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# SCENES

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BY

H. W. LONGFELLOW

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Paper boards, 4s. ; Cloth, gilt, 5s.

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## PREFATORY NOTE.

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THIS work was not originally planned as a whole; on the contrary, the composer intended in the first instance to set "Hiawatha's Wedding-Feast" only. This section was produced at a students' concert, given at the Royal College of Music, South Kensington, London, on November 11, 1898.

The second section, "The Death of Minnehaha," is the outcome of a request made by the Committee of the 1899 North Staffordshire Musical Festival that the composer should contribute a choral work to that Festival. It was produced at Hanley, on October 26, 1899.

The third section was written for and performed—with the preceding sections—by the Royal Choral Society, at the Royal Albert Hall, London, on March 22, 1900.

The Overture to "The Song of Hiawatha," being a distinct work, is not included in the present edition.

# SCENES FROM THE SONG OF HIAWATHA.

## I. HIAWATHA'S WEDDING FEAST.

You shall hear how Pau-Puk-Keewis,  
How the handsome Yenadizze,  
Danced at Hiawatha's wedding ;  
How the gentle Chibiabos,  
He the sweetest of musicians,  
Sang his songs of love and longing ;  
How Iagoo, the great boaster,  
He the marvellous storyteller,  
Told his tales of strange adventure,  
That the feast might be more joyous,  
That the time might pass more gaily,  
And the guests be more contented.

Sumptuous was the feast Nokomis  
Made at Hiawatha's wedding.

All the bowls were made of bass-wood,  
White and polished very smoothly,  
All the spoons of horn of bison,  
Black and polished very smoothly.

She had sent through all the village  
Messengers with wands of willow,  
As a sign of invitation,  
As a token of the feasting ;  
And the wedding-guests assembled,  
Clad in all their richest raiment,  
Robes of fur and belts of wampum,  
Splendid with their paint and plumage,  
Beautiful with beads and tassels.

First they ate the sturgeon, Nahma,  
And the pike, the Maskenozha,  
Caught and cooked by old Nokomis,  
Then on pemican they feasted,  
Pemican and buffalo marrow,  
Haunch of deer and hump of bison,  
Yellow cakes of the Mondamin,  
And the wild rice of the river.

But the gracious Hiawatha,  
And the lovely Laughing Water,  
And the careful old Nokomis,  
Tasted not the food before them,  
Only waited on the others,  
Only served their guests in silence.

And when all the guests had finished,  
Old Nokomis, brisk and busy,

From an ample pouch of otter,  
Filled the red stone pipes for smoking  
With tobacco from the South-land,  
Mixed with bark of the red willow,  
And with herbs and leaves of fragrance.

Then she said, "O Pau-Puk-Keewis,  
Dance for us your merry dances,  
Dance the Beggar's Dance to please us,  
That the feast may be more joyous,  
That the time may pass more gaily,  
And our guests be more contented !"

Then the handsome Pau-Puk-Keewis,  
He the idle Yenadizze,  
He the merry mischief-maker,  
Whom the people called the Storm-Fool,  
Rose among the guests assembled.

Skilled was he in sports and pastimes,  
In the merry dance of snow-shoes,  
In the play of quoits and ball-play ;  
Skilled was he in games of hazard,  
In all games of skill and hazard,  
Pugasaing, the Bowl and Counters,  
Koomtassoo, the Game of Plum-stones.

Though the warriors called him Faint-Heart,  
Called him coward, Shaugodaya,  
Idler, gambler, Yenadizze,  
Little heeded he their jesting,  
Little cared he for their insults,  
For the women and the maidens  
Loved the handsome Pau-Puk-Keewis.

He was dressed in shirt of doe-skin,  
White and soft, and fringed with ermine,  
All inwrought with beads of wampum ;  
He was dressed in deer-skin leggings,  
Fringed with hedgehog quills and ermine,  
And in mocassins of buck-skin  
Thick with quills and beads embroidered.  
On his head were plumes of swan's down,  
On his heels were tails of foxes,  
In one hand a fan of feathers,  
And a pipe was in the other.

Barred with streaks of red and yellow,  
Streaks of blue and bright vermilion,

Shone the face of Pau-Puk-Keewis.  
From his forehead fell his tresses.  
Smooth and parted like a woman's.  
Shining bright with oil, and plaited,  
Hung with braids of scented grasses,  
As among the guests assembled,  
To the sound of flutes and singing,  
To the sounds of drums and voices,  
Rose the handsome Pau-Puk-Keewis,  
And began his mystic dances.

First he danced a solemn measure,  
Very slow in step and gesture,  
In and out among the pine trees,  
Through the shadows and the sunshine,  
Treading softly like a panther,  
Then more swiftly and still swifter,  
Whirling, spinning round in circles,  
Leaping o'er the guests assembled,  
Eddying round and round the wigwam,  
Till the leaves went whirling with him,  
Till the dust and wind together  
Swept in eddies round about him.

Then along the sandy margin  
Of the lake, the Big-Sea-Water,  
On he sped with frenzied gestures,  
Stamped upon the sand, and tossed it  
Wildly in the air around him ;  
Till the wind became a whirlwind,  
Till the sand was blown and sifted  
Like great snowdrifts o'er the landscape,  
Heaping all the shores with Sand Dunes,  
Sand Hills of the Nagow Wudjoo !

Thus the merry Pau-Puk-Keewis  
Danced his Beggar's Dance to please them,  
And, returning, sat down laughing  
There among the guests assembled,  
Sat and fanned himself serenely  
With his fan of turkey-feathers.

Then they said to Chibiabos,  
To the friend of Hiawatha,  
To the sweetest of all singers.  
To the best of all musicians,  
" Sing to us, O Chibiabos !  
Songs of love and songs of longing,  
That the feast may be more joyous,  
That the time may pass more gaily,  
And our guests be more contented ! "

And the gentle Chibiabos  
Sang in accents sweet and tender,  
Sang in tones of deep emotion,  
Songs of love and songs of longing,  
Looking still at Hiawatha,  
Looking at fair Laughing Water,  
Sang he softly, sang in this wise :

" Onaway ! Awake, beloved !  
Thou the wild-flower of the forest !  
Thou the wild-bird of the prairie !  
Thou with eyes so soft and fawn-like !  
" If thou only lookest at me,

I am happy, I am happy,  
As the lilies of the prairie,  
When they feel the dew upon them !  
" Sweet thy breath is as the fragrance  
Of the wild-flowers in the morning,  
As their fragrance is at evening,  
In the Moon when leaves are falling.

" Does not all the blood within me  
Leap to meet thee, leap to meet thee,  
As the springs to meet the sunshine,  
In the Moon when nights are brightest ?

" Onaway ! my heart sings to thee,  
Sings with joy when thou art near me,  
As the sighing, singing branches  
In the pleasant Moon of Strawberries !

" When thou art not pleased, beloved,  
Then my heart is sad and darkened,  
As the shining river darkens

When the clouds drop shadows on it !

" When thou smilest, my beloved,  
Then my troubled heart is brightened,  
As in sunshine gleam the ripples  
That the cold wind makes in rivers.

" Smiles the earth, and smile the waters,  
Smile the cloudless skies above us,  
But I lose the way of smiling

When thou art no longer near me !

" I myself, myself ! behold me !  
Blood of my beating heart, behold me !  
O awake, awake, beloved !  
Onaway ! awake, beloved ! "

Thus the gentle Chibiabos  
Sang his song of love and longing ;  
And Iagoo, the great boaster,  
He the marvellous storyteller,  
He the friend of old Nokomis,  
Jealous of the sweet musician,  
Jealous of the applause they gave him,  
Saw in all the eyes around him,  
Saw in all their looks and gestures,  
That the wedding-guests assembled  
Longed to hear his pleasant stories,  
His immeasurable falsehoods.

Very boastful was Iagoo :  
Never heard he an adventure  
But himself had made a greater ;  
Never any deed of daring  
But himself had done a bolder ;  
Never any marvellous story  
But himself could tell a stranger.

Would you listen to his boasting,  
Would you only give him credence,  
No one ever shot an arrow  
Half so far and high as he had ;  
Ever caught so many fishes,  
Ever killed so many reindeer,  
Ever trapped so many beaver !

None could run so fast as he could,  
None could dive so deep as he could,

None could swim so far as he could;  
 None had made so many journeys,  
 None had seen so many wonders,  
 As this wonderful Iagoo,  
 As this marvellous storyteller!

Thus his name became a by-word  
 And a jest among the people!  
 And whene'er a boastful hunter  
 Praised his own address too highly,  
 Or a warrior, home returning,  
 Talked too much of his achievements,  
 All his hearers cried, "Iagoo!  
 Here's Iagoo come among us!"  
 He it was who carved the cradle  
 Of the little Hiawatha,  
 Carved its framework out of linden,  
 Bound it strong with reindeer's sinews;  
 He it was who taught him later  
 How to make his bows and arrows,  
 How to make the bows of ash-tree,  
 And the arrows of the oak-tree.  
 So among the guests assembled

At my Hiawatha's wedding  
 Sat Iagoo, old and ugly,  
 Sat the marvellous storyteller.

And they said, "O good Iagoo,  
 Tell us now a tale of wonder,  
 Tell us of some strange adventure,  
 That the feast may be more joyous,  
 That the time may pass more gaily,  
 And our guests be more contented!"

And Iagoo answered straightway,  
 "You shall hear a tale of wonder,  
 You shall hear of strange adventures."  
 So he told the strange adventures  
 Of Osseo, the Magician,  
 From the Evening Star descended.

Such was Hiawatha's Wedding,  
 Thus the wedding-banquet ended,  
 And the wedding-guests departed,  
 Leaving Hiawatha happy  
 With the night and Minnehaha.

---

Hiawa'tha, *the Prophet, the Teacher; son of Mudjekeewis, the West-Wind, and Wenonah, daughter of Nokomis.*

Minneha'ha, *Laughing Water; wife of Hiawatha.*

Pau-Puk-Kee'wis, *the handsome Yenadizze, the Storm-Fool.*

Yenadiz'ze, *an idler and gambler; an Indian dandy.*

Chibia'bos, *a musician; friend of Hiawatha, Ruler in the Land of Spirits.*

Ia'goo, *a great boaster and storyteller.*

Noko'mis, *grandmother of Hiawatha; mother of Wenonah.*

Nah'ma, *the sturgeon.*

Maskeno'zha, *the pike.*

Pem'ican, *meat of the deer or buffalo, dried and pounded.*

Monda'min, *Indian corn.*

Pugasaing', *the game of bowl and counters.*

Koomtassoo', *the game of plum-stones.*

Shangada'ya, *a coward.*

Na'gow Wudjoo', *the Sand Dunes of Lake Superior.*

Onaway', *awake.*

Osse'o, *Son of the Evening Star.*

# SCENES FROM THE SONG OF HIAWATHA.

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## II. THE DEATH OF MINNEHAHA.

---

O the long and dreary Winter !  
O the cold and cruel Winter !  
Ever thicker, thicker, thicker  
Froze the ice on lake and river,  
Ever deeper, deeper, deeper  
Fell the snow o'er all the landscape,  
Fell the covering snow, and drifted  
Through the forest, round the village.

Hardly from his buried wigwam  
Could the hunter force a passage ;  
With his mittens and his snow-shoes  
Vainly walked he through the forest,  
Sought for bird or beast and found none,  
Saw no track of deer or rabbit,  
In the snow beheld no footprints,  
In the ghastly, gleaming forest  
Fell, and could not rise from weakness,  
Perished there from cold and hunger.

O the famine and the fever !  
O the wasting of the famine !  
O the blasting of the fever !  
O the wailing of the children !  
O the anguish of the women !

All the earth was sick and famished,  
Hungry was the air around them,  
Hungry was the sky above them,  
And the hungry stars in heaven  
Like the eyes of wolves glared at them !

Into Hiawatha's wigwam  
Came two silent guests and gloomy,  
Waited not to be invited,  
Did not parley at the doorway,  
Sat there without word of welcome  
In the seat of Laughing Water ;  
Looked with haggard eyes and hollow  
At the face of Laughing Water.

And the foremost said, " Behold me !  
I am Famine, Buckadawin ! "  
And the other said, " Behold me !  
I am Fever, Ahkosewin ! "

And the lovely Minnehaha  
Shuddered as they looked upon her,

Shuddered at the words they uttered,  
Lay down on her bed in silence,  
Hid her face, but made no answer ;  
Lay there trembling, freezing, burning  
At the looks they cast upon her,  
At the fearful words they uttered.

Forth into the empty forest  
Rushed the maddened Hiawatha ;  
In his heart was deadly sorrow,  
In his face a stony firmness ;  
On his brow the sweat of anguish  
Started, but it froze, and fell not.

Wrapped in furs, and armed for hunting,  
With his mighty bow of ash-tree,  
With his quiver full of arrows,  
With his mittens, Minjekahwun,  
Into the vast and vacant forest  
On his snow-shoes strode he forward.

" Gitche Manito, the Mighty ! "  
Cried he with his face uplifted  
In that bitter hour of anguish,  
" Give your children food, O father !  
Give us food, or we must perish !  
Give me food for Minnehaha,  
For my dying Minnehaha ! "

Through the far-resounding forest,  
Through the forest vast and vacant,  
Rang that cry of desolation,  
But there came no other answer  
Than the echo of his crying,  
Than the echo of the woodlands,  
" Minnehaha ! Minnehaha ! "

All day long roved Hiawatha  
In that melancholy forest,  
Through the shadow of whose thickets,  
In the pleasant days of Summer,  
Of that ne'er-forgotten Summer,  
He had brought his young wife homeward,  
From the land of the Dacotahs ;  
When the birds sang in the thickets,  
And the streamlets laughed and glistened,



And the air was full of fragrance,  
And the lovely Laughing Water  
Said, with voice that did not tremble,  
"I will follow you, my husband!"

In the wigwam with Nokomis,  
With those gloomy guests that watched her,  
With the Famine and the Fever,  
She was lying, the Beloved,  
She the dying Minnehaha.

"Hark!" she said, "I hear a rushing,  
Hear a roaring and a rushing,  
Hear the Falls of Minnehaha  
Calling to me from a distance!"

"No, my child!" said old Nokomis,  
"'Tis the night-wind in the pine-trees!"

"Look!" she said, "I see my father  
Standing lonely at his doorway,  
Beckoning to me from his wigwam,  
In the land of the Dacotahs!"

"No, my child!" said old Nokomis,  
"'Tis the smoke that waves and beckons!"

"Ah!" she said, "the eyes of Pauguk  
Glare upon me in the darkness;  
I can feel his icy fingers  
Clasping mine amid the darkness!  
Hiawatha! Hiawatha!"

And the desolate Hiawatha,  
Far away amid the forest,  
Miles away among the mountains,  
Heard that sudden cry of anguish,  
Heard the voice of Minnehaha  
Calling to him in the darkness,  
"Hiawatha! Hiawatha!"

Over snow-fields waste and pathless,  
Under snow-encumbered branches,  
Homeward hurried Hiawatha,  
Empty-handed, heavy-hearted,  
Heard Nokomis moaning, wailing,  
"Wahonomin! Wahonomin!  
Would that I had perished for you,  
Would that I were dead as you are!  
Wahonomin! Wahonomin!"

And he rushed into the wigwam,  
Saw the old Nokomis slowly  
Rocking to and fro and moaning,  
Saw his lovely Minnehaha  
Lying dead and cold before him;  
And his bursting heart within him

Uttered such a cry of anguish,  
That the forest moaned and shuddered,  
That the very stars in heaven  
Shook and trembled with his anguish.

Then he sat down, still and speechless,  
On the bed of Minnehaha,  
At the feet of Laughing Water,  
At those willing feet, that never  
More would lightly run to meet him,  
Never more would lightly follow.

With both hands his face he covered,  
Seven long days and nights he sat there,  
As if in a swoon he sat there,  
Speechless, motionless, unconscious  
Of the daylight or the darkness.

Then they buried Minnehaha:  
In the snow a grave they made her,  
In the forest deep and darksome,  
Underneath the moaning hemlocks;  
Clothed her in her richest garments,  
Wrapped her in her robes of ermine,  
Covered her with snow, like ermine;  
Thus they buried Minnehaha.

And at night a fire was lighted,  
On her grave four times was kindled,  
For her soul upon its journey  
To the Islands of the Blessed.  
From his doorway Hiawatha  
Saw it burning in the forest,  
Lighting up the gloomy hemlocks;  
From his sleepless bed uprising,  
From the bed of Minnehaha,  
Stood and watched it at the doorway,  
That it might not be extinguished,  
Might not leave her in the darkness.

"Farewell!" said he, "Minnehaha!  
Farewell, O my Laughing Water!  
All my heart is buried with you,  
All my thoughts go onward with you!  
Come not back again to labour,  
Come not back again to suffer,  
Where the Famine and the Fever  
Wear the heart and waste the body.  
Soon my task will be completed,  
Soon your footsteps I shall follow  
To the Islands of the Blessed,  
To the kingdom of Ponemah!  
To the land of the Hereafter!"

HIAWA'THA, the Prophet, the Teacher; son of Mudjেকেবিস (the West Wind) and Wenonah (Daughter of Nokomis).

MINNEHA'HA, Laughing Water; Wife of Hiawatha.

GITCHE MAN'ITO, the Great Spirit, the Master of Life.

NOKO'MIS, a Grandmother; Mother of Wenonah.

BUCKADAW'IN, Famine.

AHKOSE'WIN, Fever.

MINJEEKAH WUN, Hiawatha's Mittens.

DAKO'TAHS (OR DAKOTAS), a race of Indians, including many tribes, mostly dwelling West of the Mississippi River; also, in part, called SIOUX.

PONEMAH, Hereafter.

PAUGUK, Death.

WAHONO'MIN, a cry of lamentation.

# SCENES FROM THE SONG OF HIAWATHA.

## III. HIAWATHA'S DEPARTURE.

SPRING had come with all its splendour,  
All its birds and all its blossoms,  
All its flowers and leaves and grasses.

Sailing on the wind to northward,  
Flying in great flocks, like arrows,  
Like huge arrows shot through heaven,  
Passed the swan, the Mahnahbezee,  
Speaking almost as a man speaks ;  
And in long lines waving, bending  
Like a bowstring snapped asunder,  
The white goose, the Waw-be-wawa ;  
And in pairs, or singly flying,  
Mahng the loon, with clangorous pinions,  
The blue heron, the Shuh-shuh-gah,  
And the grouse, the Mushkodasa.

In the thickets and the meadows  
Piped the blue-bird, the Owaissa ;  
On the summit of the lodges  
Sang the robin, the Opechee ;  
And the sorrowing Hiawatha,  
Speechless in his infinite sorrow,  
Heard their voices calling to him,  
Went forth from his gloomy doorway,  
Stood and gazed into the heaven,  
Gazed upon the earth and waters.

From his wanderings far to eastward,  
From the regions of the morning,  
From the shining land of Wabun,  
Homeward now returned Iagoo,  
The great traveller, the great boaster,  
Full of new and strange adventures,  
Marvels many and many wonders.

And the people of the village  
Listened to him as he told them  
Of his marvellous adventures,  
Laughing answered him in this wise :  
" Ugh ! it is indeed Iagoo :  
No one else beholds such wonders ! "

He had seen, he said, a water  
Bigger than the Big-Sea-Water,  
Broader than the Gitche Gumees,

Bitter so that none could drink it !  
At each other looked the warriors,  
Looked the women at each other,  
Smiled, and said, " It cannot be so !  
Kaw ! " they said, " it cannot be so ! "

O'er it, said he, o'er this water  
A canoe with wings came flying,  
Bigger than a grove of pine-trees,  
Taller than the tallest tree-tops !  
And the old men and the women  
Looked and tittered at each other.  
" Kaw ! " they said, " we don't believe it ! "

From its mouth, he said, to greet him,  
Came Waywassimo, the lightning,  
Came the thunder, Annemeekee !  
And the warriors and the women  
Laughed aloud at poor Iagoo ;  
" Kaw ! " said they, " what tales you tell us ! "

In the great canoe with pinions  
Came, he said, a hundred warriors ;  
Painted white were all their faces,  
And with hair their chins were covered !  
And the warriors and the women  
Laughed and shouted in derision,  
Like the ravens on the tree-tops,  
Like the crows upon the hemlocks.  
" Kaw ! " they said, " what lies you tell us !  
Do not think that we believe them ! "

Only Hiawatha laughed not,  
But he gravely spake and answered  
To their jeering and their jesting :

" True is all Iagoo tells us ;  
I have seen it in a vision,  
Seen the great canoe with pinions,  
Seen the people with white faces,  
Seen the coming of this bearded  
People of the wooden vessel,  
From the regions of the morning,  
From the shining land of Wabun.

" Gitche Manito, the Mighty,  
The Great Spirit, the Creator,  
Sends them hither on his errand,  
Sends them to us with his message.  
Wheresoe'er they move, before them  
Swarms the stinging-fly, the Ahmo,  
Swarms the bee, the honey-maker ;  
Wheresoe'er they tread, beneath them  
Springs a flower unknown among us,  
Springs the White-man's Foot in blossom.

" Let us welcome, then, the strangers,  
Hail them as our friends and brothers,  
And the heart's right hand of friendship  
Give them when they come to see us.  
Gitche Manito, the Mighty,  
Said this to me in my vision.

" I beheld, too, in that vision  
All the secrets of the future,  
Of the distant days that shall be.  
I beheld the westward marches  
Of the unknown, crowded nations.  
All the land was full of people,  
Restless, struggling, toiling, striving,  
Speaking many tongues, yet feeling  
But one heart-beat in their bosoms.  
In the woodlands rang their axes,  
Smoked their towns in all the valleys,  
Over all the lakes and rivers  
Rushed their great canoes of thunder.

" Then a darker, drearier vision  
Passed before me, vague and cloud-like.  
I beheld our nations scattered,  
All forgetful of my counsels,  
Weakened, warring with each other ;  
Saw the remnants of our people  
Sweeping westward, wild and woful,  
Like the cloud-rack of a tempest,  
Like the withered leaves of Autumn ! "

By the shore of Gitche Gumee,  
By the shining Big-Sea-Water,  
At the doorway of his wigwam,  
In the pleasant Summer morning,  
Hiawatha stood and waited.

All the air was full of freshness,  
All the earth was bright and joyous,  
And before him through the sunshine,  
Westward toward the neighbouring forest  
Passed in golden swarms the Ahmo,  
Passed the bees, the honey-makers,  
Burning, singing in the sunshine.

