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BOSTON MUSIC CO.
EDITION OF ORATORIOS
CANTATAS & CHORUSES



THE 137TH PSALM

CANTATA

FOR

CHORUS OF WOMEN'S VOICES
WITH SOPRANO SOLO
VIOLIN, HARP, PIANO
AND ORGAN

Price, \$1.00
(In U. S. A.)

FRANZ LISZT

THE BOSTON MUSIC CO., BOSTON, MASS.



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If the harp is lacking, the harp part must be played on the pianoforte and the piano accompaniment omitted. The part for organ or harmonium is to be used ad libitum, so that the Psalm may be performed with violin, harp and piano or merely with violin and piano.

When the organ or harmonium is used, special heed must be given to the singers and the register, so that the accompaniment may not drown the voices and thereby lose the mournful and mystical coloring.

785.4-L

125613
3 my

The 137th Psalm.

(Revised version.)

12191.5504

MUS

FRANZ LISZT.

Lento, lamentoso.

Voice.

Violin.

Harp or Pianoforte.

★ Piano.

Organ or Harmonium.

★ This accompaniment is omitted in case the harp score is given to the pianoforte.

Orchestra parts may be had of the publishers.

B. M. Co. 1501

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WORKS BY FRANZ LISZT
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flebile

più cresc.

Red. *

Red. *

Red. *

Red. *

Red. *

This system contains five staves. The top staff is a vocal line with the instruction *flebile*. The second staff is another vocal line with *più cresc.* and a crescendo hairpin. The third and fourth staves are piano accompaniment, with the third staff marked *Red.* and the fourth staff marked *Red.* and *dim.*. The fifth staff is a grand staff with treble and bass clefs.

lamentoso

Red. *

Red. *p* *

Red. *dim.* *

This system contains five staves. The top staff is a vocal line with the instruction *lamentoso*. The second staff is another vocal line with a crescendo hairpin. The third and fourth staves are piano accompaniment, with the third staff marked *Red.* and *p*, and the fourth staff marked *Red.* and *dim.*. The fifth staff is a grand staff with treble and bass clefs.

M. 7. 5. 4
L

By the riv - ers of Ba - by-

Red. * *Red.* * *Red.* *

ppp * *Red.* *

lon There we sat

Red. * *Red.* * *Red.* * *Red. rinforz.* * *dim.* *

Red. * *Red.* * *Red.* * *Red.* *

down, yea, we — wept, — we

Red. *p* *

Red. *

This system contains the first two systems of music. The top system shows a vocal line with lyrics "down, yea, we — wept, — we" and a piano accompaniment. The piano part includes a right-hand line with a melodic line and a left-hand line with chords and a triplet. Performance markings include "Red." (ritardando), "p" (piano), and an asterisk (*).

wept, — There wept — we,

Red. *

Red. *

ppp sempre

This system contains the second two systems of music. The top system shows a vocal line with lyrics "wept, — There wept — we," and a piano accompaniment. The piano part includes a right-hand line with a melodic line and a left-hand line with chords and triplets. Performance markings include "Red." (ritardando), "ppp sempre" (pianissimo sempre), and the number "3" indicating triplets.

There wept we, when we re -

This system contains the first two systems of music. The top two staves are vocal lines in G major (one sharp) with lyrics: "There wept we, when we re -". The piano accompaniment consists of two grand staff systems. The first grand staff system includes a bass line with a piano part marked *Red.* and asterisks, and a treble line with a piano part marked *Red.* and asterisks. The second grand staff system includes a treble line with a piano part marked *Red.* and asterisks, and a bass line with a piano part marked *p* and asterisks.

p dolce
mem - ber'd, re-mem-ber'd Zi - on

This system contains the second two systems of music. The top two staves are vocal lines in G major with lyrics: "mem - ber'd, re-mem-ber'd Zi - on". The piano accompaniment consists of two grand staff systems. The first grand staff system includes a bass line with a piano part marked *pp dolce* and a treble line with a piano part marked *pp dolce*. The second grand staff system includes a bass line with a piano part marked *pp dolce* and *Red.*, and a treble line with a piano part marked *dolce* and *Red.*.

sotto voce

yea, we - wept.

On the
4th string.

tranquillo assai

tranquillo assai

pp

pp

wil -

lows hanged

we up

our harps

in the

sed.

sempre sed.

midst there-of For there they that led us

Red.
(prepare C sharp.)

