

HIGH VOICE

**FOUR
AMERICAN INDIAN
SONGS**

CHARLES WAKEFIELD CADMAN

Opus 45

WHITE-SMITH MUSIC PUBLISHING COMPANY

Boston

New York

Chicago

TO MISS ALICE CUNNINGHAM FLETCHER, WASHINGTON, D.C.

Four AMERICAN INDIAN SONGS

Founded
upon
Tribal Melodies

*Harmonized
and
Elaborated by*
**CHARLES WAKEFIELD
CADMAN**
OP. 45

- 1. From the land of the Sky-blue Water.
- 2. The White Dawn is Stealing.

- 3. Far Off I Hear A Lover's Flute.
- 4. The Moon Drops Low.

TENOR

BARITONE

WHITE-SMITH MUSIC PUBLISHING COMPANY.
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From the Land of the Sky-blue Water

From the Land of the Sky-blue Water,
They brought a captive maid;
And her eyes they are lit with lightnings
Her heart is not afraid!

But I steal to her lodge at dawning,
I woo her with my flute;
She is sick for the Sky-blue Water,
The captive maid is mute.

Nelle Richmond Eberhart

(LOVE SONG)



Omaha Tribal Melody, collected by Alice C. Fletcher

From the Land of the Sky-blue Water



Omaha Tribal Melodies
collected by Alice C. Fletcher

Charles Wakefield Cadman
Opus 45, No. 1

Poem by Nelle Richmond Eberhart

Voice

Piano

pp Moderately, but increasing in time and tone to end of Introduction

con moto

From the Land of the Sky - blue Wa - ter,

ff *mf*

They brought a cap - - tive

broadly

maid; _____ And her eyes they are

f

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note 'maid;' followed by a long horizontal line. The next line starts with 'And her eyes they are'. The piano accompaniment consists of two staves: the right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef. A dynamic marking of *f* (forte) is placed below the piano part.

lit _____ with light-nings _____ Her

Detailed description: This system contains the second two lines of music. The vocal line continues with 'lit' followed by a horizontal line, then 'with light-nings' followed by another horizontal line, and finally 'Her'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

maestoso

heart is not _____ a - fraid! _____

ff

Detailed description: This system contains the final two lines of music. The vocal line begins with 'heart is not' followed by a horizontal line, then 'a - fraid!' followed by another horizontal line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A dynamic marking of *ff* (fortissimo) is placed below the piano part.

dim in u en rall.

pp mezza voce *Lento* *a tempo*

But I steal to her lodge at dawn - ing,

do *Lento pp* *a tempo*

Red. *

I woo her with my flute;

plaintively

She is sick for the Sky - blue Wa-ter,

mp

The cap - tive maid is mute.

ppp

The White Dawn is Stealing

The white dawn is stealing above the dark cedar trees,
The young corn is waving its blades in the morning breeze;
The birds chant so lonely, the leaves softly moan above,
The heart of me sighs, the heart of me sighs for love.

My signal I flash where the spring's silver waters lie,
My love-call I send on the winds that are floating by.
Then come, oh, thy coming shall be as the dawn to me,
The heart of me sighs, the heart of me sighs for thee!

Nelle Richmond Eberhart

(LOVE SONG)



Iroquois Tribal Melody, collected by Dr. Theo. Baker

The White Dawn is Stealing

Iroquois Tribal Melody
collected by Dr.Theo.Baker

Charles Wakefield Cadman

Poem by Nelle Richmond Eberhart

Opus 45, No.2

With simplicity and lightness of tone ♩ = 84

Voice

The white dawn is steal - ing a -

Piano

mf *pp*

bove the dark ce - dar trees, ——— The young corn is

wav - ing its blades in the morn - ing breeze; ——— The

birds chant so lone - ly, the leaves soft - ly moan a - bove, —

— The heart of me sighs, the heart of me

rall.
sighs for love. —

rall. *mf* 8.....

mf

My sig - nal I flash where the spring's sil - ver

8...

rit. *mf a tempo.*

wa - ters lie, ————— My love call I send on the

winds that are float - ing by. ————— Then come, oh, thy

com - ing shall be as the dawn to me, _____ The

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

heart of me sighs, the heart of me sighs for thee! _____

rit.

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The piano accompaniment continues with similar chords and bass line. A *rit.* (ritardando) marking is placed above the vocal line. The system concludes with a double bar line.

con moto.

The third system of the musical score. It consists of two staves for the piano accompaniment. The right hand features chords and a melodic line, while the left hand has a rhythmic bass line. A *con moto.* (con moto) marking is placed below the left hand. The system concludes with a double bar line.

