwart Ehrlich	E,XXc.,No. 592711 1924
Bei mir aber nächt	Egon Neumann	E,XXc.,No. 592715 1924
Ich bring dich um die Ecke	Egon Neumann	E,XXc.,No. 592710 1924
Nimm bloss die Hand da weg	Egon Neumann	E,XXc.,No. 592709 1924
Wenn die Rosen blüh'n	Victor Hollaender	E,XXc.,No. 592708 1924
Ach Puppe	Victor Hollaender	E,XXc.,No. 592706 1924
Dolly du sprichst im Schlafe von mir	Victor Hollaender	E,XXc.,No. 592705 1924
Kind dreh dich um denn ich möcht dich mal von hinten(vorne) seh'n		
In Lenz wenn alle Mädels träumen	Hufe Hirsch	E,XXc.,No. 592704 1924
Am bend, an Abend	Dr.Richard Hirsch	E,XXc.,No. 685177 1927
Grüss mir die stolzen Burgen an Rhein	Fredy Raymond	E,XXc.,No. 685178 1927
No Gold No Silver	Fredy Raymond	E,XXc.,No. 685179 1927
Du bist mein Typ	Frank Stafford	E,XXc.,No. 685181 1927
Josefine in der Badekabine	Friedrich Hollaender	E,XXc.,No. 685180 1927
Elisabeth	Frank Stafford	E,XXc.,No. 685182 1927
Der alte Vater Rhein	Walter Kollo	E,XXc.,No. 685183 1927
Gelshh, du bist so weiss wie Schnee	Franz Doelle	E,XXc.,No. 685185 1927
Sünden, die man im Rausch nicht bedenkt	Franz Doelle	E,XXc.,No. 685184 1927
Goldrausch-Poxtrot	Franz Doelle	E,XXc.,No. 685186 1927
Ich habe im Mai von der Liebe geträumt	Maro Roland	E,XXc.,No. 685204 1927
	Franz Dolle	E,XXc.,No. 685187 1927

Wo hast du mein Schätzchen das Küssen
studiert

An Rüdssheimer Schloss steht eine Linde
Mein sowas von Liebe
Ich könnt mich in dich verlieben
Bella Rosa

Komm mit mein Lieb ich zeig dir Sanssouci
Es geht von Mund zu Mund

Raus mit den Männern
Juni, Juli und August
Berliner sein genügt
Colette und der Mond
Meine Heimat am Rhein
Komm mit mir Karoline

~~Stranvstrsk~~

Wollt ihr dass ewig die Sonne euch scheine
Meriska

Du hast den Gustav angeschaut
Den sich hä. de nahm im Dunkeln
Willst du ein Deutscher sein
Sei doch kein Frosch du kleine Kröte
Annie geht mit dem Gummikavalier
Die Frauen sind süß wie die Sünde
Hoch das Bein
Wo die Balalaika klingt
Havanna

Mensch geh stempeln
Perle vom Lido
Verlorne Heimat

Ach Muttchen vor dem Schlafengehn
Wenn der Erste kommt brauch ich Marie

Streng verboten

Ich hab dich lieb du mein Mädal vom
grünen Rhein

Freu dich Rosalinde, denn der Lenz ist da

Ich hab in Pichelsdorf 'nen kleinen

Blumengarten
Wann werden wir uns wiedersehn
Wann werden wir uns wiedersehn (Neuarr,)
Kon. in's Grüne Karoline

Schöne Frau komm zu mir heut Nacht
Wann und Wo

Onkel Müller hat 'nen Triller
Wer ist das grösste Pumpgenie
Banjo, Banjo, sing dein Lied
So'n bisschen Französisch ist garnicht
so schwer

Das bist du
Seit wann bläst deine Grossmama Posaune
Die ersten Veilchen
Fünf Kollo-Schlager a. "Wann und Wo"
Ich träum jede Nacht von Elisabeth
Komm mit mir nach Venedig

Authors:

Entry:

Franz Doelle	E,XXc.,No. 685188	1924
Erich Ziegler	E,XXc.,No. 685189	1924
werner R.Heymann	E,For.,No. 1948	1929
Otto Lindemann	E,XXc.,No. 685191	1927
Otto Stransky	E,XXc.,No.685190	1927
i Bernhard Nitzsche	E,XXc.,No. 685192	1924
Hermann Darewski	E,XXc.,No. 685203	1927
Friedrich Hollaender	E,XXc.,No. 685193	1927
Willy Prager	E,XXc.,No. 685195	1927
Hans Kay	E,XXc.,No. 685194	1927
Walter Bransen	E,XXc.,No. 685196	1927
Richard Stauch	E,XXc.,No. 685197	1927
Willy Prager	E,XXc.,No. 685198	1927
Willy Prager		
ne Rudolph Nelson	E,XXc.,No. 685199	1927
Franz Lehar	E,For.,No. 3871	1927
James Klein	E,XXc.,No. 685201	1927
Rudolf Bernauer	E,XXc.,No. 685150	1927
Dr.karl Knauer	E,For.,No. 1931	1929
fred Raymond	E,For.,No. 1930	1929
Siegwart Ehrlich	E,XXc.,No. 685151	1927
Tilmar Springefeld	E,XXc.,No. 685166	1927
Tilmar Springefeld	E,XXc.,No. 685164	1927
Tilmar Springefeld	E,XXc.,No. 685161	1927
Tilmar Springefeld	E,XXc.,No. 685160	1927
Tilmar Springefeld	E,XXc.,No. 685165	1927
Tilmar Springefeld	E,XXc.,No. 685162	1927
Tilmar Springefeld	E,XXc.,No. 685163	1927
Will Rollins	E,XXc.,No. 685173	1927
Fritz Rotter, Franz Doelle & Otto Stransky	E,XXc.,No. 685172	1927
James Klein	E,XXc.,No. 685171	1927
Fritz Rotter, Franz Doelle & Otto Stransky	E,XXc.,No. 685170	1927
Fritz Rotter, Franz Doelle & Otto Stransky	E,XXc.,No. 685169	1927
Leo Leux	E,XXc.,No. 685158	1927
Erich Ziegler	E,XXc.,No. 1929	1929
Erich Ziegler	E,XXc.,No. 11471	1930
Walter Kollo	E,For.,No. 1928	1929
Walter Kollo	E,For.,No. 1921	1929
Walter Kollo	E,For.,No. 1922	1929
Walter Kollo	E,For.,No. 1923	1929
Walter Kollo	E,For.,No. 1924	1929
Walter Kollo	E,For.,No. 1925	1929
Walter Kollo	E,For.,No. 1926	1929
Friedrich Hollaender	E,For.,No. 1927	1929
Friedrich Hollaender	E,For.No. 2999	1929
Rolf Röder	E,For.,No. 1920	1929
Walter Kollo	E,For.,No. 1885	1929
Friedrich Hollaender	E,For.,No. 1919	1929
Max Hansen	E,For.,No. 1918	1929

Title:

Authors:

Entry:

Fünf Schlager aus "Grosse Kleinigkeiten"	Rolf Röder & Felix Werner	E, For., No. 1886	1929
Gott sei dank heut hab ich blau gemacht	Leo Leux	E, For., No. 1917	1929
Lass dem Kind den Luftballon	Leo Leux	E, For., No. 1889	1929
Wir sind Schwestern	Leo Leux	E, For., No. 1888	1929
Die schönsten Augen hat meine Frau	Ralph Erwin	E, For., No. 1902	1929
Es ist ein komisch Ding um die Liebe	Willy Prager	E, For., No. 1903	1929
Wie kommt die matschge Birne auf den Mist	Max Gonda	E, For., No. 3000	1929
Freut Euch de. Lebens	Emil Palm	E, For., No. 3001	1929
Die 2 Leo Leux-Schlager aus d. Revue; "Gruss und Kuss"	Leo Leux	E, For., No. 1883	1929
Die Schlager aus "Oeffentlichkeit aus- geschlossen"	Siegwart Ehrlich	E, For., No. 1892	1929
Ralph Benatzky-Schlager aus dem Rep. der Optimosten	Ralph Benatzky	E, For., No. 1891	1929
Wer hat den Hering am Schlips mir fest- gemacht	Engelb. Zaska	E, For., No. 1950	1929
Auch die Kinder haben Sorgen	Theo Mackeben	E, For., No. 1951	1929
Ich kenne ein Häuschen in Rudesheim	Emil Palm	E, for., No. 11478	1930
10 Schlager a.d. Randow-Weininger- Revue: "Freut euch des Lebens"	Emil Palm	E, For., No. 1887	1929
Bei uns um die Gedächtniskirche rum	Friedrich Hollaender	E, For., No. 1952	1929
Von den Zoo bis zu den Linden	Erich Ziegler	E, For., No. 1901	1929
Zwei dunkle Augen	Friedrich Hollaender	E, For., No. 1900	1929
Die Schlager a.d. Revue "Jetzt oder Nie"	Felix Hirschberg & Harry Waldau	E, For., No. 1890	1929
Wie du küsst keine	Karl Pfarschner	E, For., No. 1914	1929
In Rothenburg Waldau an Blütenstrand der Tauber	Eduard Czajaneck	E, For., No. 1937	1929
Die Susi bläst das Saxophon	Rudolph Nelson	E, For., No. 1936	1929
An der Moser, an der Mosel & am Rhein	Ralph Erwin	E, For., No. 1915	1929
Three Jazz-Inspirations	G.N. Erven	E, For., No. 1916	1929
Wenn du mich magst, ja, dann sag's mir beim Tango	Hans H. Zerlett	E, For., No. 1935	1929
Was will die Rosslinde in Binz & Swine- münde	Harry Waldau	E, For., No. 3002	1929
Es grüsst der Stephansturm die Berolina	Harry Waldau	E, For., No. 1904	1929
Vor Tietz am Alexanderplatz	Max Schulz-Berger	E, For., No. 1912	1929
Beim kleinen manulla	Siegwart Ehrlich	E, For., No. 1905	1929
Beim Rolandseck am grünen Rhein	Siegwart Ehrlich	E, For., No. 1906	1929
Alles für Euch	Erich Ziegler	E, For., No. 1907	1929
Heut spielt mein Sebastian	Charles Amberg & Hugo Wiener	E, For., No. 1908	1929
Schenk mir nur einen Tag aus meinem Leben	Trojan Pelisch	E, for., No. 11474	1930
Das Lied der Bremen	Hugo Hirsch	E, For., No. 1909	1929
Fräulein Ping Pong	Willy Rosen	E., For., No. 1913	1929
Ich kann nicht nein sagen	Willy Rosen	E, For., No. 1911	1929
5 Schlager a. "Es kommt jeder dran"	Friedrich nollaender	E, For., No. 1894	1929
Liebesgeflüster	Franz Drdla	E, For., No. 1910	1929
In kann am Rhein harrt ein Mädcl mein	Willy Geisler	E, For., No. 1946	1929
Die Schlager a: "Die Reise durch Berlin"	Willy Rosen	E, For., No. 1893	1929
Bitte sag nicht "Knif" zu mir	Paul Strasser	E, For., No. 1940	1929
Wer gibt die nächste Lage	Hugo Fraiss	E, For., No. 11493	1930
Bei uns im Hinterhaus	Nico Dostal	E, For., No. 1947	1929
Ich fahr mit meiner Erika	Hugo Hirsch	E, For., No. 1943	1929
Ich sah die Liesbath im Paradiesbett	Will Rollins	E, For., No. 1942	1929
Süss singt die Geige Gut Nacht	Will Rollins	E, For., No. 1899	1929
Sleep you well in die Bettgestell	Hermann Abendroth	, For., No. 1841	1929

