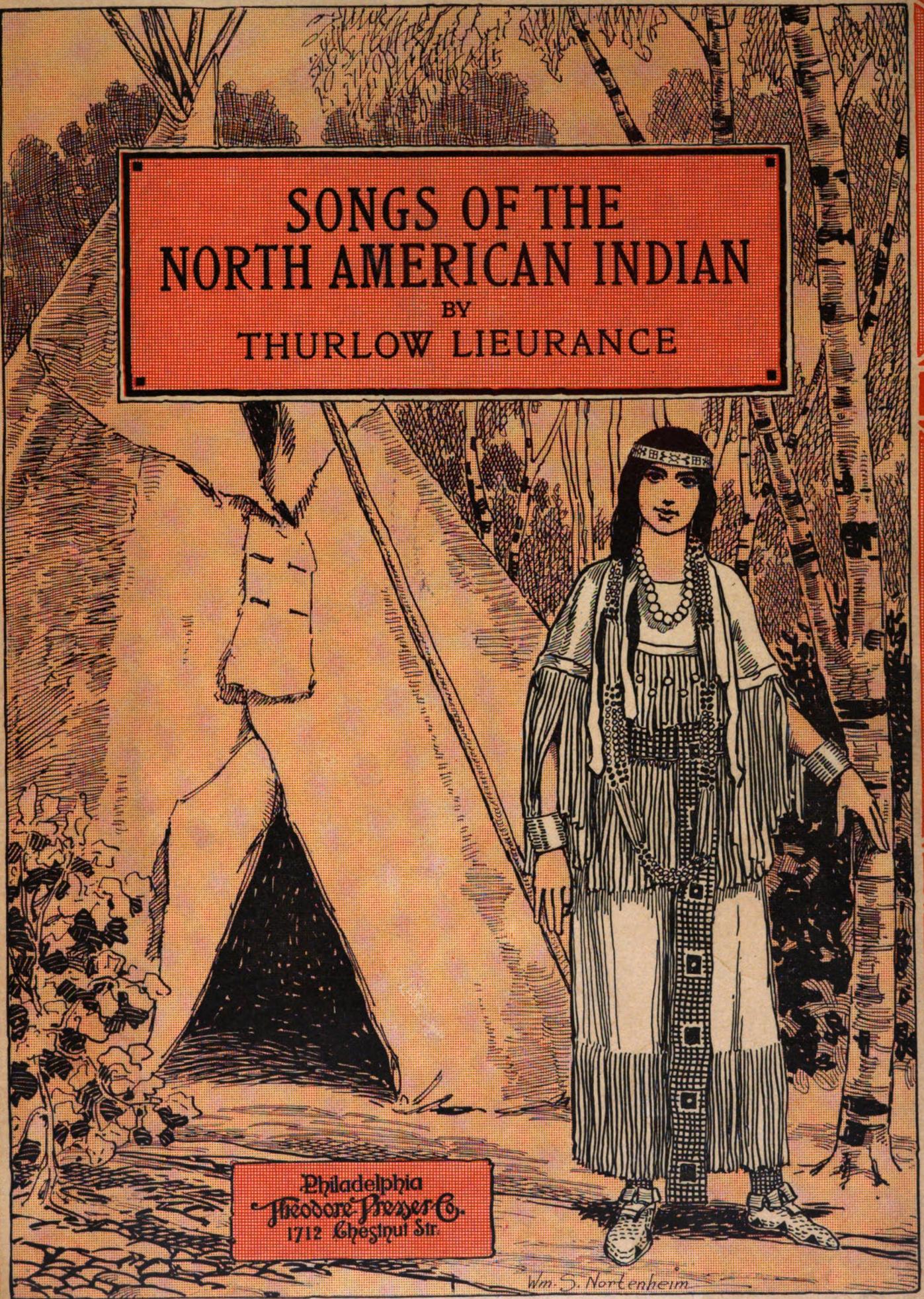


SONGS OF THE  
NORTH AMERICAN INDIAN  
BY  
THURLOW LIEURANCE



Philadelphia  
Theodore Presser Co.  
1712 Chestnut St.

