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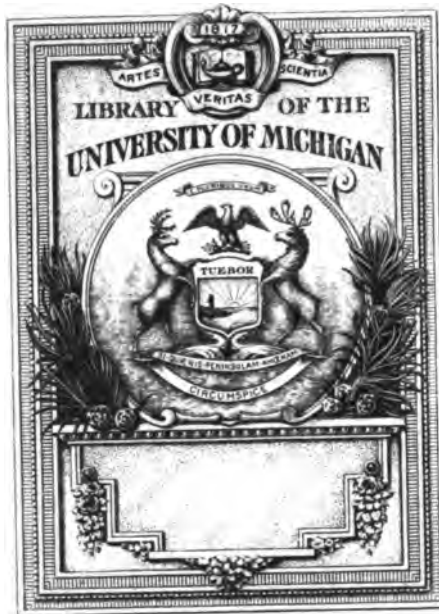
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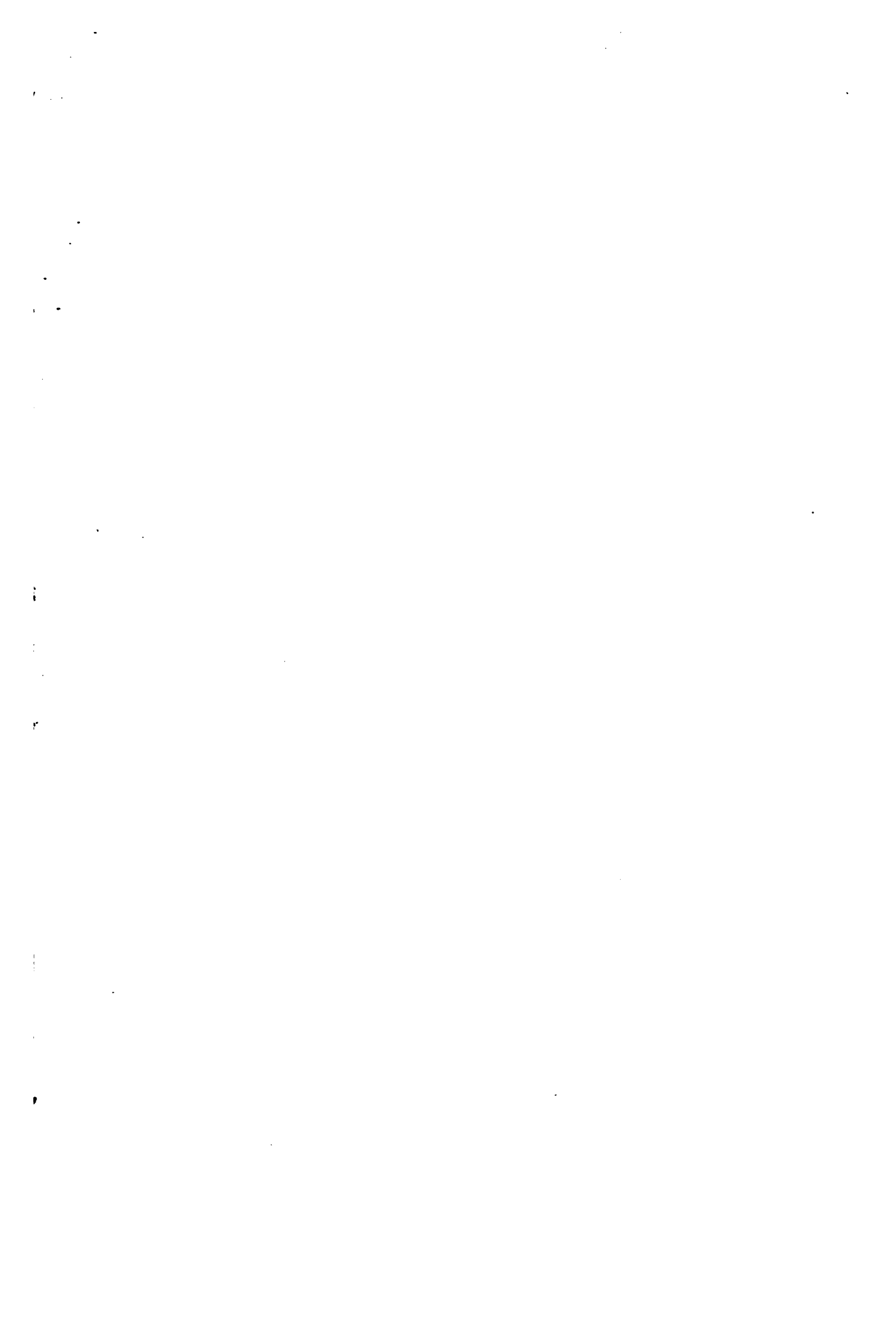
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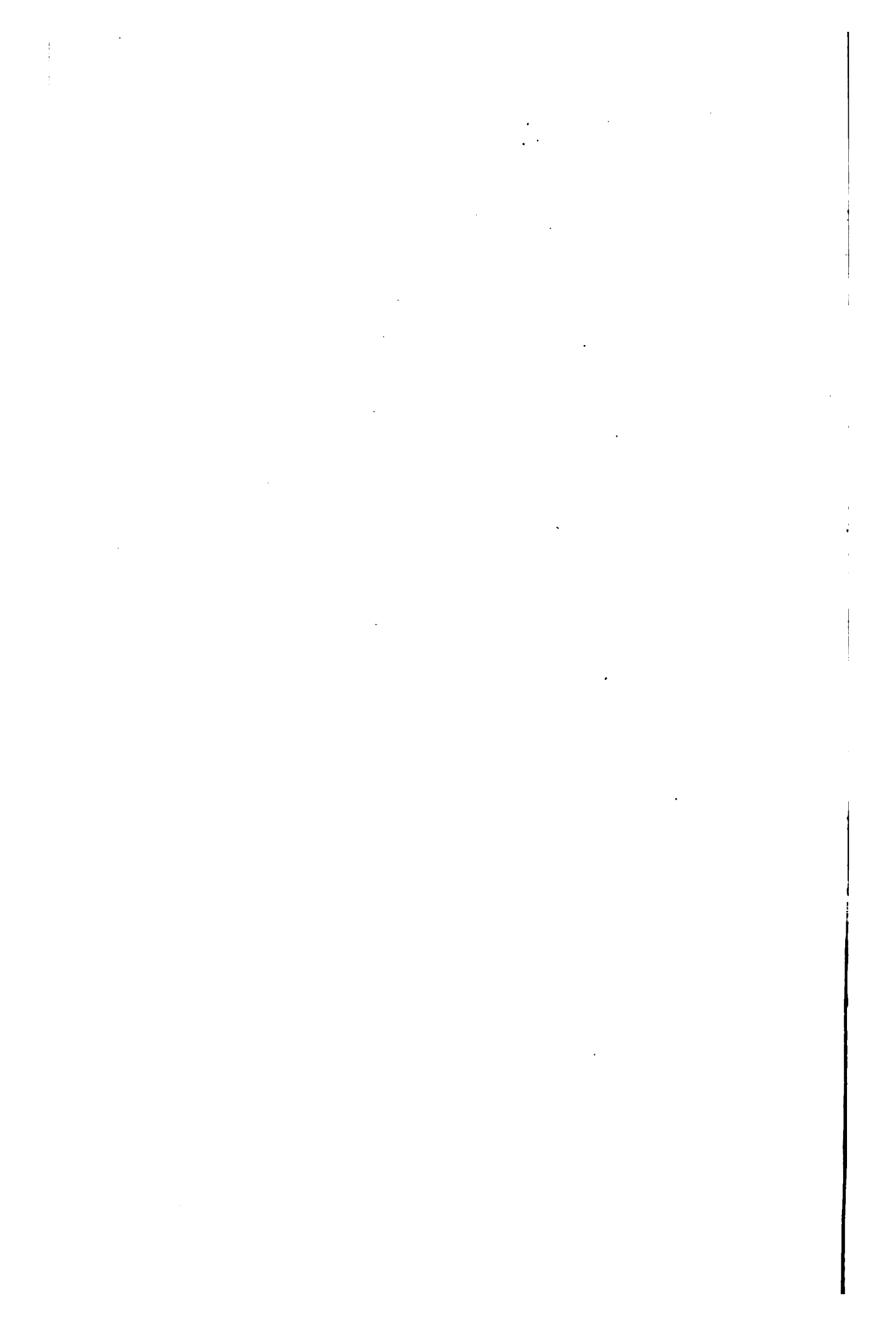
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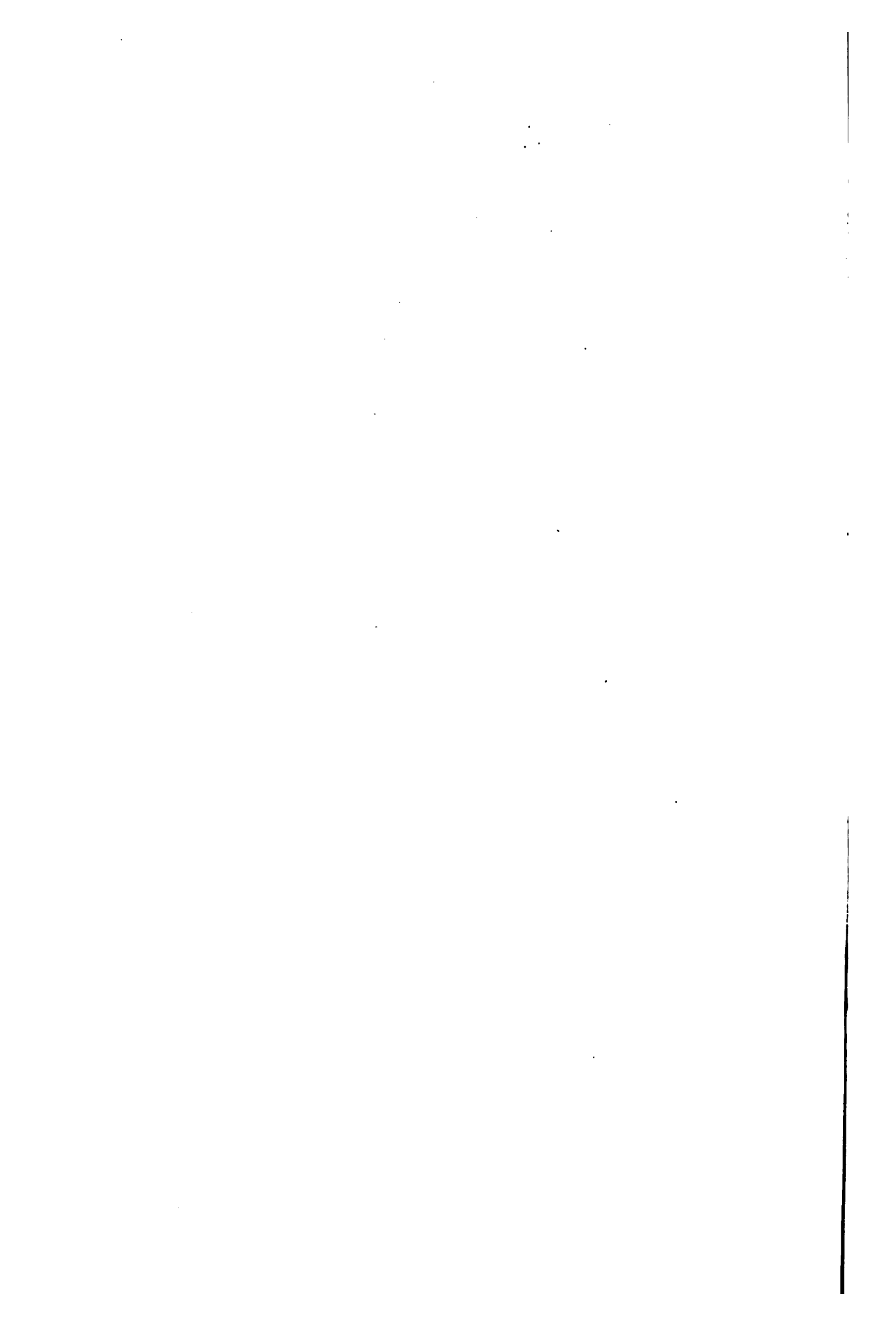
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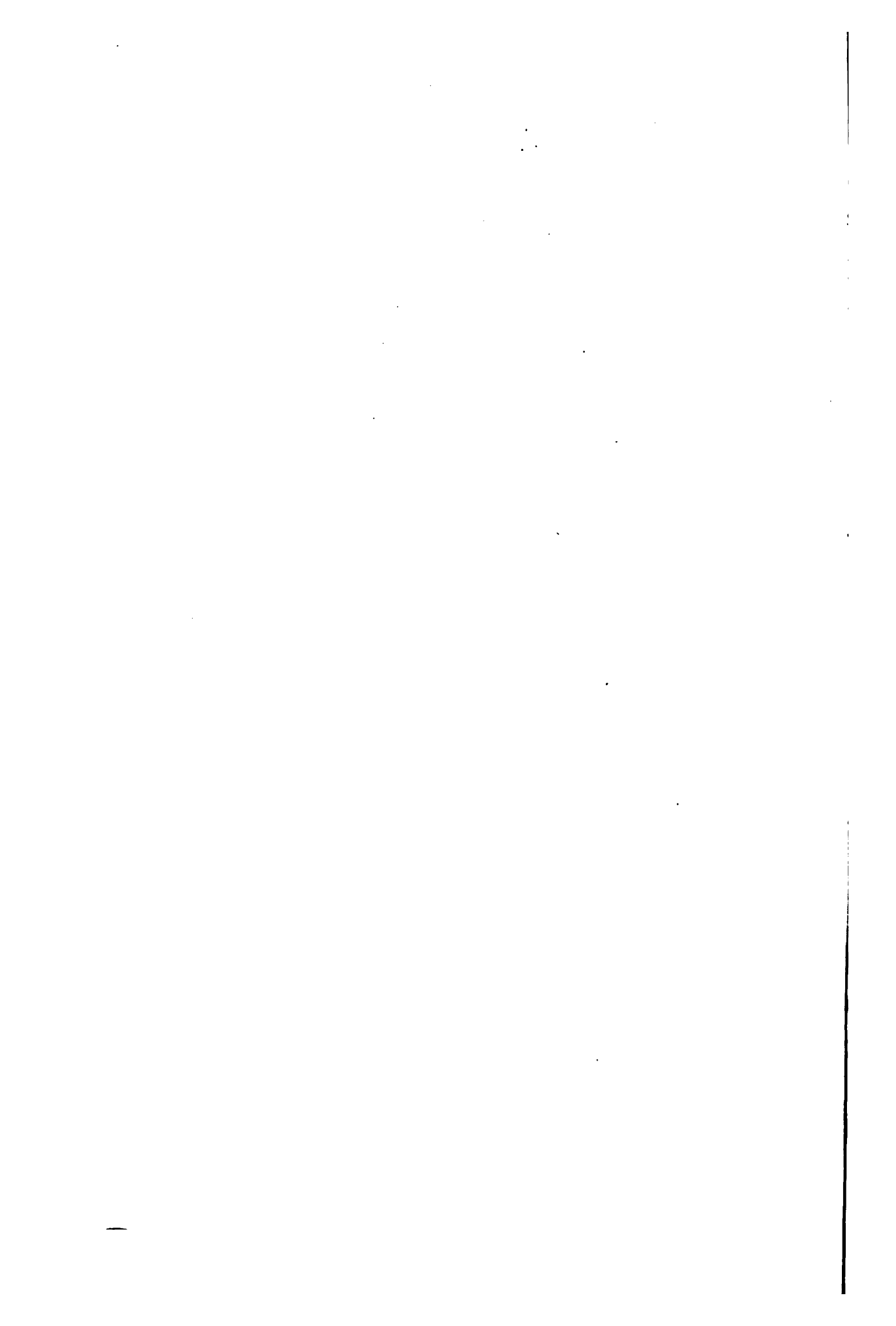


