



# Eight Songs from Green Timber

Lyrics by  
Charles O. Roos

Music by  
Thurlow Lieurance





# THE SPIRIT OF THE ENCHANTED VALLEY OF GREEN TIMBER

## A PROSE POEM

It was after much wandering down the *Long Room of the Land* that I came at last, one red sundown in the *Moon of Yellow Leaves*, to the great valley of the St. Croix. Here it was I found the enchanted river.

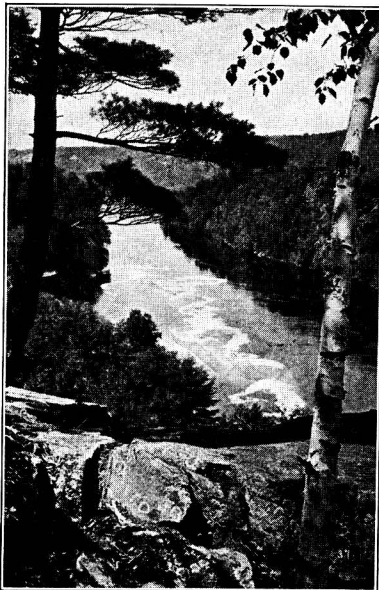
Deep down in my heart I had always known that some day the river of my dreams would cross trails with me and it would be given to me to have the delight of breaking paddle ripples along its drowsy length. The enchanted river was a stream of the green timber country and its hills were crowned with white pine. Whispering cedars lifted their blue-dark tops along the water's edge and the gleam of white birch shone here and there, while vague and mysterious streamlets burst through. Maples and red oak burned crimson against the hillsides of my river.

The valley of my dreams was rich in colors and forest whisperings. There was much woods magic and mystery and always the *Spirit of Green Timber* with its *Good Medicine* along its happy length. All this, and more, I found when the *Long Trail* brought me that Autumn sundown into the *Green Timber Country* and I saw far below me the magic St. Croix winding and shining its length out of the hazy hills. Thus it was I found my dream river.

There are many flowing waters in the big land of America, but none are more beautiful than the St. Croix. Called by the Red Men *The Great River*. The St. Croix rises deep in the Wisconsin country, forming a boundary line between Wisconsin and Minnesota the greater part of its course, and joining the Mississippi below St. Paul, is a cold water stream rising in cool clear lakes, and fed throughout its length by a thousand singing streams that rise moss-banked, fern-hidden in deep ravines. Touching few towns and keeping to the hills, the St. Croix remains today much as it was when the first French explorers paddled its waters. The glacier gods planned and laid out its channel and the many years to come will find few changes in the long valley.

Peter Stonerod, the master forest man, once said to me, "The St. Croix is a glimpse of Heaven—a river paradise." "Yes," I answered, "canoe heaven." And so it is. The canoeist will find the St. Croix the magic stream. On its waters he will find his river dreams come true. Though there are far reaches of drowsy waters, he will find these break now and again into swift white waters that will speed the heart-beat of any boatman.

The old Chinese poets have told us that their beloved Hwang Ho rises in the *Sea of Stars*. Only a beautiful and majestic stream could give birth to so fine a thought. During the many years I paddled the St. Croix waters



before I rounded the last upstream bend, I was happy in letting my fancy picture what mystery lay hidden there. I would let my heart believe the St. Croix had its rise in a sacred place. I pictured the great lodges of the *Red Gods* rising among the dark pines and spruce. I would let myself believe the *Thunder Birds* held council there and called down from the blue-dark of the cedars. I would have it that *Big Medicine* songs were rehearsed there for the shining waters to croon on their far trail to the *Great Salt Waters*.

Always and ever when I drift in my canoe along the far clean reaches of the St. Croix, my heart recalls a far-away—a long ago, for only yesterday this was happy Indian country. This was *Sioux Land* and *Chippewa Land*. Many fierce battles were fought in the great Valley of the St. Croix between the warring tribes—and so always thoughts of

far yesterdays—the Spirit of the Red Man—come to me. In the singing *Chinwahk*, the pine, I hear again the dawn love call of an Indian flute wavering across the calm waters. In the angry roar of the *Khabykong*, the *White Rapids*, I hear again the wild cry of conflict when Sioux and Chippewa fought for this rich domain. And so, though this is the *Lost Land* to the Indian, as long as the river shall bend through the hills to the *Big Shining Waters*, always for me will the *Dawn Wind* in the pines and the *Crying White Waters* sing of a Far-Away—a Long Ago.