Wm. S. Nortonheim



SONGS  
OF THE  
NORTH AMERICAN  
INDIAN

WITH PREFACE AND EXPLANATORY NOTES

BY  
THURLOW LIEURANCE

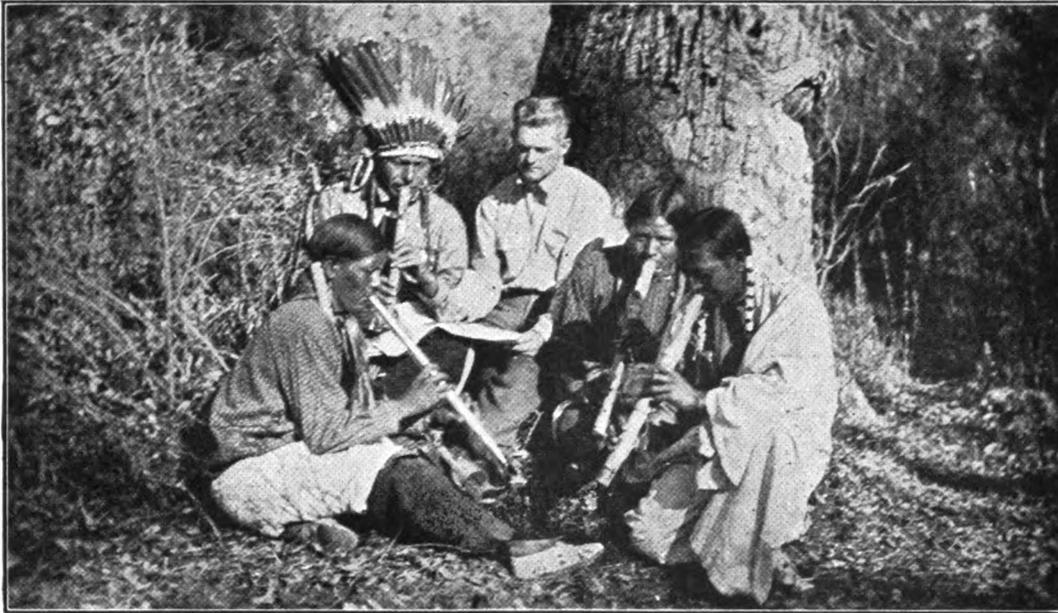


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## PREFACE

One midsummer's night, almost a score of years ago, I sat in front of a little hunting tent I had pitched near an Indian village in the far West. The Indians were having one of their pow-wows, I thought; for drums were beating a monotonous accompaniment to some sort of a chant, or droning song, relieved or accentuated by an occasional high, piercing measure. The Indian sounds came through the night with insistent clamor. Like many another, I had indifferently "passed up" Indian music as meaningless jumble, not worthy of serious study, save as a curiosity. But this night, more to get away from myself than from any sympathetic reason I began to follow the sounds, to try and resolve them into order (if they had any), to catch a theme or motive, if any lay hidden. Fortunately for me, about this time a new voice took up the lead and was presently singing alone. I jotted down the motive as I got it—stripped of many—to me—meaningless meanderings and tiresome curlicues. Then I walked over to the tepee from which the sounds were issuing. The firegleam lit up the face of the soloist, so that some yards away I recognized the parchment skinned, not overly tidy old buck with whom I had had some dealings about game a day or so before. He stopped when I came up. Not knowing Indian ways and nature at that time, without any preliminaries I asked him to sing that song again. He grunted and fell back into the baffling head-shake and "no save" and utter stupidity which apparently every Indian can put on when he wants to.

Indian music impressed me at first as monotonous, disagreeable even. Do you recall your first hearing of Wagner? Until one's ear becomes somewhat attuned to them, the recondite harmonies of Dubussy, Strauss and the modernists seem strained and nerve-racking. But I caught something of the beauty of that first Indian song. Presently I was searching the haunts and habitat of the red man, luring his confidence, making love to his babies (the surest way to his heart), giving him little presents and tokens of good will, and above all—far above all—showing him that his beloved songs were not to me either themes for idle curiosity or condescension.

I wish I could take you even through words, with me to the various tribes, among these primitive, interesting and in many respects wonderful people. But I can only in this little volume give you a faint idea of some of their songs, which I have harmonized according to our modern scales and with our musical notation. The music of the Indian is his true heart—speech. There is no false passion, no eroticism, no cloying, sugary phrase or theme in the Indian music. It is as fresh and fragrant as the prairie and the mountain of which he sings. It is simple with the simplicity of truth.

More than those of any other peoples since the Egyptians, every act, ceremony and circumstance, characteristic of Indian life, have corresponding musical settings, expressed and given force and idealism through some combination of tones. The Indian's harvest will not ripen without an invocation to the guardian deity; his children will sicken and die unless the evil spirits are driven away by a beneficent god to whom he chants his appeal. The birds of the air, the beasts of the forest, the stream, the cloud, the storm, all the forms and manifestations of nature with whom he is ever at grips and upon whose favor his very life depends, each has a musical embodiment. His spiritual being is fed by music. Ofttimes he will dress for these chants and ceremonies in a manner which to us seems gaudy, grotesque and altogether ridiculous. His God is, as ours, the giver of life; is pleased with beauty and the homage of his children; responds to supplication; is filled with wrath at transgressions and must be appeased. Yet, after all, are there not, in civilized life, many functions in which music, ornaments and ceremonial combine in lavish degree?