Bright above him shone the heavens,  
Level spread the lake before him ;  
From its bosom leaped the sturgeon,  
Sparkling, flashing in the sunshine ;  
On its margin the great forest  
Stood reflected in the water,  
Every tree-top had its shadow,  
Motionless, beneath the water.

From the brow of Hiawatha  
Gone was every trace of sorrow,  
As a fog from off the water,  
As the mist from off the meadow.  
With a smile of joy and triumph,  
With a look of exultation,  
As of one who in a vision  
Sees what is to be, but is not,  
Stood and waited Hiawatha.

Towards the sun his hands were lifted,\*  
Both the palms spread out against it,  
And between the parted fingers  
Fell the sunshine on his features,  
Flecked with light his naked shoulders,  
As it falls and flecks an oak-tree  
Through the rifted leaves and branches.

O'er the water floating, flying,  
Something in the hazy distance,  
Something in the mists of morning,  
Loomed and lifted from the water,  
Now seemed floating, now seemed flying,  
Coming nearer, nearer, nearer.

Was it Shingebis, the diver ?  
Was it the pelican, the Shada ?  
Or the heron, the Shuh-shuh-gah ?  
Or the white goose, Waw-be-wawa,  
With the water dripping, flashing  
From its glossy neck and feathers ?

It was neither goose nor diver,  
Neither pelican nor heron,  
O'er the water floating, flying,  
Through the shining mist of morning,  
But a birch canoe with paddles,  
Rising, sinking on the water,  
Dripping, flashing in the sunshine.  
And within it came a people  
From the distant land of Wabun,  
From the farthest realms of morning  
Came the Black-Robe chief, the Prophet,  
He the Priest of Prayer, the Pale-face,  
With his guides and his companions.

And the noble Hiawatha,  
With his hands aloft extended,  
Held aloft in sign of welcome,  
Waited, full of exultation,  
Till the birch canoe with paddles  
Grated on the shining pebbles,  
Till the Black-Robe chief, the Pale-face,  
With the cross upon his bosom,  
Landed on the sandy margin.

Then the joyous Hiawatha  
Cried aloud, and spake in this wise :

" Beautiful is the sun, O strangers,  
When you come so far to see us !

\* In this manner, and with such salutations, was Father Marquette received by the Illinois. See his *Voyages et Découvertes*, Section V.

All our town in peace awaits you,  
All our doors stand open for you :  
You shall enter all our wigwams,  
For the heart's right hand we give you.

" Never bloomed the earth so gaily,  
Never shone the sun so brightly,  
As to-day they shine and blossom,  
When you come so far to see us !  
Never was our lake so tranquil,  
Nor so free from rocks and sand-bars ;  
For your birch canoe in passing  
Has removed both rock and sand-bar !

" Never before had our tobacco  
Such a sweet and pleasant flavour,  
Never the broad leaves of our corn-fields  
Were so beautiful to look on,  
As they seem to us this morning,  
When you come so far to see us ! "

And the Black-Robe chief made answer,  
Stammered in his speech a little,  
Speaking words yet unfamiliar :  
" Peace be with you, Hiawatha,  
Peace be with you and your people,  
Peace of prayer, and peace of pardon,  
Peace of Christ, and joy of Mary ! "

Then the generous Hiawatha  
Led the strangers to his wigwam,  
Seated them on skins of bison,  
Seated them on skins of ermine,  
And the careful old Nokomis  
Brought them food in bowls of bass-wood,  
Water brought in birchen dippers,  
And the calumet, the peace-pipe,  
Filled and lighted for their smoking.

All the old men of the village,  
All the warriors of the nation,  
All the Jossakeeds, the prophets,  
The magicians, the Wabenos,  
And the medicine-men, the Medas,  
Came to bid the strangers welcome ;  
" It is well," they said, " O brothers,  
That you come so far to see us ! "

In a circle round the doorway,  
With their pipes they sat in silence,  
Waiting to behold the strangers,  
Waiting to receive their message ;  
Till the Black-Robe chief, the Pale-face,  
From the wigwam came to greet them.  
Stammering in his speech a little,  
Speaking words yet unfamiliar ;  
" It is well," they said, " O brother,  
That you come so far to see us ! "

Then the Black-Robe chief, the prophet,  
Told his message to the people,  
Told the purport of his mission,  
Told them of the Virgin Mary,  
And her blessed Son, the Saviour :  
How in distant lands and ages  
He had lived on earth as we do ;

How he fasted, prayed, and laboured ;  
How the Jews, the tribe accursed,  
Mocked him, scourged him, crucified him ;  
How he rose from where they laid him,  
Walked again with his disciples,  
And ascended into heaven.

And the chiefs made answer saying :  
" We have listened to your message,  
We have heard your words of wisdom,  
We will think on what you tell us.  
It is well for us, O brothers,  
That you come so far to see us ! "

Then they rose up and departed  
Each one homeward to his wigwam,  
To the young men and the women  
Told the story of the strangers  
Whom the Master of Life had sent them  
From the shining land of Wabun.

Heavy with the heat and silence  
Grew the afternoon of Summer ;  
With a drowsy sound the forest  
Whispered round the sultry wigwam,  
With a sound of sleep the water  
Rippled on the beach below it ;  
From the cornfields shrill and ceaseless  
Sang the grasshopper, Pah-puk-keena ;  
And the guests of Hiawatha,  
Weary with the heat of Summer,  
Slumbered in the sultry wigwam.

Slowly o'er the simmering landscape  
Fell the evening's dusk and coolness,  
And the long and level sunbeams  
Shot their spears into the forest,  
Breaking through its shields of shadow,  
Rushed into each secret ambush,  
Searched each thicket, dingle, hollow ;  
Still the guests of Hiawatha  
Slumbered in the silent wigwam.

From his place rose Hiawatha,  
Bade farewell to old Nokomis,  
Spake in whispers, spake in this wise,  
Did not wake the guests that slumbered :

" I am going, O Nokomis,  
On a long and distant journey,  
To the portals of the Sunset,  
To the regions of the home-wind.  
But these guests I leave behind me,  
In your watch and ward I leave them ;  
See that never harm comes near them,  
See that never fear molests them,  
Never danger nor suspicion,  
Never want of food or shelter,  
In the lodge of Hiawatha ! "

Forth into the village went he,  
Bade farewell to all the warriors,  
Bade farewell to all the young men,  
Spake persuading, spake in this wise :

" I am going, O my people,  
On a long and distant journey :  
Many moons and many winters  
Will have come, and will have vanished,  
Ere I come again to see you.  
But my guests I leave behind me ;  
Listen to their words of wisdom,  
Listen to the truth they tell you,  
For the Master of Life has sent them  
From the land of light and morning ! "

On the shore stood Hiawatha,  
Turned and waved his hand at parting ;  
On the clear and luminous water  
Launched his birch canoe for sailing,  
From the pebbles of the margin  
Shoved it forth into the water ;  
Whispered to it, " Westward ! westward ! "  
And with speed it darted forward.

And the evening sun descending  
Set the clouds on fire with redness,  
Burned the broad sky, like a prairie,  
Left upon the level water  
One long track and trail of splendour,  
Down whose stream, as down a river,  
Westward, westward Hiawatha  
Sailed into the fiery sunset,  
Sailed into the purple vapours,  
Sailed into the dusk of evening.

And the people from the margin  
Watched him floating, rising, sinking,  
Till the birch canoe seemed lifted  
High into that sea of splendour,  
Till it sank into the vapours  
Like the new moon slowly, slowly  
Sinking in the purple distance.

And they said, " Farewell for ever ! "  
Said, " Farewell, O Hiawatha ! "  
And the forests, dark and lonely,  
Moved through all their depths of darkness,  
Sighed, " Farewell, O Hiawatha ! "  
And the waves upon the margin  
Rising, rippling on the pebbles,  
Sobbed, " Farewell, O Hiawatha ! "  
And the heron, the Shuh-shuh-gah,  
From her haunts among the fenlands,  
Screamed, " Farewell, O Hiawatha ! "

Thus departed Hiawatha,  
Hiawatha the Beloved,  
In the glory of the sunset,  
In the purple mists of evening,  
To the regions of the home-wind,  
Of the Northwest wind, Keewaydin,  
To the Islands of the Blessed,  
To the kingdom of Ponemah,  
To the land of the Hereafter !

Ah'mo, *the stinging-fly.*

Annemee'kee, *the thunder.*

Ca'lumet, *a pipe ; used as a symbol of peace, and as an evidence to strangers that they are welcome.*

Gitche Gu'mee, *the Big-Sea-Water, Lake Superior.*

Git'che Man'ito, *the Great Spirit, the Master of Life.*

Hiawa'tha, *the prophet, the teacher ; son of Mudjেকেewis, the West Wind, and Wenonah, daughter of Nokomis.*

Ia'goo, *a great boaster and story-teller.*

Joss'akeed, *a prophet.*

Kaw, *no.*

Keeway'din, *the North-West Wind ; the Home Wind.*

Mahnahbe'zee, *the swan.*

Mahng, *the loon, the northern diver (Urinator imber) ; an aquatic web-footed northern bird, noted for its expertness in diving and swimming under water.*

Me'da, *a medicine man.*

Mushkoda'sa, *the grouse.*

Noko'mis, *grandmother of Hiawatha ; mother of Wenonah.*

Ome'me, *the pigeon.*

Opechee', *the robin.*

Owais'-sa, *the blue bird ; a small song bird (Sialia sialis), very common in the United States. It is related to the European robin.*

Pah-puk-kee'na, *the grasshopper.*

Pone'mah, *hereafter.*

Sha'da, *the pelican.*

Shin'gebis, *the diver or grebe ; a swimming bird of the genus Colymbus, found in the northern parts of America.*

Shuh'-shuh'-gah, *the blue heron.*

Ugh, *yes.*

Wabe'no, *a magician ; a juggler.*

Wa'bun, *the East Wind.*

Waw-be-wa'wa, *the white goose.*

Waywas'simo, *the lightning.*

# PRONUNCIATION OF THE INDIAN WORDS

IN THE

## “SCENES FROM THE SONG OF HIAWATHA.”

AS SPELT.	AS PRONOUNCED.	AS SPELT.	AS PRONOUNCED.
Ahkosewin ...	... Äh-kō-se-wīn.	Nokomis ...	... Nō-kō-mīs.
Ahmo ...	... Äh-mō.	Omeme ...	... Ō-mē-mē.
Annemeekee ...	... Än-nē-mē-kē.	Onaway ...	... Ū-nā-wā.
Buckadawin ...	... Būck-ä-dāw-wīn.	Opechee ...	... Ō-pē-chē.
Calumet ...	... Čā-lū-mēt.	Osseo ...	... Ūs-sē-yō.
Chibiabos ...	... Che-bī-ä-bōs (soft ch).	Owaissa ...	... Ō-wās-sä.
Dahcotahs ...	... Dä-co-tāhs.	Pahpukkeena ...	... Pā-pūk-kē-nä.
Gitche Gumee ...	... Gīt-chē Gū-mē.	Pauguk ...	... Pōw-gūk.
Gitche Manito ...	... Gīt-chē Mā-nī-tō.	Pau-Puk-Keewis ...	... Pōw-pūk-kē-wīs.
Hiawatha ...	... Hī-ä-wā-thä.	Pemican ...	... Pēm-ī-kan.
Iagoo ...	... Ī-ä-goo.	Ponemah ...	... Pō-nē-māh.
Jossakeed ...	... Jōs-sä-kēd.	Pugasaing ...	... Poog-ä-sā-ing.
Kaw ...	... Kāw.	Shada ...	... Shä-dä.
Keewaydin ...	... Kē-wā-dīn.	Shaugodaya ...	... Shou-gō-dä-yä.
Koomtassoo ...	... Koom-tä-soo.	Shingebis ...	... Shīn-gē-bīs.
Mahnabezee ...	... Mā-nä-bē-zē.	Shushugah ...	... Shū-shū-gāh.
Mahng ...	... Māng.	Ugh ...	... Ūgh.
Maskenozha ...	... Mās-kē-nō-zä.	Wabeno ...	... Wä-bē-nō.
Meda ...	... Mēdä.	Wabun ...	... Wä-būn.
Minjekahwun ...	... Mīn-jē-kä-wūn.	Wahonomin ...	... Wāh-hō-nō-mīn.
Minnehaha ...	... Mīn-nē-hä-hä.	Wawbewawa ...	... Wä-bē-wä-wä.
Mondamin ...	... Mōn-dä-mīn.	Waywassimo ...	... Wä-wās-sī-mō.
Mushkodasa ...	... Mūsh-kō-dä-sä.	Wigwam ...	... Wīg-wām.
Nagow Wudjoo ...	... Nā-gō Wū-joo.	Yenadizze ...	... Yē-nä-dīz-zä.
Nahma ...	... Nā-mä.		

### EXPLANATION OF SIGNS:—

ā = flaw, ä = father, ǎ = am, ā = ale, ẽ = end, ē = eve, ī = hide, ÿ = ill, ö = eow,  
 ȝ = odd, ȝ = old, ū = rude, ŷ = up.

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# SCENES FROM THE SONG OF HIAWATHA.

## I. HIAWATHA'S WEDDING FEAST.

LONGFELLOW.

S. COLERIDGE-TAYLOR (Op. 30, No. 1).

*Allegro moderato.* ♩ = 136.

PIANO.

*p Fl. & Trombe.* *Cor.*

*pp* *pp* *pp* *cres. molto.* *f*

*p* *f*

*dim.*

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2  
SOPRANO.

2

*mf* *f*

You shall hear how Pau-Puk-Kee-wis, How the handsome Ye - na-diz-ze, Danced at Hi-a-watha's

*mf* *f*

You shall hear how Pau-Puk-Kee-wis, How the handsome Ye - na-diz-ze, Danced at Hi-a-watha's

2

*p Str. pizz. mf* *f*

wed-ding;

wed-ding;

*dim.* *mp with Wood-Wind.*

TENOR. *mf*

BASS. *mf*

How the gen-tle Chi-bi-a-bos,

How the gen-tle Chi-bi-a-bos,

He the sweetest of mu-sic-ians, Sang his songs of love and longing;

He the sweetest of mu-sic-ians, Sang his songs of love and longing;

He the sweetest of mu-sic-ians, Sang his songs of love and longing;

3

SOPRANO.

How I - a - goo, the great boaster, He the marv'ulous sto - ry - teller, Told his tales of strange ad -

ALTO.

How I - a - goo, the great boaster, He the marv'ulous sto - ry - teller, Told his tales of strange ad -

TENOR.

How I - a - goo, the great boaster, He the marv'ulous sto - ry - teller, Told his tales of strange ad -

BASS.

How I - a - goo, the great boaster, He the marv'ulous sto - ry - teller, Told his tales of strange ad -

3

Str. & Wood-Wind.

- ven - ture, That the feast . . . might be more

- ven - ture, That the feast might be more

- ven - ture, That the feast might be more

- ven - ture, That the feast might be more

4

joy-ous, That the time might pass more gai-ly, And the guests be more con-

joy-ous, That the time might pass more gai-ly, And the guests be more con-

joy-ous, That the time might pass more gai-ly, And the guests be more con-

joy-ous, That the time might pass more gai-ly, And the guests . . . be more con-

4

- tent-ed. Sumptuous was the feast No-ko-mis Made at Hi-a-

- tent-ed. Sumptuous was the feast No-ko-mis Made at Hi-a-

- tent-ed. Sumptuous was the feast No-ko-mis Made at Hi-a-

- tent-ed. Sumptuous was the feast No-ko-mis Made at Hi-a-

Ped. Ped.

- wa-tha's wedding.

- wa-tha's wedding.

- wa-tha's wedding.

- wa-tha's wedding.

Ped. Ped.

*mf*  
All the bowls were made of bass-wood, White and

*mf*  
All the bowls were made of bass-wood, White and

*p*  
*5 Str. pizz.*  
*Cor.*  
*Ped.*

*mf*  
All the spoons of horn of bis - on, Black and polished ve - ry

*mf*  
All the spoons of horn of bis - on, Black and polished ve - ry

polished ve - ry smoothly,

polished ve - ry smoothly,

*Wood-Wind.*  
*Celli pizz.*  
*Ped.* *Ped.* *Ped.* *Ped.*

smoothly. She had sent . . . Mes - sengers with wands of wil - low,

smoothly. Mes - sengers with wands of wil - low,

She had sent thro' all the vil - lage Mes - sengers with wands of wil - low,

She had sent thro' all the vil - lage Messengers with wands of wil - low,

6

6

As a sign, . . . . . As a  
 As a sign of in - vi - ta - tion, As a  
 As a sign of in vi - ta - tion, As a

6 *Str. & Wood.*  
 L.H. *f cres. molto.*

tok - en ; . . . . . And the wed - ding - guests as - semb - led,  
 tok - en of the feast - ing ;  
 tok - en of the feast - ing ; . . . . . And the guests . . . . .

*f Wood-Wind only.*

7  
 Clad in all their rich - est rai - ments,  
 Clad in all their rich - est rai - ments,  
 . . . . . as - semb - led,

7 *add Str.* *f*

*f* Robes of fur and belts of wam - pum,  
 Splen - did with their paint and plu - mage,  
*f* Robes of fur and belts of wam - pum,  
 Splen - did with their paint and plu - mage,

*ff* Tutti.

Brass.

Beau - ti - ful with beads and tas - sels.  
 Beau - ti - ful with beads and tas - sels.  
 Beau - ti - ful with beads and tas - sels.  
 Beau - ti - ful with beads and tas - sels.

*ff*

*molto pesante.*  
*a tempo.*

Piano accompaniment for the first system, measures 1-8. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

8

First they ate the stur-geon, Nah - ma, And the pike, the

First they ate the stur - geon, And the

First they ate the stur - geon, And the

First they ate the stur - geon, And the

8 Str.

Vocal and piano accompaniment for the second system, measures 9-16. The vocal lines are arranged in four parts (Soprano, Alto, Tenor, Bass). The piano accompaniment continues with a similar texture to the first system, including a section marked '8 Str.' (8 strings) in the lower register.

9

Mas - ken - oz - ha, Caught and cooked by old No - ko - mis,

Mas - ken - oz - ha, Caught, cook'd, by old No - ko - mis,

Mas - ken - oz - ha, Caught, cook'd, by old No - ko - mis,

Mas - ken - oz - ha, Caught, cook'd, by old No - ko - mis,

9

Vocal and piano accompaniment for the third system, measures 17-24. The vocal lines continue with the lyrics. The piano accompaniment features a more active melodic line in the right hand, with some chromaticism and grace notes.

On pem-i-can they feast-ed,  
 On pem-i-can they feast-ed,  
 Then on pem-i-can . . . they feast-ed,  
 Then on pem-i-can . . . they feast-ed,

And buf-fa-lo mar-row, Haunch of deer and  
 And buf-fa-lo mar-row, Haunch of deer and  
 Pem-i-can and buf-fa-lo . . . mar-row, Haunch of deer and  
 Pem-i-can and buf-fa-lo . . . mar-row, Haunch of deer and

10

hump of bis-on, Yel-low cakes of the Mon-da-min,  
 hump of bis-on, Yel-low cakes of the Mon-da-min,  
 hump of bis-on, Yel-low cakes of the Mon-da-min,  
 hump of bis-on, Yel-low cakes of the Mon-da-min,

10



*peccato.*

And the wild rice of the riv - er.

And the wild rice of the riv - er.

And the wild rice of the riv - er.

11 And the wild rice of the riv - er.

*Str.*

*ff*

*Ped.*

*dim. Wood-Wind.*

*rall.*

*Tranquillo.* *mp*

But the gra-cious Hi - a - wa - tha, And the love - ly Laugh-ing

But the gra-cious Hi - a - wa - tha, And the love - ly Laugh-ing

And the love - ly Laugh-ing

12 *Tranquillo.* *pp* *mp Cor.*

Wa-ter, Tast-ed  
 Wa-ter, And the care-ful old No-ko-mis, Tast-ed  
 Wa-ter, And the care-ful old No-ko-mis, (sotto voce.)  
 Hi-a  
 not the food be-fore them.  
 not the food be-fore them, On-ly wait-ed on the o-thers, On-ly serv'd their guests in  
 On-ly wait-ed on the o-thers.  
 On-ly serv'd their guests in  
 - wa - tha!  
 mor - en - - da.  
 dim. e rall. pp  
 si - lence.  
 dim. e rall. pp  
 si - lence.  
 Cor. & Fag.  
 dim. e rall. pp ppp

13

BASSES.

12

*mp*

And when all the guests had fin-ish'd,

*mp* *Ol. & Fag.*

Old No-ko-mis, brisk and bu-sy, From an am-ple pouch of ot-ter,

14

ALTOS.

*mf*

Fill'd the red stone pipes for smok-ing With to-bac-co from the South-land,

TENORS.

Fill'd the red stone pipes for smok-ing With to-bac-co from the South-land,

Fill'd the pipes, the pipes for smok-ing,

14

*mf Str.*

15

SOPRANOS.

And with herbs and leaves of frag-rance.

Mix'd with bark of the red wil-low, And with herbs of frag-rance.

Mix'd with bark of the red wil-low, And with herbs of frag-rance.

And with herbs and leaves of frag-rance.

15

*crca.* *f with Cor*

Then she said,

*Sra.*

*crec. ed accel.*

*with Brass.*

*pesante.*

*Allegro molto.*

"O Pau - Puk - Kee - wis, . . . Pau - Puk -

"O Pau - Puk - Kee - wis, . . . Pau - Puk -

"O Pau - Puk - Kee - wis, . . . Pau - Puk -

"O Pau - Puk - Kee - wis, . . . Pau - Puk -

*Allegro molto.* ♩ = 168.

*Str.*

Kee - wis, . . . Dance for us . . . your mer - ry dan - ces,

Kee - wis, . . . Dance for us . . . your mer - ry dan - ces,

Kee - wis, . . . Dance for us . . . your mer - ry dan - ces,

Kee - wis, . . . Dance for us . . . your mer - ry dan - ces,

*Sra.*

*poco allargando.*

Dance . . the Beggar's Dance to please us, That the feast may

Dance . . the Beggar's Dance to please us, That the feast may

*Solo* Dance . . the Beggar's Dance to please us, *poco allargando.*

*Str. Wood-Wind & Cor. poco allargando.*

be more joy-ous, That the time may pass more gai - ly, And our

be more joy-ous, That the time may pass more gai - ly, And our

That the feast may be more joy-ous, And our

That the feast may be more joy-ous, 17 And our

*dim.* guests be more con - tent - ed !"

*dim.* guests be more con - tent - ed !"

*dim.* guests be more con - tent - ed !"