* *Red.* *

poco a poco cresc. più agitato e accel.

cap - tive re - quired of us — songs, — Our tor-

rinforz.

Red. * *Red.*

poco a poco cresc. più agitato e accel.

ment - ors of us mirth re -

Red. *rinforz.* *Red.*

Red. *rinforz.*

The first system of the musical score features a vocal line at the top with lyrics "ment - ors of us mirth re -". Below it are two staves for piano accompaniment. The piano part includes dynamic markings such as *Red.* (ritardando) and *rinforz.* (rinforzando). There are also some performance instructions like "8..." and an asterisk "*" in the piano part.

quired.

ritard. *di - mi - nu - en - do per dendo **

Very long rest.

Very long rest.

The second system continues the musical score. The vocal line has the word "quired." and a "Very long rest." below it. The piano accompaniment features a *ritard.* marking and the phrase "di - mi - nu - en - do per dendo *". The system concludes with another "Very long rest." in the piano part.

(with a scornful accent)

(bitterly, with fixed gaze)

p *riten.*

"The songs of Zi-on, sing-us, sing us one!" "The songs of Zi-on, sing

f *pizz.* *f* *mf*

(without the baton)

- us, sing us one!"

(with much expression, gloomily) *arco.*

(about the same tempo as in the beginning)

How shall we sing— in a —

f.

agitato

pp trem.

ped.

pp

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by the lyrics 'How shall we sing— in a —'. The piano accompaniment features a right hand with a melodic line and a left hand with a rhythmic accompaniment. Dynamics include *f.* and *pp trem.*. The tempo marking *agitato* is present. A *ped.* (pedal) marking is also visible.

strange land The Lord's song how— sing!

allarg. *rit.* *smorz.*

poco rit. *ff*

poco rit. *ped.* *f.*

poco rit.

Detailed description: This system contains the next three measures. The vocal line continues with 'strange land The Lord's song how— sing!'. The piano accompaniment continues with various textures, including a *ff* (fortissimo) section. Dynamics include *poco rit.*, *ff*, and *f.*. Tempo markings include *allarg.*, *rit.*, and *smorz.* (smorzando). A *ped.* marking is also present.

lamentoso How shall we sing in a —

agitato

pp *trem.*

strange land, The Lords' song? how — sing?

allarg. *rit.* *smorz.*

poco rit. *ff*

poco rit.

poco rit.

(with deep feeling)
lunga

pp

lamentoso

Je - ru - sa - lem!

pp

p

ppp

ppp

ppp

ppp

(somewhat more cheerful)
lunga

Maestoso.

(Jubilant.)

Je - ru - sa - lem!

Je - ru - sa - lem!

Maestoso.

Maestoso.

pp

sf

ff

Maestoso

pp

f

Je - ru - sa -

SOPRANO.
ff

Women's
Chorus.
ALTO. ff

Je - ru - sa -

10

8

ff
Ped.

3

3

3

*

★ In the absence of a harp, let the piano take the accompaniment from here to the close (the true piano part, not the harp arpeggios.)

lem! Je - ru - sa -

lem! Je - ru - sa -

ff

ff

ff

8

Red. *

Red. *

The musical score consists of several systems. The top system features two vocal staves with lyrics and a piano accompaniment staff. The second system continues the vocal and piano parts. The third system shows a grand staff with intricate piano textures. The fourth system includes a piano part with a first ending marked '8' and a second ending marked with an asterisk and 'Red.'. The fifth system shows the continuation of the piano accompaniment.

lem! Let my right

ossia. Let my right

lem!

8

Red. *

Red. *

The musical score is arranged in a system with seven staves. The top two staves are for the voice, with lyrics 'lem! Let my right' and 'ossia. Let my right'. The third staff is a grand staff (treble and bass clefs) with the lyric 'lem!'. The fourth staff is a single bass clef staff. The fifth and sixth staves are a grand staff for piano accompaniment, featuring a complex rhythmic pattern with eighth and sixteenth notes. The seventh staff is another grand staff for piano accompaniment, with a 'Red.' (ritardando) marking and an asterisk. The score concludes with a final chord in the seventh staff.

hand for - get her cun - ning if I for -

hand for - get her cun - ning if I for -

colla parte.

(Prepare C# and E.)

colla parte

And. *

un poco accelerando

get thee!

