

Mary Turner Salter (1856–1938)

37 Songs

Afterglow
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Blossom Time
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From Old Japan (A Cycle of Six Songs)
I Breathe Thy Name
Just for To-day
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Love of an Hour
Love's Armor
Love's Epitome (A Cycle of Five Songs)
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The Cry of Rachel
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The Lake
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The Pine Tree
The Sweet o' the Year (high voice)
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The Tanager
The Time of May
The Wind's Tales
They're Like the Cloud of Butterflies
To a Moon-Flower
Vox Invicta

Mary Fanny Kuhn

AFTERGLOW

O VER the orchard one great star,
The mellow moon and the harvest done;
And the cheek of the river crimsoned far,
From the kiss of the vanished sun.

THOMAS WALSH

To Miss Mary Burfitt

Afterglow

Words* by
Thomas Walsh

Mary Turner Salter

Andantino

Piano

mf

The piano introduction consists of two staves. The right hand features a series of chords in a 6/8 time signature, starting with a treble clef and a key signature of two sharps (D major). The left hand plays a steady eighth-note accompaniment.

p ben sostenuto

O- ver the or- chard one great star, _____

simile

p

The first system of the vocal melody is written on a single staff with a treble clef and a key signature of two sharps. The lyrics are "O- ver the or- chard one great star, _____". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of two sharps. The right hand has chords, and the left hand has a melodic line. The dynamic marking *p* is present.

The mel- low moon and the har- vest done; _____

The second system of the vocal melody continues on a single staff with a treble clef and a key signature of two sharps. The lyrics are "The mel- low moon and the har- vest done; _____". The piano accompaniment continues on a grand staff with a key signature of two sharps, featuring chords in the right hand and a melodic line in the left hand.

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20482 c
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And the cheek of the riv - er crimson'd far _____ From the

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a melodic phrase, followed by a long note with a fermata, marked with a forte (*f*) dynamic, and then a phrase marked with a piano (*p*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A *Red.* (Reduction) mark is placed below the piano part.

kiss, _____ the kiss _____ of the

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata, marked with a pianissimo (*pp*) dynamic, followed by another phrase. The piano accompaniment features a *f* dynamic section followed by a *p* dynamic section. A *Red.* mark is present below the piano part.

van - - - ish'd sun. _____

The third system concludes the vocal line and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment includes a *pp* dynamic section and a *smorz.* (ritardando) section. A *Red.* mark is present below the piano part, and an asterisk (*) is at the end of the system.

AN APRIL MESSAGE.

Words and Music
MARY TURNER SALTER

Animato

The musical score is written for voice and piano. It begins with a piano introduction in 6/8 time, marked *Animato* and *mf*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal line enters with the lyrics: "Soft winds that blow, Toss - ing like snow, Pet - als of blos - soms of cher - ry, Blue is the sky, Clouds have pass'd by, Gay lit - tle tunes make us mer - ry." The piano accompaniment includes markings for *p*, *L.H.*, and *simile*. The score concludes with a final cadence in the piano part.

Sweet wa - ters leap - ing and sing - ing,

Fresh life to the mea - dows bring - ing.

Ev - 'ry mo - ment a song is up - spring - ing, "All's well with the

world, All's well with the world to -

colla voce f

day.”

f a tempo.

This system contains a vocal line and piano accompaniment. The vocal line has a whole note rest. The piano accompaniment starts with a forte (*f*) dynamic and a tempo marking of *a tempo*. It features a melody in the right hand and a bass line in the left hand, with some chromatic movement in the right hand.

The buds of the rose are fold - ed so close, For

This system includes the first line of lyrics: "The buds of the rose are fold - ed so close, For". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

June they are dream - ing and wait - ing. The rob - in, long mute, is

This system includes the second line of lyrics: "June they are dream - ing and wait - ing. The rob - in, long mute, is". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

tun - ing his lute To sing of his love and their mat - ing.

This system includes the third line of lyrics: "tun - ing his lute To sing of his love and their mat - ing.". The piano accompaniment concludes with a melody in the right hand and a bass line in the left hand.

Slen-der young birch - es shake out their tress-es, Daf - fo - dils dance in

gay yel - low dress-es, The warm sun and wind greet them all with ca - ress - es,

f All's well, All's well, All's well with the *allarg.*

world — to - day. —

To Mme. Pauline Lyon-Martin
BLOSSOM - TIME



(Original Key)

Words and Music by
MARY TURNER SALTER

Animato ma grazioso

PIANO

mf

Come with me, Come with me, Come down the blossom-y ways. The

hed-ges of li-lac are dreams of de-light, The or-ard a ro-sy

poco rit. maze. Ah! *a tempo* *cresc.* Larks are sing-ing way

up in the blue, Deep in my heart is a song glad and new, A

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "up in the blue, Deep in my heart is a song glad and new, A". The piano accompaniment is in a grand staff (treble and bass clefs) and features a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand.

hap - - py song, and I sing it to you. Come with me,

f colla voce

The second system continues the musical score. The vocal line has the lyrics "hap - - py song, and I sing it to you. Come with me,". The piano accompaniment features a prominent chordal texture in the right hand, with the dynamic marking *f colla voce* (forte, with the voice).

con espress.

Come with me, Come down the blos_som_y ways.

colla voce *f a tempo*

The third system includes the dynamic marking *con espress.* (con espressione). The vocal line has the lyrics "Come with me, Come down the blos_som_y ways.". The piano accompaniment features a more active melody in the right hand, with the dynamic marking *f a tempo* (forte, at the tempo).

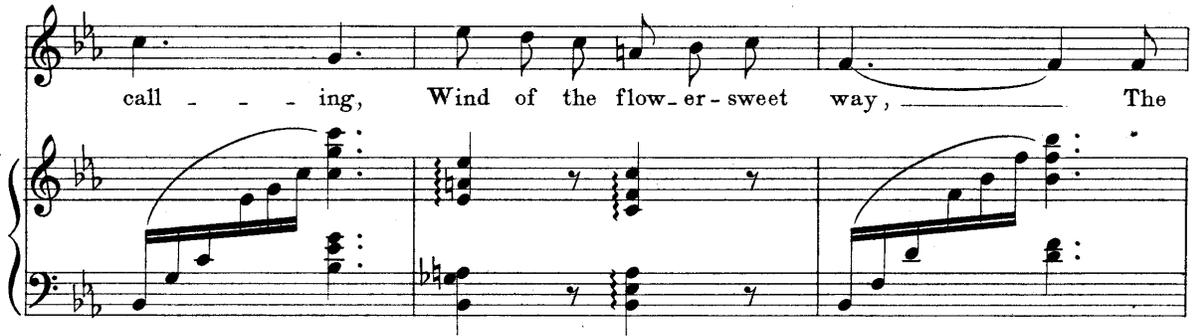
mp

Hark, how the south wind is

mp

The fourth system begins with the dynamic marking *mp* (mezzo-piano). The vocal line has the lyrics "Hark, how the south wind is". The piano accompaniment features a more active melody in the right hand, with the dynamic marking *mp*.

call - - - ing, Wind of the flow-er-sweet way, The



mead-ow's a car-pet, all green and all gold-en, And young is the spir-it of

poco rit.



May. The vi-o-let lifts up her

mp

p

mp



face to the blue, Wa-ters are rush-ing and sing-ing a - new,

cresc.

cresc.



f allargando

Ah! in my heart is a song glad and true, Come with me,

f col canto

The first system of the musical score. The vocal line is in a soprano register, starting with a half note 'Ah!' followed by a series of eighth notes. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'allargando' and the dynamics are 'f' (forte) and 'col canto'.

Come with me, Come down the blos-som-y ways.

The second system of the musical score. The vocal line continues with a half note 'Come with me,' followed by a series of eighth notes. The piano accompaniment continues with chords and a melodic line. The tempo remains 'allargando'.

Ah! Ah! Ah!

mp rit.

The third system of the musical score. The vocal line consists of three 'Ah!' notes, each with a long, sweeping melisma. The piano accompaniment features a series of chords and a melodic line. The dynamics are marked 'mp' (mezzo-piano) and 'rit.' (ritardando).

Ah!

a tempo

The fourth system of the musical score. The vocal line begins with a 'Ah!' note followed by a long melisma. The piano accompaniment features a series of chords and a melodic line. The tempo is marked 'a tempo'.

"Come to the garden, Love."

Con moto grazioso.

Voice.

Piano.

The first system of music features a piano accompaniment in the lower staves and a voice line in the upper staff. The piano part begins with a forte (*f*) dynamic and includes a *rit.* (ritardando) marking. The voice line contains a whole rest, indicating the singer is silent at the start of the piece.

Ros - es, ros-es bloom in the gar-den, Laugh-ing the sun_ looks

The second system continues the piano accompaniment and voice line. The piano part is marked *a tempo*. The voice line contains the lyrics "Ros - es, ros-es bloom in the gar-den, Laugh-ing the sun_ looks".

down from a - bove; The sky is blue and the world is new,

The third system continues the piano accompaniment and voice line. The piano part features a complex accompaniment with many sixteenth notes. The voice line contains the lyrics "down from a - bove; The sky is blue and the world is new,".

