A decorative border of flowers and ribbons surrounds the central text and piano illustration. The border is composed of various floral motifs, including roses and smaller blossoms, interspersed with white and dark ribbons.

*Album of Songs*

*By*

*Charles Wakefield Cadman*

*For*

*Medium Voice*



*Oliver Ditson Company*



86472

*Album of Songs*  
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*\$1.25*

*Boston*

*Oliver Ditson Company*

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# COULD ROSES SPEAK



(Original Key)

GEORGE R. ROSE

CHARLES WAKEFIELD CADMAN  
Op. 26, No 1

Moderato e con gusto

VOICE

I send thee now these

PIANO

*pp*

ro - ses red, And pray that thou wilt see With - in their per - fumed

vel - vet folds, The love which I bear thee. ——— Could ro - ses speak, each

*cresc.*

*cresc.*

flower would plead, In— love's be-guil - ing tone: "Thou

art my Rose of— all the world, Oh,— bloom for— me a -

*dim. e rit.* *a tempo*

*dim. e rit.* *a tempo*

lone."— Each rose, that breathes be -

*mf.* *pp* *ten.*

fore thee now, Is la - den down with love. Its in - cense floats from

*ten.*

ev - 'ry flow'r, And seeks thy heart a - bove. Oh,

*cresc.* may I find a ha - ven there, With - in thy heart's em -

brace; An al - tar there on - which to lie, With -

*a tempo teneramente* in Love's ho - ly place!

*a tempo* *pp*

## MY LOVELY ROSE



FLORA W. THOMAS

CHARLES WAKEFIELD CADMAN  
Op. 26, No. 2

Andante moderato

VCICE

Dear heart, this faded rose I hold, — A —

PIANO

*pp*

rose so pure and dear to me. — To some deep recess of my

soul, — It breathes a message, love, from thee. The



rose that with - er'd on thy breast, — I clasp with -

The first system of the musical score is in D major. The vocal line consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a left hand with a series of chords and a right hand with a melodic line. The key signature has two sharps (F# and C#).

in, with - in my hands and sigh, — I clasp with -

The second system continues the musical score. The vocal line continues with eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3. The piano accompaniment continues with chords and a melodic line. The key signature remains D major.

in, with - in my hands and sigh: — "Oh rose, thou

The third system concludes the musical score. The vocal line continues with eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2. The piano accompaniment concludes with chords and a melodic line. The key signature remains D major.

*doloroso*

wert, thou wert too fond-ly blest, To rest up - on her heart, and

die;" My rose, my love - ly rose, — My rose!

*sost.*

I press the rose close to my

*mf dolce* *mp legato*

lips, — And breathe — a pray'r to heav'n for grace. — Its

pet - als soothe my soul, and spread Their lin - g'ring fra-grance o'er my

face. To me, a fade-less rose thou art;— Thy mem - o -

*cresc.*

*cresc.*

ry a sa - cred shrine; I kiss the rose, I kiss the rose, and

*f* *rit.*

*ff* *rit.*

on thy heart I lay it down— thou love di - vine!

*dim. e rall.*

*dim. e rall.* *rall.*

# AT DAWNING (I LOVE YOU)

NELLE RICHMOND EBERHART



(Original Key, A $\flat$ )

CHARLES WAKEFIELD CADMAN  
Op. 29, No 1

VOICE *con molta espress.*

When the dawn flames in the sky

PIANO *mf* *rit.* *mp a tempo*

*la melodia marcato*

I love you; When the bird - lings wake and cry, I love

you; When the sway - ing blades of corn Whis-per soft at

*cresc.* *affettuoso* *rall.*

break of morn, Lovè a - new to me is born, I love you, I

*rall.*

Orchestra parts, price 50¢

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love you. Dawn and dew pro-claim my dream,

*a tempo* *rit.* *pp*

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note 'love you.' followed by a half rest, then a melodic phrase for 'Dawn and dew pro-claim my dream,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Performance markings include 'a tempo', 'rit.', and 'pp'.