Je - ru - sa - lem! Je -

ff

ff

ff

8

8

ff

ff

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics "get thee!" are under the first vocal line. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The piano part features a series of chords and arpeggiated figures, marked with *ff* and dynamic accents. There are two measures marked with an "8" and a dotted line, indicating an eighth-note pattern.

un poco accelerando

ff

ff

ff

5
4
1

2

Detailed description: This system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The piano part is marked with *ff* and includes a section with a dotted line and an "8" marking. The bottom staff has a fingering sequence "5 4 1" above a note and a "2" below a note. The music is in the same key signature as the first system.

un poco ritenuto

dolciss.

Je -

ru - sa-lem!

dim. *dim.*

ff

Prepare A \flat , B \flat , G \flat , D \flat and E \flat .
tune the harp in D \flat major.

un poco ritenuto

dim. *p*

pp

3
1
0

1
3

ru - sa - lem! Je -

dolce

tranquillo.

p

Red. *

8

dolciss.

Red. *

5

legato

1 2 3 4

ru - sa - lem! Je - ru - sa -

p

f

Red. *

ppp

1
2
4

Detailed description: This page of a musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'ru - sa - lem! Je - ru - sa -' and includes dynamic markings such as *p* and *f*. The piano accompaniment consists of several systems: a grand staff with a treble and bass clef, a grand staff with a treble and bass clef, and a grand staff with a treble and bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings like *ppp*. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number '22' is located at the top left.

ru - sa - lem! —

lem! Je - ru sa -

And.

sempre dolcissimo

And.

The musical score consists of six systems. The first system features a vocal line with lyrics 'ru - sa - lem!' and a piano accompaniment. The second system continues the vocal line with 'lem! Je - ru sa -' and the piano accompaniment. The third system shows a piano solo with a melodic line in the right hand and a bass line in the left hand, marked 'And.'. The fourth system continues the piano solo with a melodic line in the right hand and a bass line in the left hand, marked 'sempre dolcissimo'. The fifth system shows the piano solo continuing with a melodic line in the right hand and a bass line in the left hand, marked 'And.'. The sixth system shows the piano solo continuing with a melodic line in the right hand and a bass line in the left hand.

lem!

dim. pp

dim. pp

dimin.

Red.

Red.

Detailed description: This page of a musical score features a voice line and a piano accompaniment. The voice part consists of three staves. The first staff has a long note with a slur. The second staff contains the lyrics 'lem!' and is marked with a dynamic of *dim. pp*. The third staff also has a long note with a slur and is marked with *dim. pp*. The piano accompaniment is spread across three systems. The first system has a treble clef staff with a slur and a dynamic of *dimin.*. The second system is a grand staff with a *Red.* marking above the treble clef and a *** at the end of the bass line. The third system is also a grand staff with a *Red.* marking above the treble clef and a *** at the end of the bass line. The score is written in a key with one flat and a common time signature.

rit.
 My right hand for-get her cun-ning If I for - get thee!

molto espressivo

colla parte

p
ped.
 (basso marcato) *

p
ped.
 (basso marcato) *

colla parte

The musical score is arranged in a system of six staves. The top three staves are for the vocal line, and the bottom three are for the piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a melodic phrase in the fourth staff, featuring a slur over a series of notes and a dynamic marking of *pp*. The piano accompaniment consists of two systems, each with a treble and bass clef. The right hand of the piano part plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes. The word *Red.* is written above the bass line of the piano part in both systems. The score concludes with a final chord in the piano part.

This page contains a musical score for page 27. It features three vocal staves at the top, all in treble clef with a key signature of two flats (B-flat and E-flat). The first three staves are mostly empty, indicating rests for the vocalists. The fourth staff shows vocal entries with melodic lines and slurs.

Below the vocal staves are two systems of piano accompaniment, each consisting of a grand staff (treble and bass clefs). The first system includes piano markings: *Ped.* and ** Ped.* in both staves. The second system also includes *Ped.* and ** Ped.* markings. The piano part features rhythmic patterns of eighth and sixteenth notes in the right hand, and simpler bass lines in the left hand.

At the bottom of the page, there is a final system of piano accompaniment. The right hand has a few notes with a *pp* (pianissimo) dynamic marking, while the left hand has a few notes.

