

# WAMITA

## A

### COMIC OPERA

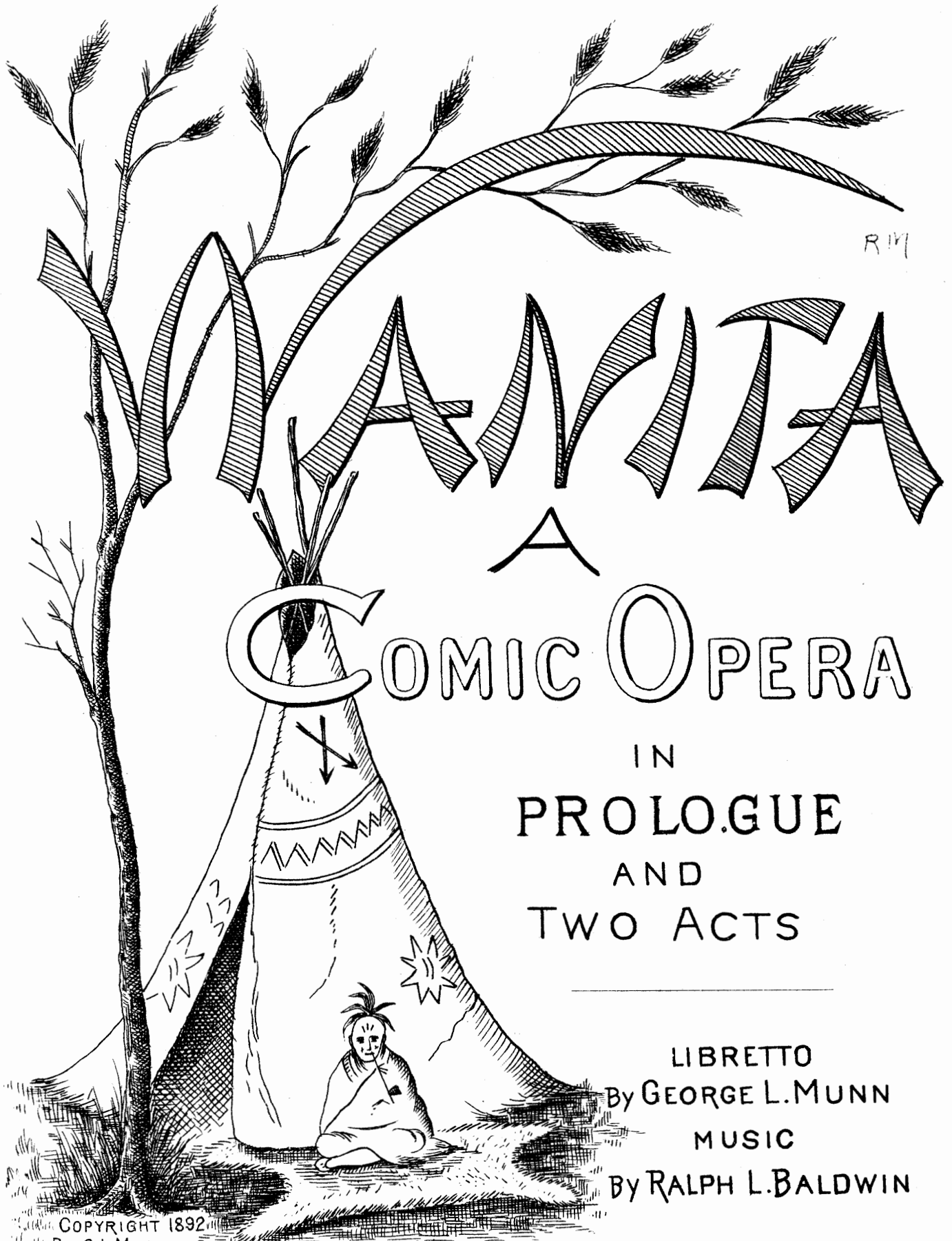
IN  
PROLOGUE  
AND  
TWO ACTS

LIBRETTO  
By GEORGE L. MUNN  
MUSIC  
By RALPH L. BALDWIN

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By G. L. MUNN,  
A. N. BALDWIN & R. L. BALDWIN.  
PRICE \$1.50

BOSTON  
MILES & THOMPSON  
13 West St.





RIM

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## DRAMATIS PERSONÆ

<b>Wauregan</b> (The Old Sachem) . . . . .	BASS.
<b>Osseo</b> (A Young Warrior) . . . . .	BARITONE.
<b>Magua</b> (A Fool Indian) . . . . .	BARITONE.
<b>Donald</b> (The Puritan Leader) . . . . .	TENOR.
<b>Obediah Gamute</b> (A Psalm Singer) . . . . .	TENOR.
<b>Simeon Lubberly</b> (An Englishman) . . . . .	TENOR.
<b>Wanita</b> (An Indian Maid daughter of Old Sachem) . . . . .	ALTO.
<b>Dorothy Bradford</b> (A Puritan Maid) . . . . .	SOPRANO.
<b>Jemimah Skillings</b> (A Spinster of uncertain age) . . . . .	MEZZO SOPRANO.
1 <sup>st</sup> and 2 <sup>d</sup> Puritans	1 <sup>st</sup> and 2 <sup>d</sup> Soldiers
Chorus of Indians (Male)	Chorus of Puritans (Male and Female)

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Prologue. Deep Wood.  
Act I. Village Outskirts.  
Act II. Wood.

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### NOTICE.

Public performances of the songs or music of "Wanita, or the Indian Maiden's Mission" without special permission from the author and proprietors, are forbidden. Particulars regarding the right to perform the opera may be had by addressing Munn and Baldwin, care of Publishers.

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# OVERTURE

TO

## WANITA OR THE INDIAN MAIDEN'S MISSION.

*Allegro Moderato.*

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a piano (*pp*) dynamic and includes the instruction *cresc. poco a poco.* The second system features a mezzo-forte (*mf*) dynamic and a *cresc.* instruction. The third system contains various musical notations including slurs and accents. The fourth system continues with similar notation and includes a *sf* (sforzando) dynamic marking. The fifth system concludes with a *ritenuto.* instruction and ends with a double bar line. The score is printed on five systems, each with a grand staff (treble and bass clefs).

*a tempo*  
*con Giusto*

mf

*cresc.*

*molto cresc.*

*f*

*mf*



First system of a piano score in D major. The right hand features a melodic line with triplets and accents, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *f*.

Second system of the piano score. The right hand continues with melodic patterns, including a triplet. The left hand accompaniment is consistent. Dynamics include *mf* and *f*.

Third system of the piano score. The right hand features more complex melodic figures with triplets and accents. The left hand accompaniment remains steady. Dynamics include *f*.

Fourth system of the piano score. The right hand has a melodic line with triplets and accents. The left hand accompaniment is consistent. Dynamics include *f*.

Fifth system of the piano score. The right hand features a melodic line with triplets and accents. The left hand accompaniment is consistent. Dynamics include *f*.

Sixth system of the piano score. The right hand has a melodic line with triplets and accents. The left hand accompaniment is consistent. Dynamics include *cresc.* and *f*.

The first system of music consists of two staves. The treble staff begins with a melodic line marked with a *p* (piano) dynamic. The bass staff provides a harmonic accompaniment. A dynamic shift to *f* (forte) is indicated in the second measure. The system concludes with a complex chordal texture in both hands.

The second system continues the piece. The treble staff features a series of chords and melodic fragments. The bass staff has a more active line with eighth notes. The instruction *Marcato.* is written above the treble staff in the final measure of this system.

The third system shows a continuation of the complex harmonic language. The treble staff has a series of chords, some with grace notes. The bass staff has a steady accompaniment of eighth notes.

The fourth system features more melodic activity in both hands. The treble staff has a more active line with eighth notes and some grace notes. The bass staff continues with a rhythmic accompaniment.

The fifth system includes dynamic markings of *f* (forte) and *sf* (sforzando). The treble staff has a melodic line with some grace notes. The bass staff has a complex accompaniment with many chords.

The sixth and final system on the page concludes the piece. It features a final melodic phrase in the treble staff and a final chordal texture in both hands. The dynamic marking *sf* is present in the final measure.

pp p pp

First system of a piano score. The right hand has a melodic line with a fermata over a half note. The left hand has a bass line with a fermata over a half note. Dynamics include *pp* and *p*.

*Agitato.*  
*molto cresc.*

Second system of a piano score. The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *molto cresc.*

*p*

Third system of a piano score. The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *p*.

*Tranquillo.* *Meno mosso.* *Espressivo.*

*mf* *p* *cresc.*

Fourth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *mf*, *p*, and *cresc.*

*rall.*  
*dim.*

Fifth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *rall.* and *dim.*

*Allegro Vivace.*

*pp* *p* *cresc.*

Sixth system of a piano score. The right hand has a melodic line with a fermata. The left hand has a bass line with a fermata. Dynamics include *pp*, *p*, and *cresc.*

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes chords and melodic lines. A *cresc.* marking is present in the final measure of the system.

Second system of musical notation, continuing the piece with complex chordal textures and melodic passages in both hands.

Third system of musical notation, showing further development of the musical themes with various articulations and dynamics.

Fourth system of musical notation, featuring intricate chordal patterns and melodic lines.

Fifth system of musical notation, including a *p* (piano) dynamic marking in the first measure and a *cresc.* marking in the final measure.

Sixth system of musical notation, concluding the page with dense chordal textures and melodic fragments.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major (two sharps). The music features a complex rhythmic texture with many slurs and accents, suggesting a fast and intricate piece.

The second system continues the piece. It includes the tempo instruction *Allegro moderato.* in the upper right. Dynamic markings include *ff* (fortissimo) in the lower staff and *ff marc.* (fortissimo marcato) in the upper staff. The music shows a change in texture with some sustained chords and moving lines.

The third system features the tempo marking *ritenuto.* (ritardando) in the upper right. A *dim.* (diminuendo) marking is present in the lower staff. The music becomes more sparse and slower, with some sustained chords and a few moving lines.

The fourth system begins with the tempo instruction *a tempo.* in the upper left. A dynamic marking of *mf* (mezzo-forte) is in the lower left. The music returns to a more active, rhythmic texture with many slurs and accents.

The fifth system continues the active texture, featuring several triplet markings (indicated by a '3' over a slur) in both staves. The music is characterized by rapid, slurred passages.

The sixth system concludes the page with more triplet markings and slurs. The music maintains its fast, intricate character until the end of the system.

First system of a piano score in D major. The right hand features a melodic line with several triplet markings. The left hand provides a harmonic accompaniment. Dynamics include *cresc.* and *molto cresc.*

Second system of the piano score. The right hand continues with a rhythmic pattern of eighth notes. The left hand has a bass line with some rests. Dynamics include *sf* and *f*.

Third system of the piano score. The right hand has a melodic line with triplet markings. The left hand has a bass line with chords. Dynamics include *mf* and *f*.

Fourth system of the piano score. The right hand has a melodic line with triplet markings. The left hand has a bass line with chords. Dynamics include *mf* and *f*.

Fifth system of the piano score. The right hand has a melodic line with triplet markings. The left hand has a bass line with chords. Dynamics include *mf* and *f*.

Sixth system of the piano score. The right hand has a melodic line with triplet markings. The left hand has a bass line with chords. Dynamics include *mf* and *f*.

3 3

cresc. fz

Tempo di Marcia. p f

f marcato.

First system of musical notation, featuring treble and bass staves with a key signature of two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings such as *f* and *ff*.

Second system of musical notation, continuing the piece with treble and bass staves. It features complex rhythmic textures and dynamic markings like *ff*.

Third system of musical notation, showing further development of the musical themes with treble and bass staves.

Fourth system of musical notation, marked with *accelerando.* and *ff*. The tempo increases, and the dynamics are very loud.

Fifth system of musical notation, continuing the accelerated and loud passage with treble and bass staves.

Sixth system of musical notation, marked with *sempre ff* and ending with *attacca.* The piece concludes with a final chord and a fermata.



INTRODUCTION AND OPENING CHORUS.

No 1.

Allegro moderato.

The musical score is written for piano in G major and common time. It consists of four systems of two staves each (treble and bass clef). The first system begins with a piano (*p*) dynamic. The introduction features a rhythmic pattern of eighth notes in the bass and chords in the treble. The opening chorus starts with a crescendo (*cresc.*) and continues with a steady eighth-note accompaniment in the bass and chords in the treble. The score includes various musical notations such as slurs, accents, and dynamic markings.

Chorus.

1<sup>st</sup> & 2<sup>d</sup> TENORS.

Grandioso.

Great is the Hu-ron, migh-ty the na-tion.

1<sup>st</sup> & 2<sup>d</sup> BASSES.

Grandioso.

Great is the Hu-ron, migh-ty the

R.H.

na-tion.

From the great sea water

From the great sea wa-ter stretching wide, To the east wind,  
stretching wide, From the great sea wa-ter stretching wide, To the west wind, To the

To the east wind be - yond the tide. *ff* Great is the Hu - ron,  
west wind, To the wind beyond the prai-rie.

migh - ty the na - tion, Great is the Hu - - ron.

