

1913-SM

Mary Turney Krebs -
1921-

AMERICAN MUSIC RESEARCH CENTER
Dominican College of San Rafael

MARY TURNER SALTER

SONGS

BLOSSOM TIME	High in Eb, Medium in Db	.60
CONTENTMENT	Medium in F, Low in D	.50
GOOD NIGHT	Low in Gb	.40
IN SOME SAD HOUR	Medium in C	.50
LITTLE BOY, GOOD NIGHT		.60
	High in G, Medium in F, Low in D	
LOVE OF AN HOUR	Medium in F, Low in D	.50
MEMORIES	Medium in F	.40
MY LADY	High in Ab, Medium in F	.40
RAIN SONG, A	High in C	.50
SERENITY	High in Gb, Medium in Eb	.40
SHE IS A WINSOME WEE THING		.50
	Medium in F, Low in D	
SLEEP, LITTLE LADY	High in Db	.50
WATER LILY, A	Medium in A	.50
WILLOW, THE	Medium in F	.50

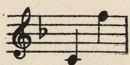
Boston: OLIVER DITSON COMPANY

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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,

Red. *

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "In mem - o - ry's gar - den you shall". The piano accompaniment is written in grand staff notation (treble and bass clefs). The music features a mix of chords and moving lines, with some notes beamed together. The overall mood is contemplative and serene.

flow'r.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a rest for the first measure, followed by the lyrics "flow'r.". The piano accompaniment continues with chords and moving lines, maintaining the contemplative mood. The notation includes various note values and rests, with some notes beamed together.

O love of an hour, love of a day,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "O love of an hour, love of a day,". The piano accompaniment continues with chords and moving lines, maintaining the contemplative mood. The notation includes various note values and rests, with some notes beamed together.

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

heart You e'er shall flow'r. _____

The third system concludes the vocal line and piano accompaniment. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Fifty Successful Songs

