

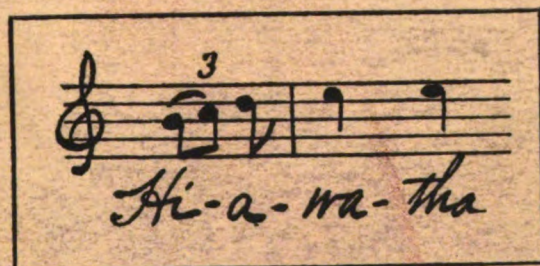
From Professor A. A. Stanley

Nov. 1901

H

IAWATHA

A Dramatic Cantata
by Frederick R. Burton



Oliver Ditson Company

Boston, New York and Philadelphia

Chicago, Lyon & Healy

HIAWATHA

101803

Dramatic Cantata by Frederick R. ^{Woodell} Burton

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

Orchestral Score and Parts
may be had of the Publisher

Oliver Ditson Company

Boston, New York and Philadelphia
Chicago, Lyon & Healy

Copyright MDCCCXCVIII by Oliver Ditson Company.
International Copyright Secured.

WIDE

M

1533

B97

H6

Prefatory Note



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

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

F. R. B.

November, 1897.

Plan of the Work.

Part I.

No.		PAGE.
1.	Prelude	3
2.	Introductory Chorus. "Should you ask me whence these stories."	7
3.	Hiawatha and Mudjekeewis. . . . Four soli and chorus.	17

Part II.

1.	Hiawatha's Wooing.	Four soli and chorus.	48
2.	The Wedding Festivities:		
	(a.) "Onaway! awake, beloved!"	Soprano solo.	84
	(b.) The dance of Pau-puk-keewis. . . .	Chorus.	90
	(c.) "When I think of my beloved." . . .	Contralto solo.	96

Part III.

1.	The Famine.	Three soli and chorus.	104
2.	Hiawatha's Vision.	Tenor solo.	126
3.	Hiawatha's Departure.	Tenor solo and chorus.	132

tristito
Musik
11/11/11

HIAWATHA.

PART I.

Frederick R. Burton.

No. 1. Prelude.

Molto andante. $\text{♩} = 44$.

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

The second system continues the musical piece. It features several triplet markings and accents (*ac*) over the notes. The tempo changes to $\text{♩} = 63$ at the end of the system.

The third system includes lyrics: *loca*, *ran*, and *do*. The music features triplet markings and a piano (*p*) dynamic. The tempo remains at $\text{♩} = 63$.

The fourth system of musical notation features a mezzo-forte (*mf*) dynamic marking. It continues with triplet markings and various note values.

The fifth and final system of musical notation on this page includes a 7-measure rest in the lower staff. The piece concludes with a final triplet of eighth notes.

Words used by arrangement with Houghton, Mifflin & Co. Publishers of Mr. Longfellow's works.
Copyright MDCCCXCVIII by Oliver Ditson Company.

Public Performance Permitted.

International copyright secured.

4-20-60484-155

SwB

A

f

ra

ra

cresc.

f

B

dim.

p

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

Second system of musical notation, continuing the piece. It includes dynamic markings *fp* and *mp*, and a fermata over a measure in the treble.

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

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

Fifth system of musical notation, featuring the marking *loco* and dynamic markings *cres* and *cen*. The melody includes a note labeled *do*.

Sixth system of musical notation, including a dynamic marking *f* and a fermata over a measure in the bass.

Seventh system of musical notation, featuring the marking *loco* and a dynamic marking *p*. The bass line shows a series of chords with a fermata.

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

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

Third system of musical notation, starting with a section marked 'D'. It includes dynamic markings such as *f*, *p*, and *mf*, along with slurs and accents.

Fourth system of musical notation, featuring dynamic markings *pp* and *a tempo*. It includes slurs and accents.

Fifth system of musical notation, including the instruction *poco rall. cresc.* and slurs.

Sixth system of musical notation, featuring dynamic markings *Red.* and asterisks. It includes slurs and accents.

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

PART I.
No 2. Introductory Chorus.

mp Andante moderato. ♩ = 84.

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

mp

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

mp

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

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

p

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

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

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

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

mp *mf*
rit. * *rit.* * *rit.*

mp *mf* **B** ♩ = 100.

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

mp *mf*

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

mp *mf* **B**

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

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

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

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

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

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

a - mong the

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

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

si - - cian the sweet sing - er."

si - - cian the sweet sing - er."

C $\text{♩} = 76.$

p *Tempo I.*

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

p

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

p *Tempo I.*

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

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

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

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

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

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

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

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

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

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

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

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

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

rall.

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

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

pp *f* **E**

pp *f* a tempo **E**

pp *f* a tempo **E**

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

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

p

p

p

ad. *

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

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

cres - - - - - *cen*

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

cres - - - - - *cen*

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

cres - - - - - *cen*

do *do*

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

do

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

do

do

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

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

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

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

do

Four vocal staves (Soprano, Alto, Tenor, Bass) showing melodic lines with long slurs. Below each staff is a dotted line.

Piano accompaniment for the first system, featuring chords and triplets. The bass line includes markings: *ℓw.*, * *ℓw.*, * *ℓw.*, * *ℓw.*

Piano accompaniment for the second system, featuring chords and triplets.

Piano accompaniment for the third system, featuring triplets and a fermata. The bass line includes a marking: *ℓw.*

Piano accompaniment for the fourth system, featuring triplets and a fermata. The bass line includes markings: * *ℓw.*, *ℓw.*, * *ℓw.*

Part I. No 3.

Hiawatha and Mudjekeewis.