The many little thoughts that came to me while a dweller in the Valley of the St. Croix, I gathered together, after a time, and sent away to Boston town—little forest leaves gathered in the Enchanted Valley. And after a time they came back to me in cool covers of forest green cloth with a gold tittle on the cover reading *Green Timber*. Just a little book of forest whisperings that has reached out and brought a message of cheer, now and then, to lonely hearts in the land of Far Away. Let me read you a page from the little book—a word picture of the *Happy Valley* and a message, as it were, from *Green Timber*.

"High winds of Saturday had died down by Sunday morning to little friendly whirly woods winds. Leaves here and there are falling into the loom of Autumn, rustling into the magic weave of the forest carpet with its mystic designs and harmonious tones—far stretches of dull oak red, miles of moonlight gold where the poplars come down to the river, sudden splashes of startling designs in leaf green with a glad border of red at the edge of the bluff where the gumacs weave their gaudy war bonnets into the great scheme.

Great gardens of wild asters parade down the hill to meet the proud cardinal flowers at the lip of the slough.

A robin regiment chirruped out today taking with light hearts the *Long Flight Trail*. Perchance our hearts will race the red breasts to the Gulf.

There is a farewell tone in the wind song through the high tops of the ridge pine. Pastures are turning brown and the heavy woodland foliage is taking on a duller shade. There is a faint sting of smoke in the air and we think of forest fires burning beyond the *Antowine*.

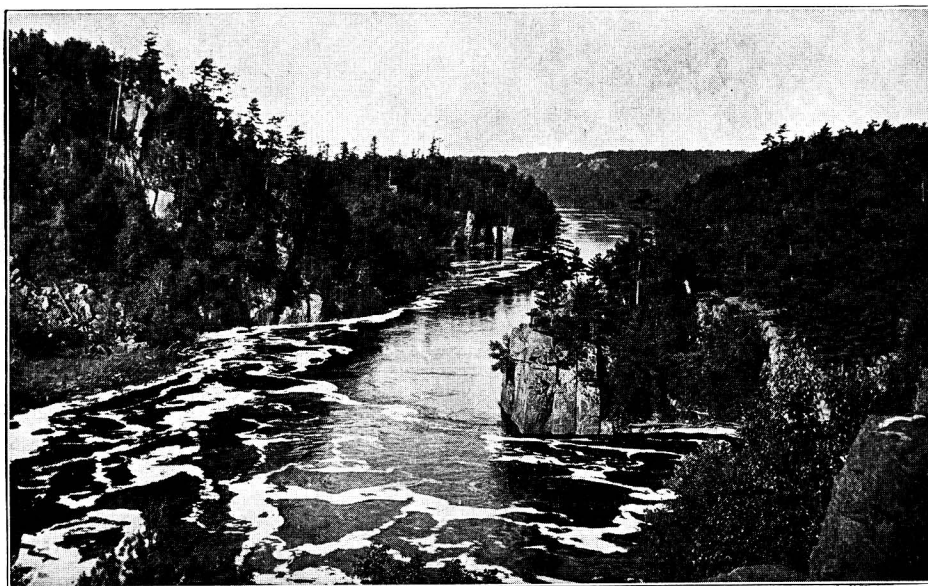
A new, plaintive note comes with the songs of the birds gathering to say goodbye to the *Happy Valley* before the long flight. The wren houses are deserted. From the dike the far Wisconsin hills fade away in a dreamy Autumn haze. Squirrels are barking, perchance at the Red Gods, for the nut crop is indeed lean. Leaves are drifting down from the elm and the boxwood and under the oaks acorns strew the ground. The days are lazy and warm and yet our thoughts drift ahead to the great white silence of winter, and we study the muskrat houses in the lakes and the corn husks of the field in an endeavor to learn by these ancient signs how severe the winter will be. The nights are taking on a chilliness and the workman returning home is welcomed by the glow of lamp light in the cot window shining out along the walk where the wilting hollyhocks await the killing frost. Stubble fields here and there have been plowed. Corn is being cut and shocked. The faint echo of the shot gun drifts down from the burning brush heaps signaling on the sky line—corn fields beaded with pumpkins. Crows are holding noisy council in soft maple tree-tops beyond the Little Lake. River bass are rising to the fly and great stories are told around the evening camp fires when the birch logs sink to rich beds of coals. Wild grape and plum hunters are bringing in rich loot—while along the fence lines the hazelnut thickets prove the great lure to the children and squirrels. Last season's mackinaw is

