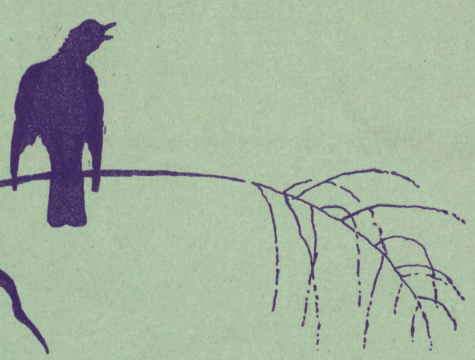


*Please give this to some of you good Schirmer,
C. H. C.*



THE SONG OF LIFE

*A Hymn of Ecstasy
For Voice and Piano*

By
CHARLES
WAKEFIELD CADMAN



➡ High



Low

Price, 60 cents, net
(In U. S. A.)

G. SCHIRMER, INC.
New York

The Song of Life

A Hymn of Ecstasy

Elsie Long

Charles Wakefield Cadman

Allegro gioioso

Voice *mf* My

Piano *ff*

soul _____ is sing - ing with the stars, _____ Of con - stel -

l. h. *l. h.*

legato *mf*

la - tions _____ in ac - cord, _____ Out -

thrill - ing all of mor - tal strife _____ With Love's Di -

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, then a beamed eighth-note pair (B4, A4), and a quarter note G4. A fermata is placed over the G4. The piano accompaniment consists of a right hand with a series of ascending eighth notes and a left hand with a series of descending eighth notes, both starting on the first measure.

vine _____ Cre-a - - tive Word. _____ All

The second system of the musical score. The vocal line continues with a half note F#4, followed by a quarter note G4, then a beamed eighth-note pair (A4, G4), and a quarter note F#4. A fermata is placed over the F#4. The piano accompaniment continues with a similar pattern of ascending and descending eighth notes. The system ends with a measure containing two eighth notes (G4, F#4) marked with a piano (*mp*) dynamic.

Na - ture, bathed in Heav-en's dew, _____ Is

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, then a beamed eighth-note pair (B4, A4), and a quarter note G4. A fermata is placed over the G4. The piano accompaniment continues with a similar pattern of ascending and descending eighth notes. The system ends with a measure containing two eighth notes (G4, F#4) marked with a piano (*p*) dynamic.

smil - - ing in the day's glad morn; The wing - ing

lark, a-glow with light, Chants

allarg. *a tempo*
mel - o - dy a - bove the corn.

allarg. *a tempo f*

Meno mosso, molto semplice

p God's an-gels move a -

rall.

pp

mong the grass. The sun - glow pours a path of gems Be -

legato

jew-elled with the flow'rs that smile And

pp

bow to kiss their vest-ment-hems.

quinto

più mosso

f

frall.

The

ff

rall.

Maestoso

plan - et sym-phon-ies on high Their har - mon-ies to earth con -

f

mf

poco a poco cresc.

vey, their har - mon-ies to earth con - vey In Un-i-ver-sal

mf

Ca - den-ces, In Un-i-ver-sal Ca - den-ces, "I am the truth,

stretto

the truth, the life, the

fz *rall.*

way,

vivo *ffz*

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To Eostra (Spring Song). High, Low
DOBSON, T., Cargoes. High or Med., Low
DODGE, M. H. & J. W., 'Tis Springtime. High,
Low
EDWARDS, C., A Yesterday. High
ELLIS, C. O., God Keep You, Dear (Twilight Song).
Medium
GRUNN, H., When the Dark Mist Curtains the
Doorway. High, Low
HAGEMAN, R., Animal Crackers. High, Low
HUARTE, J., Madrigal Español (Spanish Madri-
gal). High, Low
HUERTER, C., To-Day. High, Low
LEONI, F., Tally-Ho! High or Med., Low
MANA-Z UCCA, Ah, Love! Will You Remember?
High, Low
O'HARA, G., The Unknown Soldier. High, Low
OLMSTEAD, C., Starlight. High, Low
RASBACH, O., Trees. High, Med., Med., Low
ROGERS, J. H., The Last Song. High, Med., Low
Love's on the Highroad. High, Low
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