Andante maestoso. $\text{♩} = 60.$

SOLI.

Allegretto.

Sop.

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

Alto.

SOLI.

SOLI.

Tenor.

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

Bass.

SOLI.

Allegretto. $\text{♩} = 126.$

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

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

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

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

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

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

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

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

A f *Meno mosso.*

f

A f *Meno mosso.* ♩ = 108.

mf a tempo.

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

mf a tempo.

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

mf a tempo.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The tempo and dynamics are marked as *mf a tempo.* There are triplets of eighth notes in the vocal lines.

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

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

The second system continues the vocal and piano parts. It features the same four-staff layout. The lyrics are: "strength and swiftness That the tenth had left the bow string Ere the first to". The piano accompaniment includes chords and a triplet of eighth notes.

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

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

The third system concludes the vocal and piano parts. It features the same four-staff layout. The lyrics are: "earth had fal - len, Ere the first to earth had fal - len." The piano accompaniment includes chords and a triplet of eighth notes.

p

The fourth system shows the final piano accompaniment. It consists of two staves in bass clef. The dynamics are marked as *p* (piano). It features a triplet of eighth notes.

B ♩ = 108.

TENOR SOLO.

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

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

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

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

was.

ff *Maestoso*. ♩ = 60.

First system of piano introduction, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is marked *mf* and includes a fermata over the final measure.

Second system of piano introduction, continuing the treble and bass clef with the same key signature and time signature. It includes a common time signature (C) and a fermata over the final measure.

TUTTI.

TUTTI. *mf*

TUTTI. So he jour - neyed westward,

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

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

Più mosso. ♩ = 72.

Vocal and piano accompaniment for the first vocal entry. The piano part features a steady accompaniment of chords and eighth notes. The vocal part is marked *mf* and includes the instruction *Più mosso. ♩ = 72.*

mf

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

westward,

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

Vocal and piano accompaniment for the second vocal entry. The piano part continues with a steady accompaniment. The vocal part is marked *mf* and includes the lyrics: "So he jour - neyed westward, westward To the king - dom of the westward, westward, So he jour - neyed westward, westward To the king - dom of the".

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

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

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

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

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

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

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

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

BASS SOLO.

Filled with joy was Mud - je - kee - wis

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

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

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

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

E TENOR SOLO.

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

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

cresc.

val - or.

mf *accel. molto.* *ff* *p*

F

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

p

a tempo.

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

p *Più mosso e cresc.*

coal his heart was.

a tempo.

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

pp

ad lib.

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

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

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

ff **G** *f* *Maestoso.*

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

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

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

H

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

2nd Ed.

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

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

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

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

hot like a coal, But the

But the ru - ler of the West - wind

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

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

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

But the ru - ler of the West - wind

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

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

SOLOISTS.

Loud and
 Loud and

CHORUS.

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

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

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

Then be - gan

Then be - gan

Then be -

Then be -

From his ey - ry scream'd the

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

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

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

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

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

Wheeling flapp'd his wings a - bove

Wheeling flapp'd his wings a - bove

Wheeling flapp'd his wings a - bove

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

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

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

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

J

them.

them.

them.

them.

J

Like a tall tree in the tem - pest

Like a tall tree in the tem - pest

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

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

J

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

M *L'istesso tempo.*

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

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

days re-treated fighting.

days re-treated fighting.

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

To the door-ways of the

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

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

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

trill

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

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

trill

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

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

de *cres*

cen - - - do *pp*

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

cen - - - do *pp*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). The music is in a minor key and 3/4 time. Dynamics include *pp* (pianissimo) and *f* (forte). The piano part features a steady accompaniment with some chordal textures.

0 *f*

"Hold! hold, my

0 *pp*

Detailed description: This system continues the musical score. It features a vocal line in bass clef with the lyrics "Hold! hold, my" and a piano accompaniment in grand staff. The piano part has a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *pp* (pianissimo).

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

Detailed description: This system continues the musical score. It features a vocal line in bass clef with the lyrics "son,..... my Hi - - a - - - wa - tha!..... 'Tis im -" and a piano accompaniment in grand staff. The piano part continues with a rhythmic accompaniment. Dynamics include *pp* (pianissimo).

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

Detailed description: This system concludes the musical score on this page. It features a vocal line in bass clef with the lyrics "pos - - si - ble to kill me,..... For you can - not kill th'im - -" and a piano accompaniment in grand staff. The piano part ends with a final chord. Dynamics include *pp* (pianissimo).

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

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

rall.

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

f *p* $\text{♩} = 66.$

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

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

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

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

And at last when death draws

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

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

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

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

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

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

The home - - -

CHORUS.

R

Thus was fought the fam - ous

mf CHORUS.

Thus was fought the fam - ous

wind.

mf CHORUS.

Faster. ♩ = 96.

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

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

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

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

rall. e dim.

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

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

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

rall. e dim. *p* far o'er hill and val - -

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

rall. e dim.

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

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

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

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

rall. e dim.

f *p*

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

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

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

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

wa-ter-cours - es;

wa-ter-cours - es;

Sees the masses of the Wawbeek ,

Sees the masses of the Wawbeek ,

Sees the masses of the Wawbeek

Ly-ing

Sees the masses of the Wawbeek

Ly-ing

p

pp

p

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

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

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

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

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

val - - ley ly - - - - ing still

val - - ley ly - - - - ing still

still, ly - - - - ing still

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

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

- do *pp*

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

pp

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

pp

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

pp

val - - - - ley.

- do *p* *pp*

Part 2. No 1.

Hiawatha's Wooing.

Andante. ♩ = 50.

TENOR.