The best music of the American Indian is found in his religious and ceremonial songs and the melodies which he plays on his only musical instrument—the flute. Different tribes make flutes with different scales and for different purposes. For instance, the Cheyennes use a five-toned scale similar to the Chinese. They also make flutes to imitate the songs of different birds. They make a flute to imitate the call of the night owl, or

song of death. The Sioux, Kiowas, and the Osages use a six-toned flute similar to the flageolet. The Hopis use a four-toned flute, formerly made out of bone. Many Pueblo tribes use a four, five and six-toned flute. I have employed mostly the flute melodies and the love songs and some ceremonial songs in my harmonized versions. They are best fitted to our scales. Different tribes use different syllables to intone their songs. For instance, I heard members of three different tribes sing the same song. One tribe sang with a *Yo-Ho-Yo-ho-Yo*, another sang with *Ha-ya-ha-ya-la-ya-ha-yah-e-ho*; the other sang with *hi-ya-hi-ya-hi-ya*. Each had a different vocal placement and all sing naturally, for hours seemingly without tiring.

There are songs about the ghosts, the storm, the wind, the sun, the animals and the trees. There are many beautiful legends connected with the songs. The Indians believe that the pines whisper and sing and if you will listen you will hear them. Should you tell your sorrows to them they will whisper comfort. There are many songs about the eagle because it is worshipped by all Indians. It is the only bird that can fly directly into the face of the sun. The Indians believe that all power of life comes from the sun, that he is their God, and the earth their Mother, and the eagle the living spirit of both. There are songs used for the healing of the sick and the medicine men possess these. They claim to get their power of healing from certain animals. They also believe that the thunder, lightning and the storms have power to heal. They have many scalp-dance songs and other songs of victory. Mourning, popular dance-songs, gambling songs are common, also working songs, like the corn-grinding songs of the Pueblo Indians.



When the white man discovered the North American continent, he found himself in the presence of a man, not a picturesque type. Skilled in warfare, he was master of his own potentialities. He was a trader, an orator and a friend. As he came into contact with the white man he surrendered many of his qualities; and his brooding over this fact has placed him where he is today. Nevertheless many of his people have arisen and see the new vision. I will quote from the speech of an old chief to illustrate:

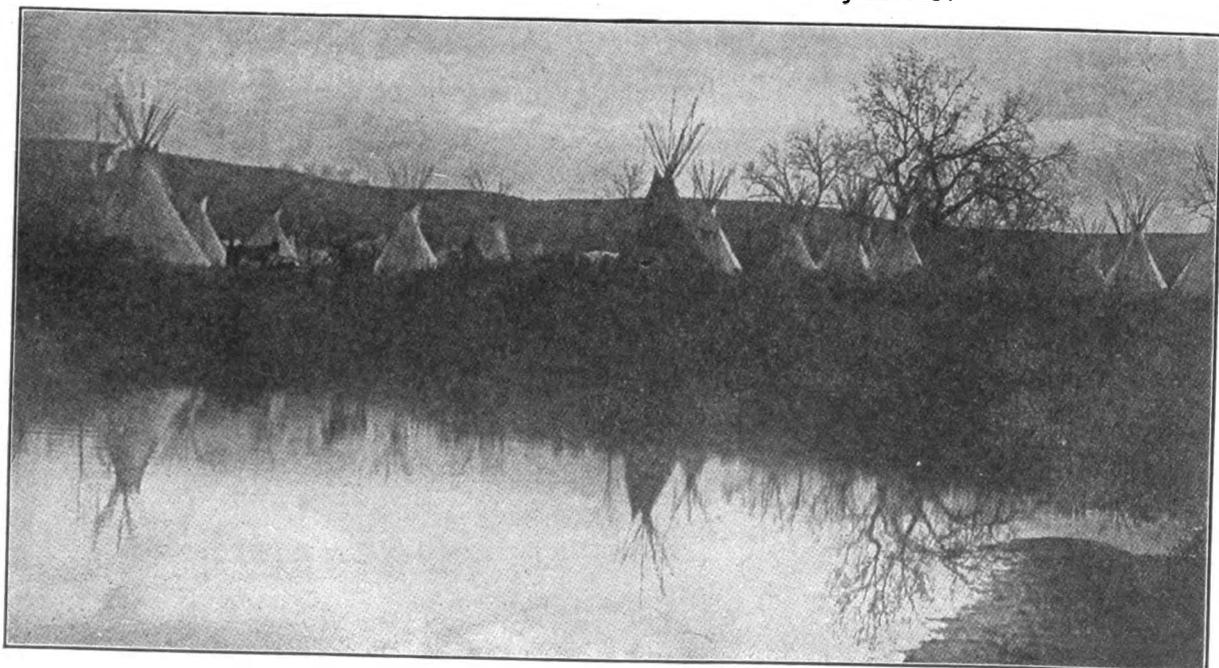
"Do you see the whites living upon the seeds while we eat flesh, that each of the wonderful seeds they sow in the earth returns to them a hundredfold? The flesh on which we subsist has four legs on which to escape while we have but