*p*  
*sf p*  
*rall.*

**OSSEO AND MAGUA.**  
**a tempo con fierezza.**

*f*

**Chorus Humming.**  
TENORS. *pp*

Swift in the dark-ness, swift in the day-light,

Hum Hum Hum Hum Hum Hum Hum Hum Hum

BASSES. *pp*

*p*  
*p*

**a tempo con fierezza.**

*cresc.*

Feel-ing the trail of his lurk-ing foe, Grasp-ing the tomahawk, war club and ar-row,

Hum Hum Hum Hum Hum Hum Hum Hum Hum

*cresc.*

*cresc.*  
*cresc.*

*f* Fear-less the Hu - ron goes.

*f* Fear-less the Hu - ron goes. Na - tions shall

*f* Fear-less the Hu - ron goes. *mf* Na - tions shall rise and de -

Na - tions shall rise, Na - tions shall die.  
rise, look on the Hu - ron and die.

part in - to si - lence, Na - tions shall look on the Hu - ron and die.

*poco cresc.* Born of a moun-tain in tem-pest and thun-der, Born of a moun-tain in

*poco cresc.*

tem-pest and thun-der, Born of a com-et, Born of a comet that shot from the sky.

*f*

This system contains a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and textures. A dynamic marking of *f* is present above the piano part.

**Grandioso e sostenuto.**

Great is the Hu-ron, Great is War-e-gan, Sa-chem and

This system contains a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and textures. A dynamic marking of *f* is present above the piano part.

**Grandioso e sostenuto.**

This system contains a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and textures. A dynamic marking of *f* is present above the piano part.

*con spirito.*

Proph-et,..... War-e-gan the Wise; He is the trav-el-er,

*f*

This system contains a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and textures. A dynamic marking of *f* is present above the piano part.

he the ad-vi-ser, Great-est of all, great-est of all, He is the trav-el-er,

*cresc.* *cresc.* *cresc.*

he the ad-vi-ser, Great-est of all in the Hu-rons eyes.

*ff* *ff*

*mf* *rall.*

OSSEO.  
Allegretto.

*mf* *p* *p*

Our ears are op-en speech will be wel-come,

Sa-chem Ware-gan we hail thy re-turn, Tell to thy children the wonders of Wa-bun,

Far where the fires of morn-ing burn, Tell to thy children the wonders of Wa-bun,

Far where the fi - res burn. *marcato.*

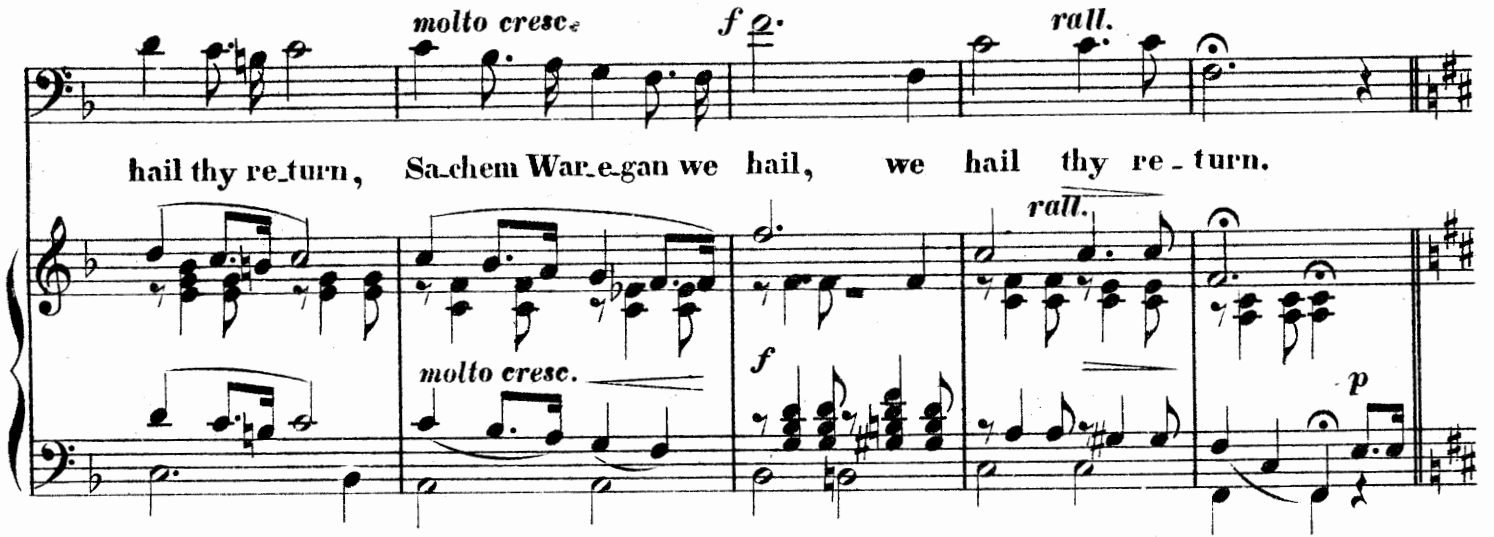
*mf*  
Our ears are o-pened speech will be welcome, Sa-chem War-e - gan we



*molto cresc.* *f* *rall.*

hail thy re-turn, Sa-chem War.e-gan we hail, we hail thy re - turn.

*molto cresc.* *f* *rall.* *p*



**Tempo I?**

*cresc.*



*f*



CHORUS.

1 & 2 TENORS.

Grandioso.

Great is the Hu - ron, migh - ty the na - tion!

1 & 2 BASSES.

Grandioso.

Great is the Hu - ron, migh - ty the

na - tion!

From the great sea water

From the Great Sea Water stretch\_ing wide, To the East wind,  
stretching wide, To the West wind, To the

This system contains the first two lines of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "From the Great Sea Water stretch\_ing wide, To the East wind, stretching wide, To the West wind, To the".

To the East wind be\_yond the tide, Great is the Hu-ron,  
West wind, To the wind beyond the prai-rie,

This system contains the second two lines of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "To the East wind be\_yond the tide, Great is the Hu-ron, West wind, To the wind beyond the prai-rie,". A dynamic marking of *ff* is present above the vocal line.

migh - ty the na - tion, Great is the Hu - - ron!

This system contains the final two lines of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "migh - ty the na - tion, Great is the Hu - - ron!". The piano accompaniment includes various rhythmic patterns and dynamic markings.

A MEZZA ARIA AND SONG, WAUREGAN, WITH CHORUS.

No 2.

WAUREGAN, A MEZZA ARIA.

Andante comodo.

Musical score for the beginning of the Mezza Aria. It features a bass line, piano accompaniment, and strings. The tempo is marked "Andante comodo". The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes markings for *mf* Cello and *p* Strings. The string part is marked *p*.

Musical score for the first line of the song. It includes a vocal line and piano accompaniment. The tempo is *mf*. The lyrics are: "Speak.... to my children the red men, Tell..... them to welcome their brothers,". The piano part includes markings for *p*.

Musical score for the second line of the song. It includes a vocal line and piano accompaniment. The lyrics are: "Give them the hand of friend-ship, Bu - ry the club and ar - row,". The piano part includes markings for *p*.

Musical score for the third line of the song. It includes a vocal line and piano accompaniment. The tempo is *mf*. The lyrics are: "Wise..... is the pale face in all things, He..... shall teach you my chil -". The piano part includes markings for *p*.

dren. If the arrow is shar pened, and the war cry is

*f* *mf* *f* *mf*

Clar. & Viola. Horn.

sound - ed, Gone are my children and scat - tered, In - to the shadow and

*mf* *p*

dark - - - ness,..... to the land of the sun - set, dy - ing and

lost, While the pale face rules and for - gets.....that you lived here.

*molto cresc.* *f* *dim.* *mf*

*molto cresc.* *f* *dim.* *p*

SONG.

Larghetto con Tristezza.

*p*

Larghetto con Tristezza. E'en as the sun at the

Flute. Wood Wind. Strings. *pp* Clar. Cello. Strings. *p*

close of day, Sinks and the night falls dark and gray, Si-lent yet swift like the

Cello. *pp*

ar-row's flight, Far in the west sinks the red man's light; And shad-ows fall o'er

*mf*

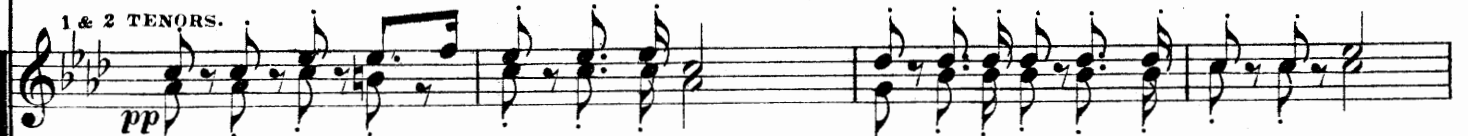
vil-lage and plain, Shad-ows that ne'er shall rise a-gain.

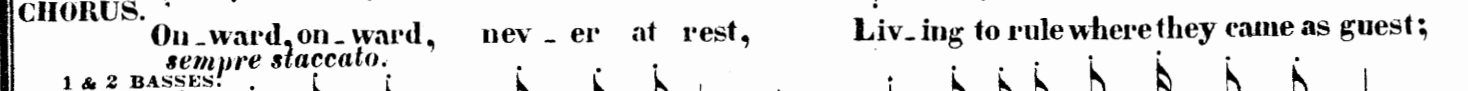
*rall.* *pp* *rall.*

Con moto.

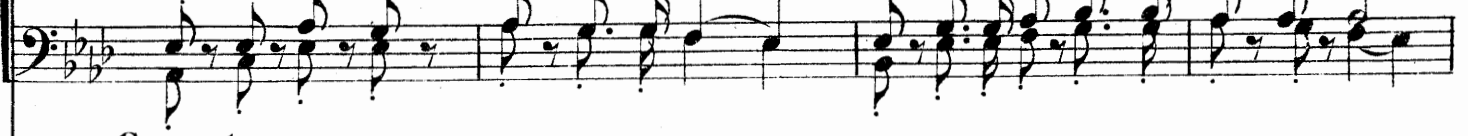
*f* 

Hap - - py my na - - - tion for a - - ges has been, con -

1 & 2 TENORS. *pp* 

CHORUS. *pp* 

On - ward, on - ward, nev - er at rest, Liv - ing to rule where they came as guest;

1 & 2 BASSES. *pp* 

Con moto.

*pp* 



tent - - ed and free..... shall their sor - - rows be - gin.



Swift - ly the pale face war - riors come O - ver the sea to the red man's home.





*mf* 

*cresc. poco a poco.*

WAUREGAN.  
Tempo I<sup>o</sup> con Fierezza.

Great are my peo - ple, far and wide From the

Tempo I<sup>o</sup> con Fierezza.

*rall.*

*f*

moun - tain top to the o - cean tide, Their name is known and their

*3*

arm is strong To draw the bow and a - venge the wrong, "Yet in their hearts" the

*ritenuto.*

*molto dim.* *p*

*molto dim.* *pp ritenuto.*

spir - it said, "Is the poi - son that kills and my chil - dren are dead?"

*p*

*3*



Meno mosso. con tristezza.

*p*  
Back-ward, nev-er at rest, In-to the dark-ness and the west;

Meno mosso.

*pp*

rall.

Fight-ing in vain for his wig-wam and field, Step by step must the red man yield.

rall.

Con moto.

*mf*  
Ah! must my peo - - ple strong and...

CHORUS. TENORS.

*pp*  
nev-er at rest,

Backward, back-ward, nev-er at rest, In-to the dark-ness

BASSES.

Con moto.

*pp*

brave, Sink in dark ness of  
and the west, Fight - ing in vain for his wig - wam and field,

*rall.*

night and the grave.  
Step by step must the red man yield.

*a tempo*  
*mf*

*dim.*  
*p*

No 3.

Allegro moderato.

MAGUA.

Mag-u-a big in-jun, Mag-u-a no squaw,  
 Mag-ua found the pale face, He tell you what he saw, In the  
 pale face village by the bitter sea. Pale face came to meet him,

*f*, *mf*, *f*

CHORUS.

TENORS.

Found him up a tree, Ugh!  
 (spoken.)

*mf*, *f*

MAGUA.

Mag - ua scared the pale face, Mag - ua had some fun,

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has lyrics: "Mag - ua scared the pale face, Mag - ua had some fun,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. There are six sixteenth-note groups marked with a '6' above them.

Yelled big in - jun war - whoop,

The second system continues the vocal line with the lyrics: "Yelled big in - jun war - whoop,". The piano accompaniment continues with the same rhythmic pattern. There are four sixteenth-note groups marked with a '6' above them.

CHORUS.  
TENORS

*mf* Mag - ua yelled no warwhoop, he's a -

BASSES

Made the pale face run.

The chorus section features two vocal lines: Tenors (upper staff) and Basses (lower staff). The lyrics are: "Mag - ua yelled no warwhoop, he's a - Made the pale face run." The piano accompaniment is marked *mf* and features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. There are four sixteenth-note groups marked with a '6' above them.

fraid of the pale face gun, Oh, Mag - ua big fool in - jun, His head was crack'd by the sun.

The final system continues the vocal line with the lyrics: "fraid of the pale face gun, Oh, Mag - ua big fool in - jun, His head was crack'd by the sun." The piano accompaniment continues with the same rhythmic pattern. There are four sixteenth-note groups marked with a '6' above them.

MAGUA.