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

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

Use-less each without the oth-er!”

♩. - 50.

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

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

legato e dolce

Ad.

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

B CONTRALTO.

B *Stesso tempo.*

“Wed a maid - - en of

mf

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

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

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

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

accel.

C con anima.

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

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

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

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

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

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

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

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

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

f *rall.*

f *rall.* *a tempo.*

CHORUS. *Allegro. mf*

CHORUS. *mf*

CHORUS. *f*

CHORUS. *mf*

Thus de - part - ed Hi - a -

Thus de - part - ed Hi - a -

Thus de - part - ed Hi - a -

Thus de - part - ed Hi - a -

Più allegro. ♩ = 96.

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

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

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

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

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

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

crese.

G

p

cresc.

con

do

p

cresc.

cresc.

ff

CHORUS.

mp
On the out - - skirts of the

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

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

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

poco rall. ♩ = 76. *p*

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

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

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

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

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

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

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

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

pp **H**

pp **H**

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

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

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

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

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

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

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

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

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

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

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

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

accel.

I

♩ = 96.

cres - cen - do

ff *mf*

dim.

poco *a* *poco*

pp

CONTRALTO SOLO.

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

Adagio. ♩ = 58.

p

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

J SOPRANO SOLO. *mp*

J dolce. At his side, in all her beau - ty, Sat the

pp

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

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

poco rall.

..... the old man's thoughts were, And the maid - en's of the fu - ture.

poco rall. *a tempo.*

K

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present.

BASS SOLO.
mp Grave.

Più allegro con anima.
cresc.

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

Più allegro. ♩ = 96.

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

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

The third system continues the vocal line and piano accompaniment. The tempo and dynamics remain *Più allegro con anima* and *cresc.*. The piano accompaniment features a more active eighth-note pattern. The system concludes with a double bar line and repeat signs.

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

The fourth system continues the vocal line and piano accompaniment. The tempo and dynamics remain *Più allegro con anima* and *cresc.*. The piano accompaniment features a more active eighth-note pattern. The system concludes with a double bar line and repeat signs.

great war par - ties How they came to buy his

The fifth system continues the vocal line and piano accompaniment. The tempo and dynamics remain *Più allegro con anima* and *cresc.*. The piano accompaniment features a more active eighth-note pattern. The system concludes with a double bar line and repeat signs.

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

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

molto meno mosso.
L *p*

they were.

p *dolce.* ♩ = 58.

SOPRANO SOLO. *mp* *Più allegro.*

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

Più allegro. ♩ = 84.

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

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

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

ral - - - len

ral - - - len

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

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

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

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

mf *meno mosso.*

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

meno mosso.

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

drea - my.

pp

pp

pp *3*

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

cres *cen*

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

cres *cen*

do N *ff*

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

do N

Largo.

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

ff *Largo.*

BASS SOLO.

fore them Straight the

a tempo.

ad.

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

p

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

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

SOPRANO.

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

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

let; Listened, listened while the guest was speaking.

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

rall. *dolciss.* *rall.*

$\text{♩} = 60.$

TENOR. *mf*

"Af-ter

Q

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

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

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

And then ad - ded, speak -

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

R $\text{♩} = 76.$

mp

ev - er And our hands be clasped more close-ly, And our hearts be more u -

marcato.

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

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

wo-men."

pp

BASS.

Molto moderato.

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

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

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

wishes; Let your heart speak, Laughing Water?"

S

pp

p

SOPRANO.

And the

mp cresc.

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

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

rall. molto.

rall. molto.

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

a tempo.

a tempo.

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

molto rall.

a tempo *vivace.*

SOLI.

mf Allegro.

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

SOLI.

mf
SOLI.

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

mf

Allegro. ♩ = 176.

poco rall.

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

poco rall.

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

poco rall.

p *poco rall.*

a tempo. **T**

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

a tempo.

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

a tempo. **T**

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

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

wood - land and the mead - - ow Left the

wood - land and the mead - - ow Left the

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

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

SOLI.

U

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

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

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

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

CHORUS.

U

pp Fare - - - well, fare - - -

pp Fare - - - well, fare - - -

U

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

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

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

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

fare - - well,

fare - - well,

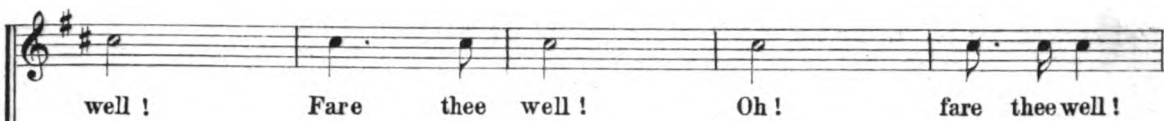
- - - well, fare - - well,

well, fare - - well,

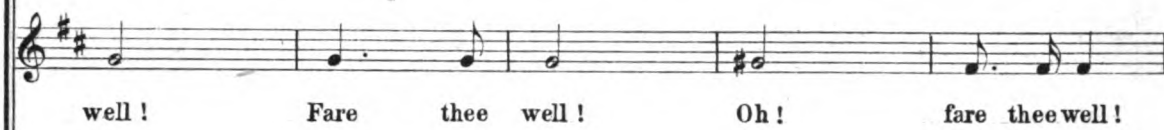
Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee
 Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee
 Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee
 Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee

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

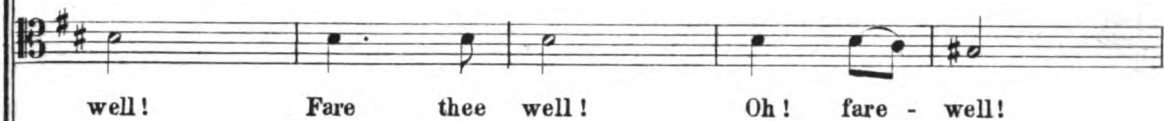
The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines.