two with which to pursue and capture it. The grain remains where the white men plant it and it grows. With them winter is a period of rest, while with us it is a time of laborious hunting. I say, therefore, unto every one that will hear me, that before the cedars of your village shall have died down with age and the maple trees of the valley have ceased to give us sugar, the race of the little brown seed eaters will exterminate the race of the flesh eaters, provided their huntsmen do not become sowers."

In conclusion, let me tell you in Sioux what a friend would say to one who is interested in his welfare, art, music and folklore:

*"Kola! Chantie oon co euopopie  
Minnehaha sea io chi pie!  
Chan-ta-ki-ie-la!  
Kola wi ota!"*

*"Friends! Sunshine in our hearts!  
Happy like laughing water!  
I love you!  
Many moons!"*



SONGS OF  
THE NORTH AMERICAN INDIAN  
CONTENTS

BY THE WATERS OF MINNETONKA . . . . .	18
BY THE WEeping WATERS . . . . .	23
CANOE SONG . . . . .	6
DYING MOON FLOWER . . . . .	16
FROM AN INDIAN VILLAGE . . . . .	10
FROM GHOST DANCE CANYON . . . . .	26
IN MIRRORED WATERS . . . . .	31
INDIAN SPRING BIRD . . . . .	36
ROSE ON AN INDIAN GRAVE, A . . . . .	13

# CANOE SONG

(INDIAN LOVE)

From a story told by  
"MEDICINE MOON"

THURLOW LIEURANCE

Moderato con moto

O'er wa - - ters

*mf dolce* *mf barcarolle*

blue, In ca - noe, with you. It

rides the tide, I be - side my

bride. Her heart for - lorn, Her

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "bride. Her heart for - lorn, Her". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The music features a mix of eighth and sixteenth notes, with some melodic lines in the piano part.

friends, They mourn. Her fate in lands where

*f agitato*

The second system continues the musical score. The vocal line lyrics are "friends, They mourn. Her fate in lands where". The piano accompaniment includes a section marked *f agitato* (forte agitato), which is characterized by a more rhythmic and driving texture. The key signature remains one sharp.

winds blow cold. Ah fate! Ah love!—

*rall.* *mf*

The third system concludes the musical score on this page. The vocal line lyrics are "winds blow cold. Ah fate! Ah love!—". The piano accompaniment features a section marked *rall.* (rallentando) and *mf* (mezzo-forte). The music ends with a final chord in the piano part.

**Moderato**

Ah, love! ————— Have no

fear, ————— Your Brave ————— is ————— near, ————— Have no

fear! I am near! Have no fear! ————— To camp ————— fires

*rall. p* *ff* *f* *mf Barcarolle*

new ————— In ca - noe ————— with you, ————— My

\* An Indian love song, sung for me, by Geo. La Mere, a Winnebago Indian is woven into the *Moderato*.

lodge, your lodge, My land your

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "lodge, your lodge, My land your". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and melodic lines that support the vocal melody.

land. Weep not my bride, Our

The second system continues the vocal line with the lyrics "land. Weep not my bride, Our". The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments in both hands.

hopes be - tide. Your Braves, now old, Their

*agitato*

The third system contains the lyrics "hopes be - tide. Your Braves, now old, Their". The piano accompaniment becomes more active, with the right hand playing chords and the left hand playing a more rhythmic pattern. The tempo marking *agitato* is placed above the piano part.

camp - fires cold, My lodge has warmth for you.

*rall.* *ff*

The fourth system concludes the piece with the lyrics "camp - fires cold, My lodge has warmth for you." The piano accompaniment features a *rall.* (rallentando) marking and ends with a *ff* (fortissimo) dynamic. The system includes a double bar line and a final cadence.

# FROM AN INDIAN VILLAGE

A suggestion from  
GRINNEL'S BLACKFOOT TALES

THURLOW LIEURANCE

**Moderato** **Andante moderato**

The musical score is divided into three systems. The first system features a vocal line and a piano accompaniment. The piano part includes a flute section with triplets and eighth notes. The tempo changes from Moderato to Andante moderato. The second system continues the vocal line and piano accompaniment, with the piano part featuring more complex rhythmic patterns and triplets. The third system is marked Moderato and features a vocal line and piano accompaniment in 6/8 time, ending with a *dim.* marking.