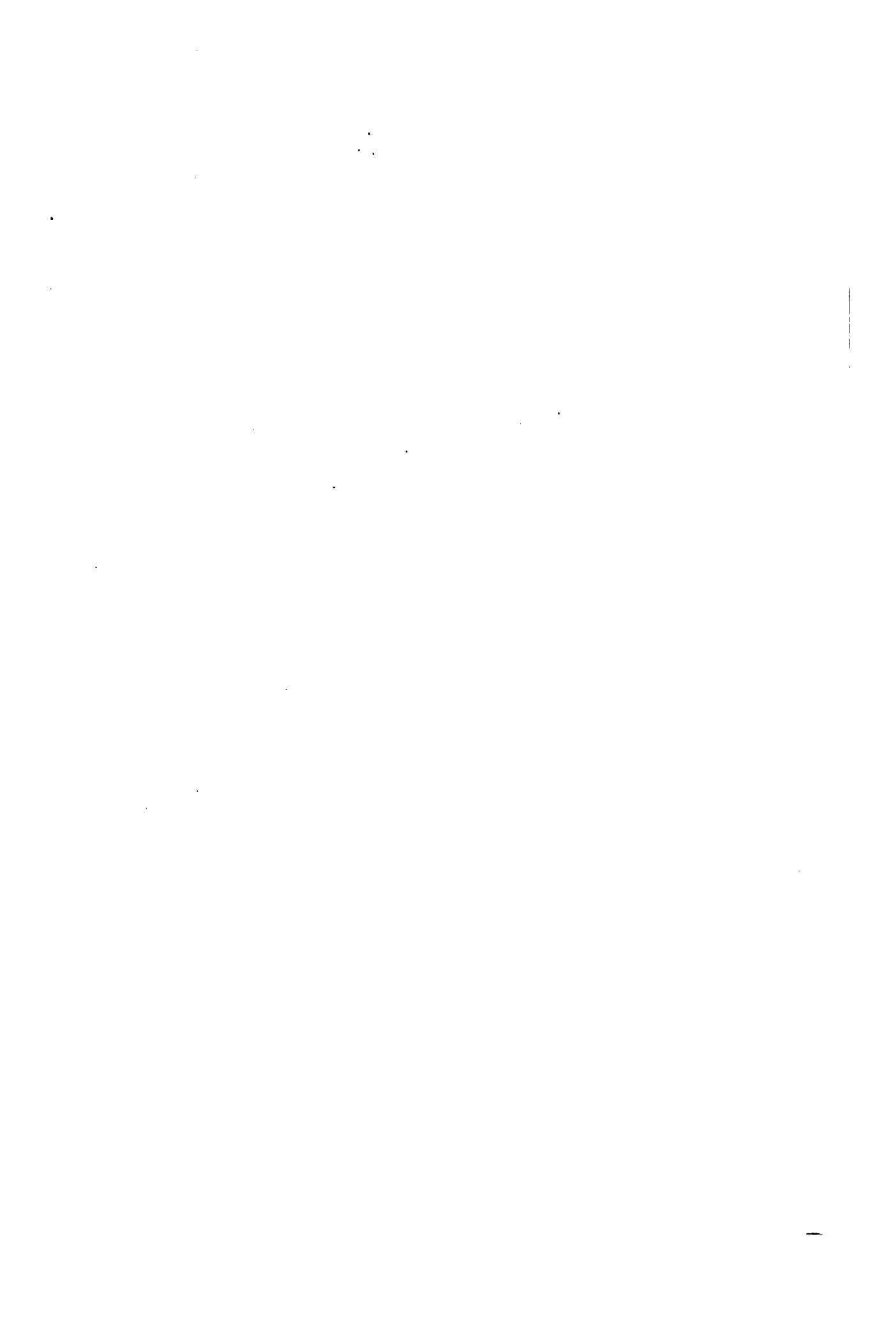
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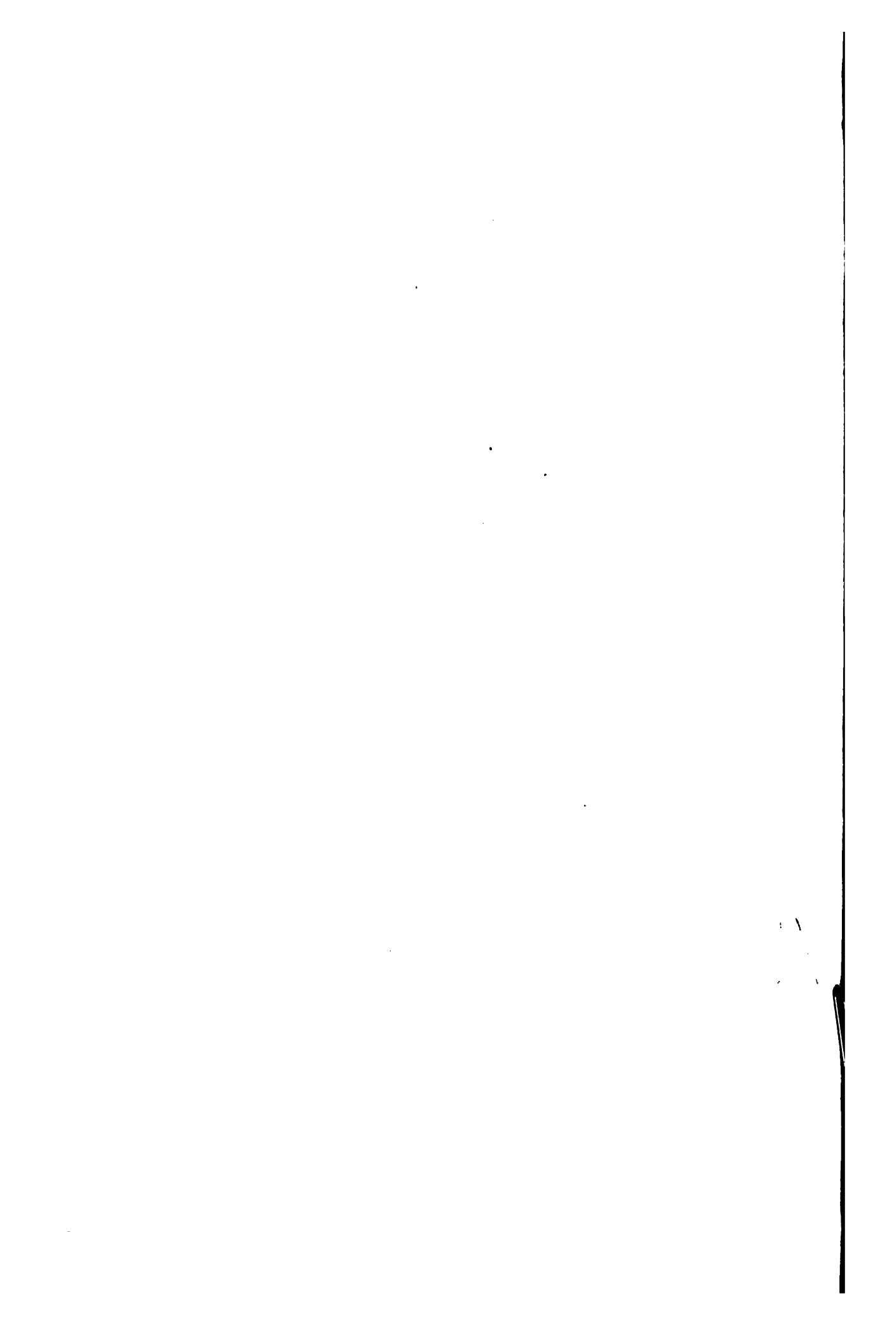












