

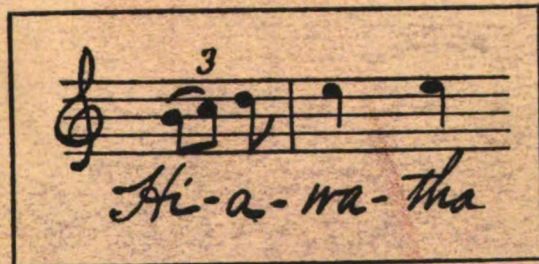
From Professor A. A. Stanley

Nov. 1901

**H**

# IAWATHA

A Dramatic Cantata  
by Frederick R. Burton



**Oliver Ditson Company**

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# HIAWATHA

101803

Dramatic Cantata by Frederick R. <sup>Woodell</sup> Burton

The words selected from the poem by  
✻ Henry Wadsworth Longfellow ✻

Orchestral Score and Parts  
may be had of the Publisher

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# Prefatory Note



IN HIS PREFACE to "The Song of Hiawatha," Mr. Longfellow wrote: "This Indian Edda—if I may so call it—is founded on a tradition, prevalent among the North American Indians, of a personage of miraculous birth, who was sent among them to clear their rivers, forests and fishing grounds, and to teach them the arts of peace. . . . Into this old tradition I have woven other curious Indian legends. . . ."

That there was a real Hiawatha, who lived five centuries ago, was known to the poet. In setting aside the historical personage, and creating one to serve as the leading figure of his poem, the poet may have been actuated by a desire to give freer rein to his fancy than could have been the case had he limited the "Edda" to an account of the real Onondaga chief; but, in any event, he idealized the North American Indian and established an elevated type of man and prophet. It is Longfellow's conception of Hiawatha that I have tried to embellish with music, and in my treatment of the subject I have had no theories to promote or expound. I regard the poem as a narrative, and the chorus, soloists, and orchestra as narrators. The most important events in Hiawatha's life, as described in the poem, were the battle with Mudjekeewis, the wooing of Minnehaha, the loss of his wife during the famine, and his mystical departure from his people to take his place among the immortals. These events, including a suggestion of the festivities attending Hiawatha's wedding, and the prophet's gloomy vision of the future of his race, have been chosen, as the salient points in the story, for musical setting.

F. R. B.

November, 1897.

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tristito  
Musse  
11701

# HIAWATHA.

## PART I.

Frederick R. Burton.

### No. 1. Prelude.

Molto andante.  $\text{♩} = 44$ .

The first system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The lower staff also starts with a piano (*p*) dynamic. The system concludes with a *poco cresc.* marking and a triplet of eighth notes.

The second system continues the musical piece. It features several triplet markings and a *ac* (accent) marking. The system ends with a tempo change to  $\text{♩} = 63$ .

The third system includes lyrics: *loca*, *ran*, and *do*. It features a tempo change to  $\text{♩} = 63$  and a piano (*p*) dynamic marking. The system concludes with a triplet of eighth notes.

The fourth system of musical notation features a mezzo-forte (*mf*) dynamic marking. It continues the melodic and harmonic development of the prelude.

The fifth system of musical notation features a mezzo-forte (*mf*) dynamic marking. It concludes the prelude with a final triplet of eighth notes.

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4-20-60484-155

*SwB*



**A**

*f*

*ra*

*ra*

*cresc.*

*f*

**B**

*dim.*

*p*

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Second system of musical notation, continuing the piece. It includes dynamic markings *fp* (fortissimo piano) and *mp* (mezzo-piano). A fermata is placed over a measure in the treble staff.

Third system of musical notation, showing a continuation of the eighth-note accompaniment and melodic lines.

Fourth system of musical notation, maintaining the rhythmic and melodic patterns established in the previous systems.

Fifth system of musical notation, featuring the marking *loco* above the treble staff and *cres* (crescendo) in the bass staff. The melody includes a note marked *do*.

Sixth system of musical notation, with a dynamic marking of *f* (fortissimo) in the bass staff. The accompaniment becomes more complex with some chords.

Seventh system of musical notation, concluding the page with a *loco* marking and a dynamic marking of *p* (piano). The bass staff features a series of chords marked with 'S'.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes various rhythmic patterns and articulation marks such as slurs and accents.

Second system of musical notation, continuing the piece with similar rhythmic and melodic lines in both hands.

Third system of musical notation, starting with a large letter 'D' above the treble clef. It includes dynamic markings such as *f*, *p*, and *mf*, along with slurs and accents.

Fourth system of musical notation, featuring dynamic markings *pp* and *a tempo*. The music shows a change in tempo and dynamics.

Fifth system of musical notation, including the instruction *poco rall. cresc.* (poco rallentando, crescendo). The music features a gradual increase in volume and a slight slowing down.

Sixth system of musical notation, containing the instruction *Red.* (ritardando) and asterisks. The music includes complex rhythmic patterns and slurs.

Seventh system of musical notation, concluding the page with various rhythmic and melodic elements.

PART I.  
No 2. Introductory Chorus.

*mp Andante moderato.* ♩ = 84.

Should you ask me whence these sto - ries, Whence these leg - ends and tra -

*mp*

Should you ask me whence these sto - ries, Whence these leg - ends and tra -

*mp*

di - tions With the o - - dors of the for - est, With the dew and damp of

di - tions With the o - - dors of the for - est, With the dew and damp of

*p*

meadows, With the curl - ing smoke of wig - wams, With the rush - ing of great

meadows, With the curl - ing smoke of wig - wams, With the rush - ing of great



riv - ers, With their fre  
 quent re - pe - ti - tions, With their wild re - ver - ber -  
 wild re - ver - ber -  
 riv - ers, With their fre  
 quent re - pe - ti - tions, With their wild re - - ver - ber -  
 wild re - ver - ber -

a - tions As of thun - - der in the moun - tains.....  
 a - tions As of thun - - - - - der in the moun - tains.  
 a - tions As of thun - der, of thun - der in the moun - tains.  
 a - tions As of thun - der in the moun - - - - tains.

**A**  
*mp* *mf*

*f*  
 \* *mf* \* *mf*

*mp* *mf* **B** ♩ = 100..

I should an - swer, I should tell you: "From the for - ests and the prai - ries, From the

*mp* *mf*

I should an - swer, I should tell you: "From the for - ests and the prai - ries, From the

*mp* *mf* **B**

Great Lakes of the North - land, From the land, the land of O - jib - ways, From the

Great Lakes of the North - land, From the land, the land of O - jib - ways, From the

land, the land of Da - ko - tas, From the moun - tains, moors and fen - lands Where the

land, the land of Da - ko - tas, From the moun - tains, moors and fen - lands Where the

her - on, the Shu - shu - gah, Feeds a - mong the reeds and rush - es. I re -

her - on, the Shu - shu - gah, Feeds a - mong the reeds and rush - es. I re -

a - mong the

peat them as I heard them From the lips of Na - wa - da - ha, The mu -

peat them as I heard them From the lips of Na - wa - da - ha, The mu -

si - - cian the sweet sing - er."

si - - cian the sweet sing - er."

$\text{♩} = 76.$

*p* *Tempo I.*

If still fur - ther you should ask me, Say - ing "Who was Na - wa -

*p*

If still fur - ther you should ask me, Say - ing "Who was Na - wa -

*p* *Tempo I.*

*p*

da - ha? Tell us of this Na - wa - da - ha," I should an - swer your in -

da - ha? Tell us of this Na - wa - da - ha," I should an - swer your in -



qui - ries Straightway in such words as fol - low.

qui - ries Straightway in such words as fol - low.

*p* **D**  
 "In the vale of Ta - wa - sen - tha, In the

*p*  
 "In the vale of Ta - wa - sen - tha, In the

*pp* **D**  
 "In the vale of Ta - wa - sen - tha, In the

green and si - lent val - ley, By the pleas - ant wa - ter - cours - es, Dwelt the

*poco marcato.*  
 green and si - lent val - ley, By the pleas - ant wa - ter - cours - es, Dwelt the

green and si - lent val - ley, By the pleas - ant wa - ter - cours - es,

sing - er Na - wa - da - ha, Round a - bout the Indian vil - lage Spread the  
 sing - er Na - wa - da - ha, Round a - bout the In - - dian vil - lage Spread the  
 sing - - er Round a - bout the Indian vil - lage

mead - - ows and the corn - fields, And be - yond them stood the for - est, Stood the  
 mead - - ows and the corn - fields, And be - yond them stood the for - est, Stood the

groves of singing pine - trees, Green in sum - mer, white in win - ter, Ev - er  
 groves of singing pine - trees, Green in summer, white in win - ter, Ev - er  
 sum - mer, white in win - ter,

*rall.*

*a tempo*

sigh - - ing ev - er sing - ing. There he sang of Hi - a -

sigh - - ing ev - er sing - ing. There he sang of Hi - a -

*pp* *f* *a tempo* **E**

*pp* *f* *a tempo* **E**

wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and

wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and

*p*

*p*

*p*

*ad.* \*

be - ing, How he prayed and how he fast - ed, How he lived and toiled and

be - ing, How he prayed and how he fast - ed, How he lived and toiled and

*cres* - - - - - *cen*

suf - fered, That the tribes of men might pros - per, That he might ad - vance his

*cres* - - - - - *cen*

suf - fered, That the tribes of men might pros - per, That he might ad - vance his

*cres* - - - - - *cen*

*do*

peo - ple, That the tribes of men might pros - per, That he might ad - vance, he

*do*

peo - ple, That the tribes of men might pros - per, That he might ad - vance, he

*do*

*do*

*ff* might ad - vance, ..... ad - vance his peo - - - ple ..... **F**

*ff* ad - vance, ad - - vance, ad - vance his peo - - - ple ..... **F** = 100.

*ff* might ad - vance, ad - - vance, ad - vance his peo - - - ple ..... **F** = 100.

*ff* ad - vance ..... his peo - - - ple ..... **F** = 100.

*do*



Four vocal staves (Soprano, Alto, Tenor, Bass) showing melodic lines with slurs and dotted lines below them. The notes are mostly half and quarter notes.

Piano accompaniment for the first system, featuring chords in both hands and triplet markings (3) above the notes. The bass line includes the text "Ped." and "\*" Ped." under specific notes.

Piano accompaniment for the second system, continuing the chordal texture with triplet markings (3) and a key signature change to one sharp (F#).

Piano accompaniment for the third system, featuring more triplet markings (3) and a fermata (8) over a chord in the right hand. The text "Ped." is written below the bass line.

Piano accompaniment for the fourth system, including triplet markings (3) and a fermata (8) over a chord in the right hand. The text "\*" Ped." is written below the bass line.

# Part I. No 3.

## Hiawatha and Mudjekeewis.

Andante maestoso.  $\text{♩} = 60.$

**SOLI.**

*Allegretto.*

Sop. *Allegretto.*

Out of child-hood in - to man-hood, Now had grown my Hi - a - wa - tha,

Alto. **SOLI.**

Tenor. **SOLI.**

Out of childhood in - to man-hood, Now had grown my Hi - a - wa - tha,

Bass. **SOLI.**

*Allegretto.*  $\text{♩} = 126.$

Learned in all the lore of old men, Skilled in youth-ful sports and pas-times

Learned in all the lore of old men, Skilled in youth-ful sports and pas-times

Learned in all the lore of old men, Skilled in youth-ful sports and pas-times

Learned in all the lore of old men, Skilled in youth-ful sports and pas-times

In all man - ly arts and la - bors. Swift of foot was Hi - a - wa - tha;

In all man - ly arts and la - bors. Swift of foot was Hi - a - wa - tha;

He could shoot an ar - row from him, And run for - ward with such fleet-ness

He could shoot an ar - row from him, And run for - ward with such fleet-ness

That the ar - row fell be - hind..... him. *A f* *Meno mosso.* Strong of arm was Hi - a -

That the ar - row fell be - hind..... him. *f* Strong of arm was Hi - a -

*A f* *Meno mosso.* ♩ = 108.

*mf a tempo.*

wa - tha; He could shoot ten ar - rows up - ward, up - ward, Shoot them with such

*mf a tempo.*

wa - tha; He could shoot ten ar - rows up - ward, up - ward, Shoot them with such

*mf a tempo.*

The first system of the musical score consists of 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#) and the time signature is 3/4. The tempo and dynamics are marked 'mf a tempo.'. The lyrics are: 'wa - tha; He could shoot ten ar - rows up - ward, up - ward, Shoot them with such'. There is a triplet of eighth notes in the vocal line.

strength and swiftness That the tenth had left the bow string Ere the first to

strength and swiftness That the tenth had left the bow string Ere the first to

strength and swiftness That the tenth had left the bow string Ere the first to

The second system of the musical score consists of 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#) and the time signature is 3/4. The lyrics are: 'strength and swiftness That the tenth had left the bow string Ere the first to'. There is a triplet of eighth notes in the vocal line.

earth had fal - len, Ere the first to earth had fal - len.

earth had fal - len, Ere the first to earth had fal - len.

*p*

The third system of the musical score consists of 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#) and the time signature is 3/4. The lyrics are: 'earth had fal - len, Ere the first to earth had fal - len.'. The piano accompaniment ends with a triplet of eighth notes and a dynamic marking of 'p' (piano).

**B** ♩ = 108.

TENOR SOLO.

