

# AT DAWNING

(*I Love You*)

S.A.T.B., with piano accomp.  
By Charles Wakefield Cadman  
Arranged by N. Clifford Page

332-13789

.20

## SECULAR MUSIC

*for Mixed Voices*

SATB and accompanied unless otherwise specified

- 312-20484 SLEEPY HOLLOW TUNE (M) ..... Richard Kountz  
312-40108 RIG-A-JIG-JIG (*American Folk Song*) (M) ..... Harry R. Wilson  
312-40092 HUMPBACKED FIDDLER (*a cappella, E.G. texts, Rhenish folk song*)  
(M) ..... Brahms-Lynn  
322-40017 SOLDIER, SOLDIER, WILL YOU MARRY ME?  
(*Sop. and Ten. solos, Piccolo and Side Drum ad lib*) (M) ..... Tom Scott  
332-12986 WINTER SONG (M) ..... Bullard-Lewis  
332-13231 AMERICA'S MESSAGE (*a cappella*) (E) ..... Arthur E. Johnstone  
332-13611 OLE UNCLE MOON (*Accomp. ad lib*) (E) ..... Charles P. Scott  
332-13674 GOIN' HOME from "Largo of the New World Symphony"  
(*Sop., Alt., Ten. solos*) (M) ..... Dvorak-Fisher  
332-13789 AT DAWNING (*I Love You*) (E) ..... Cadman-Page  
332-14929 ON GREAT LONE HILLS from "Finlandia" (*a cappella*) (E) Sibelius-Matthews  
332-15098 YONDER! YONDER! (*SATB divided, Russian folk melody, a cappella,*  
*Ten. or Sop. solo*) (D) ..... S. R. Gaines  
332-15226 WHILE I LISTEN TO THY VOICE (*a cappella*) (E) ..... G. F. Broadhead  
332-15256 THE BALLAD OF MINNIE THE MOUSE (*Sop., Ten., Bar. solos*) (M)  
Harvey Gaul  
332-15287 AN OLD SPRING MADRIGAL (*a cappella*) (M) ..... R. Deane Shure  
332-15291 MURMURING ZEPHYR (*SATB divided*) (M) ..... Jensen-Reddick  
332-15296 SPRING IS NIGH (*a cappella*) (E) ..... Alexis Maltzoff  
332-15311 WHAT IF A DAY (*a cappella*) (E) ..... Allanson Brown  
332-15317 FANTASY ON STEPHEN FOSTER SONGS (*SATB div.*) (M) .. Harry Gilbert  
332-15329 UP WITH ME INTO THE CLOUDS (*SATB divided, a cappella*) (D)  
Donald Sellev  
332-40008 THE SEARCH FOR SPRING (*Sop. solo*) (E) ..... Charles L. Talmadge  
332-40051 THEY DIE NOT! (M) ..... Alfred Whitehead  
332-40059 CARRY ME BACK TO OLD VIRGINNY (*SSAATTBB, a cappella*) (M)  
Bland-Freeburg  
332-40060 THE BARGAIN (*SSATB, a cappella*) (M) ..... Gladys B. Bush  
332-40063 A DREAM (*Ten. solo*) (M) ..... Bartlett-Christie  
332-40079 HOW DO I LOVE THEE? (*a cappella*) (M) ..... Harry R. Wilson

E—Easy M—Medium D—Difficult

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# AT DAWNING

(I LOVE YOU)

Part Song for Mixed Voices

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Men's Voices, Octavo  
No 13,141

CHARLES WAKEFIELD CADMAN, Op.29, No 1

Arranged by N. Clifford Page

NELLE RICHMOND EBERHART

Andante espressivo *mf*

SOPRANO  
ALTO  
TENOR  
BASS

When the dawn flames  
When the dawn — flames  
When the dawn flames  
When the dawn — flames

PIANO

Andante espressivo *mf* *rit.* *a tempo* *mf*

*p* *f* *mf*

in the sky I love you; When the bird - lings  
in the sky I love you; When the bird - lings  
in the sky I love you; When the bird - lings  
in the sky I love you; When the bird - lings

*p* *f* *mf*

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wake and cry, I love you; — When the sway - ing

wake and cry, I love you; — When the sway - ing

wake and cry, I love you; — When the sway - ing

wake and cry, I — love you; — When the sway - ing

Detailed description: This block contains the first system of vocal staves. It consists of four staves, each with a different vocal part (Soprano, Alto, Tenor, Bass). The lyrics are: "wake and cry, I love you; — When the sway - ing". The music is in a minor key with a 3/4 time signature. Dynamics include *p* (piano) and *pp* (pianissimo). There are various musical notations such as slurs, ties, and fermatas.