Come, come, come to the gar - den,

The fourth system concludes the piano accompaniment and voice line. The piano part features a complex accompaniment with many sixteenth notes. The voice line contains the lyrics "Come, come, come to the gar - den,".

Love. Ros - es, ros-es bloom in the gar - den,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'Love.' followed by a melodic phrase for 'Ros - es, ros-es bloom in the gar - den,'. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The key signature is one flat (B-flat major).

There mur-murs softly the mat - ing dove, My heart is in tune with the

The second system continues the vocal line with 'There mur-murs softly the mat - ing dove, My heart is in tune with the'. The piano accompaniment maintains its rhythmic pattern, with the right hand playing a series of eighth-note chords and the left hand providing harmonic support. The key signature remains one flat.

flow'r - ing June, Come, come, come

The third system features the vocal line singing 'flow'r - ing June, Come, come, come'. The piano accompaniment includes a fermata over the final chord of the system. A '7' and 'l.h.' marking are present in the right hand of the piano part, indicating a seventh chord and left hand. The key signature is still one flat.

to the gar - den, Love.

The fourth system concludes the vocal line with 'to the gar - den, Love.'. The piano accompaniment features a dynamic marking of 'ff' (fortissimo) and a fermata over the final chord. The key signature is one flat.

Put Sheet

1923.

FROM OLD JAPAN

A CYCLE OF SONGS

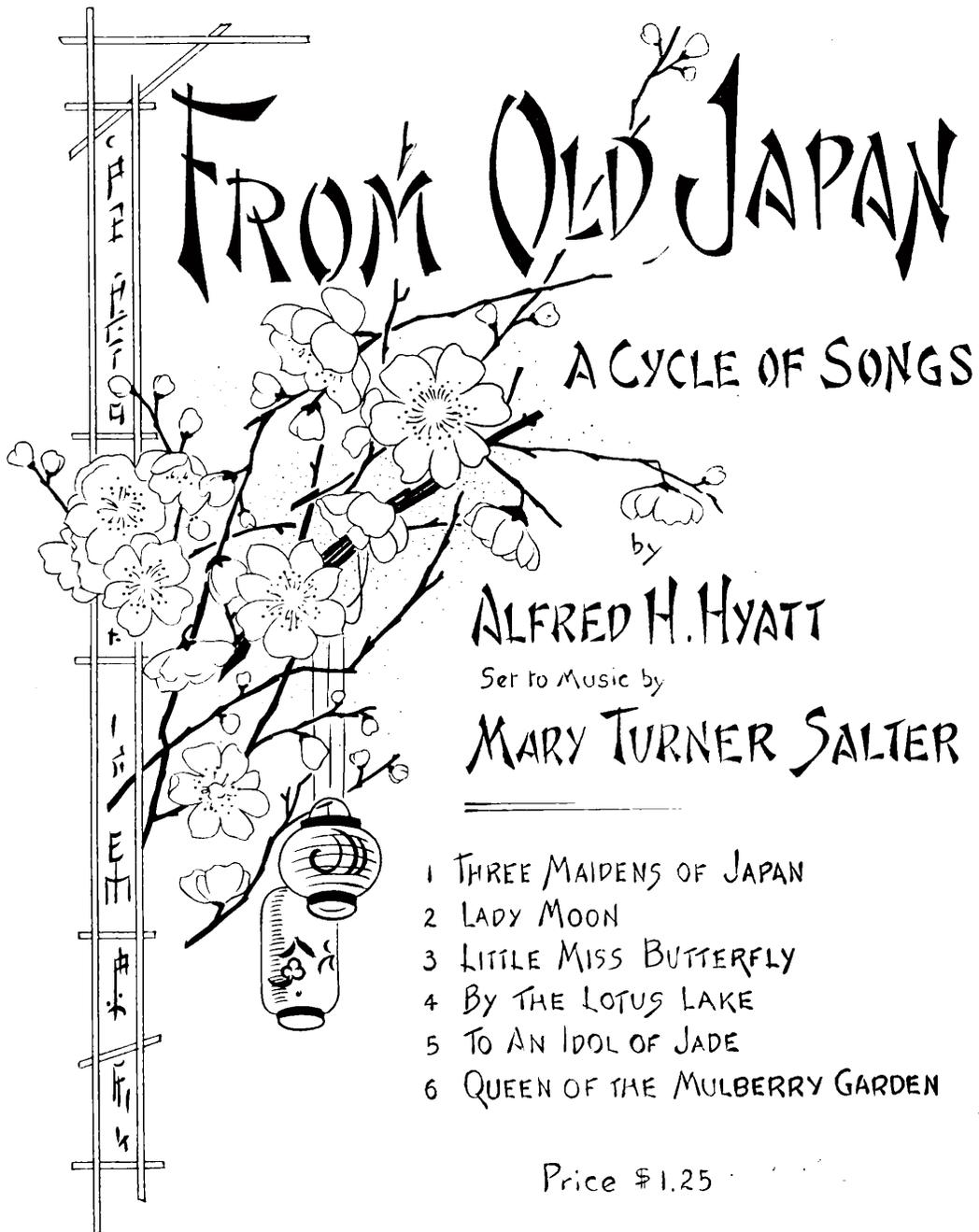


by

ALFRED H. HYATT
Set to Music by
MARY TURNER SALTER

CHICAGO
CLAYTON F. SUMMY CO. 225 S. WABASH AVE.
WEEKES & CO. LONDON.

TO MY NIECE, KATHRYN ROGERS.



FROM OLD JAPAN

A CYCLE OF SONGS

by

ALFRED H. HYATT

Set to Music by

MARY TURNER SALTER

- 1 THREE MAIDENS OF JAPAN
- 2 LADY MOON
- 3 LITTLE MISS BUTTERFLY
- 4 BY THE LOTUS LAKE
- 5 TO AN IDOL OF JADE
- 6 QUEEN OF THE MULBERRY GARDEN

Price \$1.25

CHICAGO.
CLAYTON F. SUMMY CO., 225 S. WABASH AVE
WEEKES & CO. LONDON.

I. Three Maidens of Japan.

ALFRED H. HYATT.

MARY TURNER SALTER.

Allegro moderato.

The musical score is written for voice and piano. It begins with a piano introduction in G major, 4/4 time, marked *Allegro moderato*. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal line enters in the second measure with the lyrics: "In Ja - pan, dwelt maidens three, La - dies they of high de - gree, In their flow'ry garden they wander'd hap - py day by day." The score includes dynamic markings such as *f*, *ten.*, *mp*, and *simile*. The key signature changes to E minor in the final measure of the piece.

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C. F. S. Co. 4318 a

In the shade of por'celain tow'rs — Roaming ev-er mid the flow'rs, —

piu lento espressivo *a tempo.*

Lived un-woo'd by a - ny man, These three maidens of Ja - pan. Ah - - -

col canto

Ah! — In pa - go - da

f *mf*

sat these three, Sipping, sipping, dainti - ly, Sipping their tea, —

From small cups all rimmidwith gold, Ve - ry love-ly to be - hold.

animato
Tho' its ve-ry long a - go,

meno mosso
Since this happen'd, yet I know Still they sit, un-wood'd by man,

col canto

a tempo.
These three maidens of Ja - pan, Ah! Ah!

a tempo.

II. Lady Moon.

ALFRED H. HYATT.

MARY TURNER SALTER.

Lento ma con moto.

p cantabile

At twilight she her lan - tern

brings, — A - mong the cher - ry trees it swings. — La - dy Moon,

La - dy Moon, La - dy Moon! — The

C. F. S. Co. 4313 b

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sil-ver of her calm cold face, The snow on Fu - ji San doth

grace. La - dy Moon, La - dy Moon, La - dy Moon! *rall.*

a tempo. The sea, thy lov - er calm or cru - el, Doth

a tempo. wear thee as an o - pal jew - el. La - dy Moon,

rall.

La - dy Moon, La - - dy Moon! Set

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo marking *rall.* is placed above the vocal line. The lyrics are "La - dy Moon, La - - dy Moon! Set". The piano accompaniment includes a *rall.* marking below the bass line.

for thy love thy jew-el in the sea, In trees thy lan - tern

The second system continues the vocal line and piano accompaniment. The lyrics are "for thy love thy jew-el in the sea, In trees thy lan - tern". The piano accompaniment features arpeggiated chords and a steady bass line.

swing for me, La-dy Moon, La-dy Moon,

The third system continues the vocal line and piano accompaniment. The lyrics are "swing for me, La-dy Moon, La-dy Moon,". The piano accompaniment includes a melodic line in the bass clef.

p

La - dy Moon!

col canto *p* *rall.* *pp*

The fourth system concludes the piece. The vocal line has a *p* dynamic marking. The piano accompaniment has a *col canto* marking, followed by *p*, *rall.*, and *pp* markings. The system ends with a double bar line.

III. Little Miss Butterfly.

ALFRED H. HYATT.

MARY TURNER SALTER.