*dim.* guests be more con - tent - ed !"

*dim.* *p* *Commodo.* *af*

Musical score for the first system, featuring piano accompaniment. The piano part includes dynamics such as *f* and *dim.* The system concludes with a double bar line.

18 *Tempo lmo.* **BASSES.** *p* *cres.*

Then the hand-some Pau - Puk - Kee - wis,

*Tempo lmo.* ♩ = 136. *Wood & Cor.*

*pp Cor.* *p* *cres.*

*Timp.*  
*Ped.*

Musical score for the second system, including vocal line and piano accompaniment. The piano part includes dynamics such as *pp Cor.*, *p*, and *cres.* The system includes a woodwind part labeled *Wood & Cor.* and percussion parts for *Timp.* and *Ped.*

*poco* *a* *poco*

He the i - dle Ye - - na - diz - ze, He the mer - ry

*poco* *a* *poco*

Musical score for the third system, including vocal line and piano accompaniment. The piano part includes dynamics such as *poco* and *a*.

*cres.*

mis - chief - mak - er, Whom the peo - ple call'd the Storm-Fool,

*cres.*

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part includes dynamics such as *cres.*

Rose among the guests as - semb - led.

Rose among the guests as - semb - led.

Rose among the guests as - semb - led.

19 Rose . . . among the guests as - semb - led.

*ff* *Tutti. ff*

*mp* Skill'd . . . was he in sports,

*mf* Skill'd was he in sports and pas - times, In the mer - ry dance of snow - shoes,

*mf* Skill'd was he in sports and pas - times, In the mer - ry dance of snow - shoes,

*mf* *Str. & Fl.* *con Ped.*

20 *mf* Skill'd was he in

*mf* Skill'd was he in

In the play of quoits and ball - play ; Skill'd . . .

In the play of quoits and ball - play ;

20 *mf* *See...*

ganes of haz - ard, In all games of skill and haz - ard, Pu - ga-saing, the  
 games of haz - ard, In all games of skill and haz - ard, Pu - ga-saing, the  
 was he in games,

8va

21

Bowl and Coun - ters, Koom - tas-soo, the Game of Plum - stones.  
 Bowl and Coun - ters, Koom - tas-soo, the Game of Plum - stones.  
 Koom - tas-soo, the Game of Plum - stones.  
 Koom - tas-soo, the Game of Plum - stones. 21

8va

*cres. molto.*

Though the war - riors

*rall.* *ff a tempo.* *mf*

*Ped.*



Call'd him coward, Shan - go - da - ya,  
 I - dler, gam - bler, Ye - na - diz - ze,  
 call'd him Faint-Heart,

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

Ped.

Lit - tle heed - ed he their jest - ing,

*f* *mf*

22 *molto cres.*  
 For the wo - men and the maid - ens  
 For the wo - men and the maid - ens  
 Lit - tle car'd he for their in - sults,  
 For the wo - men and the maid - ens  
 22 *f* *molto cres.*

*cres.* *f* *molto cres.*

Lov'd the hand - some Pau - Puk - Kee - wis, lov'd the hand - some Pau - Puk -

Lov'd the hand - some Pau - Puk - Kee - wis, lov'd the hand - some Pau - Puk -

Lov'd the hand - some Pau - Puk - Kee - wis, lov'd the hand - some Pau - Puk -

Lov'd the hand - some Pau - Puk - Kee - wis, lov'd the hand - some Pau - Puk -

23

- Kee - wis. . . .

- Kee - wis. . . .

- Kee - wis. . . .

- Kee - wis. . . .

*dim.* *poco a poco.*

Cor.

*pp* *ppp*

*Allegro comodo.* ♩ = 84

20

24

Wood-Wind.

*p* *sf* *sf*

*Ped. pp* *viola.* *pp*

*pp.* *Ped.*

*molto.* *cres.*

*pp* *Ped.*

25

SOPRANOS.

*mf*

He was dress'd in shirt of doe - skin, White and soft, and fring'd with er-mine,

ALTO.

*mf*

25 He was dress'd in shirt of doe - skin, White and soft, and fring'd with er-mine,

*f* *mf*

All in - wrought with beads of wam-pum ;

All in - wrought with beads of wam-pum ;

*f* *molto.*

Str. & Wood.

TENORS.  
 He was dress'd in deer - skin leg-gings, Fring'd with hedgehog quills and er-mine,  
 BASSES.  
 He was dress'd in deer - skin leg-gings, Fring'd with hedgehog quills and er-mine,

26

Thick with quills and beads em - broider'd.  
 Thick with beads em - broider'd.  
 And in moc - ca - sins of buck-skin Thick with quills and beads em - broider'd  
 And in moc - ca - sins of buck-skin Thick . . em - broider'd.

Str. pizz. f Ped.

SOPRANOS.  
 On his head were plumes of swan's down,  
 ALTOS.  
 On his head were plumes of swan's down,

27

8va Wood. f Str.

On his heels were tails of fox-es, In one hand a fan of fea-thers,

On his heels were tails of fox-es, In one hand a fan of fea-thers,

The score consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a rhythmic pattern in the left hand and a more melodic line in the right hand.

28

And a pipe was in the o-ther.

And a pipe was in the o-ther.

TENORS.

And a pipe was in the o-ther.

BASSES.

And a pipe was in the o-ther.

28

*f* *rit.* *f* *sf* *pesante.*

*Ped.*

The score includes vocal parts for Tenors and Basses, and a piano accompaniment. The piano part features a complex texture with many notes, including a section marked *pesante.* and *sf*. The vocal lines are simple and repetitive.

*Tempo lmo.*

*f* *ff Tutti.*

The score shows a piano accompaniment with a complex texture of chords and moving lines. The tempo is marked *Tempo lmo.* and the dynamics are *f* and *ff Tutti.*

Barr'd with streaks of red and yel - low, Streaks of blue and bright ver-mil - ion,  
 Barr'd with streaks of red and yel - low, Streaks of bright . . ver-mil - ion,  
 Barr'd with streaks of blue and bright ver-mil - ion,  
 Barr'd with streaks of bright ver - mil - ion,

Shone the face of Pau-Puk-Kee-wia. From his fore-head fell his tress - es,  
 Shone the face of Pau-Puk-Kee-wis. From his fore-head fell his tress - es,  
 Shone the face of Pau-Puk-Kee-wia. From his fore-head fell his tress - es,  
 Shone . . the face of Pau-Puk-Kee-wis. From his fore-head fell his tress - es,

Smooth and part-ed like a wo-man's, Shin - ing bright with oil, and plait - ed,  
 Smooth and part-ed like a wo-man's, Shin - ing bright with oil, and plait - ed,  
 Smooth and part-ed like a wo-man's, Shin - - ing bright and plait - ed,  
 Smooth and part-ed like a wo-man's, Shin - ing bright and plait - ed,

Hung with braids of scent-ed grass - es, As a - mong the guests as - semb - led,

Hung with braids of scent-ed grass - es, As a - mcng the guests as - semb - led,

Hung with braids of scent-ed grass - es, As a - mong the guests as - semb - led,

Hung with braids of scent-ed grass - es, As a - mong the guests as - semb - led,

30 As a - mong the guests as - semb - led,

*sf mp* *cres.* Wood & Trombe.

*sf* *cres.* Timp.

*a poco.* To the sound of flutes and sing - ing, *cres.* To the sound of drums and voi - ces,

*a poco.* To the sound of flutes and sing - ing, *cres.* To the sound of drums and voi - ces,

*a poco.* To the sound of flutes and sing - ing, *cres.* To the sound of drums and voi - ces,

*a poco.* To the sound of flutes and sing - ing, *cres.* To the sound of drums and voi - ces,

*a poco.* To the sound of flutes and sing - ing, *cres.* To the sound of drums and voi - ces,

*poco* *a* *poco* *cres.*

*dim.* Rose the handsome Pau-Puk-Kee-wis, And be - gan *dim.* his mys - tic

Rose the handsome Pau-Puk-Kee-wis, And be - gan *dim.* his mys - tic

Rose the handsome Pau-Puk-Kee-wis, And be - gan *dim.* his mys - tic

Rose the handsome Pau-Puk-Kee-wis, And be - gan *dim.* his mys - tic

*sf* *sf* *dim.*

dan - ces.  
 dan - ces.  
 dan - ces.  
 dan - ces.

*dim. rall.*

31

*Lento.* *BASSES.* *p*  
 First he danc'd a solemn

*Lento.*  $\text{♩} = 78$   
*str. pp*  
*Ped.*

mea - sure, Ve - ry slow in step and ges - ture, . . . In and out a-mong the

*Fl. & Vl.*  
*Ped.*

**TENORS.**  
*f* Thro' the shadows and the sun - shine, . . . Treading soft - ly like a  
*f* pine trees, . . . Thro' the shadows and the sun - shine, . . . Treading soft - ly like a  
*p*

*Ped.* *Ped.* *Ped.*



*Più mosso.*

pan - ther, . .

pan - ther, . .

32

*Più mosso. ♩ = 100.*

*cres.* . . *accel.* *f*

*mf*

Then more swift - ly and still swift - er, . .

*dim.* *mf*

*cres.*

Leap - ing o'er the guests as - semb - led, . .

Whirl - ing, spinning round in cir - cles, . . Leap - ing

*cres.*

33

*poco*

*poco.*

*accel.*

leap - ing o'er the guests as - semb - led, . . Eddy - ing round and round the wig - wam, . .

o'er . . the guests as - semb - led, . . Eddy - ing round and round the wig - wam, . .

*poco* . . . *a* . . . *poco.* *accel.*

*Ped.*

SOPRANOS.

*Più mosso.*

*mf*

Till the leaves . . . went whirl - ing, The

Till the leaves went whirling with him, Till the

Till the leaves went whirling with him, Till the

*Più mosso.* ♩ = 120.

*Str. Cl. & Fag.*

*Ped.*

*Ped.*

dust and the wind. . . . .

dust and wind to - ge - ther Swept in ed - dies round a - bout him. . .

dust and wind to - ge - ther Swept in ed - dies round a - bout him. . .

*ff*

*Ped.*

*Ped.*

*Ped.*

34

SOPRANO.

*Più presto.*

Then a-long the sand-y mar - gin Of the

ALTO.

Then a-long the mar - gin Of the

*Più presto.* ♩ = 144.

*accel.*

lake, the Big-Sea - Wa - ter, . . . On he sped with fren-zied  
 lake, the Big-Sea - Wa - ter, . . . On he sped with

*crea.*

ges - tures, . . Stamp'd up-on the sand, and toss'd it  
 fren - zied ges - tures, Stamp'd up-on the sand, and toss'd it

*ff* *Ped.* *accl.*

Wild - ly in the air a - round him;  
 Wild - ly in the air a - round him;

*35*

*Molto vivace.* *SOPRANOS. ff.* Till the wind be - came a  
*TENORS. ff.* Till the wind be - came a

*Molto vivace. ♩ = 56.*

*ff with Brass.*

*Ped.* *Ped.*

whirl - wind, Till the sand was blown and sift - ed Like great  
 whirl - wind, Till the sand was blown and sift - ed Like great  
 whirl - wind, Till the sand was blown and sift - ed Like great

*ALROS.*

BASSES.

Like great

*Ped.*

snow - drifts o'er the land - scapes, Heap - ing all . . . the shores with  
 snow - drifts o'er the land - scapes, Heap - ing all the shores with Sand - Dunes,  
 snow - drifts o'er . . the land - scapes, Heap - ing all the shores with Sand - Dunes,  
 snow - drifts, Heap - ing all the shores with Sand - Dunes,  
 Sea

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*of*

*Ped.*

Sand Dunes, Sand Hills of the Na - gow Wud-joo!  
 Sand Hills of the Na - gow Wud-joo!  
 Sand Hills of the Na - gow Wud-joo!  
 Sand Hills of the Na - gow Wud-joo!

*crea.*

*crea.*

*crea.*

*crea.*

36

*Ped.*

Trombons. Ped.

Ped. Ped. *mf* *mf* *mf* *mf*

*mf* *rall.*

38 *Molto pesante.*  
*sempre ff*

Thus the mer-ry Pau-Puk - Kee-wis Danc'd his Beg-gar's Dance to please them,  
*sempre ff*

Thus the mer-ry Pau-Puk - Kee-wis Danc'd his Beg-gar's Dance to please them,  
*sempre ff*

Thus the mer-ry Pau-Puk - Kee-wis Danc'd his Beg-gar's Dance to please them,  
*sempre ff*

Thus the mer-ry Pau-Puk - Kee-wis Danc'd his Beg-gar's Dance to please them,

38 *Molto pesante.* ♩ = 130.

*sempre ff* Tutti.

And, re-turn-ing, sat down laugh-ing There a-mong the guests as-semb-led,

And, re-turn-ing, sat down laugh-ing There a-mong the guests as-semb-led,

And, re-turn-ing, sat down laugh-ing There a-mong the guests as-semb-led,

And, re-turn-ing, sat down laugh-ing There a-mong the guests as-semb-led,

39 Sat and fann'd himself se-rene-ly With his fan of tur-key-

39 Sat and fann'd himself se-rene-ly With his fan of tur-key-

39 Sat and fann'd himself se-rene-ly With his fan of tur-key-

39 Sat and fann'd himself se-rene-ly With his fan of tur-key-

39 Sat and fann'd himself se-rene-ly With his fan of tur-key-

- fea-thera.

- fea-thera.

- fea-thera.

- fea-thera.

- fea-thera.

*sf*  
Ped. Ped. Ped. Ped.

Ped. Ped. *Str. Ol. & Cor.*

*dim.*

*rall.*  
*dim.* *pp*

*Con moto.*  
*mp*  
Then said they to Chi - bi - a - bos, To the friend of Hi - a -  
*mp*  
Then said they to Chi - bi - a - bos, To the friend of Hi - a -  
*mp*  
Then said they to Chi - bi - a - bos, To the friend of Hi - a -  
*mp*  
Then said they to Chi - bi - a - bos, To the friend of Hi - a -

*Con moto.*  $\text{♩} = 75.$   
*mp* Wood-Wind.

- wa - tha, To the sweet - est of all sing - ers, To the best of ..

- wa - tha, To the sweet - est of all sing - ers, To the best of

- wa - tha, To the sweet - est of all sing - ers, To the best of

- wa - tha, To the sweet - est of all sing - ers, To the best of

all mu - si - cians,

all mu - si - cians,

all mu - si - cians,

all .. mu - si - cians,

*Str. & Cor. pp*

42 *p* "Sing to us, O Chi - bi -

42 *p* "Sing to us, O Chi - bi -

42 *p* "Sing to us, O Chi - bi

42 *p* "Sing, . . . O Chi - bi -

*f dim. p*

*Voices alone.*



- a - bos! Songs of love and songs of long-ing, That the feast may be more  
 - a - bos! Songs of love and songs of long-ing, That the feast may be more  
 - a - bos! Songs of love and songs of long-ing, That . . . the feast may be more  
 - a - bos! Songs of love and songs of long-ing, That the feast may be more

joy - ous, That the time may pass more gai - ly, And our guests be  
 joy - ous, That the time may pass more gai - ly, And our guests be  
 joy - ous, That the time may pass more gai - ly, And our guests be  
 joy - ous, That the time may pass more gai - ly, And our guests be

43 *rit.* *dim.*

more con - tent - ed! . . .  
 more con - tent - ed! . . . And the gen - tle  
 more con - tent - ed! . . . The  
 more con - tent - ed! . . .

*Str. con sord.*  
*ppp* *mf*

Chi - bi - a - bos Sang in ac - cents sweet and  
 gen - tle Chi - bi - a - bos . In ac - cents

*pp* Harp, Wood-Wind & Cor. *mf* Str.  
 8va  
 Ped.

ten - der, Sang in tones of deep e - mo - tion,  
 ten - der, . . . Sang in tones of deep e - mo - tion, . . .

*pp* *mf* *pp*  
 8va  
 Ped.

Look - ing still at  
 Songs of love . . . and songs . . . of long - ing.  
 Songs of love and songs of long - ing. . .

44  
*mf*  
 8va  
 Ped.

Hi - a - wa - tha, Look - ing at fair . . . Laugh - ing Wa - ter,

*f*

*pp* *sostenuto.*

With Trombones.

*rall.* *pp* . . . *poco* . . . *a* . . . *poco.*

Sang he soft - ly, . . . Sang in this wise: . . .

*rall.* *pp*

Sang he soft - ly, . . . Sang in this wise: . . .

*rall.* *pp*

Sang he soft - ly, . . . Sang in this wise: . . .

*rall.* *pp*

Sang he soft - ly, . . . Sang in this wise: . . .

*rall.* *pp*

Sang he soft - ly, . . . Sang in this wise: . . .

*rall.* *pp* *poco* *a* *poco.*

*Fl.* *mor* . . . *en* . . . *do.*

*Str. & Cor.*

45 *Andante con moto.* ♩ = 120.

*Str. con sord. & Obol.*  
*pp tranquillo.*

*Ped.*

TENOR SOLO. *a tempo.* *f*

"On-a - way! A - wake, . . be -

*rall.* *pp a tempo.*

*Ped.* *Ped.*

- lov - ed! . . Thou the wild-flow'r of the for - est!..

*Ped. sempre.* *Ped.* *Ped.*

Thou . . the wild-bird of the prai - riel.. Thou with eyes so soft and

fawn - like! If thou on - ly look - est at me, . . . I am

hap - py. . . I am hap - py, . . . As the lil - ies, the

*rit.* *a tempo.* *accel. > cres.*

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

*f* *dim. e rall.*

47 *a tempo. tranquillo.*

Sweet thy breath is as the fragrance Of the wild-flow'rs in the

*pp* *a tempo. pp*

morn - ing. . . As . . . their fragrance is

*mf* *f* *pp* *mp*

eve - ning, In the Moon when leaves are fall - ing . . .

*Appassionato.* Does not all the blood within me Leap to meet thee, leap to meet thee, As the springs to meet the sun - shine, . .

In the Moon when nights are bright - est ?

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

Sings . . with joy . . when thou art near me, . . As the sigh - ing, sing - ing

branch - es . . . In the plea-sant Moon of Straw - ber - ries! When thou

art not pleas'd, be - lov - ed, . . . Then my heart is sad and dark-en'd, . . .

*poco rit.*

50 *accel.* *cres.* *dim. e rall.*

As the shin - ing ri - er dark-ens When the clouds . . dropsha - dows

*accel.* *cres.* *dim. e rall.*

Ped. Ped. *sempre Ped.*

51 *Con moto.*

on it! . . . When thou smil - est, my be - lov - ed,

*dsm.* *pp*

Ped.

Then my troubled heart . . is bright - en'd, . . . As in

*mf* *f*

Ped. Ped.

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

Smiles the earth, and smile the wa - ters, Smile the cloud-less skies a - bove us, But

I . . lose the way of smil - ing When thou art no long - er near me! . . .

I my -



*a tempo.*

self, my-self! . . . be - hold me! . . .

*a tempo. mp*

54  
*Meno mosso.*

Blood of my beating heart, be - hold me! O a - wake, a-wake, be .

*Meno mosso*

*pp* *dim.*

*Ped.* *Ped.* *Ped.*

*rall.* *tranquillo.* *molto rall.* *a tempo.*

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

*rall. dim.* *pp* *molto rall.* *a tempo.*

*Ped.* *Ped.* *Ped.*

*mf* *sf* *sf* *rall - en - tando. ppp*

*Ped.* *Ped.* *Ped.*

Lento.  
SOPRANO.

Thus the gen - tle Chi - bi - a - bos . . Sang his song of ..

ALTO.  
Thus the gen - tle Chi - bi - a - bos . . Sang his song of ..

TENOR.  
Thus the gen - tle Chi - bi - a - bos . . Sang his song of ..

BASS.  
Thus the gen - tle Chi - bi - a - bos . . Sang his song of ..

Lento. ♩ = 66.

pp Wood-Wind.

love and long - ing; . .

love and long - ing; .

love and long - ing; . .

love and long - ing; .

55 Poco più mosso.

pp Str. mf animato. cres. accel.

Più mosso.

mf And I - a - goo, the great boast - er, . .

mf And I - a - goo, the great boast - er, . .

Più mosso.

mf Ped.

He the mar - v'lous sto - ry - tel - ler, . . . He the friend of . . . old No -

He the mar - v'lous sto - ry - tel - ler, He the friend of old No -

*crea.*

*f*

Jeal - ous of the sweet mu -

Jeal - ous of the sweet mu -

ko - mis, . . . Jeal - ous of the sweet mu -

ko - mis, . . . Jeal - ous . of the sweet mu -

*accel.*

*f* *a tempo.*

*f* *accel.* *f a tempo.*

*Ped.*

si - cian, Jeal - ous of th'ap - plause they gave him,

si - cian, Saw in all the eyes a - round him.

si - cian, Jeal - ous of th'ap - plause they gave him,

si - cian,

*cres.* . . . *poco* . . . *a* . . . *poco.*

That the wed-ding - guests as - sembled Long'd to  
 In all . . . their looks, That the guests as - sembled Long'd to  
 Saw in all their looks and ges-tures, Saw . . . that the guests as - sembled  
 Saw in all their looks and ges-tures, Saw . . . that the guests as - sembled

*cres.* *poco* *a* *poco.* *f*

*Ped.* *Ped.* *Ped.*

hear his plea-sant sto-ries, His im-mea-sur-a-ble false-hoods..  
 hear his plea-sant sto-ries, His im-mea-sur-a-ble false-hoods..  
 Long'd to hear his sto-ries, His im-mea-sur-a-ble false-hoods..  
 Long'd to hear his sto-ries, His im-mea-sur-a-ble false-hoods..

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

*f* *f* *f* *f* *rall.*

*Ped.* *Ped.* *Ped.*

57

*Moderato energico.*  $\text{♩} = 100.$

*mp* *Olar. & Fag.* *f* *mf* *VL*

*cres.* *f* *Ped.*

8285.

58

*f* Nev - er heard he an ad -  
 Nev -  
 Ve - ry boastful was I - a - goo: . . . Nev

*ff* *f*  
 Ped. Ped.

59

*f* Nev - er an ad - ven - ture,  
 - ven - ture But him - self had met a great - er; Nev - er a deed,  
 - er, nev - er an ad - ven - ture,  
 - er, nev - er a - ny deed of dar - ing But him -

*f* *cres.*  
*cres.*

60

nev - er a deed, *mf* But him - self could tell . . . a . .  
 Nev - er a - ny marv'lous sto - ry But him - self could tell a  
 - self had done a bold - er; . . . But him - self could tell a

59

*ff* *f* *v*

*f*  
 Would you listen to his boast - ing, Would you on - ly give him cre - dence,  
 strang - er... Would you on - ly give him cre - dence,  
 strang - er... Would you on - ly give him cre - dence,  
 strang - er...

