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1934
MUS-ETR

J.P. Ripelle

INDIAN SONGS

ARRANGED FOR

CHORUS

OF MIXED VOICES

BY


THURLOW LIEURANCE

THEODORE PRESSER CO.
1712 CHESTNUT STREET
• PHILADELPHIA •

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THURLOW LIEURANCE

PRICE 75 CENTS

THEODORE PRESSER CO.
1712 CHESTNUT STREET
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Indian Songs

Notes on Contents

- BY THE WATERS OF MINNETONKA. The theme is a Sioux Love Song.
- BY SINGING WATERS – A nature song. The Indians named the Dalles of the St. Croix the "Singing Waters."
- WI-UM – Indian Lullaby. "Weiom" translated is an Indian word for "Bye-Bye" or "Rock-a-bye."
- CHANT OF THE CORN GRINDERS. The Indian theme is one of many corn grinding songs.
- THE OWL HOOTS ON THE TEEPEE POLE – Characteristic only for eight measures of the opening melody.
- AMONG THE REEDS – A reverie characteristic of Indians who make medicine and dramatize the gathering of wild rice during the "Wild Rice Moon" in August.
- LOVE SONG. The main first theme melody is an Omaha Indian Medicine Chant. The poem is an adaptation, merely to express the love thought of this medicine dance song. Indians use only 20 syllables in the medicine songs, like Hey, Ya, Hay – Ho! Ela.
- RUE – A Pueblo Spring Song. A Flute melody from Taos, New Mexico.
- IN THE RIPENING TIME OF CORN contains a Corn Dance from the San Juan Pueblo Indians of New Mexico.
- WHERE THE BLUE HERON NESTS – The story of a lover who goes to the grazing ground of the elk. There he hopes to prove his worthiness and skill and then to return to her with many elk teeth which will adorn her wedding dress. He tells her to wait by the spring where the Blue Heron nests. He departed at sunset many moons ago – she was sad. He returned one sunrise – she was happy.

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MUS-ETV

By the Waters of Minnetonka

An Indian Love Song

Andante moderato

Thurlow Lieurance

mf con grazia.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some chords, while the left hand provides a harmonic accompaniment with chords and some moving lines.

SOPRANO Moon Deer How

ALTO Moon Deer How

TENOR Moon Deer How

BASS Moon Deer How

The vocal parts are arranged in four staves. Each staff has a vocal line with lyrics underneath. The lyrics are: "Moon Deer How". The Soprano part has a melodic line, while the Alto, Tenor, and Bass parts have more rhythmic, chordal lines.

PIANO

The piano accompaniment continues with two staves. The right hand has a complex, rhythmic pattern with many sixteenth and thirty-second notes, while the left hand has a simpler accompaniment with chords and some moving lines.

near your soul

near your soul

near your soul

near your soul

The vocal parts continue with the lyrics: "near your soul". The Soprano part has a melodic line, while the Alto, Tenor, and Bass parts have more rhythmic, chordal lines.

The piano accompaniment continues with two staves. The right hand has a complex, rhythmic pattern with many sixteenth and thirty-second notes, while the left hand has a simpler accompaniment with chords and some moving lines.

di - vine.

di - vine.

di - vine.

di - vine.

This system contains the first four staves of music. The top staff is a vocal line with the lyrics "di - vine." The second and third staves are vocal lines with the lyrics "di - vine." The fourth staff is a vocal line with the lyrics "di - vine." The piano accompaniment is shown in the bottom two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

Sun - Deer

Sun - Deer

Sun - Deer

Sun - Deer

Sun - Deer

This system contains the next four staves of music. The top staff is a vocal line with the lyrics "Sun - Deer". The second and third staves are vocal lines with the lyrics "Sun - Deer". The fourth staff is a vocal line with the lyrics "Sun - Deer". The piano accompaniment is shown in the bottom two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

No - fear - In

No - fear - In

No - fear - In

No - fear - In

No - fear - In

This system contains the final four staves of music on the page. The top staff is a vocal line with the lyrics "No - fear - In". The second and third staves are vocal lines with the lyrics "No - fear - In". The fourth staff is a vocal line with the lyrics "No - fear - In". The piano accompaniment is shown in the bottom two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

heart of mine.
heart of mine.
heart of mine.
heart of mine.

rit.