Allegretto. *p con delicatezza*

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final cadence. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo). Performance instructions include *rit. molto e dim.* (ritardando molto e diminuendo).

Ti - ny young Miss
Butterfly, dain - ty and sweet, Dress'd in her pretty robe,
in her pretty robe, down to her feet.

mp *L.H.*
rit. molto e dim.
pp

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C. F. S. Co. 1313 c

meno mosso
mf

Robe of sat - in pink with pea - cocks of blue,

mf meno mosso

a tempo.

Broid - er'd in silk of won - der - ful hue. Fair Miss Butter - fly

f a tempo.

on ti - ny feet, Grace - ful - ly runs on her lit - tle clogs so neat,

f

espress.

Lift - ing her eye - brows so care - ful - ly lined O - ver the dearest eyes

col canto

rall.

ev - er to find.

rall. *pp*

mf a tempo.

Ti - ny young Miss But - ter - fly

mf a tempo.

Maid of old Ja - pan, — Your happy world is

rall. *dim.*

on - ly a flow'r, A flow'r — and a fan. —

rit. *dim.* *p*

IV. By the Lotus Lake.

ALFRED H. HYATT.

MARY TURNER SALTER.

Lento con moto languido.

The musical score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'Lento con moto languido'. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system contains the lyrics 'In the gold-en air by the lo-tus' and includes a 'simile' marking. The third system contains the lyrics 'lake. The breez-es stir,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

C. F. S. Co. 1313 d

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cresc.

night skies are And yet how dis-tant is each star; How

ten. *espress.*

full of thoughts of thee my heart; For oh, so near and

rall. *a tempo.* *p*

dear thou art. In the fad-ing light

cresc.

of this purple hour, The fragrant bloom

dim. e rall.

of love shall flow'r; Up -

cresc. con affetto f largamento

on the twi - light soon shall wake The song of love, the song of

piu mosso e cresc. f col canto

dim. p

love by the lo - tus lake. Ah!

sospirando pp

Ah!

a. pp dim. ppp

V. To an Idol of Jade.

ALFRED H. HYATT.

MARY TURNER SALTER.

Andante sostenuto.

mf religioso

O, I-dol of

Jade, as you sit in your shrine, The God of good

for-tune, your gifts are di-vine. Be-fore you is set there

mp

simile

poco a poco

poco a poco

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C F. S. Co. 1313 e

cresc. the lights and the flow'rs— Your aid to im - plore,— *cresc.*

cresc.

molto in - vok - ing your *f* pow'rs. —

molto *f sostenuto* *ff* *mp*

p O quaint - ly carv - ed cu - rious i - dol of Jade, —

p

cresc.

When kneels at your shrine — a dear Jap-an-ese maid,

f allarg.

To ask you a fa - your the wish of your heart —

Col. 8

f allarg.

cresc. *dim. - al* *ppp*

With her sweet pray'rs grant - ed, then let her de - part.

dim. - al *ppp*

VI. Queen of the Mulberry Garden.

ALFRED H. HYATT.

MARY TURNER SALTER.

Animato.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a prominent, rhythmic accompaniment in the right hand, often using chords and moving lines, while the left hand provides a steady harmonic foundation. The vocal line is melodic and expressive, with lyrics that tell a story of a lover passing through a garden.

Queen of the mul-berry garden, — Blush - ing — and sweet and
 shy, This is the hour your lov - er Passes your garden by. —
 Know you his heart is ach - - ing, The

C. F. S. Co. 1313 f

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glance from his eyes has shown, Dear little maid, dear little maid, he

cresc.

loves you, And you are his, and you are his a - lone.

f *espress.* *rall.*

col canto *rall.*

It is the feast of lan - terns,

a tempo. *mf*

f a tempo. *mf*

And when the lights are hung, Listen, a -

dim.

dim.

espress. *mf a tempo.*

cross the twi-light, Your lovers song is sung. Queen of the mulberry garden,

col canto *pp* *mf a tempo.*

Dear lit-tle Mi-mi San

cresc. *f*

My heart is yours for - ev - er, Flow'r of

cresc. *f*

accel.

old Ja - pan.

accel. *ff*

I BREATHE THY NAME

Tis dawn, 'tis dawn, the gates of Eastern light
Are opened wide, the heavens aflame;
From dreams I rise, my waking tho'ts of thee,
My love, I breathe thy name.

The West now glows, the restless winds are still;
The night has come, the stars proclaim;
When shadows fall, with tenderest tho'ts of thee,
Dear love, I breathe thy name.

M. T. S.

To Margaret

I Breathe Thy Name

Words and Music by
Mary Turner Salter

Animato

Voice *f* *l. h.* 'Tis dawn, 'tis dawn, The

Piano *f* *3* *mf* *5* *marcato*

con Pedale

gates of East-ern light are o - pen'd wide, The

heav'n's a - flame. From dreams I

rise, My wak - ing tho'ts of thee,

espress. *rit.*

I breathe thy name, my love. I breathe thy

l.h. *r.h.* *col canto* *rit.*

a tempo

name. The West now glows, The

a tempo *mf*

rest-less winds are still; The night has come, The stars pro-

claim. When shad - - ows fall, With

allarg.

ten - d'rest thots of thee, Dear love, dear

col canto

più lento

love, I breathe thy name, thy name. At dawn, by

più lento

dim. *rit.*

day, When shad - ows fall, Dear

rit.

lento *espress.* *pp*

love, I breathe thy name.

lento *pp*

JUST FOR TO-DAY

LORD, for to-morrow and its needs
I do not pray ;
Keep me, my God, from stain of sin,
Just for to-day.

Let me be slow to do my will,
Prompt to obey,
Help me to sacrifice myself,
Just for to-day.

Let me no wrong or idle word
Unthinking say ;
Set Thou a seal upon my lips,
Just for to-day.

So for to-morrow and its needs
I do not pray ;
But keep me, hold me, guide me, Lord,
Just for to-day.

SAMUEL WILBERFORCE

Words by
Samuel Wilberforce

Just for To-day

Mary Turner Salter

Lento sostenuto
mp

Voice
Lord, for to-mor-row and its needs I do not

Piano
mp

pray, I do not pray. Keep me, my God,

cresc. from stain of sin, *Just for to-day,* *dim. e rall.* just for to-day.

cresc. *col canto* *rall.*

a tempo Let me be slow *energico* to do my will, Prompt to o - bey,

a tempo *f*

Con moto

Help me to sac - ri - fice my - self, Just for to -

mp

day, just for to - day. Let me no wrong or i - dle

dim. *p*

col canto *p*

word Un - think - ing say; Set Thou a seal up - on my

cresc. *p*

lips, Just for to - day.

So for to-mor-row and its needs I do not

pù animato

pray, I do not pray; But keep me, hold me,

pù animato

cresc. *f*

guide me, but keep me, hold me, guide me, oh

cresc.

rit. *p*

keep me, hold me, guide me, Lord, Just for to-day.

f *rit.* *sf.* *p* *dim.* *pp*

LAST NIGHT, I HEARD THE NIGHTINGALE

THE SHEPHERD'S SONG

LAST night, I heard the nightingale!
It waked me from a dream;
From leafy bowers rang its sweet wail,
'Neath the moon's amber beam.

Last night, I heard the nightingale!
I woke, and wept for love;
It mourned amid the blossoms pale,
While stars looked from above.

ETHEL LOUISE COX

Last Night, I Heard the Nightingale

The Shepherd's Song

Words* by
Ethel Louise Cox

Mary Turner Salter

Un poco lento e ben sostenuto *mp*

Voice Last

Piano *p* *espress.*

night, I heard the night-in-gale! It waked me from a dream;

cresc.

cresc. 3

From leaf-y bow'rs rang its sweet wail,

* By permission

*Con molta
espress.*

'Neath the moon's am - ber beam; _____ Last

dim. *p*

night, I heard the night-in - gale! _____ Last

a tempo *p*

col canto *a tempo*

night, I heard the night-in - gale! I woke, and wept for love; It

cresc. *f*

p *cresc.* *f*

accel. *cresc.* ³ *f*

mourned a - mid the blossoms pale, White stars look'd from a - bove; Last

rall.

night, I heard the night-in-gale! I woke, and wept for love.

lento assai *p*

Last night, I heard the night-in-gale!

p *lento assai*

148607

To Mme. Pauline Lyon-Martin

LOVE OF AN HOUR



(Original Key, D)

FREDERICK H. MARTENS

MARY TURNER SALTER

VOICE *Con moto moderato ed espressivo* *mf*

O rose of an hour,

PIANO *mf*

O bloom of a day, Too fair you flow'r to die for aye:

So death-less sweet, O rose of an hour,

ad. *

In mem - o - ry's gar - den you shall

This system contains the first three measures of the piece. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady bass line with chords in the right hand.

flow'r.

This system contains measures 4 through 7. The vocal line has a quarter rest in measure 4, followed by a half note G4 in measure 5, and a quarter note A4 in measure 6. The piano accompaniment continues with a consistent harmonic accompaniment.

O love of an hour, love of a day,

This system contains measures 8 through 11. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5 in measures 8-10, and a quarter note G4 in measure 11. The piano accompaniment provides a rich harmonic texture.