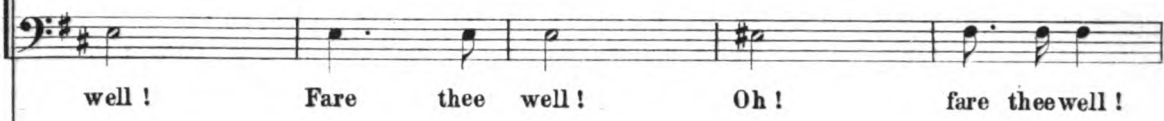
well ! Fare thee well ! Oh ! fare thee well !



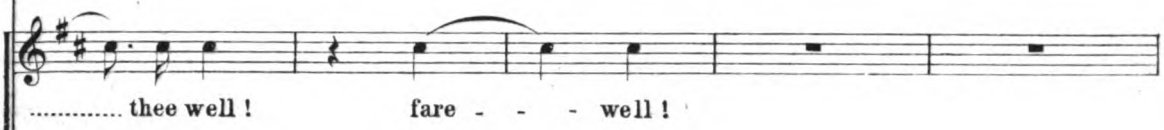
well ! Fare thee well ! Oh ! fare thee well !




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



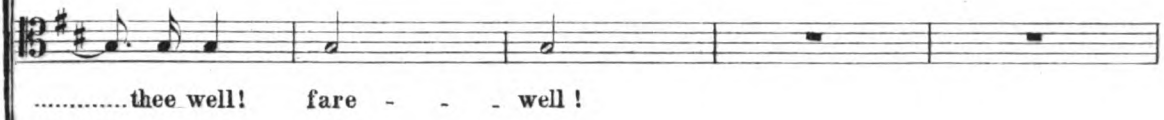
well ! Fare thee well ! Oh ! fare thee well !



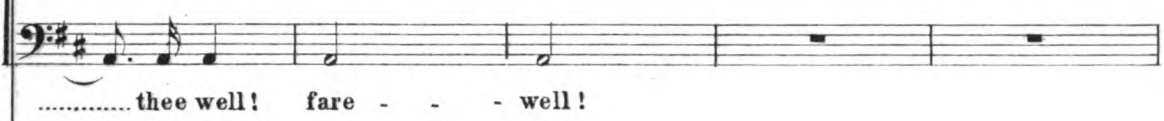
..... thee well ! fare - - - well !



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



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



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



dim. *p*
 Oh!..... fare thee well! Oh! fare thee well!

dim.
 Oh! fare thee well! fare - - well!

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

dim.
 Oh! fare thee well! fare - - well!

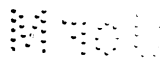
dim. *pp*
 Fare - - - well, fare - - - well,.....farewell!

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

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

dim.
 Fare - - - well, fare - - - well, fare-well, fare -

dim.



..... farewell !

..... farewell !

well ! fare - well !.....

pp

pp

cresc. e rall.

CHORUS.

Poco andante. *mf*

All the travelling winds went with them,

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

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

All the travelling winds went with them, all the winds

Poco andante. *mf*

All stars looked at them

All the stars of night looked at them

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

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

Wp

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

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

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

W

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

loud and sweetly Songs of hap - pi - ness

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Più allegro. ♩ = 96.

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

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

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

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

From the land of hand-some

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

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

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

loco.

mf cresc.

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

mf cresc.

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

mf cresc.

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

mf cresc.

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

fff

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

fff

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

fff

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

fff

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

ff

8.....

2 Ped.

Part II, No 2.

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

SOPRANO SOLO.

Andante grazioso. ♩ = 58.

mp

mp

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

mp

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

p

p

*ad. * ad. **

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

p

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

p

A

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

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

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

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

B

pp *cresc.*

Does not all the blood with - in me Leap to

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

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

♩. *ten.* *

moon when nights are bright - - - est.

cres - - - cen - - - do

ten.

f *dim. e rall.*

On - a - way, my heart sings

a tempo primo

to thee C Sings with joy when thou art

mf

p

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

p

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

Dmp

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

mf *mp*

poco marcato.

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

p

clouds drop shadows on it.

mf

When thou

p *mf*

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

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

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

cresc.

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

p

Ad. * *Ad.* *

smil - ing When thou art no long - er near

poco marcato *cres - cen - 3 -*

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

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

hold me! Blood of my beat - ingheart be -

The second system continues the vocal line with the lyrics "hold me! Blood of my beat - ingheart be -". The piano accompaniment maintains the eighth-note pattern in the left hand and features more complex chords and triplets in the right hand. A dynamic marking of *f* is present.

hold me! O a-wake, a -

The third system continues the vocal line with the lyrics "hold me! O a-wake, a -". The piano accompaniment continues with the eighth-note pattern in the left hand and complex chords in the right hand.

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

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

lov - - - - ed.

The fifth system continues the vocal line with the lyrics "lov - - - - ed.". The piano accompaniment continues with the eighth-note pattern in the left hand and complex chords in the right hand.

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

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

Andante moderato. *mp*

Women. 

Men.  First a slow and sol-lemn meas -

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

Piano. 

Andante moderato.

Drum. *  *mp*

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



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

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

F. R. B.

A

In and out a - mong the

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

A

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

mong the pine trees, Thro' the shad-ow and the sun-shine.

