

SONGS by CHARLES WAKEFIELD CADMAN

A Gra-ma-chree G (b-E) B \flat (d-g)	.60	Moon Heaven, The G \flat (E-a)	.60
Amy's Song ("Shanewis") G \flat (d-b)	.60	Moon of Roses E \flat (b-E) G (d-g)	.60
As in a Rose Jar C (a-C) E \flat (c-E) F (d-F)	.60	Moon Upon the Water, O E \flat (b-E) F (c-F) A \flat (E-a)	.60
At Twilight Time C (b-F) E (d-a)	.60	Paradox E \flat (c-F) G (e-g)	.60
Calling to Thee A \flat (c-E) D (F-a)	.60	Popinjay, The C (F-a)	.60
Call Me No More F (a-D) A (c-F) C (E-a)	.60	Reincarnate A \flat (a-C) C (c-E) E \flat (E-g)	.60
Dandelions C (b-E) E \flat (d-g)	.60	Requiescat E \flat (b-E) G (d-g)	.60
Doe-Skin Blanket, The E \flat (c-E) G (E-g)	.60	Sea Hath a Hundred Moods, The	.60
Dream Tryst D (a-B) F (c-D) A \flat (E-F)	.60	E \flat (b-C) A (E-F) B \flat (F-g)	
Encore A \flat (G-a)	.60	Song of Joy, A D \flat (E-a)	.60
From a Hill-top G \flat (c-D) B \flat (E-F)	.60	Spring Song of the Robin Woman ("Shanewis")	.75
From the Land of the Sky-Blue Water	.60	Am (b-F or g) Bm (c-g or a)	
1. E \flat (b-B) 2. G \flat (d-D) 3. A \flat (E-E) 4. B \flat (F-F)		Sweetheart, in Thy Dreaming C (c-D) E \flat (E-F)	.60
God Smiled Upon the Desert	.60	The Willow Wind (Chinese Cycle)	
F (c-d) A \flat (E-F) C (G-a)		1. Moonlit Tears B \flat (F-g)	.60
Groves of Shiraz, The (Persian)	.60	2. Spring Longing C (E-a \flat)	.60
D (a-D) F (c-F) G (d-g)		3. The Streams of Fate Em (E-F or g)	.60
Her Shadow Canoe Song ("Shanewis") D \flat (d-D or F)	.60	Thistledown G (d-c)	.65
He Who Moves In The Dew	.60	Time and I D \flat (E-a)	.60
E \flat (b-D) G (d-F) B \flat (F-a)		Two Little Songs from Japan	.60
Hidden Song, The E \flat (b-D) G \flat (d-F) A \flat (E-g)	.60	Low Voice Medium Voice High Voice	
I, A Nightingale D (b-E) F (d-g)	.60	West, The E \flat m & m (c-E) G m & m (E-g)	.60
I Bind My Hair With Silver (Hindu)	.60	When My Laddie Turns Back Home	.60
B \flat (g-D) D \flat (b-F) F (d-a)		C (g-D) E \flat (b-F) F (c-g)	
If I Could Bring You My Dreams	.60	Tell Her My Lodge is Warm	.60
B \flat (a-C) D (c-E) F (E-g)		D m-m (d-E) F m-m (F-g)	
I Found Him On The Mesa	.60	The Moon Drops Low	.60
B \flat (b-D) D \flat (d-F) E \flat (E-g)		(From "Four American Indian Songs")	
I Hear a Thrush at Eve E \flat (b-E) F (c-F) A \flat (E-a)	.60	Am (d-E) C \sharp m (F-g)	
In My Heart, Beloved E \flat (c-E) G (E-g)	.60		
In Paradise E \flat (b-E) F (c-F) A \flat (E-a)	.60		
Just Heaven, and I, and You	.60		
F (d-E or F) A \flat (F-g or a)			
Knighthood Song, A Fm (c-E) Am (E-g)	.60		
Little Land of Heart's Desire F (c-E) A \flat (E-g)	.60		
Lost Land, The G (E-g)	.60		
Love Like the Dawn Came Stealing	.60		
D (a-D) F (c-F) A \flat (E-a)			
Magnolia Blooms B \flat (a-E) D (E-g)	.60		

Made in U.S.A.

WHITE-SMITH MUSIC PUBLISHING COMPANY

BOSTON

NEW YORK

CHICAGO

Sung by Mario Chamlee

CALL ME NO MORE



NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN

Larghetto

VOICE

Seek me no more on the

PIANO

f con dolce

mf

l.h.

3

20.

low sand reach - ing Bar - ren and wide where the red moon burns; _____

Let me go forth — as a gull far in land — Steershim sea - ward and

f

pp

l.h.

Copyright, 1912, by White - Smith Music Publishing Co.

International Copyright Secured

p patetico

nev - er re-turns.