I love you; Chant the birds one thrill-ing theme, I love

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'I love you;' followed by a melodic phrase for 'Chant the birds one thrill-ing theme,' and ends with 'I love'. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

you; All the sounds of morn-ing meet, Break in yearn-ing

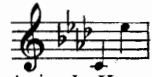
Detailed description: This system contains the fifth and sixth lines of music. The vocal line begins with 'you;' followed by a melodic phrase for 'All the sounds of morn-ing meet,' and ends with 'Break in yearn-ing'. The piano accompaniment features a more active bass line with some rests.

at your feet. Come and an-swer, come, my sweet, I love you, I love you.

*cresc.* *cresc.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with 'at your feet.' followed by a melodic phrase for 'Come and an-swer, come, my sweet,' and ends with 'I love you, I love you.'. The piano accompaniment features a more complex texture with some sixteenth-note runs. Performance markings include 'cresc.' in both staves.

# THE SUM OF LOVE



(Original Key, C)

BERTHA REYNOLDS McDONALD

CHARLES WAKEFIELD CADMAN  
Op. 29, No. 2

Brightly

VOICE

Take all the love that's ev - - - er

*mf*

been From long a - go to now, And

mul - ti - ply it ten times ten, Then ten times

Words from "The Metropolitan Magazine," February 1906.

*più moto*

more al - low; Add all the love that

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 has two flats (B-flat and E-flat). The vocal line begins with a melodic phrase, followed by a longer note. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A 'Ped.' (pedal) marking is present in the bass line, and an asterisk (\*) is placed below the piano part.

e'er will be Let in - ter - est ac - crue,

The second system continues the musical score. The vocal line has a similar melodic structure. The piano accompaniment features more complex chordal textures. A 'Ped.' marking is located at the end of the piano part.

And the sum of the love that you will see Is

The third system shows the vocal line and piano accompaniment. The piano part includes a section marked 'L.H.' (Left Hand) in the right-hand staff, indicating a change in the piano's texture. There are 'Ped.' markings in both the bass and right-hand staves, and an asterisk (\*) is present.

less, is less than mine for you!

*rapido*

The fourth system concludes the page. The tempo marking changes to '*rapido*'. The piano accompaniment becomes more active and rhythmic. Multiple 'Ped.' markings are used throughout the system, along with several asterisks (\*) indicating specific points of interest.

# IN A GARDEN



DOUGLAS HEMINGWAY

CHARLES WAKEFIELD CADMAN

**Tempo rubato**

VOICE

PIANO

*mf vivace*

*a tempo*

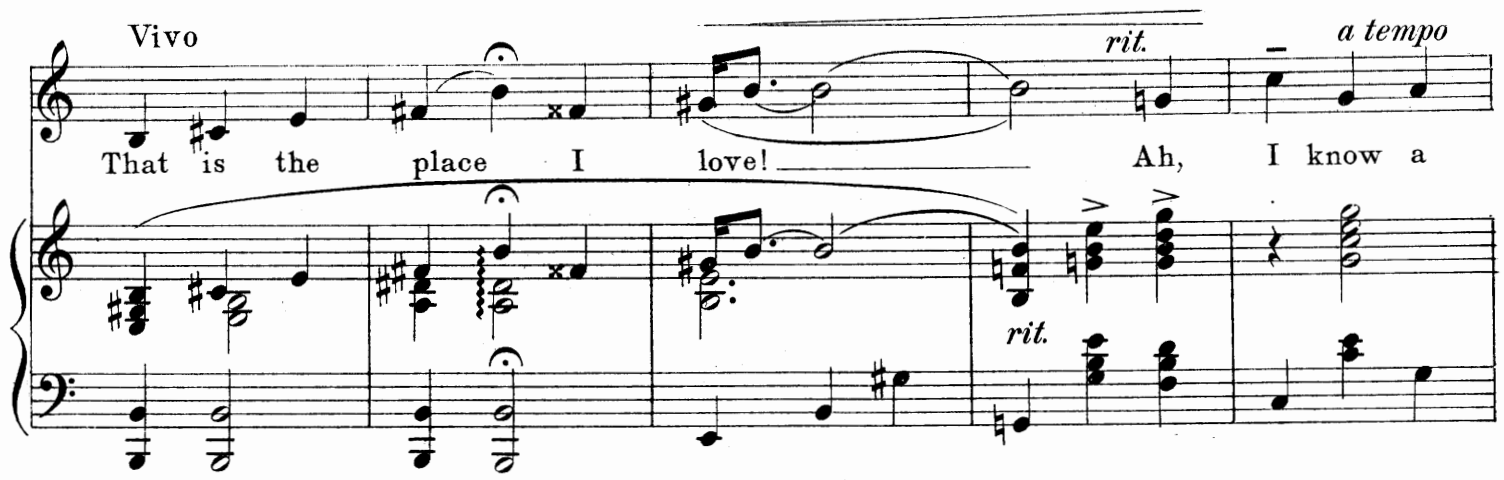
*molto legato*

Ah, I know a  
 nook of trel - lis'd blooms, Where from the vine - clad  
 ar - bor-glooms, Wis - ta - ri - a hangs its pur - ple plumes,