B

out a - mong the pine trees and the sun-shine. *pp*

B

pp

Ah! Tread - - ing

The first system of the musical score. It features a vocal line with a long note on 'Ah!' followed by 'Tread - - ing'. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note pattern.

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

The second system of the musical score. The vocal line continues with 'soft-ly like a panther, ah, ah, ah,' and 'Tread-ing soft-ly ah, like a panther, tread-ing soft-ly like a pan-ther,'. The piano accompaniment continues with the same rhythmic patterns.

ah, ah! Then more

ac - - cel.

ac *cel*

The third system of the musical score. The vocal line has 'ah, ah! Then more'. The piano accompaniment includes a section marked 'ac' (accelerando) and 'cel' (crescendo), with a 'C' time signature change. The left hand continues with eighth notes.

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

er - an - do accel.

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

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

Till the leaves went

Presto.

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

Presto.

Presto.

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

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

Ah!.....

2nd Ped.



2nd Ped.

ah, ah, ah, ah,

* 2nd Ped. * 2nd Ped. *

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

D *f* *fff*
ah! ah!

prestissimo.
8

D *ff*

D *prestissimo.*

This system contains five measures of music. The vocal line (top two staves) begins with a chord marked 'D' and a dynamic of 'f', followed by a long note and then a final note with a dynamic of 'fff'. The piano accompaniment (bottom three staves) features a dense texture of chords in the right hand and a rhythmic bass line in the left hand. Performance instructions include 'prestissimo.' and a fermata over the eighth measure. A chord marked 'D' is indicated at the beginning of the second measure.

Part II. No 2. (c)

"When I think of my beloved?"

CONTRALTO SOLO.

Poco andante. $\text{♩} = 84$.

Then a - gain sang Chi - bi - a - bos, sang a song of love and

longing, sang a maiden's la - men - tations for her lov - er, her Al - gon - quin.

Più vivo.

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

Più vivo. ♩ = 96.

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

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

gon - quin!

pp

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

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

B

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

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

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

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

molto port.

con anima.

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

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

rall.

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

The second system continues the vocal line with lyrics: "my.....Al-gon - - quin. *cres - cen - do*". The piano accompaniment includes dynamic markings: *rall.* in the left hand, *a tempo.* in the right hand, and *accel.* in the right hand. The right-hand piano part features a complex rhythmic pattern of eighth notes.

f Più allegro.

Far,.....

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

far

a - - way,.....

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

Ve - - ry far a - - way, I

dim.

The fifth system continues the vocal line: "Ve - - ry far a - - way, I". The piano accompaniment features a triplet of eighth notes in the right hand, with a *dim.* marking above it. The left hand continues with a simple bass line.

ans - - - - - wered,

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

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

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

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

con brio.

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

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

The fifth system continues the piano accompaniment in the same key signature, featuring a treble clef staff with a rhythmic pattern of chords and a bass clef staff with a melodic line.

When I looked back to be - -

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

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

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

rall. *a tempo.* *p*
heart, My Al - gon - - quin, By the tree he still was
colla voce *a tempo.* *p*

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

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

E

When I

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

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

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

cresc.
O my sweetheart, O my

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

Andante.

quin.

Part III. No 1.

The Famine.

Allegro moderato. $\text{♩} = 126$.

pp

mp

pp

mp

The piano introduction consists of two systems of grand staff notation. The first system features a treble clef with a key signature of two flats and a 4/4 time signature. The right hand plays a series of chords, starting with a piano (*pp*) dynamic and moving to a mezzo-piano (*mp*) dynamic. The left hand plays a steady eighth-note accompaniment. The second system continues this texture, with the right hand chords becoming more complex and the left hand accompaniment remaining consistent.

CHORUS. *pp* *mf*

Soprani. *pp* *mf*

Alti. *pp* *mf*

Tenori. *pp* *mf*

Bassi. *pp* *mf*

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

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

The chorus is arranged for four vocal parts: Soprani, Alti, Tenori, and Bassi. Each part has a vocal line with lyrics and a piano accompaniment. The lyrics are: "O the long and drea-ry win-ter! O the cold and". The piano accompaniment consists of chords in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics range from *pp* to *mf*.

A

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

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

Ev-er thick - er,

A

The second system of the chorus continues the vocal lines and piano accompaniment. It features a section marked with a large 'A' above the staff. The lyrics are: "cru-el win-ter! Ev-er thick - - er,". The piano accompaniment continues with chords and eighth-note accompaniment. Dynamics are consistent with the previous system.

ice on lake and

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

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

B

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

B

est, round the vil - lage.

est, round the vil - lage.

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

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

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

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

poco

poco

cresc.

poco

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

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

a *poco* *f*

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

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

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

f *sotto voce* *

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

f *sotto voce*

f *mp*

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

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

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

E

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

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

E

hun - - - ger. O the

O the fam - - ine and the

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

O the fam - - ine

F

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

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

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

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

F

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

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

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

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

the an-guish, the an-guish

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

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

TENOR SOLO.

mf Tempo ad lib.

Forth in - to the emp - ty for - est Rushed the mad - dened Hi - a - wa - tha; Cried

..... he with his face up - lift - ed In that bit - ter hour of an - guish:

ff "Git - che Ma - ni - to, the Migh - ty! Give your *mp tempo*

moderato. *accel. e cresc.*
chil - dren food, O Fa - ther! Give us food, or we must per - ish! Give me

p tempo moderato. *accel. e cresc.*

meno mosso.
food for Min - ne - ha - ha; For my dy - ing Min - ne - - ha - ha!"

f *p* *meno mosso.*

ff Andante.

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

ff Andante.