Meno mosso.

*mf* Pale face wear a big tall hat, He wears wings like a bat, His

Meno mosso.

The first system of the score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHORUS.  
TENORS.

Hear that, hear that.

*accel.*

BASSES.

MAGUA.

big baggy breeches hang down like that,

*mf* His hair grows

The second system continues the musical piece. It features three vocal lines: Tenors (treble clef), Basses (bass clef), and Magua (bass clef). The piano accompaniment continues with the grand staff. The Tenor line has a half rest followed by a quarter note G4. The Basses line has a half note G2, quarter notes A2, B2, and C3, then a half note D3. The Magua line has a half note G2, quarter notes A2, B2, and C3, then a half note D3. The piano accompaniment includes an 'accel.' marking and dynamic markings of *f* and *p*.

CHORUS.

Hear the tale.

*animato.*

long like the tail, His hair grows long like the tail,

on a rat, Oh,

*animato.*

The third system continues the musical piece. It features two vocal lines: Chorus (treble clef) and Magua (bass clef). The piano accompaniment continues with the grand staff. The Chorus line has a half rest followed by a quarter note G4. The Magua line has a half note G2, quarter notes A2, B2, and C3, then a half note D3. The piano accompaniment includes an 'animato.' marking and dynamic markings of *f* and *p*.

CHORUS.

Tempo I?

Squaw!  
(Spoken.)

Mag - u - a big in - jun, Mag - u - a big,

This system contains the first vocal line and piano accompaniment. The vocal line starts with a rest, followed by a series of eighth notes in the bass clef. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'Tempo I?'.

*p*

This system shows the piano accompaniment for the second system, starting with a piano (*p*) dynamic. It features a rhythmic pattern of eighth notes in both hands.

MAGUA.

War - e - gan big prophet, War - e - gan ver - y wise, War -

This system contains the second vocal line and piano accompaniment. The vocal line begins with the name 'MAGUA.' followed by eighth notes. The piano accompaniment continues with chords and a bass line. The dynamic is marked *f*.

e - gan saw the pale face Thro' on - ly one of his eyes.

This system contains the third vocal line and piano accompaniment. The vocal line continues with eighth notes. The piano accompaniment provides harmonic support with chords and a bass line.

*mf rall.*

Mag - ua saw the pale face with both eyes op - en wide,

*mp rall.*

CHORUS.  
TENORS.

ran a - way to hide.

*accet.*

Saw his wig - wam heard his gun and

*accel.*

MAGUA.  
*mf a tempo.*

Pale face drink fire wa - ter, Gave big in - jun some,

*a tempo.*

*mf*

Made them all laugh at him, Said red man was plumb.

## CHORUS.

TENORS.

*mf*

Mag - ua's head is hot - low like an in - dian coun - cil drum, You

BASSES.

*mf*

*mf*

*f*

rap his head with a war club, And hear in side say Ugh!  
(spoken.)

*f*

*f*

MAGUA.

Meno mosso.

*mf*

Mag - ua smile on a pale face maid, Mag - ua's plans are smoothly laid, Some

*mf*



CHORUS.

He's a - fraid, he's a - fraid. **MAGUA.**  
*mf*

long dark night he'll make a raid. *accel.* Get fire wa - ter,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'He's a - fraid, he's a - fraid.' with a dynamic marking of *f*. The piano accompaniment starts with a rest, then enters with a rhythmic pattern. The lyrics 'long dark night he'll make a raid.' are followed by 'Get fire wa - ter,' with a dynamic marking of *p*. The system concludes with a *mf* dynamic marking.

CHORUS.  
*rall.*

And a pail. **MAGUA.**  
*f*

wamp and a pale, Get wam-pum and a pale *animato.* pale face maid. Oh, *rall.*

The second system continues the musical piece. The vocal line has a rest, then 'And a pail.' with a dynamic marking of *f*. The piano accompaniment features a *animato.* section. The lyrics 'wamp and a pale, Get wam-pum and a pale' are followed by 'pale face maid. Oh,' with a *rall.* marking. The system ends with a *p* dynamic marking.

CHORUS.

Squaw.  
*(spoken.)*

Mag - u - a big in - jun, Mag - u - a big

*Tempo I?*

The third system features a vocal line with a rest, then 'Squaw. (spoken.)'. The piano accompaniment begins with a *f* dynamic marking. The lyrics 'Mag - u - a big in - jun, Mag - u - a big' are followed by a *Tempo I?* marking. The system concludes with a *f* dynamic marking.

SONG, WANITA; WITH DUETTE WANITA AND OSSEO.

No 4.

Moderato grazioso.

*p* WANITA.

Safe in her wigwam,

*mf* *sempre legato* *pp*

gen.tly is singing, The pale face mother o'er babe and child; Lit-tle she knows of the

*mf*

war cry ring-ing, Lit-tle she knows of the dan-cers wild, And the great Fa-ther

*p*

o-ver his chil-dren, Sweet-ly is smil-ing, giv-ing his bless-ing, Peace

*pp* *pp*

ful and mild.

*mf*

*mf*

They are our sis - ters and broth - ers, liv - ing Un - der the same great

*p* *p*

*rall.* *a tempo.*

Fa - ther's eye, Wigwam and food are all of his giv - ing, To him at last do our

*rall.* *a tempo.*

*p*

spir - its fly. And my broth - er, dear, as none oth - er, In thy heart spare them,

*pp*

by thy arm shield them, Nor see them die.

*sempre pp*

OSSEO. (*spoken.*)

Wanita's words are gentle and beautiful as her voice, but would she be driven from her home, would she see her father? (white hair)

*Lento pp*

uncovered to the north wind, with no village or wigwam in which to find shelter? Shall our women and children go out into the (west)

**Piu Animato.**

forever and leave their lands for the pale face who owns them not? This shall never be while Osseo's blood is warm with

*mf*

**Andante con espressione.**

WANITA  
*mf*

*mf*

OSSEO  
*mf*

Wan.i.ta pleads with

No this shall nev-er be,..... Our

life!

**Marcato.**

**Andante con espressione.**

*p*

thee, To the pale face be a friend, My father's heart is  
lands I will de - fend, Thy fa - ther's heart may be true but his

true his words I beg you take, The pale face comes with  
words I can - not take, I can - not council peace, Our

peace, He'll teach you how to live, The hatch - et bur - y, The  
lands I will not give, The hatch - et I will not bur - y, The

*f rall.* *a tempo.*  
*rall.* *f* how I beg you break. *a tempo.* *mf*

how I will not break. *a tempo.* *rall.* *f* Wide our lands from sea to sea, and  
*mf*

they shall not take from me, *accel. e cresc.* Field or forest, plain or hill, 'Till  
*mf* *accel. e cresc.*

*f* *rall.* *WANITA.* *a tempo.*  
 Os - se - o lies dead..... and..... still. *rall.* *mf* Wide our lands from sea to  
*mf* *marc.* *p* *a tempo.*

sea, That the Spir-it gave to thee, There is room by field and

*dim.* *con espress.*  
*mf*

rill, Room for all to hunt and till, Oh spare them for my

*dim.* *p*

*dim.*

sake, And the chil - dren, maids and wives, Bless - ings

*con espress.*  
*mf*

All do I for thy sake, For thy sake we draw our knives, We

*dim.*

on thy name shall heap.

*mf animato. cres. -*

fight that thine eyes may not weep O'er homes de - sert - ed,

*animato.*

*mf*  
Nay I fear not the  
fi - res dead, Kindred scat - tered, slain or fled.

*cresc.*  
*mf*

pale face so, Nay I fear not the pale face so, They are kind, deal

*dim.*  
not the blow that kindles fire with in their breast

*mf* Ar - rows thy  
Tempo I?  
*p*

*dim.*



*mf*

Thou art not Os - - seo Now as thou art, Thou  
 words are sting - - ing my heart, Ar - rows thy

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "Thou art not Os - - seo Now as thou art, Thou words are sting - - ing my heart, Ar - rows thy". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

*f*

art not Os-seo Now as thou art, Hear me, Oh,  
 words are Sting - ing my heart, Yet I must

The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The lyrics are: "art not Os-seo Now as thou art, Hear me, Oh, words are Sting - ing my heart, Yet I must". The piano accompaniment continues with chords and a bass line.

*rall.*

Hear me, Oh, warrior I plead their part.....  
 leave thee, I must de - part.....

*rall.* *mf*

The third system concludes the piece. The vocal line is marked *rall.* (rallentando). The lyrics are: "Hear me, Oh, warrior I plead their part..... leave thee, I must de - part.....". The piano accompaniment also features a *rall.* marking. The system ends with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes chords and a bass line.

FINALE, PROLOGUE, INDIAN WAR DANCE.

No 5.

OSSEO.(spoken.)

Allegro ma non troppo.

Shall we not hold our lands? Are we women that soft words win us? Are we blind that we see not

*misterioso.*  
*pp.*

back of the smiling faces It is ours to defend! Away with tears and words of soft council!

*p*  
*accel. e cresc. poco a poco.*  
*mp*

Let the hatchet be sharp, let the arrow be like the the thorn and swift as the lightning and we shall sweep the pale

*mf*  
*cresc.*

face like the dry leaves before the north wind! To the trail! To the warpath!! Osseo leads you!!!

*f*  
*ff*  
*ff*

CHORUS  
unis.

*ff*

*a tempo.*

*con forza.*

On! On!

On, On, On to the warpath, kill, kill, kill the pale face.

*a tempo.*

*con forza.*

*f*

I go, I go, I go to the war path, I am a

Hu-ron, Sharp is my ar-row, Stead-y my hatch-et.

*ff accel.*

Kill, kill the pale face..... (War whoop.) Curtain.

*con tutta forza.*

*ff*

*And*

*ff*

End of Prologue.

# Act I.

## INTRODUCTION AND CHORUS.

No. 6.

**INTRO.**  
*Allegro vivace.* *Curtain.*

*p* *poco cresc.* *mf*

*molto cresc.* *f* *f*

*cresc.* *ff*

**CHORUS.**  
**SOPRANOS.**  
**ALTOS.** *ff*  
O - ver the broad At - lan - tic,  
**TENORS.**  
**BASSES.** *ff*

Toss-ing by day and night,..... This pu-ri-tan band left their land,

The right lit-tle is - land tight;..... O-ver the broad At-lan - tic,  
Left their tight lit-tle is - land.

Toss-ing by day and night,..... This pu-ri-tan band left their land, The  
*riten.*

*a tempo.*

right lit - tle is land tight. Broth - ers three, sis - ters three In the Mayflower passage

*p*

*a tempo.*

*a tempo.*

*poco rall.*

To find a home in a for - eign land And the

took,..... They left their land And the tight lit - tle isle for -

Brothers and sis - ters

*poco rall.*

*a tempo.*  
*Giocoso.*

*f* sook. The spring has come with balm - y air, New Eng - land's

The spring time has come with balm - y air, New Eng - land's hills are

*a tempo.*  
*Giocoso.*

*f*

Plow-ing and plant-ing now are o'er,.....

hills are green and fair; *f* Plow - - - ing now is

green and fair;..... Plow-ing and plant-ing now are o'er,.....

..... The wolf is driv-en from the door,..... So a hol-i-day we'll

o'er,.... The wolf is driv-en from the door, So we'll take, *cresc.*

.....

*cresc.* *ff*

take,..... A hol-i-day we'll take,..... We'll take,.....

We'll take,we'll take, *sempre ff* We'll take, We'll take,A hol-i-day we'll

*sempre ff*

take..... We're sol-diers and farm-ers brave and bold. Such house wives

SOPRANOS *mf*  
1 ALTOS  
2 ALTOS

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#). The lyrics are: "take..... We're sol-diers and farm-ers brave and bold. Such house wives". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It includes dynamic markings such as *f* and *mf*. The system concludes with a double bar line.

too you'll ne'er be - hold... Well fight if we must for we've come to

The second system continues the vocal line and piano accompaniment. The lyrics are: "too you'll ne'er be - hold... Well fight if we must for we've come to". The piano accompaniment features a prominent bass line with chords and a treble line with chords and some melodic movement. Dynamic markings include *f*.

stay, Our work is done and now we'll play, And now we'll play, We'll

Well play,..... We'll

The third system continues the vocal line and piano accompaniment. The lyrics are: "stay, Our work is done and now we'll play, And now we'll play, We'll Well play,..... We'll". The piano accompaniment includes dynamic markings such as *mf* and *f*. The system concludes with a double bar line.



*f* *cresc.* *ff*  
play..... For o-ver the broad At - lan - tic,

*f* *cresc.* *ff*

Toss-ing by day and night, This pu-ri-tan band left their land, The right lit-tle is-land  
Left their

Left their

tight..... O-ver the broad At - lan - tic, Toss-ing by day and  
tight lit-tle is - land.

tight lit-tle is - land.

night, This pu-ri-tan band left their land, The right lit-tle is-land fight.

JEMIMAH.

Moderato.

*mf*

1. O woe is me, such friv-o-lous play, Is..... not at all to my  
 2. I'd nev-er have come from o-ver the sea, Had I known you then as

Moderato.

lik-ing,..... To spend a day in such a way, Is real-ly ver-y  
 now,..... But if my lover don't come to me, I'll go back a-gain I

rall.