Più agitato

Skies blue O'er you, Look down
Skies blue O'er
Skies blue O'er
Skies blue O'er

Più agitato

in love; Waves bright Give light
you Waves bright
you Waves bright
you Waves bright

As on they move. Hear
 They move. Hear
 They move. Hear

They move. Hear

rall. *dim.* *mf* *a tempo*

Thou my vow
 Thou my vow
 Thou my vow

a tempo

to live to
 SOLO To to live to
 To live to
 To live to

die, — Moon Deer,

die, — Moon Deer,

die, — Moon Deer,

die, — Moon Deer,

Thee near. Be -

Thee near. Be -

Thee near. Be -

Thee near. Be -

Be - neath this sky. rit.

neath this sky.

neath this sky.

neath this sky.

By Singing Waters

Mixed Voices

LEONE WOLF

THURLOW LIEURANCE

Andante moderato

SOPRANO *mf*
By - sing - ing wa-ters (sing-ing)

ALTO *mf*
By - sing - ing wa-ters (sing-ing)

TENOR *mf*
By - sing - ing wa-ters (sing-ing)

BASS *mf*
By - sing - ing wa-ters (sing-ing)

f *con moto* *mf*

Sum - mer has fled. (sum-mer) Trees in hushed

Sum - mer has fled. (sum-mer) Trees in hushed

sor-row (sor-row) Drop leaves of red.

sor-row (sor-row) Drop leaves of red.

sor-row (sor-row) Drop leaves of red.

rit.

Animato

Weird the loon is cry-ing, Sad the west wind sigh-ing;

Weird the loon is cry-ing, Sad the west wind sigh-ing;

Weird cry-ing, Sad sigh-ing;

f *p*

Where is heav-en's blue? Gone like you.

Where is heav-en's blue? Gone like you.

Heav-en's blue

rit. *rit.* *i. h.*

f a tempo By sing - ing wa - ters *pp* (sing-ing)

f a tempo By sing - ing wa - ters *pp* (sing-ing)

f a tempo

pp Sweet is the breath (sing-ing) Stirred from the

pp Sweet is the breath (sing-ing) Stirred from the

pp leaf-fires (sing-ing) *f* In - cense in death. *rit.*

pp leaf-fires (sing-ing) *f* In - cense in death. *rit.*

a tempo
dolce

pp I, I yearn a -
By sing - ing wa - ters I, I yearn a -
a tempo
dolce

lone: _____
lone: _____ Leaves in their drift - ing
mp

mp Call thee, my own. *rit.*
mp Call thee, my own. *rit.*
mp *rit.*

Animato

We had pledged our love, dear, Cried in yes-ter-year,—
 We had pledged our love, dear, *p* Cried in yes-ter-year,
 We love, dear, Cried yes-ter-year,

Love will last al-ways Where grass-es sway. *rit.*
 Love will last al-ways Where grass-es sway.— *rit.*
 Love al-ways

pp a tempo
 'm
 By *a tempo* sing - ing wa - ters.
 'm
pp a tempo

'm Frost kissed the
 Love will re - main
 Love will re - main Frost kissed the

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal lines are marked with a mezzo-forte ('m) dynamic.

hill-sides Know Spring a - gain.
 the hill-sides
 hill-sides, the hill-sides, Know Spring a - gain.
 hill, the hill-sides Know

The second system of the musical score continues with four staves. It includes vocal lines and piano accompaniment. The piano part maintains the eighth-note accompaniment. The vocal lines are marked with a piano (pp) dynamic and include a ritardando (rit.) marking. The lyrics are: "hill-sides Know Spring a - gain. the hill-sides hill-sides, the hill-sides, Know Spring a - gain. hill, the hill-sides Know".

Wi-um A Pueblo Lullaby

Thurlow Lieurance

Andante

SOPRANO

ALTO

TENOR

BASS

PIANO

mf

"Wi - um, Wi - um, Wi - - - - - um!"

"Wi - um, Wi - um, Wi - - - - - um!"

Andante moderato

Hush! thee, my wee flow - er, Um! Sleep, my—

Hush! hush! Um! Sleep,

Hush! hush! Um! Sleep,

f *pp* *f*

Andante moderato

wee flow - er In thy bead - ed bowr. Some day — you'll be
 sleep
 sleep In thy bead - ed bowr. Some day you'll be
 In thy bowr.

mf

pp rall. e dim.
 a war - ri - or too; Sleep, my — wee flow'r, Um!
 a war - ri - or too; Sleep, my — wee flow'r, Um!

Hush thee, my wee flow'r, — Um!
 Hush! hush!
 Hush! hush! Um!

f *p*

When you — wake, your — chieftain you will see! Tears on your cheeks,
 hush wake
 hush wake chief-tain you will see! Tears on your cheeks,

spark-le like stars, Soon he will kiss them all — a — way.
 spark-le like stars, Soon he will kiss them all a — way.