*Ped.*

60  
 No one ev - er a - shot an ar - row Half so far and high as he had; Ev - er  
 Half so high as he had; Ev - er  
 Half so high as he had;  
 Half so high as he had;  
 60  
*Str. pias.*

caught so ma - ny fish - es, Ev - er kill'd so ma - ny rein - deer, Ev - er, trapp'd so ma - ny  
 caught so ma - ny fish - es, Ev - er kill'd so ma - ny rein - deer, Ev - er trapp'd so ma - ny  
 Ev - er caught so ma - ny fish - es, Ev - er trapp'd so ma - ny bea - ver! . . .  
 Ev - er caught, or kill'd.. or trapp'd so ma - ny  
*Str. pias.*  
*Wood-Wind.* *Wood-Wind.*

61

bea - ver!... None could run so fast as he could,

bea - ver!... None could run so fast as he could,

bea - ver!... None could run so fast as he could,

bea - ver!... None could run so fast as he could,

*f pesante. molto cres. ff With Brass.*

None could dive so deep as he could, None could swim so far as he could ;..

None could dive so deep as he could, None could swim so far as he could ;..

None could dive so deep as he could, None could swim so far as he could ;..

None could dive so deep as he could, None could swim so far as he could ;..

None had made so ma - ny jour - neys, None had seen so ma - ny won - ders, As this

None had made so ma - ny jour - neys, None had seen so ma - ny won - ders, As this

None had made so ma - ny jour - neys, None had seen so ma - ny won - ders, As this

None had made so ma - ny jour - neys, None had seen so ma - ny won - ders, As this

8285.

won - der - ful I - a - goo, As this mar - v'lous sto - ry - tell - er!

won - der - ful I - a - goo, As this mar - v'lous sto - ry - tell - er!

won - der - ful I - a - goo, As this mar - v'lous sto - ry - tell - er!

won - der - ful I - a - goo, As this mar - v'lous sto - ry - tell - er!

62

Ped. Ped. Ped.

*ff marcato.*

*Allegro molto. ♩ = 130.*

*ff sf sf sf sf sf sf*

63 Ped. Ped.

Thus his name be - came a by - word . . . And a jest a - mong the

Thus his name be - came a by - word . . . And a jest a - mong the

63 Thus his name be - came a by - word And a jest a - mong the

*Str. Fl. & Cor.*

*Tromboni.*

Ped. *sf*



peo - ple! . . .

peo - ple! . . . And when-e'er a boast - ful hunt - er Prais'd his own ad - dress too

peo - ple! . . . And when-e'er a boast - ful hunt - er Prais'd his own ad - dress too

Or a war - rior, home re - turn - ing, Talk'd too much of his a -

high - ly, . . .

Or a war - rior, home re - turn - ing, Talk'd too much of his a -

high - ly, . . .

chieve - ments, All his hearers cried, "I - a - goo! Here's I - a - goo, come a -

chieve - ments, All his hearers cried, "I - a - goo! Here's I - a - goo, come a -

chieve - ments, All his hearers cried, "I - a - goo! Here's I - a - goo, come a -

64 All his hearers cried, "I - a - goo! Here's I - a - goo, come a -

*molto cres.* *sf* *ff* *sf*

- mong us!"

- mong us!"

- mong us!"

- mong us!"

*Tutti.*  
*sf sf sf sf sf sf sf sf*

*Wood.*

*Ped.* *Ped.*

65

*mp*

He it was who carv'd the cra - dle Of the lit - tle Hi - a - wa - tha,

*mp*

He it was who carv'd the cra - dle Of the lit - tle Hi - a - wa - tha,

*mp*

He . . . it was . . . . . who

65

*mp*

*Str. & Cor.*

*Ped.*

*f*

Carv'd its frame-work out of lin - den, Bound it strong with rein-deer's sin - ews;

Carv'd . . . it out of lin - den, Bound . . . with rein-deer's sin - ews;

Carv'd its frame-work out of lin - den, Bound it strong with rein-deer's sin - ews;

Carv'd . . . it out of lin - den, Bound . . . with rein-deer's sin - ews;

*f*

*Ped.*

66

*mp*

He . . . it

He it was who taught him lat - er

He it was who taught him lat - er

Wood-Wind.

*Ped.*

*mf*

*Str. mf*

was . . . who taught him How to make the bows of ash-tree,

How to make the bows of ash-tree,

How to make the bows and ar-rows, How to make the bows of ash-tree,

How to make the bows and ar-rows, How . . . to make the bows of ash-tree,

*f*

67

And the ar-rows of the oak-tree.

And the ar-rows of the oak-tree.

And the ar-rows of the oak-tree.

And the ar-rows of the oak-tree.

*mf*

*Str. & Wood-Wind.*

*Ped.*

*ff*

So a - mong the guests as - semb - led At my Hi - a - wa - tha's wed - ding Sat I .

*ff*

So a - mong the guests as - semb - led At my Hi - a - wa - tha's wed - ding Sat I .

*ff*

So a - mong the guests as - semb - led At my Hi - a - wa - tha's wed - ding Sat I .

*ff*

So a - mong the guests as - semb - led At my Hi - a - wa - tha's wed - ding Sat I .

*ff* *Str. Wood & Cor.*

68

- a - goo, old and ug - ly, Sat the mar - v' lous sto - ry - tel - ler.

- a - goo, old and ug - ly, Sat the mar - v' lous sto - ry - tel - ler.

- a - goo, old and ug - ly, Sat the mar - v' lous sto - ry - tel - ler.

- a - goo, old and ug - ly, Sat the mar - v' lous sto - ry - tel - ler.

68

*stretto.*

*Ped.* *Ped.*

*Molto più mosso.*  $\text{♩} = 180.$ 

*fff ben marcato.*

*Ped.* *Ped.* *Ped.*

*with Brass, Drums, & Cymbals. Ped.*

5235.

And they said, . . . .

And they said, . . . .

And they said, . . . .

And they said, . . . .

And they said, . . . .

*ff*

*Ped.*

*70 Molto moderato, come al 1ma pesante.*

*rall.*

"O good I - a - goo, Tell us now a tale of

"O good I - a - goo, Tell us now a tale of

"O good I - a - goo, Tell us now a tale of

"O good I - a - goo, Tell us now a tale of

*70 Molto moderato, come al 1ma.*

*rall.*

*mf*

*Timp. trem.*

won - der, Tell us of some strange ad - ven - ture,

won - der, Tell us of some strange ad - ven - ture,

won - der, Tell us of some strange ad - ven - ture,

won - der, Tell us of some strange ad - ven - ture,

won - der, Tell us of some strange ad - ven - ture,

That the feast may be more joy - ous, That the  
 That the feast may be more joy - ous, That the  
 That the feast may be more joy - ous, That the  
 That the feast may be more joy - ous, That the

71

time may pass more gai - ly, And our guests be more con -  
 time may pass more gai - ly, And our guests be more con -  
 time may pass more gai - ly, And our guests be more con -  
 time may pass more gai - ly, And our guests be more con -

- tent - ed !"  
 - tent - ed !"  
 - tent - ed !"  
 - tent - ed !"

72

And I - a - goo answer'd

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

*Str. & Wood.* *Temp.*

straight - way, "You shall hear a tale of won - der,

*Fl. Ob. & Str.*

*pp*

*dim e rall.*

You shall hear of strange ad - ven - tures."

*dim. e rall. poco a poco dim.*

73 *Poco meno mosso.*

*ALTO.*

*mp*

So he told the strange ad' - ven - tures Of Os -

*Poco meno mosso.*

*pp sempre. Str. trem.*

*Ped. mor en do.*

se - o, the Ma - gi - cian, From the Eve - ning

*mor en do.*

*Ped. Ped.*

Star de - scend - ed.

*pp*

*Ped. Ped.*

74 *mf* *Meno mosso.*

Such was Hi - a - wa - tha's wed-ding, Thus the wed-ding-banquet

Such was Hi - a - wa - tha's wed-ding, Thus the ban - quet

Such was Hi - a - wa - tha's wed-ding, Thus the ban - quet

74 *Meno mosso.*

*mf sostenuto. Str. Cl. Ob. & Fag.*

end - ed, And the wed - ding-guests de - part - ed, Leav - ing

end - ed, And the guests . . . de - part - ed, Leav - ing

end - ed, And the guests . . . de - part - ed, Leav - ing

end - ed, And the wed - ding-guests de - part - ed, Leav - ing

*mor* . . . *en* . . . *do.* 75

Hi . . . a - wa - tha hap - py, . . . hap - py

Hi . . . a - wa - tha hap - py, hap - py

Hi . . . a - wa - tha hap - py, hap - py

Hi . . . a - wa - tha hap - py, hap - py

*mor* . . . *en* . . . *do.* 75



With the night . . . and Min-ne - ha . . . ha . . .

With the night and Min - ne - ha . . . ha . . .

With the night and Min - ne - ha . . . ha . . .

With the night and Min - ne - ha . . . ha . . .

*rall.* *pp*

*rall.* *pp*

*rall.* *pp*

*rall.* *pp*

*rall.* *pp*

*Ob.*

*Meno mosso.* *Tempo lmo.* 76

*Fl. & Tr.* *pp*

*Ped.* *tranquillo.* *pp*

*Ped.* *pp*

*Wood.* *pp*

*Ped.* *Ped.* *pp*

*ppp Tutti.* *molto crea.* *ff*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

# SCENES FROM THE SONG OF HIAWATHA.

## II. THE DEATH OF MINNEHAHA.

LONGFELLOW.

S. COLERIDGE-TAYLOR (Op. 30, No. 2).

*Larghetto lamentoso.*

PIANO. *pp* *mf* *cres.* *f* *pp*

The first system of the piano score for 'The Death of Minnehaha'. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Larghetto lamentoso'. The dynamics range from pianissimo (pp) to fortissimo (f), with a crescendo (cres.) leading to the fortissimo section. The music consists of a melodic line in the treble and a rhythmic accompaniment in the bass.

*sf* *sf*

The second system of the piano score. It continues the melodic and rhythmic themes from the first system. The dynamics are marked 'sf' (sforzando) in both the treble and bass staves.

*sf* *sf* *dim.* *poco*

The third system of the piano score. It features a dynamic shift from 'sf' to 'dim.' (diminuendo) and 'poco' (poco ritardando). The music becomes more complex with some chromaticism in the treble.

*a poco p rall.* *pp*

The fourth system of the piano score. It is marked 'a poco p rall.' (poco piano, ritardando) and 'pp' (pianissimo). The tempo slows down significantly, and the dynamics are very soft.

1 *mf a tempo.* *cres.*

The fifth system of the piano score, starting with a first ending bracket labeled '1'. It is marked 'mf a tempo.' (mezzo-forte, a tempo) and 'cres.' (crescendo). The music returns to a more active tempo and dynamic level.

First system of musical notation, measures 1-2. The music is in G major and 3/4 time. It features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 3-4. The music continues with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) to piano. The right hand includes a triplet of eighth notes. Pedal markings (*Ped.*) are present under both staves.

Third system of musical notation, measures 5-6. The music begins with a piano (*p*) dynamic, followed by a crescendo (*cres.*) to fortissimo (*ff*). The right hand features a triplet of eighth notes. Pedal markings (*Ped.*) are present under both staves.

Fourth system of musical notation, measures 7-8. The music continues with a crescendo (*cres.*) to fortissimo (*ff*). The right hand has a triplet of eighth notes. Pedal markings (*Ped.*) are present under both staves.

Fifth system of musical notation, measures 9-10. The music continues with a fortissimo (*ff*) dynamic. The right hand has a triplet of eighth notes. Pedal markings (*Ped.*) are present under both staves.

Sixth system of musical notation, measures 11-12. The music concludes with a decrescendo (*dim.*) from mezzo-forte (*mf*) to piano (*p*) and pianissimo (*pp*). Pedal markings (*Ped.*) are present under both staves.

**SOPRANO.** *mp* Oh, the long and drear-y Win-ter! Oh, the cold and cru-el Win-ter! Ev-er *cres.*

**CONTRALTO.** *mp* Oh, the long and drear-y Win-ter! Oh, the cold and cru-el Win-ter! Ev-er *cres.*

**TENOR.** *mp* Oh, the long and drear-y Win-ter! Oh, the cold and cru-el Win-ter! Ev-er *cres.*

**BASS.** *mp* Oh, the long and drear-y Win-ter! Oh, the cold and cru-el Win-ter! Ev-er *cres.*

*pp* *mp* *cres.*

*Ped.*

*cres. poco a poco. 3*

thick-er, thicker, thick-er Froze the ice on lake and riv-er, Ev-er deep-er, deeper,

thick-er, thicker, thick-er Froze the ice on lake and riv-er, Ev-er deep-er, deeper,

thick-er, thicker, thick-er Froze the ice on lake and riv-er, Ev-er deep-er, deeper,

thick-er, thicker, thick-er Froze the ice on lake and riv-er, Ev-er deep-er, deeper,

*cres. poco a poco.*

*dim.*

deep-er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

deep-er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

deep-er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

deep-er Fell the snow o'er all the landscape, Fell the covering snow and drift-ed Thro' the

*dim.*

for - est, round the vil - lage.

for - est, round the vil - lage.

for - est, round the vil - lage.

for - est, round the vil - lage.

*p* *cres.* *accel.* *f*

5 *Un poco più moto.*

With his

With his

*mf* Hard - ly from his bu - ried wig - wam Could the hunt - er force a pas - sage ;

*mf* Hard - ly from his bu - ried wig - wam Could the hunt - er force a pas - sage ;

5 *Un poco più moto.*

mit - tens and his snow - shoes Vain - ly walk'd he through the for - est, . . ;

mit - tens and his snow - shoes Vain - ly walk'd he thro' the for - est, . .

*dim.* *dim.* *dim.*

6 *mf*  
 Sought for bird or beast . . . and found none, Saw no track of deer or rab - bit, In the  
*mf*  
 Sought for bird or beast . . . and found none, Saw no track of deer or rab - bit. In the  
*mf*  
 Sought for bird or beast and found none, In the

6  
*mf* *f*

*rall.* *accel.*  
 snow be-held no foot-prints, In the gha-st - ly, gleam-ing for - est  
*rall.* *accel.*  
 snow be-held no foot-prints, In the gha-st - ly, gleam-ing for - est  
*rall.* *accel.*  
 snow be-held no foot-prints, In the gha-st - ly, gleam-ing for - est  
 snow be-held no foot-prints, In the gha-st - ly, gleam-ing for - est

*rall.* *accel.* *cres.*  
 Ped.

*f* *a tempo*  
 Fell, and could not rise from weak - ness, Per - ish'd  
*f* *a tempo*  
 Fell, and could not rise from weak - ness, Per - ish'd  
*f* *a tempo*  
 Fell, and could not rise from weak - ness, Per - ish'd  
*f* *a tempo*  
 Fell, and could not rise from weak - ness, Per - ish'd

*f* *a tempo*

there from cold and hun-ger.

there from cold and hun-ger.

there from cold and hun-ger.

there from cold and hun-ger.

7

*p* *sf* *cres.* *sf*

*f* *cres.*

*accel.*

8 *Tempo lmo.*

Oh, the fa-mine and the fe-ver! Oh, the

Oh, the fa-mine and the fe-ver! Oh, the

Oh, the wast-ing of the fa-mine!

Oh, the wast-ing of the fa-mine!

*mf* *mf*

8 *Tempo lmo.*

*f*

*Ped.* *Ped.*

blast - ing of the fe - ver! Oh, the  
 blast - ing of the fe - ver! Oh, the  
 Oh, the wail - ing of the chil - dren! Oh, the  
 Oh, the wail - ing of the chil - dren! Oh, the

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

9 *mf*  
 All the earth was sick and



*cres.* *accel.*

fa - mish'd, Hun - gry was the air around them, Hun - gry was the sky above them,

*mf.* *cres.* *accel.*

And the Hun - gry the air and sky . . . a - bove them,

*mf.* *accel.*

And the

*cres.* *f* *dim. e rall.*

And the hun - gry stars . . . in heav'n Like the

*cres.* *f* *dim. e rall.*

hun - gry stars in heav'n Like the

*cres.* *f* *dim. e rall.*

Hun - gry stars in heav'n Like the

*cres.* *f* *dim. e rall.*

hun - gry stars in heav'n Like the

*cres.* *f* *dim. e rall.*

eyes of wolves . . . glar'd at them!

*cres.* *f* *dim. e rall.*

eyes of wolves . . . glar'd at them!

*cres.* *f* *dim. e rall.*

eyes of wolves . . . glar'd at them!

*cres.* *f* *dim. e rall.*

eyes of wolves . . . glar'd at them!

10

*a tempo.* *sf* *mor* *do.*

*Ped.*

*rall.* *pp*

*Ped.*

11

*Allegro.* *pp misterioso.* *mf*

*Ped.*

*p*

In - to Hi - a - wa - tha's wig - wam,

*p*

In - to Hi - a - wa - tha's wig - wam Came two si - lent guests and gloom - y,

*p*

In - to Hi - a - wa - tha's wig - wam Came two si - lent guests and gloom - y,

Came two guests, both gloom - y,

*p*

*Ped.*

Wait-ed not . . . to be in - vit - ed,  
 Wait - ed not to be in - vit - ed, Did not par - ley at the door-way,  
 Wait-ed not . . . to be in - vit - ed, Did not par - ley at the door-way,  
 Did not par - ley at the door-way

*Ped.*

12  
 Sat there without . . . word of wel - come In the seat of Laughing Wa - ter ;  
 Sat there . . . without word of wel - come In the seat of Laughing Wa - ter ;  
 Sat there without . . . word of wel - come In the seat of Laughing Wa - ter ;  
 In the seat of Laughing Wa - ter ;

12

Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.  
 Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.  
 Look'd with haggard eyes and hol - low At the face of Laugh - ing Wa - ter.  
 Look'd with haggard eyes and hol - low At the face . . . of Laughing Wa - ter.

*p* *p* *sf* *dim.* *p*

*Ped.*

*Più mosso.*

BARITONE SOLO.

And the foremost said, "Be -

Musical score for measures 13-14, Baritone Solo. The vocal line begins with a fermata. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *cres. accel.* and *sf mp*.

Musical score for measures 15-16, Baritone Solo. The vocal line contains the lyrics: "- hold me! I am Fam-ine, Buck - a - daw - in!". The piano accompaniment continues with complex rhythmic patterns. Dynamics include *f* and *mp*.

Piano accompaniment for measures 15-16. The left hand plays a steady bass line while the right hand has complex rhythmic patterns. Dynamics include *cres.* and *Ped.*

SOPRANO SOLO.

And the others said, "Be-hold me! I am Fe - ver, Ah - ko - se - win!"

Musical score for measures 17-18, Soprano Solo. The vocal line begins with a fermata. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *fp* and *cres.*

Piano accompaniment for measures 17-18. The left hand plays a steady bass line while the right hand has complex rhythmic patterns. Dynamics include *con furia.* and *s*.

15

*sf* *pesante. sf*

*Ped. sf* *Ped. sf*

*Tempo 1mo.*

*sf* *mp*

*dim.*

*sf* *sf*

16

*mp*

Shudder'd as they look'd up - on her, . .

*mp*

And the love - ly Min-ne - ha - ha . . Shudder'd as they look'd up-on her,

*mp*

And the lovely Min-ne - ha - ha Shudder'd as they look'd up-on her,

16

*p* *mp*

*dim.*

Shud-der'd at the words . . they ut - ter'd, Lay down on her bed . . in si - lence, *dim.*

Shud-der'd at the words they ut - ter'd, Lay down . . . in si - lence, *dim.*

Shud-der'd at the words they ut - ter'd, Lay down on her bed . . in si - lence, *dim.*

*mp* Shud-der'd at the words . . they ut - ter'd, Lay down . . . in si - lence, *dim.*

*pp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *pp*

Hid her face, but made no an - swer; Lay there trem-bling, freez - ing, *pp*

*mp* *dim.*

*pp*

burn - ing At the looks they cast up - on her, At the fearful words they ut-ter'd.

burn - ing, At the fearful words they ut-ter'd.

burn - ing At the looks they cast up - on her, At the fearful words they ut-ter'd.

burn - ing, At the fearful words they ut-ter'd.

*p*

Ped. Ped. *pp* *mf*

18 *cres. . . accel. poco a poco.* *mf*

*cres. . . accel. . . . . f* *Allegro. Sve . . . . .* *ff* *Ped.*

*Sve* *f*

19  
Forth in - to the emp - ty for - est  
Forth in - to the emp - ty for - est  
Forth in - to the emp - ty for - est  
Forth in - to the emp - ty for - est

19

Rush'd the mad-den'd Hi - a - wa - tha ;  
 Rush'd the mad-den'd Hi - a - wa - tha ;  
 Rush'd the mad-den'd Hi - a - wa - tha ;  
 Rush'd the mad-den'd Hi - a - wa - tha ;

In his  
 In his

In his face . . . a sto - ny  
 In his face a sto - ny

heart . . . was dead - ly sor - row,  
 heart was dead - ly sor - row,

firm - ness ; On his brow the sweat of an - guish Start - ed, but it  
 firm - ness ; On his brow the sweat of an - guish Start - ed, but it  
 On his brow the sweat of an - guish Start - ed, but it  
 On his brow the sweat Start - ed, but it

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*cres.*  
*cres.*  
*cres.*  
*cres.*  
*f*  
*f*  
*f*

*Ped.*



froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd . . . for

froze, and fell not. Wrapp'd in furs, and arm'd for

*p* *crea.* *f*

hunt - ing, With his might - y bow . . . of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

hunt - ing, With his might - y bow of ash - tree, With his

*mf* *sf*

quiver full of ar - rows, With his mit - tens, Min - je - kah - wun, In - to the

quiver full of ar - rows, With his mit - tens, Min - je - kah - wun, In - to the

quiver full of ar - rows, With his mit - tens, Min - je - kah - wun, In - to the

quiver full of ar - rows, With his mit - tens, Min - je - kah - wun, In - to the

*f*

21

vast and va - cant for - est On his snow-shoes strode he for - ward, strode he

vast and va - cant for - est On his snow - shoes strode he

vast and va - cant for - est On his snow-shoes strode he for - ward, strode he

vast and va - cant for - est On his snow - shoes strode he

21

*Ped.*

*sf sf sf*

for - ward. . . . .

for - ward. . . . .

for - ward. . . . .

for - ward. . . . .

for - ward. . . . .