Much he questioned Old No-ko-mis Of his Fa-ther...

Mud-je-kee-wis; Learned from her the fa-tal se - - cret of the

bean - ty of his moth - er, Of the falsehood of his Fa-ther, And his

heart was hot with-in him, Like a liv-ing coal his heart.....

was.

*ff* *Maestoso*. ♩ = 60.

*mf*

*f*

**TUTTI.**

*mf*

So he jour - neyed westward,  
 So he jour - neyed westward, west - ward, So he jour - neyed westward,  
 So he jour - neyed westward, west - ward, So he jour - neyed westward,

*Più mosso. ♩ = 72.*

*mf*

*mf*

So he jour - neyed westward, westward To the king - dom of the  
 westward,  
 westward, So he jour - neyed westward, westward To the king - dom of the

West - wind Sat the an - cient Mud - je -

West-wind Sat the an - cient Mud - je -

West-wind Where, up - on the gusty sum - mits

Detailed description: This system contains the first three lines of the musical score. The top line is a vocal line in treble clef with lyrics 'West - wind Sat the an - cient Mud - je -'. The second line is another vocal line in treble clef with lyrics 'West-wind Sat the an - cient Mud - je -'. The third line is a vocal line in bass clef with lyrics 'West-wind Where, up - on the gusty sum - mits'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *f* (forte) and *ff* (fortissimo).

kee - wis, Ru - ler of the winds of heaven.

kee - wis, Ru - ler of the winds of heaven.

kee - wis, Ru - ler of the winds of heaven.

Detailed description: This system contains the next three lines of the musical score. The top line is a vocal line in treble clef with lyrics 'kee - wis, Ru - ler of the winds of heaven.'. The second line is another vocal line in treble clef with lyrics 'kee - wis, Ru - ler of the winds of heaven.'. The third line is a vocal line in bass clef with lyrics 'kee - wis, Ru - ler of the winds of heaven.'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *ff* (fortissimo) and *fff* (fortississimo). A dynamic marking *D* is also present.

BASS SOLO.

Filled with joy was Mud - je - kee - wis

Detailed description: This system contains the final two lines of the musical score. The top line is a bass solo in bass clef with lyrics 'Filled with joy was Mud - je - kee - wis'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).



When he looked on Hi - a-wa - tha ; Saw his youth rise up..... be-fore him.

In the face of Hi - a-wa - tha, Saw the beau - - ty of Wen-o - -

nah from the grave rise up be - fore him, From the grave rise up be - fore him.

**E TENOR SOLO.**

*L'istesso tempo.* Many days they talked to-gether, Questioned, listened, waited,

answered; Much the an - cient Mud-je - kee - wis boast - ed of his an - cient

*cresc.*



val - or.

*mf* *ff* *p*

*accel. molto.*

**F**

Pa - tient ly sat Hi - a - wa - tha, List - ning to his fa - ther's boast - ing,

*p*

*a tempo.*

But his heart was hot with-in him, Like a liv - - ing

*p* *Più mosso e cresc.*

coal his heart was.

*a tempo.*

Then they talked of Hi - a - wa - tha's moth - er, The beau - ti - ful We - no - nah,

*pp*

*ad lib.*

Of her birth up - on the mead - ow, Of her death as

old No-ko-mis had re-mem-bered and re-lat-ed.

G *f* TUTTI. Then up start - ed Hi - a -

*ff* *f* *Maestoso.*

*f* TUTTI. Then up start-ed Hi - a - wa - - - tha,..... rent the jut - -

wa - tha, rent the jut - - - ting crag a - sun - der, a -

wa - tha, rent the jut-ting crag a - sun - - - - der, a -  
 - ting crag a - sun - - - - der, the jut-ting crag a - - sun - der, a  
 Then up start-ed Hi - a - wa - tha rent the jut ting crag a - sun - der, rent the jut - ting  
 sun - - - - der rent the jut-ting crag a - - sun - der,  
 sun - der, rent the jut-ting crag a - -  
 sun - der, rent the jut-ting crag a - -  
 crag rent the jut-ting crag, rent the jut-ting crag a - -  
 Then up start ed Hi - a - wa - tha, rent the crag, rent the jut-ting crag a - -  
 sun - - - - der, a - sun - der, rent, rent the crag  
 sun - - - - der, a - sun - der, rent, rent the crag .....  
 sun - - - - der, a - sun - der, rent, rent the crag, rent, rent the  
 sun - - - - der, a - sun - der, rent, rent the crag, rent, rent the

rent, rent the crag a - sun - der, rent the jut-ting crag ..... a - -

rent, rent the crag a - sun - der, rent the jut-ting crag ..... a - -

crag ..... a - sun - der, rent the jut-ting crag ..... a - -

crag ..... a - sun - der, rent the jut-ting crag a - sun - der, a -

**H**

sun - der, a - sun - der; Smote and crushed it in - to frag-ments, Hurlled

sun - der, a - sun - der; Smote and crushed it in - to frag-ments,

sun - der, a - sun - der; Smote and crushed it in - to frag-ments,

sun - der, a **H** sun - der; Smote and crushed it in - to frag-ments, Hurlled

*2nd Ed.*

..... them at his fa - - - ther for his heart was hot....

Hurlled them mad-ly at his fa - ther, at his fa - ther for his heart...

Hurlled them mad-ly at his fa - - ther, at his fa - ther for his

..... them madly at his fa - ther for his heart was

..... with - in him like a liv - ing coal his heart was.

..... was hot with in him like a liv - ing coal his heart was.

heart was hot with - in him like a liv - ing coal his heart was.

hot ..... like a coal, ..... But the

But the ru - ler of the West - wind

ru ler of the West wind blew the fra ments backward from him, blew the

..... blew the frag - ments backward, backward from him, blew ..... the fragments backward

But the ru - ler of the West - wind blew ..... the

But the ru - ler of the West - wind

frag - ments back - ward from him, back - ward, blew the



back - ward from him, seized the bul - rush,  
 frag - ments back - - ward from him, seized the bul - rush,  
 ..... blew the frag - ments back - ward from him, seized the bul - rush,  
 fragments back - - ward, back - ward from him, seized the bul - rush,

**SOLOISTS.**

Loud and  
 Loud and

**CHORUS.**

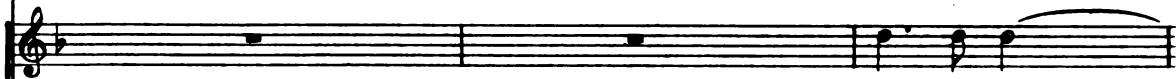
dragged it, dragged it, dragged it from its ooze the gi - - ant bul - rush.  
 dragged it, dragged it, dragged it from its ooze the gi - - ant bul - rush.  
 dragged it, dragged it, dragged it from its ooze : the gi - ant bul - rush.  
 dragged it, dragged it, dragged it from its ooze : the gi - ant bul - rush.



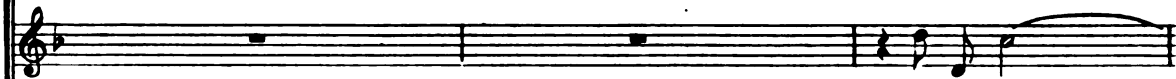
long laughed Hi - a - wa - tha, Loud and long laughed Hi - a - wa - tha



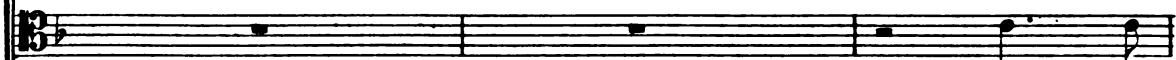
long laughed Hi - a - wa - tha, Loud and long laughed Hi - a - wa - tha



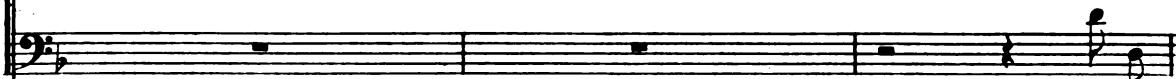
Then be - gan .....



Then be - gan .....



Then be -



Then be -





From his ey - ry scream'd the

..... the dead-ly con - flict, Hand to hand a - mong, a - mong the moun - tains, hand to hand

..... the dead-ly con - flict, Hand to hand a - mong, a - mong the moun - tains, hand to hand

gan the dead-ly con - flict, Hand to hand a - mong, a - mong the moun - tains, hand to hand

gan the dead-ly con - flict, Hand to hand a - mong, a - mong the moun - tains, hand to hand

ea - - gle, Sat up - on the crags a-round them, Wheeling flapp'd his wings a - bove

Wheeling flapp'd his wings a - bove

Wheeling flapp'd his wings a - bove

Wheeling flapp'd his wings a - bove

hand to hand, hand to hand up - on the mountains.

hand to hand, hand to hand up - on the mountains.

hand to hand, hand to hand up - on the mountains.

hand to hand, hand to hand up - on the mountains.

J

them.

them.

them.

them.

J

Like a tall tree in the tem - pest

Like a tall tree in the tem - pest

Like a tall tree in the tem - pest bent, bent and

Like a tall tree in the tem - pest bent, bent the

J

bent and lashed the gi - ant bul - rush, And in masses huge and hea - vy

bent and lashed the gi - ant bul - rush, And in masses huge and hea - vy

lashed the gi - ant bul - rush, bent the bul - - rush, bent the

bul - - rush, And in masses huge and hea - vy crashing fell the fa - tal

crash - ing fell the waw - beek, like a tree in tem - pest bent the bul - rush

crash - ing fell the waw - beek, like a tree in tem - pest bent the bul - rush

gi - - - ant bul - rush, like a tall tree in the

waw - beek, crashing, fell. crash - ing, like a tall tree in the tem - pest

crash - ing, crash - ing fell the waw - beek, crash - ing fell the

bent the bul - rush, like tall tree in the tem - pest, crash - ing fell the

tem - pest bent and lashed the bul - rush, crash - ing fell the

bent and lashed the gi - - ant bul - rush, crash - ing fell the

waw - beek, fell the waw - - - beek, like a

waw - - beek, crashing fell, fell the waw - beek

fa - tal wa - beek, crashing fell, fell the waw - beek

waw - - beek, crash - ing fell, fell the waw - - - beek,.....

tall tree bent the gi - ant, the gi - ant bul - rush crash - ing fell the  
 bent and lashed the gi - ant bul - rush crash - ing fell the  
 bent and lashed the gi - ant bul - rush crash - ing fell the  
 bent the gi - ant, the gi - ant bul - rush crash - ing fell the

fa - tal waw - beek, fell crash - ing, crash - ing fell the fa - tal  
 waw - beek, like a tall tree in the tem - pest, crash - ing fell the fa - tal  
 fa - tal waw - beek, fell, fell the  
 fa - tal waw - beek, fell

waw - beek, crash - ing,  
 waw - beek, fell the fa - tal waw - beek, crash - ing fell the fa - tal  
 waw - beek, fell the fa - tal waw - beek, waw - - - beek, fell the fa - tal  
 crash - ing fell the fa - tal waw - beek, fell the fa - tal



crash - ing, crash - ing, crash - ing, crash - ing,  
 waw - beek, crash - ing, crash - ing, Like a tall tree in the  
 waw - beek, lashed the bul - rush, fell the waw - beek, crash - ing,  
 waw - beek, lashed the bul - rush, fell the waw - beek, crash - ing

**L**  
 Like a tall tree in the tem - pest till the earth shook with the tu - mult, shook with the con -  
 tem - pest, in the tem - pest till the earth shook with the tu - mult, shook with the con -  
 Like a tall tree in the tem - pest till the earth shook with the tu - mult, shook with the con -  
 fell, like a tall tree in the tem - pest till the earth shook with the tu - mult, shook with the con -

fu - - sion of the bat - - - - tle,  
 fu - - sion of the bat - - - - tle,  
 fu - - sion of the bat - - - - tle,  
 fu - sion of the bat - tle and the air was full of shout - - -



And the thun-der of the moun - tains start-ing an - swered "Baim-

And the thun-der of the moun - tains start-ing an - swered

And the thun-der of the moun - tains start-ing an - swered

ings And the thun-der of the mountains starting answered, start-ing an - swered

wa - - - wa! Baim - wa - - - wa! Baim - wa - - wa!

"Baim - wa - wa!" Baim - wa - wa! Baim - wa - wa!

Baim - wa - wa! Baim - wa - wa! Baim - wa - - wa!

Baim-wa - - - wa! Baimwa - - - wa! Baim - wa - - wa!

**M** SOLI. Back re - treat - ed Mud-je - kee - wis, Rush-ing

SOLI. Back re - treat - ed Mud-je - kee - wis, Rush-ing

SOLI. Back re - treat - ed Mud-je - kee - wis, Rush-ing

SOLI. Back re - treat - ed Mud-je - kee - wis, Rush-ing

**M** *L'istesso tempo.*

west-ward o'er the moun-tains, Stumbling west-ward o'er the mountains, Three whole

west-ward o'er the moun-tains, Stumbling west-ward o'er the mountains, Three whole

days re-treat-ed fighting.

days re-treat-ed fighting.