The image shows a page of a musical score with six systems of staves. The top three systems are vocal staves in treble clef, and the bottom three systems are piano accompaniment staves in grand staff notation (treble and bass clefs). The key signature is B-flat major (two flats). The first system shows a vocal line with a long note and a fermata. The second system shows a vocal line with a long note and a fermata. The third system shows a vocal line with a long note and a fermata. The fourth system shows a vocal line with a long note and a fermata. The fifth system shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The sixth system shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The lyrics 'riten. - - - molto' are written below the vocal staves, and 'perdendo' is written below the piano accompaniment staves. There are also some markings like 'red.' and '*' in the piano accompaniment.

al tempo ma sempre un poco ritenuto

Je ru - sa -

pp dolce
Je - ru - Je sa -

pp dolce

smorz.

una corda pp

pp

lem! Je - ru - - - sa -

lem! Je - - -

Red. * *Red.* *

8.....

una corda

Red. * *Red.* *

Detailed description: This is a page of a musical score, numbered 30. It features a vocal line at the top with lyrics: "lem! Je - ru - - - sa -" on the first line and "lem! Je - - -" on the second line. Below the vocal line are three staves of piano accompaniment. The first piano staff contains a melodic line with a long slur. The second piano staff contains a rhythmic accompaniment with repeated eighth-note patterns, marked with "Red." and "*" in alternating measures. The third piano staff contains a bass line with chords and a long slur. The fourth piano staff contains a melodic line with a long slur, marked with "8.....". The fifth piano staff contains a bass line with chords, marked with "una corda". The sixth piano staff contains a melodic line with a long slur, marked with "Red." and "*" in alternating measures. The seventh piano staff contains a bass line with chords and a long slur.

lem! Je
ru sa lem!

Red. * Red. Red. Red.

8----- 8----- 8-----

8-----

Red. Red.

The musical score consists of a vocal line and piano accompaniment. The vocal line features lyrics: "lem! Je ru sa lem!". The piano accompaniment includes a right-hand part with arpeggiated chords and a left-hand part with sustained chords. Performance markings include "Red." (ritardando) and "8-----" (sesto). A double asterisk "*" is placed between the first and second systems of the piano accompaniment.

Lento.

dim. molto

ru - sa - lem! Je - ru - sa - lem!

dim. molto

Je - ru - sa - lem!

dim. molto

Je - ru - sa - lem!

Je - ru - sa - lem!

A very long rest, lasting after the voices have wholly died away.

pp *rit.* *pppp*
 ★ Je - ru - sa - lem!

pp *rit.* *pppp*
 Je - ru - sa - lem!

pp *rit.* *pppp*

p *dolcissimo* *rit.*

rit. *ppp*

una corda *pp* *rit.*

ppp *rit.*

★ The last six voice measures should grow constantly fainter and finally die away (without taking breath.)

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WOMEN'S VOICES

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94. Mallard, Clarisse	Harvest Home (<i>S. Solo ad lib.</i>)	.15
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616. Grant, J. B.	Twenty Times a Day	.15
629. Trew, C. A.	A Children's Holiday	.15
696. Frank, E.	'Tis Maytime	.15
697. Frank, E.	No! Baby Cannot Look	.10
698. Frank, E.	O Pipe thee High	.12
699. Frank, E.	Shall I Sing?	.10
700. Frank, E.	O Polly, Peg and Poppety	.10
701. Frank, E.	Look over the Wall	.15
702. Frank, E.	Prince Finnkin	.15
703. Frank, E.	Little Polly, will you Go?	.12
704. Frank, E.	That Dear Little Maid	.12
705. Frank, E.	There were Three Merry Maidens	.15
706. Frank, E.	Tommy is a Silly Boy	.12
707. Frank, E.	O What has the Old Man Come for?	.15
708. Frank, E.	Five Little Sisters	.15
709. Frank, E.	In Ge-Cart so Tiny	.15
710. Frank, E.	Baby, Cath a Rose	.12
711. Frank, E.	All Under the Lilies	.12
722. Elgar, E.	False Love	.15
723. Denza, L.	My True Love	.20
724. Alcock, G. A.	Music, when Soft Voices Die	.15
730. Hudson, H.	Sigh no more, Ladies (<i>Vln. ad lib.</i>)	.20
731. Hudson, H.	It was a Lover (<i>Vln. ad lib.</i>)	.15
736. Stevenson, J.	Tell me, where is Fancy Bred?	.20
737. Pointer, J.	Fairy Song	.15
738. Pointer, J.	Fairies' Recall	.15
756. Sharpe, H. F.	To the Crocus	.15
758. Farjeon, H.	Changes of the Moon	.15
759. Farjeon, H.	Cherry Bloom	.15
760. Farjeon, H.	The Rock-Away Boat	.15
1001. Pascal, F.	Bird of Day	.15
1002. Trew, C. A.	The Robin	.15
1005. Gade, N. W.	The Nightingale	.15
1011. Arensky, A.	The Flower Garden (<i>Song Cycle, M.-S. Solo</i>)	.40
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1016. Marshall, C.	The Bird and the Boat	.20
1017. Marshall, C.	The East Indian	.15
1018. Marshall, C.	Hark, 'tis the Breeze	.15
1019. Marshall, C.	It is not Always May	.20