Far Off I Hear a Lover's Flute

Far off I hear a lover's flute
A-crying thro' the gloom;
Far off the golden waters flow
A-down their sandy flume.
I see the shrunken Mother Moon
Go forth to meet the Day,
While dim and white the dead ones walk
Upon the Spirit Way.

Why should I wake and walk tonight
When all the lodge is still?
Why should I watch the Ghostly Road,
So high and white and chill?
Why should I hate the crying flute
Which happy lovers play?
Ah! far and white my loved one walks
Along the Spirit Way!

Nelle Richmond Eberhart



(An Omaha Flageolet Love Call) Collected by Alice C. Fletcher

Far Off I Hear a Lover's Flute

Omaha Tribal Melody
collected by Alice C. Fletcher

Charles Wakefield Cadman
Opus 45, No. 3

Poem by Nelle Richmond Eberhart

♩ = 96

Voice

Piano

Smoothly and softly

About ♩ = 80

Far off I hear a

pp

lov - er's flute A - ery - ing thro' the gloom; — Far

off the gold - en wat - ers flow A - down their sand - y

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment includes chords and single notes, with some notes beamed together. The key signature has one sharp (F#).

flume. I see the shrunk - en Moth - er Moon Go

mf

The second system continues the musical piece. The vocal line has a long note for 'flume.' followed by a series of eighth notes. The piano accompaniment features a more active melody in the right hand, with chords and eighth notes. The dynamic marking *mf* is present. The key signature remains one sharp.

forth to meet the Day, While dim and white the

pp
mp

The third system concludes the page. The vocal line has a long note for 'Day,' followed by a series of eighth notes. The piano accompaniment features a more active melody in the right hand, with chords and eighth notes. The dynamic markings *pp* and *mp* are present. The key signature remains one sharp.

dead ones walk Up - on the Spir - it Way.

mf *Tempo primo*

Why

rall. ed. dim.

A trifle slower

should I wake and walk to-night When all the lodge is still? — Why

mp

f

should I watch the Ghost - ly Road, So high and white and

f

poco a poco crescendo

chill? _____ Why should I hate the cry - ing flute Which

mf poco a poco crescendo

ff

hap - py lov - ers play? _____ Ah! far and white my

ff

ritard

loved one walks A - long the Spir - it Way! _____

ritard

fff a tempo

trem.

mf

pp

Ah! _____

dim. et rit.

pp *rit.* *ppp*

The Moon Drops Low

The moon drops low that once soared high
As an eagle soars in the morning sky;
And the deep dark lies like a death-web spun
'Twixt the setting moon and the rising sun.

Our glory sets like the sinking moon;
The Red Man's race shall be perished soon;
Our feet shall trip where the web is spun,
For no dawn shall be ours, and no rising sun.

Nelle Richmond Eberhart



Omaha Tribal Melody, collected by Alice C. Fletcher

The Moon Drops Low

Omaha Tribal Melody
collected by Alice C. Fletcher

Charles Wakefield Cadman.
Opus 45, No. 4

Poem by Nelle Richmond Eberhart

Majestically, with great dignity ♩ = 116

Voice

Piano

The musical score is written in G major (one sharp) and 6/8 time. It consists of three systems of music. The first system shows the beginning of the piece with a piano accompaniment marked *ff* (fortissimo) and a voice line that is silent. The second system continues the piano accompaniment and includes the first vocal entry with the lyrics "The". The third system continues the piano accompaniment, marked *mf* (mezzo-forte), and includes the vocal line with the lyrics "moon drops low that once soared high As an". The piano accompaniment features a steady eighth-note bass line and a more active treble line with various rhythmic patterns and dynamics.

ea - gle soars in the morn - ing sky; And the

poco a poco cresc.

deep dark lies like a death - web spun 'Twixt the

poco a poco cresc.

set - ting moon and the ris - ing sun.

ffz



Tragically

fff

This system contains three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a whole rest. The middle and bottom staves are grand staff notation. The middle staff has a treble clef and contains a melodic line starting with a quarter note chord (F#, C#, G#), followed by a half note chord (F#, C#), and then a quarter note chord (F#, C#). The bottom staff has a bass clef and contains a bass line starting with a quarter note chord (F#, C#, G#), followed by a half note chord (F#, C#), and then a quarter note chord (F#, C#). The dynamic marking *fff* is placed below the first measure of the middle staff.