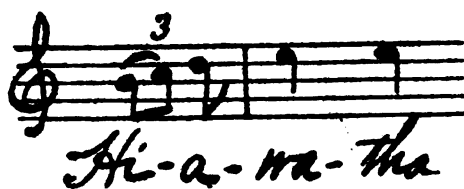
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IAWATHA

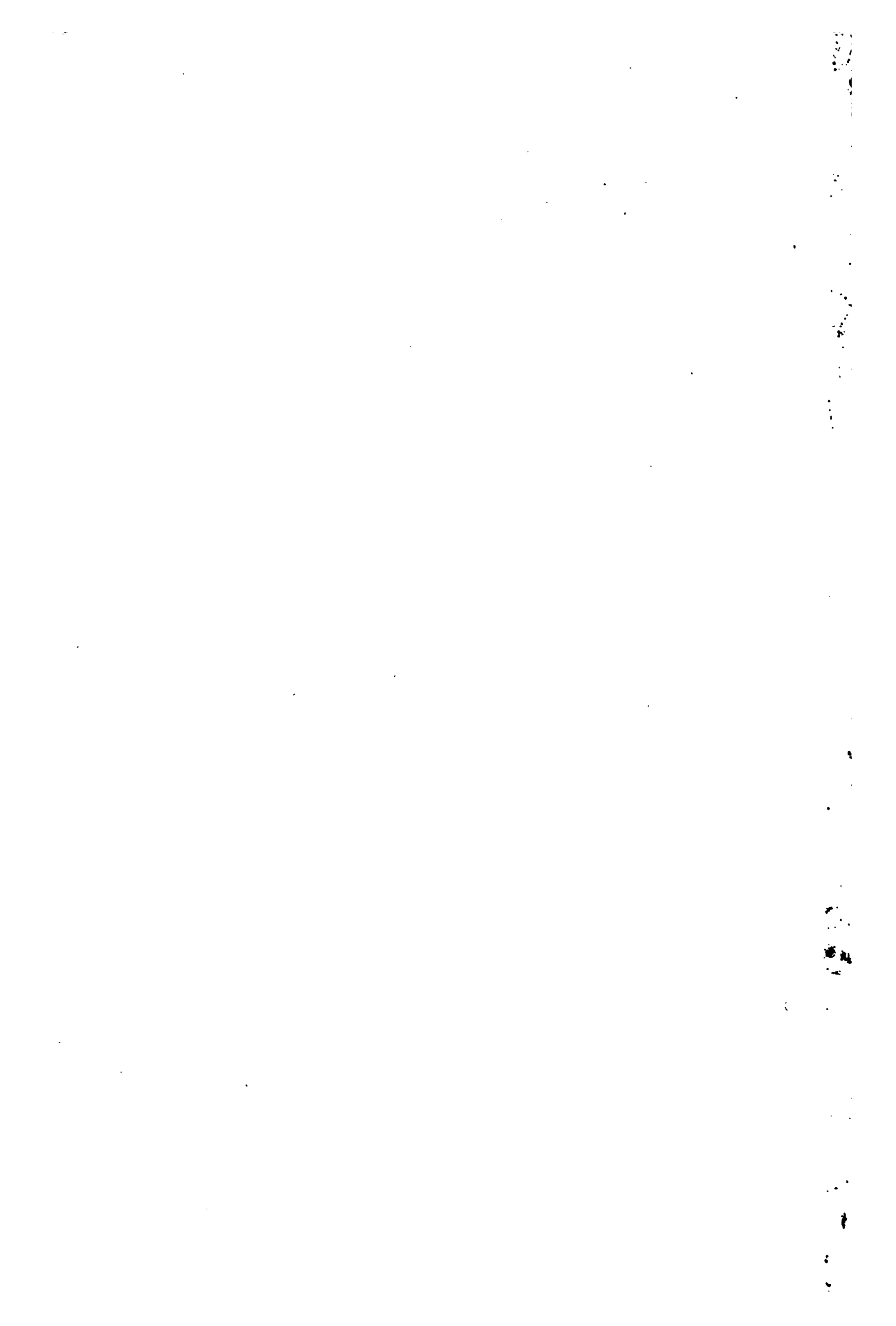
A Dramatic Cantata
by Frederick R. Burton