The words from *Munsey's Magazine*, used by permission.



*Vivo* That is the place I love! *rit.* Ah, I know a *a tempo*



maid - en tall - and fair, Who walks a - mong the



*rit.* *mp Lento* blos - oms there Fain would I tell - her, did - I



*Vivo* dare, - She is the maid - I love! *Vivo*



## MEMORIES



NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN

*Andante affettuoso*

VOICE

PIANO

*pp*

*mf*

*la melodia marcato*

*With much tenderness*

Oh, sweet-est mu - sic! Trem - bling to my

lips

An old-time song of hers fa - mil - iar - slips, Till I re -

*doloroso* *pp sotto voce*

mem - ber, griev - ing as I must, Her lips are dust, Her lips are

*ppp*

*mf a tempo* *cresc.*

dust. Oh, sweet - est mu - sic, stir - ring with its beat ——— The heart of

*rall.* *a tempo* *colla voce* *cresc.*

*ff*

me, to meas - ures sad - ly sweet; — But her glad heart, which once with mine did

*pp*

thrill, Her heart is still, — Her heart is still.

*pp*

Oh, sweet-est mu - sic! Dream-ing of the

*rit.* *a tempo*

morn,  
I hear her soft - ly sing-ing in the corn; I hear and

*cresc.*  
thrill with rap-ture at the tone, But wake a - lone, But wake a -

*mf* *pp rall.* *pp*

lone.

*Fw.* \*

# THE PEARL LIES IN THE SEA



(Original Key)

NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN

**VOICE** *Andante* *ben sostenuto*

The pearl lies in the sea, The

**PIANO** *ten.* *mf* *rall.* *a tempo*

rose is set with thorn, And brave is he who wins the prize His

*simile*

*dim.* bos - om to a - - dorn. But

*più moto* *mf*

*mf*

deep - er than the sea, And cruel - ler than the thorn, Is

*dim. e rit.*

that strange maid - en heart of hers, Where - in her love is born.

*dim. e rit.*

*a tempo*

*cresc.*

*poco energico*

*appass.*

*ff*

Yet

mine to dare and do, Nor idly to re - pose, For

*f*

love is rar - er than the pearl, And sweet - er than the rose,

*dim.*  
*sfz* *dim.*

*dim. e rit.*  
sweet - er than the rose.

*dim. e rit.* *p* *pp*

## SINCE I KISSED YOU

MARY UPSHUR HARVEY



CHARLES WAKEFIELD CADMAN

Andante moderato

PIANO

*mf*

Ah, since I kiss'd you The world is sweet - ly chang'd to me; The

*legato*  
*mp*

flow'rs bloom gai - ly from the tree, All na - ture seems one hol - i - day All

*ff*

na - ture seems one hol - i - day In plumes and gar - lands of the May.



*tenero*

Ah, since I kiss'd you The

*mf*

mem - o - ry of si - lent years, Of blight - ed hopes, of blind - ing tears Is

swept a - way, and lone - ly hours Are spann'd by love's un - dy - ing flow'rs.

*rall.* *vivo*

Ah, since I kiss'd you!

*pp* *vivo*

*Fin.* \*

To Mr. J. A. Parks

## INDIAN SUMMER



NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN

Tranquillo *p legato*

VOICE

Dear love, the rose has

PIANO

*mp* *p*

Rev. \*

long since died, The birds of spring are silent now, And argent tendrils

twine beside The amber tresses on thy brow.