Still pur-sued by Hi-a-wa-tha,

To the door-ways of the

Still pur-sued by Hi-a-wa-tha! To the door-ways of the

west-wind, To the port - - als of the sun - - - set, To the

*trill*

earth's re - mot - est bor - - - der, Where in -

*trill*

*de* to the emp - ty spa - ces Sinks the sun, as a flamin - go Drops in - *cres*

*de* *cres*

*cen - - - do* *pp*

to her nest at night - fall, In the mel - an - chol - y marshes.

*cen - - - do* *pp*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are 'to her nest at night - fall, In the mel - an - chol - y marshes.' The music is in a minor key with a 3/4 time signature. Dynamics include *pp* (pianissimo).

**0** *f*

"Hold! hold, my

**0** *pp*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are '"Hold! hold, my'. The music continues in the same key and time signature. Dynamics include *f* (forte) and *pp* (pianissimo).

son,..... my Hi - - a - - - wa - tha!..... 'Tis im -

Detailed description: This system contains the third two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are 'son,..... my Hi - - a - - - wa - tha!..... 'Tis im -'. The music continues in the same key and time signature.

pos - - si - ble to kill me,..... For you can - not kill th'im - -

Detailed description: This system contains the fourth two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are 'pos - - si - ble to kill me,..... For you can - not kill th'im - -'. The music continues in the same key and time signature.

mor - tal!..... I have put you to this

tri - al, But to know your strength and courage; Now receive the prize of val - or!

*Pomposo.* *p* *Slower.* Go back to your home and

*f* *p*  $\text{♩} = 66.$

peo - ple, Live a - mong them, toil a - mong them; Cleanse the

earth of all that harms it,..... Cleanse the fish - - ing grounds and

*mf* riv - - ers, Slay all mons - ters, slay ma - gi - cians As

I slew the great bear, the great bear of the mountains.

And at last when death draws

near you, When the aw - ful eyes of Pau - guk Glare up - on you

in the dark - ness I will share my king - dom



with you; Ru - ler you shall be thence - -

for - - ward ..... Of the North - - - west - wind Kee -

way - - din, Of the home - - - wind, the Kee -

way - din, Of the home - - - wind Kee-way - din,

The home - - -

CHORUS.

**R**

musical notation for the first system, including vocal lines and piano accompaniment.

Thus was fought the fam - ous

*mf* CHORUS.

musical notation for the second system, including vocal lines and piano accompaniment.

Thus was fought the fam - ous

wind. ....

*mf* CHORUS.

*Faster.* ♩ = 96.

musical notation for the third system, including piano accompaniment.

musical notation for the fourth system, including vocal lines and piano accompaniment.

bat - tle In the days long since de - part - ed In the king - dom of the

musical notation for the fifth system, including vocal lines and piano accompaniment.

bat - tle In the days long since de - part - ed In the king - dom of the

musical notation for the sixth system, including piano accompaniment.

musical notation for the seventh system, including vocal lines and piano accompaniment.

West - wind, In the king - dom of the West - wind. Still the hun - ter sees the

musical notation for the eighth system, including vocal lines and piano accompaniment.

West - wind, In the king - dom of the West - wind. Still the hun - ter sees the

musical notation for the ninth system, including piano accompaniment.

*rall. e dim.*

tra-ces Scattered far o'er hill and val-ley,

tra-ces Scattered far o'er hill and val-ley, o'er hill and vale..... o'er ev'ry

tra-ces Scattered far ..... o'er hill and vale o'er ev - - 'ry

*rall. e dim.* *p*

tra-ces Scattered far o'er hill and val-ley, ov - - er ev - 'ry

*rall. e dim.*

o'er hill and val - ley, o'er hill and vale, Sees the gi - - - ant

val - ley, o'er hill, o'er hill and vale, Sees the gi - - - ant

val - ley, o'er hill, o'er hill and vale, Sees the gi - ant bul-rush grow -

vale, and vale,..... Sees the gi - ant bul-rush grow -

*f* *p*

bul-rush grow - - ing By the pleasant wa-ter - cours - es, By the pleasant

bul-rush grow - - ing By the pleasant wa-ter - cours - es, By the pleasant

ing, grow - - ing By the pleasant wa-ter - cours - es, By the pleasant

ing, grow - - ing By the pleasant wa-ter - cours - es, By the pleasant

*f* *p*

wa-ter-cours - es;

wa-ter-cours - es;

Sees the masses of the Wawbeek ,

Sees the masses of the Wawbeek ,

Sees the masses of the Wawbeek

Ly-ing

Sees the masses of the Wawbeek

Ly-ing

*p*

*pp*

*p*

still in ev'ry val-ley, Ly-ing still in ev-'ry val-ley, ..... in ev-'ry

Ly-ing still in ev-'ry val-ley, ..... in ev-'ry

still in ev'ry val-ley, Ly-ing still in ev-'ry val-ley, Ly-ing still

Ly-ing still in ev'ry val-ley, Ly-ing still



*dim* - - - - *in* - - - - *u* - - - - *en* -

val - - ley ..... ly - - - - ing ..... still .....

val - - ley ..... ly - - - - ing ..... still .....

still, ..... ly - - - - ing ..... still .....

still, ly - ing still, ly - ing still, ly - ing still in ev - 'ry

*dim* - - - - *in* - - - - *u* - - - - *en* -

- do *pp*

..... in ev-'ry val - - - ley.

*pp*

..... in ev-'ry val - - - ley.

*pp*

..... in ev-'ry val - - - ley.

*pp*

val - - - - ley.

- do *p* *pp*

## Part 2. No 1.

## Hiawatha's Wooing.

*Andante. ♩ = 50.*

TENOR.

“As un-to the bow the cord is, So un-to the man is wo-man, Tho’ she

bends him she o-beys him, Tho’ she draws him yet she fol-lows.

Use-less each without the oth-er!”



♩. - 50.

Thus the youth-ful Hi - a - wa - tha said with - in him - self and pon - dered

List - less, long - ing, hop - ing, fear - ing, Dreaming still of Min - ne - ha - ha,

*legato e dolce*

*Ad.*

Of the love - ly Laughing Wa - ter In the land of the Da - co - tahs.

**B CONTRALTO.**

*B Stesso tempo.*

“Wed a maid - - en of

*mf*

your peo - - ple," Warn - ing said..... the old No-ko - - - mis;

Bring not here..... an i - dle

maid - en,..... Bring not here..... a use - less wo - - man,.....

..... Hands un - skil - - ful, feet un - will - - - ing; Bring a

*accel.*

*C con anima.*

wife..... of nim - ble fin - - gers,..... Heart and hand.....

.....that work to - geth - er ..... Feet that run ..... on will-ing

er - - rands ..... Heart and hands ..... that work to - geth - er .....

..... Feet that run ..... on will-ing er - - rands? .....

TENOR. *mf* Smil - - - ing answered Hi - a - wa - tha .....

..... "In the land of the Da - co - tahs Lives the arrow - mak - er's daught - er, Min - ne -  
*Un poco più allegro. ♩ = 63.*

ha - ha Laugh - ing Wa - ter, Hand - som - est of all the wo - men; I will bring

her to your wig - wam She shall run up - on your er - rands Be your

moon - light, star - light, fire - light, Be the sun - - light of my - peo - ple.

*f* *rall.*

*f* *rall.* *a tempo.*

CHORUS. *Allegro. mf*

CHORUS. *mf*

CHORUS. *f*

CHORUS. *mf*

Thus de - part - ed Hi - a -

Thus de - part - ed Hi - a -

Thus de - - part - - - ed Hi - a -

Thus de - part - ed Hi - a -

*Più allegro. ♩ = 96.*

wa - tha, Hi - a - wa - tha, To the land, to the land of the Da - co - táhs, the Da - co - táhs, To the  
 wa - tha, Hi - a - wa - tha, To the land, to the land of the Da - co - táhs, the Da - co - táhs, To the  
 wa - - - tha, To the land..... of the Da - co - - táhs,..... To the  
 wa - - tha, To the land of the Da - - co - táhs, To the

land, to the land of handsome wo - men..... **F**  
 land, to the land of handsome wo - men.....  
 land ..... of handsome wo - men.....  
 land ..... of handsome wo - men..... **F**

*mf* Striding ov - er moor and meadow, moor and meadow, with his  
*mf* Striding ov - er moor and meadow, moor and meadow, with his  
 Stri - ding ov - - er moor and mead - - - ow, with his  
*mf* Striding ov - er moor and mead - ow, with his



moc-ca-sons of mag-ic At each stride a mile he measured But his  
 moc - - ca-sons of mag - ic At each stride a mile he measured But his  
 moc - - - casons of mag - - ic At each stride a mile he measured But his  
 moc - ca - sons of mag-ic At each stride a mile he measured But his

heart out-ran his foot-steps And he jour-neyed with-out  
 heart out - ran his foot - steps And he jour - neyed with - out  
 heart out - ran his foot - steps And he jour - - -  
 heart out - ran his foot - steps And he jour

ceas - - - - ing, with - - - - out..... ceas - ing.  
 ceas - - - - ing, with - - - - out ceas - ing.  
 - - - - neyed with - out, with - - - - out..... ceas - ing.  
 - - - - - neyed with - - - - out.... ceas - ing.

*crese.*



**G**

*p*

*cresc.*

*con*

*do*

*p*

*f*

*cresc.*

## CHORUS.

*mp*  
On the out - - skirts of the

CHORUS. *mp*  
On the out - - skirts of the

CHORUS. *mp*  
On the out - skirts of the

CHORUS. *mp*  
On the out - skirts of the

*poco rall.* ♩ = 76. *p*

for - est, 'Twixt the shad - - ow and the sun - shine, Herds of fal - - low deer were

for - est, 'Twixt the shad - ow and the sun - shine, Herds of fal - low deer were feed -

for - est, 'Twixt the shad - - ow and the sun - shine, Herds of fal - low deer were

for - est, 'Twixt the shad - ow and the sun - shine, Herds of fal - low deer were

feed - ing, But they saw..... not Hi - a - wa - tha; To his bow..... he whispered

ing, But they saw..... not Hi - a - wa - tha; To his bow..... he whispered

feed - ing, But they saw..... not Hi - a - wa - tha; To his bow..... he whispered

feed - ing, But they saw not Hi - a - wa - tha; To his bow he whispered

*pp* **H**

*pp* **H**

“Fail not!” To his ar - row whisper’d “Swerve not!” Sent it sing - ing on its

“Fail not!” To his ar - row whisper’d “Swerve not!” Sent it sing - ing on its

“Fail not!” To his ar - row whisper’d “Swerve not!” Sent it sing - ing on its

“Fail not!” To his ar - row whisper’d “Swerve not!” Sent it sing - ing on its

er - rand To the red heart of the roe-buck, To the red heart of the roe-buck; Threw the

er - rand To the red heart of the roe-buck, To the red heart of the roe-buck; Threw the

er - rand To the red heart of the roe-buck, To the red heart of the roe-buck; Threw the

er - rand To the red heart of the roe-buck, To the red heart of the roe-buck; Threw the

deer..... upon his shoul - der, And sped for - ward without paus - ing.

deer..... upon his shoul - der, And sped for - ward without paus - ing.

deer up-on his shoul - der, up-on his shoulder, And sped forward without paus - ing.

deer up-on his shoul - der, up-on his shoulder, And sped forward without paus - ing.

*accel.*

**I**

♩ = 96.

*cres - cen - do*

*mf*

*dim.*

*poco a poco*

*pp*

CONTRALTO SOLO.

*mp*

At the door - way of his wig - wam Sat the an - cient ar - row

*Adagio. ♩ = 58.*

*p*

mak - er, In the land of the Da - co - tahs, Making ar - row heads of jas - per

**J SOPRANO SOLO.** *mp*  
*J dolce.* *pp* At his side, in all her beau - ty, Sat the

love - ly Min - ne - ha - ha, Sat his daughter, Laughing Wa - ter, Plait - ing mats

.....of flags and rush - es, Plaiting mats..... of flags and rush - es, Of the past

*poco rall.*  
 ..... the old man's thoughts were, And the maid - en's of the fu - ture.  
*poco rall.* *a tempo.*



K

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 2/4. 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 consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. The system concludes with a fermata over the final notes.

BASS SOLO.  
*mp Grave.*

*Più allegro con anima.*  
*cresc.*

He was think - ing, as he sat there, Of the days when with such ar -

*Più allegro. ♩ = 96.*  
*cresc.*

The second system continues the vocal line and piano accompaniment. The tempo and dynamics change to *Più allegro con anima* and *cresc.*. The piano accompaniment features a more active eighth-note pattern. The system ends with a double bar line and repeat dots.

rows He had struck the deer and bi - son, On the mus - ko - day, the meadow, Shot the

The third system continues the vocal line and piano accompaniment. The tempo and dynamics remain *Più allegro con anima* and *cresc.*. The piano accompaniment includes some triplet figures. The system ends with a double bar line and repeat dots.

wild goose, fly - ing southward, On the wing the clamorous Wa - wa. Think - - ing of the

*ff*

The fourth system continues the vocal line and piano accompaniment. The dynamics increase to *ff*. The piano accompaniment features a prominent triplet figure in the bass line. The system ends with a double bar line and repeat dots.

great war par - ties ..... How they came ..... to buy his

The fifth system continues the vocal line and piano accompaniment. The dynamics are *f*. The piano accompaniment features a triplet figure in the bass line. The system ends with a double bar line and repeat dots.



ar - rows Could not fight ..... without his ar - - rows.