Oliver Ditson Company

Boston, New York and Philadelphia

Chicago, Lyon & Healy



HIAWATHA

101803

Dramatic Cantata by Frederick R. ^{Russell}Burton

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

Orchestral Score and Parts
may be had of the Publisher

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Waste

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Dedication.

TO the "Yonkers Choral Society,"
whose friendly interest inspired
the completion of the work, the music
of "Hiawatha" is gratefully dedicated.

Frederick R. Burton.

Yonkers, N.Y., November 1897.

Ms. A. 9. 2. 4. 3 x 4. 17. 25

Dr
No

Prefatory Note



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

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

F. R. B.

November, 1897.

Plan of the Work.

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trans. to
Muscle
4. 17. 24

HIAWATHA.

PART I.

Frederick R. Burton.

No. 1. Prelude.

Molto andante. ♩ = 44.

The first system of musical notation consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains several triplet markings (*3*). The lower staff also starts with a piano (*p*) dynamic and includes a *poco cresc.* marking. The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some notes beamed together.

The second system continues the piano accompaniment with various triplet markings. A vocal line is introduced in the upper staff with the syllables "ac - ce" written below the notes. The piano part continues with its characteristic triplet patterns.

8 loco.

The third system features a vocal line with the syllables "le - ran - do" written below the notes. The piano accompaniment continues with triplet markings. A tempo change is indicated by "♩ = 63." at the end of the system.

The fourth system shows the vocal line with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment continues with triplet markings and a steady eighth-note accompaniment.

The fifth system features the vocal line with a piano (*p*) dynamic marking. The piano accompaniment continues with triplet markings and eighth-note accompaniment.

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SwB

A

First system of musical notation for section A, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* is present.

Second system of musical notation for section A. The treble clef continues the melodic line, and the bass clef features a steady accompaniment of chords. A dynamic marking of *mf* is visible.

Third system of musical notation for section A. The treble clef has a melodic line with some grace notes. The bass clef accompaniment includes a *cresc.* marking. A dynamic marking of *f* is also present.

Fourth system of musical notation for section A. The treble clef continues with a melodic line. The bass clef accompaniment includes a *p* marking.

Fifth system of musical notation for section A, leading into section B. The treble clef has a melodic line with some grace notes. The bass clef accompaniment includes a *p* marking.

B

First system of musical notation for section B. The treble clef has a melodic line with a *dim.* marking. The bass clef accompaniment includes a *p* marking.

Second system of musical notation for section B. The treble clef continues the melodic line. The bass clef accompaniment includes a *p* marking.

First system of musical notation, featuring a treble and bass clef. The treble clef part consists of a continuous eighth-note pattern. The bass clef part has a few notes with a fermata over the final one.

Second system of musical notation. The treble clef part continues with eighth notes, ending with a fermata. The bass clef part has a melodic line with dynamics *fp* and *mp*.

Third system of musical notation. Both treble and bass clefs feature eighth-note patterns with slurs.

Fourth system of musical notation. Both treble and bass clefs feature eighth-note patterns with slurs.

Fifth system of musical notation. The treble clef part has a melodic line with dynamics *looo*, *cres*, *cres*, and *do*. The bass clef part has a steady accompaniment.

Sixth system of musical notation. The treble clef part has a melodic line with dynamics *f*. The bass clef part has a steady accompaniment.

Seventh system of musical notation. The treble clef part has a melodic line with dynamics *p*. The bass clef part has a steady accompaniment.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and slurs.

Second system of musical notation, including a treble and bass staff with various note values and articulation marks.

Third system of musical notation, starting with a 'D' time signature and containing dynamic markings like 'f' and 'p'.

Fourth system of musical notation, featuring 'a tempo.' and 'pp' markings.

Fifth system of musical notation, including 'poco rall. cresc.' markings.

Sixth system of musical notation, showing a dense texture with many notes and dynamic markings like 'rto.' and '*'.

Seventh system of musical notation, concluding the page with various note values and slurs.

PART I.
No 2. Introductory Chorus.

mp Andante moderato. ♩ = 84.

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

mp

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

mp

This system contains the first two lines of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked *mp Andante moderato* with a quarter note equal to 84 beats per minute. The lyrics are: "Should you ask me whence these sto - ries, Whence these leg - ends and tra -". The piano part includes a dynamic marking of *mp*.

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

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

p

This system contains the second two lines of the musical score. The vocal lines continue with the lyrics: "di - tions With the o - - dors of the for - est, With the dew and damp of". The piano accompaniment includes a dynamic marking of *p*.

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

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

This system contains the final two lines of the musical score. The vocal lines conclude with the lyrics: "meadows, With the curl - ing smoke of wig - wams, With the rush - ing of great".

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

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

A
 mp mf
 * * *

mp **B** $\text{♩} = 100$

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

mp

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

mp **B**

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

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

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

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

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

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

a - mong the

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

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

si - - cian the sweet sing - er." **C**

si - - cian the sweet sing - er." **C**

C $\text{♩} = 76.$

p *Tempo I.*

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

p

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

p *Tempo I.*

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

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

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

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

in such

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

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

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

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

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

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

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

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

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

sing - - er Round a-bout the Indian vil - lage

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

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

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

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

sum - mer, white in win - ter,

rall.

a tempo

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

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

The first system of the score consists of three staves. The top staff is a vocal line with lyrics: "sigh - - ing ev - er sing - ing. There he sang of Hi - a -". It features a triplet of eighth notes and dynamic markings of *pp* and *f*. The middle staff is a second vocal line with identical lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a melodic line. The time signature is 2/4.

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

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

The second system of the score consists of three staves. The top staff is a vocal line with lyrics: "wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and". It features a dynamic marking of *p*. The middle staff is a second vocal line with identical lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a melodic line. The time signature is 2/4.

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

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

The third system of the score consists of three staves. The top staff is a vocal line with lyrics: "be - ing, How he prayed and how he fast - ed, How he lived and toiled and". The middle staff is a second vocal line with identical lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, showing chords and a melodic line. The time signature is 2/4.

cres - - - - - *con*

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

cres - - - - - *con*

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

cres - - - - - *con*

do

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

do

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

do

do

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

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

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

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

do

The musical score is divided into several systems. The first system consists of four staves: three vocal staves (soprano, alto, and tenor) and one piano accompaniment staff. The vocal staves feature long, flowing lines with slurs and accents. The piano accompaniment consists of chords and moving lines. The second system continues the vocal and piano parts. The third system shows a more complex piano accompaniment with triplets and slurs. The fourth system features a vocal line with a long note and a piano accompaniment with a triplet. The fifth system shows a vocal line with a long note and a piano accompaniment with a triplet. The score includes various musical notations such as slurs, accents, and dynamic markings like *rit.* and *rit.* with an asterisk.

Part I. No 3.

Hiawatha and Mudjekeewis.

Andante maestoso. $\text{♩} = 60.$

SOLI.

Allegretto.

Sop.

Alto.

Tenor.

Bass.