brought down from the attic and hunting coats are lopsided—heavy with No. 12's. Goldenrod covers the roadside with a rare carpet of old gold, while the dust in the open road is feathery and as soft as the velvets in the homes of the rich. Cat-tails peep over the tops of the cut grass in the marshes. Cardinal flowers flame red amidst the deep green of spice bark slough. The harvesters are drifting down the drowsy waters with their rich cargoes of roots and barks for the sick folks in the far places. The man in the hut at the edge of the slough has shingled his roof with hazelnuts.

September on the St. Croix, with the magic of the painted forest—with its flight of wild ducks whistling away to the northern rice beds and its whirr and drum of partridges—the time of *Northern Lights*, the *Harvest Moon* and *Indian Summer*."

\* \* \* \* "In the early hour of morning a flashing bluebird matches the sheen of his wing against the stately larkspur growing against the gray wall in the old garden—wings of heaven, petals of earth. To the delighted senses is revealed for an instant the *Spirit of Summer*. And so I catch now and then a fleeting glimpse of the *Spirit of the Hills* of the *Happy Valley*—in the hour of shining leaves when the oriole is bringing in the day on the wings of his song, as I walk along the friendly aisles through the green timber; and again in that mystic hour at the edge of dusk when the hills have surrendered their lines to the velvet mist and blend into one grand harmony—when the last swallows bend their flight to wing-tip a parting kiss on the face of the *Drowsy Waters*."

The songs of this cycle do not appear in the little book, but were whispered into my listening heart by the *Spirit of Green Timber*. The composer has caught and told in his way what I cannot tell in words. So the poet and the musician blending their hearts have given you songs that carry the heart beat of the *Enchanted Valley of Green Timber*.  
CHARLES O. ROOS.



## REMARKS

Gratitude is due to Charles O. Roos for his inspiring lyrics, to Howard H. Hanson for valuable suggestions, and to Preston Ware Orem for his untiring interest in my work.

Indian melodies have been employed sparingly to aid in creating atmosphere and in token of the original inspiration of this work.

THURLOW LIEURANCE.



# EIGHT SONGS FROM GREEN TIMBER

LYRICS BY  
CHARLES O. ROOS

MUSIC BY  
THURLOW LIEURANCE

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# WILD BIRD

Charles O. Roos



THURLOW LIEURANCE

**Allegretto** *f* *p*

Wild Bird, \_\_\_\_\_ Wild Bird, \_\_\_\_\_

(Flute) *f* *p*

*mf accel.* *pp* *f* **Moderato**

Ah, I love! Now faints the moon In

stream-ing down, Red moon of shin-ing leaves. Ah

come, Dawn Wind, My heart song bear To my Wild Bird who



grieves. Oh Wind of Dawn, Come bring to her The Red Bird's song of

love, Weave in the Pine's Low whis - per - ing, My

*agitato*  
sweetmatecall. Sing from a - bove. Wild bird,  
*agitato* *f* *p*

*p* Wild bird, *pp* Ah, sweet love.  
*accel.* *pp* *ff*

# WHERE CEDARS RISE

CHAS. O. BOOS

THURLOW LIEURANCE

Andante mod<sup>to</sup>

**Allegretto**

A blue - bird wakes the

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

sleep - ing hills and calls the dawn, the steal - ing dawn.

*f* *p*

**Moderato**

The lark's sweet song — pro -

*pp* *Moderato* *ff*

claims the day. — The shad - ows will fade a-way. The

*f* *pp* *(Flute) rit.*



Allegro mod<sup>to</sup>

*rall.*

long night is gone. The sing - ing waters lift their

*rall.* *p* *mf*

sil - ver spray, Red wil - lows bend and sway,

*cresc.*

*ritard. p* *Maestoso ff*

and bend and sway. Where Ce - dars rise, dark

*ritard. p* *Maestoso ff*

*pp*

crowns of green and birch - es grow, white birch - es grow.

*pp* *mf*

## Moderato

A gray wood-dove his love-mate calls.—

*pp* *f* (Flute) *pp rit.*

My heart re-calls, a far a-way, a long a-go.