*molto meno mosso.*  
**L** *p* *mf*  
 Ah! no more such no - ble war - riors Could be found..... on earth as

they were.

*p* *dolce.* ♩ = 58.

**SOPRANO SOLO.** *mp* *Più allegro.*

She was think - ing of a hun - ter From an -

*Più allegro.* ♩ = 84.

oth - er tribe and coun - - try, Young and tall, and ve - ry hand - some,

Who one morn - ing in the Spring time Came to buy her fa - ther's ar - -

rows, Sat and rest - ed in the wig - wam, Lin - gered long a - bout the

*ral - - - len*

*ral - - - len*

door - way, Look - ing back when he de - - part - - ed. She had

*tan - - do* *molto* **M** *a tempo.*

*tan - - do* *molto* **M** *a tempo.*

heard her fa - ther praise him, Praise his cour - age and his wis - - dom,

*mf* meno mosso.

Would he come a - gain for ar - rows To the falls of Min - ne -

*meno mosso.*

ha - ha? On the mat her hands lay i - dle, And her eyes were ve - ry

drea - my.

*pp*

*pp* 3

Thro' their thoughts they heard a foot - step, Heard a

*cres* - - - *cen* -

rust - ling in the branch - es, And with glow - ing cheek and fore - head, With the

*cres* - - - *cen* -

do N *ff*

deer up - on his shoul - der, Sud - den - ly from out the wood - lands, Hi - a -

*Largo.*

wa - - - tha, Hi - a - - wa - - - tha stood be -

*ff* *Largo.*

BASS SOLO.

fore ..... them ..... Straight the

*a tempo.*

*ad.*

an - cient ar - row mak - er Looked up grave - ly from his la - bor, Laid a -

*p*

side th'un - fin - ished ar - row, Bade him en - ter at the door - way, Say - ing

as he rose to meet him, "Hi - a - wa - tha, you are wel - come?"

SOPRANO.

Then up - rose the Laughing Wa - ter, Laid a - side her mat un -

fin - ished, Brought forth food and set be - fore them, Wa - ter brought them from the brook.

let; Listened, listened while the guest was speaking.

But not once her lips she opened, Not a single word she uttered.

*rall.* *dolciss.*

*♩ = 60.*

TENOR. *mf*

"Af-ter

*Q*

man - - y years of war-fare, Man-y years of strife and blood-shed, There is

peace between th'O - jib-ways And the tribe of the Da - co - tahs?"

Thus con - tin - ued Hi - a - wa - tha,



And then ad - ded, speak -

ing slow - - ly: "That this peace may last for -

R

R ♩ = 76.

*mp*

ev - er And our hands be clasp'd more close-ly, And our hearts be more u -

*marcato.*

ni - ted, Give me as my wife this maid-en, Min-ne-ha - -

ha, Laughing Wa - - ter, Love - - liest of Da - co - - - tah

wo-men."

*pp*

**BASS.** *Molto moderato.*

And the an-cient ar-row - maker Paused a mo - ment ere he answered,

Smoked a lit-tle while in si-lence, Looked at Hi - a - wa - tha proud-ly, Fond-ly

looked at Laughing Wa-ter, And made an-swer ve-ry grave-ly: "Yes, if Min-ne-ha-ha

wishes; Let your heart speak, Laughing Water?"

*S* *pp* *p*

SOPRANO.

And the

*mp cresc.*

love - ly Laugh - ing Wa - ter Seemed more love - ly as she sat there, Nei - ther

*rall. molto.*

will ing nor re - luc - tant, As she went to Hi - a - wa - - tha,.....

*rall. molto.*

*a tempo.*

..... Soft - ly took the seat be - side him, While she said, and blushed to

*a tempo.*

*molto rall.*

say it: "I will follow you, my husband!"

*molto rall.* *a tempo* *vivace.*

**SOLI.**

*mf Allegro.*

This was Hi - a - wa - tha's woo - ing! Thus it was he won the daugh - ter.....

**SOLI.**

*mf*  
**SOLI.**

This was Hi - a - wa - tha's woo - ing! Thus it was he won the daugh - ter.....

*mf*

*Allegro.* ♩ = 176.

*poco rall.*

..... Of the an - cient ar - row mak - er In the land of the Da - co - -

*poco rall.*

..... Of the an - cient ar - row mak - er In the land of the Da - co - -

*poco rall.*

*p* *poco rall.*

*a tempo.* T

tahs! From the wig-wam he de - part-ed, Lead-ing with him Laugh-ing -

*a tempo.*

tahs! From the wig-wam he de - part-ed, Lead-ing with him Laugh-ing -

*a tempo.* T

wa - - ter. Hand to hand they went to - geth - er, Thro' the

wa - - ter. Hand to hand they went to - geth - er, Thro' the

wood - land and the mead - - ow ..... Left the

wood - land and the mead - - ow ..... Left the

old man stand - ing lone - ly At the door - way of his

old man stand - ing lone - ly At the door - way of his

SOLI.

U

wig-wam, Heard the falls of Min-ne - ha - ha Call - ing to them from a -

wig-wam, Heard the falls of Min-ne - ha - ha Call - ing to them from a -

wig-wam, Heard the falls of Min-ne - ha - ha Call - ing to them from a -

wig-wam, Heard the falls of Min-ne - ha - ha Call - ing to them from a -

CHORUS.

U

*pp* Fare - - - well, fare - - -

*pp* Fare - - - well, fare - - -

U



far off; Fare thee well, O Laughing Wa - ter! Fare thee well, O

far off; Fare thee well, O Laughing Wa - ter! Fare thee well, O

far off; Fare thee well, O Laughing Wa - ter! Fare thee well, O

far off; Fare thee well, O Laughing Wa - ter! Fare thee well, O

fare - - well,

fare - - well,

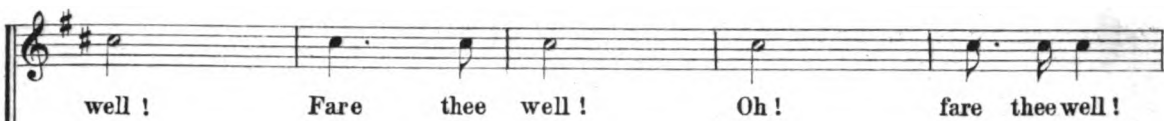
well, fare - - well,

well, fare - - well,

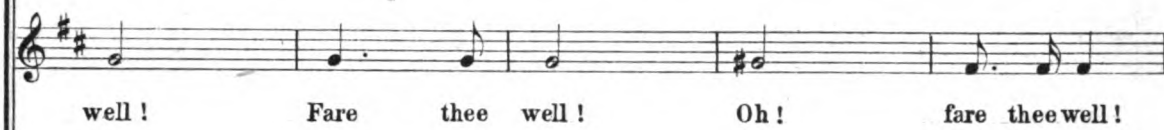
Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee  
 Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee  
 Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee  
 Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee

fare - well, fare - - -  
 fare - well, fare - - -  
 fare - - - well, fare - - -  
 fare - - - well, fare - - -

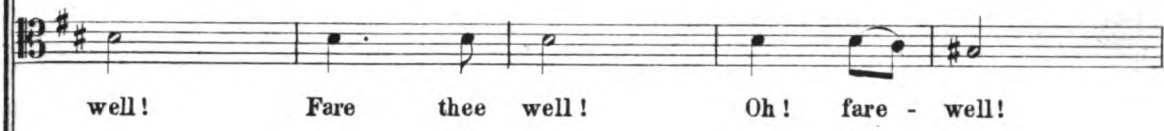
The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines.



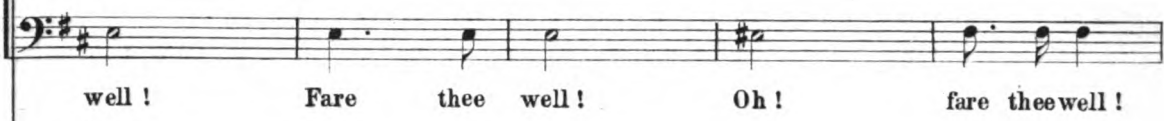
well! Fare thee well! Oh! fare thee well!



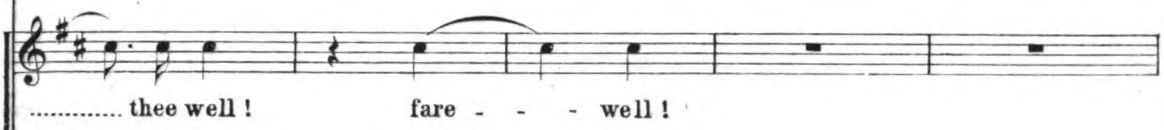
well! Fare thee well! Oh! fare thee well!



well! Fare thee well! Oh! fare - well!



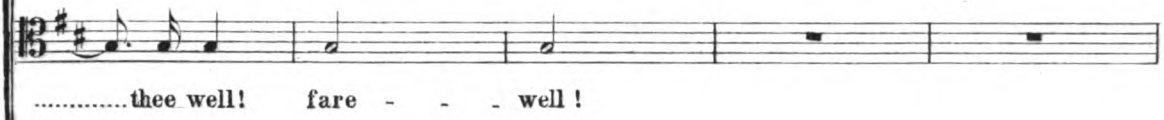
well! Fare thee well! Oh! fare thee well!



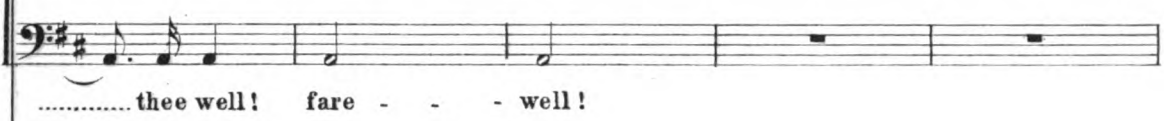
..... thee well! fare - - - well!



..... thee well! fare - - - well!



.....thee well! fare - - - well!



.....thee well! fare - - - well!



*dim.* *p*

Oh!..... fare thee well ! Oh ! fare thee well !

*dim.*

Oh! fare thee well ! fare - - well !

*dim.*

Oh! fare thee well ! Oh! fare thee well !

*dim.*

Oh! fare thee well ! fare - - well !

*dim.* *pp*

Fare - - - well, fare - - - well, ..... farewell !

*dim.*

Oh ! fare - well, Oh ! fare - well, ..... farewell !

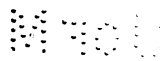
*dim.*

Fare - - - well Oh ! fare - well, ..... farewell !

*dim.*

Fare - - - well, fare - - - well, fare-well, fare -

*dim.*



..... farewell !

..... farewell !

well ! fare - well !.....

*pp*

*pp*

*cresc. e rall.*

CHORUS.

*Poco andante.* *mf*

All the travelling winds went with them,

*Poco andante.* *mf* All the travelling winds went with them,

All the travelling winds,..... all the travelling winds

All the travelling winds went with them, all the winds

*Poco andante.* *mf*

All ..... stars looked at them

All the stars of night looked at them

went with them, went with them, went with them, All stars looked at them

went with them,..... with them, All stars looked at them



*Wp*

Watched with sleepless eyes their slum - - ber, All the birds, the birds sang

Watched with sleepless eyes their slum - - ber, All the birds sang

Watched with sleepless eyes their slum - - ber, All the birds sang

**W**

Watched with sleepless eyes their slum - ber All the birds sang

loud and sweetly Songs of hap - pi - ness

loud and sweetly Songs of hap - pi - ness and heartsease.

loud and sweetly Songs of hap - pi - ness From the sky the sun be - nig - nant

loud and sweetly Songs of hap - pi - ness ..... The sun .....