<u>title:</u>	<u>Authors:</u>	<u>Entry:</u>
Krause mit dem Saxophon Wer hat dich bloss so aufgeklärt mein Klärchen?	Hermann Abendroth	E, For., No. 1939 <i>1929</i>
XXXXXXXXXXXXXXXXXXXX Leb wohl mein Schatz auf Wiedersehn Ein kleines Häuschen Wo ist die Ananas Dies und das Keiner wusste, das Auguste Wat braucht der Berliner um glücklich zu sein	Gerard Jacobson Marc Lavry Rolf Röder Rolf Röder Max Illies	E, For., No. 1944 <i>1929</i> E, For., No. 1945 <i>1929</i> E, For., No. 1897 <i>1929</i> E, For., No. 1898 <i>1929</i> E, For., No. 1896 <i>1929</i> E, For., No. 1895 <i>1929</i>
Ich hab am Rhein ein blondes Mädchen Sind auch verblüht lägst die letzten Rosen	Fritz Paul S.P. Erven	E, For., No. 1934 <i>1929</i> E, For., No. 11484 <i>1930</i>
An der Waterkant steht ein Fischerhaus Die Schlager aus "Für jeden etwas" Ein Walzer klingt Auf der Rudelsburg Es braucht ja nicht immer am Rhein zu sein Am Montag küsse ich die blonde Erika Mein Häuschen draussen unter Bäumen Ich nehme Sie im Strum Madame Mein ganzes Herz gehört dir o Deutschland Die Schlager aus "Unter Geschäftsaufsicht" Ach wär doch Harald Lloyd mein Bräut'- mein Bräutigam	Hanns Arnold Harry Hauptmann Siegwart Ehrlich Harry Hauptmann Max Vogel Max Vogel R. Marbot Will Rollins Siegwart Ehrlich Lula Lewitsch	E, For., No. 11492 <i>1930</i> E, For., No. 1932 <i>1929</i> E, For., No. 1884 <i>1929</i> E, For., No. 11489 <i>1930</i> E, For., No. 11483 <i>1930</i> E, For., No. 11482 <i>1930</i> E, For., No. 1933 <i>1929</i> E, For., No. 11490 <i>1930</i> E, For., No. 11481 <i>1930</i> E, For., No. 11481 <i>1930</i> E, For., No. 11510 <i>1930</i>
Ein Wort von dir und ich bin dein Trink Champagner und pfeiff auf die Welt Herbst am Rhein Mädel komm wir wollen wandern O wunderreiche Nacht Rassig wie du Du warst gut zu mir Mursch der deutschen Republik Wenn ich Richard fauber wär	Hans May Ed. May Ed. May Heinz Stormberg W. Ritzel Fr. Kark Walter Ulfig Ralph Erwin Hugo Hirsch Krauss-Lika & Charles Amberg Willi Strehl Robert Gierert Willi Strehl Richard Jäger Walter Ulfig Richard Jäger	E, for., No. 11476 <i>1930</i> E, for., No. 11478 <i>1930</i> E, for., No. 11496 <i>1930</i> E, for., No. 11488 <i>1930</i> E, for., No. 11509 <i>1930</i> E, for., No. 11504 <i>1930</i> E, for., No. 11470 <i>1930</i> E, for., No. 11487 <i>1930</i> E, for., No. 11486 <i>1930</i>
Merk dir's O du Madonna Was du mir warst Sonja, Sonja, du mein Glück Mäblierte Zimmer Wie ist das Küssen doch beliebt Horch es klappert der Storch	Krauss-Lika & Charles Amberg Willi Strehl Robert Gierert Willi Strehl Richard Jäger Walter Ulfig Richard Jäger	E, for., No. 11477 <i>1930</i> E, for., No. 11508 <i>1930</i> E, for., No. 11507 <i>1930</i> E, for., No. 11506 <i>1930</i> E, for., No. 11480 <i>1930</i> E, for., No. 11485 <i>1930</i> E, for., No. 11479 <i>1930</i>
Gehn Sie baden Tausend und eine Nacht Einmal hat mir dein Herz gehört Kotschambamba Die Isabelle holt aus der Kelle Das Nevanüdel Meine süsse Hannelore Wenn dein Mann dich betrügt mit 'ner Kleinen	Robby Hers Percy Hilton Erik Meyer-Helmund Jack Drooping Hanns Arnold Siegwart Ehrlich Erik Meyer-Helmund Rudolf Bernauer	E, for., No. 11505 <i>1930</i> E, for., No. 11503 <i>1930</i> E, for., No. 11502 <i>1930</i> E, for., No. 11501 <i>1930</i> E, for., No. 11500 <i>1930</i> E, for., No. 11499 <i>1930</i> E, for., No. 11498 <i>1930</i> E, for., No. 11497 <i>1930</i>
Kokette Frauen Ich bin verliebt verliebt in dich Ich kenn einen schüchternen jungen Mann Ja die Berliner Mädchen Die tan einen Fräuleins Darüber lässt sich reden	Robert Winreberg Hans Gerner Hanns Arnold Otto Stransky Willy Roden Hans H. Zerlett Hellmuth Riedel & Emil Rameau	E, for., No. 11495 <i>1930</i> E, for., No. 11494 <i>1930</i> E, for., No. 11772 <i>1930</i> E, for., No. 12815 <i>1930</i> E, for., No. 12824 <i>1930</i> D, No. 6602 <i>1930</i>

<u>Title:</u>	<u>Composer</u>	<u>Entry:</u>
Katja, die Tänzerin	Jean Gilbert	E,XXc.,No.566956 1923
Katja, die Tänzerin	Leopold Jacobson&	
Komm Liebchen wander	Rudolf Oesterreicher	D,XXc.,No. 65018 1923
Komm morgen zu mir in mein kleines Quartier	Jean Gilbert	E,XXc.,No. 592725 1924
Wär ich frei	Jean Gilbert	E,XXc.,No 592701 1924
Die Welt wird verrückt	Jean Gilbert	E,XXc.,No 592726 1924
Katja, Grosser Walzer	Jean Gilbert	E,XXc.,No. 592728 1924
Katja die Tänzerin Potpourri	Jean Gilbert	E,XXc.,No. 592730 1924
Ja die Liebe hat zwei Trabanten	Jean Gilbert	E,XXc.,No. 592729 1924
Wie werde ich reich und glücklich	Jean Gilbert	E,XXc.,No. 592727 1924
Wie werde ich reich und glücklich	Felix Joachimson	D,No. 6696 1930
	Mischa Spoliansky	D3,for.,No. 27958 1930

EXHIBIT 103-p.10

to Mr. Kurt Alexander Jadassohn,

9 - 31st Street

Woodcliff (on Hudson) N.J.

[Handwritten signature]

German Reich
Province of Brandenburg
Consulate General of the
United States of America
at Berlin

ALFRED W. JONES

I,
Vice Consul of the United States of America at Berlin, German Reich, duly
commissioned and qualified, do hereby certify that on this 1st
..... day of May 1931,
before me personally appeared Kurt Alexander Jadassohn

John
to me personally known, and known to me to be the individual
described in, whose name is subscribed to, and who executed
the foregoing instrument, and being informed by me of the contents of said
instrument was duly acknowledged to me that
executed the same freely and voluntarily for the uses and purposes therein
mentioned.

IN WITNESS WHEREOF I have hereunto set my hand
and official seal the day and year last above mentioned.

[Signature]
Vice Consul of the United States
of America at Berlin, Germany.



GENERAL
NY.

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2. -- 1.44 Rev. 1/2

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SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.,
113 West 42nd Street
New York, NY.

<u>Title of music:</u>	<u>Composer</u>	<u>Entry:</u>
Die erste Nacht	Hugo Hirsch	E,XXc., NO. 566949 1923
Die erste Nacht	Erich Urban & Hanns H. Zerlett	D,XXc., No. 65017 1923
Die erste Nacht Potpourri	Hugo Hirsch	E,XXc., No. 592702 1924
Die Königin vom Montmartre	Vada Ennén	E,XXe., No. 566950 1923
Die Königin vom Montmartre	Denn Spranklin Max Steiner-Kaiser	D,XXc., No. 65016 1923
Die kleine Sünderin	Jean Gilbert	E,XXc., No. 566954 1923
Die kleine Sünderin	Hans H. Zerlett & Willy Prager	D,XXc., No. 65015 1923
Die kleine Sünderin Potpourri	Jean Gilbert	E, XXc., No. 592703 1924
Der Faschingskavalier	Paul Stumpf	E,XXc., No. 566951 1923
Der Faschingskavalier	Georg La Tour- Albrecht & Otto Wehner	D,XXc., No. 65013 1923
Dorine & der Zufall	Jean Gilbert	E,XXe., No. 566952 1923
Dorine & der Zufall	Fritz Grünbaum & Wilhelm Sterk	D,XXe., No. 65014 1923
Das ist das alte Lied von jungen Leuten	Jean Gilbert	E,XXc., No. 592717 1924
Was kann das für ein Mann sein	Jean Gilbert	E,XXe., No. 592716 1924
In kleinen Dielen sich rum zu sielen	Jean Gilbert	E,XXc., No. 592718 1924
Schaff dir doch 'nen reichen Freund an	Jean Gilbert	E,XXe., No. 592719 1924
Dorine du hast was im Auge	Jean Gilbert	E,XXc., No. 592720 1924
Dorine Boston-Intermezzo	Jean Gilbert	E,XXc., No. 592700 1924
Whisky und Brandy	Jean Gilbert	E,XXc., No. 592721 1924
Komm herab aus der zweiten Etage	Jean Gilbert	E,XXc., No. 592722 1924
Ich hab so Angst vor den Frauen	Jean Gilbert	E,XXe., No. 592723 1924
Der Fürst von Pappenheim	Hugo Hirsch	E,XXc., No. 592760 1924
Der Fürst von Pappenheim	Franz Arnold & Ernst Bach	D,XXe., No. 68213 1924
Die törichte Jungfrau	Oscar Straus	E,XXc., No. 566955 1923
Die törichte Jungfrau Potpourri	Oscar Straus	E,XXc., No. 592699 1924
Vittorina Walzer	Oscar Straus	E,XXc., No. 592724 1924
Katja, die Tänzerin	Jean Gilbert	E,XXc., No. 566956 1923
Katja, die Tänzerin	Leopold Jacobson & Rudolf Oesterreicher	D,XXc., No. 65018 1923