Andante

“Wi — um, Wi — um, Wi — um!”
 “Wi — um, Wi — um, Wi — um!”

Chant of the Corn Grinders

CHARLES O. ROOS

THURLOW LIEURANCE

Allegro molto
CONTRALTO SOLO

Musical staff for Contralto Solo, showing a whole rest in the first measure and a whole note in the second measure.

BASS OR BARITONE SOLO

Musical staff for Bass or Baritone Solo, showing a whole rest in the first measure and a melodic line starting in the second measure.

Great Sun Fa - ther in the sky,

CHORUS & ALTO

Musical staff for Chorus & Alto, showing a whole rest in the first measure and a whole note in the second measure.

TENOR & BASS

Musical staff for Tenor & Bass, showing a whole rest in the first measure and a whole note in the second measure.

Allegro molto

Piano accompaniment for the first system, featuring a bass line with eighth notes and a treble line with chords and melodic fragments. Dynamics include *mf*.

m

Great Moon Moth - er in the sky,

m

p

mf

Musical staves for the second system, including vocal lines for Contralto, Bass, Chorus, and Tenor, and piano accompaniment. Dynamics include *m*, *p*, and *mf*.

m Prayer Plumes I bring to the

m Prayer Plumes I bring to the

p

Me - - - sa, Prayer Plumes I bring to the

Me - - - sa,

Me - - - sa For the Moth-er Moon, -

For the Fa-ther Sun, Who

Me - - - sa

p

Who sends the good rain,— Prayer
 warms the long plain,—
 Prayer

Maestoso

Plumes I bring to the Me - sa. Great Sun Fa - ther in the
 Great Moon Moth - er in the
 Plumes I bring to the Me - sa. Great Sun Fa - ther in the
 Great Moon Moth - er in the

Maestoso

ff

sky, Hey yā Ho! Ho!
 sky, Hey yā Ho! Ho!
 sky, Hey yā Ho! Ho!

20 Moderato
SOPRANO SOLO



Ah Ah Ah

BARITONE SOLO

For Fa-ther Sun, For Fa-ther Sun, Who
For Moth-er Moon, For Moth-er Moon, Who

CONTRALTO SOLO



Moderato



mf *dolce*

Ah Ah

sends the red corn, Who sends the yel - low
sends the white corn, Who sends the blue



Allegro moderato

Ah Ah!

corn.
corn.

Ah!

Detailed description: This block contains the first four measures of the piece. It features a vocal line with lyrics 'Ah' and 'Ah!', a cornet line, and a bass line. The tempo is 'Allegro moderato'. The key signature has one flat. The first measure is marked with a first ending bracket, and the second measure is marked with a second ending bracket. The music consists of eighth and sixteenth notes with various rests.

Allegro moderato

p *pp*

Detailed description: This block shows the piano accompaniment for the first four measures. It includes a grand staff with treble and bass clefs. The tempo is 'Allegro moderato'. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include piano (*p*) and pianissimo (*pp*).

Maestoso

Prayer Plumes I bring to the Me - - - sa.

Prayer Plumes I bring to the Me - - - sa.

Prayer Plumes I bring to the Me - - - sa.

Prayer Plumes I bring to the Me - - - sa.

Detailed description: This block contains the 'Maestoso' section, measures 5 through 8. It features four vocal staves with the lyrics 'Prayer Plumes I bring to the Me - - - sa.' and a bass line. The tempo is 'Maestoso'. The key signature has one flat. The music is characterized by wide intervals and a slower, more dignified feel.

Maestoso

pp *ff*

Detailed description: This block shows the piano accompaniment for the 'Maestoso' section, measures 5 through 8. It includes a grand staff with treble and bass clefs. The tempo is 'Maestoso'. The music features a steady accompaniment in the bass and chords in the treble. Dynamics include pianissimo (*pp*) and fortissimo (*ff*).