From out the dark of  
night ——— A flute ——— call ——— is heard, ——— A  
call — from — one — true — brave —  
*dim.*

## Andante moderato

Call-ing his mate. **Allegro**

Now from out the wood-land, warriors has-ten to the cru-el war dance, Now to cap-ture

a)

stranger-lov-er- Who would lure the fair-est maid-en From her peo-ple to his te-pee.

Hā ya ya ya ha ya ya ya Ah! the fate that heeds that love call. Ah fate!

b) c) *rall.*

- a) A scalp dance song. Usually sung with "hā-ya" etc.  
 b) May be sung by chorus in distance.  
 c) Solo voice again.

Tempo I.

From out the dawn of morn — A mourn-ing — song — is

Moderato

heard — Ah! Hā ya hā ya hā ya hā ya

Andante moderato

hā ya — Mourn-ing — their lost. —

That call — its charm — her fate!

# A ROSE ON AN INDIAN GRAVE

THURLOW LIEURANCE

Lento

Thou bloom - ing Red Rose, — Thou Spir - it — liv -

ing, Thou Spir - it liv - - ing

## Andante con moto

In - - dian Rose

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics "In - - dian Rose" are written below the notes. The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. The right hand features chords with slurs, and the left hand has a simple bass line with eighth notes.

Speak - - to - - me!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Speak - - to - - me!". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Spir - - it Flow'r,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Spir - - it Flow'r,". The piano accompaniment continues with the same accompaniment.

My - - Red - - Rose.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "My - - Red - - Rose." and ends with a double bar line. The piano accompaniment concludes with a triplet of eighth notes in the right hand and a final chord in the left hand.



My Red Rose, Ah Spir-it

This system contains the first two staves of music. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A time signature change from 4/4 to 3/4 occurs at the end of the system.



flow'r Let me feel a - gain Thy Spir -

This system continues the vocal line with the lyrics "flow'r Let me feel a - gain Thy Spir -". The piano accompaniment maintains the established rhythmic pattern. The system concludes with a double bar line.



it liv - - ing.

This system continues the vocal line with the lyrics "it liv - - ing.". The piano accompaniment features a more active bass line with eighth notes. The system concludes with a double bar line.



Red Rose.

This system contains the final two staves of music. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. The system concludes with a double bar line.

## DYING MOON-FLOWER

THURLOW LIEURANCE

My Moon Flower, My Moon-Flower,

My Moon Flower, Fear not!

Hear not! Call-ing Ghosts. Fear not!

*rall.* *pp*

*Agitato*

*f* *rall.* *pp* *agitato* *rall. pp*

*Slowly and Lento*

*f* *r.h.* *r.h.* *l.h.* *l.h.*

*Lento*

*f* *mf* *p* *pp*

*Slowly and Lento*

My Moon Flower E'en

*r.h.* *r.h.*

*l.h.* *l.h.*

pires, cry-ing! dy-ing! Dy - - ing!

*mf* *p*

*Agitato*

Oh! Moon - Flower! Oh! Moon - Flower!

*rall.* *pp*

# "By the Waters of Minnetonka"

An Indian Love Song

J. M. CAVANASS

Andante moderato

THURLOW LIEURANCE

*mf* *con grazia*

The piano introduction consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a harmonic accompaniment. The tempo is marked 'Andante moderato' and the dynamics are 'mf con grazia'.

Violin or Flute ad lib.

Moon \_\_\_\_\_ Deer \_\_\_\_\_ How \_\_\_\_\_

near \_\_\_\_\_ Your \_\_\_\_\_ soul \_\_\_\_\_

The vocal line is written in a single staff with lyrics. The piano accompaniment is in two staves. The lyrics are: "Moon \_\_\_\_\_ Deer \_\_\_\_\_ How \_\_\_\_\_ near \_\_\_\_\_ Your \_\_\_\_\_ soul \_\_\_\_\_". The piano accompaniment features a recurring chordal pattern in the right hand and a steady bass line in the left hand.

di vine

This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of three flats. The first staff has a whole rest followed by a half note, then a quarter note. The second staff has a half note, a quarter note, and a half note. The lyrics "di" and "vine" are placed under the second and fourth notes respectively. The piano accompaniment consists of two staves: the right hand has a series of eighth notes with a slur, and the left hand has a series of eighth notes with a slur. There are also some chords and rests in the piano part.

Sun Deer

This system contains the third and fourth systems of music. The top two staves are vocal lines. The first staff has a half note, a quarter note, and a half note. The second staff has a half note, a quarter note, and a half note. The lyrics "Sun" and "Deer" are placed under the first and third notes of the second staff respectively. The piano accompaniment continues with similar patterns of eighth notes and chords.