Too dear your dow'r to pass a - way; Tran - scen - dent fair, _____

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It begins with a rest, followed by a series of eighth and quarter notes, ending with a long note. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment of chords and moving lines in both hands.

— O love of an hour, _____ In the shrine of my

The second system continues the musical score. The vocal line has a rest, followed by a series of notes, and ends with a long note. The piano accompaniment continues with a similar accompaniment pattern, featuring chords and moving lines in both hands.

heart You e'er shall flow'r. _____

The third system concludes the musical score. The vocal line has a rest, followed by a series of notes, and ends with a long note. The piano accompaniment continues with a similar accompaniment pattern, featuring chords and moving lines in both hands.

Love's Armor

Author Unknown

MARY TURNER SALTER

Animato

VOICE

When first I wore the

Animato

PIANO

sword of love, Red

cour - age sprang in - to my heart.

Through my veins the swift blood

f *f* *f* *f*

Detailed description: This system contains the first line of the musical score. The vocal line is on a single staff with a treble clef, key signature of three flats, and a common time signature. The lyrics are "Through my veins the swift blood". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The piano part features chords and arpeggiated figures, with dynamic markings of *f* (forte) appearing in the first two measures.

ran, Rich foun-tains of new life, new

f *f* *f*

Ad.

Detailed description: This system contains the second line of the musical score. The vocal line continues with the lyrics "ran, Rich foun-tains of new life, new". The piano accompaniment continues with similar textures, including chords and arpeggios. Dynamic markings of *f* are present. The system concludes with the tempo marking *Ad.* (Adagio).

life to start.

allarg. *f* *f*

Detailed description: This system contains the third line of the musical score. The vocal line concludes with the lyrics "life to start.". The piano accompaniment features a more complex texture with arpeggiated chords and sustained notes. Dynamic markings of *f* are present. The system begins with the tempo marking *allarg.* (allargando).

strepitoso *f*

A din of fight - ing

strepitoso *f* *mf* *sf* *accel. molto* *sf*

f

fill'd my ear, And

f

allarg.

one long call on bu - gle

sf allarg. *f* *sf*

sempre f

rang. Then from my be - ing fled all

mobilmente

fear, — And a strong soul — with -

jubilante *ff*

in me sang. —

TO MR. JOHN YOUNG



Love's Epitome

Cycle of Songs

THE MUSIC AND WORDS BY
MARY TURNER SALTER



- I. Since first I met thee
- II. In the Garden
- III. She is Mine
- IV. Dear hand, close held in mine
- V. Requiem

• HIGH VOICE LOW VOICE

NET \$1.25

(In U. S. A.)

G. SCHIRMER, INC., NEW YORK

CYCLE : LOVE'S EPITOME

I

Since First I Met Thee

SINCE first I met thee,
I resolved to love and honor thee.
Shouldst thou disdain me,
Still in my heart thou'lt ever cherished be.
When first I heard thy voice enchanting
And looked within thine eyes soft glancing,
I thrilled with joy when'er I felt thy presence near me :
I loved thee, I loved thee!

M. T. S.

II

In the Garden

Out in the cooling, fragrant night,
Where stately lilies, shimmering white,
Bring thoughts of thee, love, graceful and fair,
While evening shadows lie hid in the dark of thy hair.

Roses thy lips are, heartsease thine eyes,
Thy voice is the nightwind, breathing soft sighs.

Ah, love! thou art of all flowers
Sweetest, fairest and best.
Sleep on, my flower! Sweet be thy rest.

CAROLYN B. FITZHUGH

III

She is Mine

Oh, thou happy day, I greet thee!
She is mine, my heart's desire!
Love's sweet influence fills the world with magic
beauty,
Sweeps o'er my heart with its sacred fire.
Love is like the radiant sunshine,
Filling all my day with light,
Love is like the silver moonbeam,
Love illumines the darkest night.

Ah! what joy, this dear possession!
Ne'er I dreamed that it could be.
She is mine, my fairest, she is mine, my dearest,
Mine for all eternity!
Life is filled with sweetest promise
Now my own has come to me;
She is mine, my dearest, my fairest,
Mine for all eternity!

M. T.

IV

Dear Hand

DEAR hand, close held in mine,
Thy touch brings joy divine;
My rest from storm and doubt,
The hope I cannot live without.
The tender clasp of thine
Speaks from thy soul to mine
Of rest from weary strife,
And sweet content in life.
And more, when life is done,
Thy touch will lead me on.

M. T. S.

V

Requiem

AH! she is gone, my love, my little love,
And now the rain falls on her, where she lies.
Still in my heart, in my heart shall she be warm,
And feel but the love-rain falling from my eyes.

MARY KATHARINE FUERTES.

I. "Since first I met thee."

Voice. *Lento espressivo.* *risoluto*

Piano. *p* *sf*

Since first I met thee, I re-

solv'd to love and hon - or thee; Shouldst thou dis - dain me, Still in my

Tr. *

heart thou't ev - er cher - ish'd be. When

col canto *p*

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first I heard thy voice en-chant - ing, And look'd with - in thine eyes soft

cresc.

rit.

cresc.

glanc - ing, I thrill'd with joy when - e'er I

f

accel. p

f

accel.

felt thy pres - ence near me: I loved thee, I

rit.

affettuoso

cresc.

rit.

p

cresc.

loved thee, I loved thee!

p

rall.

p

rall.

pp

rit.

*

II. In the Garden.

Allegretto.

Allegretto.

f > > > > *rall.* *p*

Red. *

The piano introduction consists of three measures. The first measure features a treble clef with a whole rest and a bass clef with a chord of F major (F, A, C). The second measure has a treble clef with a half note G4 and a bass clef with a chord of F major (F, A, C). The third measure has a treble clef with a half note A4 and a bass clef with a chord of F major (F, A, C). Dynamics include *f* with accents in the first two measures, *rall.* in the third, and *p* at the end. A 'Red.' and '*' are written below the final measure.

p

Out in the cool - - ing, fra - - - grant

a tempo

The first system of the vocal and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a 6/8 time signature. It begins with a piano (*p*) dynamic and a half note G4. The piano accompaniment consists of a treble and bass clef. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. The tempo marking *a tempo* is placed below the piano part.

night, Where state - ly lil - ies, shim - mer - ing

The second system of the vocal and piano accompaniment. The vocal line continues with a half note G4, then a half note A4, and a half note Bb4. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

cresc.

white, Bring thoughts of thee, love,

espress.

grace - - ful and fair, While eve - ning

col canto

shadows lie hid in the dark of thy hair.

mf

Ros - es thy lips are, Hearts - ease thine eyes, — Thy

rit.

rit.

mf poco più lento

voice is the night - - wind, breath - - ing soft

poco più lento

Ped.

allarg.

cresc.

accel.

sighs.

Ah!

love, thou art of all

f allarg.

accel.

cresc.

ff

flow - - - ers Sweet - - - est, fair - - - -

cresc.

ff

rall. *p più lento*

- est and best: Sleep on, my

sf rall. *p più lento*

pp rall.

flow'r! Sweet be thy

pp rall.

rest.

p a tempo *dim.* *ppp*

III. She is Mine.

L'istesso tempo.

First system of the piano introduction. The right hand features a series of chords with a melodic line, while the left hand plays a simple bass line. The dynamic is marked *p*.

Second system of the piano introduction. The right hand continues with a more complex melodic pattern. Dynamics include *mf*, *sf cresc.*, and *sf*.

Allegro appassionato.

Vocal entry and piano accompaniment for the first system. The vocal line begins with the lyrics "O, thou hap - py day, I greet thee!". The piano accompaniment is marked *ff accel.*

Vocal entry and piano accompaniment for the second system. The vocal line continues with the lyrics "She is mine, my heart's de - sire! Love's sweet influence fills the". The piano accompaniment includes a dynamic marking of *f*.

con passione

world with ma - gic beau - ty, Sweeps o'er my heart with its sa - - cred

mp *cresc.*

fire. Love is like the ra - - diant sun - shine,

mp *cresc.*

f

Fill - ing all my day with light,

p. *Red.* *p.*

con espress. *cresc.*

Love is like the sil - ver moon - beam, Love il - lumes the darkest

col canto p *cresc.*

allarg. *f* *a tempo*

night. Ah! what joy, — this dear pos-ses - sion!

allarg. *f* *a tempo* *f*

Ped.

poco rit. *a tempo*

Ne'er I dream'd — that it — could be; —

f *poco rit.* *f* *a tempo*

accel.