The Owl Hoots on a Teepee Pole

Medicine Man Scene

FRANCES DENSMORE

THURLOW LIEURANCE

Moderato

SOLO SOPRANO

SOPRANOS & ALTOS

TENORS

BASSES

SOLO SOPRANO: - | 7 | *mf* |

SOPRANOS & ALTOS: La la la la ya la la la la ya

TENORS: Hey ya hey ya hey ya hey ya

BASSES: Hey ya hey ya hey ya hey ya

Piano accompaniment: *mf* | 7 | 3 | 7 | 3 |

The
The

SOLO SOPRANO: night is pass - ing and the owl
night is pass - ing and the owl

SOPRANOS & ALTOS: la la la la la la la la ya la la la la

TENORS: hey ya hey ya hey ya hey ya

BASSES: hey ya hey ya hey ya hey ya hey ya hey ya

Piano accompaniment: 3 | 7 | 3 | 7 | 3 |

Hoots on a tee - pee
Hoots on a tee - pee

la la la la ya la la la la ya la la la la ya

hey ya hey ya hey ya

hey ya hey ya hey ya hey ya hey ya

3

pole. _____ I sit be-side the
pole. _____ The owl and his great

la la la la ya hey ya la la la la ya

hey ya hey ya hey ya

hey ya hey ya hey ya hey ya hey ya

3

rit

sick man, And see his spir-it strug - - - gle
wis - dom, Has guid - - ed ev-'ry move _____ I

la la la la yá la la la la yá la la la la yá

hey yá hey yá hey yá

hey yá hey yá hey yá hey yá he yá

back to earth in an - swer to my song.
made throughout the wea - - ry hours.

la la la la yá la la la la yá la la la la yá he yá

hey yá hey yá hey yá hey yá

hey yá hey yá hey yá hey yá

The stars that march a-cross the sky
 The dawn is send-ing up the east - - ern

hey ya hey Ah!

hey ya hey Ah!

ff hey ya hey hey ya hey ya hey ya hey ya

sky Lis-tened to hear my song;
 ar-rows of flaming light;

p

hey ya Lis-tened d d d dum dum dum

hey ya Lis-tened d d d dum dum dum

hey ya hey ya hey ya hey ya hey ya hey ya

I learned it in a vis-ion, I
 The day is com-ing and to earth re -

d d d dum Ah! a vis-ion,

d d d dum Ah! a vis-ion,

hey yä hey hey yä hey yä hey yä hey yä

f

keep this song for men so sick that they may
 turns his

vis-ion for men 'm

Ah! 'm

hey yä hey yä hey yä

rall.

rall.

die — be - fore an - oth - er morn. _____

This system contains the first musical system. It features a vocal line with the lyrics "die — be - fore an - oth - er morn. _____". Below the vocal line are three staves for piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. A dynamic marking of *m* is present in the piano part.

spir - it. Be - hold! He lives! _____

spir - it. Be - hold! He lives! _____

spir - it. Be - hold! He lives! _____

hey yá da da da hey yá

This system contains the second musical system. It features three vocal lines with the lyrics "spir - it. Be - hold! He lives! _____". Below the vocal lines are two staves for piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. A dynamic marking of *ff* is present in the piano part.

This system contains the third musical system, which is primarily piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment. A dynamic marking of *ff* is present in the piano part. The system concludes with a *8va* marking in the bass line.

Among the Reeds

Wild Goose, Crying!

Emily Guiwits

Mixed Voices

THURLOW LIEURANCE

Andante moderato

Soprano

Wild goose, I hear you cry - ing, Wild goose, I watch your

Alto

Tenor

Wild goose, I hear you cry - ing, Wild goose, I watch your

Bass

fly - ing No long - er warm is the noon - day sun;

fly ing No long - er warm is the noon - day sun

The sentiment of this poem is from Ben Ames Williams story, "The Wild Ones."

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Grey - chill the mist when day is done. Sad is the

Grey - chill the mist when day is done. Sad is the

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Grey - chill the mist when day is done. Sad is the". There are triplets of eighth notes in the vocal lines.

sun - set, Lone is the sun - set, When day is done.

sun - set, Lone is the sun - set, When day is done.

When

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "sun - set, Lone is the sun - set, When day is done." and "When". There are triplets of eighth notes in the vocal lines. The piano accompaniment includes dynamic markings like *mp* and *f*.

Wild goose the blue-deep cleav-ing, Wild goose, Sail on be - liev - ing

Wild goose the blue-deep cleav-ing, Wild goose, Sail on be - liev - ing

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Wild goose the blue-deep cleav-ing, Wild goose, Sail on be - liev - ing". The piano accompaniment includes dynamic markings like *mf*.

Some - where be - yond in those depths of blue, Your June - time dreams will a -

Some - where be - yond in those depths of blue, Your June - time dreams will a -

mp

gain come true! Glad then ³ your sun - rise,

gain — come true! Glad then ³ your sun - rise,

Marcia

f *mp*

Gold - en your ³ sun - rise, Sail on be - liev - ing.