*molto legato*

No note pro-claims from mut - ed lyres

*rall.* *mf a tempo*

That spring and we are far a - part; A late wind stirs the

*con moto* *con moto*

ma - ple fires, And lights a flame within my heart,

*cresc.* *cresc.*

— And lights a flame, a flame with - in my heart, And lights a flame with - in my

*cresc.*

*rit.* *f broadly*

heart. Love paints the skies with warmth and glow,

*rit.* *ff*

He sows with green the au-tumn sod, Nor need we miss, nor

need we miss the rose, for lo, The as-ter stars! The gold - - en -

rod!

*ff marcato* *L.H.*

## I PASSED A STATELY CAVALCADE

## DESERT SONG

NELLE RICHMOND EBERHART



(Original Key, E)

CHARLES WAKEFIELD CADMAN

Moderato con forza

VOICE

PIANO

*ff* *rit.* *a tempo*

pass'd a state - ly cav - al - cade Up - on the des - ert

wide, Where went a prin - cess silk - ar - ray'd, To



*rit.* *a tempo* *più moto, poco a poco cresc.*

be a sul-tan's bride, She drew a side the

*rit.* *a tempo* *tranquillo*

*allegro di molto*

gauz-y screen, My heart leap'd ar-dent-ly! From

*allegro di molto*

*Lento*

out the rose-hung pal-an-quin Two star eyes shone on

*mf Lento* *rit.* *ff*

*declamato* *dolore*

me. Ah! speed-ing dart, ah! pier-ced heart!

*mp* *pp rit.* *mf* *rit.*

Adagio pesante

I did \_\_\_\_\_ but glimpse her pass-ing near, And

she \_\_\_\_\_ has gone a - far! \_\_\_\_\_ But \_\_\_\_\_ life \_\_\_\_\_ is now a

*con passione*

*dim.* , *mp* *molto legato, con espressivo* *rall.*

des-ert drear, And night has lost \_\_\_\_\_ its star, \_\_\_\_\_ And

*rit. e dim.* *a tempo* *pp* *rall.*

night has lost \_\_\_\_\_ its star. \_\_\_\_\_

*a tempo*

*L.H.* *R.H.*

*mf a tempo* *rall.*

# THE HEART OF HER

NELLE RICHMOND EBERHART

(Original Key, Ab)

CHARLES WAKEFIELD CADMAN

Andante moderato

VOICE

The heart of her! It is a vi - o -

*mp* *sotto voce*

lin - - - Which holds all mel - o - dies its soul - - - with - in. - - - Be mine the

*legato* *a tempo*

hand - - - those si - lent strings - - - to wake To sing - ing, sing - ing for love's

*mf*

sake. - - - The heart of

*melodia marcato* *rit.* *a tempo* *pp*



*a tempo*

her! It is a fold-ed flow'r — That dreams un - con - scious of its per - fect

*a tempo*

*mp* *poco a poco cresc.*

hour. — Were I the sun to rouse it in - to bliss, — Were I the

*mp* *poco a poco cresc.*

sun to rouse it in - to bliss, — Were I the sun to rouse it in - to

*appassionato*

bliss — With one long ar - dent kiss, With one long ar - dent kiss!

*pp*

## LENORE



NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN

Andante

VOICE

When thou art near, Le-nore, when

PIANO

*mp*

*mp*

*con Pedale*

thou art near, The win-ter sky for me is all a-glow,

*cresc.*

*f*

As tho' the sum-mer sun shone warm and clear A-bove, a -

*f*

*cresc.*

*f*

*rall.* *a tempo*  
*mp con devozione*

bove, the shroud of snow. When thou art near, when thou art near, my sweet,

*rall.* *mf a tempo cantando*

*cresc.* *f*

The air grows fra-grant, which is scent-less now. It is as if a rose burst

*cresc.* *f*

*mp rall.*

forth com - plete Up - on a bar-ren bough.

*rall.* *mf cantando*

*p a tempo* *cresc.*

When thou art near, Le-nore, when thou art near, A thou-sand birds come ha-st'ning

*a tempo* *p cantando* *cresc.*

*mp subito*

from a - far; A thou-sand songs a-rise of hope and cheer,—

*mp subito*

*con moto cresc.* *allarg.* *ff*

When thou art near, When thou art near, A thou-sand songs a-rise of

*cresc.* *allarg.* *ff*

*calando*

hope and cheer, More, sweet, more sweet than an - thems are.

*calando* *dim.* *a tempo* *pp*

*pp rit.*

Le-nore, when thou art near!

*pp rit.*

L.H.