<u>Title:</u>	<u>Authors:</u>	<u>Entry:</u>
Komm Liebchen wander	Jean Gilbert	E,XXc.,No. 592725 1924
Komm zu mir in mein kleines Quartier	Jean Gilbert	E,XXc.,No. 592701 1924
Wär ich frei	Jean Gilbert	E,XXc.,No. 592726 1924
Die Welt wird verrückt	Jean Gilbert	E,XXc.,No. 592728 1924
Katja, Grosser Walzer	Jean Gilbert	E,XXc.,No. 592730 1924
Katja, die Tänzerin Potpourri	Jean Gilbert	E,XXc.,No. 592729 1924
Ja, die Liebe hat zwei Trabanten	Jean Gilbert	E,XXc.,No. 592727 1924
Die törichte Jungfrau	Florida	D,for.,No. 8651 1930
Der Glückstompeter	Heinrich Reinhardt	E,XXc.,No. 614693 1925
Der Glückstompeter	Gustav Beer & Armin Friedmann	D,XXc.,No. 10985 1925
Des Königs Nachbarin	Leon Jessel	E,XXc.,No. 592707 1924
Des Königs Nachbarin	Fritz Grünbaum & Wilhelm Sterk	D,XXc.,No. 68214 1924
Die Perle von Korsika(Vendetta)	Den Spranklin & Max Steiner-Kaiser	D,for.,No. 8650 1930
Die Perle von Korsika(Vendetta)	Vada Ennem	E,XXc.,No. 15513 1930
Ein bisschen schmieren	Vada Ennem	E,for.,No. 15514 1930
Gibts auch mal 'nen Krach	Vada Ennem	E,for.,No. 15515 1930
Carneval der Liebe	Walter Bromme	E,XXc.,No. 609828 1925
Carneval der Liebe	Friedrich Stein & Will Steinberg	D,XXc.,No. 10986 1925
Mister Globetrotter	Otto Urack	E,XXc.,No. 609827 1925
Mister Globetrotter	Günther Bibo	D,XXc.,No. 10988 1925
Die Luft bei Berlin	Rudolph Nelson	E,for.,No. 15516 1930
Wenn du nicht der Erste bist	Rudolph Nelson	E,for.,No. 15517 1930
Nur für die Liebe bist du geboren	Rudolph Nelson	E,for.,No. 15518 1930
Wenn sich mein Mägdelein ins Bettchen begibt	Rudolph Nelson	E,for.,No. 15519 1930
Sag wo hast du diese Bewegung her	Rudolph Nelson	E,for.,No. 15520 1930
Du Mädchen mit der Knabenfigur	Rudolph Nelson	E,for.,No. 15521 1930
Von wem hat meine Adelheid das Kleid und die Juwelen	Rudolph Nelson	E,for.,No. 15522 1930
Die Frau ohne Kuss	Walter Kollo	E,XXc.,No. 609829 1925
Die Frau ohne Kuss	Richard Kessler & Willi Kollo	D,XXc.,No. 10987 1925
Die Frau ohne Schleier	Byjacco	D,XXc.,No. 27546 1929
Die Frau ohne Schleier	Aug. Neidhart & Lothar Sachs	D,No. 1966 1929

<u>Title:</u>	<u>Authors:</u>	<u>Entry:</u>
Du hast se was	Harry Waldau	E, for., No. 15512 1930
Rausch, göttlicher Rausch	Harry Waldau	E, for., No. 15511 1930
Uschi	Jean Gilbert	E, EXc., No. 638245 1926
Uschi	Leo Kastner & Alfred Möller	D, XXc., No. 74927 1926
Uschi Poppourri	Jean Gilbert	E, XXc., No. 638242 1926
Der blonde Traum	Hugo Hirsch	E, XXc., No. 638244 1926
Der blonde Traum	Richard Kessler & Arthur Rebner	D, XXc., No. 14928 1926
Annemarie	Jean Gilbert & Robert Gilbert	E, XXc., No. 638243 1926
Annemarie	Georg Okonkowski	D, XXc., No. 14929 1926
Prinzessin Husch	Leon Jessel	D, XXc., No. 21547 1923
Prinzessin Husch	August Neidhart	D, No. 1967 1923
Maiernax	Hugo Hirsch	E, for., No. 5961 1923
Maiernax	Leopold Jacobson & Rudolf Oesterreicher	D, No. 1968 1923
Ich tanz Charleston	Friedrich Hollaender	E, XXc., No. 685168 1927
Ich spiel so gern Klavier	Friedrich Hollaender	E, XXc., No. 685175 1927
Es flüstert leis der Blues	Friedrich Hollaender	E, XXc., No. 685174 1927
Berlin, Berlin wie bist du schön geworden	Friedrich Hollaender	E, XXc., No. 685176 1927
Yvonne	August Neidhart & Arthur Rebner	D, for., No. 8649 1930
Einmal geht jeder am Glück vorbei	Hugo Hirsch	E, for., No. 15523 1930
Wer schenkt denn heut noch Rosen	Hugo Hirsch	E, for., No. 15528 1930
Die Liebe geht durch die Nase	Hugo Hirsch	E, for., No. 15526 1930
Das ist die Reisezeit	Hugo Hirsch	E, for., No. 15524 1930
Wenn eine Frau nicht weiss warum sie küssen muss	Hugo Hirsch	E, for., No. 15525 1930
Yvonne, süsse kleine Yvonne	Hugo Hirsch	E, for., No. 15527 1930
Es geht schon besser	Rudolph Schanzer & Ernst Welisch	D, for., No. 8648 1930
Paraguay	Rudolph Nelson	E, XXc., No. 685152 1927
Halloh mein kleiner Floh	Rudolph Nelson	E, XXc., No. 685153 1927
Friederike	Rudolph Nelson	E, XXc., No. 685167 1927
Adalbert was hast du in der Tüte	Rudolph Nelson	E, XXc., No. 685155 1927
Es geht schon besser	Rudolph Nelson	E, XXc., No. 685154 1927
Pit Pit	Robert Gilbert	E, XXc., No. 685205 1927
Pitp Pit	Hans H. Zerlett & Robert Gilbert	D, No. 237 1923

<u>Title:</u>	<u>Authors:</u>	<u>Entry:</u>
Du und ich, ich und du	Rudolph Neslon	E,XXc.,No. 685156 1927
Katinka	Rudolph Nelson	E,XXc.,No.685157 1927
Mein Schatz ist bei der Artill'rie	Rudolph Nelson	E,XXc.,No. 685159 1927
Mädels die man liebt	Leon Jessel	E,for.,No. 4324 1929
Mädels die man liebt	Leo Kastner & Alfred Möller	D,No. 234 1929
Die sieben Schlager aus Hotelratte	Walter Bromme	E,for.,No. 4323 1929
Die Hotelratte	Fritz Friedamnn- Fredrich & Rich.Rillo	D,No. 5810 1930
Die Schlager aus "Zu Befehl, schöne Frau"	Paul Ottberg	E,for.,No. 3251 1929
Zu Befehl schöne Frau	Richard Kessler & Gust.Kraatz	D,No. 233 1929
Die Schlager a."Arne Ritter"	Walter Kollo	E,for.,No. 11511 1930
Arne Ritter	Franz Arnold & Ernst Bach	D,No. 235 1929
Schatz muss Liebe schön sein	Walter Kollo	E,for.,No. 14735 1930
Die Männer der Manon	Walter W.Götze	D3 For.,No. 21110 1930
Die Männer der Manon	August Neidhart & Robert Gilbert	D,No. 236 1929
Eine Nacht in Kairo	Jean Gilbert	D,XXc.,No. 27469 1929
Eine Nacht in Kairo	Leop.Jacobson & Bruno Hardt-Warden	D,No. 5871 1930
Henriette Sontag	Walter W.Götze	D,XXc.,No. 21169 1930
Henriette Sontag	Günther Bibo	D,No. 5869 1930
Henriette Sontag		
Babette, Babette wenn ich dein Herzchen hätte	Arthur Rebner	E,XXc.,No. 592714 1924
Das sind die Nuppen von Gross-Berlin	Siegwart Ehrlich	E,XXc.,No. 592711 1924
Bei mir aber nächt	Egon Neumann	E,XXc.,No. 592715 1924
Ich bring dich um die Ecke	Egon Neumann	E,XXc.,No. 592710 1924
Nimm bloss die Hand da weg	Egon Neumann	E,XXc.,No. 592709 1924
Wenn die Rosen blüh'n	Victor Hollaender	E,XXc.,No. 592708 1924
Ach Puppe	Victor Hollaender	E,XXc.,No. 592706 1924
Dolly du sprichst im Schrafe von mir	Victor Hollaender	E,XXc.,No. 592705 1924
Kind dreh dich um denn ich möcht dich mal von hinten(vorne) seh'n	Hufo Hirsch	E,XXc.,No. 592704 1924
Im Lenz wenn alle Mädels träumen	Dr.Richard Hirsch	E,XXc.,No. 685177 1927
Am Abend, am Abend	Fredy Raymond	E,XXc.,No. 685178 1927
Grüss mir die stolzen Burgen amRhein	Fredy Raymond	E,XXc.,No. 685179 1927
No Gold No Silver	Frank Stafford	E,XXc.,No. 685181 1927
Du bist mein Typ	Friedrich Hollaender	E,XXc.,No. 685180 1927
Josefine in der Badekabine	Frank Stafford	E,XXc.,No. 685182 1927
Elisabeth	Walter Kollo	E,XXc.,No. 685183 1927
Der alte Vater Rhein	Franz Doelle	E,XXc.,No. 685185 1927
Geisah, du bist se weiss wie Schnee	Franz Doelle	E,XXc.,No. 685184 1927
Sünden, die man im Rausch nicht bedenkt	Franz Doelle	E,XXc.,No. 685186 1927
Goldrausch-Foxtrot	Marc Roland	E,XXc.,No. 685204 1927
Ich habe im Mai von der Liebe geträumt	Franz Dolle	E,XXc.,No. 685187 1927

Title:

Authors:

Entry:

Wo hast du mein Schätzchen das Küssen studiert	Franz Doelle	E,XXc.,No. 685188	1927
Am Rüdesheimer Schloss steht eine Linde	Erich Ziegler	E,XXc.,No. 685189	1927
Nein sowas von Liebe	Werner R.Heymann	E,For.,No. 1948	1929
Ich könnt mich in dich verlieben	Otto Lindemann	E,XXc.,No. 685191	1927
Bella Rosa	Otto Stransky	E,XXc.,No.685190	1927
Komm mit mein Lieb ich zeig dir Sanssouci	Bernhard Nitzsche	E,XXc.,No. 685192	1927
Es geht von Mund zu Mund	Hermann Darewski	E,XXc.,No. 685203	1927
Raus mit den Männern	Friedrich Hollaender	E,XXc.,No. 685193	1927
Juni, Juli und August	Willy Prager	E,XXc.,No. 685195	1927
Berliner sein genügt	Hans May	E,XXc.,No. 685194	1927
Colette und der Mond	Walter Bransen	E,XXc.,No. 685196	1927
Meine Heimat am Rhein	Richard Stauch	E,XXc.,No. 685197	1927
Komm mit mir Karoline	Willy Prager	E,XXc.,No. 685198	1927
Wollt Ihr dass ewig die Sonne euch scheine	Rudolph Nelson	E,XXc.,No. 685199	1927
Mariska	Franz Lehar	E,For.,No. 3871	1927
Du hast den Gustav angeschaut	James Klein	E,XXc.,No. 685201	1927
Wenn sich Hände nahm im Dunkeln	Rudolf Bernauer	E,XXc.,No. 685150	1927
Willst du ein Deutscher sein	Dr.Karl Knauer	E,For.,No. 1931	1929
Sei doch kein Frosch du kleine Kröte	Fred Raymond	E,For.,No. 1930	1929
Amalie geht mit dem Gummikavalier	Siegwart Ehrlich	E,XXc.,No. 685151	1927
Die Frauen sind süß wie die Sünde	Tilmar Springefeld	E,XXc.,No. 685166	1927
Hoch das Bein	Tilmar Springefeld	E,XXc.,No. 685164	1927
Wo die Balalaika klingt	Tilmar Springefeld	E,XXc.,No. 685161	1927
Havanna	Tilmar Springefeld	E,XXc.,No. 685160	1927
Mensch geh stempela	Tilmar Springefeld	E,XXc.,No. 685165	1927
Perle vom Lido	Tilmar Springefeld	E,XXc.,No. 685162	1927
Verlorne Heimat	Tilmar Springefeld	E,XXc.,No. 685163	1927
Ach Mutchen vor dem Schlafengehn	Will Rollins	E,XXc.,No. 685178	1927
Wenn der Erste kommt brauch ich Marie	Fritz Rotter, Franz Doelle & Otto Stransky	E,XXc.,No. 685172	1927
Streng verboten	James Klein	E,XXc.,No. 685171	1927
Ich hab dich lieb du mein Mädels vom grünen Rhein	Fritz Rotter, Franz Doelle & Otto Stransky	E,XXc.,No. 685170	1927
Freu dich Rosalinde, denn der Lenz ist da	Fritz Rotter, Franz Doelle & Otto Stransky	E,XXc.,No. 685169	1927
Ich hab in Pichelsdorf 'nen kleinen Blumengarten	Leo Leux	E,XXc.,No. 685158	1927
Wann werden wir uns wiedersehn	Erich Ziegler	E,XXc.,No. 1929	1929
Wann werden wir uns wiedersehn(Neuarr,)	Erich Ziegler	E,XXc.,No. 11471	1950
Komm in's Grüne Karoline	Walter Kollo	E,For.,No. 1928	1927
Schöne Frau komm zu mir heut Nacht	Walter Kollo	E,For.,No. 1921	1927
Wann und Wo	Walter Kollo	E,For.,No. 1922	1927
Onkel Müller hat 'nen Triller	Walter Kollo	E,For.,No. 1923	1927
Wer ist das grösste Pumpgenie	Walter Kollo	E,For.,No. 1924	1929
Banjo, Banjo, sing dein Lied	Walter Kollo	E,For.,No. 1925	1929
So'n bisschen Französisch ist garnicht so schwer	Walter Kollo	E,For.,No. 1926	1929
Das bist du	Friedrich Hollaender	E,For.,No. 1927	1929
Seit wann bläst deine Grossmama Posaune	Friedrich Hollaender	E,For.No. 2999	1929
Die ersten Veilchen	Rolf Röder	E,For.,No. 1920	1929
Fünf Kollo-Schlager a."Wann und Wo"	Walter Kollo	E,For.,No. 1885	1929
Ich träum jede Nacht von Elisabeth.	Friedrich Hollaender	E,For.,No. 1919	1929
Komm mit mir nach Venedig	Max Hansen	E,For.,No. 1918	1929

<u>Title:</u>	<u>Authors:</u>	<u>Entry:</u>	
Fünf Schlager aus "Grosse Kleinigkeiten"	Rolf Röder & Felix Werner	E, For., No. 1886	1929
Gott sei dank heut hab ich blau gemacht	Leo Leux	E, For., No. 1917	1929
Lass dem Kind den Luftballon	Leo Leux	E, For., No. 1889	1929
Wir sind Schwestern	Leo Leux	E, For., No. 1888	1929
Die schönsten Augen hat meine Frau	Ralph Erwin	E, For., No. 1902	1929
Es ist ein komisch Ding um die Liebe	Willy Prager	E, For., No. 1903	1929
Wie kommt die matschige Birne auf den Mist	Max Gonda	E, For., No. 3000	1929
Freut Euch des Lebens	Emil Palm	E, For., No. 3001	1929
Die 2 Leo Leux-Schlager aus d. Revue; "Gruss und Kuss"	Leo Leux	E, For., No. 1883	1929
Die Schlager aus "Oeffentlichkeit aus- geschlossen"	Siegwart Ehrlich	E, For., No. 1892	1929
Ralph Benatzky-Schlager aus dem Rep. der Optimisten	Ralph Benatzky	E, For., No. 1891	1929
Wer hat den Hering am Schlips mir fest- gemacht	Engelb. Zascka	E, For., No. 1950	1929
Auch die Kinder haben Sorgen	Theo Mackeben	E, For., No. 1951	1929
Ich kenne ein Häuschen in Rudesheim	Emil Palm	E, for., No. 11478	1930
10 Schlager a.d. Randow-Weininger- Revue: "Freut euch des Lebens"	Emil Palm	E, For., No. 1887	1929
Bei uns um die Gedächtniskirche rum	Friedrich Hollaender	E, For., No. 1952	1929
Von dem Zoo bis zu den Linden	Erich Ziegler	E, For., No. 1901	1929
Zwei dunkle Augen	Friedrich Hollaender	E, For., No. 1900	1929
Die Schlager a.d. Revue "Jetzt oder Nie"	Felix Hirschberg & Harry Waldau	E, For., No. 1890	1929
Wie du küsst keine	Karl Pfarschner	E, For., No. 1914	1929
In Rothenburg am am Blütenstrand der Tauber	Eduard Czajaneck	E, For., No. 1937	1929
Die Susi bläst das Saxophon	Rudolph Nelson	E, For., No. 1936	1929
An der Weser, an der Mosel & am Rhein	Ralph Erwin	E, For., No. 1915	1929
Three Jazz-Inspirations	G.N. Erven	E, For., No. 1916	1929
Wenn du mich magst, ja, dann sag's mir beim Tango	Hans H. Zerlett	E, For., No. 1935	1929
Was will die Rosalinde in Binz & Swine- münde	Harry Waldau	E, For., No. 3002	1929
Es grüsst der Stephansturm die Berolina	Harry Waldau	E, For., No. 1904	1929
Vor Tietz am Alexanderplatz	Max Schulz-Berger	E, For., No. 1912	1929
Beim kleinen Amanulla	Siegwart Ehrlich	E, For., No. 1905	1929
Beim Rolandseck am grünen Rhein	Siegwart Ehrlich	E, For., No. 1906	1929
Alles für Euch	Erich Ziegler	E, For., No. 1907	1929
Heut spielt mein Sebastian	Charles Amberg & Hugo Wiener	E, For., No. 1908	1929
Schenk mir nur einen Tag aus meinem Leben	Trojan Welisch	E, for., No. 11474	1930
Das Lied der Bremen	Hugo Hirsch	E, For., No. 1909	1929
Fräulein Ping Pong	Willy Rosen	E., For., No. 1913	1929
Ich kann nicht nein sagen	Willy Rosen	E, For., No. 1911	1929
5 Schlager a. "Es kommt jeder dran"	Friedrich Hollaender	E, For., No. 1894	1929
Liebesgeflüster	Franz Drdla	E, For., No. 1910	1929
In Bonn am Rhein harrt ein Mädels mein	Willy Geisler	E, For., No. 1946	1929
Die Schlager a. "Die Reise durch Berlin"	Willy Rosen	E, For., No. 1893	1929
Bitte sag nicht "Knif" zu mir	Paul Strasser	E, For., No. 1940	1929
Wer gibt die nächste Lage	Hugo Fraiss	E, For., No. 11493	1930
Bei uns im Hinterhaus	Nico Dostal	E, For., No. 1947	1929
Ich fahr mit meiner Erika	Hugo Hirsch	E, For., No. 1943	1929
Ich sah die Liesbeth im Paradiesbett	Will Rollins	E, For., No. 1942	1929
Süss singt die Geige Gut Nacht	Will Rollins	E, For., No. 1899	1929
Sleep you well in die Bettgestell	Hermann Abendroth	, For., No. 1941	1929