From the sky the sun be - nig - nant Looked up - on 'them thro' the branch - es, Said un -

The sun looked on them thro' branch - es, Said un -

Looked up - - on them, up - on them thro' branch - es, Said un -

Looked up - - on them thro' the branch - es, ..... Said un -



-to them: O my chil-dren, Love is sun-shine, hate is sha-dow; Rule by love,..... rule by

-to them: O my chil-dren, Love is sun-shine, hate is sha-dow; Rule by love,..... rule by

love,..... rule by love, O Hi - a - wa - tha! Rule by love, O Hi - a -

love,..... rule by love, O Hi - a - wa - tha! Rule by love, O Hi - a -

wa - tha! *pp* The moon..... filled the lodge..... with mys-tic

wa - tha! *mp* From the *mp* sky..... the moon looked at them, filled..... the lodge with mys-tic

wa - tha! *pp* From the sky the moon looked at them, Filled the lodge with mys-tic

wa - tha! The moon looked at them, filled the lodge with mys-tic

splen-dor, Said un - to them: "O my children, Day is rest-less, day is rest-less,  
 splen-dor, Said un - to them: "O my  
 splen-dor, Said un - to them:  
 splen-dor, Said un - to them:

*poco cresc.*  
 night..... is qui - - et, qui et, Man im - per - ious, wo - man  
 night..... is qui - - - et, qui et, Man im - per - ious, wo - man  
 night..... is qui - et, night is qui - et, Man im - per - ious, wo - man  
 night..... is qui - - et, night is qui - et, Man im - per - ious, wo - man  
*poco cresc.*

fee - ble, Half is mine..... al - tho' I fol - low; Rule by pa - tience, Laugh - ing  
 fee - ble, Half is mine..... al - tho' I fol - low; Rule by pa - tience, Laugh - ing  
 fee - ble, Half is mine al - tho' I fol - low; Rule by pa - tience, Laughing  
 fee - ble, Half is mine al - tho' I fol - low;

Water; Rule by patience Laugh-ing Wa-ter? Thus it was they journeyed

Water; Rule by patience Laughing Wā - ter? Thus it was they journeyed

Water; Rule by patience Laughing Wa-ter? Thus it was they journeyed

*Più allegro. ♩ = 96.*

home-ward, Thus it was.....that Hi-a-wa-tha Brought the

home-ward, Thus it was.....that Hi-a-wa-tha Brought the

hand-som-est of all the wo-men From the land..... of hand-some

hand-som-est of all the wo-men From the land of hand-some

From the land of hand-some

wo - - - men; Thus it was that Hi - a - a - wa - tha, Thus it  
 wo - - - men; Thus it was that Hi - a - a - wa - tha, Thus it  
 wo - - - men; Thus it was that Hi - a - a - wa - tha, thus it  
 wo - - - men; Thus it was that Hi - a - a - wa - tha, Thus it

was ..... that Hi - a - wa - tha To the lodge of old No -  
 was that Hi - a - wa - tha To the lodge of old No -  
 was that Hi - a - wa - tha To the lodge of old No -  
 was that Hi - a - wa - tha To the lodge of old No -

ko - - mis, Brought the moon - light, star - light, fire - - -  
 ko - - mis, Brought the moon - light, star - light, fire - - light, the  
 ko - - mis, Brought the moon light, star - light, fire - - light, the  
 ko - - mis, Brought the moon - light, star - light, fire - -

*loco.*



*mf cresc.*

light, Brought the moon - light, star - light, fire - - light; Brought the

*mf cresc.*

fire - - light, Brought the moon - light, star - light, fire - - light; Brought the

*mf cresc.*

fire - - light, Brought the moon - light, star - light, fire - - light; Brought the

*mf cresc.*

light, Brought the moon - light, star - light, fire - - light; Brought the

*fff*

sun - - - light of his peo - - ple!

*fff*

sun - - - light of his peo - - ple!

*fff*

sun - - - light of his peo - - ple!

*fff*

sun - - - light of his peo - - ple!

*ff*

8.....

*2 Ped.*

## Part II, No 2.

2(a) "Onaway! Awake, Beloved!"

SOPRANO SOLO.

*Andante grazioso.* ♩ = 58.

*mp*

*mp*

On - a - way! a - wake, be -

*mp*

lov - ed!

Thou the wild-flower of the for - est! Thou the

*p*

*p*

*And. \* And. \**

wild - bird of the prai - rie! Thou, with eyes so soft and fawn-like! On - a -

way! a - wake, be - lov - ed!

If thou



**A**

on - ly look - est at me I am hap - py, I am hap - py as the

lil - ies of the prai - rie When they feel the dew up - on them.

Sweet thy breath is as the fragrance of the wild flowers in the morning, As their

fra - grance is at even - ing In the moon when leaves are fall - ing.

**B**

*pp* *cresc.*

Does not all the blood with - in me Leap to

meet thee, leap to meet thee as the springs to meet the sun-shine In the

*f* *f* *p* *poco marcato.*

♩

moon when nights are bright - - - est.

*cres - - - cen - - - do*

*ten.*

*f* *dim. e rall.*

On - a - way, my heart sings

*a tempo primo*

to thee

Sings with joy when thou art

*mf*

*p*

near me, As the sigh - ing, singing branch - es In the pleas - ant moons of

*p*

spring-time! On - a - way, my heart sings to thee.

*Dmp*

When thou art not pleased, be - lov - ed Then my

*mf* *mp*

*poco marcato.*

heart is sad and darkened As the shin - ing riv - er dark - ens When the

*p* *mf*

clouds drop shadows on it. When thou

*p* *mf*

smil - est, my be - lov - ed, Then my troubled heart is light - ened As in

sun - shine gleam the rip - ples That the cold wind makes in riv - -

ers. Smiles the earth and smile the wa - ters Smile the

*cresc.*

cloud - less skies a - bove us, But I lose the way of

*p*

*Ad.* \* *Ad.* \*

smil - ing When thou art ..... no long - er near .....

*poco marcato* *cres - cen - 3 -*

me. I, my - self, my - self, be -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a fermata over a whole note, followed by the lyrics "me. I, my - self, my - self, be -". The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including triplets. A dynamic marking of *f* is present at the beginning.

hold me! Blood of my beat - ingheart be -

The second system continues the vocal line with the lyrics "hold me! Blood of my beat - ingheart be -". The piano accompaniment maintains the same rhythmic texture with triplets and eighth notes. A dynamic marking of *f* is present.

hold me! O a-wake, a -

The third system features the vocal line with the lyrics "hold me! O a-wake, a -". The piano accompaniment continues with its characteristic rhythmic pattern. A dynamic marking of *f* is present.

wake be - lov - - ed! ..... On - a - - way, a-wake, be -

The fourth system contains the vocal line with the lyrics "wake be - lov - - ed! ..... On - a - - way, a-wake, be -". The piano accompaniment includes a dynamic marking of *ff* and a *cresc.* (crescendo) marking. The system concludes with a change in time signature to 4/4.

lov - - - - ed.

The fifth system shows the vocal line with the lyrics "lov - - - - ed.". The piano accompaniment continues with its rhythmic pattern. A dynamic marking of *ff* is present.

**Part II, No 2(b):**  
**The Dance of Pau-puk-keewis.**  
**CHORUS.**

( You shall hear how Pau-puk-keewis  
 Danced at Hiawatha's wedding.  
 \* \* \* \* \*  
 Old Nokomis \* \* \* \* \* said, \* \* \*  
 "Dance for us your merry dances  
 That the feast may be more joyous,  
 That the time may pass more gaily."  
 Then the handsome Pau-puk-keewis,  
 \* \* \* \* \*  
 Rose among the guests assembled,  
 \* \* \* \* \*  
 To the sounds of flutes and singing,  
 To the sounds of drums and voices,  
 And began his mystic dances. )

Andante moderato. *mp*

Women. 

Men.  First a slow and sol-lemn meas -

Andante moderato.  $\text{♩} = 50$ . *p*

Piano. 

Andante moderato.

Drum. \*  *mp*

ure, a sol-lemn meas - - ure. Ah! .....



\* In rehearsals the drum notes, whenever practicable, should be played upon the Piano at the pitch indicated.

(The theme of this number, comprised in the first nine measures, is a song of the Kwakiutl Indians. I am indebted for it to Mr. H. E. Krehbiel who took it down in the course of observing one of the tribal ceremonies.)

F. R. B.



A

In and out a - mong the

A

pine' trees, in and out a - mong the pine trees, in and out a - -  
In and out a - mong the pine trees, in and

B

mong the pine trees, Thro' the shad-ow and the sun-shine.  
out a - mong the pine trees and the sun-shine. *pp*

**B**

Ah! ..... Tread - - ing

This system contains the first vocal entry. The vocal line features a long note on 'Ah!' followed by a dotted line and the lyrics 'Tread - - ing'. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

soft-ly like a panther, ah, ah, ah,  
Tread-ing soft-ly ah, like a panther, tread-ing soft-ly like a pan-ther,

This system continues the vocal melody with the lyrics 'soft-ly like a panther, ah, ah, ah,' and 'Tread-ing soft-ly ah, like a panther, tread-ing soft-ly like a pan-ther,'. The piano accompaniment remains consistent with the first system.

ah, ah! ..... Then more

*ac - - cel.*

*ac* *cel*

This system features a vocal entry with 'ah, ah! ..... Then more' and a tempo change to *ac - - cel.* (accelerando). The piano accompaniment includes a *cresc.* (crescendo) marking and further tempo changes to *ac* and *cel* (accelerando).

swift - ly *accel.* And still swift - er

*er - an - do accel.*

*Allegro.* whirl - - ing, spin - - ning round ..... in cir - cles Ah ..... *cresc.*

*Allegro.* Ah ..... *Più allegro.* Ah ..... *cresc.*

*Allegro.* *Più allegro.*

Till the leaves went

*Presto.*

whirl - ing with him Till the dust and wind to -

*Presto.*

*Presto.*

geth - er Swept..... in ed - dies round.....

..... a - - bout him. Ah!.....

Ah!.....

*2nd Ped.*



*2nd Ped.*

ah, ..... ah, ..... ah, ..... ah, .....

\* 2nd Ped. \* 2nd Ped. \*

This system contains five measures of music. The vocal line (top two staves) features a melodic line with a long note in the first measure, followed by rests, and then a series of notes with 'ah' lyrics. The piano accompaniment (bottom three staves) consists of a rhythmic pattern of eighth notes in the right hand and a bass line with dotted eighth notes in the left hand. Pedal markings are present in the second and fourth measures.

**D** *f* ..... *fff*  
ah! ..... ah!

*prestissimo.*  
8

**D** *ff*

*prestissimo.*

This system contains five measures of music. The vocal line (top two staves) starts with a chord marked 'D' and a dynamic of 'f', followed by a long note with 'ah!' lyrics, and ends with a dynamic of 'fff'. The piano accompaniment (bottom three staves) features a dense texture of chords in the right hand and a bass line. The second measure has a dynamic of 'ff'. The system concludes with a 'D' chord and a 'prestissimo' marking.

Part II. No 2. (c)

"When I think of my beloved?"

CONTRALTO SOLO.

Poco andante.  $\text{♩} = 84$ .

The first system of the score is a piano introduction. It consists of a vocal line (treble clef) which is mostly silent, and a piano accompaniment (grand staff). The piano part begins with a *p* (piano) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment features a series of chords and moving lines in both hands, setting a somber and reflective mood.

The second system marks the beginning of the vocal entry. The vocal line (treble clef) starts with the lyrics "Then a - gain sang Chi - bi - a - bos, sang a song of love ..... and". The piano accompaniment (grand staff) continues with chords and moving lines, providing harmonic support for the vocal melody. The piano part includes some sustained chords and a melodic line in the bass.

The third system continues the vocal entry. The vocal line (treble clef) has the lyrics "longing, sang a maiden's la - men - tations for her lov - er, her Al - gon - quin." The piano accompaniment (grand staff) continues with chords and moving lines, supporting the vocal melody. The piano part includes some sustained chords and a melodic line in the bass.

The final system of the score is a piano accompaniment. It consists of a vocal line (treble clef) which is mostly silent, and a piano accompaniment (grand staff). The piano part continues with chords and moving lines, concluding the piece. The piano part includes some sustained chords and a melodic line in the bass.



*Più vivo.*

When I think of my be - lov - ed, Ah, me! think of my Al -

*Più vivo.* ♩ = 96.

gon - quin, When my heart is think - ing of..... him, O my sweet -

heart, O my sweet - heart, my Al - gon - - quin, my..... Al -

gon - quin!

*pp*

Ah, me! when I parted from him Round my neck he hung the

wam - pum as a pledge, The snow-white, snow - white wam - pum, O, my

**B**

sweet-heart, my Al - gon - quin, O, my sweet-heart, my Al -

gon - - quin ! I will go with you, he

*rall.* *p* *a tempo.* *pp*

whis - pered , Ah ..... me! to your nat - - ive

*molto port.*

*con anima.*

coun - try Let me go with you, he whis - pered, O, my sweet-heart,

The first system features a vocal line in treble clef with lyrics "coun - try Let me go with you, he whis - pered, O, my sweet-heart,". The piano accompaniment is in bass clef, consisting of a right hand with a continuous sixteenth-note pattern and a left hand with a simple harmonic accompaniment. A triplet of eighth notes is marked above the vocal line.

*rall.*

my.....Al-gon - - quin. *cres - cen - do*

The second system continues the vocal line with lyrics "my.....Al-gon - - quin. *cres - cen - do*". The piano accompaniment includes dynamic markings: *rall.* in the left hand and *accel.* in the right hand. The tempo changes from *rall.* to *a tempo.* and then back to *accel.* as the piano part moves from a sixteenth-note pattern to a more active eighth-note pattern.

*f Più allegro.*

Far,.....

The third system begins with the vocal line "Far,.....". The piano accompaniment is marked *f Più allegro. ♩ = 108.* and features a dense, rhythmic accompaniment of eighth notes in both hands.

far

a - - way,.....

The fourth system continues the vocal line with lyrics "far a - - way,.....". The piano accompaniment maintains the dense eighth-note texture from the previous system.

Ve - - ry far a - - way, I

*dim.*

The fifth system continues the vocal line with lyrics "Ve - - ry far a - - way, I". The piano accompaniment features a triplet of eighth notes in the right hand and a simple accompaniment in the left hand. The tempo is marked *dim.* (diminuendo).

ans - - - - - wered,

The first system of music features a vocal line with a long rest followed by the lyrics 'ans - - - - - wered,'. The piano accompaniment consists of a treble clef staff with a series of triplets of chords and a bass clef staff with a few notes and a dynamic marking of *p*.

Ah, me! is my na - tive coun - try, O, my

The second system continues the vocal line with the lyrics 'Ah, me! is my na - tive coun - try, O, my'. The piano accompaniment features a treble clef staff with triplets of chords and a bass clef staff with a melodic line.

sweet - heart, my Al - gon - quih, O..... my sweet - heart!