1. CHORUS. *Piu vivo.* 2. *Piu vivo.* JEM. *a tempo*

shock-ing. 1. Oh yes, 'tis ver - y shock-ing. when you go we'll bow. And  
vow. 2. And

*con moto* CHORUS. *mf* JEMIMAH.

do you think such do-in's are right? Who can tell? Who can tell? 'Tis a

*a tempo* *mf con moto* *mf*

CHORUS. *mf* JEMIMAH. *f*

shock-ing un-pu-ri-tan - ic sight!..... Who can tell? Such

*mf*

bow-in' and scrap - in' makes me feel, That you lack in the brain what you

*mf*

have in the heel, And would it not be a mach better plan, to be holdin' a meetin' with

*riten.*

**CHORUS.**  
*a tempo.*  
*mf* *cresc.* *SIMEON.*

some nice young man. Who can tell, Who can tell, Who can tell. This

*mf* *cresc.* *f*

*a tempo.*  
*mf* *cresc.* *f*

Allegretto.

'ere old girl is bound to croak, As these 'ere sen-ti-ments show, 'Er

tongue is sharp an' 'er voice is broke, An' hi say let 'er go. This

'ere old girl is bound to croak, As these 'ere sen-ti-ments show, 'Er

tongue is sharp an' 'er voice is broke, An' hi say let er go.

OBEDIAH. (*quasi recit.*)

Poco più lento.

*mf*



Call-ing a young maid an old maid is no jest, Sir, your sen-ti-ments are ill-y ex-

Poco più lento.

*quasi recitativ.*

*mf*



CHORUS.

(Blows pipe.)

*a tempo.*



pressed, But that we now may right the wrong'tis meet and proper to in-dulge. Oh go

*f*



*a tempo.*

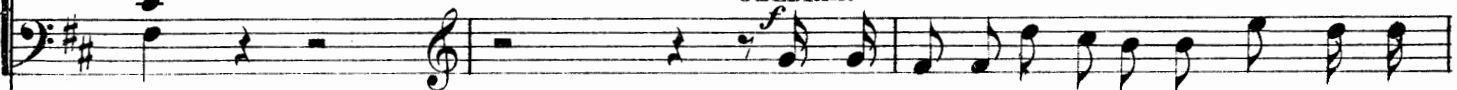


JEHIMAH.

long.

You may call me this or call me that, But my her

OBEDIAH.



**CHORUS.** **JEMIMAH.**

wrath you can-not shun. Her wrath he can-not shun, Oh no. And

**SIMEON. OBEDIAH.**

That's so.

**CHORUS.**

as for you Mis-ter Eng-lish man, You'll get the length of my tongue. He'll

her

get the length of her tongue, Oh ho!

**SIMEON.**

Per-aps hi'd better go.

*rall.* *a tempo.*

DOROTHY.  
*mf*

Oh, come now good-y Je-mi - mah, What was begun in play, You've

tak - en too much in ern - est, And while I still must say That our

good Eng-lish cous.in Is not al-ways po-litè, To let you talk to him like that, Would

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

nev-er make it right, But your spi-cy con-ver-sa - tion Our hol-i-day is block-ing, To

*mf*



CHORUS.  
Allegretto.

*rall.* spend a day in such a way, Is real-ly ver-y shock-ing. Yes, 'tis

*mf*

*mf*

*rall.*

*mf*

Allegretto.

shick-shock-shocking, This wring-wrang-wrangling, And knick-knock-knocking, And jing-jang-jangling, Yes, 'tis

shick-shock-shocking, This wring-wrang-wrangling, And knick-knock-knocking, Is shock-ing.

DANCE

JEMIMAH.

*mf*  
Yet I

*cresc.*

*stringendo.*

live in per - pet - u - al fear, Of the in - di - an hatch - et and spear, I see them

*cresc.*

*stringendo.*

here, I see them there, Oh, Lord! how I'd look without my hair.

*f* *ritenuto.*

*ritenuto.*

**SIMEON.**  
*mf colla parte.*

**OBED'H.** *f*

To your beau-ty 'twould be a se-ri-ous blow, But there's more where you bought that you know. Young

*mf colla parte.*

**JEMIMAH.**  
*Allegro con Animato.*

*f* I'd have you un - der - stand, sir,

**SIMEON.** *f* A sam-ple of her dis-po-

*rall.* **OBEDIAH.** *f* man you'd better go, Jem - i - mah, you know the good book says,

*rall.* *mf* *Allegro con Animato.*

This hair grew on this head, sir, But I

si - - - tion, 'Tis not at all like hon-ey, The on-ly thing

That you must love your broth-er, And if he smite you

shall be glad to lose my scalp if ere it turns to red, sir.

in her favor is That she has lots of money.

on one cheek, Why straight-way turn the other.

## CHORUS

*Piu animato confusione.*

SOPRANOS

A - way with your wrangling you an-ti-qua-ted pair, You an-ti-qua-ted pair, You

A - way with your wrangling you an-ti-qua-ted pair, You

A - way with your wrangling you an-ti-qua-ted pair, You an-ti-qua-ted

A - way with your wrang - - - ling you

*Piu animato confusione.*

an-ti-qua-ted pair, Who cares a - bout the col-or of your hair, The  
 an-ti-qua-ted pair, Who cares a - bout the col-or of your hair, The  
 pair, Who cares a - bout the col-or of your hair, The  
 an - - - ti-qua-ted pair, Who cares a - bout your hair, The

*rall.* col-or of your hair. *Meno mosso.*  
*rall.* col-or of your hair.  
*rall.* col-or of your hair.  
*rall.* col-or of your hair.  
*rall.* col-or of your hair.  
*rall.* *Meno mosso.* *mf.*

## DOROTHY.

*mf*

You'll wor - ry yourself in - to your grave,..... When there's no cause for

fear, If the red men come our defenders brave See stand ing a - bout us

here, But the Sa - chem Wauregan, you heard his words Of wel - come to Eng - lish -

men,..... Our lead - er has gone with the treaty of peace, And soon will be back a -

**Tempo di Valse.**      **DOROTHY. leggiero.**

gain.      Yes, I feel safe with my lov - er, dear,      He will

**f JEMIMAH.**

**Tempo di Valse.**      **Oh yes, you feel safe with your lov - er near, But mine**

**leggiero.**

soon      come back to me,      **f cresc.**      **rall.**  
Soon from the for - est he will ap -

is..... far o'er the sea,      **f cresc.**      **rall.**  
When, oh when will he ap -

**marc.**      **ff**      **mf**

pear, Donald I wait for thee.      Therell

**ff**

pear, I wither and droop for thee.

**marc.**      **a tempo**      **mf**

## DOROTHY. (recitative.)

none of us droop, Je-mi-mah, on such a day of joy, When our

Recitative.

cup is o-ver-flow-ing and our pleas-ure with-out al-loy.

Allegro vivace. *mf*

The win-ter was hard and days were long, But we bore..... it

## Allegro vivace.

*cresc. poco a poco*

all for our hearts were strong, And our hol-i-day..... you must not

*cresc. poco a poco*



CHORUS.  
*ff* SOPRANOS.

blame for we're hap - py be - cause we bold - ly came.

ALLOS

Over the broad At -

TENORS *ff*

BASSES.

0 - - -

lan - tic, Toss - ing by day and night,..... This pu - ri - tan band left their land,

ver the broad At - lan - tic, This

The right lit - tle is - land tight..... We have no fear of dan - ger, Our

Left their tight lit - tle is - land. We have..... no fear of

*rall.* *ff* *a tempo* *So a*

cour-age shall nev - er break,..... We kept the fight Thro' the win-ter night, So we'll

dan - - - ger,

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a 'rall.' (rallentando) marking and a 'ff' (fortissimo) dynamic. The piano accompaniment provides a steady harmonic support. The lyrics are: 'cour-age shall nev - er break,..... We kept the fight Thro' the win-ter night, So we'll dan - - - ger,'.

*rall.*

hol - i-day we'll take,..... A hol - i-day we'll take,..... We'll take,.....

take, A hol - i-day we'll take, A hol - i-day..... we'll take, A

The second system continues the vocal line and piano accompaniment. It includes a 'rall.' marking. The lyrics are: 'hol - i-day we'll take,..... A hol - i-day we'll take,..... We'll take,..... take, A hol - i-day we'll take, A hol - i-day..... we'll take, A'.

*a tempo* *ff*

The third system consists of piano accompaniment in both treble and bass clefs. It features a 'ff' (fortissimo) dynamic and an 'a tempo' marking. The piano part is characterized by rhythmic patterns and chordal textures.

*sempre ff*

hol - i - day we'll take.....

The fourth system shows the vocal line and piano accompaniment. The vocal line has a 'sempre ff' (sempre fortissimo) marking. The lyrics are: 'hol - i - day we'll take.....'.

*sempre ff*

The fifth system consists of piano accompaniment in both treble and bass clefs. It features a 'sempre ff' (sempre fortissimo) marking. The piano part continues with rhythmic and harmonic patterns.

MARCH CHORUS (MALE) WITH FULL CHORUS (MALE AND FEMALE)

No 7.

Tempo a la Marcia.

ff

CHORUS (MALE)

1st Tenors. ff  
2d Tenors.  
1st Bass! ff  
2d Bass!

Strong and true in our ar - mor bright, Deep in the for - est shade; In

ff

bright-est day or dark - est night, ... We draw the flash-ing blade. ....

.... Watching the foe..... e'er we go, Thro' the land from  
Thro' the land from end

This system contains the first two systems of music. The top system features a vocal line with lyrics: ".... Watching the foe..... e'er we go, Thro' the land from". The bottom system continues the vocal line with lyrics: "Thro' the land from end". The piano accompaniment is written in two staves below the vocal lines.

end to end..... When they ap - pear, we are near,  
to..... end.....

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics: "end to end..... When they ap - pear, we are near,". The bottom system continues the vocal line with lyrics: "to..... end.....". The piano accompaniment is written in two staves below the vocal lines.

Home and hearth to de - fend'.....

*ff*

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics: "Home and hearth to de - fend'.....". The bottom system continues the piano accompaniment, marked with a forte dynamic (*ff*). The piano accompaniment is written in two staves below the vocal lines.

Led by our cap-tain

This system contains the first two systems of music. The top system features a vocal line in treble clef and a bass line in bass clef, both starting with a fermata. The lyrics "Led by our cap-tain" are positioned below the vocal line. The bottom system is a piano accompaniment consisting of a treble and bass staff with chords and moving lines.

young and brave, Flower of pu-ri-tan stock..... First a-mong the

This system contains the second and third systems of music. The top system features a vocal line with lyrics "young and brave, Flower of pu-ri-tan stock..... First a-mong the". The bottom system is a piano accompaniment with chords and moving lines.

migh-t-y men That stepped on the pil-grim rock..... We stand at the front and

This system contains the fourth and fifth systems of music. The top system features a vocal line with lyrics "migh-t-y men That stepped on the pil-grim rock..... We stand at the front and". The bottom system is a piano accompaniment with chords and moving lines.

bear the bront,  
 Of the bat-tle when they come. . . . . And our  
 bear the bront, Of the battle when the foe men come. . . . .

ring-ing cheer is loud and clear, As we think of the hearts at home. . . . .

**FULL CHORUS.**

Sopranos.  
 Altos.  
 Tenors.  
 Basses.  
 So now throw fear and gloom a - way, For this is our joy-ful hol-i - day. There's

*Accentuato.*

nought to fear, Our leader is near, The sun is warm and bright, ...  
The sun is warm, the sun is the sun ...

*Accentuato.*

bright, The win-ter's o'er, To re - turn no more, So let hearts be  
... is bright, The So let hearts be gay Let

So let hearts be light ...  
Sopranos.  
gay and light ... There's nought to fear, Our lead - er is  
hearts be light, So let hearts be light. There's

bright . . . . . So let hearts be

near The sun is warm The sun is bright, So let

*cresc.*

*cresc.*

*cresc.*

gay and light, Let hearts be light, So let hearts be gay

hearts be gay and light, Let hearts be gay and

hearts, So let hearts be gay

*cresc.*

hearts be gay, So let hearts be light,

light . . . . . A - way . . . . . A - way . . . . .

*ff*

*ff*

*ff*



SONG DONALD, WITH DUETTE DONALD AND DOROTHY.

No 8.

Allegretto con Moto.

CELLO.

DONALD.  
*con tenerezza.*

*mf*

*p*

*pizz.*

Ov-er the for-est the stars gleam bright,

Flooding the world with gen - tle light, Through the branches the moon-beams

*p*

shine, And breez - es whis - per through the pine, Of me thou art

*p*

*p sosten*

dream - - - ing. . . . .

The first system consists of a vocal line and piano accompaniment. The vocal line has a melodic line with a dotted rhythm and a long note. The piano accompaniment features a complex texture with many chords and moving lines in both hands.

*mf* *Grazioso.*  
My lit-tle maid when the day draws nigh, And morn-ing blushes a - cross the

The second system begins with a mezzo-forte (*mf*) dynamic and a 'Grazioso' tempo marking. The vocal line is more active, with many eighth and sixteenth notes. The piano accompaniment is also more rhythmic and includes some slurs.

sky, In glo-ry of sun and song of birds, Ev-er and ev-er I

*cres - - - cen - -*

The third system continues the vocal line and piano accompaniment. It includes a 'cres' (crescendo) marking. The piano accompaniment has some 'L.H.' (Left Hand) markings and dynamic markings like 'p' and 'f'.

do - - - f  
hear thy words For me thou art long - ing.