Allegretto. $\text{♩} = 126.$

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

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

mp *mf*

Red * Red * Red

mp **B** $\text{♩} = 100.$

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

mp

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

mp

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

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

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

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

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

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

a - mong the

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

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

si - - cian the sweet sing - er?"

si - - cian the sweet sing - er?"

$\text{♩} = 76.$

p *Tempo I.*

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

p

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

p *Tempo I.*

p

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

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

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

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

in such

p **D**

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

p

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

p

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

pp **D**

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

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

poco marcato.

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

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

sing - er Na-wa - da - ha. Round a-bout the Indian vil - lage Spread the

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

sing - - er Round a-bout the Indian vil - lage

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

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

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

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

sum - mer, white in win - ter,

rall.

a tempo

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

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

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'sigh - - ing ev - er sing - ing. There he sang of Hi - a -'. The middle staff is the alto vocal line, with lyrics 'sigh - - ing ev - er sing - ing. There he sang of Hi - a -'. The bottom staff is the piano accompaniment, featuring chords and melodic lines. Performance markings include *pp* (pianissimo), *f* (forte), and *a tempo*. A key signature of one sharp (F#) and a time signature of 3/4 are indicated.

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

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

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and'. The middle staff is the alto vocal line, with lyrics 'wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and.'. The bottom staff is the piano accompaniment. Performance markings include *p* (piano). The key signature and time signature remain the same as in the first system.

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

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

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'be - ing, How he prayed and how he fast - ed, How he lived and toiled and'. The middle staff is the alto vocal line, with lyrics 'be - ing, How he prayed and how he fast - ed, How he lived and toiled and'. The bottom staff is the piano accompaniment. Performance markings include *p* (piano). The key signature and time signature remain the same as in the first system.

cres *con*

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

cres *con*

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

cres *con*

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

do

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

do

do

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

ad-vance, ad-vance, ad-vance his peo-ple.....

might ad-vance, ad-vance, ad-vance his peo-ple.....

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

mf

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



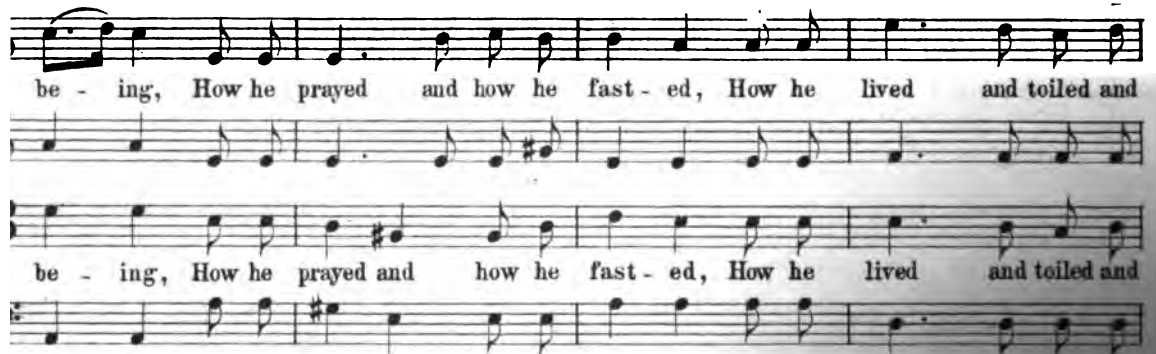
p
wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and
wa - tha, Sang the song of Hi - a - wa - tha, Sang his won - drous birth and



p



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



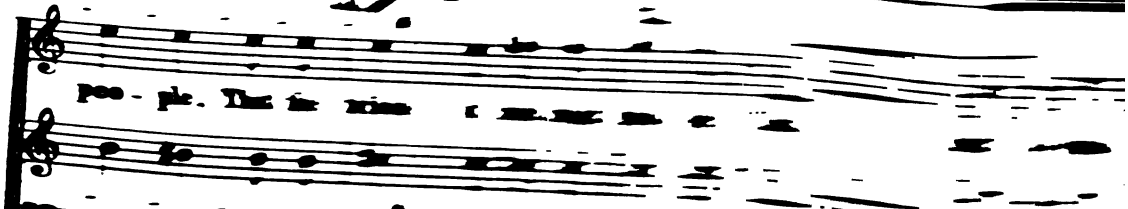
self-served. That the riches of the earth are not to be used



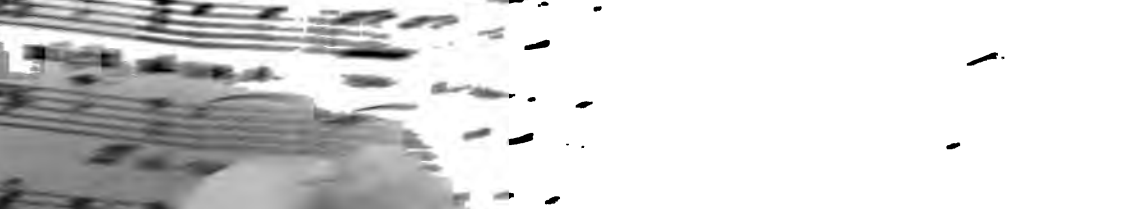
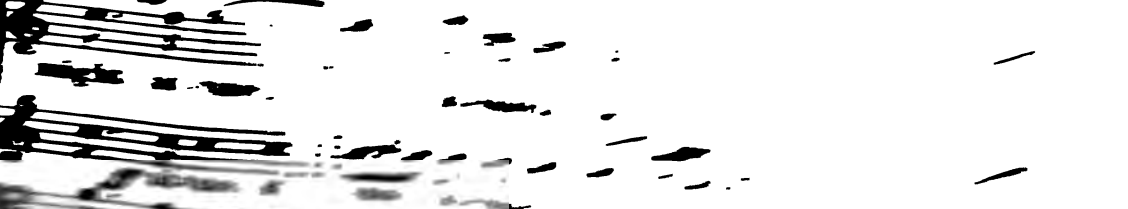
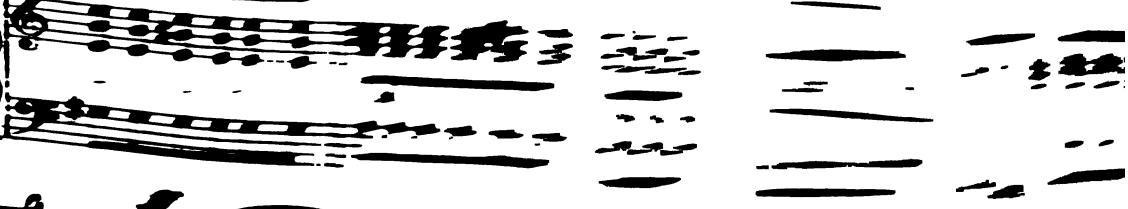
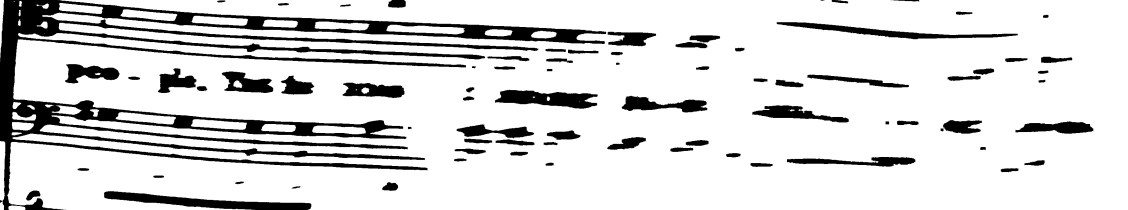
self-served. That the riches of the earth are not to be used



people. That the riches of the earth are not to be used



people. That the riches of the earth are not to be used



Four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a long, flowing melodic line with multiple slurs and some fermatas. There are dotted lines between the staves, suggesting a continuation of the melodic lines.

Piano accompaniment for the first system. The right hand (treble clef) plays chords and triplets. The left hand (bass clef) plays a steady bass line. Below the staves, there are four measures of text: *Re.*, * *Re.*, * *Re.*, * *Re.*

Piano accompaniment for the second system. The right hand (treble clef) continues with chords and triplets. The left hand (bass clef) continues with a steady bass line.

Piano accompaniment for the third system. The right hand (treble clef) features a fermata over a chord. The left hand (bass clef) continues with a steady bass line. A key signature change is visible at the end of the system.

Piano accompaniment for the fourth system. The right hand (treble clef) features a fermata over a chord. The left hand (bass clef) continues with a steady bass line. Below the staves, there are three measures of text: * *Re.*, *Re.*, * *Re.*

Part I. No 3.

Hiawatha and Mudjekeewis.

Andante maestoso. $\text{♩} = 60.$

SOLI.

Allegretto.

Sop.

Alto.

Tenor.

Bass.

Allegretto. $\text{♩} = 126.$

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

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

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

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

A f *Meno mosso.*

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

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

A f *Meno mosso. ♩ = 108.*

mf a tempo.