<u>Title:</u>	<u>Authors:</u>	<u>Entry:</u>
Krause mit dem Saxophon	Hermann Abendroth	E, For., No. 1939 1929
Wer hat dich bloss so aufgeklärt mein Klärchen?	Gerard Jacobson	E, For., No. 1944 1929
Leb wohl mein Schatz auf Wiederseh	Marc Lavry	E, For., No. 1945 1929
Leb wohl mein Schatz auf Wiederseh	Rolf Röder	E, For., No. 1897 1929
Ein kleines Häuschen	Rolf Roeder	E, For., No. 1898 1929
Wo ist die Ananas	Rolf Röder	E, For., No. 1896 1929
Dies und das	Max Illiess	E, For., No. 1895 1929
Keiner wusste, das Auguste		
Wat braucht der Berliner um glücklich zu sein	Fritz Paul	E, For., No. 1934 1929
Ich hab am Rhein ein blondes Mädchen	S.P.Erven	E, For., No. 11484 1930
Sind auch verblüht längst die letzten Rosen	Hanns Arnold	E, For., No. 11492 1930
An der Waterkant steht ein Fischerhaus	Harry Hauptmann	E, For., No. 1932 1929
Die Schlager aus "Für jeden etwas"	Siegwart Ehrlich	E, For., No. 1884 1929
Ein Walzer klingt	Harry Waldau	E, For., No. 11489 1930
Auf der Rudelsburg	Max Vogel	E, For., No. 11483 1930
Es braunt ja nicht immer am Rhein zu sein	Max Vogel	E, For., No. 11482 1930
Am Montag küsse ich die blonde Erika	R.Marbot	E, For., No. 1933 1929
Mein Häuschen draussen unter Bäumen	Will Rollins	E, for. No. 11490 1930
Ich nehme Sie im Strum Madame	Siegwart Ehrlich	E, for., No. 11481 1930
Mein ganzes Herz gehört dir o Deutschland	Ed.May	E, for., No. 11481 1930
Die Schlager aus "Unter Geschäftsaufsicht"	Lula Lewitsch	E, for., No. 11510 1930
Ach wär doch Harald Lloyd mein Bräut'- mein Bräutigam	Hans May	E, for., No. 11476 1930
Ein Wort von dir und ich bin dein	Ed.May	E, for., No. 11478 1930
Trink Champagner und pfeiff auf die Welt	Ed.May	E, for., No. 11496 1930
Herbst am Rhein	Heinz Stormberg	E, for., No. 11488 1930
Mädel komm wir wollen wandern	W.Ritzel	E, for., No. 11509 1930
O wunderreiche Nacht	Fr.Kark	E, For., No. 11504 1930
Rassig wie du	Walter Ulfig	E, for., No. 11470 1930
Du warst gut zu mir	Ralph Erwin	E, for., No. 11487 1930
Mursch der deutschen Republik	Hugo Hirsch	E, for., No. 11486 1930
Wenn ich Richard Tauber wär	Krauss-Elka & Charles Amberg	E, for., No. 11477 1930
Merk dir's	Willi Strehl	E, for., No. 11508 1930
O du Madonna	Robert Gilbert	E, for., No. 11507 1930
Was du mir warst	Willi Strehl	E, for., No. 11506 1930
Sonja, Sonja, du mein Glück	Richard Jäger	E, for. No. 11480 1930
Mäblierte Zimmer	Walter Ulfig	E, for., No. 11485 1930
Wie ist das Küssen doch beliebt	Richard Jäger	E, for., No. 11479 1930
Horch es klappert der Storch	Eyfozvxnvixkftx	
Gehn Sie baden	Robby Hers	E, for., No. 11505 1930
Tausend und eine Nacht	Percy Milton	E, for., No. 11503 1930
Einmal hat mir dein Herz gehört	Erik Meyer-Helmund	E, for., No. 11502 1930
Kotschambamba	Jack Drooling	E, for., No. 11501 1930
Die Isabelle huppt aus der Welle	Hanns Arnold	E, for., No. 11500 1930
Das Nevmädel	Siegwart Ehrlich	E, for., No. 11499 1930
Meine süsse Hannelore	Erik Meyer-Helmund	E, for., No. 11498 1930
Wenn dein Mann dich betrügt mit 'ner Kleinen	Rudolf Bernaner	E, for., No. 11497 1930
Kokette Frauen	Robert Winreberg	E, for., No. 11495 1930
Ich bin verliebt verliebt in dich	Hans Werner	E, for., No. 11494 1930
Ich kenn einen schüchternen jungen Mann	Hanns Arnold	E, for., No. 11772 1930
Ja die Berliner Mädchen	Otto Stransky	E, for., No. 12815 1930
Die tanzenden Fräuleins	Willy Roden	E, for., No. 12824 1930
Darüber lässt sich reden	Hans H.Zerlett	D, No. 6602 1930
	Hellmuth Riedel & Emil Rameau	D, No. 6601 1930

<u>Title:</u>	<u>Composer</u>	<u>Entry</u>
Katja, die Taenzerin	Jean Gilbert	E,XXc,No.536956 1923
Katja, die Taenzerin	Leopold Jacobson & R. Oesterreicher	D,XXC,No.65018 1923
Komm Liebchen wander	Jean Gilbert	E,XXC,No.592725 1924
Komm morgen zu mir in mein kleines Quartier	Jean Gilbert	E,XXc,No.592731 1924
Waer ich frei	Jean Gilbert	E,XXc,No. 592726 1924
Die Welt wird verrueckt	Jean Gilbert	E,XXc,No.592728 1924
Katja, Grosser Walzer	Jean Gilbert	E,XXc,No.592730 1924
Katja, die Taenzerin Potpourri	Jean Gilbert	E,XXc,No.592729 1924
Ja die Liebe hat zwei Trabanten	Jean Gilbert	E,XXc,No.592727 1924
Wie werde ich reich und gluecklich	Felix Joachimson	D,No. 6696 1930
Wie werde ich reich und gluecklich	Mischa Spoliansky	D3,for,No.27958 1930

New York, N.Y.:... *Jan. 10, 1933*

... *Kurt Alexander Jadassohn*
 KURT ALEXANDER JADASSOHN
 9 - 31st St.
 Woodcliff (on Hudson) N.J.

CITY AND STATE OF NEW YORK)
) SS.:
 COUNTY OF NEW YORK)

On this 10th day of January, 1933, before me personally appeared KURT ALEXANDER JADASSOHN, to me known and known to me to be the individual described in and who executed the foregoing instrument, and he duly acknowledged to me that he executed the same. *(Signature)*

Myron L. ...
 MYRON L. ...
 1934



EXHIBIT 105-p.1

KNOW ALL MEN BY THESE PRESENTS, That EDWARD SCHUBERTH & CO. INC., a New York Corporation, for and in consideration of One (\$1.00) Dollar, the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

1. "Original Hesitation Waltz" by McNair Ilgenfritz for Piano Solo; Copyright 1913 by Alice Martin; assigned to Edward Schuberth & Co. Inc., Dec. 11th, 1913 and recorded in the Library of Congress, Washington, D. C., in Book #54, page 142.
2. "Original Hesitation Waltz" by McNair Ilgenfritz for Piano Solo (Dance Edition) with theory by Alice Martin; Copyright 1914 by Edward Schuberth & Co. Inc., Entry Class E, XXc., No. 335306.
3. "Original Hesitation Waltz" by McNair Ilgenfritz for Piano Solo; Arranged by E. J. Bonhomme; Copyright 1918 by Edward Schuberth & Co. Inc., Entry Class E, XXc., No. 424337.
4. "Original Hesitation Waltz" by McNair Ilgenfritz and arranged for orchestra by Gaston Borch; Copyright 1914 by Edward Schuberth & Co. Inc., Entry Class E, XXc., No. 339664.
5. "The Night Has A Thousand Eyes", Music by Ada Weigel Powers; Words by Francis William Bourdillon; for Vocal and Piano; Copyright 1927 by Edward Schuberth & Co. Inc., Entry Class E, No. 673560.
6. "Penance", Music by Otto Wick; Words Anonymous; for Female Trio and Piano, opus 79 #1, Copyright 1921 by Edward Schuberth & Co. Inc., Entry Class E, No. 518906.
7. "Penance" Music by Otto Wick; Words Anonymous; for Vocal and Piano; Copyright 1922 by Edward Schuberth & Co. Inc., Entry Class E, XXc., No. 535885.
8. "As We Part", Music by McNair Ilgenfritz, Words by Frederick Peterson; for Vocal and Piano, Copyright 1916 by Edward Schuberth & Co. Inc., Entry Class E, XXc., No. 389236.
9. "As We Part", Music by McNair Ilgenfritz, Words by Frederick Peterson; Arranged by M. Burg for Orchestra; Copyright 1917 by Edward Schuberth & Co. Inc., Entry Class E, No. 402030.

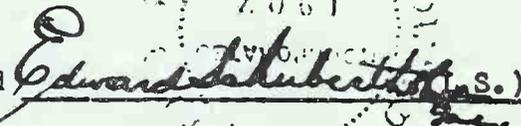
EXHIBIT 105-p.1

10. "A Valentine", Valentine. Words by Clinton Scollard; German Text by Bertha Firgau; Music by Mary Helen Brown; Vocal and Piano for High and Low Voice; Copyright 1911 by Edward Schuberth & Co. Inc., Entry Class E, XXc., No. 254877.
11. "Three Little Words" Words and Music by Paul Haeussler for Vocal and Piano; Copyright 1925 by Edward Schuberth & Co. Inc., Entry Class E, XXc., No. 612220.
12. "Apple Blossoms", Music by Robert Braine; Words by Carl B. Perlstin or Pearlstin; for Vocal and Piano; Copyright 1928 by Edward Schuberth & Co. Inc., Entry Class E, XXc., No. 690695.

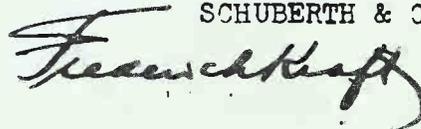
duly copyrighted in the name of EDWARD SCHUBERTH & CO. INC.

AND EDWARD SCHUBERTH & CO. INC. hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical composition and the complete and unconditional and unencumbered title therein and thereto.

IN WITNESS WHEREOF, EDWARD SCHUBERTH & CO. INC., has hereunto set its corporate seal this 13th day of July, 1933.

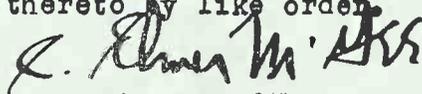
Signed & Sealed  (S.)

By FREDERICK KRAFT
President of EDWARD
SCHUBERTH & CO. INC.



STATE OF NEW YORK)
COUNTY OF NEW YORK)SS:

On the 13th day of July, 1933, before me came FREDERICK KRAFT, to me known, who, being by me duly sworn, did depose and say that he resides in New York City; that he is the President of EDWARD SCHUBERTH & CO. INC., the corporation described in, and which executed, the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation; and that he signed his name thereto by like order.



C. ELMER MCGEE, Notary Public
N. Y. County Clerk's No. 161, Reg. No. 5 Mc 174
Kings County Clerk's No. 24, Reg. No. 5086
Commission expires March 30, 1935

This is to certify, that I Victor Herbert

of N. Y. State of N. Y.

in consideration of One Dollar to me in hand paid

the receipt whereof is hereby acknowledged and of a royalty of ten per cent (10%) of the retail price of all copies sold, said royalty to be payable annually in July

have this day sold and assigned for all times and for all countries to Edward Schuberth & Co., in the City of New York, all my right title and interest in my composition

bearing in the manuscript, the title of "Badinage" for Orchestra, Arrangement for Piano by Alex. Rihm.

Dated Aug 9th 1895

In presence of Victor Herbert

Witness, Fred. Emil Meyer

Fill out each numbered space

Application for the RENEWAL of a

Copyright Subsisting in Any Work

REGISTER OF COPYRIGHTS, Washington, D. C.

Date (1) September 11th 1922

Application is hereby made within this the last year of the copyright now subsisting in the work hereinbelow described (in accordance with the provisions of section 24 of the Act of March 4, 1909), for the renewal of the copyright for the renewal term of 28 years from the date when the said copyright will expire. 50 cents (statutory fee) is also inclosed.

The renewal copyright is claimed by me, us, as* (2) the author
(Author, widow, widower, child—SEE OVER)

Name and address of renewal claimant (3) Victor Herbert
321 West 108th Street (Street) New York (City) New York. (State)

Class of work (4) musical composition
(State whether the work is a book, musical composition, dramatic composition, etc.)