*dim.*

*dim.* *poco a poco rit.*

22 *a tempo.*  
BARITONE SOLO.

"Git - che Ma - ni - to . . . the Might - y, Git - che Ma - ni - to, . . . the Might - y!"

*CHORUS.*

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

## 23 BARITONE SOLO.

"Give your chil - dren food, O fa - ther! Give us food, . . . or we must per - ish!"

Give me food for Min - ne - ha - ha, For my dy - ing Minne - ha - ha!

24 *a tempo.*

Give your chil-dren food, O fa - ther! Give us food. . .

*f* *dim.* *a tempo. p* *f*

. . or we must per - ish! Give me food . . for Min-ne - ha - ha, For my dy -

*rall.* *dim.* *rall.* *dim.*

25

ing Min-ne - ha - ha!"

*a tempo.* *a tempo.* *cres.* *mf*

CHORUS.

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

*mf* *mf* *mf* *mf*

*sostenuto.*

for-est vast and va-cant, Rang that  
 for-est vast and va-cant, Rang that  
 Rang that cry . . . of de-so-la-tion,  
 Rang that cry . . . of de-so-la-tion,

*cres.*  
*Ped.*

cry . . . of de-so-la-tion, But there came no o-ther an-swer Than the  
 cry . . . of de-so-la-tion, But there came no o-ther an-swer Than the  
 But there came no o-ther an-swer Than the  
 But there came no o-ther an-swer Than the  
 But there came no o-ther an-swer Than the

*mf* 26 *dim. poco a poco.*  
*mf* *dim. poco a poco.*  
*mf* *dim. poco a poco.*  
*mf* *dim. poco a poco.*  
*mf* *dim. poco a poco.*

26  
*mf* *dim. poco a poco.*  
*Ped.*

e-cho of his cry-ing, Than the e-cho of the wood-lands, "Min-ne-  
 e-cho of his cry-ing, Than the e-cho of the wood-lands, "Min-ne-  
 e-cho of his cry-ing, Than the e-cho of the wood-lands, "Min-ne-  
 e-cho of his cry-ing, Than the e-cho of the wood-lands, "Min-ne-

*p*  
*p*  
*p*  
*p*

27

ha - ha! Min-ne - ha - ha!"

ha - ha! Min-ne - ha - ha!"

ha - ha! Min-ne - ha - ha!"

ha - ha! Min-ne - ha - ha!"

27

*f* *pp*

All day long rov'd Hi - a - wa - tha,

All day long rov'd Hi - a - wa - tha,

*morendo.* *mp*

28

Rov'd he in that me-lan-cho-ly for-est, . .

Rov'd he in that me-lan-cho-ly for-est, . .

Thro' the

Thro' the

Thro' the

28

*mf* *dim.* *f*

*♩. = ♩*

In the plea - sant days of  
 sha - dow of whose thickets, . . In the plea - sant days of Sum - mer, . . Of that  
 sha - dow of whose thickets, . . In the plea - sant days of Sum - mer, . . Of that

*mf* *Ped.*

Sum - mer, He had brought his  
 ne'er for - got - ten Sum - mer, . . He had brought his young wife home - ward, From the  
 ne'er for - got - ten Sum - mer, . . He had brought his young wife home - ward, From the

29

When the  
 wife home - ward, . . When the  
 land of the Da - co-tahs;  
 land of the Da - co-tahs;

29

birds sang in the thick-ets, . . . And the stream-lets laugh'd and glis-ten'd, . . . And the  
 birds sang in the thick-ets, . . . And the stream-lets laugh'd and glis-ten'd, . . . And the  
*mf*  
 When the birds . . . sang in the thick-ets, . . .

air was full of fra-grance, And the  
 air was full of fra-grance,

30 fol - low  
 love - ly Laugh-ing Wa-ter Said, with voice that did not trem-ble, "I will fol - low-  
 "I will fol - low

30  
*mp*



*cres.*  
 you, my hus - - band!"  
*cres.*  
 you, my hus - - band!"

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "you, my hus - - band!". The piano accompaniment is in the right and left hands, with a forte (*f*) dynamic marking. The music is in a 4/4 time signature and a key signature of one flat.

31

*p* *rall.* *pp* *dolce.*

The second system of the score is a piano accompaniment system. It begins with a measure marked "31". The dynamics include piano (*p*), *rall.* (rallentando), *pp* (pianissimo), and *dolce.* (dolce). The music is in a 4/4 time signature and a key signature of one flat.

*Andante.*  $\text{♩} = \text{♩}$

*a tempo.* *f*

The third system of the score is a piano accompaniment system. It begins with a measure marked "32". The tempo marking is *Andante.* with a note value of  $\text{♩} = \text{♩}$ . The dynamics include *a tempo.* and *f* (forte). The music is in a 3/4 time signature and a key signature of one flat.

32

*p*

With those  
 In the wig - wam with No - ko - mis, With those  
*p*  
 In the wig - wam with No - ko - mis, With those

The fourth system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "With those In the wig - wam with No - ko - mis, With those". The piano accompaniment is in the right and left hands, with a piano (*p*) dynamic marking. The music is in a 4/4 time signature and a key signature of one flat.

32

The fifth system of the score is a piano accompaniment system. It begins with a measure marked "32". The music is in a 4/4 time signature and a key signature of one flat.

gloom - y guests that watch'd her, With the Famine and the Fe - ver, She was ly - ing, the Be -  
 gloom - y guests that watch'd her, With the Famine and the Fe - ver, She was ly - ing, the Be -  
 gloom - y guests, With the Famine and the Fe - ver, She was ly - ing, the Be -  
 With the Famine and the Fe - ver, She was ly - ing, the Be -

33  
 - lov - ed, She, the dy - ing Min - ne - ha - ha, . . . With the Fa - mine  
 - lov - ed, She, the dy - ing Min - ne - ha - ha, . . . With the Fa - mine  
 - lov - ed, She, the dy - ing Min - ne - ha - ha, . . . With the Fa - mine  
 - lov - ed, She, the dy - ing Min - ne - ha - ha, . . . With the Fa - mine

and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -  
 and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -  
 and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -  
 and the Fe - ver, She was ly - ing, the Be - lov - ed, She, the dy - ing Minne -

*a tempo.* **34** *Animato.*

ha - ha.

*a tempo.*

ha - ha.

*p a tempo.*

ha - ha.

*p a tempo.*

ha - ha.

**34** *Animato.*  $\text{♩} = \text{♩ of preceding movement.}$

*p a tempo.* *cres.*

*pp*

*sf* *ff*

**35**

*sf* *cres.*

*Ped.*

**SOPRANO SOLO.**  
*Agitato.*

*f*

"Hark!" she said, "I hear a rush-ing, Hear a roar-ing and a rush-ing,

*Agitato.*  $\text{♩} = \text{♩}$

\* The pause  $\frown$  here and elsewhere in the Soprano Solo Part, to be quite short.

Hear the falls of Min-ne-ha-ha Call-ing to me . . . from a

36 SOPRANOS AND ALTOS.  
*mp* *tranquillo.*

dis - tance! "No, my child!" said old No-ko-mis, "Tis the night-wind

in the pine-trees, 'tis the night-wind in the pine-trees!"

SOPRANO SOLO.  
*f* *più agitato.*

"Look ;" she said, "I see my fa-ther Stand-ing lone-ly at his door-way, Beckon-ing to me

from his wig-wam, In the land . . . of the Da-co-tahs!"

"No, my child!" said old No-ko-mis, "'Tis the smoke that waves and beck-ons,

'tis the smoke that waves and beck-ons!"

**SOPRANO SOLO.**  
*f sempre più agitato.*

"Ah!" she said, "the eyes of Pau-guk Glare up-on me in the darkness; I can feel his

*2 accel. 2 con terrore.*

i- cy fin-gers Clasp-ing mine . . . a-mid the dark-ness!

**38**

*ff*

Hi-a-wa-tha! . . .

*f* *V.*  
 (Hi - a - wa - tha!)" . . .  
*pp molto cres.* *f*  
 Ped.

*cres. ed accel.*  
 Ped.

*rit.* 39 *f a tempo.*  
 And the de-so-late Hi - a - wa - tha,  
*rit.* *f a tempo.*  
 And the de-so-late Hi - a - wa - tha,  
 And the de-so-late Hi - a - wa - tha,  
 39 *rit.* *sf a tempo.*  
 And the de-so-late Hi - a - wa - tha,

Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden  
 Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden  
 Far a-way a - mid the for-est, Miles a-way a - mong the mountains, Heard that sudden  
 Far . . a - way, . . Miles a-way a - mong the mountains, Heard that sudden

*f* cry . . . of an - guish, . . . Heard the voice of Min-ne-ha-ha

*f* cry . . . of an - guish, . . . Heard Min - ne - ha - ha

*f* cry . . . of an - guish, . . . Heard Min - ne - ha - ha

*f* cry . . . of an - guish, . . . Heard Min - ne - ha - ha

*f* 40

*cre.* Call - ing to him in the dark - ness, . . . Heard the voice of

*cre.* Call - ing to him in the dark - ness, . . . Heard Min - ne -

*cre.* Call - ing to him in the dark - ness, . . . Heard Min - ne -

*cre.* Call - ing to him in the dark - ness, . . . Heard Min - ne -

*mf*

*2* Min - ne - ha - ha *2* Call - ing to him in the dark - ness, . . .

*2* - ha - ha Call - ing in the dark - ness, . . .

*2* - ha - ha Call - ing in the dark - ness, . . .

*2* - ha - ha Call - ing in the dark - ness, . . .

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

41  
*ff* *fp* *cres. molto.* *sf* *ff* *sf*  
 Ped. Ped.

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

*mp* *sf* *ff* *sf*  
 Ped.

*sf*

*sempre ff*



42 *Andante con moto.*  
CONTRALTOS.

TENORS.

*Andante con moto.*

*mp* O - ver snowfields waste and

42

*mp*

Un - der snow - en - cumber'd branch - es,

path - less, Un - der snow - en - cumber'd branch - es, Home - ward hurried Hi - a -

*rall.*

Emp - ty - hand - ed, hea - vy - heart - ed, Heard No - ko - mis moan - ing,

- wa - tha, Emp - ty - hand - ed, hea - vy - heart - ed, Heard No - ko - mis

*rall.*

wail - ing,

moan - ing, wail - ing,

*dim.* *rit.* *poco a poco.*

*sf* *mp*

Ped.

Ped.

Ped.

Ped.

*mf*  
"Wa - ho - no - min! Wa - ho - no - min! Would . . . that I had perish'd for you,  
*Andante.*

*Ped.*  
"Would that I were dead as you are! would I were dead as you are!"  
*molto rall.*  
*pp* *f* *mf molto rall.*

*a tempo.* *dim.* 44  
"Wa - ho - no - min! Wa - ho - no - min!"  
СНОВУС.  
*pp*  
"Wa - ho - no - min!"  
*pp*  
"Wa - ho - no - min!"  
*pp*  
"Wa - ho - no - min!"  
*pp*  
"Wa - ho - no - min!"

44  
*p a tempo.* *p*  
*Ped.* *Ped.*

BARITONE SOLO.  
*mp*  
"Wa - ho - no - min! Wa - ho - no - min! Would . . . that I had perish'd for you,  
*mp*  
*Ped.*

Would that I were dead as you are! would I were dead as you are!

*molto rall.*

*a tempo.*

Wa - ho - no - min! Wa - ho - no - min!"

CHORUS.

*pp* "Wa - ho - no - min!

*pp* "Wa - ho - no - min!

*pp* "Wa - ho - no - min! Wa - ho - no - min!

"Wa - ho - no - min! Wa - ho - no - min!

*a tempo.*

*dim.* *p* *poco rit.*

Ped.

*pp* Wa - ho - no - min! Wa - ho - no - min! Would . . . that I had perish'd for you, Would that I were

*pp* Wa - ho - no - min! Wa - ho - no - min! Would that I had perish'd for you, Would that I were

*pp* Wa - ho - no - min! Wa - ho - no - min! Would that I had perish'd for you, Would that I were

*pp* Wa - ho - no - min! Wa - ho - no - min! Would that I had perish'd for you, Would that I were

*a tempo.*

dead as you are, would I were dead as you are! Wa - ho - no - min! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

dead as you are, dead as you are! Wa - ho - no - min!"

*pp*

*pp*

*Attacca.*

46 *Allegro agitato.*

TENORS.

BASSES.

And he rush'd in-to the wig - wam,  
And he rush'd in-to the wig - wam,

*mf*

*mf*

*pp*

*sf*

46 *Allegro agitato.*

Saw the old No - ko - mis . . . slow - ly Rock - ing  
Saw the old No - ko - mis . . . slow - ly Rock - ing

*sf*

*dim. poco a poco.*

to and fro and moan - - ing,

*dim. poco a poco.*

to and fro and moan - - ing,

*dim. poco a poco.*

Ped.

Ped.

SOPRANOS AND ALTOS.

*mf* Saw his love - ly Min - ne - ha - ha Ly - ing dead and cold be -

*mp* *p* *p* *p* *rall.*

*a tempo.* *molto accel.* 48 *rall.*

fore him ;

*a tempo.* *molto accel. cres.* *rall.*

Ped.

Ped.

*Molto moderato.*

And his burst - ing heart with - in him Ut - ter'd such a cry of an - guish, That the

And his burst - ing heart with - in him Ut - ter'd such a cry of an - guish, That the

And his burst - ing heart with - in him Ut - ter'd such a cry of an - guish, That the

*f* And his burst - ing heart with - in him Ut - ter'd such a cry of an - guish, That the

*Molto moderato.*

*f*

for-est moan'd and shud-der'd,.. the for-est moan'd and shud-der'd, That the ve - ry  
 for-est moan'd and shud-der'd,.. the for-est moan'd and shud-der'd, That the ve - ry  
 for-est moan'd and shud-der'd,.. the for-est moan'd and shud-der'd, That the ve - ry  
 for-est moan'd and shud-der'd,.. the for-est moan'd and shud-der'd, That the ve - ry

*f* *f* *f* *f*

stars, the stars in hea - ven Shook and trem - bled  
 stars, the stars in hea - ven Shook . . and trem - bled  
 stars, the stars in hea - ven Shook and trem - bled  
 stars, the stars in hea - ven Shook . . and trem - bled

49 *f* *rall.* *dim.*  
*f* *rall.* *dim.*  
*f* *rall.* *dim.*  
*f* *rall.* *dim.*

*Ped.* *f* *rall.* *dim.*

with his an - guish.  
 with his an - guish.  
 with his an - guish.  
 with his an - guish.

*p* *p* *p* *p*

*p* *sf* *accel.* *dim.* in - u - en - do.

*Ped.* *p* *sf* *accel.* *dim.*

Then he sat down,

*Andante con moto.*

*pp*

*Ped.* *Ped.*

still and speechless, On the bed of Min-ne - ha - ha, At the feet of Laughing

*Ped.* *Ped.* *V* *V*

51 *cres.* *rall.*

Wa - ter, At those will - ing feet, that nev - er More would lightly

*cres.* *rall.*

*Ped.* *Ped.*

*dim. morendo.* *p* *poco accel.*

run to meet him, Nev - er more would light - ly fol - low. . .

*dim. morendo.* *p* *poco accel.*

*a tempo.* *mp* *52*

With both hands . . his

*mf* *f* *dim.* *mp*

*a tempo.*

*Ped.* *Ped.* *Ped.*

face he cov - er'd, Seven long days and nights he sat there,

As if in a swoon he sat there, .. Speech - less,

*cres. rit.* **53** *mp a tempo.*

*cres. rit. f dim. mp a tempo.*

mo - tion - less, un - con - scious Of the day - light .. or the

dark - ness, .. Speech - less, mo - tionless, un - con - scious Of the

day - light or the dark - ness.

**54** *rall. dim.*

*sempre p rall. p*

*Ped. Ped.*



*cres.* *accel.* *cres.*

*Moderato, quasi una marcia funebre.*

*fp* *dim.* *dim.*

*Ped.*

55

*pp*

Then they bu - ried Min - - ne - ha - ha; In the

*pp*

Then they bu - ried Min - - ne - ha - ha; In the

*pp*

Then they bu - ried Min - - ne - ha - ha; In the

*pp*

Then they bu - ried Min - - ne - ha - ha; In the

55

*pp*

*Ped.* *Ped.*

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

snow a grave they made her, In the for - est

*Ped.* *Ped.* *Ped.* *Ped.*

deep and .. dark - some, Un - der - neath the moan - ing

deep and .. dark - some, Un - der - neath the moan - ing

deep and .. dark - some, Un - der - neath the moan - ing

deep and .. dark - some, Un - der - neath the moan - ing

Ped. Ped. Ped. Ped. Ped.

56

hem - locks; Cloth'd . . . her in her

hem - locks; Cloth'd . . . her in her

hem - locks; Cloth'd . . . her in her

hem - locks; Cloth'd . . . her in her

Ped.

56

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

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

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

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

dim. p mf Ped. Ped.

er - mine, Cov - er'd her with snow - like er - mine;  
 er - mine, Cov - er'd her with snow - like er - mine;  
 er - mine, Cov - er'd her with snow - like er - mine;  
 er - mine, Cov - er'd her with snow - like er - mine;

Ped. Ped. Ped. Ped. Ped.

57 *mp* Thus they bu - ried  
*mp* Thus they bu - ried  
*mp* Thus they bu - ried  
*mp* Thus they bu - ried

57 *mf* *dim.* *pp* *mp*  
 Ped. Ped. Ped. Ped. Ped. Ped.

Min - ne - ha - ha, thus they bu - ried Min - ne -  
 Min - ne - ha - ha, thus they bu - ried Min - ne -  
 Min - ne - ha - ha, thus they bu - ried Min - ne -  
 Min - ne - ha - ha, thus they bu - ried Min - ne -

*mp* *dim.*  
 Ped.

ha - ha. And at night a fire was  
 ha - ha. And at night a fire was  
 ha - ha. And at night a fire was  
 ha - ha. And at night a fire was

pp mf dim. pp mf *cres.*

light - ed, . . . On her grave four times was kin - dled,  
 light - ed, . . . On her grave four times was kin - dled,  
 light - ed, . . . On her grave four times was kin - dled,  
 light - ed, . . . On her grave four times was kin - dled,

light - ed, . . . On her grave four times was kin - dled,

For her soul . . . up - on its jour - ney . . . To the Is - lands  
 For her soul up - on its jour - ney . . . To the Is - lands  
 For her soul . . . up - on its jour - ney . . . To the Is - lands  
 For her soul up - on its jour - ney . . . To the Is - lands

For her soul up - on its jour - ney . . . To the Is - lands

of the Bless - ed . . .

of the Bless - ed . . .

of the Bless - ed . . . From his door - way . . . Hi - a -

of the Bless - ed . . .

Saw it burn - ing . . . in the for - est,

- wa - tha, Saw it burn - ing in the for - est,

Light - ing up the gloom - y hem - locks, light - ing

Light - ing up the gloom - y hem - locks, light - ing

Light - ing up the hem - locks, light - ing

Light - ing up the hem - locks, light - ing

up the gloom - y hem - locks ; From his sleep - less bed up -  
 up the gloom - y hem - locks ; From his sleep - less bed up -  
 up the gloom - y hem - locks ; From his sleep - less bed up -  
 Light - ing up the gloom - y hem - locks ; up -

- ris - ing, . . . From the bed . . . of Min - ne - ha - ha, . . .  
 - ris - ing, . . . From the bed of Min - ne - ha - ha, . . .  
 - ris - ing, . . . From the bed . . . of Min - ne - ha - ha, . . .  
 - ris - ing, . . . From the bed of Min - ne - ha - ha, . . .

61 *mp dim.* . . . *poco* a . . . *poco.* . . . *rall.* *p* . . .  
 Stood and watch'd it . . . at the door - way, That it  
*dim.* *poco* a . . . *poco.* . . . *rall.* *p*  
 Stood and watch'd it . . . at the door - way, That it  
*mp dim.* *poco* a . . . *poco.* . . . *rall.* *p*  
 Stood and watch'd it . . . at the door - way, That it  
*mp dim.* *poco* a . . . *poco.* . . . *rall.* *p*  
 Stood and watch'd it . . . at the door - way, That it

61 *mp* . . . *mf* . . . *p rall.*

*poco a poco.* *pp rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*poco a poco.* *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*poco a poco.* *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*poco a poco.* *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*poco a poco.* *pp* *rall.* *poco*

might not be ex - tin - guish'd, Might not leave her

*a poco.*

in the dark - ness.

*poco.*

in the dark - ness.

*poco.*

in the dark - ness.

*poco.*

in the dark - ness.

*a poco.* *pp* *mor*

62 *Larghetto lamento come al 1ma.*

*ppp*

en do.

*f* *f* *dim.* *V*

BARITONE SOLO. 63

*pp*

"Fare - well!" said he, "Min-ne - ha - ha! Fare -

*pp*

*Ped.*

well, O my Laughing Wa - ter! . . . All my heart is buried with you, All my thoughts go

*cres.*

*cres.*

onward with you! Come not back a-gain to la - bour,

*mp*

*f*

*Ped.* *Ped.* *Ped.* *Ped.*

64

Come not back a-gain to suf - fer, Where the Fa - mine and the

*mp*

*Ped.*

*rall.*

65 *Poco più moto.*

Fe - ver, Wear the heart and wastethe bo - dy. . . . Soon . . .

*rall.* *cres. molto.* *dim.*

*Poco più moto.*



*cres.* *f*

my task . . . will be com-plet-ed, . . . Soon your

*cres.* *f*

*con dignita, ma un poco agitato.*

66 *cres.* *f*

foot-steps I shall fol-low To the Is-lands of the Bless-ed, To the

*Agitato.*

*dim.* *p* *cres.* *f*

*rall.* *p* *3* *accl.*

king-dom of Po-ne-mah! To the land . . . of the Here-af-ter!

*p* *rall.* *mf*

*Ped.*

*f*

CHORUS 67 *rall.* *a tempo.*

of the Here-af-ter!"

"Fare-well! Min-ne-

*a tempo.*

"Fare-well! Min-ne-

*a tempo.*

"Fare-well! Min-ne-

*a tempo.*

"Fare-well! Min-ne-

*a tempo.*

Fare-well! . . .