The fourth system concludes the vocal line and piano accompaniment. It features a forte (*f*) dynamic marking. The piano accompaniment has some 'do' markings and dynamic markings like 'p' and 'f'.

*con molta espressione.*

*mf*

A - round my heart thy ten - drils

*dim* *p*

*poco cresc.*

cling, . . Per-il is sweet when of thee I sing, . . . La-hor is laugh-ter

*poco cresc.*

bur - dens flee, My-lit tle maid 'tis all for thee, The liv - -

*f*

- - - ing and the win - ning. . . . .

*dim.* *p*

*con espressione.*

*mf*

On-ward we march but my heart is tied In

*p*

bonds of love at my maid - ens side, Home-ward I press with

*f*

*mf* *poco cresc.*

ea - ger feet, My lit - tle maid to clasp and greet, To thee

*poco cresc.*

DOROTHY. *con allegrezza.*

*f*

To thee I am com-ing, To thee I am com-ing.

*f*

I... am com - - ing, To thee I am com-ing.

*f* *rall - -*

**Tempo di Valse.**  
*con spirito.*

Yes thou art wel - come, My lov - er dear, I felt thy  
Yes thou art wel - come, My lov - er dear, I felt thy

**Tempo di Valse.**  
*ff con spirito.*

com - ing I knew thou wert near, My heart has been with thee When far a -  
com - ing I knew thou wert near, My heart has been with thee When far a -

*cresc.* *molto rall.*  
way, Yes thou art wel - come to our fes - tal day.  
*cresc.*  
way, I come my maid - en to thy fes - tal day.  
*molto rall.*  
*cresc.*

## LOVE SONG OBEDIAH, WITH DUETTE OBEDIAH AND JEMIMAH.

## No 9.

**Moderato.** *Vox Nasalis.*  
OBEDIAH. *marcato.*

**Moderato.** Fair maid it is to thee I flee Like the bee to the flower's cup; It  
*mf* *marc.*

is of thee I ponder thro' the day, And at night, when I wake up. . . . .

is to thee I fly; 'Tis of thy beauty I would speak If this were not pitched so

And at night when I wake up. Fair maid it is to thee I sing It  
*mf* *a tempo* *f* *a tempo*  
*p* *rall.* *f* *mf* *cresc.* *cresc.*

high..... If this were not pitched so high.

*sfz* *f*

*sfz* *p*

Oh yea thy debt is won-drous great, But thou canst pay it well, Oh

*mf* *mf* *marc.*

sweet Je - mi - mah hear my lay And I the price will tell.

*rall.* *Un più Lento* *mf marc.*

*rall.* *Un più Lento* *mf*

Thou art

old, old na-tures most beau-ti-ful flower, Thy hair falls, falls soft - ly a - bout thy brow, Oh

*Animato.*

*cresc.*

fly with me to my lone - ly bower Thou art the price I'll col - lect thee

*Animato.*

*cresc.*

*marc. il basso.*

*Moderato.*

*mf*

now . . . . . Thou art the price I'll collect thee now. I have

*f*

*Moderato.*

*mf*

*marc.*

JEMIMAH.

OBEDIAH.

So have I, so have I,

So have

sought thee far and near,

I have dropped for thee a tear,

I, so have I,

Lis - ten to my mel - o - dy, I have writ it all for thee, My Je -



*mf tenuto.*

mimah thou shalt be; I will make thy life a song, Happy as the day is

*f*

long, I will weave thee gar - lands fair, With them I will deck thy

*cresc.*

hair. . . . When thou dost come to live with me, No more I'll sing in ye mi - nor

*cresc.*

*f* *mf* *rall* *a Tempo* *f*

key. . . . . No more I'll sing in ye mi - nor key. Oh bliss oh

*f* *mf* *rall* *a Tempo*

*con spirito*

*f*

Oh bliss oh rapture I've found my mate, Al-tho' he's sev-'ral years too late, My  
 rapture I've found my mate, Al-tho' she's sev-'ral years too late My

*con spirito*

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal staves are in a 7/8 time signature. The piano accompaniment is in a 7/8 time signature and features a strong rhythmic pattern. The second system continues the vocal lines and piano accompaniment.

*tenuto* *rall.* *a tempo*

O my be - di - ah my har - mo - ny. Thou strik'st a chord with-in my  
 Jem.... my mi - mah my af - fin - i - ty. Thou strik'st a chord with-in my

*tenuto* *rall.* *a tempo*

Detailed description: This system contains the third and fourth systems of music. The vocal staves continue with the lyrics. The piano accompaniment features a *tenuto* section followed by a *rall.* section and then returns to *a tempo*. The piano part includes a *f* dynamic marking.

breast, Which with - out thee would nev-er rest, ... But a jangling discord there would be, My  
 breast, Which with - out thee would nev-er rest, ... But a jangling discord there would be, My

Detailed description: This system contains the fifth and sixth systems of music. The vocal staves continue with the lyrics. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

*Più Animato*

*cresc.* *ff* *rall.*

O my be - di - ah my har - mo - ny., Now let us has-ten a-way,  
*cresc.* *ff* *rall.*

Jem . . . my mi - mah my af - fin - i - ty. Now let us

*cresc.* *ff* *rall.* *Più Animato*

*rall.*

To the parson e'er close of day.  
*rall.*

hasten a-way, To the parson e'er close of day. . . . .

*rall.* **Allegro assai.**

*sf* *mf* *stacc.*

**Allegro Moderato.**

*attacca*

*sf* *sfp*

PLOTTING SCENE, MAGUA AND SIMEON.

No 10-A

Andante.

pp

pp

ff

pp

SIMEON. *Soto voce.*

*mf*

MAGUA. We're af-ter that fel-low Ga - mute, We're go-ing to throt-tle his toot, ... He

We're af-ter that fel-low Ga - mute We're go-ing to throt-tle his toot, ...

p

pp

came in our way,

And loose his Je-mi-mah to boot. . . He

And he'll have to pay, And loose his Je-mi-mah to boot. . .

p

mf

blew his old pipe on our plan, . . . . . And his life . . . is not worth a

He blew his old pipe on our plan, . . . . . And his

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "blew his old pipe on our plan, . . . . . And his life . . . is not worth a". The piano accompaniment consists of chords and a simple bass line.

span, . . . . . a span, . . . a span, . . . a span, . . . . . He

life is not worth a span, . . a span, . . . a span, . . . . . He

The second system continues the musical score. The vocal line includes dynamic markings: *dim.*, *p*, and *f*. The lyrics are "span, . . . . . a span, . . . a span, . . . a span, . . . . . He" and "life is not worth a span, . . a span, . . . a span, . . . . . He". The piano accompaniment also features dynamic markings: *dim.*, *p*, and *f*.

blew his old pipe on our plan, . . And his life is not worth a span, We'll shut off his note

blew his old pipe on our plan, . . And his life is not worth a span, . . Deep

The third system concludes the musical score. The vocal line includes the lyrics "blew his old pipe on our plan, . . And his life is not worth a span, We'll shut off his note" and "blew his old pipe on our plan, . . And his life is not worth a span, . . Deep". The piano accompaniment features a dynamic marking of *f*.

He may toot at us then if he can.....  
 down in his throat He may toot at us then if he can.....

The first system of the score consists of four staves. The top two staves are vocal lines, with the lyrics 'He may toot at us then if he can.....' and 'down in his throat He may toot at us then if he can.....'. The bottom two staves are piano accompaniment, featuring chords and melodic lines. Dynamics include *sf* and *p*.

MAGUA. *Voce Rauca.*

Hugh! Mag-u - a mad, Mag-u - a bad, An - oth - er brave in his way, .... His

The second system features a vocal line for Magua with the lyrics 'Hugh! Mag-u - a mad, Mag-u - a bad, An - oth - er brave in his way, .... His'. The piano accompaniment continues with chords and a melodic line. Dynamics include *mf*.

*cresc.* *rall.* *a tempo* SIMEON.

arm is steady, his paint is ready, ... Scalp him so... to - day, ... My hi...you heathen

The third system includes a vocal line for Simeon with the lyrics 'arm is steady, his paint is ready, ... Scalp him so... to - day, ... My hi...you heathen'. The piano accompaniment features a *cresc.* marking and dynamics of *f* and *rall.*.

*dim.*

red, ... Don't try it on my head, .. Thee looks my lad Both mad and bad Hex-

The fourth system features a vocal line with the lyrics 'red, ... Don't try it on my head, .. Thee looks my lad Both mad and bad Hex-'. The piano accompaniment includes a *dim.* marking.

act - ly as... thee said... *Voce Rauca.* for gore,  
*mf*  
 We're sav-age and thirs-ty for gore, . . . We've

in store, We're ug - ly as sin, . . . We can  
 plen-ty of courage in store. . . . And when we be-gin, We can

*cresc.* slaugh-ter a thou-sand or more... We can slaughter a thousand or more. —  
*cresc.* slaugh-ter a thou-sand or more... We can slaughter a thousand or more. —  
*rall.* *rall.* *rall.*

**L'stesso Tempo.**

SIMEON.

*mf*

We'll tie...old wind-pipe quick, And

MAGUA.

*mf*

We'll tie...old wind-pipe quick, And

**L'stesso Tempo.**

*mf*

paint him up so slick..He'll blow no more

And his bones the crows will

paint him up so slick..

On this fair shore And his bones the crows will

pick,..He'll blow no more On this fair shore,And his bones the crows will pick, . . . .

*p.*

pick...

On this... fair.... shore . . . . And his bones the crows will



*semp: stacc:*

*p* will pick will pick pick pick We're af-ter that fel-low Gam-  
*semp: stacc:* will pick will pick pick We're

*p* *semp: stacc:* *sf* *f*

ute, . . . . We're go-ing to throttle his toot, . . . . He came in our way And  
 af-ter that fel-low Gam- ute, . . . . We're go-ing to throttle his toot, . . . . And

he'll have to pay And loose his Jermimah to boot.. And loose his Jemimah to boot....  
 he'll have to pay And loose his Jermimah to boot.. And loose his Jemimah to boot....

*rall.* *rall.* *rall.*

*Attacca Subito.*

CHORUS.

Allegretto con Spirito.

*p* *p cresc.*

*marcato* *f*

DOROTHY & JEMIMAH  
With Sopranos.

DONALD & OBEDIAH  
With Tenors.

Brightly, brightly the day is end-ing, Gai-ly, gai-ly the for-est wending, Our

merry, merry songs we're lending, To cheer thee on thy way. Thy com-ing ban-ished

sor - row, Happy will be the mor - row, We have no fears to bor - row, For

*Con Leggerezza*

Sopranos  
Altos Divide.

mf  
f  
mf  
La la la la la la  
thou wert there to - day, Swift - ly the hours have flitted by, From the morning

la la la la la la la la la...  
cresc.  
sun, Glad has been our hol - i - day, Since the day be - gun.

la la la la la la la la la...  
cresc.

Brightly, bright-ly the day is end-ing, Gai-ly, gai-ly the for-est wending, Our

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are marked with a forte dynamic (**ff**). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The lyrics are: "Brightly, bright-ly the day is end-ing, Gai-ly, gai-ly the for-est wending, Our".

lend-ing. . . . . To cheer thee on thy way.  
mer-ry, mer-ry songs we're lend-ing, To cheer thee on thy way.

This system contains the next two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "lend-ing. . . . . To cheer thee on thy way." and "mer-ry, mer-ry songs we're lend-ing, To cheer thee on thy way." The piano accompaniment features a rhythmic pattern of eighth notes.

**No 11-B**

**L'istesso Tempo.**

*con leggerezza.*

**f** In-to the for-est

This system contains the final two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are: "In-to the for-est". The piano accompaniment features a rhythmic pattern of eighth notes. The dynamic marking **f** is present.

once a - gain, O - ver the hill and thro' the fen, To coun - cil with the paint - ed men, We

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "once a - gain, O - ver the hill and thro' the fen, To coun - cil with the paint - ed men, We". The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

fare - well fare -  
speed thee on thy way. *cresc.* Fare - well . . . . . fare - - well To

This system contains the third and fourth staves of music. The vocal line continues with "fare - well fare -" and "speed thee on thy way. *cresc.* Fare - well . . . . . fare - - well To". The piano accompaniment features a *cresc.* marking and includes some sustained chords. The lyrics "fare - well fare -" are positioned above the vocal line, and "fare - well . . . . . fare - - well To" are positioned below the vocal line.

Fare - well . . . . . fare - well . . . . . fare -

This system contains the fifth and sixth staves of music, which are piano accompaniment. It features a *cresc.* marking and continues the harmonic support for the vocal lines. The music consists of chords and moving lines in both hands.

well . . . . .  
council with the painted men We speed thee on thy way.

This system contains the seventh and eighth staves of music. The vocal line begins with "well . . . . ." and continues with "council with the painted men We speed thee on thy way." The piano accompaniment features a *ff* marking. The lyrics "well . . . . ." are positioned above the vocal line, and "council with the painted men We speed thee on thy way." are positioned below it.

well . . . . .