No fear In

This system contains the fifth and sixth systems of music. The top two staves are vocal lines. The first staff has a half note, a quarter note, and a half note. The second staff has a half note, a quarter note, and a half note. The lyrics "No", "fear", and "In" are placed under the first, third, and fifth notes of the second staff respectively. The piano accompaniment continues with similar patterns of eighth notes and chords.

heart of mine.

*rit.*  
*pp*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of three flats. The lyrics 'heart of mine.' are written below the notes. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes and chords. The word 'rit.' is written above the piano part, and 'pp' is written below it.

Piú agitato

Skies blue O'er you, Look down

Piú agitato

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines. The lyrics 'Skies blue O'er you, Look down' are written below the notes. The bottom two staves are piano accompaniment. The word 'Piú agitato' is written above the piano part. The piano part continues with a more active rhythmic pattern.

in love; Waves bright Give light

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines. The lyrics 'in love; Waves bright Give light' are written below the notes. The bottom two staves are piano accompaniment. The piano part continues with a more active rhythmic pattern.

*rall.* *e* *dim.* *a tempo*

As on they move Hear

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

*a tempo*

thou My vow

*a tempo*

To live, to

8:1

die, Moon Deer,

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "die, Moon Deer,". The middle staff is another vocal line. The bottom two staves are a piano accompaniment, with the right hand playing a complex, arpeggiated pattern and the left hand providing a harmonic foundation.

Thee near Be

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Thee near Be". The middle staff is another vocal line. The bottom two staves are a piano accompaniment, continuing the arpeggiated pattern from the first system.

neath this sky.

*rit.*  
*pp*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "neath this sky." and includes a *rit.* (ritardando) marking. The middle staff is another vocal line. The bottom two staves are a piano accompaniment, ending with a *pp* (pianissimo) marking.

*To Watakwaso*  
**BY THE WEEPING WATERS**

THURLOW LIEURANCE

There is an old Indian legend concerning the weeping waters in Minnesota. Years ago Indians from the North drove a party of Sioux warriors across the river above the falls and killed all before they could reach the opposite shore. They say that the water was red with blood and that when it floated over the falls, the waters began to moan. It was

a custom for years to go there and mourn with the waters. The squaws would plant the wild roses on the banks below in memoriam. The composition is mostly characteristic with the exception of two fragmentary melodies introduced at the beginning and ending of the composition.

**Moderato**

**Andante con moto**

By weep - ing wa - ters,

Here - will I mourn. Our Chief - tains'

call Their own to mourn.

\* \* For a correct effect try and divide the half tone into quarter tones, producing a wail.

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**Allegretto**

The weep - ing wa - ters — Still crim - son

*mf*

flow, — Red ros - es wild. —

**Andante con moto**

Drink red, My own! — O weep - ing

wa - ters — Mourn for my soul. —

A rose I pluck, We love, we

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are "A rose I pluck, We love, we".

die.

*f ad lib.*

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "die.". The piano accompaniment includes the dynamic marking *f ad lib.*

*mf* *p*

This system contains the fifth and sixth staves of music. The piano accompaniment features dynamic markings *mf* and *p*. The vocal line is silent in this system.

We love, We die. We love, we die.

*p morendo* *ppp*

This system contains the seventh and eighth staves of music. The vocal line repeats the lyrics "We love, We die. We love, we die.". The piano accompaniment includes dynamic markings *p morendo* and *ppp*.

# FROM GHOST DANCE CANYON

THURLOW LIEURANCE

**Lento espressivo**

**Moderato misterioso**

The first system of the score consists of two staves. The upper staff is a piano part in treble clef, starting with a key signature of two sharps (F# and C#) and a common time signature. It features a melodic line with triplets and a dynamic marking of *dim.* (diminuendo). The lower staff is a drum part in bass clef, marked *p* (piano), with a series of rhythmic patterns. A bracket labeled "(Drum)" spans the drum part.

**Allegro** *poco a poco cresc.*

The second system includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps and a 2/4 time signature. The lyrics are "Can - yons cold! Ae - ons". The piano part is in bass clef, also in 2/4 time, with a key signature of two sharps. It features a steady accompaniment with triplets and a dynamic marking of *poco a poco cresc.*

The third system continues the vocal and piano parts. The vocal line has the lyrics "old! O give to us our loved". The piano accompaniment continues with triplets and a dynamic marking of *f* (forte).

The fourth system concludes the vocal and piano parts. The vocal line has the lyrics "ones Ah". The piano accompaniment features a melodic line with triplets and a dynamic marking of *mf* (mezzo-forte).