Gold - en your ³ sun - rise, Sail on be - liev - ing.

f *mp* *ff*

Love Song

From the Red Willow Pueblos

The melody is one of the Red Willow ceremonial songs and the text is from an Omaha Legend. The young Indian, when he feels the spring of love dawn, mounts the hill overlooking the valley where the camp is located, and calls upon his flute to his love. The love songs are played upon the Indian flute, which is made of two pieces of cedar, glued together

with the pitch from the pine tree, wound around with sinew. It is blown into from the end. A partition about four inches from the end causes the air to circulate through a resonance chamber, then again into the remaining length of the flute. Some have four tones and others six. They blow so as to cause the tone to ascend to higher registers.

Edna Dean Proctor

THURLOW LIEURANCE

Andante

SOPR.

ALTO

TENOR

BASS

Fade the stars of morning,
From my tent I wan-der,

Oo 'm oo'm

Oo 'm oo'm

West winds gently blow, — Soft the pine trees mur-mur,
Seek-ing on-ly Thee, — As the day from dark-ness

oo 'm oo'm

oo 'm oo'm

Soft the wa - ters flow. Lift thine eyes, my maid - en,
Comes for stream and tree. Lift thine eyes, my maid - en,

f *p*

oo m oo'm

oo m oo'm

To the hill top nigh — Night and day will van - ish
To the hill top nigh — Lo! the dawn is break - ing,

f *p*

oo 'm oo'm

oo 'm oo'm

maid - en

maid - en

While the pale stars die. Lift thine eyes, my maid - en,
Ros - y beams the sky.

thy cry. My maid-en, Thy

thy cry. My maid-en, Thy

Hear thy lov-er's cry. — Lift thine eyes, my maid-en, Hearthy lov-er's

f p p f pp

cry. — Hearthy lov-er's cry. — *D.C.*

cry. — Hearthy lov-er's cry. — *D.C.*

cry. — Lift thine eyes, my maid-en, Hearthy lov-er's cry. — *D.C.*

p pp p pp

"Rue"

(A Pueblo Spring Song)

THURLOW LIEURANCE

FLUTE

p

f (Trumpet) (Brass tutti)

ff

Andante Moderato

SOPR. I

(Hum)

SOPR. II

(Hum)

ALTO

(Hum)

TENORS

BASSES

FLUTE

Andante Moderato

(Clari.) *rall.* (Horn)

mf

Fine

Fine

Fine

(Hum) *Fine*

Fine

Fine

From wak'ning earth the flowers creep To grace the birth of

I am sad and I weep a -

From wak'ning earth the flow - ers - creep To grace the birth of

wak'ning earth flow-ers creep the birth

Sad and I weep a -

mf

rit.
 spring from win-ter's sleep, And I a - lone am
 lone, I a - lone am
rit.
 spring from win-ter's sleep, And I a - lone am
 a - lone I a - lone
rit.
 lone, a - lone am
rall.

and can but weep. From my dead heart no blossoms spring, But
 sad and can but weep. From my heart no
 From my dead heart no blos - soms spring, But
 sad and can but weep. my- heart blossoms spring,
 heart no
rall. e dim. pp *mf*

quick tears start Thru re - mem-ber - ing, *rit.*
 blos - som quick tears re - mem-ber -
 quick tears start Thru re - mem - ber - ing,
 tears start re - mem-ber - ing,
 blos - som re - mem - ber - ing,

D. S. al Fine
 My love is gone, gone past re - cov - er - ing._____
 ing My love is past re - cov - er - ing._____
 My love is gone, gone re - cov - er - ing._____
 Ah! re - cov - er - ing._____
 Ah! cov - er - ing._____
rall. e dim. pp D. S. al Fine

In the Ripening Time of Corn

Mixed Voices

CHAS. O. ROOS

THURLOW LIEURANCE

Moderato

SOPRANO

ALTO

TENOR

BASS

f

Fa - ther the Sun! Great Fa - ther the Sun! —

Fa - ther the Sun! Great Fa - ther the Sun! —

Andante

Hear Thy chil - dren call - ing! Call - ing! Call - ing!

Hear Thy chil - dren call - ing! Call - ing! Call - ing!

Andante

mf

mf

mp

Allegro

f

Brave is the Ea - gle, Brav - er Thou!

Brave is the Ea - gle, Brav - er Thou!

Allegro

Trumpet *ff*

f

Sweet is the blos - som, Sweeter Thou!

Sweet is the blos - som, Sweeter Thou!

f

mf

Andante

f

Bright is the light - ning, Bright - - er Thou.

Bright is the light - ning, Bright - - er Thou.