*con brio.*

The third system concludes the vocal line with the lyrics 'sweet - heart, my Al - gon - quih, O..... my sweet - heart!'. The piano accompaniment includes a treble clef staff with triplets and a bass clef staff with a melodic line. A dynamic marking of *con brio.* is present.

The fourth system shows the piano accompaniment in a new key signature of three sharps (F#, C#, G#). It features a treble clef staff with chords and a bass clef staff with a melodic line.

The fifth system continues the piano accompaniment in the key of three sharps, with a treble clef staff of chords and a bass clef staff of a melodic line.

When I looked back to be - -

hold..... him where we part - - ed to be - hold..... him, Af-ter

me he still was gaz - - ing, O my sweet - -

*meno mosso* heart, O my sweet - - - heart, my sweet - - -

*meno mosso* *dolce*

*rall.* *a tempo.* *p*

- - heart, My Al - gon - - quin, By the tree he still was

*colla voce* *a tempo.* *p*

standing, By the fall-en tree was stand - ing That had dropp'd in to - the

wa - - ter, O, my sweetheart, my Al - gon - quin!

**E**

When I

think of my be - - lov - - ed, Ah me! think of my be -



lov - - ed, When my heart is think - ing of ..... him,

O my sweet - heart, O my sweet - heart, my Al - gon - - - quin,

*cresc.*  
O my sweetheart, O ..... my .....

..... sweet - heart, my Al - - gon - - - *a tempo.*

*Andante.*

quin.

## Part III. No 1.

## The Famine.

Allegro moderato.  $\text{♩} = 126$ .

pp

mp

pp

mp

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody starting on a whole note G4, followed by quarter notes A4, B4, and C5, and a bass clef staff with a steady eighth-note accompaniment. The second system continues the melody in the treble clef, with dynamics changing from *pp* to *mp* and back to *pp*.

CHORUS. *pp* *mf*

Soprani. *pp* *mf*

Alti. *pp* *mf*

Tenori. *pp* *mf*

Bassi. *pp* *mf*

O the long and drea-ry win-ter! O the cold and

O the long and drea-ry win-ter! O the cold and

The chorus is set for four voices: Soprani, Alti, Tenori, and Bassi. Each voice part has a vocal line with lyrics and a piano accompaniment. The piano accompaniment consists of sustained chords in the treble clef and a steady eighth-note accompaniment in the bass clef. Dynamics range from *pp* to *mf*.

*A*

cru-el win-ter! Ev-er thick - - er,

cru-el win-ter! Ev-er thick - - er,

*A*

Ev-er thick - er,

The second system of the chorus continues the vocal lines and piano accompaniment. It features a dynamic marking *A* above the first vocal line. The lyrics are: "cru-el win-ter! Ev-er thick - - er,". The piano accompaniment continues with sustained chords and eighth-note accompaniment.

ice ..... on lake and

thick - er, thick - er, Froze the ice on lake and riv - er,  
 thick - er, thick - er, Froze the ice on lake and riv - er,  
 thick - er, thick - er, Froze the ice on lake and riv - er,  
 thick - er, thick - er, Froze..... the ice on lake and riv - er,

Ev - er deep - er ..... fell ..... the snow o'er all ..... the  
 Ev - er deep - er, deep - er, deep - er fell the snow o'er all ..... the  
 Ev - er deep - er, deep - er, deep - er fell the snow o'er all ..... the  
 Ev - - er deep - er fell the snow o'er all ..... the

**B**  
 land - scape, Fell the cov - 'ring snow and drift - - ed Thro' the for - -  
 land - scape, Fell the cov - 'ring snow and drift - - ed Thro' the for - -

**B**

est, round the vil - lage.

est, round the vil - lage.

*pp* Hard-ly from his bur - ied wig - wam Could the hun-ter

*pp* Hard-ly from his bur - ied wig - wam Could the hun-ter

*pp*

*pp*

*cresc.* force a pas-sage; With his mit-tens and his snowshoes

*cresc.* force a pas-sage; With his mit-tens and his snowshoes

*poco*

*poco*

*cresc.*

*cresc.*

*poco*

*poco*

*a* *poco* *f* **D**

vain-ly walked he thro' the for-est Sought for bird or

*a* *poco* *f*

vain-ly walked he thro' the for-est Sought for bird or

*a* *poco* *f* **D**

beast, and found none Saw no track of deer or rab-bit, In the snow be-

*f* *sotto voce* \*

beast, and found none Saw no track of deer or rab-bit, In the snow be-

*f* *sotto voce*

*f* *mp*

held no foot-prints, In the gha-st - - ly gleaming for-est Fell,

In the gha-stly gleam - - ing for-est

held no foot-prints, In the gha-st - - ly gleaming for-est Fell,



and could not rise from weakness, Perished there from cold and

and could not rise from weakness, Perished there from cold and

hun - ger. O the O the fam - ine and the

hun - ger. O the fam - ine and the

O the fam - ine

fam - ine and the fe - ver! O the wast - ing of the

fe - ver, O the fe - ver! O the wast - ing of the

fe - ver, O the fe - ver! O the wast - ing of the

and the fe - ver, - the fe - ver! The wast - ing of the



fam - - ine! O the blast - - - ing, the blast - -  
 fam - - ine! O the blast - - - - - ing of .....  
 fam - - ine! O the blast - - - - - ing of .....  
 fam - - ine! O the blast - - ing of the fe - - - - ver,

- - ing of the fe - ver, O the wail - - - ing  
 ..... the fe - - - ver, O the wail - ing of the child -  
 ..... the fe - - - ver, O the wail - ing of the child -  
 of the fe - - ver, O .....

of the child - ren, the wail - ing of child - ren, the wail - - - ing of  
 ren, the wail - ing, wail - ing of child - ren, the wail - - - ing of  
 ren, the wail - ing, wail - ing of child - ren, the wail - - - ing of

children! O the an-guish, the an-guish, the  
 children! O the an-guish, the an-guish, the  
 children! O the an-guish, the an-guish

the an-guish, the an-guish

an-guish of the wo-men! O the an-guish, the  
 an-guish of the wo-men! O the an-guish, the  
 of the wo-men! O the an-guish, the  
 of the wo-men!

an-guish of the wo-men! O the an-guish, the  
 an-guish of the wo-men! O the an-guish, the  
 of the wo-men! O the an-guish, the  
 of the wo-men!

an-guish of the wo-men!  
 an-guish of the wo-men!



*ff Andante.*

Thro' the far re-sound-ing for-est, Thro' the for-est vast and

*ff Andante.*

Thro' the far re-sound-ing for-est, Thro' the for-est vast and

*ff TUTTI. Andante. ♩=88.*

*p* H

va-cant Rang that cry of des-o-la-tion, But there came no oth-er

*p*

va-cant Rang that cry of des-o-la-tion, But there came no oth-er

*p* H

an-swer Than the ech-o of his cry-ing, Than the ech-o of the

an-swer Than the ech-o of his cry-ing, Than the ech-o of the

*pp* wood - lands, "Min-ne - ha - ha! *ppp* Min-ne - ha - ha!"

*pp* wood - lands, "Min-ne - ha - ha! *ppp* Min-ne - ha - ha!"

*ppp*

*pp rall.*

CONTRALTO SOLO.

In the wig-wam with No - ko - mis, With those gloom-y guests that

watched her, With the fam - ine and the fev - er, She was ly - ing the be -

lov - ed, She..... the dy - ing Laugh - ing Wa - ter.

*ppp*

## SOPRANO SOLO.

Hark! I hear..... a

rush - - ing,..... Hear a roar - - - ing and a

rush - - - ing, Hear the falls of Min - - ne - -

ha - - ha Call - - - ing to me



Contralto Solo. *mf* from the dis - tance

No! No, my child, it is the

night - - wind, ..... it is the night - wind in the

Look! I see my fa - - ther standing

pine - - trees. No, my child!

lone - ly at his wig - - wam, Beck - - 'ning to me from his

No!

wig - - - - - wam In the land of the Da - co - - - -

No my child!

tahs! Ah!..... the eyes of

No my child! 'Tis the smoke that waves and beck- ons

*ff*

Pau - guk Glare up - on me in the dark - - - - - ness I can

No! ah!.....

*mp*

feel his i - - - - - cy fin - - - - - gers Clasp - ing

my child.....

*cresc.*

mine a - mid the dark - ness! Hi - a -

ah! my child!

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'mine a - mid the dark - ness! Hi - a -'. The second staff is another vocal line with lyrics 'ah! my child!'. Below these are two staves for piano accompaniment, featuring a flowing eighth-note melody in the right hand and a steady accompaniment of chords in the left hand.

wa - - - - tha! Hi - a - wa - - - -

Ah!..... my

This system contains the next two staves of music. The top staff is a vocal line with lyrics 'wa - - - - tha! Hi - a - wa - - - -'. The second staff is another vocal line with lyrics 'Ah!..... my'. Below these are two staves for piano accompaniment, continuing the melody and accompaniment from the first system.

tha!

child!

This system contains the final two staves of music. The top staff is a vocal line with lyrics 'tha!'. The second staff is another vocal line with lyrics 'child!'. Below these are two staves for piano accompaniment, concluding the piece with a final chord and a fermata.

**K**

**TUTTI.**

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part consists of a continuous eighth-note accompaniment in the right hand and a bass line in the left hand.

**TUTTI.**

And the

**TUTTI.**

**TUTTI.**

And the

**K**

Piano accompaniment for the second system, starting with a piano (*p*) dynamic marking. The piano part continues with the eighth-note accompaniment.

Vocal staves for the second system with lyrics:   
 des - - - o - late Hi - a - wa - - tha, Far a -   
 des - - - o - late Hi - a - wa - - tha, Far a -

Piano accompaniment for the third system, continuing the eighth-note accompaniment.

Vocal staves for the third system with lyrics:   
 way a - mid the for - - est Heard that   
 way a - mid the for - - est Heard   
 Heard

Piano accompaniment for the fourth system, concluding the eighth-note accompaniment.

sud - - den cry of anguish, Heard the voice of Min-ne - ha - ha, "Hi - a -  
 sud - - den cry of anguish, Heard the voice of Minne-ha-ha, "Hi - a -  
 that sudden cry of anguish, Heard the voice of Min-ne - ha - ha,  
 that sudden cry of anguish, Heard the voice of Min-ne - ha - ha,

wa - tha! Hi - a - wa - tha!" **L**  
 wa - tha! Hi - a - wa - tha!"  
 Over snow-fields, waste, and pathless Under snow en-  
 wa - tha! **p** **L** **S**

**SOLO.**  
 Wa - ho - no - - win! Wa - ho - no - - win!  
 cumbered branches Homeward hurried Hi - a - wa - tha, Heard No - ko - mis moaning wail -

Would that I had perished for you! Would that I were dead as you are! Wa-ho-now -  
ing.

*p*

**M** *p* **TUTTI.**  
And his bursting heart with-in him  
**TUTTI. p**  
in!..... Wa-ho- now- in!..... **TUTTI. p**  
And his bursting heart with-in him  
*p* **TUTTI.** And his burst - - ing heart with-in him  
**M**  
*Meno mosso.*

Uttered such a cry of an-guish That the for-est moaned and shud-dered  
Uttered such a cry of an-guish That the for-est moaned and shud-dered  
Ut - tered such a cry of an-guish



N

.....That the ve-ry stars in heav-en shook, and trembled with his an - guish.

.....That the ve-ry stars in heav-en shook, and trembled with his an - guish.

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics ".....That the ve-ry stars in heav-en shook, and trembled with his an - guish." written below. The piano accompaniment is written for the right and left hands of a grand piano. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The system concludes with a dynamic marking of *mp*.

N

The second system of music consists of four empty staves, likely representing a section where the instruments are silent or the music is to be performed from a separate page.

The third system of music shows the piano accompaniment. It begins with a dynamic marking of *p* (piano) and includes markings for *pp* (pianissimo) and *ppp* (pianississimo). The piano part features a series of chords and melodic lines in the right hand, and a more active bass line in the left hand.

(Humming.)

(Humming.)

(Humming.)

The fourth system of music features three vocal staves, each labeled with "(Humming.)". The humming is performed on a single note, likely a sustained vowel sound, with a melodic contour indicated by the notes above the staves.

*Andante.*

Then they bur - ied Min - ne - ha - ha, In the snow a grave they made her,

*Andante. ♩ = 72.*

*p molto legato.*

The fifth system of music includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "Then they bur - ied Min - ne - ha - ha, In the snow a grave they made her,". The tempo is marked *Andante.* with a metronome marking of ♩ = 72. The piano accompaniment is marked *p molto legato.* and features a steady, flowing accompaniment in both hands.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

In the for - est deep and dark - some, Un - der - neath the moan - ing hem - locks,

The piano accompaniment for the first system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line.

The second system continues the vocal and piano parts. The vocal line includes the lyrics: "Clothed her in her rich - est gar - ments, Wrapp'd her in her robes of er - mine,". The piano accompaniment includes a section marked "Humming" in the bass line.

Clothed her in her rich - est gar - ments, Wrapp'd her in her robes of er - mine,  
 Clothed her in her rich - est gar - ments, Wrapp'd her in her robes of er - mine,

*Humming.*

The piano accompaniment for the second system continues with the same rhythmic and harmonic patterns as the first system.