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

ff TUTTI. Andante. ♩ = 88.

p H

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

p

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

p H

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

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

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

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

ppp

pp rall.

CONTRALTO SOLO.

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

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

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

ppp

SOPRANO SOLO.

Hark! I hear..... a

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

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

ha - - ha Call - - - ing to me

Contralto Solo. *mf* from the dis - tance

No! No, my child, it is the

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

Look! I see my fa - - ther standing

pine - - trees. No, my child!

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

No!

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

No my child!

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

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

ff

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

No! ah!.....

mp

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

my child.....

cresc.

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

ah! my child!

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

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

Ah!..... my

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

tha!

child!

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

K

TUTTI.

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part consists of a continuous eighth-note accompaniment in both hands.

TUTTI.

And the

TUTTI.

TUTTI.

And the

K

Piano accompaniment for the second system, marked with a piano (*p*) dynamic. The piano part consists of a continuous eighth-note accompaniment in both hands.

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

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

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

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

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

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

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

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

p

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

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

N

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

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

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

N

The second system of the score shows the vocal lines with rests, indicating a pause in the vocal parts. The piano accompaniment continues with a series of chords and arpeggiated figures. The system concludes with a dynamic marking of *pp*.

The third system of the score shows the piano accompaniment with dynamic markings of *p*, *pp*, and *ppp*. The piano part features a series of chords and arpeggiated figures, with a crescendo leading to the *ppp* marking.

(Humming.)

(Humming.)

(Humming.)

The fourth system of the score shows the vocal lines with humming. The lyrics "(Humming.)" are written above each of the three vocal staves. The piano accompaniment continues with a series of chords and arpeggiated figures.

Andante.

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

Andante. ♩ = 72.

p molto legato.

The fifth system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "Then they bur - ied Min - ne - ha - ha, In the snow a grave they made her," written below. The piano accompaniment is written for the right and left hands of the piano. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The system begins with a dynamic marking of *p* and a tempo marking of *Andante.* The tempo is further specified as *Andante. ♩ = 72.* The system concludes with a dynamic marking of *p molto legato.*

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

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

The piano accompaniment for the first system is shown in two staves. The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation with eighth notes.

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

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

Humming.

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

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

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

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

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

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

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

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

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

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

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

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

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

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef and a key signature of two flats. The music is in 4/4 time and consists of four measures. The lyrics are: "Soon your footsteps I shall follow To the is - lands of the bless-ed, To the".

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

The second system continues the musical score. The vocal line has a dynamic marking of *ff* (fortissimo) and a slur over the notes. The piano accompaniment includes a *rit.* (ritardando) marking. The lyrics are: "king - dom of Po - ne-mah, To the land of the Here-".

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

The third system continues the musical score. The vocal line has a slur over the notes. The piano accompaniment includes a *rit.* marking. The lyrics are: "af - ter, to the land of the Here - af - - -".

ter.

The fourth system concludes the musical score. The vocal line has a long note with a slur. The piano accompaniment includes a *rall. e dim.* (ritardando e diminuendo) marking and a *pp* (pianissimo) dynamic marking. The lyrics are: "ter.". The system ends with a double bar line.

Part III. No 2.

Hiawatha's Vision.

TENOR SOLO.

Con moto. mf

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

Con moto. ♩=96.

f *mf*

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

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

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

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

poco rall. *a tempo.*

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

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

..... Sends them to us with His mes -

f Maestoso.

ff *mf*

sage. Let us welcome, then, these strangers, Hail them as our

Meno mosso. mf

Meno mosso. 69.

molto legato

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

B

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

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

I be - held, too, in that

poco ad lib.

vis - ion All the se - crets of the fu - ture, of the dis - tant days that

Con moto.

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

Con moto. $\text{♩} = 92$

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

con gran anima:

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

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

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

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

mp

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

p cresc.

ff Adagio.

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

a tempo.

mp

scattered , All forget - ful

poco rall. *più vivo.* *f* *ff*

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

poco rall. *più vivo.* *f* *ff*

D

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

cres - - - - *con* - -

cloud-rack of a tem-pest.

do *ff*

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

p *mf* *ff*

.....

p *pp*

Part 3. No 3.
Hiawatha's Departure.

Andante. ♩ = 80.

The musical score is written for piano in G major and 4/4 time. It consists of six systems of two staves each. The first system begins with a piano (*pp*) dynamic. The second system continues the melodic line in the right hand. The third system features a crescendo (*cresc.*) and ends with a piano (*pp*) dynamic. The fourth system contains a complex, rapid melodic passage in the right hand. The fifth system continues this rapid passage. The sixth system is marked with a section letter 'A' and features a more melodic and sustained right-hand line.

p

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

p

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

p

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

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

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

pp

sul - - try wigwam;

sul - - try wigwam;

With a sound of sleep the

B

wa - - ter Rip - - pled on the beach

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

B

..... be - low it.

on the beach be - low it.

With a sound of

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

p

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

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

C

The first system of music features a piano accompaniment with a treble and bass clef. The treble clef part consists of a series of arpeggiated chords, while the bass clef part provides a steady rhythmic accompaniment with eighth notes.

The second system continues the piano accompaniment. The treble clef part has a melodic line with some chromaticism, and the bass clef part continues with eighth-note accompaniment.

The third system of music shows the piano accompaniment. The treble clef part has a melodic line with some chromaticism, and the bass clef part continues with eighth-note accompaniment.

ALTI.

The first vocal system begins with the instruction "ALTI." above the staff. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "From the corn - - fields shrill and cease - - less,". The piano accompaniment consists of a treble and bass clef with arpeggiated chords in the treble and eighth-note accompaniment in the bass.