THE BOSTON MUSIC CO., BOSTON, MASS.

THE BOSTON MUSIC COMPANY

SECULAR CHORUSES

WOMEN'S VOICES

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1028.	Rachmaninoff, S.	The Captive	.15
1081.	Arne, T. A.	Fair Fidele	.15
1082.	Hall, King	Oh, the Summer Night	.15
1083.	Hall, King	An Emblem of Life	.15
1084.	Horrocks, A. E.	Bitter for Sweet	.12
1085.	Horrocks, A. E.	A Dirge for the Year	.15
1086.	Horrocks, A. E.	A Spring Day	.12
1091.	Sanders, H.	The Sea Hath its Pearls	.20
1092.	Bainton, E.	Sweet Spring	.15
1097.	Khan, Ben All	A Nile Song	.15
1100.	Sanders, H.	Aubade	.20
1105.	Bunten, A. C.	In the Hay	.15
1106.	Horrocks, A. E.	Harebell Curfew	.20
1107.	Kars, E.	The Mermaid's Song	.15
1108.	Selfert, U.	Cradle Song	.15
1109.	Sanders, H.	Pack Clouds Away	.20
1110.	Sanders, H.	Up in the Morning	.15
1117.	Farrar, E.	A Chill	.15
1162.	Saar, L. V.	Dame Nightingale	.15
1163.	Slater, D. D.	May-Day Morn	.20
1175.	Sanders, H.	Sister, Awake	.15
1185.	Sanders, H.	A Farewell	.15
1193.	Lyon, J.	Night-Time	.15
1194.	Lyon, J.	My Spirits	.15
1197.	Schubert, F.	Hark, Hark, the Lark	.12
1251.	Denza, L.	Dreaming	.20
1252.	Johnson, N.	Song of the Bird	.15
1253.	Johnson, N.	Snowtime	.10
1273.	Denza, L.	Row, Row	.20
1274.	Denza, L.	Hush Song	.15
1275.	Denza, L.	Come Away	.15
1276.	Denza, L.	Night	.15
1277.	Denza, L.	The First Violet	.20
1278.	Denza, L.	Look Beyond	.15
1411.	Cotton-Marshall, G.	The Call of Spring	.20
1416.	Johnson, N.	A Hush Song	.15
1417.	Johnson, N.	A Song of Hope	.15
1418.	Johnson, B.	The Butterfly	.15
1422.	Denza, L.	Creole Swing Song	.15
594.	Kountz, R.	A Sleeping Child	.12