Title of work (5) Badinage

Name of author (6) Victor Herbert
(Write name in full)

Leave all spaces within these double lines blank

<u>Victor Herbert</u> <u>Badinage</u>	R1 Application for renewal received
	SEP 12 1922
	NO. Cl. R 21696
Fee rec'd \$	37066 SEP 12 '22

Date of original registration of title (7) September 4th 1895. No. (8) 45017 aa.

Name of original claimant (9) Edward Schuberth & Co.

Send certificate of registration to (10) Nathan Burkan

1451 Broadway (Street) New York (City) New York (State)

Name and address of person or firm sending the fee (11) Nathan Burkan

1451 Broadway (Street) New York (City) New York (State)

[Please turn this over]

(Jan., 1922—5,000)

Application must be filed in the Copyright Office within the 28th year of the original term.

7/22/22

VOL 367 PAGE 228

KNOW ALL MEN BY THESE PRESENTS, That G. SEYFARTH, of Lwow, Poland, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

St. Niewiadomski	Klatwa, op. 49 #2	1936	E.for. 46703
"	Szumi w gazu brzezina, op. 49 #3	1936	E.for. 46704
"	Siwy koniu, op. 49 #4	1936	E.for. 46705
"	Siedzi ptaszek na drzewie, op. 49 #5	1936	E.for. 46706
"	Przykro, przykro jest debowi, op. 49 #6	1936	E.for. 46707
"	Nie bede cie rwala konwalijko biala, op. 49 #7	1936	E.for. 46708
"	Chlopca mego mi zabrali, op. 49 #8	1936	E.for. 46701
"	Otworz Janku	1936	E.for. 46702

duly copyrighted in the name of G. SEYFARTH, and G. SEYFARTH hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, G. SEYFARTH has executed this assignment this 10th day of March, 1937.

Signed G. SEYFARTH

By SOCIETY OF EUROPEAN STAGE AUTHORS
AND COMPOSERS, INC., Attorney

Kurt A. Jadassohn
Vice-President

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS.:

On this 10th day of March, 1937, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. C. No. 48, Reg. No. 8A-109
Bronx Co. C. No. 20, Reg. No. 50A-28
Commission Expires March 30, 1938

KNOW ALL MEN BY THESE PRESENTS; That ALFRED THORSINGS MUSIKFORLAG, of Copenhagen, Denmark, for and in consideration of One Dollar (\$1.00), the receipt of which sum is hereby acknowledged, granted, sold, assigned and transferred and by these presents does grant, sell, assign and transfer unto the SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the musical compositions entitled:

45582	Manuel	Farbrors Vals	1936
46082	Eiberg	Oh! Tag mig med til Hawaii	1936
45584	Lundgaard	Mindernes Spinet)	
	Frederiksen	Peter og Lise)	1936
45583	Verino	Ved Donauens Bred	1936
45581	Sven Gyldmark	Du	1936
45320	" "	Melodi Amoroso	1936
676867	Juel Frederiksen	Thors Bruddefart	1927
676863	" "	Saeterpigens Dromme	1927
676868	" "	Nordisk Stemning	1927
676864	" "	Kong Valdemars Jagt	1927
31110	Gyldmark	Ballet Suite	1933
31112	"	Spansk Marsch	1933
31111	"	Serenade	1933
36172	"	Zigeunermarsch	1934
36171	"	Foraar i Kina	1934
667437	Michailow	Gavotte	1927
676866	Ankerstjerne Bertelsen	Menuett	1927
38936	Gyldmark	Landlig Suite	1935
36173	Henriques	Festmarsch	1934
44946	Thielemann	Canto d'Amore	1936
44947	Gyldmark	Melodi amoroso	1936
44948	"	To Miniaturer	1936
30947	Manuel	Vil du danse en Tyroler	1933
30945	Andersen	Familievals	1933
31031	Bonadoni	Tango Humoresque	1933
16530	Pat O'Henry	Charlotte fra Charlottenlund	1931
16318	Jose Lopez	Oh Margot	1931
40039	Anderson	Kalle	1930
30946	Tom Andy	Bedstefars Vals	1933
667434	Yrneh	Der er maaske en lille Pige	1937
5400	Bax	Spilledaasen	1939
676865	Vincent de Costa	Bob en lille blaa	1927
667436	Enrico Moreno	Aftenstemning	1927
16531	Lewitsch	Der findes ikke en	1931
16319	Lopez	Rosen er for hver	1931
16529	Ritz	Herr Politibetjent	1931
14158	Billy Snow	Eskimo 5 Eskifar	1930
14157	Pat O'Henry	Kun Dig	1930
12901	Williams	Bare lidt med det	1930
667435	Costa	Mor kam ikke sove	1927
5168	Yowa	Gaar det ikke nok	1929

duly copyrighted in the name of ALFRED THORSINGS MUSIKFORLAG, and ALFRED THORSINGS MUSIKFORLAG hereby grants, sells, assigns and transfers unto said SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., all rights of any kind and character appertaining to said musical compositions and the complete and unconditional and unencumbered title therein and thereto. IN WITNESS WHEREOF, ALFRED THORSINGS MUSIKFORLAG has executed this assignment this 5th day of November, 1936.

Signed ALFRED THORSINGS MUSIKFORLAG

By SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., Attorney

Kurt Jadassohn
1936
SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.

Vice-President

STATE OF NEW YORK)
COUNTY OF NEW YORK) SS:

On this 5th day of November, 1936, before me came KURT A. JADASSOHN, to me known, who, being by me duly sworn, did depose and say that he resides in Woodcliff, N.J.; that he is the Vice-President of SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Henry E. Alexander

HENRY E. ALEXANDER, Notary Public
N. Y. Co. Clk's No. 48, Reg. No. 8A-109
Bronx Co. Clk's No. 20, Reg. No. 50A-38
Commission Expires March 30, 1938

Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
(Country)
 Province of Barcelona,
 City of Barcelona,
(County or other political division)
 Consulate General of the
 United States of America.
(Name of consular office)

ss:

I, BOLARD MORE-----Vice-Consul

of the United States of America at BARCELONA, Spain-----

duly commissioned and qualified, do hereby certify that on this 5th-----

day of December 1936-----, before me personally appeared-----
(Date)

-----H. SURIS-----

me personally known, and known to me to be the individual... described in, whose
 me... subscribed to, and who executed the annexed instrument, and being
 informed by me of the contents of said instrument... he... duly acknowledged to me
 that he... executed the same freely and voluntarily for the uses and purposes
 therein mentioned.

In witness whereof I have hereunto set my hand and

American Consulate General, of the day and year last above written.



Bolard More

Bolard More
Vice-Consul-----of the United States of America

Serial No. 2279

RECEIVED TWO DOLLARS
Recd. Ptas BARCELONA, SPAIN,

NOTE: Whenever practicable all signatures to a document should be included in one certificate

VOL 367 PAGE 78

I herewith transfer and assign all title and interest in the copyrights of the following musical compositions

to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS
NEW YORK.

<u>Composer</u>	<u>Title</u>
<u>Gil Luafio</u> - UNION DE COMPOSITORES-	<u>" AMOR DE ESCLAVO "</u>
<u>N. Suris</u> - UNION DE COMPOSITORES-	<u>" MENTISTE ! "</u>

Barcelona, Spain, 5 Diciembre de 1936.


Nicolás Suris.

Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
 Generalidad de ^(Country) Cataluña,
 City of Barcelona,
 Consulate ^(County or other political division) General of the
 United States of America.
 (Name of consular office)

SS:

I, Thomas S. Horn -----Consul

of the United States of America at Barcelona, Spain-----

do hereby certify that on this 26th-----

of May, 1936-----, before me personally appeared -----
(Date)

JOSE URGELLES-----

to me personally known, and known to me to be the individual... described in, whose
 name is subscribed to, and who executed the annexed instrument, and being
 informed by me of the contents of said instrument... he... duly acknowledged to me
 that he... executed the same freely and voluntarily for the uses and purposes
 therein mentioned.

In witness whereof I have hereunto set my hand and
 American Consulate General,
 Official seal the day and year last above written.



Thomas S. Horn
 Thomas S. Horn

vi No. 1025 BARCELONA, SPAIN, Consul of the United States of America

NO. TWO DOLLARS U. S. Cy.

o'c tas 14.80

ever practicable all signatures to a document should be included in one certificate

I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions
to
SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS
NEW YORK.

COMPOSER

TITLE

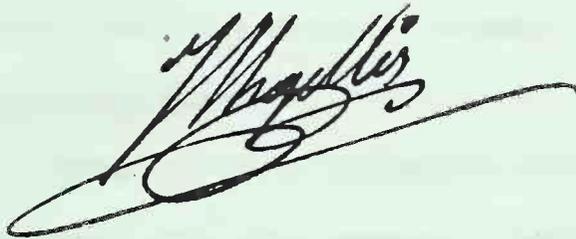
José Urgelles

RUMBITA, Rumba

José Urgelles

TORERO, Paso-doble

Barcelona, Spain 26 May 1936.

A handwritten signature in dark ink, appearing to read 'José Urgelles', with a long, sweeping underline that extends to the right.

Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
(Country)
 Province of Barcelona,
 City of Barcelona,
(County or other political division)
 Consulate General of the
 United States of America.
(Name of consular office)

ss:

I, DANIEL M. BRADDOCK-----Consul

of the United States of America at BARCELONA, Spain-----

duly commissioned and qualified, do hereby certify that on this 21st-----

day of August 1936-----, before me personally appeared-----
(Date)

-----J. URGELLES-----

to me personally known, and known to me to be the individual... described in, whose
 name... is subscribed to, and who executed the annexed instrument, and being
 informed by me of the contents of said instrument... he... duly acknowledged to me
 ... he... executed the same freely and voluntarily for the uses and purposes
 therein mentioned.

In witness whereof I have hereunto set my hand and

American Consulate General, the day and year last above written.



Daniel M. Braddock
 Daniel M. Braddock
 Consul of the United States of America

Serv. No. 1810
 FEE NO. TWO DOLLARS
 Rec. Ptas. 20.--
 BARCELONA, SPAIN,

NOTE.—Whenever practicable all signatures to a document should be included in one certificate

I herewith transfer and assign all title and interest
in the Copyrights of the following musical compositions

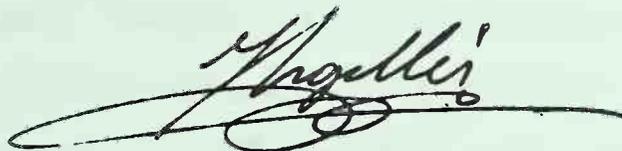
to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

NEW YORK.

<u>COMPOSER</u>	<u>TITLE</u>
<u>J.Urgelles</u>	<u>MUCHACHA</u> , Tango.
<u>J.Urgelles</u>	<u>ROSITA</u> Tango.

Barcelona .Spain, 21 Agosto 1936



Form No. 88-Consular
(Corrected March, 1914)

EXHIBIT 113-p.1

Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
Generalidad de Cataluña,
City of Barcelona,
Consulate General of the
United States of America.