Seek me no more in grief be-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics "nev - er re-turns." and continues with "Seek me no more in grief be-". The piano accompaniment includes a dynamic marking of *p* (piano) and a *rit.* (ritardando) marking.

sech - ing,

Seek me no more,

Seek me no more. _____

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sech - ing," "Seek me no more," and "Seek me no more." followed by a long horizontal line. The piano accompaniment features dynamic markings of *rall.* (ritardando), *pp* (pianissimo), and *mf* (mezzo-forte).

Piu mosso

mf risoluto

Call me no more through the

The third system begins with a double bar line and a change in tempo to **Piu mosso**. The vocal line starts with the lyrics "Call me no more through the". The piano accompaniment is more active, with dynamic markings of *mf risoluto* and *mf*. It includes markings for the left hand (*l.h.*) and right hand (*r.h.*), and some chords are marked with a circled *2*.

des - - ert plac - es,

(Once _____ with our love _____ was the

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "des - - ert plac - es," and "(Once _____ with our love _____ was the". The piano accompaniment features a dynamic marking of *mp dolce* (mezzo-piano dolce) and includes markings for the left hand (*l.h.*) and right hand (*r.h.*).

agitato

2

des - ert fair,) Love, lest I come who should

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part includes a left-hand section labeled 'l.h.' and a right-hand section with a '2' marking. The tempo is marked 'agitato'.

hast - - en on - ward, Give not sor - row a

The second system continues the vocal line and piano accompaniment. The piano part features a '2' marking in the right hand and a 'rit.' marking in the left hand. The tempo is marked 'agitato'.

voice on the air. Ah!

The third system shows the vocal line with a 'rit.' marking and an 'Ah!' exclamation. The piano accompaniment includes a 'rit.' marking in the left hand and an 'a tempo' marking in the right hand. A 'Ped.' (pedal) marking is also present. A measure rest of 8 is indicated in the piano part.

Ah!

The fourth system features a vocal line with an 'Ah!' exclamation and a piano accompaniment. The piano part includes a 'rit.' marking in the left hand and an 'a tempo' marking in the right hand.

enfatico, con solennità.

rall.

Love, lest I come — who should hast — en on — ward,

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 three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics "Love, lest I come — who should hast — en on — ward,". The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the first measure. A first ending bracket with a '2' is present in the right hand of the piano part.

Call me no more from star - ry spac - es,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Call me no more from star - ry spac - es,". The piano accompaniment is marked *rapido* and features a fast, rhythmic accompaniment with many sixteenth notes. A fermata is placed over the final note of the vocal line.

Call — me no more, — Call me no

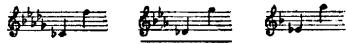
The third system shows the vocal line with the lyrics "Call — me no more, — Call me no". The piano accompaniment is marked *deliberato* and *rit.* (ritardando). It features a slower, more deliberate accompaniment with a fermata over the final note of the vocal line. A first ending bracket with a '2' is present in the vocal line.

more. —

The fourth system continues the vocal line with the lyrics "more. —". The piano accompaniment is marked *rapido* and features a fast, rhythmic accompaniment with many sixteenth notes. A fermata is placed over the final note of the vocal line.

148649

A CRY AT DAWN



Nelle Richmond Eberhart

Charles Wakefield Cadman
Op. 77, No. 1

Un poco allegretto *mf con formessa*

VOICE I've for-got-ten your eyes, I've for-

PIANO *mf*

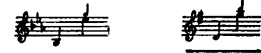
got-ten your kiss. — And the last rose you gave me I trampled to dust; I re-

PIANO *simile*

mem-ber no word — that re-minds me of bliss, — I sti-fled my love when you

Copyright, 1923, by White-Smith Music Pub-
International Copyright Secured

Like Some Young Troubadour



Nelle Richmond Eberhart

Charles Wakefield Cadman
Op. 77, No. 2

Allegretto grazioso *mf*

VOICE Like some young trou-ba-dour at-

PIANO *mf poco rit. mp a tempo*

twi light dream ing Who touched his trem-bling lute with

sweet de-spair, So long as my heart to come to

PIANO *pp dolce*

right, 1923, by White-Smith Music Publishing Co.
International Copyright Secured

Delight of the Out-Of-Doors



Text and Music by
GERTRUDE ROSS

Allegro vivace

VOICE How

PIANO

Largo espressivo *Allegro grazioso*

won-drous is the world to-day! — A brown bird sings in the

or- ange tree, And a flut-ter of wings is in the leaves, And the

PIANO *lightly*

Copyright, 1923, by White-Smith Music Publishing Co.
International Copyright Secured

SINCE YOU HAVE GONE



ALICE LEAL POLLOCK

HENRY HADLEY
Op. 83, No. 1

Moderato

VOICE Since you have gone from me, Love,

PIANO *mf*

The Sun is not the Sun; A hun-dred hours each day, Love,

rall. *mf a tempo*

Its load-en course toils on. Since you have gone from me, Love, The

PIANO *rall. mf a tempo*

Copyright, 1923, by White-Smith Music Publishing Co.
International Copyright Secured