Andante

f *mf* *mf*

Moderato

A - wak - en the corn seed in the dark ground! Call the corn leaves to

A - wak - en the corn seed in the dark ground! Call the corn leaves to

Moderato

Drum

lift their banners green! — Make strong the stalks of standing corn! — Give to the

lift their banners green! — Make strong the stalks of standing corn! — Give to the

corn ears of blue and red! — Give white and yel-low ears to the

corn ears of blue and red! — Give white and yel-low ears to the

ff *dim.* *dim.*

corn. Make full and heavy ears up-on the stalk.

corn. Make full and heavy ears up-on the stalk.

mp

M. M. = 50

Ah e ah e ah e

Ah e ah e ah e

Fa - ther "Sun"! We love Thee! Love Thee!

ah e ah e ah e ah e

ah e ah e ah e ah e

Fa - ther! Love Thee! Fa - ther! Love Thee!

* Ceremonial corn dance song

Moderato

Fa - ther the Sun! Great Fa-ther the Sun! _____

Fa - ther the Sun! Great Fa-ther the Sun! _____

Andante

Lento

Hear Thy chil - dren call - ing! Call - ing! Call - ing!

Hear Thy chil - dren call - ing! Call - ing! Call - ing!

Andante

Lento

Allegro

Great is the moun - tain, Great-er Thou! —

Great is the moun - tain, Great-er Thou! —

mf

mf

ff

mf

Allegro

Deep is the o - cean, Deeper Thou! —

Deep is the o - cean, Deeper Thou! —

mf

f

mf

Andante

Strong is the west - wind! Strong - - er Thou!

Strong is the west - wind! Strong - - er Thou!

mf

mf

f

f

The American Indian is a singing race. He has a song for every activity of life. Love songs belong to individuals and are either sung or played upon the Indian flute. Usually their camps are near the river or springs. The lover usually sounds his flute call near the spring and waits for his maiden.

This song tells a story of a lover who goes to the grazing ground of the elk. There he hopes to prove his worthiness and skill and then to return to her with many elk teeth which will adorn her wedding dress. He tells her to wait by the spring where the Blue Heron nests. He departed at sunset many moons ago - she was sad. He returned one sunrise - she was happy.

Where the Blue Heron Nests

An Indian Love Song
Solo and Mixed Chorus

THURLOW LIEURANCE

Andante moderato

SOLO *mp*

Pale light, — Dream — night! — Slow - ly a

SOPRANO *mp* 'm

ALTO *mp* 'm

TENOR *mp* 'm

BASS *mp* 'm

dolce *mp* *con moto*

gold - en moon falls. Blue mist —

'm Blue mist

'm Blue mist

'm Blue mist

'm Blue mist

Blue mist

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portamento

veils, I cry! Long-ing for one sweet smile.

veils, I cry! 'm 'm 'm

veils, I cry! 'm for one sweet

veils, I cry! 'm 'm sweet

veils, I cry! 'm

Agitato

Hearts a - part, Fears! Tears!

Hearts a - part, Fears! Tears!

smile. Hearts a - part, Fears! Tears!

smile. Hearts a - part, Fears! Tears!

A - - - part, Fears! Tears!

Agitato

accel.
Sudden the springs gush a - new.

accel.
Ah! Ah! Ah! 'm

accel.
Ah! Ah! Ah! 'm

accel.
Ah! Ah! Ah! 'm

accel.
Ah! Ah! 'm

accel.

a tempo
Love! Life! Dreams! A - way!