## Andante (mournfully)

Ah my heart re-calls a

*mf* *f* *pp*

far a-way, long a-go.

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



# THE YEAR OF DRY LEAVES

15

Charles O. Roos



THURLOW LIEURANCE

Moderato

Like a cou - gar's

*p* *pp* *f*

breath, The hot days dawn; The streams run lean As a

raw - hide thong.

*ff* *p* *pp*

Note: A slight accent on the second pulse of the Drum-like Bass.  
The theme is a genuine Rain Dance Song.  
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Past the scream-ing geese The mal-lards fly, On wings of



fear, Down the cop-per sky. Like



**Moderato con moto**

gaunt grey wolves The war-riors creep,



With burn-ing eyes Thru for-est



Allegretto moderato

17

deep. \_\_\_\_\_ The great moose speeds. On hoofs that drum, — When

Maestoso

dry leaves shout — "The hunt - ers come!" Great Spir - it

Lento

help! We per-ish soon — Call — the Rain-clouds To

veil the Moon.

# THE DESERTED LODGE

CHARLES O. ROOS

THURLOW LIEURANCE

**Andante moderato**

An In - dian trail goes

wind - ing on, goes wind - ing on

*agitato*

Thru the chill of the wav - er - ing

dawn.

*rit.*



**Più mosso**

*mf*

Wind-ing and twin-ing its grass-grown way—

*mf*

*moderato*

To the an - cient lodge of the

Chip - pe - wa.

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

**Maestoso**

*f*

Nak - ed lodge - poles stand - ing there, Lean

fin - gers stretch-ing in mute des - pair ———— Reach to the

*sempre*

wide ———— and watch-ing sky,

*cresc.* *ff* *presto*

*mf Recitativo* Voic - ing ev - er and ev - er, Why? ———— and ev - er

*mf colla voce*

Why? Why?

*molto rapido* 14 *fff*

# THE WHISTLING MALLARDS FLY

Charles O. Roos

THURLOW LIEURANCE

*Allegro moderato.*

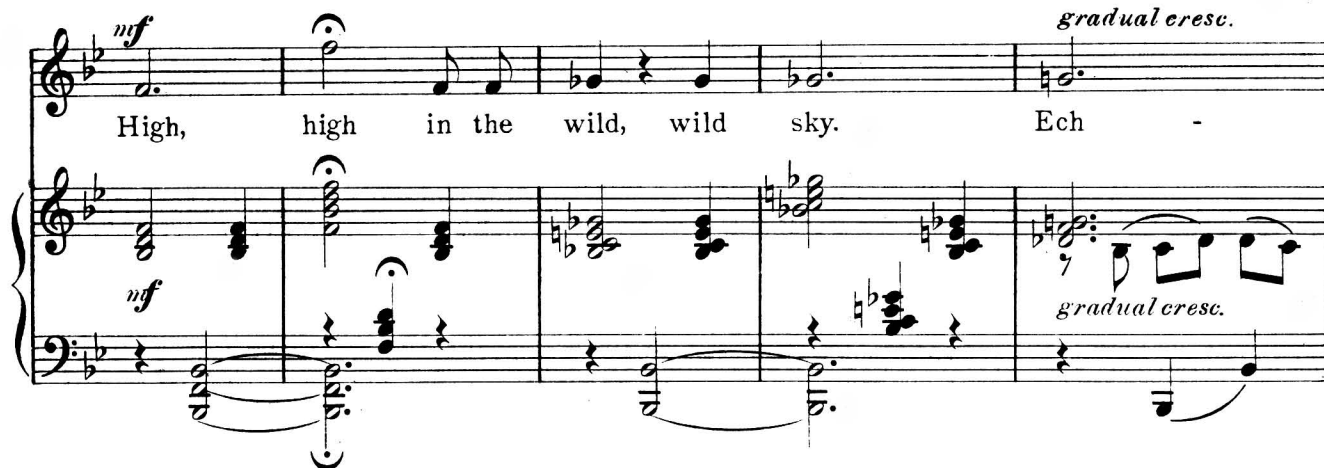
Winds of the North are toss - ing the plumes of

*Agitato*

yel - low - ing tam - a - rack. Quiv - er - ing deer, With

hun - ters near, Hide 'mid the red su - mac.