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

mf a tempo.

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

mf a tempo.

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

mf

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

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

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

p

B $\text{♩} = 108.$

TENOR SOLO.

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

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

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

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

was.

Maestoso. ♩ = 60.

TUTTI.

TUTTI.

TUTTI. So he jour - neyed westward,

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

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

Più mosso. 6 = 72.

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

westward,

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

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

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

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

Detailed description: This system contains the first three staves of the musical score. The top two staves are vocal lines for a soprano and an alto, both with lyrics. The third staff is a piano accompaniment line. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "West - wind Sat the an - cient Mud - je -" on the first two staves, and "West - wind Where, up - on the gusty sum - mits" on the third staff.

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

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

Detailed description: This system contains the next three staves of the musical score. The top two staves are vocal lines for a soprano and an alto, both with lyrics. The third staff is a piano accompaniment line. The lyrics are: "kee - wis, Ru - ler of the winds of heaven." on the first two staves, and "kee - wis, Ru - ler of the winds of heaven." on the third staff. A dynamic marking of *ff* (fortissimo) is present above the piano accompaniment staff.

BASS SOLO.

Filled with joy was Mud - je - kee - wis

Detailed description: This system contains the final three staves of the musical score. The top staff is a bass solo line with lyrics. The bottom two staves are piano accompaniment lines. The lyrics are: "BASS SOLO." on the first staff, and "Filled with joy was Mud - je - kee - wis" on the second staff. Dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte) are present.

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

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

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

E TENOR SOLO.

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

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

cresc.

val - or.

mf

accel. molto.

p

F

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

p

a tempo.

Più mosso e creso.

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

p Più mosso e creso.

coal his heart was.

a tempo.

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

pp

ad lib.

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

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

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

♩ = 80. *f* **Maestoso.**

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

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

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

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

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

H

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

And Red.

..... them at his fa - - - ther for his heart was hot....
 Hurl'd them mad-ly at his fa - ther, at his fa - ther for his heart.
 Hurl'd them mad-ly at his fa - - ther, at his fa - ther for his
 them madly at his fa - ther for his heart was

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

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

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

hot like a coal, But the

But the ru - ler of the West - wind

But the ru - ler of the West - wind

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

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

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

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

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

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

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

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

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

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

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

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

I

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

SOLOISTS.


Loud and
 Loud and

CHORUS.

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



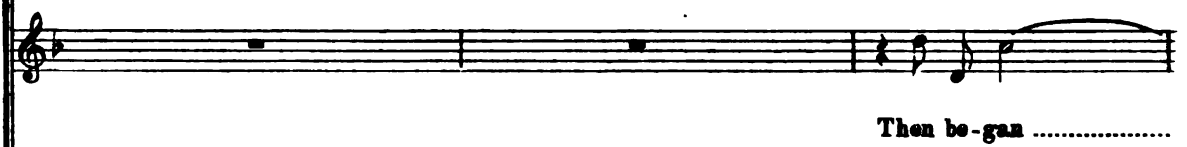
long laughed Hi - a - wa - tha, Loud and long laughed Hi - a - wa - tha



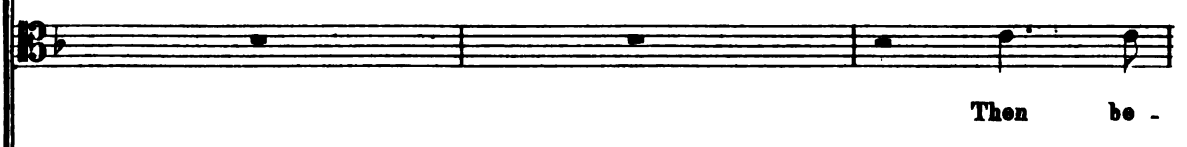
long laughed Hi - a - wa - tha, Loud and long laughed Hi - a - wa - tha



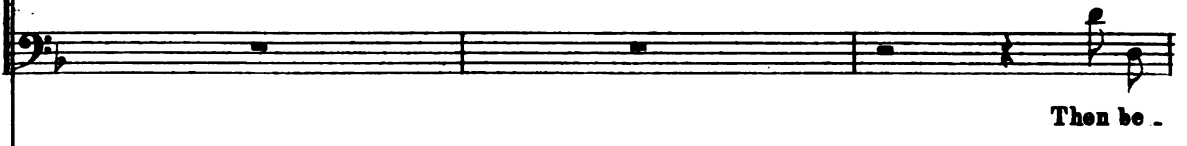
Then be - gan



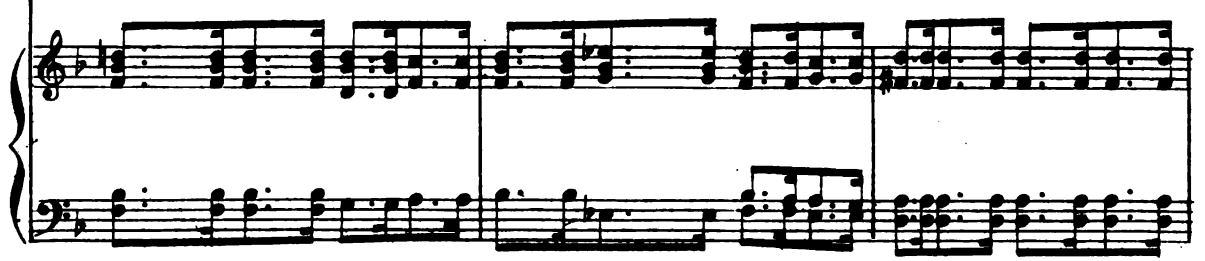
Then be - gan



Then be -



Then be -



From his ey - ry scream'd the

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

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

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

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

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

Wheeling flapp'd his wings a - bove

Wheeling flapp'd his wings a - bove

Wheeling flapp'd his wings a - bove

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

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

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

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

J

them.

them.

them.

them.

J

Like a tall tree in the tem - pest

Like a tall tree in the tem - pest

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

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

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

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

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

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

crash-ing fell the waw-beek, like a tree in tem-pest bent the bul-rush
 crash-ing fell the waw-beek, like a tree in tem-pest bent the bul-rush
 gi - - - ant bul-rush, like a tall tree in the
 waw-beek, crashing, fell. crash-ing, like a tall tree in the tem-pest

crash-ing, crash-ing fell the waw-beek, crash-ing fell the
 bent the bul-rush, like tall tree in the tem-pest, crash-ing fell the
 tem-pest bent and lashed the bul-rush, crash-ing fell the
 bent and lashed the gi - - ant bul-rush, K crash-ing fell the

waw-beek, fell the waw - - - beek, like a
 waw - - beek, crashing fell, fell the waw-beek
 fa-tal wa-beek, crashing fell, fell the waw-beek
 waw - - beek, crash-ing fell, fell the waw - - - beek,.....

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

M *L'istesso tempo.*

p

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

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

days re-treated fighting.

days re-treated fighting.

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

To the door-ways of the

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

To the door-ways of the

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

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

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

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

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

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

con - - - - - *do* *pp*

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

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

pp

pp

pp

“Hold! hold, my

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

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

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

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

rall.

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

f *p* *♩ = 66.*

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

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

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

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

And at last when death draws

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

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

pp *poco accel.*

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



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



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



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



The home - - - -



R

CHORUS.

musical score for the first system, including vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, and the piano accompaniment is in grand staff. The lyrics are: "Thus was fought the famous wind." and "Thus was fought the famous".

CHORUS.

CHORUS.

Fast. 6/8.

musical score for the second system, including vocal lines and piano accompaniment. The lyrics are: "bat-tle In the days long since de-part-ed In the king-dom of the".

musical score for the third system, including vocal lines and piano accompaniment. The lyrics are: "West-wind, In the king-dom of the West-wind. Still the hun-ter sees the".

rall. e dim.

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

rall. e dim.

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

S

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

S

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

wa-ter-cours - es;

wa-ter-cours - es; Sees the masses of the Wawbeek ,

Sees the masses of the Wawbeek ,

T

Sees the masses of the Wawbeek Ly-ing

Sees the masses of the Wawbeek Ly-ing

p

pp

p

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

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

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

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

dim - - - - *in* - - - - *u* - - - - *en* -
 val - - ley ly - - - - ing still
 val - - ley ly - - - - ing still
 still, ly - - - - ing still
 still, ly - ing still, ly - ing still, ly - ing still in ev - 'ry
dim - - - - *in* - - - - *u* - - - - *en* -

- *do* *pp*
 in ev-'ry val - - - ley.
pp
 in ev-'ry val - - - ley.
pp
 in ev-'ry val - - - ley.
pp
 val - - - - ley.
 - *do* *p* *pp*

Part 2. No 1.