67 *accl. cres.* *f* *rall.* *a tempo.*

*Ped.*

- ha-ha! Fare - well, O my Laughing Wa - ter! All my heart is buried with you,  
 - ha-ha! Fare - well, O my Laughing Wa - ter! . . . My heart is buried with you,  
 - ha-ha! Fare - well, O my Laughing Wa - ter! . . . My heart is buried with you,  
 . . . Fare - well! O my Laughing Wa - ter! All my heart is buried with you,

68  
*mp*  
 All my thoughts go on - ward with you! Come not back a - gain to  
 All my thoughts go on - ward with you! Come not . . . to  
 All my thoughts go on - ward with you! Come not back a - gain to  
 All my thoughts go on - ward with you! Come not back a - gain to  
 68  
*mp*  
*pp*

*mf*  
 la - bour, Come not back a - gain to suf - fer,  
*mf*  
 la - bour, Come not . . . to suf - fer, Where the  
*mf*  
 la - bour, Come not back . . a - gain to suf - fer, Where the  
*mf*  
 la - bour, Come not back . . a - gain to suf - fer,  
*p* *mf* *p*  
*Ped.* *Ped.* *Ped.* *Ped.*

Wear the heart and waste the bo - dy. . .  
*rit.*  
 Fa - mine and the Fe - ver Wear the heart . . and waste the bo - dy. . .  
*rit.*  
 Fa - mine and the Fe - ver Wear the heart and waste the bo - dy. . .  
 Wear the heart and waste the bo - dy. . .  
*rit.* *p*  
*Ped.* *Ped.* *Ped.*

69

*mp*

Soon my task will be com - plet - ed, . . . Soon your

*mp*

Soon my task will be com - plet - ed, . . . Soon your

*mp*

Soon my task will be com - plet - ed, . . . Soon your

*mp*

Soon my task will be . . . com - plet - ed, . . . Soon your

69

*mp*

*sf*

*mp*

foot - steps I shall fol - low . . . To the Is - lands . . . of the

*mp*

foot - steps I shall fol - low To the Is - lands of the

*mp*

foot - steps I shall fol - low To the Is - lands of the

*mp*

foot - steps I . . . shall fol - low To the Is - lands of the

*mp*

*morendo.*

Bless - ed, . . . To the king - dom . . . of Po - ne - mah!.. To the

*morendo.*

Bless - ed, . . . To the king - dom of Po - ne - mah!.. To the

*morendo.*

Bless - ed, To the king - dom of Po - ne - mah!.. To the

*morendo.*

Bless - ed, To the king - dom of Po - ne - mah!.. To the

*molto rall.*

land, . . . the land of the Here - af - ter!"

*molto rall.*

land, . . . the land of the Here - af - ter!"

*molto rall.*

land, . . . the land of the Here - af - ter!"

land, . . . the land of the Here - af - ter!"

*molto rall.* *ff* *a tempo.*

*mf* *morendo.* *p* *dim.* *pp* *pp*

# SCENES FROM THE SONG OF HIAWATHA.

## III. HIAWATHA'S DEPARTURE.

LONGFELLOW.

S. COLERIDGE-TAYLOR (Op. 30, No. 4).

*Allegro con brio.*

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked "Allegro con brio". The score includes various dynamics such as *sf*, *f*, *mf*, *sf*, *dim.*, *p*, *ff*, and *f*, as well as accents and phrasing slurs. The music features complex textures with many chords and moving lines in both hands.

SOPRANO SOLO.

*mf*

Spring had come with all its splen - dour,

*p* *mf*

All its birds and all its blossoms, All its flow'rs and

leaves and grass - es, all its flow'rs . . . and leaves and

*rit.*

grass - es. . . Sail - ing on the wind to

*a tempo.*

2

north - ward, Fly - ing in great flocks, like ar - rows.

Like huge ar - rows shot through hea - ven, Pass'd the swan, the

Mah - nah - be - zee, Speak - ing al - most as a man speaks;



And in long lines wav-ing, bend-ing

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a triplet of eighth notes marked *mf*. The piano accompaniment consists of chords and moving lines in both hands.

Like a bow-string snapp'd a-sun-der, The white goose, the Waw-be-

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment provides harmonic support with chords and moving lines.

- wa - wa ; And in pairs, or sin-gly fly-ing,

The third system includes a vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment features a *dim.* (diminuendo) marking and a *mf* (mezzo-forte) marking. The piano part has a more active accompaniment with many notes.

Mahng the loon, with clang-'rous pin-ions, The blue her-on, the Shuh-shuh-gah,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment provides harmonic support with chords and moving lines.

And the grouse, . . . the Mush-ko-da-sa.

The fifth system includes a vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment features a *f* (forte) marking and a *ff* (fortissimo) marking. The piano part has a more active accompaniment with many notes.

*mf* In the thick - ets

*dim.* *mf*

and the mea - dows Pip'd the blue - bird, the O - wais - sa;

On the sum - mit, the sum - mit of the lodg - es Sang the rob -

*f* *f*

- - in, the O - pe - chee. And the

*f* *f*

5 *Poco meno mosso.*

sor - row - ing Hi - a - wa - tha, Speechless in his in - fi - nite sor - row,

*mp* *Poco meno mosso.*

Heard their voi - ces call - ing to him, Went forth from his gloom - y door - way,

Stood and gaz'd . . in - to the hea - ven, Gaz'd up - on the earth . . and

wa . . . . . tera.

*Allegro molto.*

7

CHORUS.  
SOPRANO.

ALTO.

TENOR.

BASS.

*mf* From his

*mf* From his

*mf* From his

*mf* From his

wan - d'rings far to east - ward, From the re - gions of the morn - ing.

wan - d'rings far to east - ward, From the re - gions of the morn - ing,

wan - d'rings far to east - ward, From the re - gions of the morn - ing.

wan - d'rings far to east - ward, From the re - gions of the morn - ing.

*Ped.*

*Ped.*

*f* From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

*f* From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

*f* From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

*f* From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

a - goo, I -  
 a - goo, re - turn'd I - a - goo, I -  
 a - goo, re - turn'd I - a - goo, I -

Ped. Ped.

a - goo, the great .. tra - vel-ler, I - a - goo, the great .. boast - er,  
 a - goo, the great tra - vel-ler, I - a - goo, the great boast - er,  
 a - goo, the great tra - vel-ler, I - a - goo, the great boast - er,  
 a - goo, the great .. tra - vel-ler, I - a - goo, the great .. boast - er,

Full of new and strange ad - ven - tures, Mar - vels  
 Full . . . of new and strange ad - ven - tures, Mar - vels  
 Full of new and strange ad - ven - tures, Mar - vels  
 Full of new and strange ad - ven - tures, Mar - vels

ma - ny and ma - ny won - ders.

ma - ny and ma - ny won - ders. *mf* And the

ma - ny and ma - ny won - ders. *mf* And the

ma - ny and ma - ny won - ders.

*mf* Lis - ten'd to him as he told

*cres.* peo - ple of the vil - lage Lis - ten'd to him as he told

*cres.* peo - ple of the vil - lage Lis - ten'd as he told *mf*

Lis - ten'd as he told

*mf* *cres.*

them Of his mar - vel - lous ad - ven - tures, Laugh - ing an - swer'd him in

them Of his mar - vel - lous ad - ven - tures, Laugh - ing an - swer'd him in

them Of his mar - vel - lous ad - ven - tures, Laugh - ing an - swer'd him in

them Of his mar - vel - lous ad - ven - tures, Laugh - ing an - swer'd him in

*mf* *cres.*

this wise: "Ugh! it is in - deed I - a -  
 this wise: "Ugh! it is in - deed I - a -  
 this wise: "Ugh! it is in - deed I - a -  
 this wise: "Ugh! it is in - deed I - a -

Ped. Ped.

- goo! No one else . . . be - holds such  
 - goo! No one else . . . be - holds such  
 - goo! No one else . . . be - holds such  
 - goo! No one else . . . be - holds such

Ped.

won - ders!"  
 won - ders!"  
 won - ders!"  
 won - ders!"

Ped.

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings like *f* and *sf*.

Piano accompaniment for the second system, continuing from the first. It includes a measure marked with the number '10' and a dynamic marking of *dim.*

TENOR SOLO.  $d = d.$  *Quasi recitativo; leggero.*

He had seen, he said, a wa - ter

$d = d.$  of preceding section.

Vocal line and piano accompaniment for the 'TENOR SOLO' section. The vocal line is in a treble clef with lyrics. The piano accompaniment is in a bass clef. The tempo and style are indicated as *Quasi recitativo; leggero.* and the dynamic is *mp*.

Big-ger than the Big - Sea - Wa - ter, Broad-er than the Git - che Gu-mee,

Vocal line and piano accompaniment for the second part of the Tenor Solo. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

Bit-ter so that none could drink it!

Vocal line and piano accompaniment for the final part of the Tenor Solo. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.



CHORUS.

At each o - ther look'd the war - ri - ors,  
 At each o - ther look'd the war - ri - ors,  
 At each o - ther look'd the war - ri - ors,  
 At each o - ther look'd the war - ri - ors,

Look'd the wo - men at each o - ther, Smil'd, and said, "It  
 Look'd the wo - men at each o - ther, Smil'd, and said, "It  
 Look'd the wo - men at each o - ther, Smil'd, and said, "It  
 Look'd the wo - men at each o - ther, Smil'd, and said, "It

can - not be so! Kaw!" they said, "it can - - not be  
 can - not be so! Kaw!" they said, "it can - - not be  
 can - not be so! Kaw!" they said, "it can - - not be  
 can - not be so! Kaw!" they said, "it can - - not be

12

SO!" . . . . .

SO!" . . . . .

SO!" . . . . .

SO!" . . . . .

SO!" . . . . .

12

## TENOR SOLO.

*mf* *cres.* *ff*

O'er, said he, this wa - ter A ca - noe with wings came fly - ing, Big - ger than a

*mp* *cres.*

grove of pine-trees, Tall - er than the tall - est tree - tops!

*ff*

CHORUS

And the old . . . men and the wo - men

And the old . . . men and the wo - men

And the old . . . men and the wo - men

And the old . . . men and the wo - men

*f* *f*

*Ped.*

13 <sup>^</sup>

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

13

*sf* *f* *f*

don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve  
 don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve  
 don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve  
 don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve

*ff*

TENOR SOLO. *agitato.*

From its

it!" . . .  
 it!" . . .  
 it!" . . .  
 it!" . . .

*V*

mouth, he said, to greet him, Came Way - was - si - mo, the light - ning,

*mp* *sf* *f*

14

Came the thun - der, An - ne - mee - kee !

CHORUS.

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I -

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I -

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I -

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I -

*f* *ff* *f* *ff*

*For.*

. . . goo; "Kaw!" said they, "what tales you tell us! Kaw!  
 . . . goo; "Kaw!" said they, "what tales you tell us! Kaw!  
 . . . goo; "Kaw!" said they, "what tales you tell us! Kaw!  
 . . . goo; "Kaw!" said they, "what tales you tell us! Kaw!

*Ped.*

what tales . . . you tell us!" . . .  
 what tales . . . you tell us!" . . .  
 what tales . . . you tell us!" . . .  
 what tales . . . you tell us!" . . .

*f*

**TENOR SOLO.**

In the great ca - noe with pin - ions

*dim.* *mf*

Came a hun - dred war - ri - ors, Paint - ed white were all their fa - ces,

And with hair their chins . . . were cov - - er'd!

16 CHORUS.

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

16 Sea

ff

Ped.

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

*8va*

*ef*

*Ped.*

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.



17 *Pesante.* *ff*

"Kaw!" they said, "what lies . . . you tell us! Do not think that

"Kaw!" they said, "what lies you tell us! Do not think that

"Kaw!" they said, "what lies you tell us! Do not think that

"Kaw!" they said, "what lies you tell us! Do not think that

17 *Pesante.* *ff*

we be - lieve them!" . . . .

we be - lieve them!" . . . .

we be - lieve them!" . . . .

we be - lieve them!" . . . .

18 *d=d.*

*pp* On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

*pp* On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

*pp* On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

*pp* On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

18 *d=d. of previous movement.*

*f* laugh'd not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd .. not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd .. not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd not, But he grave - ly spake and an - swer'd To their *rall.*

*p* *dim.* *pp* *Moderato.*

jeer - ing and their jest - ing: . .

*p* *dim.* *pp* *Moderato.*

jeer - ing and their jest - ing: . .

*p* *dim.* *pp* *Moderato.*

jeer - ing and their jest - ing: . .

*p* *dim.* *pp* *Moderato.*

jeer - ing and their jest - ing: . .

*pp* *mf* *dim.*

*mf* " True is all I - a - goo tells us; I have seen it in a *rit.*

*mf* *rit. p*

*a tempo.* *Animato*  
vi - sion, Seen the great . . can - oe with pin - ions, . . Seen the

peo - ple with white . . fa - ces, . . Seen the com - ing of this beard - ed

Peo - ple, . . this peo - ple of the wood : en ves - sel, From the

*ff* *Largamente.* *p* *molto rall.*  
re - gions of the morn - ing, From the shin - ing land of

*Largamente.* *molto rall.*

*a tempo.* *poco rit.* *a tempo.*

Wa - bun. "Git - che Ma - ni - to, . .

*f a tempo.* *poco rit.* *f a tempo.*

the Might - y, The Great . . Spi - rit, the Cre - a - tor,

*rit.*

21 *Poco meno mosso.*

Sends them hi - ther on his er - rand, Sends them to us with his

*Poco meno mosso.*

*mf*

*Animato.*

mes - sage . . Where - so - e'er they move, be - fore them Swarms the sting - ing - fly, the

*Animato.*

*mf* *cres.*

Ah - no, Swarms the bee, the hon - ey - ma - ker; Where - so - e'er they tread, be -

*mf* *cres.*

neath them Springs a flow'r un-known a-mong us, Springs the White-man's Foot in

*f pesante.*

blos - som. Let us

*rall. pesante e con dignita. f*

22 wel - come, then, the stran - gers, Hail them as our friends and

bro-thers, And the heart's right hand of friend-ship Give them when . . they come to

*rit.*

see us. Git - che Ma - ni - to, . . the Might - y,

*a tempo. p*

*ff rall.*

*p* *a tempo.*

Said this to me in my vi - sion.

*dim. e rit.* *mp*

I be -

*Molto moderato.*

- held, too, in that vi - sion All the se - crets of the fu - ture, Of the

*Molto moderato.*

*poco rit.* *Agitato.* *f*

dis - tant days that shall be . . . I be - held . . . the westward

*poco rit.* *Agitato.* *sf* *f*

*accel.* *cres. accel.*

marches Of the unknown, crowded na - tions. All the land was full of peo - ple,

*accel.* *sf* *cres. accel.*

Rest - less, . . . strug - gling, toil - ing, striv - ing, Speaking

*Più mosso; energico.*

ma - ny tongues, yet feel - ing But one . . . heart - beat in their bo - soms.

*f* *rall.*

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

In the woodlands rang their ax - es, . . . Smok'd their towns in all the

*a tempo.* *mf*

*a tempo.* *mf*

val - leys, O - ver all the lakes and riv - ers Rush'd their great ca - noes of

*accel.*

*accel.* *cres.*

25 thun - der.

*molto accel.* *f*

Then a dark - er,  
*Poco meno mosso.* *p*

*rit. dim.* *p*

drea - ri - er vi - sion . . Pass'd be - fore me, vague and

cloud - like . . I . . be - held our na - tions scat-ter'd,

All . . for - get - ful of my coun - sels, . . Weak - en'd,

war - ring with each o - ther; Saw . . the rem - nants



of our peo - ple . . . Sweep - ing west - ward, wild and

wo - ful, Like the cloud - rack of a tem - pest,

Like the wi - ther'd leaves of Au - tumn, like the

wither'd leaves of Au - tumn!"

*morendo.* *ppp*

*Allegro vivace.*

28

First system of musical notation, measures 28-31. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and eighth-note figures. Dynamics include *f* and *V*.

Second system of musical notation, measures 32-35. The right hand continues with melodic development, including a triplet. The left hand accompaniment features chords and eighth-note patterns. Dynamics include *V* and *f*.

Third system of musical notation, measures 36-39. The right hand has a melodic line with slurs and accents. The left hand accompaniment consists of chords and eighth-note patterns. Dynamics include *V* and *f*.

Fourth system of musical notation, measures 40-43. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and eighth-note patterns. Dynamics include *f* and *V*.

Fifth system of musical notation, measures 44-47. The right hand has a melodic line with slurs and accents. The left hand accompaniment features chords and eighth-note patterns. Dynamics include *pp* and *V*.

Sixth system of musical notation, measures 48-51. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and eighth-note patterns. Dynamics include *res.* and *V*.

*ff*

By the shore . . . of Git-che Gu-mee,

By the shore of Git - che Gu - mee,

*ff*

By the shore . . . of Git-che Gu - mee,

By the shore of Git - che Gu - mee,

By the shin-ing Big-Sea - Wa - ter, At the

By the shin-ing Big-Sea - Wa - ter, *mf*

By the shin-ing Big-Sea - Wa - ter, At the

By the shin-ing Big-Sea - Wa - ter, *mf*

door - way of his wig - wam, In the plea - sant Sum - mer morn - ing,

In the plea - sant Sum - mer morn - ing,

door - way of his wig - wam, In the plea - sant Sum - mer morn - ing,

In the plea - sant Sum - mer morn - ing,

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait ed.

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait - ed.

30

All the air was full of fresh-ness, All the earth was bright and joy-ous, And be -

All the earth was bright and joy-ous, And be -

Bright and joy - ous, And be-fore him

And be-fore him

30

- fore him pass'd the Ah - mo, Pass'd in swarms . . . the Ah - mo,

- fore him pass'd the Ah - mo, Pass'd in swarms . . . the Ah - mo,

thro' the sunshine, Westward t'ward the neigh'ring forest, pass'd in gold -

thro' the sunshine, Westward t'ward the neigh'ring forest, pass'd in swarms the Ah - mo,

Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the  
 Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the  
 en swarms the hon - ey - ma - kers, Burn - ing, sing - ing in the  
 bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the

sun - shine. Bright a - bove him shone the heavens,  
 sun - shine. Bright a - bove him shone the heavens..  
 sun - shine,  
 sun - shine,

shone . . . the heavens, . . . From its bo - som  
 From its bo - som  
 Lev - el spread the lake be - fore him ; From its bo - som  
 Lev - el spread the lake be - fore him ;

leap'd the sturgeon, Spark-ling, flash-ing, flashing in the sun-shine; On its mar-gin the  
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the  
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the  
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the

*dim.* *poco* *a*  
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top  
*dim.* *poco* *a*  
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top  
*dim.* *poco* *a*  
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top  
*dim.* *poco* *a*  
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top

*poco.* *p* *A*  
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.  
*poco.* *p* *A*  
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.  
*poco.* *p* *A*  
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.  
*poco.* *p* *A*  
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.

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

*ff*

By the shore . . . of Git-che Gu-mee,

By the shore of Git - che Gu-mee,

By the shore . . . of Git-che Gu-mee,

By the shore of Git - che Gu-mee,

By the shin-ing Big-Sea-Wa-ter, At the

By the shin-ing Big-Sea-Wa-ter,

By the shin-ing Big-Sea-Wa-ter, At the

By the shin-ing Big-Sea-Wa-ter,

door-way of his wig-wam, In the plea-sant Sum-mer morn-ing,

In the plea-sant Sum-mer morn-ing,

door-way of his wig-wam, In the plea-sant Sum-mer morn-ing,

In the plea-sant Sum-mer morn-ing,

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait ed.

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait - ed.

*Ped.*

33 All the air was full of fresh-ness, All the earth was bright and joy-ous, And be -

All the earth was bright and joy-ous, And be -

Bright and joy - ous, And be-fore him

And be-fore him

33

- fore him pass'd the Ah - mo, Pass'd in swarms . . . the Ah - mo,

- fore him pass'd the Ah - mo, Pass'd in swarms . . . the Ah - mo,

thro' the sunshine, Westward t'ward the neighb'ring forest, pass'd in gold .

thro' the sunshine, Westward t'ward the neighb'ring forest, pass'd in swarms the Ah - mo,

*cres.*

*cres.*

*cres.*

*cres.*



Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the  
 Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the  
 en swarms the hon - ey - ma - kers, Burn - ing, sing - ing in the  
 bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the

sun - shine. Bright a - bove him shone the heavens,  
 sun - shine. Bright a - bove him shone the heavens..  
 sun - shine,  
 sun - shine,

shone . . . the heavens, . . . From its bo - som  
 From its bo - som  
 Lev - el spread the lake be - fore him ; From its bo - som  
 Lev - el spread the lake be - fore him ;

leap'd the sturgeon, Spark-ling, flash-ing, flashing in the sun-shine; On its mar-gin the  
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the  
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the  
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the

great forest Stood re-lect-ed in the wa-ter, Ev-ry tree-top  
 great forest Stood re-lect-ed in the wa-ter, Ev-ry tree-top  
 great forest Stood re-lect-ed in the wa-ter, Ev-ry tree-top  
 great forest Stood re-lect-ed in the wa-ter, Ev-ry tree-top

*dim.* . . . . . *poco* . . . . . *a*

had its sha-dow, Mo-tion-less, . . . be-neath the wa-ter.  
 had its sha-dow, Mo-tion-less, . . . be-neath the wa-ter.  
 had its sha-dow, Mo-tion-less, . . . be-neath the wa-ter.  
 had its sha-dow, Mo-tion-less, . . . be-neath the wa-ter.

*poco.* 35 *poco rit.* . . . . . *a tempo.*

SOPRANO SOLO.

*dim.*

- a - tion, As of one who in a vi-sion Sees what is to be, but

*f. dim. . . e . . . rall.*

Is not, Stood and wait - ed Hi - a - wa - tha, stood and wait - ed Hi - - a -

*a tempo.* *mp*

- - wa - tha. Towards the

**37** *Poco meno mosso.*

sun his hands were lift - ed, Both the palms spread out a- gainst it,

*Poco meno mosso.*

*pp*

*mp*

And between the parted fin - gers Fell the sun - shine on his fea - tures, Fleck'd with

*mp*

light his na - ked shoul - ders, As it falls and flecks an oak - tree

Through the rift - ed leaves and branch - es. O'er the

*poco rit.*

38 *a tempo.*

wa - ter float - ing, fly - ing, Some - thing in the ha - zy dis - tance,

*a tempo.*

Some - thing in the mists of morn - ing, Loom'd . . . and lift - ed from the

wa - ter, Now seem'd float - ing, now seem'd fly - ing, Coming near - er, near - er,

*acc.* *Poco più mosso.*

near - er. Was it Shin - ge - bia, the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *ppv* and includes the lyrics "near - er. Was it Shin - ge - bia, the". The piano accompaniment includes dynamic markings of *f* and *accel.*

di - ver? Was it the pe - li - can, the Sha - da? Or the her - on, the Shuh -

The second system continues the vocal line with the lyrics "di - ver? Was it the pe - li - can, the Sha - da? Or the her - on, the Shuh -". The piano accompaniment features a steady rhythmic pattern with dynamic markings of *f* and *accel.*

shuh - gah? Or the white goose, Waw - be - wa - wa, With the wa - ter drip - ping,

*cres.* *accel.*

The third system contains the lyrics "shuh - gah? Or the white goose, Waw - be - wa - wa, With the wa - ter drip - ping,". The piano accompaniment includes dynamic markings of *cres.* and *accel.*

flash - ing From its gloss - y neck and fea - thers?