This system contains the ninth and tenth staves of music, which are piano accompaniment. It features a *ff* marking and concludes the piece with sustained chords and melodic fragments. The lyrics "well . . . . ." are positioned above the vocal line.

FINALE, WANITA'S WARNING WITH CHORUS.

No 12.

**Allegro moderato.** WANITA. *Un più agitato e a tempo*

*mf*

**Allegro moderato.** *molto rall.* *a tempo*

*pp* *p*

*sostenuto* *cresc.*

swelling, The for- est is tell- ing, A warn- ing hear their words. Wan- i- ta comes, from

*marc.* *cresc.*

where the drums, Fright- en the birds. Listen, O pale face, Hear the voices, That

*pp* *p*

*più agitato e accell.*

rise a-bove the calm, The Indian maid Has left her home to give the a-

*più agitato e accell.*

*marc.* *cresc.* *marc.*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems. The first system shows the vocal line starting with 'WANITA.' and the piano accompaniment. The second system includes the lyrics 'swelling, The forest is telling, A warning hear their words. Wanita comes, from' and features a 'sostenuto' marking. The third system continues the lyrics 'where the drums, Frighten the birds. Listen, O pale face, Hear the voices, That' and includes a 'marcato' marking. The fourth system concludes with 'rise above the calm, The Indian maid Has left her home to give the a-' and features a 'più agitato e accell.' marking. Dynamics range from piano (p) to pianissimo (pp), and articulation includes marcato (marc.) and crescendo (cresc.).

**Allegro agitato.**

larm.  
**Allegro agitato.**  
*f molto marc.*

This system contains a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

**CHORUS.**

*f*  
Dan - ger is up - on us, The In - di - an is nigh!

This system shows the beginning of the chorus with two vocal lines and piano accompaniment. The lyrics are "Dan - ger is up - on us, The In - di - an is nigh!". The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

*f*

This system shows the piano accompaniment for the first part of the chorus, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Warn - ing is giv - en, And we must fly!

This system shows the second part of the chorus with two vocal lines and piano accompaniment. The lyrics are "Warn - ing is giv - en, And we must fly!". The piano accompaniment continues with chords and a rhythmic bass line.

This system shows the piano accompaniment for the second part of the chorus, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

WANITA.

*f* An - gry are the young men Their, words are hot. The

*marc.*

*mf*

*mf* *con espressione* *molto dim.* *p* *più agitato e cresc.*

Sa - - chem plead for thee But they heard him not. Their war dance is ring - ing

*molto dim.* *più agitato*

*p* *pp* *cresc.*

*molto cresc.* *f* **MALE CHORUS.** *Agitato.*  
**TENORS.** *ff*

Thro' the for - est wild, They'll spare not mother or child. The In - dians have

**BASSES.** *ff*

*marc.* *molto cresc.* *f* *ff*



ris - en! To the vil - lage fly! The warn - - ing is

*marc.*

Detailed description: This system contains the first vocal entry. The vocal lines (soprano and bass) are in a key with two flats and a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo marking 'marc.' is present.

giv - - - en We must fight or die! The

**FULL CHORUS.**  
Sopranos.  
Altos.  
Tenors.  
Basses.

Detailed description: This system marks the beginning of the full chorus. The vocal lines continue with the lyrics 'giv - - - en We must fight or die! The'. The piano accompaniment provides harmonic support with chords and moving lines. The tempo remains 'marc.'.

*ff* In - - dians have ris - en! To the vil - lage fly! The

*ff*

Detailed description: This system features a second vocal entry with a forte dynamic marking 'ff'. The lyrics are 'In - - dians have ris - en! To the vil - lage fly! The'. The piano accompaniment is also marked 'ff' and consists of dense chordal textures.

*dim.* - - - - - *mf*

warn - - ing is giv - en That we may not die.

*mf*

*dim.* - - - - - *mf* *mf*

DOROTHY. *con molto passione*

O my Donald, thou art in their path!

*pp*

DOROTHY. *con affetto e*

*mf* Princess Wan-

*dolce*

*mf* *p*

*semplice* *poco*

i - ta why do they rise?... Do they not see us with thy fa-ther's eyes?... We

*poco*

*rall.*

came not to live here in blood-shed and strife, . . . Nor to take human

*rall.*

*a tempo*

*f*

life. We came not to live . . . here in blood shed and

*sostenuto*

*pp*

CHORUS. We came not to live here in blood shed and

*pp*

*a tempo marc il melodia*

*pp*

strife, We'd live in peace, We'd live in peace nor take hu-man life.

*poco cresc.* *dim.*

strife, We would live in peace nor take hu-man life.

*poco cresc.* *dim.*

WANITA. *Agitato*

They see not thy good-ness, pu-ri-tan maid, They *marc.*

*Agitato*

*p cresc.*

*mf*

stop not to lis-ten but draw the blade, Wan - i - ta came from them

hidden by night, Her foot-steps go back e're morn - ing light.

*Piu agitato e accel*

*marc il basso*

*ff*

Dan - ger is up - on us! To the vil - age

*ff*

*Più Allegro e molto agitato.*

*ff*

fly! The warn - ing is giv - en, That we may not

die! Dan - ger is up - on us!

To the vil - lage fly! The warn - - ing is

giv - - en, That we may not die!

*con tutt forza.*

to  
stis

Detailed description: This is a page of a musical score, page 106. It features a vocal line and a piano accompaniment. The vocal line consists of two systems of staves. The first system has the lyrics 'To the vil - lage fly! The warn - - ing is' and the second system has 'giv - - en, That we may not die!'. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, slurs, and dynamic markings. A prominent marking 'con tutt forza.' appears above the piano part. The score concludes with a double bar line and the words 'to' and 'stis' written vertically below the piano part.

№ 13.

INTRODUCTION AND LULLABY, (WANITA.)

Moderato Tranquillo.

*p* *un piu marcato*

*espressivo.*

*legato* *dolce* *mf*

*segue*

*cres - cen - do*  
*f#*  
*cresc.*  
*p.*

*marcato*  
*ff*  
*pp*  
*mf*

*Grandioso*  
*cresc.*  
*f*

*dolce*  
*rall.*  
*mf*  
*dim.*

*espressivo*  
*p*  
*cresc.*

*mf*



WANITA.

Andante con Moto.

The lone - ly pines in the for - est sigh, The night winds whispers a

*ppp*

low re-ply, As the In - dian moth-er seeks her rest, With her child held close to her

throb - bing breast; And hums as she takes her lone - ly way, To her

*sempre pp*

wig-wam deep in the for - est shade! Rest, ... rest, lit-tle one rest, I

*rall* *mf a tempo* *a tempo* *p*

*f* hold thee close to thy moth - ers breast, *p* Sleep, ... sleep, lit - tle one sleep; The

*mf* *pp*

*poco dim.* Man - i - tou round thee his watch . . . . . will keep .

*poco dim.* *rall*

*a tempo* *mf* The whispering pines in the *cresc.* *f* for - est tell, Of a war - rior brave and she

*ppp* *pp* *cresc.* *mf*

*mf* knows full well, That the moth - er's heart will be full of pain, For the warrior can ne'er be a

*pp*

babe a-gain; So his ti - - ny form she holds to her breast, With a

moth-er's long-ing for peace and rest. So rest, . . . rest, lit-tle one rest, I

*rall.* *mf*

*rall.* *pp*

hold thee close to thy moth-er's breast, Sleep, sleep, lit-tle one sleep; The

Man-i - tou roud thee his watch . . . . . will keep . . . . .

*p poco dim.* *ppp*

## INDIAN LOVE SCENE, (OSSEO AND WANITA)

## No. 14.

## Andante con Passione.

Andante con Passione.

The piano introduction consists of two systems of music. The first system shows a bass clef staff with a whole rest and a treble clef staff with a melodic line starting on a G4. The second system shows a grand staff with a melody in the treble clef and accompaniment in the bass clef. The melody is marked *mf* and features a series of chords and moving lines in both hands.

*mf* OSSEO.

Os - seo's heart is sad, is sad in his breast, . . His spir - - it

The vocal line for Osseo is written in a bass clef. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are: "Os - seo's heart is sad, is sad in his breast, . . His spir - - it".

*espressivo, dolce*  
*p*

wan - ders and finds... no.... rest, A soft voice calls in ev - ery breeze, A  
*dolce*

The piano accompaniment for the second system continues with chords in the right hand and single notes in the left hand. The dynamics are marked *p* and *dolce*.

*mf* *poco cresc.*

maid-en's face is all he sees, He walks a - lone tho' his war - riors

The vocal line for Wanita is written in a bass clef. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are: "maid-en's face is all he sees, He walks a - lone tho' his war - riors".

fol - low, He knows not his steps o'er moun - tain or

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line contains a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

hol - low His hands reach out and grasp the night, His eyes would see but

The second system continues the vocal line and piano accompaniment. The vocal line includes a dynamic marking of *p* (piano). The piano accompaniment features a *p* dynamic marking in the right hand.

there is no light.

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a triplet of eighth notes in the right hand.

Soft from the tree-bird notes are fall - - ing, The deer to his mate thro' the

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *p* (piano).

*cresc.* *dim*

for- est is call- ing, The fath- er's love from the star is shin- ing, Shall his child- ren sit a -

*mf*

part repin- ing? The

*dim.*

*poco cresc.* *accell.*

war - rior's heart . . . . . fails in the strife, . . . He needs thee, . . . . . Wan-

*poco cresc.* *cresc.* *accell.*

*f* *rall.* *molto espressione*

i - ta, for strength, for strength and life. Wan - i - ta

*rall.* *f* *p*

*cresc.*

greetsthee yet her heart is sad, She loves thee Os-sio but can-not be glad, In thy

*pp* *cresc.*

*rall.*

hand is a knife, In thy heart is strife, And her love is sad.

*rall.* *pp*

**Più Mosso.** *mf*

**Più Mosso.** Thy words of blood are still in her ears,

*mf*

*cresc.* - - - - *f*

Fill - ing her days with tears, . . . . . Thy war - riors cry The pale face must die, Is

*cresc.* - - - - *f*

*mf* *un più agitato*

all she hears. But might not thy heart to the pale face be shown, Shall the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase starting on a whole note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in both hands, with some grace notes. The tempo and dynamics markings are *mf* and *un più agitato*.

Fa-ther leave them a - lone? Might not the birds, Have heard thy words, On the

The second system continues the vocal and piano parts. The vocal line has a more active melody with many eighth notes. The piano accompaniment features a steady rhythmic pattern with chords and moving lines. The tempo and dynamics markings are *un più agitato*.

breez - es blown? The pale face a -

*Più agitato e accel.* *f* *Allegro agitato con*

The third system shows a significant increase in tempo and intensity. The vocal line is marked *f* and *Allegro agitato con*. The piano accompaniment is highly rhythmic, featuring many triplets and a *cresc.* (crescendo) marking. The tempo marking *Più agitato e accel.* is also present.

fuoco waits thee, They fear not thy might, 'Tis I! Wan - i - ta!

*fuoco*

The fourth system concludes the page with a powerful vocal line and piano accompaniment. The vocal line is marked *fuoco* and *f*. The piano accompaniment is very rhythmic and intense, with many triplets and a *fuoco* marking. The tempo and dynamics markings are *fuoco* and *f*.



Went to them by night! Bur - y thy knife here! Wan-

*ff*

i - ta knows no fear! For her deed... was... right, ... Her

*ff*

deed... was... right!

*rall.*

*a tempo con tutta forza*

*rall.* *ff* *rall.*

*molto marcato*

PAINTING SCENE, (MAGUA, SIMEON AND OBEDIAH.)

No 15-A

Andante.

Andante.

*p*

SIMEON.

Now here is that fel-low Gam - mute, .We've

MAGUA.

Now here is that fel-low Gam - mute, .We've

*cresc.*

*v.*

*f*

OBEDIAH.

*mf*

SIMEON.

*f*

cap-tured both him and his toot,...

O sad is my fate, No

cap-tured both him and his toot, ... We caught him out late,

No

*mf*

more thee will blow on thy flute.— No more thee will blow on thy flute, . . . . No  
 more thee will blow on thy flute.— No more . . . will thee

*f*

(SILENT ACTION.)

more thee will blow on thy flute, Jem-  
 blow, . . . . . No more . . . will thee blow Jem-

*p* *f*

OBEDIAH. *mf*

i-mah the trouble be - gan, . . By hunt-ing for some oth-er man, . . She'll  
 i-mah the trouble be - gan, . . By hunt-ing for some oth-er man, . . She loves us all three

SIMEON.

be true to me, And mar-ry thy ghost if she can . . . . And mar-ry thy ghost if she

And mar-ry thy ghost if she can . . . . And mar-ry thy ghost if she

*mf* *f*

OBEDIAH. **Moderato**

can. Ah! mel-an-chol-y is my lot, Yea fear-some is my plight, I

can. **Moderato**

*f* *p*

**Piu Animato**

fain would tarry far from here, But ye'll have to spend the night Ye'll have to spend the night, Ha, Ha, O

MAGUA. *rall.*

But ye'll have to spend the night. Ye'll have to spend the night, Ha, Ha.

**Piu Animato**

*rall.* *f* *rall.*

OBEDIAH. *f*

Moderato.

*p*

my Je - mi - mah couldst thou see With thy Be - di - ah's sight, To his re - leas - ing

Moderato.