*pp*

Ah Ah

*dim.*

*pp*

*pp* Lento

Ah From the can-yon comes

*pp*

cry of moan-ing gnomes, Spir-its of the dead.

*p*

Ghost-like phan - toms whirl thro'space, They fade, ap-pear, and cry:

*sffz*

"We the souls of Sun Dance old, Spir - its of it's

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics are "We the souls of Sun Dance old, Spir - its of it's". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

tor - ture!" Can - yons cold! Ae - ons old! Oh

The second system continues the vocal line with lyrics "tor - ture!" Can - yons cold! Ae - ons old! Oh". The piano accompaniment continues with similar rhythmic patterns and chordal support.

give to us our loved ones.

The third system concludes the vocal phrase with the lyrics "give to us our loved ones.". The piano accompaniment features a more active bass line with eighth-note patterns. The system ends with a double bar line and a 2/4 time signature.

**Allegro** *poco a poco cresc.*  
 Can - yons cold! Ae - - ons old! O

**Allegro** *poco a poco cresc.*

The fourth system begins with the tempo marking "Allegro" and the dynamic instruction "poco a poco cresc.". The vocal line has lyrics "Can - yons cold! Ae - - ons old! O". The piano accompaniment features triplets in both hands, with the right hand playing eighth-note triplets and the left hand playing quarter-note triplets. The system ends with a double bar line and a 2/4 time signature.



## In Mirrored Waters

Deep in the pine wooded "Black Hills" where the first waters of the great Missouri flow, lived a chieftain of the Sioux. One winter the snows and the ice came until all the game was frozen, famine visited the tribe. Nin-Took, the young chieftain went bravely forth to find a land where the great river led to hunting grounds of plenty. Finally he arrived where the ice began to break and food abounded on all sides. Back he went to his tribe to pilot them to his new country in the south where they might live in contentment. Spring came and he built himself a canoe and paddled up the great Missouri to his home. When he arrived, the ground was carpeted with the bones of his friends and relatives. Haunted with this tragic scene he again embarked in his canoe and drifted down the mighty river to his hunting grounds. As he passed along, the waters on all sides of his tiny craft reflected the faces of his dear ones who had gone on the longer journey to the "Happy Hunting Ground." Thereafter he and all Indians who go in quest of some great purpose but who return too late are called Nin-Took. This legend was secured at first hand by Dr. Edward Lieurance, brother of the composer of this song, who was for many years a surgeon among Indians. The melody is a Sioux melody taken down at first hand by Mr. Thurlow Lieurance from Frank-over-the-Horse, a Sioux.

Sēn ta ska We chiꞑ Cha la

(*Moon Girl*) (Silent ♯)

Min nī Lo wūñ

(*Singing Water*)

Sin tkā lá lu ta wiꞑ

(*Red Bird*)

Wan blé ska wiꞑ

(Wan bli' ska wiꞑ)

(*White Eagle*)

Chan wastica gla (Chaꞑ wash ta'ea gla)

(*Farewell*)



Chan wasti' ca gla. \_\_\_\_\_

# IN MIRRORED WATERS

From the Sioux

THURLOW LIEURANCE

Moderato

(Flute)

Musical staff for Flute part, first measure. The staff is in G-flat major (two flats) and common time (C). It begins with a quarter rest.

(Sioux)

Musical staff for Sioux lyrics, first measure. The staff is in G-flat major and common time. It begins with a quarter rest.

Sēn tā skä we chin

(English)

Musical staff for English lyrics, first measure. The staff is in G-flat major and common time. It begins with a quarter rest.

Moon

Moderato

Piano accompaniment for the first system. The right hand features a melodic line with chords, and the left hand has a steady bass line. The tempo is marked 'Moderato' and the dynamics are 'mf sempre legato'.

(In the Canoe)

Musical staff for English lyrics, second measure. The staff is in G-flat major and common time. It begins with a quarter rest.

Cha la

Chan wasti ca gla

girl

Good bye

Piano accompaniment for the second system. The right hand continues the melodic line, and the left hand maintains the bass line. The dynamics are marked 'p'.

