



# SONGS & BALLADS

BY

MARY TURNER SALTER

AFTERGLOW	High, D	LAMP OF LOVE, THE	High, E $\flat$
A LITTLE WHILE	Medium or Low, E $\flat$	LAST NIGHT, I HEARD THE	
A NIGHT IN NAISHAPUR A Cycle of Six Songs	Low	NIGHTINGALE ( <i>The Shepherd's Song</i> )	High, B $\flat$
A PROPOSAL	High, A $\flat$	LOVE'S EPITOME A Cycle of Five Songs	High Low
A ROSE-RHYME	High, F	LYRICS FROM SAPPHO A Cycle of Seven Songs	Medium
A SKY OF ROSES	High, A $\flat$	MARCH WIND	Medium, Em.
A TOAST	High, D $\flat$ Med., B $\flat$ Low, A $\flat$	MARY'S MANGER SONG	High, G
AUTUMN SONG	High, Gm.	MORNING-GLORIES	Medium, F
CALL OF CUPID, THE	High, Am	NAUGHTY TULIP, THE	Medium, G
CHRYSANTHEMUM, THE	Medium, Am.	NORTH WIND, THE	High, Cm.
COME TO THE GARDEN, LOVE	High, E $\flat$ Low, C	OCTOBER	High or Medium, Dm.
- CRY OF RACHEL, THE	High, Cm. Low, Am.	O LORD OF LIFE	High, F Med., E $\flat$ Low, D $\flat$
DANDELION, THE	Medium, A $\flat$	PINE-TREE, THE	High, E Low, D
DER SCHMETTERLING ( <i>The Butterfly</i> )	Medium, C	PRIMAVERA	High, G
DIE STILLE WASSERROSE ( <i>The Tranquil Water-lily</i> )	Medium, G	REMEMBRANCE	Medium or Low, D
EAST WIND, THE	High, Fm.	SKY-MEADOWS, THE	Low, E $\flat$
ELVES, THE	High, Am.	SONG OF APRIL	Medium, F Low, E $\flat$
ENCHANTMENT	High, A $\flat$	SOUTH WIND, THE	High, A $\flat$
FÜR MUSIK ( <i>For Music</i> )	Medium, G	SWAN, THE	High, D Low, B $\flat$
GETHESEMANE	High, F Low, D	TANAGER, THE	High, A
HER LOVE-SONG	High, A	TIME OF MAY, THE	Medium, E $\flat$ Low, C
I BREATHE THY NAME	High, A $\flat$	TO A MOON-FLOWER	High, A $\flat$
JAPANESE CRADLE-SONG	High, G	TO SOMNUS	Medium, D $\flat$
JUST FOR TO-DAY	High, E $\flat$	UNSEEN	High, Em.
KINGDOM OF THE SPRING, THE	High, G	WEST WIND, THE	High, D
		WINTER	Medium or Low, F $\sharp$ m.

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1621  
S177 cr

G. SCHIRMER, INC., NEW YORK

This composition, Price, 50 cents, net, in U. S. A.

T

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* *rit.* *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

*cresc.* *f* *ad lib.*

*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*  
*ff* *f*

*Più lento* *p* *accel.*

He was my bough of the al - mond-tree fair; Death, let me

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a *Più lento* marking and a *p* dynamic. The lyrics are "He was my bough of the al - mond-tree fair; Death, let me". The piano accompaniment starts with a *p* dynamic and includes an *accel.* marking in the final measure.

*cresc.*

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

The second system continues the musical score. The vocal line has a *cresc.* marking above it. The lyrics are "in! You brake it; it whit - ens no more by the stair;". The piano accompaniment also features a *cresc.* marking above it.

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

The third system of the musical score shows the vocal line and piano accompaniment. The lyrics are "Death, let me in! He was my lamp in the". The piano accompaniment includes a *fz* marking in the first measure.

*allarg. con forza*

house of the Lord: You quench'd it, and left — me this

*f marcato*

The fourth system concludes the musical score. The vocal line is marked *allarg. con forza*. The lyrics are "house of the Lord: You quench'd it, and left — me this". The piano accompaniment features a *f marcato* marking in the final measure.

*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

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*appassionato*

*cresc. molto*

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

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*cresc.*

Let me in! Un -

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*ten.*

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

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*parlando*

Let me in! I will

The first system of music features a vocal line in a treble clef with a key signature of two flats. The lyrics "Let me in! I will" are written below the notes. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

*cresc. molto*

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

The second system continues the vocal line with the lyrics "call so loud, I will cry so sore, You must in pit - y come". The piano accompaniment features a more active right hand with chords and a melodic line in the left hand. A *cresc. molto* marking is placed above the piano part.

*cresc. molto*

*ff con tutta forza*

*allarg.*

o - pen the door. Death!

The third system begins with the lyrics "o - pen the door. Death!". The tempo is marked *allarg.* and the dynamics are *ff con tutta forza*. The piano accompaniment is very active, with a complex texture in both hands.

Death!

let me in!

The fourth system features the lyrics "Death! let me in!". The piano accompaniment is marked *ff* and includes a *rit.* (ritardando) section towards the end of the system. The music concludes with a fermata over the final notes.

# Four New Songs by Mrs. H. H. A. Beach

## Meadow-Larks

Ina Coolbrith\*

Mrs. H. H. A. Beach, Op. 78, No. 1

Allegro ma non troppo

Piano

Sweet, sweet, sweet! O hap-py that I am! (Lis - ten to the  
mea - dow-larks, a - cross the fields that sing!)  
Sweet, sweet, sweet! O sub - tle breath of balm, O winds that

*con Pedale*  
*rit.* *a tempo dolce*  
*rit.* *a tempo*  
*cresc.* *piu cresc. ed accel.*  
*cresc. ed accel.*

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## In Blossom Time

Ina Coolbrith\*

Mrs. H. H. A. Beach, Op. 78, No. 2

Allegretto con anima

Voice

It's O my heart, my  
heart, To be out in the sun and sing, To sing and shout in the  
fields a - bout, in the balm and the blos - som - ing! Sing

*cresc.*  
*cresc.*  
*dim.*

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## Night Song at Amalfi

Sara Teasdale\*

Mrs. H. H. A. Beach, Op. 78, No. 3

Andantino alla Barcarola

Voice

I asked the heav'n of  
stars, What I should give my love? He an-swer'd me with  
sil - ence, sil - ence a - bove. I

*pp*  
*con Pedale*  
*sempre Agitato*  
*ppp*  
*ppp*

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## Wind o' the Westland

Words by  
Dana Burnet

Music by  
Mrs. H. H. A. Beach, Op. 77, No. 1

Andantino espressivo

Voice

Wind o' the West-land, blow, blow,  
Bring me the dream of long a - go, Long, long a -  
go. There was a white house on the hill;

*pp*  
*ppp*  
*con Pedale*  
*cresc.*  
*rit.*

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