*p*

Più Animato.

*rall.*

SIMEON.

*rall.*

thou wouldst fly, But she'll have to spend the night She'll have to spend the night, Ha, Ha.

MAGUA.

*rall.*

But she'll have to spend the night. . . She'll have to spend the night, Ha, Ha.

Più Animato.

*rall.*

DANCE.

Moderato.

*mf 1st time pp 2nd time.*

19 *pp* 20 *f*

WHEN A MAN CAN'T SMILE.

Moderato.

SIMEON. *semi stac.*

When a man can't smile in a cheer-ful place, He

MAGUA. *semi stac.*

Moderato.

When a man can't smile in a cheer-ful place He

need-eth paint to light his face, Spread it a-bout, Turn up his mouth And a

need-eth paint to light his face With cun-ning stroke,

grin pro - voke, Paint can a beau-ti-ful smile in-voke, Where ne'er a smile a -

And a grin pro - voke, Paint can a smile in - voke, On a

OBEDIAH.

*mf*

woke On a face where ne'er a smile a - woke . . . . A hol-low mockery  
 face.. on a face where ne'er a smile a - woke . . . .

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *mf*, *sf*, and *p*.

*cresc*

now am I, If these vil-lains do what they seem to try, They spread it a-bout with

The second system continues the vocal line and piano accompaniment. The piano part includes a *cresc* marking.

*cresc*

*f*

dev-il-ish stroke, My mouth is full And my eye a soak.

The third system concludes the vocal line and piano accompaniment. The piano part includes a *f* marking.

SIMEON. *semi stac.*

If we had the old maid in this cheer-ful nook, We'd make her as young as she

MAGUA. *semi stac.*

If we had the old maid in this cheer-ful nook, We'd make her as young as she

*ten.*

tries to look, We'd spread it a-bout,

Give her a dim-ple and a

tries to look,

With eun-ning brush,

charm-ing blush, And then her sigh-ings she could hush, For paint would bring the men For

And a charm-ing blush, And her sighings she could hush, For paint for



OBEDIAH.

paint would bring the men in a rush. — *mf* O fair Jem-i-mah one is enough, To be

paint would bring the men in a rush. —

*cresc.*

cov-ered from view with this dread-ful stuff, They spread it a-bout with devilish stroke, My

*cresc.*

*f*

nose is full and my ears a soak, My thoughts of thee do my

SIMEON. *f*

Paint can a charming smile in-voke, Where

MAGUA. *f*

Paint can a smile in - -

tears pro - - voke, Yea my grief is such Im like to choke. —  
 ne'er a smile a - woke, On a face where ne'er a smile a - woke. —  
 voke On a face On a face where ne'er a smile a - - woke. . . .

No 15-c

Andante.

Andante.  
*mf* *cresc.*

SIMEON.

And now thee may say thy fare - well, For thee goes in ye woods to dwell, The'll

MAGUA.

And now thee may say thy fare - well, For thee goes in ye woods to dwell,

*f*

blow no more, *f* And thy bones thy tale will tell. — *mf* MAGUA & SIM.

On this... fair shore, And thy bones thy tale will tell. — Thy

OBEDIAH. *mf* SIMEON. MAGUA.

O woe is me! Oh woe is me. Thy

bones thy tale will tell, ..... And thy bones thy tale will tell, .....

*poco cresc.* *f* *f*

bones thy tale.... will tell..... Our vengeance is near-ly com-

*poco cresc.* Thy bones..... thy tale..... will tell..... Our vengeance is near-ly com-

*poco cresc.* *f*

plete, ... What re - mains the crows will eat, ... We've had ... e - nough,

plete, ... What re - mains the crows will eat, ... And the

*rall.*

But we hope they will find it sweet. . We hope they will find it sweet. —

*rall.*

rest is tough, But we hope they will find it sweet. . We hope they will find it sweet. —

*rall.*

ENTRANCE CHORUS OF INDIANS.

№ 16.

**Allegro Moderato con moto.**

**Allegro Moderato con moto.**

*Misterioso.*

*p*

*Legato.*

*Soto voce*

*pp*

Dark is the night in the pale face town, They

*pp*

*pp*

hear not the red men steal-ing down, Si-lent, si - lent, steal-ing down, With

hatch-et and ar-row steal-ing down.

*pp*

*calando*

## SONG (OBEDIAH)

## No 17.

Moderato commodo.

*mf*  
O my... Je-mi-mah thy im-age doth dwell, Ev-er with-in mine

**Moderato commodo.**

*f* *mf*

*p*  
eye. — My features are lined by sor-rows hand And for thee I do sigh, do sigh, And

for thee I do sigh.....

*p*

*mf*  
I dwell a-part in ye wil-der-ness, I pine in ye shades a - lones,....

Grief a-bides on my once fair brow, And the for-est doth mock my groan. — And the

forest doth mock my groan. — With cru-el bonds my sup-ple legs Ye hea-then red did

*mf* *cresc*

tie, . . . . Could I but loose this bind-ing cord, To thee I straight would hie. — To

*mf* *cresc*

thee I straight would hie. —

*rall.* *a tempo*

SONG, DOROTHY.

No 18.

Moderato con molto passione.

*p*

Moderato con molto passione.

A-

lone, and the dark-ness is thick a-bout me, Stars far a-bove me, night o-ver all;

Wea-ry with seek-ing in vain to find thee, Don-ald, my Don-ald, in an-guish I

call; Must my feet car-ry the sto-ry of

*a tempo.*

*mf*

*p*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line and piano accompaniment. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The second system contains the lyrics 'lone, and the dark-ness is thick a-bout me, Stars far a-bove me, night o-ver all;'. The piano accompaniment continues with similar rhythmic patterns. The third system contains the lyrics 'Wea-ry with seek-ing in vain to find thee, Don-ald, my Don-ald, in an-guish I'. The piano part includes dynamic markings such as *cresc.*, *f*, and *riten molto dim.*. The fourth system contains the lyrics 'call; Must my feet car-ry the sto-ry of'. The piano part includes dynamic markings such as *a tempo.*, *mf*, and *p*.



*molto cresc.*

dau - ger, Must my voice speak it close at thy side..... Where thou art sleep-ing to

*molto cresc.*

*f riten.* *p*

per-il a stran-ger, Donald, my Donald, is warn-ing de - nied.

*f riten.* *p*

*p*

Can-not my love in might-y yearn-ing, Tell thee my warn-ing tho' sleeping thou

*p*

*cresc.*

art,..... Canst thou not feel me to..... thee turn - ing, Don-ald, my

*cresc.*

*Un piu Animato.*

*f*

Don-ald with-in thy heart.

Nay, thou shalt wak-en, the

*Un piu Animato.*

*molto cresc.*

*f*

stars shall call thee, The night wind shall hear it and tell of my fear.....

*ff* *ritenuto.*

*cresc.*

Love shall speed them ere dan-ger be-fall thee, O Don - - ald, my Don-ald, O

*ff* *ritenuto.*

*cresc.*

*mf*

wert thou near.....

*a tempo.*

*dim.*

*p*

# QUINTETTE.

(DOROTHY, WANITA, DONALD, OSSEO, WAUREGAN.)

No 19.

Andante Tranquillo.

Piano introduction for the quintet, marked *f*. The music is in 6/8 time and features a melody in the right hand and a rhythmic accompaniment in the left hand.

DOROTHY.

Peace . . . . . for the night is dy - ing Peace . . . . . for the ar - row is ly - ing The

WANITA.

Peace for the night is si - lent dy - ing Peace for the ar - row is bro - ken ly - ing The

DONALD.

Peace . . . . . for the night is dy - ing Peace . . . . . for the ar - row is ly - ing The

OSSEO.

Peace . . . . . for the night is dy - ing Peace . . . . . for the ar - row is ly - ing The

WAUREGAN.

Peace . . . . . for the night is dy - ing Peace . . . . . for the ar - row is ly - ing The

Accomp. ad lib.

*pp*

Piano accompaniment for the vocalists, marked *pp*. The music is in 6/8 time and features a melody in the right hand and a rhythmic accompaniment in the left hand.

*cresc.*  
 night wind with its chill and moaning Is gone with fear and troub- led groaning,  
*cresc.*  
 night wind with its chill and moaning Is gone with fear and troub- led groaning,  
*cresc.*  
 night wind with its chill and moaning Is gone with fear and troub- led groaning,  
*cresc.*  
 night wind with its chill and moaning Is gone with fear and troub- led groaning,  
*cresc.*  
 night wind with its chill and moaning Is gone with fear and troub- led groaning,  
*p*

And

*cresc.*

*mf rall.*  
 Sun- light gilds the trees . . . . . The  
*mf rall.*  
 Sun- light gilds the trees . . . . . The  
*p*  
 And the sun - light gilds the trees . . . . . The  
*p*  
 And the sun - light gilds the trees And gilds the trees. The  
*p*  
 sun - light gilds . . . . . the trees . . . . .  
*mf*

Accomp. ad lib.

*pp*

*a tempo*

hands are clasped that in war were lift-ed Lives are u - ni-ted that far had drift-ed

*a tempo*

hands are clasped that in war were lift-ed Lives are u - ni-ted that far had drift-ed

*a tempo*

hands are clasped that in war were lift-ed Lives are u - ni-ted that far had drift-ed

*a tempo*

hands are clasped that in war were lift-ed Lives are u - ni-ted that far had drift-ed

*a tempo*

*p*

*cresc.*

Love has come a - gain . Love has come a - gain . . . . . The

*cresc.*

Love has come a - gain . Love has come back a - gain . . . . . The

*mf cresc.*

Love has come a - gain . Love has come . . . back a - gain The

*cresc.*

Love . . . . . has come back a - gain has come a - gain . . . . . The

*f cresc.* *mf cresc.*

Love has come back a - gain . Love has come back a - gain The

*cresc.*

Love has come back a - gain . Love has come back a - gain The

*p cresc.* sun looks down on earth re-joic - ing, O - ver all the birds are voicing *rall.*

*p cresc.* sun looks down on earth re-joic - ing, O - ver all the birds are voicing *rall.*

*p cresc.* sun looks down on earth re-joic - ing, O - ver all the birds are voicing *rall.*

*p cresc.* sun looks down on earth re-joic - ing, O - ver all the birds are voicing *rall.*

*p* *rall*

The

*a tempo* *mf* The joy of the for-est and plain . . . . .

*a tempo* *mf* The joy of the for-est and plain . . . . .

*a tempo* *mf* The joy of the for-est and plain . . . . .

*mf* The joy . . . . . of the for - est and the plain

*a tempo* joy . . . of for - - est and plain the for-est and plain

OSSIO. *f con spirito*

Where the fires of Wa-bun are burning, The

*Più mosso*

*mf cresc.*

*f*

In - dians face and heart are turn - ing, Welcome to for - est, plain, and riv - er, the

*cresc.*

*cresc.*

WANITA. *f con spirito*

Light in the wig - wam dark-ness hath flown,

*ff*

Fa - ther was the giv - er: Light in the wig - wam darkness hath

*f*

*cresc.*

Smiles on the fa-ces that sad had grown, Glad are the eyes that were  
*cresc.*  
 flown, Smiles on the fa - ces that sad had grown, Glad are the eyes that were

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "Smiles on the fa-ces that sad had grown, Glad are the eyes that were". The middle staff is the vocal line in bass clef, with lyrics: "flown, Smiles on the fa - ces that sad had grown, Glad are the eyes that were". The bottom staff is the piano accompaniment, split into two staves (treble and bass clef). The piano part features a steady accompaniment with some chordal textures. A *cresc.* marking is present above the first measure of the vocal lines and above the piano accompaniment.

*mf*

dim with tears, . . . . Thy love hath brushed a - way all fears,  
*mf*  
 dim with tears, Thy love hath brushed a - way all fears, Thy

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "dim with tears, . . . . Thy love hath brushed a - way all fears,". The middle staff is the vocal line in bass clef, with lyrics: "dim with tears, Thy love hath brushed a - way all fears, Thy". The bottom staff is the piano accompaniment, split into two staves. The piano part continues with a similar accompaniment style. A *mf* marking is present above the first measure of the vocal lines and above the piano accompaniment.

*molta rall.*

Thy love hath brushed a way all tears, . . . And the heart, the heart doth sing.  
*molta rall.*  
 love hath brushed a - way all tears, . . . And the heart, the heart doth sing.  
*molta rall.*  
*dim.*

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics: "Thy love hath brushed a way all tears, . . . And the heart, the heart doth sing." and "And the heart, the heart doth sing." The middle staff is the vocal line in bass clef, with lyrics: "love hath brushed a - way all tears, . . . And the heart, the heart doth sing." and "And the heart, the heart doth sing." The bottom staff is the piano accompaniment, split into two staves. The piano part features a more active accompaniment with some rhythmic patterns. A *molta rall.* marking is present above the first measure of the vocal lines and above the piano accompaniment. A *dim.* marking is present above the piano accompaniment in the final measure.



Tempo I? Tranquillo.

*p*  
Peace . . . . . for the night is dy - ing Peace . . . . . for the ar - row is ly - ing The

*p*  
Peace for the night is si - lent dy - ing Peace for the ar - row is bro - ken ly - ing The

*p*  
Peace . . . . . for the night is dy - ing Peace . . . . . for the ar - row is ly - ing The

*p*  
Peace . . . . . for the night is dy - ing Peace . . . . . for the ar - row is ly - ing The

Tempo I? Tranquillo.