She is mine, — my fair - est, She is mine, — my dear - est,

accel. *cresc.*

ff *allarg.* *rit.*

Mine, — for all e - ter - - ni - - ty,

sf allarg. *rit.*

Life is full of sweet-est prom - ise, Now my own has come to

f a tempo

me; She is mine, my

cresc. e accel.

accel.

dear - est, my fair - est, Mine for all e -

cresc. *allarg.*

cresc. *allarg.*

ter - ni - ty!

ffo. *rit.*

ff *f a tempo* *rit.* *f f f*

IV. "Dear hand, close held in mine."

Andante tranquillo.

p

Dear hand, ——— close held in

p

And. * *simile*

cresc.

mine, Thy touch ——— brings joy — di - vine; My

cresc.

rest ——— from storm and doubt. The hope I can-not live with -

p

out. The ten - - - der clasp of thine Speaks

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The tempo is 'Andante tranquillo'. The score is divided into four systems. The first system shows the vocal line starting with a piano (*p*) dynamic and a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The second system includes a 'cresc.' (crescendo) marking and a 'simile' instruction. The third system continues the vocal line with a 'rest' and the piano accompaniment with a 'cresc.' marking. The fourth system concludes with a piano (*p*) dynamic and a triplet of eighth notes. The lyrics are: 'Dear hand, ——— close held in mine, Thy touch ——— brings joy — di - vine; My rest ——— from storm and doubt. The hope I can-not live with - out. The ten - - - der clasp of thine Speaks'.

espress.

from thy soul to mine Of rest from weary

col canto

strife, And sweet content in life. And more, when life is

done, Thy touch will lead me on. Dear

p *espress.*

teneramente

hand, close held in mine.

pp

V. Requiem.

Lento espressivo.

Piano introduction in G major, 4/4 time. The music is marked *Lento espressivo.* It begins with a piano (*p*) dynamic and features a *cresc.* (crescendo) leading to a key signature change to E major.

con dolore

Vocal entry and piano accompaniment for the first line of lyrics. The vocal line is marked *con dolore*. The piano accompaniment is marked *la melodia ben marcata*. The lyrics are: "Ah! she is gone, my love, my lit - tle".

Vocal entry and piano accompaniment for the second line of lyrics. The lyrics are: "love, And now the rain falls on her where she".

lies.

cresc. *dimin.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a whole note 'lies.' followed by a long rest. The piano accompaniment consists of two staves. The right hand has a melodic line with a slur over the first two measures, followed by a crescendo marking, and then a decrescendo marking. The left hand provides harmonic support with chords and moving lines.

tranquillo

Still in my heart, in my heart shall she be

p

Detailed description: This system contains the third and fourth staves. The vocal line begins with a rest, then a key signature change to three sharps (F#), and the lyrics 'Still in my heart, in my heart shall she be'. The piano accompaniment continues with a piano (*p*) dynamic. The right hand features a melodic line with a slur, and the left hand has a steady accompaniment.

con molta espress.

warm, And feel but the love-rain fall-ing from my

dim.

Detailed description: This system contains the fifth and sixth staves. The vocal line has the lyrics 'warm, And feel but the love-rain fall-ing from my'. The piano accompaniment is marked *con molta espress.* and includes a decrescendo (*dim.*) marking. The right hand has a melodic line with a slur, and the left hand has a complex accompaniment with many chords.

eyes.

pp

Detailed description: This system contains the seventh and eighth staves. The vocal line has the lyrics 'eyes.' followed by a long rest. The piano accompaniment ends with a piano (*pp*) dynamic. The right hand has a melodic line with a slur, and the left hand has a complex accompaniment with many chords.

High Voice
(original key)

Low Voice

My Garden

SAMUEL HOFFENSTEIN

MARY TURNER SALTER

Allegretto con grazia

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system shows the piano accompaniment with a dynamic marking of *mf* and a 'ped.' (pedal) marking. The second system includes the vocal line with lyrics: "My love is like a gar - den Where - to I come - at". The piano accompaniment for this system has a dynamic marking of *p*. The third system continues the vocal line with lyrics: "eve From dus - ty ways and wind - y And". The piano accompaniment continues with chords and bass lines.

men who toil and grieve;

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are "men who toil and grieve;". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

cresc.
My love is like a gar - den That blows with stars at

The second system begins with a vocal line in a treble clef. The lyrics are "My love is like a gar - den That blows with stars at". Above the first measure of the vocal line is the instruction "cresc.". The piano accompaniment continues with two staves, showing a dynamic increase in the right hand.

eve. *L. H.*

The third system features a vocal line in a treble clef with the lyrics "eve.". Above the vocal line is the instruction "eve.". The piano accompaniment continues with two staves. The right hand has a melodic line, and the left hand has a bass line. The instruction "L. H." is written above the right-hand piano staff.

Here when the moon is ris - en, And all the grass is

The fourth system features a vocal line in a treble clef with the lyrics "Here when the moon is ris - en, And all the grass is". The piano accompaniment continues with two staves, including a triplet of eighth notes in the right hand.

wet, The flow - ers glow_ a greet - ing, The

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, B4). The piano accompaniment consists of a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter note G4, a quarter note A4, and a quarter note B4. The key signature is one flat (Bb) and the time signature is 4/4.

birds sing out, - "For - get!" The moon hath left her

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a triplet of eighth notes (B4, C5, B4). The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter note G4, a quarter note A4, and a quarter note B4. The key signature is one flat (Bb) and the time signature is 4/4.

pris - on The fe - ver and the fret"

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter note G4, a quarter note A4, and a quarter note B4. The key signature is one flat (Bb) and the time signature is 4/4. The word "rit" is written above the final note of the vocal line.

a tempo

The fourth system shows the piano accompaniment for the final part of the piece. The bass line has a quarter note G2, a quarter note A2, and a quarter note B2. The treble line has a quarter note G4, a quarter note A4, and a quarter note B4. The key signature is one flat (Bb) and the time signature is 4/4. The word "rit" is written above the final note of the treble line.

Tempo I

mf

And when the stars are clus - ter'd Like grapes up - on - a

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest followed by a quarter note G4, then eighth notes A4, B4, and C5, followed by a quarter note D5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

vine, In moon-light on the ros - es My dreams de - scend and

The second system continues the vocal line with a quarter note D5, then eighth notes E5, F5, and G5, followed by a quarter note A5. The piano accompaniment continues with chords and single notes. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it.

f

shine; And all the earth is mu - sic and all the world is

The third system features a vocal line starting with a quarter note G4, then eighth notes A4, B4, and C5, followed by a quarter note D5. The piano accompaniment includes chords and a melodic line in the right hand. A dynamic marking of *f* is present. The system ends with a fermata over the final note.

mine.

L.H.

The fourth system shows the piano accompaniment for the final phrase. It consists of chords in the right hand and single notes in the left hand. A dynamic marking of *f* is present. The system ends with a fermata over the final note.

Remembrance

Poem by
Mary Elizabeth Sandford

Music by
Mary Turner Salter

Lento, non troppo

Voice

An un - used string

Piano

in mem'ry's harp Was soft-ly touch'd to - day,

And thoughts of you Came crowding fast: God keep you, dear, al -

way. *mf* God keep you, dear,

when the skies are bright And when the clouds hang grey,

accel. e cresc. In ev-'ry joy, in ev-'ry pain. *f allarg.* God keep you, dear,

accel. e cresc. *colla voce*

dim. God keep you, dear, *rall.* God keep you dear, *p* al - way.

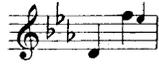
rall. *p* *pp*

SERENITY

Thou art the joy of all my nights and days,
Thou art my guide in calm and peaceful ways.
Through life's unrest and doubt
Thee I could not live without,
Hold me thine arms about,
Leading me on;
Ah, beloved, stay with me
Till life is done.

M. T. S.

SERENITY



Words and Music by
MARY TURNER SALTER

Religioso
mp

VOICE

Thou art the joy of all my

PIANO

cresc.

nights and days; Thou art my

guide in calm and peace - ful ways.

mf più mosso *cresc.*

Through life's un - rest and doubt Thee I could not

mf più mosso

f allarg.

live with - out, Hold me thine arms a - bout,

f allarg.

poco accel. *f* *molto rit.*

Lead - ing me on; Ah, be - lov - ed, Stay with me, 'Till

poco accel. *f* *ff* *col canto*

dim.

life is done.

dim. *p* *pp*

SHE IS A WINSOME WEE THING



(Original Key, D)

ROBERT BURNS

MARY TURNER SALTER

Con moto moderato

VOICE

PIANO

mp

She

semplice

is a win - some wee thing, This sweet wife of mine, She

p

col canto

cresc.

is a bon - nie wee thing, This sweet wife of mine. I

f

cresc.

f

nev-er saw a fair-er, I nev-er loved a dear-er, And

This system contains the first line of the song. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are: "nev-er saw a fair-er, I nev-er loved a dear-er, And". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The music is in a 4/4 time signature.

cresc.
next my heart I'll wear her, For fear my jew-el-tine.

cresc. *col canto*

This system contains the second line of the song. The vocal line starts with a *cresc.* marking. The lyrics are: "next my heart I'll wear her, For fear my jew-el-tine." The piano accompaniment includes a *cresc.* marking and a *col canto* section where the piano part has a more active melodic line. The system ends with a fermata over the final note of the vocal line.

p
She is a win-some

a tempo *p*

This system contains the third line of the song. The vocal line begins with a *p* (piano) dynamic marking. The lyrics are: "She is a win-some". The piano accompaniment starts with an *a tempo* marking and includes a *p* dynamic marking. The system concludes with a fermata over the final note of the vocal line.

wee thing, This sweet wife of mine, She is a hand-some

cresc.

wee thing, This sweet wife of mine. The world's wrack we

f

share o't, The wars-tle and the care o't; Wi' her I'll blythe-ly

bear it, And think my lot di-vine.