Detailed description: This block shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music includes chords, arpeggios, and melodic lines. Dynamics include *p* (piano). There are also some markings like *pp* (pianissimo) and *ppp* (pianississimo).

blades of corn Whis-per soft at break-ing morn,

blades of corn Whis-per soft at break-ing morn, —

blades of corn Whis-per soft at break-ing morn, —

blades of corn Whis-per soft — at break-ing morn,

Detailed description: This block contains the second system of vocal staves. It consists of four staves for different vocal parts. The lyrics are: "blades of corn Whis-per soft at break-ing morn,". The music continues in the same key and time signature. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). There are various musical notations such as slurs, ties, and fermatas.

Detailed description: This block shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music includes chords, arpeggios, and melodic lines. Dynamics include *pp* (pianissimo). There are also some markings like *ppp* (pianississimo).

*mf allargando cresc.* *f* *rit.*

Love a - new to me is born, ——— I love you, I

*mf allargando cresc.* *f* *rit.*

Love a - new to me is born, ——— I love you, I

*mf allargando cresc.* *f* *rit.*

Love a - new to me is born, ——— I love you, — I

*mf allargando cresc.* *f* *rit.*

Love a - new to me is born, ——— I love you, — I

*allargando* *mf cresc.* *f* *rit.*

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each vocal line begins with the lyrics "Love a - new to me is born, ——— I love you, I". The piano accompaniment is written for the right and left hands. The score includes dynamic markings such as *mf*, *cresc.*, *f*, and *rit.*, as well as the tempo marking *allargando*. There are also some performance instructions like *red.* and asterisks *\** under the piano part.

*Tempo I* *p*

love you. Dawn and dew pro-

*p*

love you. Dawn and dew — pro-

*p*

love you. Dawn and dew pro-

*p*

love you. Dawn and dew pro-

*Tempo I* *rit.* *a tempo* *mf* *pp*

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The vocal lines have lyrics: "love you. Dawn and dew pro-". The piano accompaniment includes dynamic markings like *p*, *mf*, and *pp*, along with tempo markings *Tempo I*, *rit.*, and *a tempo*. The piano part shows a change in texture and dynamics in the latter half of the system.

claim my dream, I love you; Chant the birds one

claim my dream, I love you; Chant the birds one

claim my dream, I love you; Chant the birds one

claim my dream, I love you; Chant the birds one

thrill - ing theme, I love you;

thrill - ing theme, I love you;

thrill - ing theme, I love you;

thrill - ing theme, I love you;

*mf* All the sounds of morn-ing meet, Break in yearn-ing at your feet.

*mf* All the sounds of morn-ing meet, Break in yearn-ing at your feet.—

*mf* All the sounds of morn-ing meet, Break in yearn-ing at your feet.—

*mf* All the sounds of morn-ing meet, Break in yearn-ing at your feet.

*mf* *f*

*f* *allargando* *ff* *p* *rit.* *pp*  
Come and an-swer, come, my sweet, — I love you, I love you.

*f* *allargando* *ff* *p* *rit.* *pp*  
Come and an-swer, come, my sweet, — I love you, I love you.

*f* *allargando* *ff* *p* *rit.* *pp*  
Come and an-swer, come, my sweet, — I love you, — I love you.

*f* *allargando* *ff* *p* *rit.* *pp*  
Come and an-swer, come, my sweet, — I love you, — I love you.

*allargando* *f* *ff* *p* *rit.* *pp*

*Red.* \* *Red.* \*