*pp*

*p cresc.* night wind with its chill and moan - ing, Is gone with fear and *cresc.*

*mf cresc.* night wind with its chill and moan - ing, Is gone with fear and *cresc.*

*p cresc.* night wind with its chill and moan - ing, Is gone with fear and *cresc.*

*mf cresc.* night wind with its chill and moan - ing, Is gone with fear and *cresc.*

*p cresc.* night wind with its chill and moan - ing, Is gone with fear and *cresc.*

*pp*

*rall.* *mf*  
troub - led groaning, Sun-light gilds the trees . . . . .  
*rall.* *mf*  
troub - led groaning, Sun-light gilds the trees . . . . .  
*rall.* *p*  
troub - led groaning, And the sun - light gilds the trees . . . . .  
*rall.* *p*  
troub - led groaning, And the sun - light gilds the trees And gilds the  
troub - led groaning And sun-light gilds . . . . . the trees . . . . .

... ..  
... ..  
... ..  
... ..  
trees.  
... ..  
... ..  
*a tempo* *rall.* *pp*

OSSEO, WITH CHORUS OF INDIANS.

No 20.

Allegro risoluto.

marcato.

Piano introduction in E-flat major, 2/4 time. The piece begins with a piano (*pp*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. A *ten.* (tenuto) marking is present over the first few measures. The tempo changes to *marcato* in the final measures, indicated by a change in note values and a more pronounced articulation.

INDIAN CHORUS. (behind scenes.)

1<sup>st</sup> TENORS. *pp*

2<sup>d</sup> TENORS.

On\_ward, on\_ward, the war cry is dead, On\_ward, on\_ward, by Os-seo led, The

1<sup>st</sup> BASSES. *pp*

2<sup>d</sup> BASSES.

Vocal line for the 1st Tenors and 1st Basses. The melody is simple and rhythmic, following the lyrics. The dynamic is *pp* (pianissimo).

Piano accompaniment for the first vocal line. The right hand plays chords in a steady, rhythmic pattern, while the left hand provides a simple bass line. The dynamic is *pp*.

Vocal line for the 2nd Tenors and 2nd Basses. The melody continues the previous line. The dynamic is *pp*.

hatch-et to bu-ry, the ar-row to break, The hand of the pale face in friendship take.

Piano accompaniment for the second vocal line. The right hand plays chords in a steady, rhythmic pattern, while the left hand provides a simple bass line. The dynamic is *pp*.

OSSEO.

Wel - come from the for - - - est to take..... thy hand, We

*p poco cresc.*

On - ward, on - ward, the war cry is dead, On - ward, on - ward, by Os - seo led. The

*p poco cresc.*

wel - - come the pale..... face and give..... of our land;

hatch - et to bu - ry, the ar - row to break, The hand of the pale face in friendship take;

*f poco cresc.*

Glad are my peo - - ple so strong..... and brave,

*f poco cresc.*

Great was the Hu-ron in a - ges past, Great-er in a - ges that o - pen vast,

*f*

*poco cresc.*

*f*

Glad that the pale.....face shall help and..... save.....

*f*

Wis-dom and might with the pale face come, Wel-come the light to the red man's home.

*f*

*poco cresc.*

Wel - come from the for - est to take..... thy hand, We

On-ward, on-ward, the war cry is dead, On-ward, on-ward, by Os-seo led; The

*molto cresc.*

wel - come the pale face and give of our land.

hatch-et to bu-ry, the ar - row to break, The hand of the pale face to take.

*molto cresc.*

*molto cresc.*

*ff*

NAZELTON C.M.

No 21.A

OBEDIAH GAMUTE.

SOPR. *f*

1. How did ye painted heath - en rage, And seek ye Eng - lish  
 2. En - com - pass - ed were we a - bout With per - ils thick and

ALTO. *f*

TENOR. *f*

1. How did ye painted heath - en rage, And seek ye Eng - lish  
 2. En - com - pass - ed were we a - bout With per - ils thick and

BASS. *f*

*Accomp. ad lib.*

gore;  
sore, *f* How did he take ye hu - man hair, If it  
 Our lat - ter end we saw full nigh If we

How  
Our

gore;  
sore *f* How did he take ye  
 Our lat - ter end we

How did he take ye hu - man hair If it were not gone be  
 Our lat - ter end we saw full nigh If we were not gone be

were not gone be - fore. How  
 were not gone be - fore. Our

did he take ye hu - man hair If it were not gone be - fore. How  
 lat - ter end we saw full nigh If we were not gone be - fore. Our

hu man hair If it were not gone be - fore. If it  
 saw full nigh If we were not gone be - fore. If we

fore. How  
 fore. Our

did he take ye hu - man hair If it were not gone be - fore.  
 lat - ter end we saw full nigh If we were not gone be - fore.

were not gone be - fore, If it were not gone be - fore.  
 were not gone be - fore, If we were not gone be - fore.

did he take ye hu - man hair If it were not gone be - fore.  
 lat - ter end we saw full nigh If we were not gone be - fore.



## No 21. B

SOPR. *f* Oh, fear-some is ye hea-then yell, Yea, aw-ful is their roar, But

ALTO. *f*

TENOR. *f* Oh, fear-some is ye hea-then yell, Yea, aw-ful is their roar, But

BASS. *f*

they will leave ere we get through, If they are not gone be-fore.

they will leave ere we get through, If they are not gone be-fore.

*ff con spirito.*

But we were led by migh-ty men, Like migh-ty men of yore, Be -

But we were led by migh-ty men, Like migh-ty men of yore, Be -

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The music is marked *ff con spirito*. The lyrics are: "But we were led by migh-ty men, Like migh-ty men of yore, Be -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

fore them straight ye hea-then fell, If they were not gone be-fore. gone be-fore.

fore them straight ye hea-then fell, If they were not gone be-fore. gone be-fore.

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "fore them straight ye hea-then fell, If they were not gone be-fore. gone be-fore." The piano accompaniment continues with a similar rhythmic pattern. There are first and second endings marked "1." and "2." above the vocal staves.

FINALE.

No 22.

Allegro con spirito.

First system of piano introduction. Treble and bass clefs. Key signature: three sharps (F#, C#, G#). Time signature: 2/4. Dynamics: *p* (piano) and *cres.* (crescendo).

Second system of piano introduction. Dynamics: *marc.* (marcato) and *f* (forte).

Vocal entry, first system. Treble and bass clefs. Lyrics: Hap-pi-ly, hap-pi-ly trou-ble is end-ing, Gai-ly, gai-ly voi-ces blend-ing,

Second system of piano accompaniment for the vocal entry.

Vocal entry, second system. Treble and bass clefs. Lyrics: Mer-ri-ly, mer-ri-ly songs are rend-ing, To cel-e-brate the day. A-

Third system of piano accompaniment for the vocal entry.

way with care and sor - row, Hap - py will be the mor - row, We have no fears to

*cresc.*

*cresc.*

*cresc.*

bor - row, For peace is come to - day. Gone is the ter - ror of the night Be -

*ff*  
*unis.*

*ff*  
*unis.*

*ff*

fore the morn - ing sun, Dark - ness is fled be fore the light And the day be -

gun, *ff* Gone is the ter-ror of the night, Be-fore the morn-ing sun,

*ff*

Dark-ness is fled be-fore the light, *rall.* And the day be - gun. *ff* Hap-pi-ly, hap-pi-ly

*rall.*

*rall.* *ff*

troub-le is end-ing, *v* Gai-ly, gai-ly *v* voi - ces blend-ing, *v* Mer-ri-ly, mer-ri-ly

ending To celebrate the day.

L' stes - so tempo.

songs are ending To cel - e - brate the day.

L' stes - so tempo.

CHORUS OF INDIANS.

Grandioso.

cresc. -

TENORS.

Prais - es to Wa - bun, ..... Her - ald of day, ..... 'Neath his

BASSES.

cresc. -

Grandioso.

cresc. -

wings of light ..... The darkness flees a - way. ....

Thou hast brought the

Thou hast brought the pale face o'er the sea, To the  
pale face o'er the sea, To the red man,....

red man, To the red man. Our voi - ces praise thee, Wa - bun, all  
..... To the red man..... Our

*Vigoroso.*

*Vigoroso.*

glo-ri-ous,..... Wind of the morn-ing..... Thy wings swept o-ver

us, And day-light is dawn-ing.

*Piu mosso.*

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The tempo marking "Piu mosso." is placed above the piano part.

FULL MALE CHORUS  
PURITANS & INDIANS.

Chieftain and cap-tain young and brave, Both to the

This system contains the second vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The tempo marking "Piu mosso." is placed above the piano part.

war-riors call;..... Side by side to the bat-tle we go, Be-fore us the foe-men

This system contains the third vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The tempo marking "Piu mosso." is placed above the piano part.



fall, ..... For - ev - er we'll stand, We'll stand hand in hand thro' the dark - est

night or noon - day glow; ..... Seek - ing the  
Thro' the night or noon - day glow; ..... *ff*

light, de - fend - ing the right, The na - tion shall mighty grow.

*accel.*

Piano accompaniment for the first system, featuring triplets in both hands. The music is in a key with two sharps (D major) and a 6/8 time signature. The right hand has a melodic line with triplets, while the left hand provides harmonic support with triplets and chords.

**FULL CHORUS, MALE AND FEMALE.**

**Allegro vivace.**

Vocal and piano accompaniment for the second system. The vocal parts are for Sopranos, Altos, Tenors, and Basses. The piano accompaniment is in the same key and time signature. The lyrics are: "A song of re-joic-ing, Hear the for-est sing, From tree to tree".

Vocal and piano accompaniment for the third system. The lyrics are: "Full of glee Hap-py voi-ces ring,..... A song of re-joic-ing, Hap-py voi-ces ring,". The piano accompaniment continues with chords and melodic fragments.

*riten* *a tempo*

Hear the for - est sing, From tree to tree full of glee, The hap - py voi - ces

*riten* *a tempo*

*mf*

ring. War is done, peace has come and o - pen is the door,..... The

*mf*

The hatch - et and

hatch - et and ar - row are bur - ied deep, *rall. dim.*

hatch - et is bur - ied deep, To be sharp - ened nev - er more. Wa -

ar - row are bur - ied deep, *rall. dim.*

*con spirito.*  
*a tempo.*

ni - ta a - lone with warn - ing came, Sing, O sing her praise and

*a tempo. con spirito.*  
*mf*

Wa - ni - ta a - lone with warn - ing came,.....  
Wa - ni - ta..... with warn - ing came,  
fame,..... Wa - ni - ta a - lone with warn - ing came,.....

Sing, O sing her praise and fame;..... So a joy - ful song we'll sing,..... A

Sing, O..... sing her praise and fame; So we'll sing, We'll sing, we'll

joy - ful song we'll sing,..... we'll sing,..... A *ff*

sing, we'll sing, well sing, A joy - ful song we'll

sing..... *mf*

Altos divide. We

We wel - come the trea - ty that brings us peace.

wel come the trea - ty that gives us re - lease.

*f*

Great is our joy and our

*mf*

*mf*

Great is our joy and now we'll sing,.... And

voi - ces ring. We'll sing,....

*mf*

This system contains the first two systems of music. The top system features a vocal line in treble clef with lyrics 'Great is our joy and now we'll sing,.... And' and a piano accompaniment in bass clef. The second system continues the vocal line with lyrics 'voi - ces ring. We'll sing,....' and the piano accompaniment. Dynamics include *mf* and *f*.

*f*

now we'll sing, We'll sing..... A

*f*

A

This system contains the third and fourth systems of music. The top system features a vocal line in treble clef with lyrics 'now we'll sing, We'll sing..... A' and a piano accompaniment in bass clef. The fourth system continues the piano accompaniment. Dynamics include *f* and *ff*.

*ff*

song of re - joic - ing, hear the for - est sing, From tree to tree

*ff*

song..... of re - joic - - - ing,

*ff*

This system contains the fifth and sixth systems of music. The top system features a vocal line in treble clef with lyrics 'song of re - joic - ing, hear the for - est sing, From tree to tree' and a piano accompaniment in bass clef. The sixth system continues the vocal line with lyrics 'song..... of re - joic - - - ing,' and the piano accompaniment. Dynamics include *ff*.

full of glee, Hap - py voi - ces ring..... A song of re - joic - ing,  
 Hap - py voi - ces ring. A song..... of re -

Hear the for - est sing,..... From tree to tree full of glee They ring, The  
 joye - - - ing, The hap - py voi - ces  
 ring,..... The hap - py voi - ces ring,..... They ring,.....  
 hap - py voi - ces ring, The hap - py voi - - ces ring, The hap - py

voices ring..... *ff* We'll mer-ri-ly sing,..... We'll merri-ly

A song..... of joy

sing A song of joy, A song we'll mer-ri-ly sing, We'll *rall.*  
 sing A song of joy, A song we'll mer-ri-ly sing, We'll  
 we'll sing, A song well merri-ly sing, A song we'll

we'll sing, A joy-ful song we'll *rall.*

sing.....  
 sing.....  
 sing.....

sing, *a tempo.*  
*con forza.*