THE CHRYSANTHEMUM

THE yellow-haired Chrysanthemum
Looks very cross to-day,
She hangs her little frowzy head,
And pouting seems to say:
"I wish I had n't any hair!
Oh dearie me, I do, so there!"

I think she would not let her nurse
Comb out the tangled curls,
She ought to be ashamed to see
Us tidy little girls!

The yellow-haired Chrysanthemum
Looks very cross to-day,
She hangs her little frowzy head,
And pouting seems to say:
"I wish I had n't any hair!
Oh dearie me, I do, so there!"

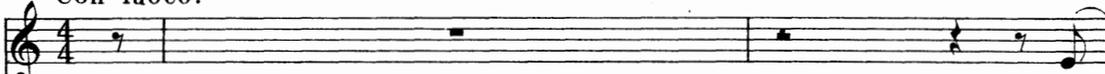
ABBIE FARWELL BROWN

Words by
Abbie Farwell Brown.*

The Chrysanthemum.

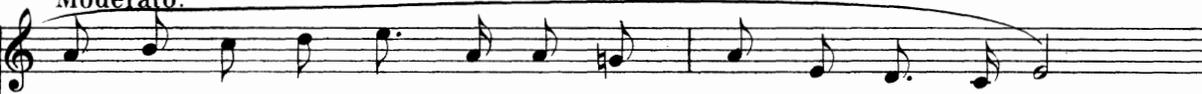
Music by
Mary Turner Salter.

Con fuoco.

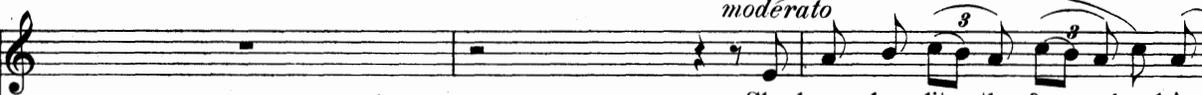
Voice.  The

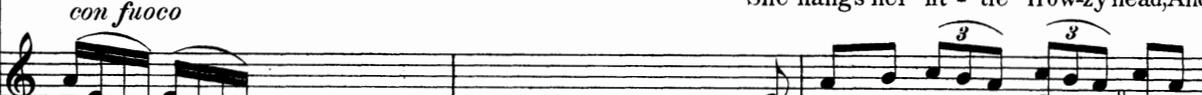
Piano. 

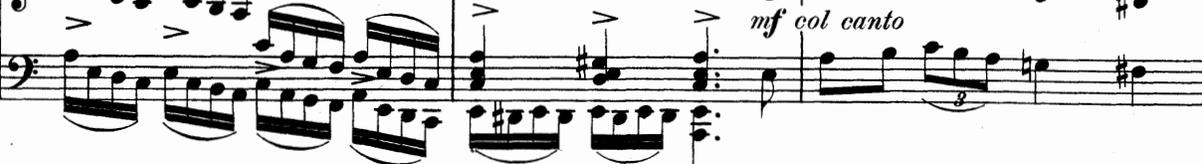
Moderato.

 yel - low - hair'd Chrys - an - the - mum Looks ver - y cross to - day,

mf moderato 

con fuoco  She hangs her lit - tle frow - zy head, And

moderato  pout - ing seems to say: "I

mf col canto 

f con fuoco 

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accel. molto wish I had - n't an - y hair! *cresc.* I wish I had - n't an - y hair! Oh

accel. molto *cresc.*

rit. dear - ie me, oh dear - ie me, *presto* I do, so there!"

col canto *presto* *p* *f* *p* *f*

Moderato.

I think she would not let her nurse Comb out the tan-gled curls, She

mp

ought to be a - sham'd to see Us ti - dy lit - tle girls! The

yel - low-hair'd Chrys - an - the-mum Looks ver - y cross to - day, She

col canto

hangs her lit - tle frow - zy head, And pout - ing seems to say: "I

cresc. e accel.

wish I had - n't an - y hair! I wish I had - n't an - y hair! Oh

cresc. e accel.

rall. *presto* *f*

dear - ie me, oh dear - ie me, I do, so there!"

rall. *f presto* *sf*

148717

To
Kate Percy Douglas.

The Cry of Rachel.

Lisette Woodworth Reese.

Mary Turner Salter.

Risoluto. **Allegro appassionato.**

Voice. I stand in the dark, I

Piano. *sf* *frit.* *p a tempo*

beat on the door: Death, let me in,

Death, let me in! Thro' storm am I come, I

find you be - fore; Death, let me

ad lib.

cresc. *f* *3* *3*

Meno p

in! For

molto

him that is sweet, for him that is small, I

cresc. *poco rit.*

beat on the door, I cry and I call,

cresc. *rit.*

con forza *a tempo*

Death, let me in!

a tempo

Più lento
p
He was my bough of the al - mond-tree fair; Death, let me
accel.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note 'He' and continues with eighth notes for 'was my bough of the al - mond-tree fair;'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'Più lento' and the dynamic is 'p'. The system concludes with a fermata over the word 'Death' and the instruction 'accel.'.

cresc.
in! You brake it; it whit - ens no more by the stair;
cresc.

The second system continues the vocal line with a fermata over 'in!' followed by eighth notes for 'You brake it; it whit - ens no more by the stair;'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The tempo is marked 'cresc.' and the dynamic is 'p'.

Death, let me in! He was my lamp in the
cresc.

The third system continues the vocal line with a fermata over 'Death, let me in!' followed by eighth notes for 'He was my lamp in the'. The piano accompaniment continues with a similar rhythmic pattern. The tempo is marked 'cresc.' and the dynamic is 'p'.

allarg. con forza
house of the Lord: You quench'd it, and left me this
f marcato

The fourth system continues the vocal line with a fermata over 'house of the Lord:' followed by eighth notes for 'You quench'd it, and left me this'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the left hand and chords in the right hand. The tempo is marked 'allarg. con forza' and the dynamic is 'f marcato'.

stringendo

dark and the sword; Death, Death,

col canto *stringendo*

Death, let me in! I that was rich, do

molto rit. *Lento sostenuto affettuoso*

p

molto rit. *p* *lento*

ask you for alms, I, that was full, up - lift emp - ty palms.

cresc.

Back to me now give the child that I had;

accel. *accel.*

impaziente *dim.* *rit.*

Give to my arms my sweet lit - tle lad. Death, Death, let me

appassionato *cresc. molto*

in! Are you grown so deaf that you can - not hear?

p *cresc. molto*

cresc.

Let me in! Un -

f *cresc.*

ten.

close the dim eye, un - stop the dull ear:

parlando

Let me in! I will

cresc. molto

call so loud, I will cry so sore, You must in pit - y come

cresc. molto

allarg. *ff con tutta forza*

o - pen the door. Death!

allarg.

Death! let me in!

ff *ff rit.*

18107

THE IDEAL

For thee I dream by day, by night,
 Though far away thou singest;
Forth will I fare and seek the light
 Which in my soul thou bringest.

O hidden glory of my shining dream,
 Thy voice is calling ever,
Thou bringest exaltation
And deepest inspiration,
My peace, my consolation,
 Live within me, leave me never!

MARY TURNER SALTER

The Ideal

Words and Music by
Mary Turner Salter

Lento sostenuto

Voice *mf*

For thee I dream by day, by night,

Piano *mf*

cresc. e accel.

Tho' far a-way thou sing - est; Forth will I fare and

p

cresc. e accel.

rit. f

seek the light Which in my soul thou bring-est. O

p

rit.

a tempo *cresc. e poco accel.*

hid - den glo - ry of my shin - ing dream, Thy voice is call - ing

a tempo

p *cresc. e poco accel.*

a tempo *f*

ev - er, Thou bring - - est ex - al - ta - tion And

a tempo

f

accel. e cresc.

deep - est in - spi - ra - tion, My peace, my con - so - la - tion,

accel. e cresc.

rit. f *a tempo*

Live with - in me, leave me nev - - - er.

rit. f *a tempo*

fz dim. p

The Lake

The lake now dreaming lies,
By lightest winds caressed,
While all the jewels of the skies
Gleam faintly on its breast.

A slender bow of light
Swings pale above the hill,
A wakeful bird calls softly from
The wood so dark and still.

A voyager am I,
Oft weary with unrest;
The night comes down with quiet dreams
Upon the lake's soft breast.

MARY TURNER SALTER

To Miss Cora Herrick

The Lake

Words by the
Composer

Mary Turner Salter

Lento placido

p

Voice

The lake now dream-ing lies, By light-est winds ca - res's'd; While

Piano

p sostenuto

all the jew-els of the skies Glean faint - ly on its breast.

p

— A slen-der bow of light Swings pale a-bove the hill, A

wake - ful bird calls soft - ly From the wood so dark and still.

rall. *pp*

rall. *pp*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of three flats. The lyrics are "wake - ful bird calls soft - ly From the wood so dark and still." The tempo is marked *rall.* and the dynamics are *pp*. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a more active line. The piano part also has *rall.* and *pp* markings.