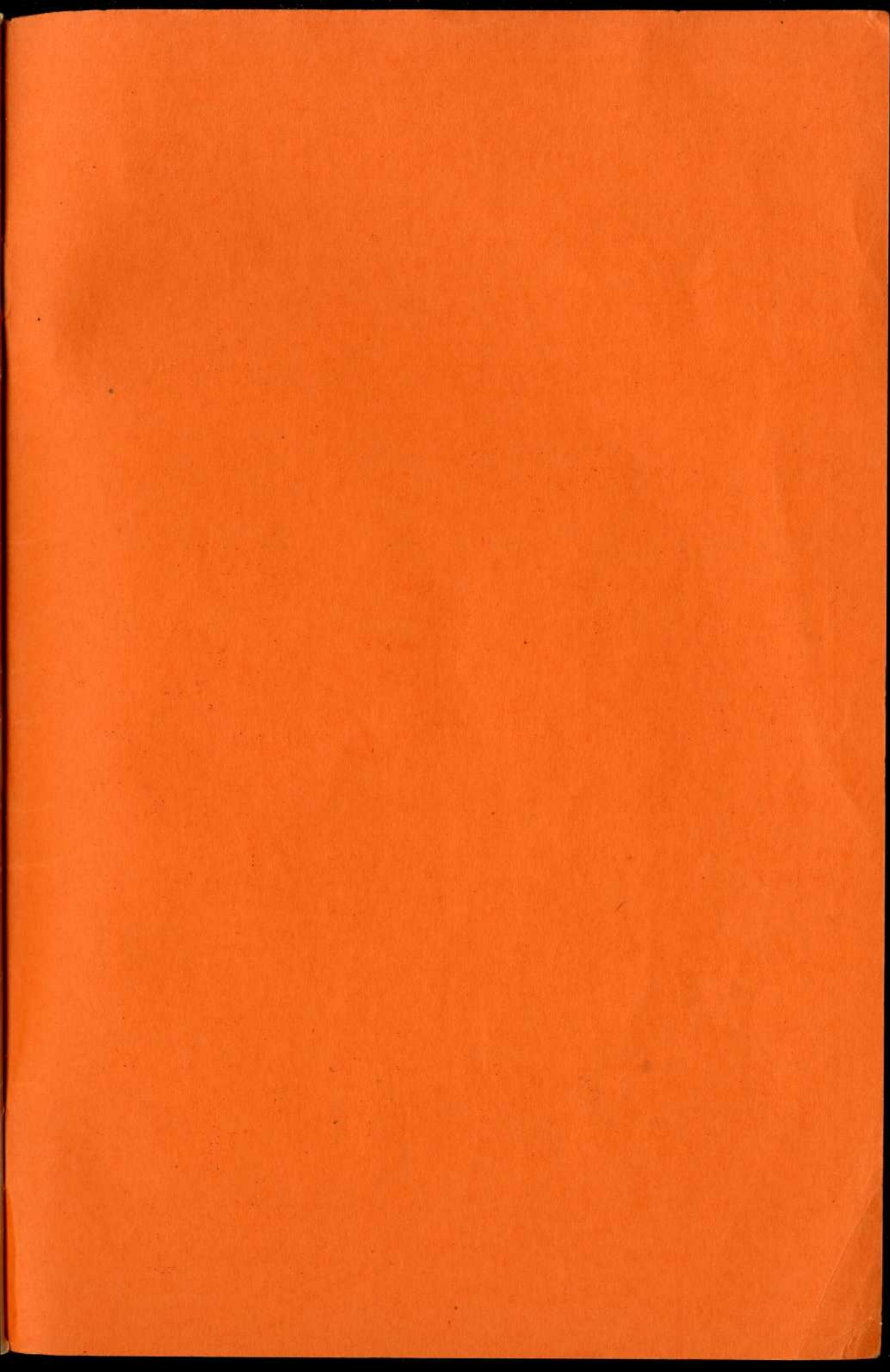
a tempo
Love! Life! Dreams! A - way!

a tempo
Love! Life! Dreams! A - way!

a tempo
Love! Life! Dreams! A - way!

a tempo
Love! Life! Dreams! A - way!

a tempo





Excellent Musical Plays and Operettas

THE CRIMSON EYEBROWS

A Fantastic Romance of Old China
By MAY HEWES DODGE and
JOHN WILSON DODGE

Complete Vocal Score, \$1.00

A VERY attractive operetta which lends itself to beautiful stage pictures. The plot revolves around the "Crimson Eyebrows," who painted their eyebrows to show they would be faithful to their last drop of blood in aiding their leader to overthrow a usurper on the throne. The various conspirators furnish some splendid comedy scenes, and, of course, there is the usual happy ending. Two sopranos, one contralto, three baritones, and one bass are required for the principal characters, with the chorus made up of ladies and nobles of the court, soldiers, et cetera.

CAPTAIN KIDD

By WILLIAM E. BEAZLEY
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FOR high schools, colleges, and amateur musical dramatic organizations of every kind "Captain Kidd" offers a rare chance to make a genuine success. The interesting and humorous story which concerns the adventures of the daughters of Robinson Crusoe and their meeting with Captain Kidd, is set to a sparkling musical score which provides two acts of real musical comedy entertainment. Many opportunities for the introduction of "local" bits of humor are given, and the whole performance is one continual round of melody and good fun.

THE MARRIAGE OF NANNETTE

By LOUIS WOODSON CURTIS
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HERE is a splendid comic opera in three acts that has had many successful productions. It is an ambitious but not difficult production—the very tunefulness of its music making it a joy to study and rehearse. With its chorus groups of courtly ladies and gentlemen, villagers and gypsies, one can easily visualize the picturesque settings that are possible.