The second vocal system continues the vocal line and piano accompaniment. The lyrics are: "Sang the grass - hopper, Pah - - puk - kee - - na;". The piano accompaniment includes a "rall." marking above the treble clef staff and below the bass clef staff. The system concludes with a final cadence in the piano accompaniment.

p

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

p

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

p

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

p

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

D

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

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

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

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

D

sul - - try wig - wam.

sul - - try wig - wam.

sul - - try wig - wam.

sul - - try wig - wam.

mf

Slow - ly o'er the

poco rall. *a tempo.*

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

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

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

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

pp

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

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

pp

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

pp

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The top pair has a treble clef and a key signature of two sharps (F# and C#). The bottom pair has a bass clef and the same key signature. The piano accompaniment is written for a grand piano with a grand staff (treble and bass clefs). The lyrics are: "Still the guests of Hi - a - wa - tha Slum - bered in the si - lent wig - wam." The first vocal line is marked *pp*. The second vocal line is also marked *pp*. The piano accompaniment features a steady bass line and chords in the right hand.

The second system of the musical score is a piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a triplet of eighth notes and a slur over a series of eighth notes. The left hand has a bass line with a triplet of eighth notes and a slur over a series of eighth notes. The key signature remains two sharps.

The third system of the musical score is a piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a melodic line with a slur over a series of eighth notes. The left hand has a bass line with a slur over a series of eighth notes. The key signature remains two sharps.

F
TENOR SOLO.

mf

From his place rose Hi - a -

F

pp *mf*

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

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

p

wake the guests that slum - - - bered.

p

G

"I am

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

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

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

p

But these guests I leave be - hind me in your

loca.

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a rest, followed by the lyrics 'But these guests I leave be - hind me in your'. The piano accompaniment is in grand staff (treble and bass clefs). It features a triplet of eighth notes in the left hand and a sequence of chords in the right hand. Performance markings include a piano (*p*) dynamic and a tempo marking of *loca.* (lento).

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

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics 'watch and ward I leave them, See that nev - - er harm comes'. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and chords in the right hand. A tempo marking of *loca.* is present.

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

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics 'near..... them, Nev-er dan - - ger nor sus - pi - cion, Nev - er'. The piano accompaniment features a more active eighth-note accompaniment in the left hand. The tempo marking *loca.* is still present.

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

poco rall.

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics 'want of food, or shel - ter In the lodge of Hi - a - wa - -'. The piano accompaniment features a slower eighth-note accompaniment in the left hand. Performance markings include a *poco rall.* (poco rallentando) dynamic and tempo marking.

tha.

th. 143

CONTRALTI.

Forth in-to the vil - - lage

went he, Bade fare - - well to all the

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

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

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

this wise:

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a dotted line, with the lyrics "this wise:". The piano accompaniment continues with similar rhythmic patterns, ending with a double bar line.

TENOR SOLO.

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

The Tenor Solo section begins with a treble clef and a key signature of one flat. The lyrics are "I am go - ing, O my peo - ple, On a long and distant". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The continuation of the Tenor Solo section features the lyrics "jour - ney; Ma - ny moons and ma - ny win - ters Will have". The piano accompaniment continues with chords and a bass line, ending with a double bar line.

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

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

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

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

Maestoso.

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

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

13 sent them From the

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

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'land.....', a quarter note 'of', a quarter note 'light', a quarter note 'and', a quarter note 'morn - -', a quarter note 'ing;', a quarter note 'For the', a quarter note 'Mas -', and a quarter note 'ter of'. The piano accompaniment continues with chords and moving lines.

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

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

ff *rall.*
 morn - - ing.

CHORUS.

mp
 On the shore stood Hi - - a - -

mp
 On the shore stood Hi - - a - -

On the shore

On the shore.....

molto legato e p

wa - - - - - tha, Turned,

wa - - - - - tha, Turned,

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

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

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

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

turned and waved his hand at part - ing;

turned and waved his hand at part - ing;

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

On the clear and lu - minous wa - - ter

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

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

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

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

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

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

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

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

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

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

cresc.

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

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

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

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

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

“West - ward! west - - - ward!”

“West - ward! west - - - ward!”

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

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

p

pp

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

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

West - ward!” And with

West - ward!” And with

mp cresc. ed accel.

mf

f

p cresc. ed accel.

dart - - ed for - ward.

dart - - ed for - ward.

speed it dart - ed for - ward.

speed it dart - ed for - ward.

Allegro. ♩ = 126.

mf

And the
And the
And the
And the

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

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

Burned the broad sky like a prai -

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

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

Burned the broad sky like a prai - -

- - rie burned the broad sky like a prai -

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

..... burned the broad sky like a

- rie burned the broad sky like a

rie Left on the lev - - el

rie Left up - - on the lev - - el

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

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

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

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

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

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

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

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

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

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

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

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

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

a tempo. *cresc.* *sempre 3*

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

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

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

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

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

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

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

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

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

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

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

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

N *pp*

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

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

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

even - - - ing, Sailed, sailed

pp dusk of even - ing, sailed in - to the

pp even - - - ing, the even - - - ing, even - - -

p sailed in - - to the even - - - ing, sailed in - -
sailed

in - - - to the even - - - ing, sailed

sempre pp dusk, the dusk of even - ing, even - - -

sempre pp ing, the dusk of even - ing, even - - -

sempre pp to..... the dusk of even - ing, dusk of even - - -
in - - to the dusk, the dusk of even - - -