A voy - a - ger am

mf *a tempo*

rit. *a tempo*

Detailed description: This system contains the third and fourth lines of music. The vocal line has a rest for the first three measures, then enters with the lyrics "A voy - a - ger am". The tempo is marked *a tempo* and dynamics are *mf*. The piano accompaniment features a *rit.* marking in the fourth measure before returning to *a tempo*.

I, Oft wear - y with un - rest; The night comes down with

poco rit.

poco rit.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "I, Oft wear - y with un - rest; The night comes down with". The tempo is marked *poco rit.*. The piano accompaniment also has a *poco rit.* marking.

qui - et dreams Up - on the lake's soft breast.

a tempo

a tempo *p* *pp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "qui - et dreams Up - on the lake's soft breast." and ends with a fermata. The tempo is marked *a tempo*. The piano accompaniment has *a tempo* markings, followed by *p* and *pp* dynamics in the final measures.

THE LAMP OF LOVE

IF I fall into a vast, o'erwhelming sea of clouds,
And dark is my day,
I hold the lamp of love close, close unto my breast,
Its splendor illumines the dark,
The clouds dissolve, and I stand forth supremely blest.

After PARACELUS

19267

The Lamp of Love

Words after Paracelsus

Mary Turner Salter

Andante serioso

Voice

Piano *quasi Recit.* *mf*

f

If I fall in - to a vast, o'er-whelm-ing sea of

*Rel. **

clouds, And dark is my day,

cresc.

and dark is my day,

sf

Listesso tempo *mf sostenuto*

I hold the lamp of

espress.

love _____ Close, close un - to my breast, _____

cresc.

I hold the lamp_ of love _____ Close, close un - to my

poco più mosso

breast, _____ Its splen - dor il - lu - mines the dark, _____ its

poco più mosso

cresc. splen - dor il - lu - mines the dark, *accel.* The clouds dis - solve, *cresc.* the

molto clouds dis - solve, *ff.* And I *allarg.* stand forth su -

cresc. molto *coll'va.* *ff.* *allarg.* *molto* *col canto*

preme - ly, su - preme - ly

blest.

To Mrs Carrie Bueckh White

The Pine-Tree

Words and Music by
Mary Turner Salter

Lento

Voice

O pine-tree lone-ly stand - ing, Out - lined a-against the

Piano

p

blue, I love thy soft, dark branch - es, Thy

garb of rest - ful hue. Hast thou ne'er felt im -

poco accel.

poco accel.

pa - tience, Am - bi - tion's vain de - sires, The

allarg.

cresc.

allarg.

f

espress.

pain, the joy, the long - ing, Which mor - tal love in -

col canto

rit. *a tempo* *cresc. e accel.*

p spires? — Thou lookest ev - er up - ward, E'en when the harsh wind

rit. *a tempo*

allarg. *più lento*

blows; — I long for the strength which up - holds thee, I long — for

f

dim.

thy — re - pose.

p *pp* *ppp*

To
Mrs. CLARA TIPPETT

The Sweet o' the Year



Words and Music by
MARY TURNER SALTER

Molto animato

drif - ting light *cresc.* drif - ting a - bout, Birds in and out,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'drif - ting light', followed by a quarter note 'drif - ting a - bout,' and a half note 'Birds in and out,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A 'cresc.' marking is placed above the vocal line and below the piano accompaniment.

f Love, 'tis the sweet o' the year _____ *p* Bal - my breath of

The second system continues the vocal line with a half note 'Love, 'tis the sweet o' the year' followed by a fermata, and a half note 'Bal - my breath of'. The piano accompaniment features a more active eighth-note pattern in the right hand. Dynamics include a forte 'f' marking at the start and a piano 'p' marking at the end. A triplet of eighth notes is marked with a '3' above it.

li - - lac buds *cresc.* Daf - fo - dils gold - en ap - pear _____ My

The third system shows the vocal line with a half note 'li - - lac buds', a half note 'Daf - fo - dils gold - en ap - pear' with a fermata, and a half note 'My'. The piano accompaniment continues with eighth-note patterns. A 'cresc.' marking is present above the vocal line and below the piano accompaniment.

f heart is sing - ing a *espress.* dear mes - sage bring - ing, *a tempo accel.* Love.

The fourth system concludes the vocal line with a half note 'heart is sing - ing a', a half note 'dear mes - sage bring - ing,' with a fermata, and a half note 'Love.'. The piano accompaniment features a dense eighth-note texture in the right hand. Dynamics include a forte 'f' marking at the start, 'espress.' (espressivo) above the vocal line, and 'a tempo accel.' (a tempo accelerando) above the vocal line and below the piano accompaniment. A 4/4 time signature change is indicated at the end of the system.

Love, Love, 'tis the sweet o' the

allarg.

col canto

year Mel - low winds blow - ing,

mp

p

green things a grow - ing, grow - ing,

dim.

Hap - py birds wing - ing, gay songs are sing - ing, sing - ing,

f

dim.

mf

Voice of the dawn in sil - - ver song. The

cresc. *f*

rob - ins note I hear _____ My heart is sing - ing, a

cresc. *allarg.*

dear mes - sage bring - ing, Oh, Love! Love! Love, ___ 'tis the

cresc. allarg.

sweet o' the year. _____

ff *L.H.*

To
Mrs. CLARA TIPPETT

The Sweet o' the Year



Words and Music by
MARY TURNER SALTER

Molto animato

mp

Cher - ry boughs are snow - y white,

mp

Love, 'tis the sweet o' the year ——— Ap - - ple blooms are

drif - ting light, Drif - ting a - bout, Birds in and out,

Love, 'tis the sweet o' the year _____ Bal - my breath of

li - - lac buds, Daf - fo - dils gold - en ap - pear _____ My

heart is sing - ing a dear mes - sage bring - ing, Love.

ff Love, Love, *allarg.* 'tis the sweet o' the

col canto

Detailed description: This system contains the first two lines of the musical score. The vocal line begins with a half note 'Love,' followed by a half note 'Love,' and then a melodic phrase starting with a quarter note 'tis'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a half note and quarter notes in the left hand. Dynamics include *ff* and *col canto*.

year Mel-low winds blow - ing,

p

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with a half note 'year' and then a melodic phrase 'Mel-low winds blow - ing,'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*.

green things a grow - ing, grow-ing,

dim.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with a melodic phrase 'green things a grow - ing, grow-ing,'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *dim.*

Hap-py birds wing - ing, gay songs are sing - ing, sing-ing

f *dim.*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with a melodic phrase 'Hap-py birds wing - ing, gay songs are sing - ing, sing-ing'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *f* and *dim.*

mf
Voice of the dawn in sil - - ver song. The

rob - ins note I hear _____ My heart is sing - ing, a

cresc. *f*

cresc. *f*

dear mes - sage bring - ing, O Love! Love! Love! _____ 'tis the

cresc. allarg.

sweet o' the year. _____

ff

ff L.H.

THE TANAGER

I SAW a scarlet flash to-day;
Was it a poppy blown away
Into a cherry-tree?
Was it a bird, that sprite of fire!
Drop of sun's blood, heart of desire,
Summer's epitome?

ISABEL MCKINNEY

To Miss Ethel Frank

The Tanager

Words* by
Isabel McKinney

Mary Turner Salter

Leggiero

Voice *mf* *cresc. e accel.*
I saw a scar - let flash to - day, — Was it a

Piano *mf* *accel.*

poco rall.

pop - py blown a - way In-to the cherry - tree?

poco rall. *cresc.*

Più lento

Was it a bird, that sprite of

f *mp*

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espress. *allarg.*

fire! — Drop of sun's blood, — heart of de - sire, —

col canto *cresc. col canto*

Moderato assai

f

Sum - - - mer's e - pit - o - me, —

f ben marcato

8

Sum - - - mer's e - pit - o - me? —

mf *allegro*

r. h. *l. h.* *ff*

To Mrs. C. V. Parsell.

The Time of May.

Words and Music by
MARY TURNER SALTER.

Conbrío.

Voice.

Piano.

Sing, — sweet-heart, the May is here, —

Sing of the woods, the fields and the heath-er, — Sing — of the rush-ing

wa - ters clear, Sing of love and life for us to - geth - er. _____

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a key signature of two flats (B-flat major or D-flat minor). The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a more active bass line in the left hand.

Sing of the shin-ing daf - fo-dil - lies, Gold - en flow'rs so

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the same rhythmic and harmonic patterns, providing a consistent accompaniment for the vocal melody.

brave and gay, Rows of ti - ny per-fu - my lil - ies, _____

The third system of music shows the vocal line continuing with the same melodic motifs. The piano accompaniment remains consistent, supporting the vocal melody with its characteristic chordal texture.

Droop-ing from the sun's ar-dent ray. _____ Sing, my love! _____

The fourth and final system on this page concludes the musical phrase. The vocal line ends with a final note and a fermata. The piano accompaniment also concludes with a final chord and a fermata.