ABSENCE. High Voice in E; Low Voice in B. By Alfred E. Little . . . . .	.50	I LOVE YOU. High Voice in D \flat ; Medium Voice in B \flat . By Carl Sobeski . . . . .	.50
AUF WIEDERSEH'N. Medium Voice in E \flat ; Low Voice in C. By Rosseter G. Cole . . . . .	.50	I ONCE HAD A SWEET LITTLE DOLL, DEARS. High Voice in A \flat ; Medium Voice in F. By Ethelbert Nevin . . . . .	.50
BALLAD OF TREES AND THE MASTER, A. High Voice in E Minor; Medium Voice in D Minor; Low Voice in C Minor. By George W. Chadwick . . . . .	.50	LETHE. (With 'Cello or Violin Part ad lib.) High Voice in E; Medium Voice in D; Low Voice in C. By F. Boott . . . . .	.50
BY THE WATERS OF BABYLON. High Voice in G; Low Voice in E \flat . By Charles T. Howell . . . . .	.50	LITTLE BOY BLUE. Medium Voice in G; Low Voice in E \flat . By Florence Buckingham Joyce . . . . .	.50
COME, JESUS, REDEEMER. (Adapted to the melody of "A Dream.") High Voice in G; Low Voice in D. By J. C. Bartlett . . . . .	.50	LOVE'S DILEMMA. High Voice in F; Medium Voice in D. By J. Howard Richardson . . . . .	.50
CONSTANCY. High Voice in C; Medium Voice in A; Low Voice in G \flat . By Charles F. Webber . . . . .	.50	MY FAITH LOOKS UP TO THEE. Mezzo-Soprano and Baritone in G; Soprano and Tenor in B \flat . By George B. Nevin . . . . .	.60
CONTENTMENT. Medium Voice in F; Low Voice in D. By Mary Turner Salter . . . . .	.50	MY HEART IS SINGING. High Voice in D; Medium Voice in C; Low Voice in B \flat . By Gertrude Sans Souci . . . . .	.50
CREOLE LOVE SONG. High Voice in D; Low Voice in B \flat . By Edgar Belmont Smith . . . . .	.50	OH, FOR A DAY OF SPRING. High Voice in E \flat ; Medium Voice in C. By Addison F. Andrews . . . . .	.50
CROSSING THE BAR. Medium Voice in D; Low Voice in B \flat . By Eugene Cowles . . . . .	.50	ONCE IN A PURPLE TWILIGHT. High Voice in A; Low Voice in F. By Eugene Cowles . . . . .	.60
DAY IS ENDED, THE. (With Violin Obl.) High Voice in G; Low Voice in E \flat . By J. C. Bartlett . . . . .	.60	PENITENT, THE. High Voice in E \flat ; Medium Voice in C. By Beardsley Van de Water . . . . .	.60
DEAR, DID YOU KNOW? Medium Voice in A \flat ; Low Voice in F. By Eugene Cowles . . . . .	.50	PUBLICAN, THE. High Voice in E \flat ; Low Voice in C. By Beardsley Van de Water . . . . .	.60
DOAN YE CRY, MA HONEY. High Voice in G; Low Voice in E. By Albert W. Noll . . . . .	.50	SHINE ON, OH STARS. High Voice in F; Medium Voice in D. By Frank E. Sawyer . . . . .	.50
DON'T YOU MIND THE SORROWS. High Voice in A; Medium Voice in G; Low Voice in E \flat . By Eugene Cowles . . . . .	.50	SHOOGY-SHOOGY, THE. High Voice in F; Medium Voice in E \flat ; Low Voice in C. By Grace Mayhew . . . . .	.50
DREAM, A. High Voice in A \flat ; Medium Voice in F; Medium Voice in E; Low Voice in D \flat . By J. C. Bartlett . . . . .	.50	SOMEWHERE. High Voice in E \flat ; Medium Voice in D \flat ; Low Voice in B \flat . By Thomas Curtis Clark . . . . .	.50
DREAMY DAYS. High Voice in A; Medium Voice in G; Low Voice in F. By Robert Ashford . . . . .	.50	STEIN SONG. (Also with German Text, Das Kruglied.) Baritone or Tenor in D; Bass in B \flat . By Frederic Field Bullard . . . . .	.50
FIRELIGHT FACES. Medium Voice in A; Low Voice in F. By Gerald Lane . . . . .	.60	STRENGTH OF THE HILLS, THE. High Voice in A \flat ; Medium Voice in F. By George B. Nevin . . . . .	.60
FORGET-ME-NOTS. High Voice in G; Low Voice in E \flat . By H. Engelmann . . . . .	.60	SWEETER STORY STILL, A. High Voice in G; Medium Voice in F; Low Voice in E \flat . By Marcus Hope . . . . .	.60
FORGOTTEN. High Voice in A \flat ; Medium Voice in F; Low Voice in E \flat . By Eugene Cowles . . . . .	.60	SWEETEST STORY EVER TOLD, THE. High Voice in G; Medium Voice in F; Low Voice in E \flat . By R. M. Stults . . . . .	.60
GAE TO SLEEP. High Voice in D; Medium Voice in C; Low Voice in A. By William Arms Fisher . . . . .	.50	THERE! LITTLE GIRL, DON'T CRY. Medium Voice in D \flat . By Carl Sobeski . . . . .	.50
GOOD NIGHT, LITTLE GIRL, GOOD NIGHT. High Voice in C; Low Voice in A \flat . By J. C. Macy . . . . .	.60	THIS WOULD I DO. Mezzo-Soprano or Baritone in E \flat (B \flat to E \flat); Soprano or Tenor in G (D to G). By William R. Chapman . . . . .	.50
GOOD SHEPHERD, THE. High Voice in F; Low Voice in D. By Beardsley Van de Water . . . . .	.60	TWILIGHT. Alto and Baritone in A; Soprano and Tenor in D \flat . By George B. Nevin . . . . .	.50
GRASS AND ROSES. (With Violin Obl.) (Flower Sunday.) High Voice in A; Low Voice in E. By J. C. Bartlett . . . . .	.60	UNDER THE ROSE. High Voice in F; Medium Voice in D; Low Voice in C. By William Arms Fisher . . . . .	.50
HAPPY BIRDS. WALTZ SONG. Medium Voice. By Edward Holst . . . . .	.50	WHEN THE HEART IS YOUNG. Op. 67, No. 5. High Voice in E \flat ; Medium Voice in C; Low Voice in B \flat . By Dudley Buck . . . . .	.50
HARK, HARK, MY SOUL. Soprano or Tenor, and Baritone in F. By George B. Nevin . . . . .	.50	WHERE BLOSSOMS GROW. High Voice in D \flat ; Medium Voice in A \flat . By Gertrude Sans Souci . . . . .	.50
HILLS O' SKYE, THE. (With 'Cello ad lib.) High Voice in F; Low Voice in D \flat . By Victor Harris60		
INDIFFERENT MARINER, THE. Bass in E \flat . By Frederic Field Bullard50		

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