

COMPOSITIONS BY

Caro Roma.

Resignation	60
Four keys, B \flat , G to E. C, A to F. D \flat , B to G. E \flat , C to A.	
Thinking of Thee	60
D \flat , B \flat to C. E \flat , C to D. F, D to E. A \flat , F to G.	
My Faithless Love	60
Tenor or Soprano in D \flat , D \flat to A \flat .	
Love's Messenger	60
Tenor or Soprano in E, C to A.	
The Rosary. Words by Cameron E. Rogers	60
Soprano in F, A to A \flat .	
Love's Yesteryear	60
Tenor or Soprano in D \flat , D \flat to A \flat . Baritone or Contralto in B \flat , B \flat to F.	
My One Hour	60
Tenor or Soprano in A \flat , E \sharp to A \flat .	
Sleeping	60
Baritone or Contralto in F, D to F.	
There, Little Girl, Don't Cry. Words by Riley	60
Tenor or Mezzo-Soprano in D \flat , D \flat to G \flat .	
The Golden Chain Words by Adelaide Anna Procter	60
Tenor or Soprano in A, F \sharp to A.	
The Jewels. Words by Lucille Watson	60
Tenor or Soprano in A, E to A.	
Sometimes	60
Baritone or Contralto in D \flat , B \flat to E \flat .	
Legacies. Words by Ethel Wetherald	60
Tenor or Mezzo-Soprano in C, D to G.	
Love's Sacrifice	60
Tenor or Mezzo-Soprano in C, E to G.	
Faded Rose	60
Four keys, B \flat , E to F \sharp . C, F to G. F, B to C. A \flat , D to E \flat .	
Nobody Belongs to Me	60
Baritone or Contralto in C, C to E.	
Thy Lips Are Like Twin Roses	60
Tenor or Soprano A \flat , D to A \flat .	
I'll Worship You in Dreams	60
Two keys, C, C to F. E \flat , E \flat to A \flat .	
The Wandering One, (A Song Cycle)	1.00
Including	
1—ABSENCE	
2—THE LAMENT	
3—DOUBT NOT	
4—THE PRAYER	
5—THE LETTER	
6—THE RETURN	

Abide With Me. (Sacred) with Violin Obligato	60
Tenor or Soprano in F, C to A. Baritone or Contralto in D, A to F \sharp .	
Nearer My God to Thee. (Sacred).	60
For Solo Voice, Quartette, Piano, Organ and Violin Obligato. Tenor or Mezzo-Soprano in G, D to F \sharp .	
The Angelus. With Violin Obligato	60
Baritone or Mezzo-Soprano, key of F, C to F.	
Thou Art Like Unto a Flower. With Vio. Oblig.	60
Baritone or Contralto, key of F, E to E \flat .	
In the Nest. With Violin Obligato	60
Baritone or Contralto, key of B \flat , A to D.	
Forbidden. With Violin Obligato	60
Tenor or Mezzo-Soprano, key of G, D to G.	
Separation. With Violin Obligato	60
Baritone or Mezzo-Soprano, key of F, C to G.	
Your Tender Voice Lulls Me to Rest	60
With Violin Obligato Baritone or Mezzo-Soprano in G, D to F \sharp .	
Joy and Sorrow. With Violin Obligato	60
Tenor or Mezzo-Soprano in G, D to G.	
Sleep, Baby Dear. With Violin Obligato	60
Baritone or Mezzo-Soprano in F, C to F. Words by E. H. Benjamin.	
I Kiss the Little Flower You Wore	60
With Violin Obligato Words by E. H. Benjamin. Tenor or Mezzo-Soprano in A \flat , C to A \flat .	

M. WITMARK & SONS

New York Witmark Buildings London
Chicago Paris

Nobody Belongs To Me.

Words and Music by
CARO ROMA.

Andante.

PIANO.

ff

rit.

8va

The piano introduction is in 4/4 time, marked 'Andante'. It features a right-hand melody with a key signature of one sharp (F#) and a left-hand accompaniment of chords. The dynamics range from fortissimo (ff) to ritardando (rit.). The piece concludes with a 'Cin.' (Crescendo) marking.

I'm tir - ed of my play - things and my
I'll be as qui - et as a mouse if

Vamp till ready.

mp

The first vocal line is in 4/4 time, marked 'Andante'. The piano accompaniment is marked 'mp' and includes a 'Vamp till ready.' section. The lyrics are: 'I'm tir - ed of my play - things and my I'll be as qui - et as a mouse if'.

doll is old you see. I want a live one, not of wax, to
you will talk to me And tell me Fai - ry sto - ries. Won't you

The second vocal line continues the melody in 4/4 time. The piano accompaniment features a vamp section with a key signature change to one flat (Bb). The lyrics are: 'doll is old you see. I want a live one, not of wax, to you will talk to me And tell me Fai - ry sto - ries. Won't you'.

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walk and talk to me. — I want a pa - pa of my own to climb up - on his knee. Not
take me on your knee? — I'll prom - ise not to pull your hair, I'll hold your hands so tight, I'll

rit.
one I have to share with ma - ma, He must love but me. — Be -
be so good, I cross my heart, from morn - ing un - til night. — Ma -

rit.
8va

a tempo
cause I'm lit - tle, I don't see what dif - fer - ence it makes. There's
ma says I'm a lit - tle dev - il tho' I look so shy. I

a tempo

al - ways some - one else a - bout who all th'at - ten - tion takes, For
have - n't an - y tail and horns, or great big fier - y eye, So

no one seems to no-tice me when e'er I come a-round, I'm
 please can't I be-long to you, won't you be-long to me? I'll

rit.
 sure in all this world a lone-lier girl can-not be found.
 be a per-fect lit-tle an-gel, Oh, how good I'll be!

rit.

CHORUS.

f
 Some-how this world seems turned right up-side down, For

ev-ry-thing in it seems to go so wrong, And

con S^{ra}

I al - ways seem to be in some-one's way, And no-bod - y lis-tens when I

con 8^{va} *8^{va}* *8^{va}*

say I'll be just as good and sweet as I can be, If

8^{va} *8^{va}*

on - ly some-one will take me and love me. I'm lone-some 'cause I be-long to

8^{va} *8^{va}* *rit.* *8^{va}*

no - bod - y, And no - bod - y be-longs to me. —

8^{va} *8^{va}* *D. S.*

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