

**FOUR  
AMERICAN INDIAN  
SONGS**

**CHARLES WAKEFIELD CADMAN**  
Opus 45

Arranged For  
**MEN'S VOICES**

By  
**H. L. HEARTZ**

Price 25 Cents

**WHITE-SMITH MUSIC PUBLISHING COMPANY**  
Boston      New York      Chicago



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# From the Land of the Sky - blue Water

(LOVE SONG)



Omaha Tribal Melody, collected by Alice C. Fletcher

Arranged for Men's Voices  
by H.L. Hertz

Charles Wakefield Cadman  
Opus 45, No. 1

Poem by Nelle Richmond Eberhart

PIANO

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

TENOR I *con moto*

TENOR II From the Land of the Sky - - - blue Wa-ter

BASS I

BASS II

*ff*

*mf*

They brought a cap - - tive

They brought a cap - - tive.

\*Flageolet Love Call of the Omahas

*broadly*  
 maid; And her eyes they are  
 maid;

This system contains the first two systems of music. The first system has a vocal line in treble clef with lyrics 'maid; And her eyes they are' and a piano accompaniment in bass clef. The second system continues the piano accompaniment with chords and a bass line.

lit with light - nings, Her  
 Her

This system contains the third and fourth systems of music. The third system has a vocal line in treble clef with lyrics 'lit with light - nings, Her' and a piano accompaniment in bass clef. The fourth system continues the piano accompaniment.

*maestoso*  
 heart is not a - fraid!  
*maestoso*  
 heart is not a - fraid!

This system contains the fifth and sixth systems of music. The fifth system has a vocal line in treble clef with lyrics 'heart is not a - fraid!' and a piano accompaniment in bass clef. The sixth system continues the piano accompaniment.

dim in u en rall.

*p mezzo voce Lento* *a tempo*  
 But I steal to her lodge at dawning,

*pp mezzo voce Lento* *a tempo*  
 But I steal to her lodge at dawning,

*Lento* *pp* *a tempo*

*Red.* \*

I woo her with my flute;

I woo her with my flute, my

*plaintively*

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

*plaintively*

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

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'She is sick for the Sky - - blue Wa-ter,' and is marked with the instruction 'plaintively'. The piano accompaniment includes a flute part, also marked 'plaintively', and a piano part with a dynamic marking of 'mp'.

The cap - tive maid is mute.

The cap - tive maid is mute.

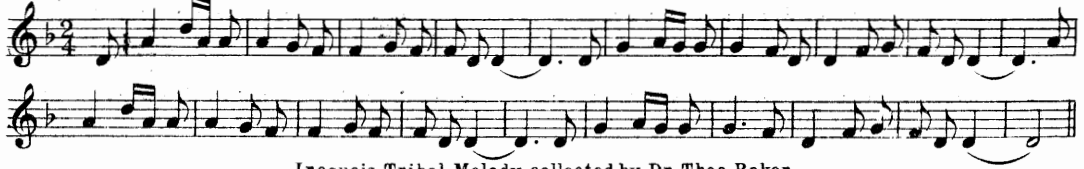
The second system continues the vocal and piano parts. The vocal line has the lyrics 'The cap - tive maid is mute.' and the piano accompaniment features a piano part with a dynamic marking of 'mp'.

*ppp*

The third system shows the piano accompaniment continuing with a dynamic marking of 'ppp'.

# The White Dawn is Stealing

(LOVE SONG)



Iroquois Tribal Melody, collected by Dr. Theo. Baker

Poem by Nelle Richmond Eberhart

Arranged for Men's Voices  
by H.L. Hertz

Charles Wakefield Cadman  
Opus 45, No. 2

With simplicity and lightness of tone ♩ = 84

BARITONE SOLO  
(one or several  
voices)

TENOR I

TENOR II

BASS I

BASS II

PIANO

The white dawn is steal-ing a - bove the dark ce-dar trees, —

*pp*

\* Ah

*pp*

\* Ah

*pp*

*mf* *pp*

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

\* Ah Ah

\* Ah Ah

14086

\* The choral accompaniment may be sung *pp* throughout or hummed with closed lips

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birds chant so lone-ly, the leaves soft-ly moan a - bove, — The heart of me

Ah

Ah

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with the word 'Ah' and the piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line.

sighs, the heart of me sighs for love. —

Ah

Ah

*rall.*

*rall.*

*rall.*

*mf*

8.....