Hiawatha's Wooing.

Andante. ♩ = 50.

First system of piano introduction. Treble clef, bass clef. Dynamics: *p*. Features triplets and slurs.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *p*. Features triplets and slurs.

TENOR.

"As un-to the bow the cord is, So un-to the man is wo-man, Tho' she

Piano accompaniment for the first vocal line. Treble clef, bass clef. Dynamics: *pp*. Features slurs and ties.

bends him she o-bey's him, Tho' she draws him yet she fol-lows.

Piano accompaniment for the second vocal line. Treble clef, bass clef. Dynamics: *mp*. Features slurs and ties.

Use-less each without the oth-er!"

Piano accompaniment for the third vocal line. Treble clef, bass clef. Dynamics: *mp*. Features slurs and ties. Includes a section marked 'A'.

♩. = 50.

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

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

legato e dolce

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

B CONTRALTO.

B Stesso tempo.

"Wed a maid - - en of

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

Bring not here..... an i - die

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

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

accel.

C *con anima.*
wife..... of nim - ble fin - - gers,..... Heart and hand.....

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

♯ F major, 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional chords in the left hand.

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

Continuation of the first system. The piano accompaniment maintains the eighth-note texture.

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

Continuation of the second system. A key signature change to D major is indicated by a 'D' above the staff.

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

The tenor part begins with a dynamic marking of *mf*. The piano accompaniment continues with the eighth-note pattern.

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

The piano accompaniment changes to a more rhythmic pattern for the final section, marked *Un poco più allegro. ♩ = 63.*

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

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

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

E *f* *rall.*

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

CHORUS. *Allegro. mf*

CHORUS. Thus de - part - ed Hi - a -

CHORUS. Thus de - part - ed Hi - a -

CHORUS. Thus de - - part - - - ed Hi - a -

CHORUS. Thus de - part - ed Hi - a -

Più allegro. 3-96.

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

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

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

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

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

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

cresc.

G

p

cres

con *do*

ra * *ra* * *ra* * *ra* *

p *f* *p*

ra * *ra* * *ra* *

f *cresc.* *f*

CHORUS.

mp

On the out - - skirts of the

CHORUS. *mp*

On the out - - skirts of the

CHORUS. *mp*

On the out - skirts of the

CHORUS. *mp*

On the out - skirts of the

poco rall.

♩ = 76.

On the out - skirts of the

On the out - skirts of the

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

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

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

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

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

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

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

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

pp **H**

pp

pp

pp

pp **H**

pp

"Fail not!" To his ar - - row whisper'd "Swerve not!" Sent it sing - - ing on its

"Fail not!" To his ar - row whisper'd "Swerve not!" Sent it sing - ing on its

"Fail not!" To his ar - - row whisper'd "Swerve not!" Sent it sing - ing on its

"Fail not!" To his ar - row whisper'd "Swerve not!" Sent it sing - ing on its

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

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

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

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

accel.

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

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

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

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

accel.

♩ = 96.

cres - - - con - - - do

mf

dim.

poco a poco p

pp

CONTRALTO SOLO.

mp

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

Adagio. ♩ = 58.

p

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

J SOPRANO SOLO. *mp*

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

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

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

poco rall.

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

poco rall. *a tempo.*

K

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a complex accompaniment with many beamed sixteenth notes.

BASS SOLO.
mp Grave.

Più allegro con anima.
cresc.

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

Più allegro. ♩ = 96.

Musical notation for the second system, including vocal line and piano accompaniment. The tempo and dynamics markings are *Più allegro. ♩ = 96.* and *cresc.*

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

Musical notation for the third system, including vocal line and piano accompaniment. The piano part continues with intricate accompaniment.

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

Musical notation for the fourth system, including vocal line and piano accompaniment. The tempo and dynamics markings are *ff.*

great war par - ties How they came to buy his

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features triplets and other rhythmic patterns.

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

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

molto meno mosso.
L *p*

they were.

p *dolce.* ♩ = 58.

SOPRANO SOLO. *mp* *Più allegro.*

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

Più allegro. ♩ = 84.

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

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

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

ral - - - len

ral - - - len

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

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

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

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

mp *meno mosso.*

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

meno mosso.

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

drea - my.

pp *s*

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

cres

cres

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

cres

cres

do **N** *f*

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

do **N**

Largo.

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

f *Largo.*

BASS SOLO.

fore them Straight the

a tempo.

f

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

p

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

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

SOPRANO.

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

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

let; Listened, listened while the guest was speaking.

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

rall. *dolciss.*

$\text{♩} = 60.$

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes with slurs. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The second system continues the musical score. It features a vocal line labeled "TENOR." and a piano accompaniment. The vocal line starts with a whole rest, then has a few notes. The piano accompaniment continues with its harmonic support. The lyrics "Af-ter" are written below the vocal line.

The third system of the score includes a vocal line and piano accompaniment. The vocal line is marked with a "Q" (Quarter note) and contains the lyrics: "man - - y years of war-fare, Man-y years of strife and blood-shed, There is". The piano accompaniment features sustained chords and moving lines.

The fourth system continues the vocal and piano parts. The vocal line has the lyrics: "peace between th'O - jib-ways And the tribe of the Da - co - tahs?". The piano accompaniment provides accompaniment for the vocal melody.

The fifth and final system on this page shows the vocal line and piano accompaniment. The vocal line has the lyrics: "Thus con - tin - ued Hi - a - wa - tha,". The piano accompaniment concludes the system with sustained chords.

And then ad - ded, speak -

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

R ♩ = 76.

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

marcato.

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

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

Wo-men."

pp

BASS.

Molto moderato.

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

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

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

wishes; Let your heart speak, Laughing Water."

S

pp

p

SOPRANO.

And the

mp cresc.

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

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

rall. molto.

rall. molto.

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

a tempo.

a tempo.

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

molto rall.

a tempo *vivace.*

SOLI.
mf Allegro.

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

SOLI.

SOLI.

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

SOLI.

mf

Allegro. ♩ = 176.

poco rall.

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

poco rall.

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

poco rall.

a tempo. **T**

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

a tempo.

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

a tempo. **T**

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

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

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

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

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

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

This system contains the first two systems of music. The first system has a vocal line with lyrics and a piano accompaniment. The second system repeats the vocal line and piano accompaniment.

SOLI.

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

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

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

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

This section is marked 'SOLI.' and contains four systems of music. Each system has a vocal line with lyrics and a piano accompaniment. A 'U' is placed above the first system.

CHORUS.

U
Fare - - - well, fare - - -

Fare - - - well, fare - - -

U

This section is marked 'CHORUS.' and contains three systems of music. The first system has a vocal line with lyrics and a piano accompaniment. A 'U' is placed above the first system. The second system has a vocal line with lyrics and a piano accompaniment. The third system has a piano accompaniment.

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

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

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

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

fare - - well,

fare - - well,

well, fare - - well,

well, fare - - well,

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

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

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

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

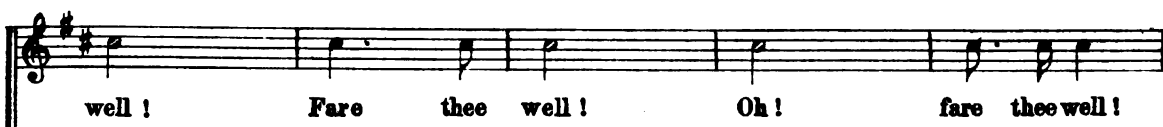
fare - well, fare - - -

fare - well, fare - - -

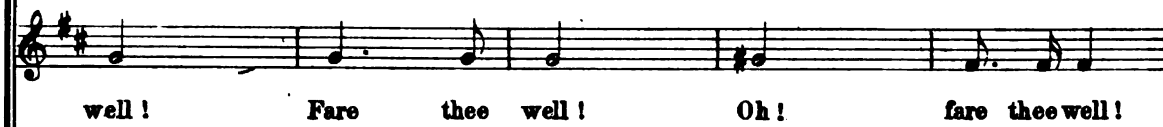
fare - - - well, fare - - -

fare - - - well, fare - - -

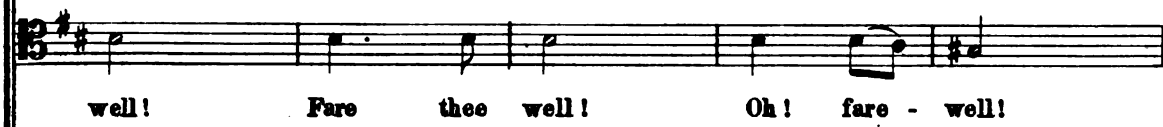
The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Laughing Wa - - ter, Fare thee well, O Laughing Wa-ter! Fare thee". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.