*poco rall.*

The fourth system features the lyrics "flash - ing From its gloss - y neck and fea - thers?". The piano accompaniment includes a dynamic marking of *poco rall.*

CHORUS  
It was

*f*

The fifth system marks the beginning of the chorus with the lyrics "CHORUS It was". The piano accompaniment includes a dynamic marking of *f*.

*poco rall.*

The sixth system continues the piano accompaniment with a dynamic marking of *poco rall.*

## 40 Più moderato.

nei-ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the  
 nei-ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the  
 nei-ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the  
 nei-ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the

## 40 Più moderato.

wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing, But a  
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing, But a  
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing,  
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing,

birch ca - noe . . . with pad - dles, Ris - ing, sink - ing on the wa - ter,  
 birch ca - noe . . . with pad - dles, Ris - ing, sink - ing on the wa - ter,  
 A birch ca - noe with pad - dles, Ris - ing, sink - ing on the wa - ter,  
 A birch ca - noe with pad - dles, Ris - ing, sink - ing on the wa - ter,

Drip-ping, flash-ing in the sun-shine.

Drip-ping, flash-ing in the sun-shine.

Drip-ping, flash-ing in the sun-shine.

Drip-ping, flash-ing in the sun-shine.

41

And with-in it came a peo-ple From the

And with-in it came a peo-ple From the

And with-in it came a peo-ple From the

And with-in it came a peo-ple From the

41

And with-in it came a peo-ple From the

dis-tant land of Wa-bun, . .

dis-tant land of Wa-bun, . . From the far-thest realms . . of

dis-tant land of Wa-bun, . .

dis-tant land of Wa-bun, . .

*p*

*Ped.*



Came the Black - Robe chief, the.. Pro - phet, ..  
 morn - ing . . . Came the Black - Robe chief, the.. Pro - phet, ..

He the Priest of Prayer, the Pale - face, With his  
 He the Priest of Prayer, the Pale - face, With his  
 He the Priest of Prayer, .. the Pale - face, With his

With his  
 guides . . . and his com - pan - ions. And the  
 guides . . . and his com - pan - ions. And the  
 guides . . . and his com - pan - ions. And the  
 guides and his com - pan - ions. And the

With his

guides and his com - pan - ions. And the

42

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed,

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed,

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed, Held a -

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed, Held a -

42

Wait - ed, full of ex - ult - a - tion, Till the

Wait - ed, full of ex - ult - a - tion,

- loft in sign of wel - come, Full of ex - ult - a - tion,

- loft in sign of wel - come, Full of ex - ult - a - tion,

*dim.*

*marcatissimo.*

birch ca - noe with paddles Grat - ed on the shin - ing peb - bles, Till the

*mf* Till the birch ca - noe Grat - ed on the peb - bles, Till the

*mf* Till the birch ca - noe Grat - ed on the peb - bles, Till the

*mf* Till the birch ca - noe Grat - ed on the peb - bles,

*mf* Till the birch ca - noe Grat - ed on the peb - bles,

Black - Robe chief, the Pale - face, . . . With the cross up - on his

Black - Robe chief, the Pale - face, . . . With the cross up - on his

The Black - Robe chief, the Pale - face,

The Black - Robe chief, the Pale - face,

bo - som, . . . Land - ed on the sand - y

bo - som, . . . Land - ed on the sand - y

With the cross up - on his bo - som, Land - ed on the sand - y

With the cross up - on his bo - som, Land - ed on . . the sand - y

43

mar - gin.

mar - gin.

mar - gin.

mar - gin.

43

44

Then the joy - ous Hi - a - wa - tha . . . Cried a - loud, . . .

Then the joy - ous Hi - a - wa - tha . . . Cried a - loud, . . .

Then the joy - ous Hi - a - wa - tha . . . Cried, cried a -

Then the joy - ous Hi - a - wa - tha . . . Cried, cried a -

44

and spake in this wise: . . .

and spake in this wise: . . .

loud, and spake in this wise: . . .

loud, and spake in this wise: . . .

*sempre ff*

BARITONE SOLO.

45 *Larghetto. Commodo, ma con dignita.* *mf* 3

"Beauti-ful is the sun, . . . O stran-gere,

*Larghetto. Commodo, ma con dignita.* *mf*

When you come so far to see us! . . . All our town in peace a-waits you,

*rit.* *f* *con calore.*

All our doors stand o-pen for you: You shall en-ter all our wig-wams, For the

*rit.*

*a tempo.*

heart's right hand . . . we give you.

*mf a tempo.*

46 *Animato.*

*f*

Never bloom'd the earth . . . so gai - ly,

*Animato.*

*f*

Never shone the sun so bright - ly, As to - day they shine and blos - som, When you

*sf*

*sf*

*poco rall.*

*mf a tempo.*

come so far to see us! Never was our lake . . . so tran - quil,

*poco rall.*

*mf a tempo.*

*cres.* *poco rall.* *f*

.. Nor so free from rocks and sand - bars; For your birch ca - noe in pass - ing Has re -

*ff* *poco rall.* *sf*

*a tempo.* *poco rit.*

- mov'd both rock and sand - bars!

*f* *a tempo.* *mp* *poco rit.*

**48** *Larghetto. Commodo, ma con dignita.*  
*mf* *3*

Never be-fore had our to-bac-co Such a sweet and pleasant fla - vour, . .

*Larghetto. Commodo, ma con dignita.* *mf* *3*

*cres.* *poco rit.*

Nev-er the broad leaves of our corn - fields Were so beau - ti - ful to look on, As they

*cres.* *poco rit.*

*a tempo.* *con calore.* *poco rall.* *a tempo.*

seem to us this morn - ing, When you come so . . far . . . to see us!"

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

49

Piano introduction for measure 49. The music is in 3/4 time, key of B-flat major. It features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. Dynamics include *f* and *mf*. There are accents and slurs throughout.

TENOR SOLO.

*mf*

And the

Piano accompaniment for the Tenor Solo. The music is in 3/4 time, key of B-flat major. It features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. Dynamics include *mf*. There are accents and slurs throughout.

Black-Robchief made an - swer,      Stammer'd in his speech . . a lit - tle, Speaking

Piano accompaniment for the first line of lyrics. The music is in 3/4 time, key of B-flat major. It features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. Dynamics include *mf*. There are accents and slurs throughout.

words      yet un - fa - mil - iar :

Piano accompaniment for the second line of lyrics. The music is in 3/4 time, key of B-flat major. It features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. Dynamics include *f* and *mf*. There are accents and slurs throughout.



Quasi Recitativo.

"Peace be with you, Hi - a - wa - tha, Peace be with you and your peo - ple,

*a tempo.*  
Peace of prayer, and peace of par - don, Peace of Christ, and

50 *poco allargando.*  
joy . . . of Ma - ry!" . . .

CHORUS. *ff* *a tempo.*  
Joy of Ma - ry, . . .  
Joy of Ma - ry, . . .  
Joy of Ma - ry, . . .  
Joy of Ma - ry, . . .

50 *poco allargando.* *ff* *a tempo.*  
Joy of Ma - ry, . . .

*Largamente.*

joy of Ma - ry! . . .

joy of Ma - ry! . . .

joy of Ma - ry! . . .

joy of Ma - ry! . . .

*Largamente. sf* *rall.*

51

*f a tempo.*

*f* *dim.*

*p*

*f* *p*

52

Then the generous Hi - a - wa - tha Led the strangers to his  
Led the strangers to his

52

wig - wam, Seat - ed them on skins of bis - on, . . . Seat - ed them on skins of er - mine, And the  
Seat - ed them on skins of er - mine, And the  
wig - wam, Seat - ed them on skins of er - mine,  
And the

care - ful old No - ko - mis Brought them food in bowls of bass - wood, Water brought in birchen  
care - ful old No - ko - mis Brought them food in bowls of bass - wood, Wa - ter in  
The old No - ko - mis Brought them wa - ter in birch - en  
careful old No - ko - mis Brought them wa - ter in birch - en

dippers, And the cal-u-met, the peace-pipe,.. Fill'd and light-ed for their  
 dippers, And the cal-u-met, the peace-pipe,.. Fill'd and light-ed for their  
 dippers, And the peace-pipe,.. Fill'd.. and light-ed for their  
 dippers, And the peace-pipe,.. Fill'd.. and light-ed for their

smok-ing.  
 smok-ing.  
 smok-ing, All the war-ri-ors of the  
 smok-ing. All the old men of the vil-lage, All the war-ri-ors of the

All the Jos-sa-keeds, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the  
 All the Jos-sa-keeds, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the  
 na-tion, The ma-gi-cians, The Wa-be-nos, And the  
 na-tion, And the

me-di-cine-men, the Me - das, Came to bid the stran-gers wel-come ;  
 me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;  
 me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;  
 me-di-cine-men, the Me - das, Came to bid the stran - gers wel-come ;

54

"It is  
 "It is  
 "It is  
 "It is

well," they said, "O bro - thers, That you come so far to see us ! It is  
 well," they said, "O bro - thers, That you come so far to see us ! It is  
 well," they said, "O bro - thers, That you come so far to see us ! It is  
 well," they said, "O bro - thers, That you come so far to see us ! It is

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

55 In a cir-cle round the door-way, With their pipes they sat in

With their pipes they sat in

55

*mf*

*mf*

ai - lence, Wait - ing to be - hold the stran - gers, .. Wait - ing to re - ceive their

*mf*

Wait - - - ing to re - ceive their

ai - lence, Wait - - - ing to re - ceive their

*cres.* *poco a poco.*

mes - sage ;

mes - sage ; Came to

mes - sage ; *cres.* From the wig - wam came to

Till the Black - Robe chief, the Pale - face, From the wig - wam came to

Speaking words yet un - fa -

greet them. Stam - m'ring in his speech a lit - tle, Speaking words yet un - fa -

greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -

greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -

*f*

mil - iar; . . .

mil - iar; . . .

mil - iar; . . .

mil - iar; . . .

*cres.* *accel.*

56

"It is well," they said, "O bro - ther, That you come so far to

"It is well," they said, "O bro - ther, That you come so far to

"It is well," they said, "O bro - ther, That you come so far to

56 "It is well," they said, "O bro - ther, That you come so far to

see us, It is well, . . . O bro - ther, That you come so far to see us!"

see us, It is well, . . . O bro - ther, That you come so far to see us!"

see us, It is well, . . . O bro - ther, That you come so far to see us!"

see us, It is well, . . . O bro - ther, That you come so far to see us!"



TENOR. RECIT.

*Agitato ma non troppo mosso.*

57

Then the Black-Robe chief, the  
*Agitato.*

*mp*

Pro-phet, Told his mes-sage . . to the peo-ple, Told the pur-port of his mis-sion, . .

Told them of the Vir-gin Ma-ry, . . And her bless-ed Son, the

*cres. rall.*

*cres. rall.*

58

*mp a tempo.* *cres.*

Sa - - viour: How in dis-tant lands and a - ges He had liv'd on earth as

*dim.* *pp* *a tempo.* *cres.*

*poco rall.*

we do; How he fast - ed, pray'd, and la - bour'd; How the

*poco rall.*

*rall. e dim.*

Jews, the tribe ac - curs - ed, Mock'd him, scourg'd him, cru - ci - fied him;

*rall. e dim.*

59

*Poco meno mosso.* *mf*

How he rose from where they laid him, Walk'd again with his dis -

*Poco meno mosso.* *pp* *mf*

*rall.*

ci - ples... And as - cend - ed in - to hea - ven.

*rall.*

*a tempo.*

*accel. cres.*

*Allegro.*

BASSES.

And the

And the

*Allegro.*

60

*Moderato, molto marcato.*

"We have lis - ten'd to your mes - sage,

"We have lis - ten'd to your mes - sage,

*Moderato, molto marcato.*

We have heard your words of wis - dom,

We will

We have heard your words of wis - dom,

We will

think on what you tell us, . . . we will think on what you

think on what you tell us, . . . we will think on what you

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "think on what you tell us, . . . we will think on what you" written below them. The bottom two staves are piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes, and various articulation marks like accents and slurs.

61

tell us. It is well . . . for us, O bro - thers,

tell us. It is well . . . for us, O bro - thers,

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "tell us. It is well . . . for us, O bro - thers," written below them. The bottom two staves are piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes, and various articulation marks like accents and slurs. A measure number "61" is written above the first vocal staff.

*f*

That you come so far to see us.

*f*

That you come so far to see us.

The third system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "That you come so far to see us." written below them. The bottom two staves are piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes, and various articulation marks like accents and slurs. A dynamic marking "*f*" is written above the first vocal staff.

*accel.* *poco a poco.*

The fourth system of the musical score consists of two staves, both piano accompaniment. It features a complex texture with many sixteenth and thirty-second notes, and various articulation marks like accents and slurs. Dynamic markings "*accel.*" and "*poco a poco.*" are written above the staves.

62 *Allegro.*

Then they rose up and de - part - - ed Each one home - ward

Then they rose up and de - part - - ed Each one home - ward

Then they rose up and de - part - - ed Each one home - ward

Then they rose up and de - part - - ed Each one home - ward

62 *Allegro.*

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

sent them . . . From the shin - ing land of Wa - bun.

sent them . . . From the shin - ing land of Wa - bun.

sent them . . . From the shin - ing land of Wa - bun.

sent them . . . From the shin - ing land of Wa - bun.

63

Hea - vy with the heat and si - lence Grew the af - ter .

Hea - vy with the heat and si - lence Grew the af - ter .

Hea - - - vy Grew the af - ter .

Hea - - - vy Grew the af - ter .

mp

noon; . . . With a drow - sy sound the for - est  
 noon of Sum - mer; With a drow - sy sound the for - est  
 noon of Sum - mer; the for - est

64  
 Whis - per'd round the sul - try wig - wam, With a sound of  
 Whis - per'd round the sul - try wig - wam, the  
 Whis - per'd round the sul - try wig - wam, With a sound of  
 the

64

sleep the wa - ter Rip - pled on the beach be - low it;  
 wa - ter . . . Rip - pled . . . be - low it;  
 sleep the wa - ter Rip - pled be - low it;  
 wa - ter Rip - pled . . . be - low it;

*mf* From the corn - fields shrill and cease - less Sang the grass-hopper, Pah - puk -  
*mf* From the corn - fields Sang the grass-hopper, Pah - puk -  
*mf* From the corn - fields Sang the grass-hopper,  
*f* Sang the grass-hopper,

*cres.*

- kee - na; And the guests of Hi - a - wa - tha, Wea - ry  
- kee - na; And the guests of Hi - a - wa - tha, Wea - ry  
And the guests of Hi - a - wa - tha, Wea - ry  
And the guests of Hi - a - wa - tha, Wea - ry

*cres.*

*mp* with the heat of Sum-mer, Slum - ber'd in the sul - try wig - wam,  
*mp* with the heat of Sum-mer, Slum - ber'd,  
*mp* with the heat of Sum-mer, Slum - ber'd,  
*mp* with the heat of Sum-mer, Slum - ber'd in the wig - wam,



65

*dim.*  
 slum - ber'd in the sul - try wig - wam.  
*dim.*  
 slum - ber'd in the wig - wam.  
*dim.*  
 slum - ber'd in the sul - try wig - wam.  
*dim.*  
 slum - ber'd in the sul - try wig - wam.

65

*p*

*poco accel.*  
 Slow - ly o'er the sim - m'ring

*poco accel.*  
*f* *mf*

*accel.*  
 land - scape Fell the eve - ning's dusk and cool - ness, And the long and  
 And the long and  
 Fell the eve - ning's dusk and cool - ness, And the long and  
 And the long and

*accel.*  
*cres.*

*poco . . a . . poco. f* *cres.*

lev - el sun-beams Shot their spears in - to the for - est,

lev - el sun-beams Shot their spears in - to. the for - est,

lev - el sun-beams Shot their spears in - to the for - est,

lev - el sun-beams Shot their spears in - to the for - est,

*poco . . a . . poco.*

*accel. cres.*

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

*f* *cres.* 66

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

*f* *Pesante.* 66

*Tempo lmo.*

Still the guests . . . of Hi - a -

Still the guests . . . of Hi - a -

Still the guests . . . of Hi - a -

Still the guests . . . of Hi - a -

*Tempo lmo.*

*dim.* *rall.* *p*

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

*wam.*

*wam.*

*wam.*

*wam.*

*pp*

67 *Andante con moto.*

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

67 *Andante con moto.*

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

alum-ber'd :

alum-ber'd :

alum-ber'd :

alum-ber'd :

68 *Andante.*

*mp* "I am go - ing, O No - ko - mis, On a long and distant

*mp*

jour - ney, . . . To the por - tals of the Sun - set, To the

*cres.* *f*

re - gions of the home - wind, . . . But these guests . . . I leave be - hind me, In your

*cres.* *poco accel.*

watch and ward I leave them; See that never harm comes near them,

*poco rit.* *mp* *sf* *dim.*

See that never fear mo - lests them, Nev - er dan - ger nor suspicion,

*Poco meno mosso.* *mp* *sf* *dim.* *p*

69

*rall.* Nev - er want of food or shel - ter, . . . In the lodge . . . of Hi - a

*f*

- wa - tha!"

70 CHORUS

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

70 Forth in - to the vil - lage went he, bade fare - well to all the war - riors,

- well to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

- well . . . to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

- well . . . to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

And to the young men, Spake per - suad - ing, spake in this wise:

*poco rit. f*

*mf*

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

*mf a tempo.*

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

*f*

come, . . . and will have van - ish'd, Ere I come a - gain to

*dolce. molto rall.*

*p molto rall.*

see you. But my guests . . . I leave be -

*dim.*

72

*a tempo.*

hind me;  
*a tempo.*

Lis - ten to their words of

wis - dom,

Lis - ten to the truth they tell you, . . . For the

*Largamente.*

*cres.*

*molto rall.*

73 *Allegro.*

Mas - ter of Life has sent them From the land of light and morn - ing! . . .

*Largamente.*

*Allegro.*  $\text{♩} = \text{♩}$

73A



Musical score system 1, featuring a treble and bass clef with various musical notations including slurs, accents, and dynamic markings.

Musical score system 2, featuring a treble and bass clef. Includes the instruction *sempre f* and *rall. molto.* at the end, with a reference *sf (To 82, page 195.)*

Musical score system 3, starting with the section marker **73A**. Features a treble and bass clef with triplets and various musical notations.

Musical score system 4, featuring a treble and bass clef with dynamic markings *sf* and *ff*.

Musical score system 5, starting with the section marker **74** and the instruction *Allargando.* Includes the marking *cres.* and *Molto moderato.*

Musical score system 6, featuring a vocal line with lyrics: "On the shore . . . stood Hi-a -". Includes dynamic markings *f* and *Molto moderato.*

Musical score system 7, featuring a treble and bass clef with dynamic markings *rall.* and *sf*.

\* If desired, the Section between 73A and 82 may be omitted in performance, in which case these 10 bars in small type must be used.

wa - tha, Turn'd and wav'd . . his hand at part - ing;  
 wa - tha, Turn'd and wav'd his hand . . at part - ing;  
 wa - tha, Turn'd and wav'd his hand at part - ing;  
 - wa - tha, Turn'd and wav'd his hand at part - ing;

On the clear and lu - minous wa - ter Launch'd his birch . . ca -  
 On the clear and lu - minous wa - ter Launch'd his birch . . ca -  
 On the clear and lu - minous wa - ter Launch'd his birch . . ca -  
 On the clear and lu - minous wa - ter Launch'd his birch . . ca -

noe for sail - ing, From the peb - bles, the pebbles of the  
 noe for sail - ing, From the peb - bles of the  
 noe for sail - ing, From the peb - bles of the  
 - noe for sail - ing, From the peb - bles of the

75

75

*crea.* *sf*

mar - gin Show'd it forth in - to the wa - ter;

mar - gin Show'd it forth in - to the wa - ter;

mar - gin Show'd it forth in - to the wa - ter;

mar - gin Show'd it forth in - to the wa - ter;

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

for - ward. And the

for - ward. And the

for - ward.

for - ward.

eve - ning sun de - scend - ing . .

eve - ning sun de - scend - ing . .

*mf cres.* Set the clouds on fire with

*mf cres.* Set the clouds on fire with

*mf* *cres.*

Burn'd . . the broad sky, like a prai - rie, . .

Burn'd . . the broad sky, like a prai - rie, . .

red - ness, . . Burn'd the broad sky, like a prai - rie, . .

red - ness, . . Burn'd the broad sky, like a prai - rie, . .

*ff* Left . . up -

*ff* Left

like a prai - rie, Left . . up .

like a prai - rie, *ff* Left . . up .

*f* *cres.* *ff*

on the lev - el wa - ter. One long track . . . and trail . . . of

up-on the lev - el wa - ter One long track . . . of

on the lev - el wa - ter One . . long track and trail of

splen - dour, Down whose stream, as down a riv - er, West - ward,

splen - dour, Down, as down . . a riv - er, West - ward,

splen - dour, Down whose stream, as down a riv - er, West - ward,

splen - dour Down whose stream, as down a riv - er, West - ward,

78

west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,

west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,

west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,

west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,

78

*mf* Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the  
*mf* Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the  
*mf* Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the  
*mf* Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the

*dim.* dusk, . . the dusk of eve - ning. *mf* And the  
*dim.* dusk, . . the dusk of eve - ning. *mf* And the  
*dim.* dusk, . . the dusk of eve - ning.  
*dim.* dusk, . . the dusk of eve - ning.