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with the word 'Ah' and the piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The word 'rall.' is written above the piano part in three places. The dynamic 'mf' is written below the piano part. The number '8' with a dotted line is written above the piano part.

*mf*

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

Ah

Ah

*rit.* *mf a tempo*

Detailed description: This system contains the first vocal phrase. The bass line starts with a half rest followed by a quarter note G2, then a quarter note F2, and a quarter note E2. The vocal line has a half rest followed by a half note G2, then a half note F2, and a half note E2. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The tempo marking changes from *rit.* to *mf a tempo*.

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

Ah

Ah

Detailed description: This system contains the second vocal phrase. The bass line continues with a quarter note D2, then a quarter note C2, and a quarter note B1. The vocal line has a half note D2, then a half note C2, and a half note B1. The piano accompaniment continues with similar chordal patterns and a steady bass line. The system concludes with a final chord in the piano part.

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

Ah \_\_\_\_\_

Ah \_\_\_\_\_

This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat. The lyrics are "winds that are float-ing by. \_\_\_\_\_ Then come, oh, thy". There are two "Ah" vocalizations in the piano part, one in the first staff and one in the second staff. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of one flat. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat. The lyrics are "com - ing shall be as the dawn to me, \_\_\_\_\_ The". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of one flat. The piano part continues with the same accompaniment style as the first system, with a steady eighth-note accompaniment in the right hand and an active bass line in the left hand.

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

Ah

Ah

This system contains the first vocal line with lyrics, two vocal lines with the word 'Ah', and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

This system shows the piano accompaniment for the second system, consisting of two staves with chords and moving lines.

This system shows the piano accompaniment for the third system, featuring a melodic line in the right hand and a bass line in the left hand.

*ppp con moto*

The heart of me sighs, sighs — for thee! —

This system contains the vocal line for the third system, starting with the dynamic marking *ppp con moto*.

*ppp con moto*

The heart of me sighs, sighs — for thee! —

This system contains the vocal line for the fourth system, also starting with the dynamic marking *ppp con moto*.

*ppp*

This system contains the piano accompaniment for the fourth system, starting with the dynamic marking *ppp*.

*con moto*

This system contains the piano accompaniment for the fifth system, starting with the dynamic marking *con moto*.

# Far Off I Hear a Lover's Flute



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

Poem by Nelle Richmond Eberhart

Arranged for Men's Voices

by H. L. Heartz

Charles Wakefield Cadman

Opus 45, No. 3

♩ = 96

PIANO

*Smoothly and softly*

TENOR I *p* About ♩ = 80

TENOR II

BASS I *p*

BASS II *p*

Far off I hear a lov - er's flute A - cry - ing thro' the

Far off I hear a lov - er's flute A - cry - ing thro' the

*pp*

*mf*

*pp*

*pp*

gloom; Far off the gold - en wa - ters flow A - down their sand - y

gloom; Far off the gold - en wa - ters flow A - down their sand - y

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

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

*mf*

Day, While dim and white the dead ones walk Up-on the Spir-it

Day, While dim and white the dead ones walk Up-on the Spir-it

*pp* *p*

*mp*

way. Why

way. Why

*mf* *Tempo primo* *rall.ed dim.*

*A trifle slower*

*mp* *mf*

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

*mp* *mf*

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

*A trifle slower*

*mp*

*f*

should I watch the Ghost - ly Road, So high and white and chill? — Why

*f*

should I watch the Ghost - ly Road, So high and white and chill? — Why

*f*

*poco a poco cresc.*

should I hate the cry - ing flute Which hap - py lov - ers play? — Ah!

*poco a poco cresc.*

should I hate the cry - ing flute Which hap - py lov - ers play? — Ah!

*mf poco a poco cresc.*

*ff* *ritard*

far and white my loved one walks A - long the Spir - it

*ff* *ritard*

far and white my loved one walks A - long the Spir - it

*ff* *ritard*

*trem.*

Way!

Way!

*fff a tempo*

*pp* *rit.* *ppp*

Ah!