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By OSCAR J. LEHRER
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A SPLENDID two-act operetta especially adapted for school and college entertainment. Year after year sees many productions of this clever musical play which introduces pretty tunes, amusing situations, well set up young men, bright girls in smart frocks, a dance here and there and a real college spirit. Two tenors, two baritones, one bass, two sopranos and three altos are required for the cast, and the choruses are made up of football players and college girls.

BARBAROSSA OF BARBARY

By DAVID BRITTON

Book and Lyrics by FRANCES BENNET

Complete Vocal Score, \$1.00

THE story of "Barbarossa of Barbary" surrounds the experiences of an American Naval Officer (the heroic tenor) and his colored attendant (a rare comedy character) with a renegade band headed by Barbarossa (a fine leading part for a baritone) pirating off the coast of Algeria. There are romantic, dramatic and mirth-provoking situations. The main roles are one soprano, one mezzo-soprano, two basses, two baritones and two tenors. Any number of people may be used in the choruses and the staging may be handled simply or the production may, with interpolations, be developed into quite a spectacle.

HEARTS AND BLOSSOMS

By R. M. STULTS

Book and Lyrics by
LIDA LARRIMORE TURNER

Complete Vocal Score, \$1.00

HERE is another splendid two-act operetta which has had many successful productions. The music of "Hearts and Blossoms" is most melodious and singable, making it a pleasing task to rehearse. Four love plots are unravelled with numerous laugh-provoking situations arising. The staging and costuming are not difficult, the very character of the play making it easy to present many pretty and fascinating stage pictures. The Stage Manager's Guide gives minute directions for the dancing choruses although these are not necessary to the success of the production. A soprano, two mezzos, one alto, three baritones and a tenor and two couples having no solo work are required for the main characters. The chorus may be any desired number.

KNIGHT OF DREAMS

or

A Modern Pygmalion and Galatea

By MAY HEWES DODGE and
JOHN WILSON DODGE

Complete Vocal Score, \$1.00

THE story of "Knight of Dreams" includes a double romance, and the dream of the young sculptor, which translates all his friends and even a "rube" patron and his wife into well-known Shakespearean characters, is highly amusing. Two sopranos, two tenors, one baritone, one bass and two altos are required for the solo parts. The musical work for the soloists and the chorus is not difficult, yet it is worth while and melodious throughout.

BETTY LOU

By R. M. STULTS

Books and Lyrics by
LIDA LARRIMORE TURNER

Complete Vocal Score, \$1.00

HERE is a splendid three-act operetta rivaling in many respects some professional productions. There is a fine interest-holding plot, genuine song hits, and lively chorus numbers. This clever operetta does not require a large group, although where the stage facilities and available talent will permit, the production may be made a very pretentious one. The cast calls for two sopranos, two mezzo-sopranos, two altos, two tenors, two baritones and one bass. Family problems, villainy, mystery, humor and love weave in and out the book, lending enjoyment to participants and audience alike.

FOLDEROL

By R. M. STULTS

Complete Vocal Score, \$1.00

HERE is a happy blending of melody and humor sure to furnish an evening of most enjoyable entertainment. A group of Summer Girls staying at Starvation Inn have interesting and amusing experiences with the proprietor of the Inn and his wife and a self-important judge. To help matters along, a stranded Minstrel troupe is introduced and, of course, this gives opportunity for the interpolation of any desired specialties. At least 16 male characters and 15 girls are required in the staging of this fine operetta.

PENITENT PIRATES

By PAUL BLISS

Book by ALICE MONROE FOSTER

Complete Vocal Score, \$1.00

A DELIGHTFUL operetta for young people, requiring six young ladies and six young men as the principal characters. In the chorus as many others as desired may be used. The choruses are chiefly in unison but are very melodious. The story concerns some wealthy society girls who decide to run away from home and enjoy freedom, posing as Pirates on an Island. After a while they think they are in all sorts of difficulties when it looks as though some real Pirates have come upon the Island.

JOAN OF THE NANCY LEE

By LOUIS WOODSON CURTIS

Book and Lyrics by
AGNES EMELIE PETERSON

Musical Score, \$1.50

A FINE two-act comic opera by the same writers as the above mentioned "Marriage of Nannette." This is a most pretentious musical play which, although but little more difficult than some of the other successful plays noted on this page, is cast in somewhat larger mold approaching more nearly to the professional standpoint. The plot is alluring, the dialog is thoroughly good, and the music is excellent.

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