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

ing..... And the peo-ple watched him till the

ing..... And the peo-ple watched him till the

ing..... And the peo-ple watched him till the

ing..... And the peo-ple watched him till the

ing..... And the peo-ple watched him till the

mf

cresc. 3
birch ca - - noe seemed lift - ed High in-to that sea of

cresc. 2
birch ca - - noe seemed lift - ed High in-to that sea of

cresc.
birch ca - - noe seemed lift - ed High.....

cresc.
birch ca - - noe seemed lift - ed High.....

sempre

splen - - - - - dor, splen - - - - -

splen - - - dor, splen - - - - -

High in-to that sea of splen - - - - -

..... in-to that sea of splen - - - - -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register. The piano accompaniment consists of two staves (treble and bass clef) with a steady rhythmic accompaniment. The lyrics are: "splen - - - - - dor, splen - - - - -", "splen - - - dor, splen - - - - -", "High in-to that sea of splen - - - - -", and "..... in-to that sea of splen - - - - -".

dor Till it sank in - to the

dor Till it sank in - - to the

dor Till it sank in - - to the

dor Till it sank in - to the

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "dor Till it sank in - to the", "dor Till it sank in - - to the", "dor Till it sank in - - to the", and "dor Till it sank in - to the". A dynamic marking of *Q* (Piano) is present above the vocal staves and below the piano accompaniment.

mf

And they said

mf

And they said

mf

And they said

mf

And they said

f

d = d

"Fare - - well, Hi - a - wa - tha! fare thee well, O Hi - a -

f

"Fare - - well, Hi - a - wa - tha! fare thee well, O Hi - a -

f

"Fare - - well, Hi - a - wa - tha! fare thee well, fare -

f

"Fare - - well, Hi - a - wa - tha! fare thee well, fare -

mf

sempre 3

wa - - tha, fare thee well, O fare thee
 wa - - tha, fare thee well, O fare thee
 well, fare - well, fare - well for - ev - er, fare thee
 well, fare - well, fare - well fare - - -

R
 well, fare - - - well!" And the
 well, fare - - well!?" And the
cresc. well, O Hi - a - wa - tha, fare thee well, O Hi - a - wa - tha!" And the
cresc. well, O Hi - a - wa - tha, fare thee well, O Hi - a - wa - tha!" And the

R
 Red.

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

for - ests, dark and lone - ly, moved thro all their depths of

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are: "rip - pling on the peb - bles, Sobbed 'fare - well, farewell, fare-".

well, fare - well..... O Hi - a - wa - tha, fare thee

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

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

well, fare well..... O Hi - a - wa - tha, fare thee

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature and time signature remain the same as in the first system. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are: "well, fare - well..... O Hi - a - wa - tha, fare thee".

Red. *

well, O Hi - a - wa - tha, fare - - - well,
 well, O- Hi - a - wa - tha, fare thee well,
 well, O Hi - a - wa - tha, fare - - - well,
 well, O Hi - a - wa - tha, fare thee well, fare - -

for - - ev - - er, farethee well.....

fare thee well for - - ev - er, fare thee well
 fare - - - well, fare - - - well, fare-well, fare -
 fare - - well, for - - ev - er, fare - - - well, fare thee
 well, fare - well, fare - - - well,

Oh, fare thee well!..... Thus de -
 well, fare - - well!..... Thus de -
 well, fare thee well, fare thee well!..... Thus de -
 fare - - well!..... Thus de -

S
 part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -
 part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -
 part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -
 part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

S

cresc. *s* *p*

lov - ed, In the glo - - - ry of the sun - set, In the

cresc. *mp*

lov - ed, In the glo - ry of the sun - set, In the

cresc. *p*

lov - ed, In the glo - ry of the sun - set, In the

cresc. *p*

lov - ed, In the glo - ry of the sun - set, In the

cresc. *s*

pur - ple shades of even - - ing, To the re-gions of the.....

cresc.

pur - ple shades of even - - ing, To the re-gions of the.....

cresc.

pur - ple shades of even - - ing, To the re-gions of the

cresc.

pur - ple shades of even - - ing, To the re-gions of the

home - - wind of the North - - - west wind Kee -

home - - wind of the North - west wind Kee -

home - - wind of the North - west wind Kee - -

home - - wind of the North - west wind Kee - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "home - - wind of the North - - - west wind Kee -". The piano part features a steady accompaniment with chords and moving lines in both hands.

way - - din, To the Is - - - - lands of the

way - - din, To the Is - - - - lands of the

way - - din, To the Is - - - - lands of the

way - - din, To the Is - - - - lands of the

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "way - - din, To the Is - - - - lands of the". The piano part continues with a steady accompaniment, including a triplet of eighth notes in the vocal line.

T

bless - - ed, To the land of the here -
 bless - - ed, To the land of the here -
 bless - - ed, To the land of the here -
 bless - - ed, To the land of the here -

T

af - - ter, the land
 af - - ter, the land of
 af - - ter, the land of
 af - - ter, the land

..... To the land, to the land of
 the here - af - - ter, to the land of
 the here - af - - - - ter, the here - - af - - ter,
 to the here - - af - - ter,

the here - af - ter, To the land, the land
 the here - af - ter, To the land, the land of ... the....
 the here - af - ter, To the land, the land of the.....
 the here - af - ter, To the land, the land.....

cresc.
 to the land, to the
 here - af - ter, to the land of
 here - af - ter, land of
 to the here - - -

cresc.
cresc.
cresc.
cresc.

ra. * *ra.* * *ra.* *

fff
 land..... of here - af - - - ter.
 here - - - af - - - ter.
 the here - af - - - ter.
 af - - - ter.

fff
fff
fff
fff

ra. *