*pp* *rit.* *ppp*

Ah!

*mf* *dim. e rit.* *pp* *rit.* *ppp*



# The Moon Drops Low



Omaha Tribal Melody, collected by Alice C. Fletcher

Poem by Nelle Richmond Eberhart

Arranged for Men's Voices  
by H. L. Heartz

Charles Wakefield Cadman  
Opus 45, No. 4

PIANO

TENOR I *mf*

TENOR II The moon drops low that once soared high As an

BASS I *mf*

BASS II The moon drops low that once soared high As an

*poco a poco cresc.*

ea-gle soars In the morn-ing sky And the deep dark lies like a

*poco a poco cresc.*

ea-gle soars In the morn-ing sky; And the deep dark lies like a

*poco a poco cresc.*

death-web spun Twixt the set-ting moon and the ris - ing sun.

death-web spun Twixt the set-ting moon and the ris - ing sun.

*ff*

This system contains the first two systems of a musical score. The top two staves are vocal lines (soprano and alto) with lyrics: "death-web spun Twixt the set-ting moon and the ris - ing sun." The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present in the piano part.

*Tragically*

*fff*

This system is a piano accompaniment for the second system of the score. It is marked *Tragically* and *fff* (fortississimo). The piano part consists of a series of chords and moving lines in both hands, creating a somber and dramatic atmosphere.

*mf*

This system is a piano accompaniment for the third system of the score. It is marked *mf* (mezzo-forte). The piano part continues with a similar rhythmic and harmonic structure to the previous systems, featuring a mix of chords and melodic fragments.

*ff*

Our glo - ry sets like the sink - ing moon; The

*ff*

Our glo - ry sets like the sink - ing moon; The

*ff*

This system contains the final two systems of the musical score. The top two staves are vocal lines with lyrics: "Our glo - ry sets like the sink - ing moon; The". The bottom two staves are piano accompaniment. The piano part features a dynamic marking of *ff* (fortissimo) and continues with a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

*poco a poco cresc.*

Red Man's Race shall be per-ish'd soon; Our feet shall trip where the

*poco a poco cresc.*

Red Man's Race shall be per-ish'd soon; Our feet shall trip where the

*poco a poco cresc.*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef with lyrics 'Red Man's Race shall be per-ish'd soon; Our feet shall trip where the' and a piano accompaniment in treble clef. The second system features a vocal line in bass clef with the same lyrics and a piano accompaniment in bass clef. The piano accompaniment consists of chords and moving lines in both hands. The tempo/mood marking 'poco a poco cresc.' is placed above the vocal lines and within the piano accompaniment.

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

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

Detailed description: This system contains the second two systems of the musical score. The top system features a vocal line in treble clef with lyrics 'web is spun, For no dawn shall be ours, and no ris - ing sun, No' and a piano accompaniment in treble clef. The second system features a vocal line in bass clef with the same lyrics and a piano accompaniment in bass clef. The piano accompaniment continues with chords and moving lines. The tempo/mood marking 'poco a poco cresc.' is not explicitly repeated in this system but is implied from the previous system.

*ff* *hurry*  
dawn for us, and no ris - ing sun!

*ff* *hurry*  
dawn for us, and no ris - ing sun!

*ff* *hurry*

This system contains four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *ff* (fortissimo) and *hurry*. The lyrics are "dawn for us, and no rising sun!". The piano part features a driving eighth-note accompaniment.

*molto*  
No

*molto*  
No

*molto*

This system contains four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature remains three sharps. The tempo/mood is marked *molto*. The lyrics are "No". The piano part continues with a similar accompaniment style.

*f espressivo*

dawn for us, and no ris - ing sun!

*f*

*f espressivo*

*f* *pp*

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

*f* *pp*

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'dawn for us, and no ris - ing sun!'. The bottom two staves are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* (forte) and *pp* (pianissimo). The word 'espressivo' is written above the vocal lines.

*ppp*

Ah!

*ppp*

us, and no ris - ing sun!

*ppp*

Ah!

*rall.* *ppp*

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'Ah!' and 'us, and no ris - ing sun!'. The bottom two staves are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *ppp* (pianississimo) and *rall.* (rallentando). The word 'espressivo' is written vertically on the right side of the piano part.