SS;

(Name of consular office)

I, Daniel M. Braddock Vice-Consul

of the United States of America at Barcelona, Spain

duly commissioned and qualified, do hereby certify that on this 9th day of June, 1934, before me personally appeared

(Date)

A. URMENETA,

to me personally known, and known to me to be the individual... described in, whose is subscribed to, and who executed the annexed instrument, and being advised by me of the contents of said instrument... duly acknowledged to me that he executed the same freely and voluntarily for the uses and purposes therein mentioned.

In witness whereof I have hereunto set my hand and official seal the day and year last above written.

Daniel M. Braddock

Daniel M. Braddock

Vice-- Consul of the United States of America

NO. 11, T DOLLARS U. S. Gold

1089 received for 14.80

NOTE—Whenever practicable all signatures to a document should be included in one certificate

GOVERNMENT PRINTING OFFICE



EXHIBIT 113-p.2

I herewith transfer and assign all title and interest
 in the copyrights of the following musical compositions
 to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.,
 113 West 42nd Street
 New York, N.Y.

<u>Composer</u>	<u>Title</u>	<u>Entry Nr.</u>	<u>Year</u>
A. Urmeneta	Soy andaluza	E, for. 28621	1933
A. Urmeneta	Agárrate	E, for. 28621	1933
A. Urmeneta	Esaboría	E, for. 28622	1933
A. Urmeneta	Angelillo	E, for. 30216	1933

Barcelona (España) 9 de Junio de 1934.

A. Urmeneta

Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
Generalidad de Cataluña,
City of Barcelona,
Consulate General of the
United States of America.

ss:

(Name of consular office)

I, Thomas S. Horn, Consul

of the United States of America at Barcelona, Spain

being commissioned and qualified, do hereby certify that on this 4th

of November, 1934, before me personally appeared

(Date)

A. URMENETA

personally known, and known to me to be the individual... described in, whose
is subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument... he... duly acknowledged to me
that he executed the same freely and voluntarily for the uses and purposes
therein mentioned.

In witness whereof I have hereunto set my hand and
official seal the day and year last above written.

Thomas S. Horn

Thomas S. Horn

Consul

Services No. 2208
FREE POSTAGE TO DOLLARS U.S.C.
Rec. Ptas. 14.80

Note: Whenever practicable all signatures to a document should be included in one certificate



EXHIBIT 114-p2

I herewith transfer and assign all title and interest in
the copyrights of the following musical compositions

to;

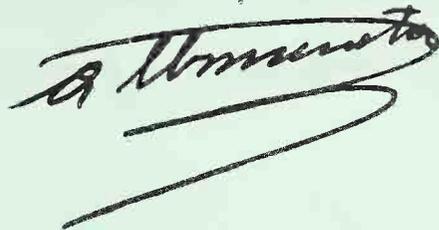
SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

113 West 42 nd Street

NUEVA YORK.

<u>COMPOSER</u>	<u>TITLE</u>	<u>YEAR</u>
<u>A. Urmeneta</u>	<u>" ESO "</u>	1934 <i>E. for. No 37546</i>
<u>A. Urmeneta</u>	<u>" GITANO Y BATURRO "</u>	1934 <i>E. for. No 37547</i>
<u>A. Urmeneta</u>	<u>" FLAMENQUERIA "</u>	1934 <i>E. for. No 37545</i>
<u>A. Urmeneta</u>	<u>" CLAVELITO "</u>	1934 <i>E. for. No 37548</i>

Barcelona (Spain) 5 de Diciembre de 1934



Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
(Country)
Generalidad de Cataluña,
City of Barcelona,
(County or other political division)
Consulate General of the
United States of America.
(Name of consular office)

SS:

I, Thomas S. Horn-----Consul-----

of the United States of America at Barcelona, Spain-----

do hereby certify that on this 12th-----

of March, 1935---, before me personally appeared -----
(Date)

A. URMENETA-----

to me personally known, and known to me to be the individual... described in, whose
name... is subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument... he... duly acknowledged to me
that... he... executed the same freely and voluntarily for the uses and purposes
therein mentioned.

AMERICAN CONSUL GENERAL I have hereunto set my hand and

official seal the day and year last above written.

MAR 12 1935



Thomas S. Horn
Thomas S. Horn

BARCELONA SPAIN

Consul of the United States of America

Service No. 59

Fee No. 13, Two Dollars U. S. Cy.

Received plus 14.80

Note.—Wherever practicable all signatures to a document should be included in one certificate

EXHIBIT 115-p.2

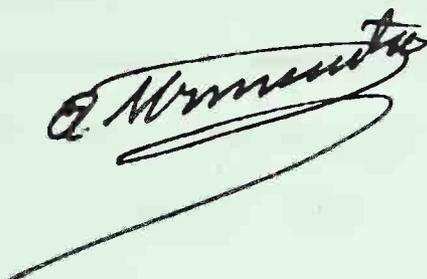
I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions

to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS, INC.,
113 West 42nd Street
New York, N.Y.

<u>Composer</u>	<u>Title</u>	<u>Entry Nr.</u>	<u>Year</u>
A. Urmeneta	Manzanilla		1935
A. Urmeneta	Del Candil		1935
A. Urmeneta	Tio Faroles		1935
A. Urmeneta	Currito de Triana		1935

Barceloma, Spain, 12 de Marzo de 1935.



Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
Province of ^(Country) Barcelona,
City of Barcelona,
_(County or other political division.)
Consulate General of the
United States of America.
_(Name of consular office)

SS:

I, LYNN W. FRANKLIN-----Consul
of the United States of America at BARCELONA, Spain-----
duly commissioned and qualified, do hereby certify that on this 1st-----
day of July 1935-----, before me personally appeared...
_(Date)

A. URMENETA-----

me personally known, and known to me to be the individual... described in, whose
me is subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument... he, duly acknowledged to me
that he executed the same freely and voluntarily for the uses and purposes
therein mentioned.

In witness whereof I have hereunto set my hand and

AMERICAN CONSULATE GENERAL
Official seal the day and year last above written.
AMERICAN CONSULATE GENERAL
JUL 5 1935
FOR RECEIPT
BARCELONA, SPAIN

Lynn W. Franklin
Lynn W. Franklin
Consul of the United States of America

Serial No. 939
NO. TWO DOLLARS
Fee Ptas. 14.80

Note - Whenever practicable all signatures to a document should be included in one certificate

I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions

to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS
113 West 42 nd street

NEW YORK.

<u>COMPOSER</u>	<u>TITLE</u>	<u>ENTRY Nr</u>	<u>YEAR</u>
C.MILAGROS (A.García)	"MARY-LUZ. (P.doble)	39373	1935.
C.MILAGROS (A.García)	"PASOS LARGOS" id.	39374	1935.
C.MILAGROS (A.García)	"TU MANTILLA" id	39375	1935.
A. URMEÑETA	"DEL BETIS" Rumba	38962	1935.

Barcelona (Spain-)1 July 1935.

A. Urmeneta

Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
Generalidad de Cataluña,
City of Barcelona,
Consulate General of the
United States of America.
(Name of consular office)

SS:

I, Thomas S. Horn-----Consul

of the United States of America at Barcelona, Spain-----

duly commissioned and qualified, do hereby certify that on this 7th-----

day of --October, 1935--, before me personally appeared -----
(Date)

-----AMADO URMENETA-----

to me personally known, and known to me to be the individual... described in, whose
name is subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument..... he duly acknowledged to me
that he executed the same freely and voluntarily for the uses and purposes
there mentioned.

In witness whereof I have hereunto set my hand and

official seal the day and year last above written.



Thomas S. Horn
Thomas S. Horn

Consul of the United States of America

Service No. 1483
FEE NO. 1483 DOLLARS 14.80
Received ptas 14.80
BARCELONA, SPAIN

NOTE.—Whenever practicable all signatures to a document should be included in one certificate

EXHIBIT 117-p.2

I herewith transfer and assign all title and interest
in the copyright of the following musical compositions to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

113 West 42 nd Street

NEW YORK

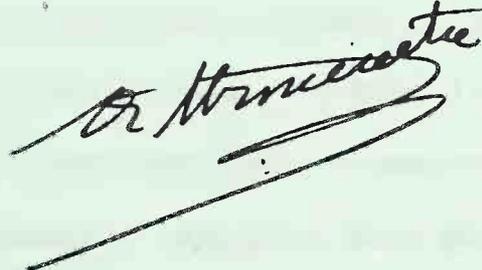
Composer

Title

1935
Amado Urme neta

"CABO VERDE" Rumba carioca. 41405

Barcelona 7 Octubre 1935.



Certificate of Acknowledgment of Execution of Document

The Spanish Republic,

(Country)

City of Barcelona,

(County or other political division)

Consulate General of the
United States of America.

(Name of consular office)

SS:

I, Thomas S. Horn-----Consul

of the United States of America at Barcelona, Spain-----

duly commissioned and qualified, do hereby certify that on this 14th-----

day of January, 1936-----, before me personally appeared -----
(Date)

-----A. Urmeneta-----

to me personally known, and known to me to be the individual... described in, whose
name is subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument... he... duly acknowledged to me
that he executed the same freely and voluntarily for the uses and purposes
mentioned.

American Consulate General,



BARCELONA, SPAIN,

In witness whereof I have hereunto set my hand and
official seal the day and year last above written.

Thomas S. Horn
THOMAS S. HORN

Consul ----- of the United States of America

U. S. Cy.

Notarially attested signatures to a document should be included in one certificate

I herewith transfer and assign all title and interest in the copyrights of the following musical compositions to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

113 West 42nd Street

NEW YORK /

Composer

Title

A. Urmeneta

"Maritornes" Waltz

A. Urmeneta

"Bética" Spanish Dance Classic

Barcelona, Spain 14 Januari, 1936.



I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions

to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

113 west 42nd Street

NEW YORK.

COMPOSER

TITLE

A. Urmeneta

TU MIRAR, Spanish Waltz.

Barcelona 4 February 1936.

A handwritten signature in cursive script, appearing to read 'A. Urmeneta', is written over a horizontal line. The signature is written in dark ink and is somewhat stylized.

Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
 Province of Barcelona,
 City of Barcelona,
 Consulate General of the
 United States of America.
(Name of consular office)

39:

I, THOMAS S. HORN-----Consul

of the United States of America at BARCELONA, Spain-----

duly commissioned and qualified, do hereby certify that on this 4th-----

day of February 1936-----, before me personally appeared-----
(Date)

-----A. URLENETA-----

to me personally known, and known to me to be the individual... described in, whose
 name...is...subscribed to, and who executed the annexed instrument, and being
 informed by me of the contents of said instrument...he... duly acknowledged to me
 that he... executed the same freely and voluntarily for the uses and purposes
 therein mentioned.

