

1908-SM

Mary Finley Krebs -
- Feb. 1921 -

AMERICAN MUSIC RESEARCH CENTER
Dominican College of San Rafael

MARY TURNER SALTER

OUTDOOR SKETCHES

SIX SONGS

WITH PIANO ACCOMPANIMENT



- | | | |
|----|-----------------------------------|-----|
| 1. | The Kingdom of the Spring (High) | .60 |
| | Words by Isabel Ecclestone Mackay | |
| 2. | The Tanager (High) | .40 |
| | Words by Isabel McKinney | |
| 3. | Afterglow (High) | .40 |
| | Words by Thomas Walsh | |
| 4. | October (High or Medium) | .40 |
| | Words by Georgia Wood Pangborn | |
| 5. | Winter (Medium or Low) | .50 |
| | Words by Mary Turner Salter | |
| 6. | The Elves (High) | .50 |
| | Words by Louise Medbery | |

NEW YORK: G. SCHIRMER

LONDON: CHARLES WOOLHOUSE

Mary Fuley Krebs

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 plays 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. The dynamic marking is *mf*.

p ben sostenuto

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

simile

p

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps. It starts with a half note 'O', followed by quarter notes 'ver', 'the', 'or', 'chard'. There is a half rest, then quarter notes 'one', 'great', and a half note 'star' with a long horizontal line extending to the right. The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a melodic line. The dynamic marking is *p*.

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

The second system continues the vocal and piano accompaniment. The vocal line has a treble clef and a key signature of two sharps. It starts with a half note 'The', followed by quarter notes 'mel', 'low', 'moon', and 'and'. There is a half rest, then quarter notes 'the', 'har', 'vest', and a half note 'done;' with a long horizontal line extending to the right. The piano accompaniment consists of two staves. The right hand plays chords, and the left hand plays a melodic line.

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Copyright, 1908, by G. Schirmer

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 two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a long note with a fermata, marked with a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic. A 'Ped.' (pedal) marking is present below the bass line.

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 piano-piano (*pp*) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics of forte (*f*) and piano (*p*). 'Ped.' markings are present below the bass line.

van - - - ish'd sun. _____

The third system shows the vocal line with a long note and fermata, marked with a piano-piano (*pp*) dynamic. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a piano-piano (*pp*) dynamic and a 'smorz.' (ritardando) marking. 'Ped.' markings are present below the bass line. An asterisk (*) is located at the bottom right of the system.

SONGS AND DUETS

BY

MARY TURNER SALTER

PUBLISHED BY G. SCHIRMER, NEW YORK

- | | | | |
|--|----------|--|-----|
| A bunch of posies. Four songs for medium voice. Words by Abbie Farwell Brown: | | Songs of the four winds. Four songs for a high voice. Words by Edwin Warren | |
| I. The chrysanthemum. C to A | .50 | Guyol: | |
| II. Morning-glories. C to G | .50 | The east wind. F to A \flat | .50 |
| III. The dandelion. E \flat to G | .40 | The south wind. E \flat to G \flat | .50 |
| IV. The naughty tulip. C to G | .60 | The west wind. D to G | .50 |
| The cry of Rachel. Words by Lisette Woodworth Reese. High voice, C to A \flat | .60 | The north wind. C to A \flat | .50 |
| Gethsemane. Offertory solo, with organ accompaniment. Words by J. B. S. Monsell. High voice, D \flat to A \flat . Low voice, B \flat to F | .60 | Songs of the garden. Four songs for soprano or tenor: | |
| Japanese cradle song. Words by Sarojini Naidu. High voice, E to G | .50 | 1. Come to the garden, love. Words by Katrina Trask. F to A \flat | .40 |
| A little while. Words by the composer. Medium or low voice, A \flat to E \flat | .50 | 2. The pine tree. Words by the composer. F \sharp to F \sharp | .40 |
| Love's epitome. Cycle of songs for medium or high voice. Words by the composer: | | 3. A proposal. Words by the composer. E \flat to A \flat | .50 |
| I. Since first I met thee. | | 4. Autumn song. Words by the composer. D to A | .50 |
| II. In the garden. | | The swan. Words by the composer. High voice, C \sharp to G. Low voice, A to E \flat | .40 |
| III. She is mine. | | Three German songs for a medium voice: | |
| IV. Dear hand, close held in mine. | | Für musik. (For music.) Poem by Emmanuel Geibel. English version by Frances Holden Seaver. C \sharp to E | .40 |
| V. Requiem. Complete | net 1.25 | Die stille wasserrose. (The tranquil water-lily.) Poem by Emmanuel Geibel. English version by Frances Holden Seaver. D to E \flat | .50 |
| March wind. Words by the composer. C \sharp to G | .50 | Der schmetterling. (The butterfly.) Poem by Heinrich Heine. English version by Frances Holden Seaver. E to E | .50 |
| Mary's manger song. With chorus a cappella ad lib. and organ accompaniment. Poem by W. C. Gannett. High voice, E to G | .60 | Three love-songs for high voice: | |
| Chorus part | net .05 | Her love-song. Words by Frank Dempster Sherman. D \sharp to A | .60 |
| A night in Naishapûr. Cycle of six songs for low voice. Words by Nathan Haskell Dole: | | I breathe thy name. Words by the composer. E \flat to A \flat | .50 |
| 1. Long, long ago. | | The lamp of love. Words after Paracelsus. E \flat to B \flat | .50 |
| 2. In the city the misgar. | | The time of May. Words by the composer. High voice, E \flat to B \flat . Low voice, C to G | .60 |
| 3. The song. | | To a moon-flower. Words by the composer. High voice, D to G | .50 |
| 4. The moon has long since wandered. | | To Somnus. Words by the composer. Medium voice, C to F | .50 |
| 5. If I could prove my love. | | A toast. Words by Ernest Whitney. High voice, D \flat to A \flat . Medium voice, B \flat to F. Low voice, A \flat to E \flat | .50 |
| 6. The farewell. Complete | net 1.25 | | |
| O Lord of life. Sacred song. With piano or organ accompaniment. Words by the composer. High voice, D \sharp to G. Medium voice, C \sharp to F. Low voice, B to E \flat | .60 | | |
| Primavera. Words by Edwin Bjorkman. High voice, E to G | .40 | | |
| The sky-meadows. Words by the composer. Low voice, A to D | .50 | | |
| Song of April. Words by the composer. High voice, C to A. Low voice, B \flat to G | .60 | | |