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1115.	Darcieux, F.	Noël of the Bressan Waits (Christmas)	SA	.15
1120.	Moussorgsky, M.	Prayer	SSA	.10
1166.	Tombelle, F. de la	Save me, O God	SA	.15
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1241.	Tschaikowsky, P. I.	Ave Maria	S. S. A. A.	.15
1242.	Gretchaninof, A.	Nunc Dimittis	S. S. S. A. A.	.10
1243.	Shvedof, C.	We praise Thee	S. S. S. A. A.	.10
1244.	Kastalsky, A.	O Gladsome Light	S. S. A. A.	.15
1245.	Gretchaninof, A.	Credo (A. solo)	S. S. S. S. A. A.	.15
1246.	Gretchaninof, A.	Cherubim Song	S. S. A.	.15
1247.	Shvedof, C.	We have no other Guide	S. S. S. A. A.	.15
1248.	Nikolsky, A.	Praise ye the name of the Lord	S. S. S. A. A.	.15
1249.	Rachmaninoff, S.	Cherubim Song	S. S. S. A. A.	.15
1250.	Ippolitof-Ivanof, M.	Bless the Lord, O my soul	S. S. S. A. A.	.10
1255.	Arensky, A.	Christ hath arisen (Easter, a cappella)	S. S. A.	.10
1257.	Beal, F. P.	My America (Patriotic)	S. S. A.	.10
1270.	Chadwick, G. W.	Land of our hearts (Patriotic)	S. S. A.	.12
1279.	Bach, J. S.	Whate'er may vex or grieve thee (Chorale)	S. S. A.	.12
1280.	Carle, Glen	Hymn of Mourning (Patriotic or Memorial)	S. S. A.	.10
1419.	Berwald, W.	Thy Word is like a garden, Lord	S. S. A.	.20
593.	Clark-Nevin.	The Holy Hour (S. S. A. A.)		.15
990.	Arensky, A.	Praise ye the Lord in Heaven (S. S. A. A.)		.12
1478.	Warhurst, J. C.	Thou Art, O God, the Life and Light (S. & A., Sop. Solo)		.12
1643.	Mendelssohn, F.	In Heavenly Love Abiding		.12
1598.	Sullivan-Sherwood	The Long Day Closes (S.S.A.A.)		.16
1685.	Protheroe, D.	Jesus Meek and Gentle (a cappella) (S. S. A. A.)		.12
1686.	Protheroe, D.	A Vesper Hymn (a cappella) (S. S. A. A.)		.12
1552.	Baines, W.	Beautiful Land Called Home. (S. A. A. with S. Solo or S. S. A. A.)		.10
1706.	Schubert, Fr.	Art Thou Weary ("Serenade")	S. S. A.	.12
1708.	Brahms, J.	Evening Hymn	S. A.	.15

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THREE-PART CHORUSES

2528.	Nash, W. G.	The Rivals	.15
2542.	O'Hara-Harding	Little Bare Feet	.12
2569.	Brown, Gail R.	The Clown and the Lady Doll	.16
2575.	Fitch T. F.	Summer Landscape	.15
2607.	Howard-Treharne	In The Valley At Home	.12
2610.	Woodside, J.	I Like The Lad with the Golden Hair	.20
2645.	Barnes, E. S.	If Love Should Come	.20
2671.	Moore, J. (Arr.)	I Know Where I'm Goin'	.16
2685.	Knapp-Fields	Open The Gates of The Temple	.20
2688.	Verrall, John (Arr.)	Deep River (Negro Spiritual)	.18
2699.	Lippé-Fields	How Do I Love Thee (Sop. Solo)	.20
2745.	Morley-Breydert	Now Is the Month of Maying	.25
	Bornschein, F.	Six French Folksongs (<i>Elementary String Orch.</i> <i>ad lib.</i>)	
2773.	"	No. 1. The Little Boats (Papa, Les P'tits Bateaux)	.16
2774.	"	No. 2. The King of Yvetot (Le Roi d'Yvetot)	.16
2775.	"	No. 3. The Handsome Drummer (Joli Tambour)	.16
2776.	"	No. 4. Good King Dagobert (Le Roi Dagobert)	.16
2777.	"	No. 5. Delicious Snuff (J'ai du bon Tabac)	.18
2778.	"	No. 6. Cadet Rousselle	.16
2848.	Sacco, John	Highland Song	.22
2896.	Newman-Stickles	This Is My Prayer (S.S.A.)	.20
2956.	Hovdesven, E. A.	Be Lovely, Fair Maid	.25
2962.	Forcucci-Stickles	Ev'rybody Square Dance (with violin optional)	.25
2972.	Davis-O'Hara	Because I Love	.20
3044.	Brahms-Gibb	In Summer Fields	.20
3045.	Beethoven-Gibb	Adelaide, Op. 46	.25
3046.	Brahms-Gibb	Love Song (Minnelied)	.20
3072.	Beethoven-Gibb	O Happy Life	.25
3073.	Brahms-Gibb	At Break Of Day	.20
3074.	Beethoven-Gibb	Devotion	.20
3075.	Brahms-Gibb	Disappointed Serenader	.20
3076.	Brahms-Gibb	Faithful Love	.20
3077.	Brahms-Gibb	Remembrance	.20
3078.	Brahms-Gibb	The Frost Was White	.20
3080.	Brahms-Gibb	The Quiet Wood	.20
3086.	Ware-Stickles	This Day Is Mine	.20
3089.	Harris J.	Bolero (Andalusian Folk Song)	.20

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