

1917

Love Like the Dawn Came Stealing

Charles Wakefield Cadman

Gilbert Moyle

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Love Like the Dawn Came Stealing

Composed for and Sung by Miss Dorothy Jardon

Song



Music by
Charles Wakefield Cadman

Price 60 Cents

Low Voice in D (a-D) Medium Voice in F (c-F)
High Voice A^b (E-a)

WHITE-SMITH MUSIC PUBLISHING CO., Boston, New York, Chicago

Love Like the Dawn Came Stealing



Gilbert Moyle

Charles Wakefield Cadman
Op. 64, No. 2

At a reasonable tempo; not dragged

VOICE *mp* 3

Love like the dawn came steal - ing Up -

PIANO *mf* 8 *mp*

poco cresc.

on a world of night Un - to the soul re -

poco cresc.

poco rall.

veal - - ing Light! New

poco rall.

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a tempo, molto espressivo

glo - ry touched the morn - ing sky And tint - ed field and

a tempo

flower, ——— O Dawn of Love, O Dawn of Love, What

splen - dor gilds thine hour! O, — love that thrills my

rall. — — — a tempo rit. a tempo

rall. — — — a tempo rit. a tempo

heart a - gain, O love that will not die, ———

mf Bind me with chains im - mor - tal, Yea, Bind me for-ev-er and a *più mosso*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a mezzo-forte (*mf*) dynamic and a half note. The piano accompaniment consists of chords and moving lines in both hands. The system concludes with the instruction *più mosso*.

day, Bind me for-ev-er and a day, Nor tell me

f appassionato

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for the word "day," followed by a melodic phrase. The piano accompaniment is marked *f appassionato*. The system ends with a fermata over the final note of the vocal line.

più mosso why! Nor tell me why! *allargando*

più mosso *allargando* *ff vivo*

The third system features a vocal line with a fermata over "why!" and a piano accompaniment with a *ff vivo* section. The piano accompaniment includes a section marked *allargando* and another marked *ff vivo*. The system concludes with a fermata over the final note of the vocal line.

The fourth system consists of piano accompaniment for the final part of the piece. It features a melodic line in the right hand and a bass line in the left hand, both with various dynamics and articulations. The system ends with a double bar line.

IRISH WEAVIN' SONG.

Words by FRANCIS BARRON.

Music by J. AIRLIE DIX.

Allegretto giocoso.

PIANO.

Young Ei - ly sat wea - vin', Wea vin', wea - vin'. Sat at her cab - in door
wea - vin' a - lone; Sure, what's in the air When a col - leen so fair Sits
ov - er her loom a - grie - vin' oc - hone?

rit. a tempo

rit. mf a tempo

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MAMMY'S HONEY SWEETNESS.

Words by FRANK L. STANTON.

Music by F. H. CHEESWRIGHT.

Andante moderato.

PIANO.

His mam - my sing - in' ter him In de toil - in' er de day, En -
stop ter watch en love him Ez she see him at his play; He - de sweet - es' lit - tie
black bird Ev - er flew de win - ter way; He

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LOVE'S PILGRIMAGE

FRITZ HART

WILLI' M REDDICK

Andante espressivo

PIANO.

pp sempre legato

cresc.

mf

rall.

Love, place your hand in mine, And I will gent - ly lead you,
lead you on the way That leads thro' dusk and night In - to the
day. Love, place your hand in mine.

pp a tempo

sempre legato

f

p

cresc.

subito p

colla voce

rall. l.h.

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BESIDE A LAUGHING BROOKLET.

AN EINES BÄCHLEINS RANDE.

ALVAH GLOVER SALMON.
Op. 1, No. 1.

Moderato poco moto.

VOICE.

PIANO.

mf

p

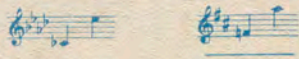
p

Brook - let, And love - ly to the sight, Lived, in the Sum - mer for - est, A
Ran - de Gar lieb - lich an - zu - sehn, Da stand im grü - nen Wäl - de, Ein
flow - ret fair and bright: But in the wa - ter's mir - ror, How sad its face was
Blüm - lein tau - send schön: Und in der Quel - le Spie - gel, Sah es be - trübt hin -

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To Madame Johanna Gadske

CALLING TO THEE



WM. H. GARDNER

CHARLES WAKEFIELD CADMAN
Op. 61, No. 3

Raccontando

VOICE *mp*
'Tis most I miss thee, When

PIANO *mf* *mp molto legato*

skies with sun-set gleam, I stoop to kiss thee, And find an emp-ty dream.

pp
I call to thee ov-er the

mf melodia marcato *mp*

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IN PARADISE



NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN

Andantino espressivo, semplicissimo *mp*

VOICE Oh,

PIANO *mp*

a tempo
why should winds go sigh-ing Thro' the wild dark night for thee? And

a tempo

a tempo
why should birds come cry-ing When dawn is on the sea? Do

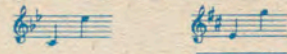
a tempo *mf*

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To my friend A. Walter Kramer

MAGNOLIA BLOOMS

("The Broad Magnolia's Blooms are White")



JOAQUIN MILLER

CHARLES WAKEFIELD CADMAN, Op. 60, No. 2

Moderato tranquillo

VOICE *pp*
The broad mag-nol-ia's blooms are white,

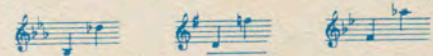
PIANO *pp molto legato*

sost.
Her blooms are large, as if the moon quite lost her way that

calando, sotto voce *mf*
dream-ful night, And lodged to wait the af-ter-noon. The

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HE WHO MOVES IN THE DEW*



NELLE RICHMOND EBERHART

CHARLES WAKEFIELD CADMAN

Andante grazioso

VOICE

PIANO *mf* *rall.*

Allegretto con semplicita
He who moves in the dew is wait-ing Under the wil-lows, be-side the sun-set

mp

meno mosso *pp*
wat-ers, I-dle is his ca-noe,

pp

*Chippewa theme collected by Frances Densmore

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