The third system features a vocal line with lyrics: "Cov - ered her with snow - like er - mine, Thus they bur - ied Min - ne - ha - ha,". The piano accompaniment includes a section marked with a circled 'O' above the staff.

Cov - ered her with snow - like er - mine, Thus they bur - ied Min - ne - ha - ha,  
 Cov - ered her with snow - like er - mine, Thus they bur - ied Min - ne - ha - ha,

Thus they bur - ied Min - ne - ha - ha,

Thus they bur - ied Min - ne - ha - ha,

The piano accompaniment for the third system continues with the same rhythmic and harmonic patterns as the previous systems.

Thus they bur - ied Laugh - ing Wa - ter, bur - - ied Laugh - ing  
 bur - - ied Laugh - ing  
 Thus they bur - ied Laugh - ing Wa - ter, Thus they bur - ied  
 bur - - ied Laugh - ing

Wa - - - ter.....  
 Wa - - - ter.....  
 Laughing Wa - - ter.....  
 Wa - - - ter.....  
**TENOR SOLO.** *mf*  
 Fare-well, O my Min-ne - ha - ha! Fare - - well,  
 Fare - - well,

O Laughing Wa - ter! All my heart is bur - ied with you, All my thoughts go

on - ward with you! Come not back a - gain to la - bor,..... Come not back a -

gain to suf - fer, Where the fam - ine and the fe - ver Wear the heart and waste

..... the bo - dy. Soon my task will be com - ple - ted,

Soon your footsteps I shall follow To the is - lands of the bless-ed, To the

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment uses a grand staff with treble and bass clefs. The music is in 4/4 time and consists of four measures.

king - dom of Po - ne - mah, To the land ..... of the Here -

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* (fortissimo) and includes a long note with a slur. The piano accompaniment features chords and moving lines in both hands. There are five asterisks (\*) placed below the piano part, with the word *rit.* (ritardando) written below each one.

af - ter, to the land ..... of the Here - af - - -

The third system continues the vocal line and piano accompaniment. The vocal line has a long note with a slur. The piano accompaniment continues with chords and moving lines. There are three asterisks (\*) placed below the piano part, with the word *rit.* written below each one.

ter.

The fourth system concludes the vocal line with a long note and the piano accompaniment. The piano part includes a dynamic marking of *pp* (pianissimo) and a tempo/dynamics marking of *rall. e dim.* (ritardando e diminuendo). There are two asterisks (\*) placed below the piano part, with the word *rit.* written below each one.

## Part III. No 2.

## Hiawatha's Vision.

## TENOR SOLO.

*Con moto. mf*

I have seen in a vis-ion, seen a great ca-noe with

*Con moto. ♩=96.*

*f* *mf*

pin - - ions, Seen a peo - ple with white fa - - ces,

Seen the com - ing of this bearded peo - ple From the re - gions of the

*poco rall.* **A** *a tempo.*

morn- ing, from the shin - ing land..... of Wab - un; Git - che

*poco rall.* *a tempo.*



Man - i - to, the Might - - y, the great spirit, the Cre -

a - - tor, Sends them hith-er on His er - - rand,.....

*f Maestoso.*  
Sends them to us with His mes -

*Meno mosso. mf*  
sage. Let us welcome, then, these strangers, Hail them as our

*Meno mosso. e = 69.*  
*molto legato*

friends and brothers, And the heart's right hand of friendship Give them when they

**B**

come to see us. Gitche Man - i - to the Might - y, said

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is placed above the vocal line.

this to me in my vis - ion.....

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is placed below the piano accompaniment.

I be - held, too, in that

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment continues with chords and a bass line. Dynamic markings of *f* are present above and below the piano accompaniment.

*poco ad lib.*  
vis - ion All the se - crets of the fu - ture, of the dis - tant days that

The fourth system features the vocal line and piano accompaniment. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/4. The vocal line has a fermata. The piano accompaniment continues with chords and a bass line. The dynamic marking is *poco ad lib.*

*Con moto.*  
shall be. I be - - held the westward marches of the unknown, crowded

The fifth system shows the vocal line and piano accompaniment. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The vocal line has a fermata. The piano accompaniment continues with chords and a bass line. Dynamic markings of *Con moto.* are present above and below the piano accompaniment. A tempo marking of  $\text{♩} = 92$  is also present.

na-tions, All the land was full of peo-ple, Rest-less, struggling, toiling, striving,

*con gran anima:*

Speaking ma-ny tongues,..... yet feel--ing but one heart beat..... in their

**C**

bos-oms. In the wood-lands rang their ax-es, Smoked their towns in all the

val-leys, Ov-er all the lakes and riv-ers Rush'd their great canoes of

thun--der. *Andante maestoso.* ♩ = 69.

*mf* *rall.*

*mp*

Then a dark - er, drearier vis - ion Passed be - fore me vague and

*p cresc.*

*ff Adagio.*

cloud - like, I be - held our na - tions

*a tempo.*

scattered , All forget - ful

*mp*

*poco rall.* *più vivo.* *f* *ff*

of my counsels, Weakened, war - ring with each oth - er, Saw the

*poco rall.* *più vivo.* *f* *ff*

D

remnant of my peo-ple Sweeping westward, wild and wo-ful, Like the

*cres* - - - - *con* - -

cloud-rack of a tem-pest.

*do* *ff*

Like the withered leaves of au-tumn Like the withered leaves of au-tumn...

*p* *mf* *ff*

.....

*p* *pp*

Part 3. No 3.  
Hiawatha's Departure.

Andante. ♩ = 80.

The musical score is written for piano in G major and 4/4 time. It consists of six systems of music. The first system begins with a piano (*pp*) dynamic. The second system continues the melodic line in the right hand. The third system features a crescendo (*cresc.*) leading to a piano (*pp*) dynamic. The fourth system is characterized by a dense, rapid sixteenth-note melody in the right hand. The fifth system continues this intricate texture. The sixth system, marked with a section letter 'A', shows a change in the right-hand melody. The score includes various musical notations such as slurs, ties, and dynamic markings.



*p*

Hea- vy with the heat and si- lence Grew the af- ter- noon of sum- mer;

*p*

Hea- vy with the heat and si- lence Grew the af- ter- noon of sum- mer;

*p*

With a drow - - sy sound the for - - est Whis- pered round the

With a drow - - sy sound the for - - est Whis- pered round the

With a drow - sy sound the for - est Whis - pered round the

*pp*

sul - - try wigwam;

sul - - try wigwam;

With a sound of sleep the

**B**

wa - - ter Rip - - pled on the beach .....

With a sound of sleep the wa - - ter Rip - - pled

**B**

..... be - low it.

on..... the beach be - low it.

With a sound of

sleep the wa - - ter  
 With a sound of sleep the wa - - ter

*p*

*mp* Rip - - pled  
*mp* Rip - - pled on the beach be -  
*mp* Rip - - pled on ..... the beach be - low it, Rip - - pled  
 Rip - - pled on the beach be - low it, Rip - - pled

on ..... the beach be - low it.  
 low ..... it.  
 on the beach be - low it.  
 on the beach be - low it.

**C**

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth notes and quarter notes, often beamed together. The left hand provides a steady bass line with eighth notes.

The second system continues the piano accompaniment. The right hand's melody includes some chromatic movement, and the left hand maintains a consistent rhythmic pattern.

The third system of music shows the piano accompaniment. The right hand's melody is characterized by slurs and ties, while the left hand continues with eighth-note accompaniment.

ALTI.

The first vocal line, marked "ALTI.", begins with the lyrics "From the corn - - fields shrill and cease - - less,". The melody is written in a treble clef with a key signature of two sharps (F# and C#). The accompaniment continues from the previous systems.

The second vocal line continues with the lyrics "Sang the grass - hopper, Pah - - puk - kee - - na;". The melody includes a "rall." (rallentando) marking. The accompaniment also features a "rall." marking in the final measure.

*p*  
 And the guests of Hi - a - wa - tha, Wea - ry with the heat of sum - mer,  
*p*  
 And the guests of Hi - a - wa - tha, Wea - ry with the heat of sum - mer,  
*p*  
 And the guests of Hi - a - wa - tha, Wea - ry with the heat of sum - mer,  
*p*  
 And the guests of Hi - a - wa - tha, Wea - ry with the heat of sum - mer,

**D**  
 Slum - bered in the sul - try wig - - wam, slum - bered in the  
 Slum - bered in the sul - try wig - - wam, slum - bered in the  
 Slum - bered in the sul - try wig - - wam, slum - bered in the  
 Slum - bered in the sul - try wig - - wam, slum - bered in the

**D**  
 sul - - try wig - wam.  
 sul - - try wig - wam.  
 sul - - try wig - wam.  
 sul - - try wig - wam.

Slow - ly o'er the

*poco rall.* *a tempo.*

simm - 'ring land - scape Fell the eve - ning's dusk and cool - ness,

And the long and lev - - el sun - - beams

**E**

Shot their spears in - to the for - est, Break - ing thro' its shields of shad - ow,

*rall.*

Rushed in - to each se - cret am - bush, Searcht each thick - et, din - gle, hol - low -



*pp*

Still the guests of Hi - a - wa - tha Slum - bered in the si - lent wig - wam.

Still the guests of Hi - a - wa - tha Slum - bered in the si - lent wig - wam.

*pp*

Still the guests of Hi - a - wa - tha Slum - bered in the si - lent wig - wam.

*pp*

Still the guests of Hi - a - wa - tha Slum - bered in the si - lent wig - wam.

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, all singing the lyrics 'Still the guests of Hi - a - wa - tha Slum - bered in the si - lent wig - wam.' The piano accompaniment consists of a grand staff with treble and bass clefs, providing harmonic support for the vocal lines.

The second system of music is a piano accompaniment for the vocal lines. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with triplets and chords.

The third system of music is a piano accompaniment for the vocal lines. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and bass notes.

F  
TENOR SOLO.

*mf*

From his place ..... rose Hi - a -

F

*pp* *mf*

wa - - - - - tha, Bade fare - well ..... to old No -

ko - mis, Spoke in whispers, spoke in this wise, ..... Did not

*p*

wake the guests that slum - - - bered.

*p*

G

"I am

go - - ing, O No - ko - mis, on a long and dis - tant

jour - ney To the port - als of the sun - set, To the re - gions of the

home - wind, Of the North - west - wind, Kee - way - - din.

*p*

But these guests I leave be - hind me in your

*loca.*

watch and ward I leave them, See that nev - - er harm comes

near..... them, Nev-er dan - - ger nor sus - pi - cion, Nev - er

want of food, or shel - ter In the lodge of Hi - a - wa - -

*poco rall.*

tha.

CONTRALTI.

Forth in-to the vil - - lage

went he, Bade fare - - well to all the

war - riors, Bade fare - - well to all the

young men, Spake per - suad - - ing, spake in

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "young men, Spake per - suad - - ing, spake in". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

this wise: .....

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a dotted line, with the lyrics "this wise: .....". The piano accompaniment continues with intricate sixteenth-note patterns. The system concludes with a double bar line and a key signature change to two flats.

## TENOR SOLO.

"I am go - ing, O my peo - ple, On a long and distant

The Tenor Solo section begins with a new system. The vocal line is written in a tenor clef (C4 on the middle line) and a key signature of two flats. The lyrics are "I am go - ing, O my peo - ple, On a long and distant". The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

jour - ney; Ma - ny moons and ma - ny win - ters Will have

The second system of the Tenor Solo section continues the vocal line and piano accompaniment. The lyrics are "jour - ney; Ma - ny moons and ma - ny win - ters Will have". The piano accompaniment remains simple, with block chords and a steady bass line.



come and will have van - ished Ere I come a - gain to

see you, ere I come a - gain to see you; But my

guests I leave be - hind me. \_ List - - en to their

words of wis - dom, List - - en to the truths ..... they

*Maestoso.*

13 tell you; For the Mas - ter of Life has

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 13/8. The vocal line begins with a quarter rest followed by a quarter note 't', then a dotted quarter note 'ell', a quarter note 'you;', a quarter rest, a quarter note 'For', a quarter note 'the', a quarter note 'Mas -', a quarter note 'ter', a quarter note 'of', a quarter note 'Life', and a quarter note 'has'. The piano accompaniment consists of chords and moving lines in both hands.

13 sent ..... them ..... From the

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'sent', followed by a dotted line '.....', a quarter note 'them', another dotted line '.....', and a quarter note 'From the'. The piano accompaniment continues with chords and moving lines.

13 land..... of light and morn - - ing; For the Mas - ter of

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'land.....', a quarter note 'of', a quarter note 'light', a quarter note 'and', a quarter note 'morn - -', a quarter note 'ing;', a quarter note 'For the', a quarter note 'Mas -', and a quarter note 'ter of'. The piano accompaniment continues with chords and moving lines. A dynamic marking 'mp' is present above the vocal line and below the piano accompaniment.

13 Life has sent them From the land..... of light and

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Life', a quarter note 'has', a quarter note 'sent', a quarter note 'them', a quarter note 'From the', a quarter note 'land.....', a quarter note 'of', a quarter note 'light', and a quarter note 'and'. The piano accompaniment continues with chords and moving lines. A dynamic marking 'cresc.' is present above the vocal line.