In witness whereof I have hereunto set my hand and
 official seal the day and year last above written.

American Consulate General,



Thomas S. Horn
 Thomas S. Horn

----- Consul ----- of the United States of America

Service No. 483
 F. O. NO. 33, T. DOLLARS U. S. OY.
 Paid. P. S. 14, 80

Wherever practicable all signatures to a document should be included in one certificate

Certificate of Acknowledgment of Execution of Document

Spanish Republic,

Provincia de Cataluña,
of Barcelona,

Consulate General of the
United States of America.

(Name of consular office)

SS:

Thomas S. Horn-----Consul

of the United States of America at Barcelona, Spain-----

do hereby commissioned and qualified, do hereby certify that on this 16th-----

of November, 1935, before me personally appeared-----
(Date)

-----A. Urmeneta-----

to me personally known, and known to me to be the individual... described in, whose
name subscribed to, and who executed the annexed instrument, and being
informed me of the contents of said instrument... he duly acknowledged to me
that he executed the same freely and voluntarily for the uses and purposes
therein mentioned.

In witness whereof I have hereunto set my hand and

day and year last above written.
Thomas S. Horn
Thomas S. Horn



Consul-----of the United States of America

Servicio de 1940

FEES IN U.S. DOLLARS
Equivalent to 14.80

Note.—Where practicable all signatures to a document should be included in one certificate

I herewith transfer and assign all title and interest in the copyrights of the following musical compositions

to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS
113 West 42nd Street

N E W Y O R K .

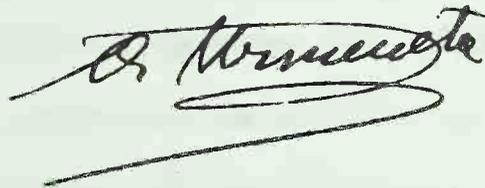
COMPOSER

TITLE

A. Urmeneta

"OJOS NEGROS" Pasodoble

BARCELONA , Spain, 16 November, 1935



Certificate of Acknowledgment of Execution of Document

Spanish Republic
Province of ~~Barcelona~~
City of Barcelona
Consulate General of the
United States of America
(Country or other political division)

ss:

(Name of consular office)

I, Lynn W. Franklin ----- Consul -----
of the United States of America at Barcelona, Spain -----
duly commissioned and qualified, do hereby certify that on this 16 th -----
day of March, 1936 -----, before me personally appeared -----
(Date)
----- A. URMENETA -----

to me personally known, and known to me to be the individual... described in, whose
name is subscribed to, and who executed the annexed instrument, and being
informed by me of the contents of said instrument... he duly acknowledged to me
that he executed the same freely and voluntarily for the uses and purposes
therein mentioned.

In witness whereof I have hereunto set my hand and
American Consulate General
official seal the day and year last above written.



Lynn W. Franklin
Lynn W. Franklin
Consul ----- of the United States of America

Service No. 460
FEE \$ 13.75 DOLLARS
Five stamps 14.80
Barcelona, SPAIN

Notice: Wherever practicable all signatures to a document should be included in one certificate

I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions
to;

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS

113 West 42nd Street

NEW YORK.

COMPOSER

TITLE

A. Urmene ta

" 6 de Enero" Tango

A. Urmene ta

" Reposo" Tango.

Barcelona ,Spain 16 March 1936.



Certificate of Acknowledgment of Execution of Document

The Spanish Republic,
Generalidad de Cataluña,
City of Barcelona,
Consulate General of the
United States of America.
(Name of consular office)

ss:

I, Thomas S. Horn, Consul
of the United States of America at Barcelona, Spain

commissioned and qualified, do hereby certify that on this 19th
of August, 1936, before me personally appeared

A. URLENETA

personally known, and known to me to be the individual... described in, whose
subscribed to, and who executed the annexed instrument, and being
by me of the contents of said instrument... he duly acknowledged to me
executed the same freely and voluntarily for the uses and purposes
mentioned.



In witness whereof I have hereunto set my hand and
official seal the day and year last above written.

Thomas S. Horn

Thomas S. Horn,
Consul of the United States of America

1789
DOLLARS U.S. Cy.

80.00 Ptas.

Whenever possible all signatures to a document should be included in one certificate

VOL. 367 PAGE 76

I herewith transfer and assign all title and interest
in the Copyrights of the following musical compositions

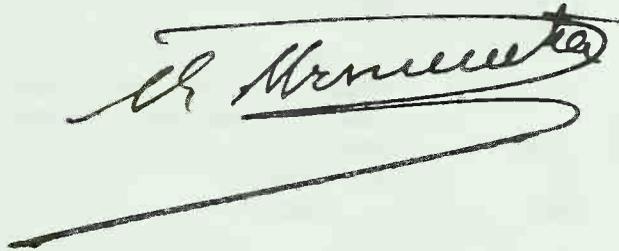
to:

SOCIETY OF EUROPEAN STAGE AUTHORS AND COMPOSERS
NEW YORK.

COMPOSERTITLE

A. Urmeneta.	LOS GITANOS, Paso-doble
A. Urmeneta.	LINDO Danzón Rumba
S. de Ronda	RAYITO DE LUZ, Vals.
C. Milagros	MANDANGA Danzón Rumba
C. Milagros.	CIVILON Spanish Waltz.

Barcelona, Spain, 19. Agosto 1936.



FOR AND IN CONSIDERATION of the sum of One (\$1.00) Dollar and other good and valuable considerations in hand paid by the M. M. COLE PUBLISHING COMPANY, a corporation, of Chicago, Illinois, to VINCENT & HOWARD LTD., a corporation of 735 SOUTH BROADWAY, LOS ANGELES, CALIFORNIA, the said VINCENT & HOWARD, LTD., a corporation, hereby assigns, transfers, sells and sets over to the said M.M. COLE PUBLISHING COMPANY, a corporation, the copyrights and all renewals thereof, it now has or may have in the future, and all right, title and interest, it now has or may have in the future, in and to the following musical compositions:

~~By A Window At The End of the Lane~~

It's Heaven To Me

On A Sapphire Sea

The Little Girl Dressed In Blue

Sweet Dreams, Sweetheart

When The Bloom Is On the Sage

Wonder Valley

The Strawberry Roan

Old Black Mountain Trail

Rock Me To Sleep In My Rocky Mountain Home

The Steer's Lament

Mellow Mountain Moon

Me and My Burrow

Bring Your Roses To Her Now

Dreamy Tennessee

Golden River

I See Your Daddy In You

I'm Always Running After Rainbows

It's Time to Say Aloha Oe To You

Little Old Rag Doll

Mellow Alabama Moon

My California Moon

Pretty Quadroon

~~Tia Juana~~

There's A Robin Singing In The Old Pine Tree

The Tables Have Turned

Sunny California

We'll See The Hard Times Thru

~~When It's Autumn in the Hills of California~~

On The Shore of Lake Louise

In That Little Old Green Valley School

The Gal on the Flying Trapeze

V.H.P. by Fred Howard

The said VINCENT & HOWARD, LTD. a corporation, warrants that it has made no other assignments in toto or in part of any one or all of the musical compositions hereinabove listed, or granted any permission whatsoever to use for any purpose whatsoever in toto or in part any one or all of the musical compositions hereinabove listed; and further warrants and defends and agrees to save harmless the said M. M. COLE PUBLISHING COMPANY, a corporation, from any and every cause or action for infringements, damages, injunctions or any other form or cause of action or damages arising out of the assignments hereinabove made.

- (1) The M. M. COLE PUBLISHING COMPANY agrees to pay the VINCENT & HOWARD LTD. on all Pianoforte copies sold and paid for a royalty of Three (3¢) cents per copy, however, on the song "WHEN THE BLOOM IS ON THE SAGE" the royalty shall be four (4¢) cents.
- (2) It is understood that all royalties from Phonograph Records and Piano Rolls which were recorded on or before August 15th, 1933 shall go to the VINCENT & HOWARD LTD. However, royalties from Phonograph Records and Piano Rolls recorded after August 15, 1933 shall be divided 50% to VINCENT & HOWARD LTD. and 50% to the M. M. COLE PUBLISHING COMPANY.

3-A- However, previous arrangements made between VINCENT & HOWARD Ltd. with Foreign publishers shall be in affect until expiration of the contract. After expiration of the contract, the foreign rights shall revert to the M. M. COLE PUBLISHING COMPANY.

(4) It is understood if the M. M. COLE PUBLISHING COMPANY desires to sell the copyrights they will give the VINCENT & HOWARD LTD. first opportunity.

VINCENT & HOWARD, LTD. a corporation agrees to furnish to the M. M. COLE PUBLISHING COMPANY, a corporation, the copyright number and data on the musical compositions hereinabove listed.

IN WITNESS WHEREOF, the said VINCENT & HOWARD, LTD. a corporation have caused this instrument to be signed by its president and attested by its Secretary this 19th day of December, A.D. 1934 at Chicago, Illinois.

VINCENT & HOWARD LTD., a corporation

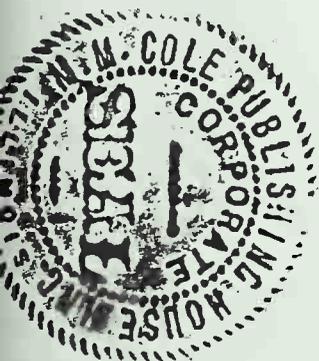
by Wm. Vincent
President

M.M. COLE PUBLISHING CO. a corporation

by M. M. Cole
President

Attest:

A. Schuman
Secretary



I herewith transfer and assign all title and interest
in the copyrights of the following musical compositions
to;

Society of European Stage Authors and Composers
113 West 42nd Street

NEW YORK.

<u>COMPOSER</u>	<u>TITLE</u>
Mariano Yanguas	"Caminitos" Paso-doble
Mariano Yanguas	"Cordobesita" Paso-doble
Mariano Yanguas	"EnSevilla" Danza Típica Española.

Madrid, Spain, ¹² May 1936.



Certificate of Acknowledgment of Execution of Document

VOL. 353 PAGE 231

EXHIBIT 124-p.2

Republic of Spain - Province
(Country)

and City of Madrid - Consulate
(County or other political division)

of the United States of America
(Name of consular office)

I, Polard More, Vice Consul

of the United States of America at Madrid, Spain

duly commissioned and qualified, do hereby certify that on this 12th

day of May, 1936, before me personally appeared
(Date)

MARIANO YANCUAS

to me personally known, and known to me to be the individual... described in, whose name is subscribed to, and who executed the annexed instrument, and being informed by me of the contents of said instrument... duly acknowledged to me that he executed the same freely and voluntarily for the uses and purposes herein mentioned.

In witness whereof I have hereunto set my hand and official seal the day and year last above written.

Polard More

Vice Consul of the United States of America

No. 595
90.

TWO DOLLARS



Whenever practicable a...

document should be included in one certificate

1-173

EXHIBIT 124-p.2



1875

