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*

*New York*

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# COULD ROSES SPEAK



(Original Key)

GEORGE R. ROSE

CHARLES WAKEFIELD CADMAN  
Op. 26, No 1

Moderato e con gusto

VOICE

PIANO

*pp*

I send thee now these

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 -

*cresc.*  
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 (two sharps). 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 sustained chord of D major (F#2, A2, D3) and a right hand with a melodic line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. A fermata is placed over the final notes of both parts.

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

The second system continues the musical score. The vocal line has eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same harmonic structure as the first system, with a fermata over the final notes.

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

The third system concludes the musical score. The vocal line has eighth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same harmonic structure, ending with a fermata over the final notes.

*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

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "pet - als soothe my soul, and spread Their lin - g'ring fra-grance o'er my". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a *p.* (piano) dynamic marking.

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

*cresc.*

The second system continues the vocal line with the lyrics "face. To me, a fade-less rose thou art;— Thy mem - o -". The piano accompaniment features a *cresc.* (crescendo) marking. The system concludes with a double bar line and repeat dots.

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

*f rit.*

The third system continues the vocal line with the lyrics "ry a sa - cred shrine; I kiss the rose, I kiss the rose, and". The piano accompaniment includes a *f* (forte) dynamic marking and a *rit.* (ritardando) marking. The system concludes with a double bar line and repeat dots.

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

*dim. e rall.*

*dim. e rall. rall.*

The fourth system concludes the vocal line with the lyrics "on thy heart I lay it down— thou love di - vine!". The piano accompaniment features *dim. e rall.* (diminuendo e rallentando) markings. The system concludes with a double bar line and repeat dots.

# AT DAWNING (I LOVE YOU)

NELLE RICHMOND EBERHART

  
(Original Key, A $\flat$ )

CHARLES WAKEFIELD CADMAN  
Op. 29, No 1

VOICE *con molta espress.*

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

*la melodia marcato*

When the dawn flames in the sky



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*

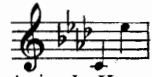
I love you; Chant the birds one thrill-ing theme, I love

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

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

*cresc.*

# 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

PIANO

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

This system contains the first two lines of music. The vocal line starts with a melodic phrase in B-flat major. The piano accompaniment features a steady bass line and chords in the right hand. A 'Ped.' marking is present under the piano part, and an asterisk is placed below the staff.

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

This system contains the next two lines of music. The vocal line continues the melody. The piano accompaniment includes a 'Ped.' marking at the end of the system.

And the sum of the love that you will see Is

This system contains the next two lines of music. The piano accompaniment includes a 'Ped.' marking at the beginning and an 'L.H.' marking above the right-hand part towards the end.

less, is less than mine for you!

*rapido*

This system contains the final two lines of music. The tempo changes to 'rapido'. The piano accompaniment features a more active bass line and a 'Ped.' marking at the beginning. An asterisk is placed at the end of the system.

## IN A GARDEN



DOUGLAS HEMINGWAY

CHARLES WAKEFIELD CADMAN

Tempo rubato

VOICE

PIANO

Ah, I know a

*mf vivace* *a tempo*

nook of trel - lis'd blooms, Where from - the vine - clad

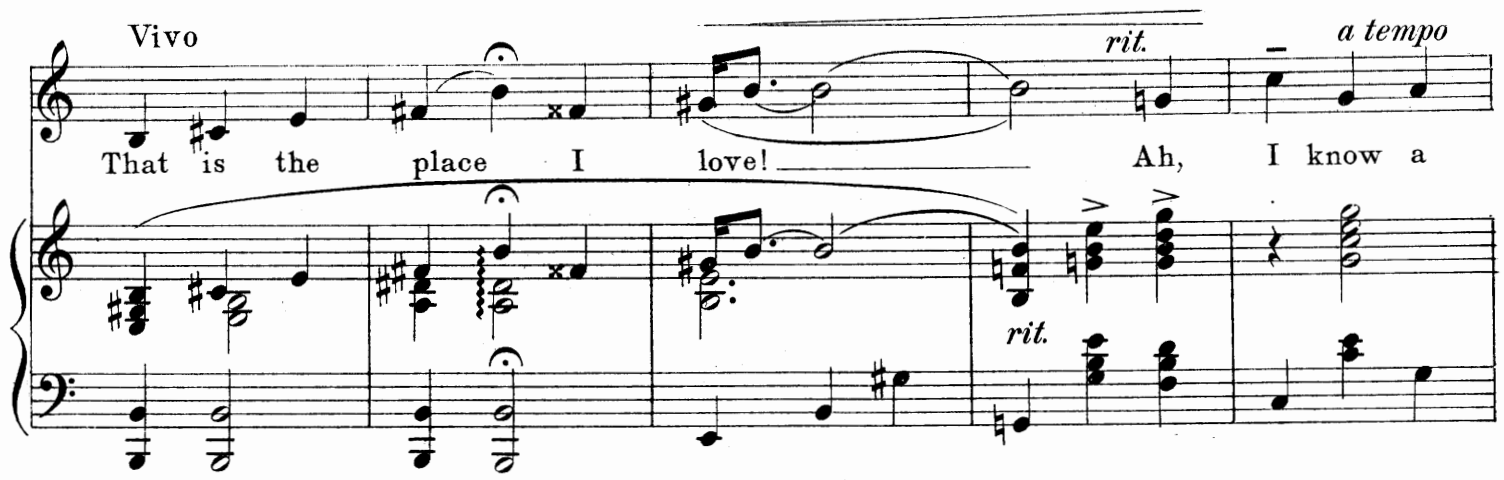
*molto legato*

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 - soms 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

*ff*

*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



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*

*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.* heart. *f broadly* 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



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

*mf*

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* *mf a tempo* *rall.*

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

# 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

*a tempo* *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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'her!'. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. The tempo is marked 'a tempo'.

*mp* *poco a poco cresc.*

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

The second system continues the musical score. The vocal line has a fermata over the word 'hour.'. The piano accompaniment maintains its complex texture. The tempo is marked 'mp' and 'poco a poco cresc.'.

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

The third system continues the musical score. The vocal line has a fermata over the word 'sun'. The piano accompaniment continues with its complex texture. The tempo remains 'mp' and 'poco a poco cresc.'.

*appassionato*

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

*pp*

The fourth system concludes the musical score. The vocal line has a fermata over the word 'bliss'. The piano accompaniment features a more dramatic texture with many beamed sixteenth notes. The tempo is marked 'appassionato' and '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.