Sing, my love! _____ Sing, _____ my love! _____

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a long note on 'Sing, my love!' followed by a rest, and then another long note on 'Sing, my love!'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a bass line with a few notes in the left hand. Dynamics include a piano (p) marking at the beginning and a mezzo-forte (mf) marking later.

All _____ things a-wake to the voice of Spring, _____ Hearts with love are fond-ly

The second system continues the musical score. The vocal line has a melodic line with a long note on 'All things a-wake to the voice of Spring,' followed by a rest, and then another long note on 'Hearts with love are fond-ly'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include a mezzo-forte (mf) marking at the beginning and a piano (p) marking later.

glow - ing, _____ Birds _____ 'mid blos - soms

The third system continues the musical score. The vocal line has a melodic line with a long note on 'glow - ing,' followed by a rest, and then another long note on 'Birds 'mid blos - soms'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include a mezzo-forte (mf) marking at the beginning and a piano (p) marking later.

sway and sing, _____ Fill'd with mel-o-dies o - ver - flow - ing.

The fourth system concludes the musical score. The vocal line has a melodic line with a long note on 'sway and sing,' followed by a rest, and then another long note on 'Fill'd with mel-o-dies o - ver - flow - ing.'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include a mezzo-forte (mf) marking at the beginning and a piano (p) marking later.

Ah! to live— is pleas - ure! Sing your gay - est meas - ure,

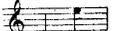
Sing _____ the live - long day, 'Tis the

time, the time _____ of May!

sf *rit.*

To Mary Ward Prentiss
THE WIND'S TALES

HELEN M. HUTCHINSON


(Original Key)

MARY TURNER SALTER

Allegro *p leggiermente*

VOICE

At night when ev - 'ry - thing is still, The

PIANO

p
-con Pedale

wind it speaks so loud and shrill, And tells the stran - gest

rall. *a tempo*

tales to me, I won - der how such things can be. It

rall.

says the moon - man comes at night, And walks the streets till

a tempo

morn - ing light, Then when he can no lon - ger stay He

goes home by the Milk - - y Way. It says a black and

meno mosso

meno mosso

ug - ly bear Is liv - ing on our dark hall - stair, To chase me up to bed at

accel.

accel.

night, Though nev - er yet has caught me quite. And

rall.

ad lib.

rall.

oh! the ver-y worst of all, It says the gray bat on the wall At

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'oh!' followed by eighth notes for 'the ver-y worst of all,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

night creeps un - der - neath the sheet, To nib-ble at my tir-ed feet.

The second system continues the vocal line with a half note 'night' followed by eighth notes for 'creeps un - der - neath the sheet,'. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

con espress.
The wind it tells strange tales to me, I

The third system begins with the instruction *con espress.* above the vocal line. The vocal line starts with a half note 'The' followed by eighth notes for 'wind it tells strange tales to me,'. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line.

won-der if they true can be. *L.H.*

The fourth system concludes the vocal line with a half note 'won-der' followed by eighth notes for 'if they true can be.' and a final note. The piano accompaniment features a complex right hand with sixteenth-note patterns and a steady bass line. The system ends with a double bar line and the instruction *L.H.* above the piano staff.

To
ANNA BELLE QUIGLEY

They're like a Cloud of Butterflies



FREDERICK H. MARTENS

MARY TURNER SALTER

Allegretto grazioso

mf

They're like a cloud of but-ter-flies, My ten-der thoughts, that

cresc.

play A - bout you ev - er near, my dear, As blos-soms spring in

cresc.

May. _____ They're

mf

dim.

8

Red. *

like a cloud of but-ter - flies, Who, fas-ci - na - ted, sway A -

mp

round your beau-ty's im-age poised, A - dor - ing, a - dor - - ing,

cresc. *f*

cresc.

night— and day. _____

poco rit. *a tempo*

col canto *a tempo*

They're like a cloud of but - ter - flies, Those thoughts that, wil - ly

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "They're like a cloud of but - ter - flies, Those thoughts that, wil - ly". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and some melodic lines in both hands.

nay, Come flut - ter - ing — on rain - bow wing, A -

The second system continues the musical score. The vocal line has the lyrics "nay, Come flut - ter - ing — on rain - bow wing, A -". The piano accompaniment continues with similar harmonic and melodic patterns, including some sixteenth-note runs in the bass line.

round — you e'er to stray. — They're like a cloud of

The third system concludes the musical score on this page. The vocal line has the lyrics "round — you e'er to stray. — They're like a cloud of". The piano accompaniment provides a final harmonic setting for the phrase.

but - ter - flies, And you, dear one, their flow'r; My

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

love's own rose, that blooms and glows, _____ To give _____ their

rit.

rit.

The second system continues the musical score. The vocal line has a melodic line with a fermata over the word "glows" and a long horizontal line indicating a breath or a pause. The piano accompaniment includes a section with a *rit.* (ritardando) marking in the bass line, which is indicated by a downward-sloping wedge.

life its hour. _____

poco rit.

The third system concludes the musical score. The vocal line has a long horizontal line after the word "hour." The piano accompaniment features a section with a *poco rit.* (poco ritardando) marking, also indicated by a downward-sloping wedge.

TO A MOON-FLOWER

SWEET flower, created for a night,
Perfumèd disc of snowy white,
Thou'rt wakened at the moon's first soft caress,
So pure, so fair, so passionless.

And all the fragrant summer night
Come fluttering doves on wings so light;
They gaze upon the radiance of thy face,
They marvel at thy slender grace.

But with the touch of rosy dawn,
Ah me! thy loveliness is gone;
Sweet flower, thou art faded, withered, stilled,
Has thy brief life its mission filled?

M. T. S.

To Mrs. Carrie Eggleston

To a Moon-Flower

Words and Music by
Mary Turner Salter

Lento espressivo

Voice

Piano

mf

Sweet

flow'r, cre-at - ed for a night, Per - fum - ed disc of snow - y

p

white, Thou'rt wak - en'd at the moon's first soft ca - ress, So

cresc.

cresc.

pure, so fair, so pas - sion - less. And all the fra - grant sum - mer

allarg.

a tempo

allarg.

a tempo

night Come flut - t'ringdoves on wings so light; They

This system contains the first two lines of the musical score. The vocal line is on a single staff with lyrics: "night Come flut - t'ringdoves on wings so light; They". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

cresc. gaze up - on the ra - diance of thy face, They

cresc.

This system contains the third and fourth lines of the musical score. The vocal line has lyrics: "gaze up - on the ra - diance of thy face, They". The piano accompaniment includes a *cresc.* marking in both the vocal and piano parts.

rit. mar - vel at thy slen - der grace. *a tempo*

rit. *a tempo*

This system contains the fifth and sixth lines of the musical score. The vocal line has lyrics: "mar - vel at thy slen - der grace." followed by a long note. The piano accompaniment includes *rit.* and *a tempo* markings.

But with the touch of ros - y dawn, Ah

This system contains the seventh and eighth lines of the musical score. The vocal line has lyrics: "But with the touch of ros - y dawn, Ah". The piano accompaniment features chords and a fermata over the final chord.

me! thy love - li - ness is gone; Sweet flow'r, thou art fad - ed,

espress.
with - er'd, still'd, Has thy brief life its mis - sion

ten.
fill'd? Sweet flow'r, now fad - ed, with - er'd, still'd, Has

rall. thy brief life its mis - sion *a tempo* fill'd?
rall. *a tempo* *pp*

VOX INVICTA

NINA SALAMAN
In the "Westminster Gazette"



MARY TURNER SALTER

Energico, ma non troppo allegro

PIANO

Let my voice cry

out 'Gainst war-ring, strife and

ha - tred, *mp* Bid-ding the trem - bling stars to

rit. *dim.* *> a tempo*

cease — Their sing - ing and bend — their ear. —

sostenuto

mp *cresc.* Yea, . cry un - to the ver - y

mp *cresc.*

molto *al* *f* *sempre f* gates — of heav'n! Nev - er - more — to

molto *al* *f* *sempre f*

Red *

cease till God should hear.

l. h. l. h. l. h.

Allegro

sf

Più lento

sf sf sf

mp

*ped. * ped. * ped. **

espress.

Never should the earth a-gain lie spent and bleed - - ing,

espress.

dim.

f

poco a poco dim.

Torn by a brutal force, the youth de -

rall.

f

poco a poco dim.

dim.
stroy'd, be-tray'd the weak.

dim. *pp* *cresc.* *molto*

Tempo I *f*
This _____ my

allarg. *f. staccato*

sost. sempre
voice _____ should find

sf

f
Him _____ thro' great spa-ces—

sf *ff ben marcato*

marcato

allargando *molto.*

Maestoso *poco a poco, dim.*

Hush'd would be earth and heav -

(Luther's Hymn)

f *poco a poco dim.*

p *cresc. molto*

en, and God,

p staccato *cresc. molto*

tutta forza

God would speak.

tutta forza *ff accel. molto* *sf sf sf*

*ped. * ped. * ped. **