*ff* *rall.*

morn - - ing.

*rall.* *dim.* *p*

**CHORUS.**

*mp*  $\text{♩} = \text{♩} 60$

On the shore ..... stood Hi - - a - -

*mp*

On the shore ..... stood Hi - - a - -

On the shore .....

On the shore.....

*molto legato e p*

wa - - - - - tha, Turned, .....

wa - - - - - tha, Turned, .....

stood Hi - - a - - wa - - tha,

stood Hi - - a - - wa - - tha,

turned..... and waved his hand at part - ing;

turned..... and waved his hand at part - ing;

turned and waved his hand at part - ing;

turned and waved his hand at part - ing;

I

On the clear and lu - - min - ous wa - - ter

*marcato.*

On the clear and lu - minous wa - - ter

On the.... clear and lu - min - ous wa - - ter

On the clear and lu - min - ous wa - - ter

Launched his..... birch ca - noe for..... sail - - ing,

Launched his birch ca - - noe for sail - - ing,

Launched his birch ca - noe for..... sail - - ing,

Launched his birch ca - - noe for sail - - ing,

From the peb - - - bles of the..... mar - - gin,.....

From the peb - bles of the..... mar - - gin,.....

From the peb - - bles of the..... mar - - gin,.....

From the peb - - bles of the mar - - gin,

*cresc.*

Shoved it forth in - to..... the..... wa - ter; Whis - pered to it:

Shoved it forth in - to..... the..... wa - ter; Whis - pered to it:

Shoved it forth in - to the wa - ter; Whis - pered to it:

Shoved it forth in - to the wa - ter; Whis - pered to it:

*f* *J p* *p* *mf* *p*

“West - ward! west - - - ward!”

“West - ward! west - - - ward!”

“West - ward! west-ward, west - ward! west - ward, westward!”

“West - ward! west-ward, west - ward! west - ward, westward!”

*p*

*pp*

West - - ward!” And with speed it dart - ed for - ward, it

West - - ward!” And with speed it dart - ed,

West - ward!” And with

West - ward!” And with

*mp cresc. ed accel.*

*mf*

*f*

*p cresc. ed accel.*

dart - - ed for - ward.

dart - - ed for - ward.

speed it dart - ed for - ward.

speed it dart - ed for - ward.

*Allegro. ♩ = 126.*



*mf*

And the  
And the  
And the  
And the

ev - 'ning sun de - scend - - ing  
ev - 'ning sun de - - scend - - ing .....  
ev - 'ning sun de - scend - - ing .....  
ev - 'ning sun de - - scend - - - - ing

**K**  
Set the clouds..... on fire..... with red - - ness,  
Set the clouds on fire with red - - ness,  
Set the clouds on fire with red - - ness,  
Set the clouds..... on fire..... with red - ness,  
**K**

Burned the broad sky like a prai -

Burned the broad sky like a prai - - rie.....

Burned the broad sky like a prai - - rie.....

Burned the broad sky like a prai - -

- - rie burned the broad sky like a prai -

..... burned the broad sky like a prai -

..... burned the broad sky like a

- rie burned the broad sky like a

rie ..... Left on the lev - - el

rie ..... Left up - - on the lev - - el

prai - - rie, Left up - on the lev - - - el

prai - - rie, Left up - on the lev - - - el

*cresc.*  
 wa - - - ter One long track .....  
*cresc.*  
 wa - - - ter One long track .....  
*cresc.*  
 wa - - - ter One long track and  
*cresc.*  
 wa - - - ter One long track ..... and

of ..... splen - - dor, Down whose  
 of splen - - dor, Down whose  
 trail of splen - - dor, Down whose  
 trail of splen - - dor, Down whose .

stream as down a ..... riv - - er,  
 stream as down a ..... riv - - er,  
 stream as down a ..... riv - - er,  
 stream as down a riv - - er,

West - - ward, west - - - ward Hi - - a - wa - - tha. *rall.*

West - - ward, west - - - ward Hi - - a - wa - - tha. *rall.*

West - - ward, west - - - ward Hi - - a - wa - - tha. *rall.*

West - - ward, west - - - ward Hi - - a - wa - - tha. *rall.*

*mf a tempo.* *cresc.*  
Sailed..... in - - to the fie - - ry sun - - set,

*mf a tempo.* *cresc.*  
Sailed in - - to the fie - - ry sun - - set,

*mf a tempo.* *cresc.*  
Sailed in - - to the fie - - ry sun - - set,

*mf a tempo.* *cresc.*  
Sailed in - - to the fie - - ry sun - - set,

*a tempo.* *cresc.*  
*sempre 3*

*Red.*  
Sailed in - - to the pur - - ple va - - pors,

Sailed in - - to the pur - - ple va - - pors,

Sailed in - - to the pur - - ple va - - pors,

Sailed in - - to the pur - - ple va - - pors,

Sailed in - to the fie - - ry sun - set,

Sailed in - - to the fie - - ry sun - set,

Sailed in - - to the fie - - ry sun - set,

Sailed in - - to the fie - - ry sun - set,

Sailed in - - to the dusk, the dusk of even - ing, the

Sailed in - - to ..... the dusk, the dusk of eve, the

Sailed in - - to the dusk, the dusk of eve, the

Sailed in - - to the dusk, of even - - - ing,

*N* *pp*

dusk of even - ing, Sailed ..... in - - to ..... the

dusk of even - ing, Sailed ..... in - - to the

dusk of even - ing, Sailed in - - to the even - - ing

even - - - ing, Sailed, sailed .....



*pp* dusk ..... of even - ing, sailed ..... in - to the

*pp* even - - - ing, the even - - - ing, even - - -

*p* sailed in - - to the even - - - ing, sailed in - -  
sailed

in - - - to the even - - - ing, sailed

*sempre pp* dusk, the dusk of even - ing, even - - -

*sempre pp* ing, the dusk of even - ing, even - - -

*sempre pp* to..... the dusk of even - ing, dusk of even - - -  
in - - to the dusk, the dusk of even - - -

in - - to the dusk, the dusk..... of even - -



ing..... And the peo-ple watched him ..... till the

ing..... And the peo-ple watched him ..... till the

ing..... And the peo-ple watched him ..... till the

ing..... And the peo-ple watched him ..... till the

ing..... And the peo-ple watched him ..... till the

*mf*

*cresc.* 3  
birch ca - - noe seemed lift - ed High in-to that sea of

*cresc.* 2  
birch ca - - noe seemed lift - ed High in-to that sea of

*cresc.*  
birch ca - - noe seemed lift - ed High.....

*cresc.*  
birch ca - - noe seemed lift - ed High.....

*sempre*

splen - - - - - dor, splen - - - - -

splen - - - dor, splen - - - - -

High in-to that sea of splen - - - - -

..... in-to that sea of splen - - - - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics: "splen - - - - - dor, splen - - - - -", "splen - - - dor, splen - - - - -", "High in-to that sea of splen - - - - -", and "..... in-to that sea of splen - - - - -". The piano accompaniment is in grand staff with chords and melodic lines.

dor ..... Till it sank in - to the

dor ..... Till it sank in - - to the

dor ..... Till it sank in - - to the

dor ..... Till it sank in - to the

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "dor ..... Till it sank in - to the", "dor ..... Till it sank in - - to the", "dor ..... Till it sank in - - to the", and "dor ..... Till it sank in - to the". A dynamic marking 'Q' is present above the first vocal staff and below the piano accompaniment. The piano accompaniment features chords and a melodic line.



*mf*  
And they said .....

*mf*  
And they said .....

*mf*  
And they said .....

*mf*  
And they said .....

*f*  
"Fare - - well, Hi - a - wa - tha! fare thee well, O Hi - a -

*f*  
"Fare - - well, Hi - a - wa - tha! fare thee well, O Hi - a -

*f*  
"Fare - - well, Hi - a - wa - tha! fare thee well, fare -

*f*  
"Fare - - well, Hi - a - wa - tha! fare thee well, fare -

*mf*  
*sempre 3*

wa - - tha, fare thee well, O fare thee  
 wa - - tha, fare thee well, O fare thee  
 well, fare - well, fare - well for - ev - er, fare thee  
 well, fare - well, ..... fare - well ..... fare - - -

**R**  
 well, fare - - - well!" And the  
 well, fare - - well!?" ..... And the  
*cresc.* well, O Hi - a - wa - tha, fare thee well, O Hi - a - wa - tha!" And the  
*cresc.* well, O Hi - a - wa - tha, fare thee well, O Hi - a - wa - tha!" And the

**R**

Red. 4-20-60481-168

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

*cresc.*  
dark - ness, And the waves up - on the mar - gin, Ris - ing,

*cresc.*  
dark - ness, And the waves up - on the mar - gin, Ris - ing,

*cresc.*  
dark - ness, And the waves up - on the mar - gin, Ris - ing,

*cresc.*  
dark - ness, And the waves up - on the mar - gin, Ris - ing,



rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* (forte) and *sf* (sforzando).

well, fare - well..... O Hi - a - wa - tha, fare thee

well, fare - - - well, fare thee well, fare thee

well, fare - - - well, fare thee well, fare thee

well, fare well..... O Hi - a - wa - tha, fare thee

The second system continues the vocal and piano parts. It features a piano solo section at the bottom. The lyrics are: "well, fare - well..... O Hi - a - wa - tha, fare thee". The piano part includes a section marked "Ped." (pedal) and a star symbol. The key signature and time signature remain the same as in the first system.

well, O Hi - a - wa - tha, fare - - - well,

well, O - Hi - a - wa - tha, fare thee well,

well, O Hi - a - wa - tha, fare - - - well,

well, O Hi - a - wa - tha, fare thee well, fare - -

The piano accompaniment consists of two staves with chords and triplets.

for - - ev - - er, fare thee well.....

fare thee well for - - ev - er, fare thee well .....

fare - - - well, fare - - - well, fare-well, fare -

fare - - well, for - - ev - er, fare - - - well, fare thee

well, fare - well, fare - - - well, .....

The piano accompaniment continues with triplets and chords.

Oh, ..... fare thee well!..... Thus de -

well, fare - - - well!..... Thus de -

well, fare thee well, fare thee well!..... Thus de -

fare - - - well!..... Thus de -

**S**  
part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

**S**

*cresc.* *s* *p*

lov - ed, In the glo - - - ry of the sun - set, In the

*cresc.* *mp*

lov - ed, In the glo - ry of the sun - set, In the

*cresc.* *p*

lov - ed, In the glo - ry of the sun - set, In the

*cresc.* *p*

lov - ed, In the glo - ry of the sun - set, In the

*cresc.* *s*

pur - ple shades of even - - ing, To the re-gions of the.....

*cresc.*

pur - ple shades of even - - ing, To the re-gions of the.....

*cresc.*

pur - ple shades of even - - ing, To the re-gions of the

*cresc.*

pur - ple shades of even - - ing, To the re-gions of the

*cresc.* *s*

home - - wind of the North - - - west wind Kee -

home - - wind of the North - west wind Kee -

home - - wind of the North - west wind Kee - -

home - - wind of the North - west wind Kee - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "home - - wind of the North - - - west wind Kee -". The piano part features a steady accompaniment with chords and moving lines in both hands.

way - - din, To the Is - - - - lands of the

way - - din, To the Is - - - - lands of the

way - - din, To the Is - - - - lands of the

way - - din, To the Is - - - - lands of the

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "way - - din, To the Is - - - - lands of the". The piano part continues with a steady accompaniment, featuring a triplet of eighth notes in the right hand.

**T**

bless - - ed, To the land of the here -

bless - - ed, To the land of the here -

bless - - ed, To the land of the here -

bless - - ed, To the land of the here -

Piano accompaniment for the first system, featuring a right-hand melody with chords and a left-hand bass line.

af - - ter, the land ..... of

af - - ter, the land ..... of

af - - ter, the land ..... of

af - - ter, the land ..... of

Piano accompaniment for the second system, continuing the musical accompaniment for the vocal parts.



..... To the land, to the land ..... of

the here - af - - ter, to the land ..... of

the here - af - - - - ter, the here - - af - - ter,

..... to the here - - af - - ter,

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "..... To the land, to the land ..... of the here - af - - ter, to the land ..... of the here - af - - - - ter, the here - - af - - ter, ..... to the here - - af - - ter,". The piano accompaniment consists of a right-hand part with a flowing eighth-note melody and a left-hand part with a steady eighth-note bass line.

the here - af - - ter, To the land, the land .....

the here - af - - ter, To the land, the land ..... of ... the ....

the here - af - - ter, To the land, the land ..... of ..... the .....

the here - af - - ter, To the land, the land .....

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "the here - af - - ter, To the land, the land ..... the here - af - - ter, To the land, the land ..... of ... the .... the here - af - - ter, To the land, the land ..... of ..... the ..... the here - af - - ter, To the land, the land .....". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

*cresc.*  
 to..... the land, to..... the .....

here - af - ter, to..... the land of

here - af - ter, land of

*cresc.*  
 to the here - - -

*ra. \* ra. \* ra. \**

*fff*  
 land..... of here - af - - - ter. ....

here - - - af - - - ter. ....

*fff*  
 the here - af - - - ter. ....

*fff*  
 af - - - ter. ....

*fff* *ff*

*ra. \**