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## MEN'S VOICES

6051	Bugler, The	Cornet Obl.	Baritone Obl.		<i>Carl Pflueger</i>	.15
6052	Stars Trembling O'er Us	Boat Song	Tenor Obl.	Accompaniment ad lib.	<i>C. C. Stearns</i>	.12
6053	Moonlight Song.			ditto	<i>C. T. Steele</i>	.08
6054	Will They Answer If I Write?	Arranged by A. Daveäport		"	<i>John St. George</i>	.12
6055	King's Quest, The	Baritone solo			<i>J. C. Macy</i>	.15
6056	Monks of St. Sebastian, The	Drinking Song		Accomp. ad lib.	<i>M. W. Daniels</i>	.15
6057	Salute the Flag	Patriotic			<i>Jules Jordan</i>	.12
6058	Moonlight Sail, A			Accomp. ad lib.	<i>Adam Geibel</i>	.10
6059	Rainbow Bridge of Dreams, The			ditto	<i>Karl Linders</i>	.10
6060	To the Mountain Heights			"	"	.08
6061	Work With a Song			"	<i>Adam Geibel</i>	.10
6062	Train of Life, The	Humorous		"	<i>Alonzo Stone</i>	.10
6063	To the Front	March		"	<i>Adam Geibel</i>	.10
6064	In a Gondola			"	<i>Karl Linders</i>	.10
6065	Rest in Peace			"	"	.10
6066	O'er the Gleaming Waves			"	<i>Adam Geibel</i>	.10
6067	May-Time			"	<i>Herman Karle</i>	.10
6068	Sing Ho for the Harvest Time			"	<i>Adam Geibel</i>	.10
6069	Country Laddie and Lass, A			"	<i>Alonzo Stone</i>	.10
6070	Southland, The			"	<i>Herman Karle</i>	.10
6071	Songs of Old, The			"	<i>Alonzo Stone</i>	.12
6072	I'm Only Waiting	Arr. by Philip Greely		"	<i>Jos. L. White</i>	.10
6073	Kerry Dance, The	Arr. by Paul Löring		"	<i>J. L. Molloy</i>	.12
6074	Bonnie Doon	Scotch Air		"	<i>J. C. Macy</i>	.08
6075	Ben Bolt	Arr. by J. C. Macy		"	<i>Nelson Kneass</i>	.10
6076	Kathleen Mavourneen	Arr. by Paul Löring		"	<i>F. N. Crouch</i>	.12
6077	John Anderson, My Jo	Scotch Air		"	<i>J. C. Macy</i>	.08
6078	Old Oaken Bucket, The	(Kiallmark)		"	"	.12
6079	Little Grenadier, The			"	"	.12
6080	To Sunny Eyes	A Toast		"	<i>Alonzo Stone</i>	.10
6081	Shot Heard 'Round the World, The	Concord Hymn		"	<i>C. C. Stearns</i>	.10
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6086	Moon-Man, The			"	<i>J. C. Macy</i>	.12
6087	Sandman, The	Plantation		"	<i>Carl L. Mittell</i>	.12
6088	Bright Day, A			"	<i>Karl Linders</i>	.10
6089	Old Fashioned Medley, An			Unaccompanied	<i>Geo. B. Nevin</i>	.10
6090	Drum Major, The	March		Accomp. ad lib.	<i>J. C. Macy</i>	.15
6091	World is a Battle-Field, The			ditto	<i>Adam Geibel</i>	.10
6092	Dawn			"	<i>Karl Linders</i>	.10
6093	Lullaby of Nature			"	<i>Adam Geibel</i>	.10
6094	Sleep On, My Lady Fair	Serenade		"	"	.10
6095	Conquerors, The	March		"	<i>J. C. Macy</i>	.12
6096	Swiftly We Glide	Sleighting Song		"	<i>Adam Geibel</i>	.10
6097	Little Lucy Little	Humorous		"	<i>Walter Gould</i>	.12
6098	Tale of the Moon and Star, The	Arr. by J. C. Macy		"	<i>Jos. M. Daly</i>	.12
6099	Land of Hope, The			"	<i>Alonzo Stone</i>	.10
6100	Open the Door of Your Heart			"	<i>Herman Karle</i>	.10

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