*pp*

79 peo - ple from the mar - gin Watch'd him . . .  
 peo - ple from the mar - gin Watch'd him . . .  
 And the peo - - ple Watch'd him  
 79 And the peo - - ple Watch'd him

*mf*

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing,

*f* *dim.* *cres.*

80  
seem'd lift - ed High . . . in - to that sea of

birch ca - noe seem'd lift - - ed High . . . in - to that sea of

birch ca - noe seem'd lift - - ed High . . . in - to that sea of

seem'd lift - ed High . . . in - to that sea of

80  
*f* *f*

splen - dour, Till it sank in - to . . the va - pours

splen - dour,

splen - dour, Till it sank in - to the va - pours

splen - dour,

*mf*

*dim.*

Like the new moon slow - ly sink - ing, slow - ly, .

*dim.*

Like the moon slow - ly sink - ing, slow - .

*dim.*

Like the new moon slow - ly . . sink - ing, slow - .

*dim.*

Like the new . . moon slow - ly sink - ing, slow - ly,

*dim.*



81 *p*

slow - ly Sink - ing in the pur - ple dis - -

ly Sink - ing in the pur - ple dis - -

ly Sink - ing in the pur - ple dis - -

slow - ly Sink - ing in the pur - ple dis - -

81 *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The music is marked with a piano (*p*) dynamic. The lyrics are 'slow - ly Sink - ing in the pur - ple dis - -' repeated across the vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- tance.

- tance.

- tance.

- tance.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are '- tance.' repeated across the vocal staves. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*sf* *morendo.*

Detailed description: This system contains a piano accompaniment in bass clef. The music is marked with a sforzando (*sf*) dynamic and a *morendo* (diminuendo) instruction. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

82 *Lento.*

*p* *cres.*

*accel.* *cres.*

*Allegro moderato.* *f*

*rall.*

83 *Molto moderato.*

"Fare - well, farewell for ev - er! Fare - well, . . O Hi - a -

And they said, "Fare - well, farewell for ev - er! Fare - well, O Hi - a - -

And they said, "Fare - well, farewell for ev - er! Fare - well, O Hi - a - -

And they said, "Fare - well, farewell for ev - er! Fare - well, O Hi - a - -

83 *Molto moderato.*

*rall.* *ff*

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

*Ped.*

84

darkness, Sigh'd "Fare - well, . . O Hi - a - wa - tha!"

darkness, Sigh'd "Fare - well, . . O Hi - a - wa - tha!" And the waves . . up-on the

depths, Sigh'd "Fare - well, . . O Hi - a - wa - tha!" And the waves . . up-on the

darkness, Sigh'd "Fare - well, O Hi - a - wa - tha!"

84

*mf*

Ris - ing, rippling on the peb - bles, Sobb'd, "Farewell, O  
 mar - gin . . Rip - pling on the peb - bles, Sobb'd, "Farewell, O  
 mar - gin Rip - pling on the peb - bles, Sobb'd, "Farewell, O  
 Rip - pling on the peb - bles, Sobb'd, "Farewell, O

85 *mf*  
 Hi - a - wa - tha!" sobb'd, "Farewell, O Hi - a - wa - tha!" And the her-on, the  
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha!" And the  
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha!" And the  
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha!"

*ff*  
 Shuh - shuh-gah, From her haunts a-mong the fen - lands, Scream'd, "Fare - well, O  
 her - on, From a - mong the fen - lands, Scream'd, "Fare - well, O  
 her - on, . . From her haunts . . a-mong the fen - lands, Scream'd, "Fare - well, O  
 From a - mong the fen - lands, Scream'd, "Fare - well, O

8305.

*rall.* *mp*

Hi - a - wa - tha! " Thus de - part - ed

Hi - a - wa - tha! " Thus de - part - ed

Hi - a - wa - tha! " Thus de - part - ed

Hi - a - wa - tha! " Thus de - part - ed

Thus de - part - ed  
*Un poco meno mosso.*

*rall. sf* *mp*

86

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

8305.

eve - ning, To the re - gions of the home - wind, Of the

eve - ning, To the re - - gions of the home - wind, Of the

eve - ning, To the re - - gions of the home - wind, [ Of the

eve - ning, To the re - gions of the home - wind, Of the

North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*

North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*

North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*

North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*

North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*

*rall. poco a poco.* king - dom of Po - ne - mah, To the land, . . . the  
*rall. poco a poco.* king - dom of Po - ne - mah, To the land, . . . the  
*rall. poco a poco.* king - dom of Po - ne - mah, To the land, . . . the  
*rall. poco a poco.* king - dom of Po - ne - mah, To the land, . . . the

*f* *f* *f* *f*

*rall.* land of the Here - af - ter ! . . . *a tempo.*  
*rall.* land of the Here - af - ter ! . . . *a tempo.*  
*rall.* land of the Here - af - ter ! . . . *a tempo.*  
*rall.* land of the Here - af - ter ! . . . *a tempo.*

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









# NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

E. SILAS.				A. GORING THOMAS.						
Title	Act	Pages	Choir	Title	Act	Pages	Choir			
COMMUNION SERVICE, IN C ... ..	1/6	—	—	THE SUN-WORSHIPPERS ... ..	1/0	—	—			
JOASH ... ..	4/0	—	—	E. H. THORNE.						
MASS, IN C ... ..	1/0	—	—	BE MERCIFUL UNTO ME ... ..	1/0	—	—			
<b>R. SLOMAN.</b>				<b>G. W. TORRANCE.</b>						
CONSTANTIA ... ..	2/6	—	—	THE REVELATION ... ..	5/0	—	—			
SUPPLICATION AND PRAISE ... ..	2/6	—	—	<b>BERTHOLD TOURS.</b>						
<b>HENRY SMART.</b>				A FESTIVAL ODE ... ..				1/0	—	
KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—	THE HOME OF TITANIA (Female voices) ... ..	1/8	—	—			
(Ditto, Sol-FA, 1/0)				(Ditto, Sol-FA, 0/0)						
THE BRIDE OF DUNKERRON (Sol-FA, 1/0)	2/0	2/0	4/0	<b>FERRIS TOZER.</b>						
<b>J. M. SMIETON.</b>				BALAAM AND BALAK ... ..				2/6	—	
ARIADNE (Sol-FA, 0/0)	2/0	—	—	KING NEPTUNE'S DAUGHTER (Female voices) ... ..	2/6	—	—			
CONNLA ... ..	2/6	—	—	(Ditto, Sol-FA, 0/0)						
KING ARTHUR (Sol-FA, 1/0)	2/0	—	—	<b>P. TSCHAIKOWSKY.</b>						
<b>ALICE MARY SMITH.</b>				NATURE AND LOVE (Sol-FA, 0/4) ... ..				1/0	—	
ODE TO THE NORTH-EAST WIND ... ..	1/0	—	—	<b>VAN BREE.</b>						
ODE TO THE PASSIONS ... ..	2/0	—	—	ST. CECILIA'S DAY (Sol-FA, 0/0) ... ..	1/0	1/6	2/6			
THE RED KING (Men's voices) ... ..	1/0	—	—	<b>CHARLES VINCENT.</b>						
THE SONG OF THE LITTLE BALTUNG (ditto)	1/0	—	—	THE LITTLE MERMAID (Female voices) ... ..	2/0	—	—			
(Ditto, Sol-FA, 0/0)				THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/0)	2/6	—	—			
<b>E. M. SMYTH.</b>				<b>A. L. VINGOE.</b>						
MASS, IN D ... ..	2/6	—	—	THE MAGICIAN (Operetta) (Sol-FA, 0/0) ... ..	2/0	—	—			
<b>A. SOMERVELL.</b>				<b>W. S. VINNING.</b>						
ELEGY ... ..	1/8	—	—	SONG OF THE PASSION (according to St. John) ... ..	1/0	—	—			
MASS, IN C MINOR ... ..	2/6	—	—	<b>S. P. WADDINGTON.</b>						
ODE TO THE SEA (Sol-FA, 1/0) ... ..	2/0	—	—	JOHN GILPIN (Sol-FA, 0/0) ... ..	2/0	—	—			
PRINCESS ZARA (Sol-FA, 0/0) ... ..	2/0	—	—	WHIMLAND (Sol-FA, 0/0) ... ..	2/6	—	—			
THE CHARGE OF THE LIGHT BRIGADE	0/0	—	—	<b>R. WAGNER.</b>						
(Ditto, Sol-FA, 0/4)				HOLY SUPPER OF THE APOSTLES ... ..				2/0	—	
THE ENCHANTED PALACE (Sol-FA, 0/0)	2/0	—	—	<b>W. M. WAIT.</b>						
THE FORSAKEN MERMAN ... ..	1/6	—	—	GOD WITH US ... ..				2/0	—	
THE POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—	ST. ANDREW ... ..	2/0	—	—			
THE SEVEN LAST WORDS ... ..	1/0	—	—	THE GOOD SAMARITAN ... ..	2/0	—	—			
<b>R. SOMERVILLE.</b>				<b>R. H. WALTREW.</b>						
THE 'PRENTICE PILLAR ... ..	2/0	—	—	THE PIED PIPER OF HAMELIN ... ..	2/0	—	—			
<b>W. H. SPEER.</b>				<b>H. W. WAREING.</b>						
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GOD IS OUR HOPE (46th Psalm) ... ..	2/0	—	—	<b>S. S. WESLEY.</b>						
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PRODUCED AT THE NORTH STAFFORDSHIRE MUSICAL FESTIVAL, OCTOBER 26, 1899.

SCENES FROM LONGFELLOW'S "THE SONG OF HIAWATHA."

No. 2.

# THE DEATH OF MINNEHAHA

A CANTATA

FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE MUSIC COMPOSED BY

## S. COLERIDGE-TAYLOR.

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### DAILY TELEGRAPH.

"Minnehaha" is, in its way, as complete and adequate a musical expression as the "Wedding-Feast," and from the very nature of the case one much more moving and impressive. . . . There is in it the same frequent repetition of a few short themes presented under varying conditions, such as relieve the strain of their persistency; there is the same aptness of expression in the phrases, the same partiality for diatonic melody, the same wealth of resource in the orchestration, and an equal measure of the persuasiveness which brings us to think that thus and thus, and in no other way, are the poet's thoughts best clothed upon with musical beauty. The fact just stated embodies the highest triumph of the composer's means and methods, and is the more remarkable because, apart from harmonies and colours that show the freedom of modern treatment, the melodies in which the real and true spirit of music always lies have the simplicity of an older time. About them there is nothing artificial. They never suggest that they have been sought after, but rather that they have come of themselves. Handel is hardly more natural than Mr. Coleridge-Taylor in this regard, or his subjects, so to speak, more inevitable, though, of course, their treatment by the old master, on the one hand, and the young aspirant, on the other, is in the broadest possible contrast. I do not in the least degree underrate the value of Mr. Taylor's powerful and expressive harmonies or the picturesqueness of his orchestration, but I contend, all the same, that the secret of his music's moving force lies in the happy phrases upon which he insists with such remarkable iteration. When sorrowful, there are tears in each one, and with a few notes he can touch the springs of emotion in a degree refused to many who labour strenuously and with elaboration towards the same end. Than this I can say nothing more conclusive of the fact that the youthful Anglo-African is a man with a mission, with a gift of free and natural eloquence in a domain which is the favoured home of that priceless quality, and with a potentiality such as must draw to himself the hope and expectation of all who wish well to English art.

### DAILY CHRONICLE.

"The Death of Minnehaha" made a deep impression on the listeners. It certainly realised the expectations no less kindled by acquaintance with the first section, "Hiawatha's Wedding-Feast," than by the rumours of its pathetic character. As its position in the programme was the reverse of favourable for such a work, the effect it created was specially gratifying. Mr. Coleridge-Taylor avails himself of all the resources of the modern orchestra, the scoring being exceptionally full—and to emphasise certain passages he freely uses the bass drum, cymbals, and harp. Both chorally and instrumentally the opening passages are rather weird, as they preface the approach to *Hiawatha's* wigwam of the spectres of Famine and Fever, whose arrival is indicated in a genuinely dramatic manner. Additional suggestiveness is imparted by the dread visitors being respectively represented by the two soloists—baritone and soprano—who are thus heard for the first time. The chorus quickly resume, and the line describing how the doomed *Minnehaha* "Lay there trembling, freezing, burning," is graphically, but thoroughly legitimately dealt with alike in the voice parts and the accompaniment. *Hiawatha's* prayer (for baritone solo), "Give your children food, O Father," and the final breathing by *Minnehaha* (soprano soloist) of the name of her husband, are so agonising in their poignancy, that it is impossible to listen unmoved.

### MANCHESTER COURIER.

The tragedy of *Minnehaha's* death and the sadness of *Hiawatha's* farewell were brought out with an intensity that profoundly affected the audience.

### ATHENÆUM.

Mr. Taylor possesses the rare gift of expressing his thoughts and feelings in a simple, direct manner; with a few characteristic notes, a few expressive chords, he achieves more than some composers with their pretentious themes and startling progressions. He has not so much set to music as illustrated the lines of the poem; there is plenty of skill in the music, and it is all wisely hidden behind the notes; or in other, and perhaps better terms, the vivid soul of the music shines through its body. . . . "The Death of Minnehaha" is hitherto Mr. Taylor's highest effort, and if the final section of his trilogy shows no falling off, then, indeed, he will have produced something leaving powerful footprints on the sands of time.

### BIRMINGHAM DAILY POST.

The young Anglo-African we may claim as our own. That he is a genius I do not hesitate to declare. He is in gorgeous imagination, a second Tchaikowsky; in economy of thematic material, another Dvorák. . . . Fine as is "Hiawatha's Wedding-Feast," the "Death of Minnehaha" is finer. One stands for comedy, the other represents tragedy. . . . Few things in poetry are more pathetic and heart-breaking than the description of the famine in the story of *Hiawatha*—his fruitless quest for food in the snow-clad forest; the delirium of poor *Laughing Water*, the victim of fever and starvation; and the devotion of the old *Nokomis*. These are treated by the young composer with a power of pathos that no one can listen to unmoved. I must confess to being so overcome more than once that I could scarcely control my feelings. The themes are few, but they are so varied in treatment that every page is a fresh revelation. *Hiawatha's* prayer for food, and his farewell to *Minnehaha*, are nobly expressed, and are infinitely more touching than even the scene between *Wotan* and *Brinnhilde*.

### BIRMINGHAM DAILY GAZETTE.

"The Death of Minnehaha" touches a higher level than "Hiawatha's Wedding," and the reason is not hard to discover. In the "Feast" we have lightness and something like revelry. In "Minnehaha" we have tragedy, not, be it observed, the deep, and, so to speak, scientific and studied tragedy of the Greeks, but a human, tender, touching tragedy, which is all the more effective by reason of its simplicity. From the first bar the music takes hold. . . . Those who only see the pianoforte score cannot realise the tremendous effect of the unaccompanied call: "Minnehaha!" on pages 20 and 21, where the utmost passion of human desolation is expressed by the unaccompanied chorus.

### MANCHESTER GUARDIAN.

It is a story of despair, desolation, and death, and the composer has fully realised its tragic interest, every phase of it being vividly pictured. He employs the same devices, he startles again by his rhythmic innovations; some of his themes are almost barbaric in their wildness. In contrast with the joyousness, the fun, and the humour of its predecessor, the new work is very striking. A great effect is produced by the composer's treatment of the poet's awful personification of Famine and Fever, and there is something wonderfully pathetic in *Minnehaha's* death-song.

### STAFFORDSHIRE SENTINEL.

Mr. S. Coleridge-Taylor's new work is magnificent. No less a term will describe it. It has proved to be an all-round improvement on the "Wedding-Feast." The choruses are more varied and beautiful, and the solos are inexpressibly affecting. . . . Many were deeply touched by the dramatic story and its wonderful treatment. . . . This work distinctly classes Mr. Taylor as one of the very finest composers who have seen the light in what some people will persist in describing an unmusical country.

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Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.  
String Parts, 10s. 6d.; Wind Parts and Full Score, MS.

## SACRED WORKS.

- THE LIGHT OF LIFE** ("Lux Christi")  
(Op. 29). A Short Oratorio. For Soprano,  
Contralto, Tenor, and Baritone Soli, Chorus  
and Orchestra ... 2 6  
Words only, 10s. per 100; String Parts, 13s. 6d.;  
Wind Parts and Full Score, MS.  
**TE DEUM AND BENEDICTUS IN F**  
(Op. 34). For Chorus (S.A.T.B.), Orchestra,  
and Organ ... 1 0  
String Parts, 4s. 6d.; Wind Parts and Full Score, MS.

## ANTHEMS.

- LIGHT OF THE WORLD** ("The Light of  
Life"). S.A.T.B. ... 0 3  
**SEEK HIM THAT MAKETH THE  
SEVEN STARS** ("The Light of Life").  
Tenor Solo and Chorus for T.T.B.B. ... 0 6  
**DOUBT NOT THY FATHER'S CARE**  
("The Light of Life"). Duet, s. and c. ... 0 2

## THREE-PART SONGS.

- THE SNOW.** For Female Voices (s.s.c.). With  
Accompts. for Two Violins and Pianoforte ... 0 6  
Tonic Sol-fa, 12d.; Violin Parts, 6d. each.  
**FLY, SINGING BIRD.** For Female Voices  
(s.s.c.). With Accompaniments for Two  
Violins and Pianoforte ... 0 6  
Tonic Sol-fa, 12d.; Violin Parts, 6d. each.

## PART-SONGS AND CHORUSES.

- MY LOVE DWELT IN A NORTHERN  
LAND.** For S.A.T.B. ... 0 3  
Tonic Sol-fa, 12d.  
**O HAPPY EYES.** For S.A.T.B. ... 0 1½  
Tonic Sol-fa, 1d.  
**SPANISH SERENADE** ("Stars of the Summer  
night"). For Chorus (S.A.T.B.) and Orchestra  
(or Pianoforte) ... 0 3  
Full Score and Orchestral Parts, MS.  
**THE CHALLENGE OF THOR** ("King Olaf")  
Tonic Sol-fa, 2d.; String Parts, 2s.; Wind Parts and  
Full Score, MS. ... 0 4  
**AS TORRENTS IN SUMMER** ("King Olaf")  
Tonic Sol-fa, 1d. ... 0 2  
**IT COMES FROM THE MISTY AGES**  
("Banner of St. George") ... 0 4  
Tonic Sol-fa, 2d.; String Parts, 2s.; Wind Parts and  
Full Score, MS.  
**LITANY** ("The Dream of Gerontius") ... 0 2  
**BE MERCIFUL, BE GRACIOUS, LORD**  
("The Dream of Gerontius") ... 0 3  
**GO FORTH UPON THY JOURNEY** ("The  
Dream of Gerontius") ... 0 4  
**SOFTLY AND GENTLY, DEARLY  
RANSOMED SOUL** (*Finale* from "The  
Dream of Gerontius") ... 0 6

## SONGS.

- THE SWORD SONG** ("Caractacus"). For  
Baritone ... 2 0  
**THE ANGEL'S SONG**: "My work is done"  
("Gerontius"). For Mezzo-Soprano ... 1 6

## ORCHESTRA.

- VARIATIONS ON AN ORIGINAL THEME**  
(Op. 36):—  
Full Score, 25s.; String Parts, 10s.; Wind Parts, 22s.  
**PRELUDE AND ANGEL'S FAREWELL**  
("Gerontius"):—  
String Parts, 3s.; Full Score and Wind Parts, MS.  
**IMPERIAL MARCH** (Op. 32):—  
String Parts, 2s.; Wind Parts, 7s.; Full Score, MS.  
**MEDITATION** ("The Light of Life"):—  
String Parts, 2s.; Wind Parts, 5s. 6d.; Full Score, MS.  
**FROISSART** (Op. 19). Concert-Overture:—  
Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, 9s.  
**TRIUMPHAL MARCH** ("Caractacus"):—  
String Parts, 2s. 6d.; Wind Parts, 10s. 6d.; Full Score, MS.

## SMALL ORCHESTRA.

- CHANSON DE NUIT** (Op. 15, No. 1):—  
Score and Parts. *In the Press.*  
**CHANSON DE MATIN** (Op. 15, No. 2):—  
Score and Parts. *In the Press.*  
**THREE PIECES** (Op. 10):—  
1. Mazurka.  
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s.  
2. Sérénade Mauresque.  
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 4s. 3d.  
3. Contrasts (The Gavotte, A.D. 1700 and 1900).  
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, 5s. 3d.  
NOTE.—These pieces may be effectively performed by an  
Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet,  
1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums,  
and Strings. Any other instrument in the Score may  
be added with corresponding gain in effect.  
**INTERMEZZO** ("Dorabella") from the Varia-  
tions, Op. 36, for Strings, Wood-wind, and  
Drums:—  
Full Score, 3s.; String Parts, 2s. 3d.; Wood-wind  
and Drum Parts, 1s. 6d.

## ORGAN.

- SOLEMN MARCH** ("The Black Knight") ... 1 0  
**MEDITATION** ("The Light of Life") ... 1 0  
**IMPERIAL MARCH** ... 2 0  
**TRIUMPHAL MARCH** ("Caractacus") ... 2 0

## MILITARY BAND.

- IMPERIAL MARCH** ... 9 0  
**CHANSON DE NUIT** (Op. 15, No. 1) ... 3 6  
**CHANSON DE MATIN** (Op. 15, No. 2) ... 3 6  
**MAZURKA** ... 5 0  
**SÉRÉNADÉ MAURESQUE** ... 5 0  
**CONTRASTS** (The Gavotte, A.D. 1700 and  
1900) ... 5 0

## PIANOFORTE.

- VARIATIONS ON AN ORIGINAL THEME**  
(Op. 36) ... 3 0  
**INTERMEZZO** ("Dorabella") from the above ... 2 0  
**THREE PIECES** (Op. 10):—  
1. Mazurka ... 2 0  
2. Sérénade Mauresque ... 2 0  
3. Contrasts (The Gavotte, A.D. 1700 and 1900) ... 2 0  
**MEDITATION** ("The Light of Life") ... 2 0  
**IMPERIAL MARCH** (Op. 32) ... 2 0  
**CHANSON DE NUIT** (Op. 15, No. 1) ... 1 0  
**CHANSON DE MATIN** (Op. 15, No. 2) ... 1 0

## VIOLIN AND PIANOFORTE.

- CHANSON DE NUIT** (Op. 15, No. 1)... 1 6  
**CHANSON DE MATIN** (Op. 15, No. 2) ... 2 0

## VIOLA AND PIANOFORTE.

- CHANSON DE NUIT** (Op. 15, No. 1) ... 1 6

## VIOLONCELLO AND PIANOFORTE.

- CHANSON DE NUIT** (Op. 15, No. 1)... 1 6  
**CHANSON DE MATIN** (Op. 15, No. 2) ... 2 0