*mf* High, high in the wild, wild sky. Ech - *gradual cresc.*



o - ing Sum- mer's Good - bye, Ech -



*dim. rall.* o - ing Sum- mer's Good - bye. \_\_\_\_\_



Whist - ling Mal - lards fly, — Ech-o-ing Summer's Good -





bye.

*p* *dim.*

Winds of the South are kiss - ing the

*rall.* *Agitato*

buds A - wake at the riv - ers edge. Doe and fawn, in

*p* *ff*

*rall.*

paint - ed dawn, Feast on the green - ing sedge.

*mf* *gradual cresc.*

High, high in the warm, warm sky; Ech - o - ing

*mf* *gradual cresc.*

*f* *dim. rall.*

Wint - er's Good - bye. Ech - o - ing Wint - er's Good -

*f* *rall.*

bye. \_\_\_\_\_

*p* *pp* *mf*

Whist - ling Mal - lards fly, Ech - o - ing Winter's Good - bye.

*p* *p* *dim.*

## WHERE THE SAD WATERS FLOW

CHAS. O. ROOS

THURLOW LIEURANCE

*Andante con moto* In the

*mf sempre legato*

deep blue dark of the ce - - - - dars That

droop where the sad waters flow, I wait thru the long night and

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Andante con moto'. The piano part features a continuous eighth-note accompaniment in the right hand and a more melodic line in the left hand, often with sustained notes. The vocal line is a simple melody that follows the lyrics. The lyrics are: 'In the deep blue dark of the ceilings That droop where the sad waters flow, I wait thru the long night and'. The score is printed on a single page with a copyright notice at the bottom.

hear - - en To the voice of the long a - go..

To a far moon of bursting buds Like a

*Lento*

wind my spir - - it goes; To my heart it is win - ter

*cresc.* *(slower)*

*pp dim.* *ppp*

time, And the moon of fall - - ing leaves.

*pp dim.* *ppp*



RECIT.

Lento *mf*

Emp-ty my heart is, and lone - ly And sad as a bird - flown

*a tempo*

\*

nest From far a - way she is call - - - ing Like a

*f**pp rall.*

whis - per of wind from the west, She is call - - ing, she is

*f**pp rall.*

call - - ing, Like a whisp - 'ring wind from the west.

\* Note - The pronoun "He" may be used.

# ♣ No. 17997 SAD MOON OF FALLING LEAF

Charles O. Roos

ThurLOW Lieurance



Slowly and Sadly

*mf*

Tell her my trails — of war are

Same tempo ( $\text{♩} = \text{♩}$ ) *mf* *with great animation* *f*

Tell her be - yond the Straw-ber-ry

*mf mystically*

Moon, Far out be - yond the last pale

*p*

star, Down the ghost - - ly trail of blue

*softly*

skies. Tell her I ride a - way and

far. *f* Tell her to think of me far a -

way, *cresc.* When she sees the grey hawk wheel - ing, Tell her my

*ff* *with passion* heart is close to her, When the warm red Dawn comes *p* *rit.* *dim.*

*p* *ten.* steal - ing. *l.h.*

*p* *ten.* *pp* *ppp*

# ANTOWINE

CHARLES O. ROOS

THURLOW LIEURANCE

*Andante con moto*

The musical score is written for voice and piano. It begins with the tempo marking "Andante con moto". The key signature has one sharp (F#) and the time signature is 4/4. The piano accompaniment features a consistent triplet bass line throughout. The vocal line is in a simple, melodic style. The lyrics are spread across three systems.

System 1:  
 Vocal: An - to -  
 Piano: Treble clef, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, 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drift - ing isles be - neath the blue, \_\_\_\_\_ The

wide and friend - ly sky, \_\_\_\_\_ The *pp*

wide and friend - ly sky. \_\_\_\_\_

En-chant-ed your ferned ra-vines, \_\_\_\_\_ How bright your stars, your moon, \_\_\_\_\_

So sweet a song your pines, So sad your cedars croon.

An-to - wine your hills are

green, Your wind - ing streams that bend, Their

shin - ing length will kiss the sea Where

hap - py riv - ers end, \_\_\_\_\_ where hap - py riv - ers

end. \_\_\_\_\_ To see a - gain the trail that bends, Far

hills where south winds ride; \_\_\_\_\_ This my prayer \_\_\_\_\_ at ev - 'ry

dawn, \_\_\_\_\_ My dream at ev - en - tide. \_\_\_\_\_