Min ni lo wan Chan wasti ca

Sing - - - ing Wa - ter Fare - - -

*mf* *p*

Detailed description: This system contains four staves. The top staff is a vocal line with a melodic line of eighth and sixteenth notes. The second staff is a vocal line with lyrics 'Min ni lo wan Chan wasti ca'. The third staff is a vocal line with lyrics 'Sing - - - ing Wa - ter Fare - - -'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Dynamics *mf* and *p* are indicated.

gla. \_\_\_\_\_

well. \_\_\_\_\_

Detailed description: This system contains four staves. The top staff is a vocal line with a melodic line. The second staff is a vocal line with the lyric 'gla. \_\_\_\_\_'. The third staff is a vocal line with the lyric 'well. \_\_\_\_\_'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

*Lento*

Sin tka la lu ta win No ni win

My Red Bird flown \_\_\_\_\_

*ff* *mf*

*Lento*

*a tempo* *Lento*

Wam ble ska win, No ni win \_\_\_\_\_

White Ea - gle flown. \_\_\_\_\_

*a tempo* *Lento*

*ff* *mf*

*a tempo*

This system contains the first four staves of the musical score. The top three staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo marking *a tempo* is placed above the first staff of the piano accompaniment.

San ta skä we chiñ Cha la Chañ wasti ca

Moon \_\_\_\_\_ Girl \_\_\_\_\_ Good \_\_\_\_\_

*f* *p*

This system contains the next four staves. The vocal lines include the lyrics: "San ta skä we chiñ Cha la Chañ wasti ca" and "Moon \_\_\_\_\_ Girl \_\_\_\_\_ Good \_\_\_\_\_". The piano accompaniment continues with dynamic markings *f* and *p*.

gla ————— Min ni lo wan —

bye ————— Sing - - - ing Wa - ter

*f*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in a treble clef with a key signature of two flats. The first vocal line has lyrics 'gla' followed by a long line, then 'Min ni lo wan'. The second vocal line has lyrics 'bye' followed by a long line, then 'Sing - - - ing Wa - ter'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *f* is placed above the piano part.

Chaṅ wasti ca gla ————— gla. —————

Fare - - - - well ————— Fare - well.

*pp* *rall.* *mf* *pp*

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines. The first vocal line has lyrics 'Chaṅ wasti ca gla' followed by a long line, then 'gla.' followed by a long line. The second vocal line has lyrics 'Fare - - - - well' followed by a long line, then 'Fare - well.'. The piano accompaniment continues with the same eighth-note accompaniment. Dynamic markings include *pp* at the beginning, *rall.* above the piano part, *mf* below the piano part, and *pp* at the end. The system concludes with a double bar line.

Respectfully inscribed to Mrs. Frances Elliott Clark

# INDIAN SPRING BIRD

ALFRED FLETCHER

SKI-BI-BI-LA

THURLOW LIEURANCE

A small gray bird, spotted like a young robin, with a very black head is much regarded by certain branches of the Sioux. Like our blue bird, it is the herald of Spring, the approach of which is of far greater moment to primitive peoples than to us. When this bird, called by the Indians Ski-bi-bi-la, first appears and is heard by a squaw, she will, in accordance with an ancient custom, pick out a likely boy and send him hastily to talk with

the bird, which has a curious way of answering when shouted at. The Sioux believe the bird says, "Has it returned?" (meaning Spring.) The boy must answer "No, it has not returned." Then the bird will fly swiftly back to the sources of Spring, bringing back the longed-for season.

The Indian maidens, following their hearts' promptings ask the little bird another very important question, which will be found in this song.

*Allegro moderato*

The musical score is written in G major and 2/4 time. It consists of a vocal line and a piano accompaniment. The tempo is marked 'Allegro moderato'. The piano part features a rhythmic accompaniment of eighth notes. The vocal line includes the following lyrics:

Ah!

Ski-bi - bi - - la, tell me true. How long ere Earth has gar - ments a -

new? Is old

Win - ter gone, is Spring here? Are the snows all fled, are warm days

*p*

here?

*pp* Ah! *f* Spring bird!—

*ff* *mf*

*p* Tell me?— *pp* Tell me? Ski - bi - bi - - la, tell me

*pp*

true, Will Spring bring my lov - er to me?

*f* *p*

Is his heart brave and true on-ly

*p*

8

8

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics "Is his heart brave and true on-ly" are written below the vocal staff. The piano part features a rhythmic pattern of eighth notes with slurs and accents. Dynamic markings include *p* (piano) and *8* (octave) in both hands.

mine? For te-pee mine, shall I dress me fine?

*f* *p*

*f* *p*

8 8 8

This system contains the second two staves of music. The vocal line continues with the lyrics "mine? For te-pee mine, shall I dress me fine?". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f* (forte) and *p* (piano) in both hands, along with *8* (octave) markings.

*p* *mf*

8

This system contains the third two staves of music. The piano accompaniment continues. Dynamic markings include *p* (piano) and *mf* (mezzo-forte) in both hands, along with *8* (octave) markings.

Ah! Ah!

*mf* *p* *p*

This system contains the final two staves of music. The vocal line features two "Ah!" exclamations. The piano accompaniment continues. Dynamic markings include *mf* (mezzo-forte) and *p* (piano) in both hands.