This system contains three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature, containing a whole rest. The middle staff has a treble clef and contains a melodic line starting with a quarter note chord (F#, C#, G#), followed by a half note chord (F#, C#), and then a quarter note chord (F#, C#). The bottom staff has a bass clef and contains a bass line starting with a quarter note chord (F#, C#, G#), followed by a half note chord (F#, C#), and then a quarter note chord (F#, C#). The dynamic marking *fff* is placed below the first measure of the middle staff.



mp

This system contains three staves. The top staff is a treble clef with a key signature of three sharps and a common time signature, containing a whole rest. The middle staff has a bass clef and contains a melodic line starting with a quarter note chord (F#, C#, G#), followed by a half note chord (F#, C#), and then a quarter note chord (F#, C#). The bottom staff has a bass clef and contains a bass line starting with a quarter note chord (F#, C#, G#), followed by a half note chord (F#, C#), and then a quarter note chord (F#, C#). The dynamic marking *mp* is placed below the first measure of the middle staff.

Our glo - ry sets like the

ff

ff

sink - ing moon; The Red Man's Race shall be

poco a poco cresc.

per - ish'd soon; Our feet shall trip where the

poco a poco cresc.

web is spun, For no dawn shall be ours, and no ris - ing sun, No

This system contains the first line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note 'w' and continues with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

dawn for us, and no ris - - - - ing

ff *hurry*

This system contains the second line of the musical score. The vocal line continues with a quarter note 'd', a quarter note 'a', a quarter note 'w', a quarter note 'n', a quarter note 'f', a quarter note 'o', a quarter note 'r', a quarter note 'u', a quarter note 's', a quarter note 'a', a quarter note 'n', a quarter note 'd', a quarter note 'n', a quarter note 'o', a quarter note 'r', a quarter note 'i', a quarter note 's', a quarter note 'i', a quarter note 'n', a quarter note 'g'. There are four dashes between 'ris' and 'ing'. The piano accompaniment includes a dynamic marking of *ff* and a *hurry* instruction. The piano part features chords and a bass line with some grace notes.

sun!

ff

This system contains the third line of the musical score. The vocal line has a quarter note 's', a quarter note 'u', a quarter note 'n', followed by an exclamation point and a long horizontal line. The piano accompaniment features a dynamic marking of *ff* and continues with chords and a bass line. The piano part has a more complex texture with many notes in both hands.

molto

No

espressivo

dawn for us, and no ris - ing _____ sun! _____

mf *pp*

ppp

Ah! _____

rall. *ppp*

The vocal part may close *here** if desired, but the ending as written is more characteristic.



SONGS BY



Charles Wakefield Cadman

Composer of "Four American Indian Songs," etc.

| | | | |
|--------------------------------------|-----------------------------|-----------|-----|
| As in a Rose Jar | High F. Med., Eb. Low, C. | | .50 |
| At Dawning. (I Love You) | High, Ab. Med., Gb. Low, E. | | .50 |
| At Twilight Time | High, E. Low, C. | | .50 |
| Call Me No More | High, C. Med., A. Low, F. | | .50 |
| Could Roses Speak | High, G. Low, Eb. | | .50 |
| Dandelions | High, Eb. Low, C. | | .50 |
| From the Land of the Sky-blue Water. | High, Bb. Low, Gb. | | .60 |
| Groves, of Shiraz, The | High, G. Low, F. | | .50 |
| Heart of Her, The | High, Ab. Med., F. | | .40 |
| Hidden Song, The | High, Ab. Med. Gb. Low, Eb. | | .60 |
| I Found Him on the Mesa | High, Bb. Med. Db. Low, Eb. | | .60 |
| I Bind My Hair With Silver | High, F. Med., Db. Low, Bb. | | .50 |
| I Hear a Thrush at Eve | High, Ab. Med., F. Low, Eb. | | .60 |
| In a Garden | Med. Eb. Low, C. | | .50 |
| Indian Summer | High, G. Med., Eb. | | .60 |
| I Passed a Stately Cavalcade | High, E. Med. C. | | .50 |
| Knighthood Song, A | High, Am. Med., Fm. | | .60 |
| Lenore | High, G. Med., Eb. | | .50 |
| Memories | Med. Ab. Low, F. | | .50 |
| Moon of Roses | High, G. Low, Eb. | | .60 |
| Moon Upon the Water, Oh | High Low. | | .60 |
| My Lovely Rose | Med., F. Low, D. | | .60 |
| Pearl Lies in the Sea, The | High, Ab. Med., F. | | .50 |
| Reincarnate | High, Eb. Med., C. Low, Ab. | | .60 |
| Sea Hath a Hundred Moods, The | High, Bb. Med., A. Low, Eb. | | .50 |
| Since I Kissed You | High Bb. Med., G. | | .50 |
| Song of Joy | High, Db. | | .60 |
| Thistledown | High, G. | | .50 |
| Sum of Love, The | High, C. Med., Ab. | | .65 |
| When My Laddie Turns Back Home | High, F. Med., Eb. Low, C. | | .60 |