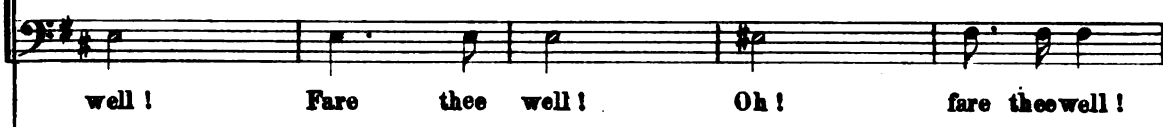
well! Fare thee well! Oh! fare thee well!



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



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



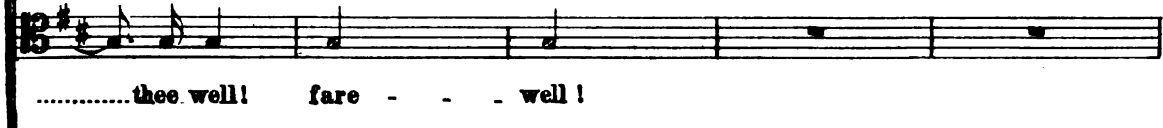
well! Fare thee well! Oh! fare thee well!



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



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



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



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



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

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

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

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

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

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

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

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

dim.
 (Piano accompaniment)

..... farewell !

..... farewell !

well! fare - well!.....

pp

pp

resc. e rall.

CHORUS.

Poco andante. *mf*

All the travelling winds went with them,

Poco andante. All the travelling winds went with them,

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

All the travelling winds went with them, all the winds

Poco andante. e - w. *mf*

All stars looked at them

All the stars of night looked at them

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

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

Wp

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

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

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

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

W

loud and sweetly Songs of hap - pi - ness

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Water; Rule by patience Laughing Wa-ter?

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

Più allegro. 6-26.

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

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

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

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

From the land of hand-some

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

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

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

looo.

mf cresc.

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

mf cresc.

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

mf cresc.

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

mf cresc.

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

mf

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

mf

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

mf

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

mf

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

8

2 Ped.

Part II, No 2.

2(a) "Onaway! Awake, Beloved!"
SOPRANO SOLO.

Andante grazioso. ♩ = 58.

mp

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

mp

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

p

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

p

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

A

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

A

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

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

B

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

pp *cresc.*

Does not all the blood with - in me Leap to

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

P poco marcato.

ten. *

moon when nights are bright - - - est.

cres - - cen - - do

ten.

dim. e rall.

On - a - way, my heart sings

a tempo primo

to thee

Sings with joy when thou art

mf

p

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

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

Dmp

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

poco marcato.

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

clouds drop shadows on it. When thou

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

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

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

E

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

smil - ing When thou art no long - er near

poco marcato *cres - cen - s -*

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

f

du

hold me! Blood of my beat - ingheart be -

hold me! O a-wake, a -

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

f

p

cresc.

lov - - - - ed.

f

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

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

Andante moderato. *mp*

Women. 

Men.  First a slow and sol-enn meas -

mp

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

Piano. 

Andante moderato.

Drum. *  *mp*

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



* In rehearsals the drum notes, whenever practicable, should be played upon the Piano at the pitch indicated.
(The theme of this number, comprised in the first nine measures, is a song of the Kwakiutl Indians. I am indebted for it to Mr. H. E. Krehbiel who took it down in the course of observing one of the tribal ceremonies.)
F. R. B.

A

In and out a - mong the

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

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

B

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

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

B

Ah! Tread - - ing

The first system of the musical score consists of five staves. The top two staves are for the vocal line, with the lyrics "Ah! Tread - - ing" written below them. The bottom three staves are for the piano accompaniment, showing a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

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

The second system of the musical score consists of five staves. The top two staves are for the vocal line, with the lyrics "soft-ly like a panther, ah, ah, ah, Tread-ing soft-ly ah, like a panther, tread-ing soft-ly like a pan-ther," written below them. The bottom three staves are for the piano accompaniment, continuing the rhythmic pattern from the first system.

ah, ah! Then more

ac - - cel.

cresc.

ac

cel

The third system of the musical score consists of five staves. The top two staves are for the vocal line, with the lyrics "ah, ah! Then more" written below them. The bottom three staves are for the piano accompaniment. This system includes dynamic markings: "ac - - cel." (accelerando) above the vocal line, "cresc." (crescendo) above the piano accompaniment, and "ac" (accelerando) and "cel" (celero) below the piano accompaniment. There are also several "C" time signature markings throughout the system.

Presto.

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

Presto.

Presto.

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

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

Ah!.....

2nd Ped.

** 2nd Ped.*

ah, ah, ah, ah, ah,

* 2nd Ped. * 2nd Ped. *

This system contains five staves. The top two staves are vocal lines with lyrics 'ah,'. The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The fifth staff is a bass line with a steady eighth-note pattern. Pedal markings are present in the piano accompaniment.

D *f* *ff*
ah! ah!

prestissimo.
8

D *ff*

D *prestissimo.*

This system contains five staves. The top two staves are vocal lines with lyrics 'ah! ah!'. The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The fifth staff is a bass line with a steady eighth-note pattern. Dynamic markings include *f*, *ff*, and *prestissimo.*

Part II. No 2. (c)

"When I think of my beloved."

CONTRALTO SOLO.

Poco andante. $\text{♩} = 84$.

The piano introduction consists of two systems of music. The first system has a vocal line with a whole rest and a piano accompaniment starting with a piano (*p*) dynamic. The second system continues the piano accompaniment with chords and moving lines in both hands.

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

The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features chords in the right hand and a bass line in the left hand.

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

The vocal line continues with quarter notes D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The piano accompaniment continues with chords and a bass line.

The piano accompaniment continues with a series of chords and moving lines in both hands, concluding the piece.

Più vivo.

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

Più vivo. ♩ = 96.

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

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

A
gon - quin!

pp

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

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

B

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

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

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

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

molto port.

con anima.

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

rall.

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

a tempo. *rall.* *accel.*

f Più allegro.

Far.....

f Più allegro. ♩ = 108.

far

a - - way.....

Ve - - - ry far

a - - way, I

dim.

ans - - - - - wered,

The first system of music features a vocal line on a single staff with the lyrics "ans - - - - - wered,". Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a complex rhythmic pattern with many beamed notes and rests.

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

The second system continues the vocal line with the lyrics "Ah, me! is my na - tive coun - try, O, my". The piano accompaniment continues with similar complex rhythmic patterns, including some slurs and accents.

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

con brio.

The third system features the vocal line with the lyrics "sweet - heart, my Al - gon - quah, O..... my sweet - heart!". The piano accompaniment includes a section marked "con brio." (with vigor). The system concludes with a key signature change to three sharps (F#, C#, G#).

The fourth system consists of piano accompaniment for two staves. It continues the rhythmic and harmonic patterns established in the previous systems, maintaining the three-sharp key signature.

The fifth system also consists of piano accompaniment for two staves, continuing the piece's complex rhythmic and harmonic structure.

When I looked back to be - -

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

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

heart, O my sweet - - heart, my sweet - -

meno mosso *dolce*

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

rall. *a tempo.* *p*

colla voce *a tempo.* *p*

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

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

E

When I

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

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

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

cresc.
O my sweetheart, O my

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

Andante.

quin.

Part III. No 1.

The Famine.

Allegro moderato. $\text{♩} = 126.$

pp

pp

pp

mp

CHORUS. *pp*

pp

mf

Soprani.

O the long and drear-y win-ter! O the cold and

Alti.

pp

mf

Tenori.

O the long and drear-y win-ter! O the cold and

Bassi.

pp

mf

cru-el win-ter!

Ev-er thick - - er,

cru-el win-ter!

Ev-er thick - - er,

Ev-er thick - er,

ice on lake and

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

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

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

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

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

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

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

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

B

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

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

B

est, round the vil - lage.

est, round the vil - lage.

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

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

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

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

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

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

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

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

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

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

sotto voce *sotto voce*

mp

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

In the ghastly gleam - - ing for-est

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

E

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

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

E

hun - - - ger. O the

O the fam - - ine and the

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

O the fam - - ine

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

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

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

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

fam - - ine! O the blast - - - ing, the blast - -

fam - - ine! O the blast - - - - ing of

fam - - ine! O the blast - - - ing of

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

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

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

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

of the fe - - - ver, O

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

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

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

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

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

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

TENOR SOLO.

mf Tempo ad lib. $\text{♩} = \text{♩}$

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

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

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

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

p tempo moderato. *accel. e cresc.*
food for Min - ne - ha - ha; For my dy - ing Min - ne - - ha - ha!"

TUTTI.

ff Andante.

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

ff Andante.

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

*ff TUTTI.**Andante. ♩ = 88.*

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

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

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

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

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

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

ppp

pp rall.

CONTRALTO SOLO.

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

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

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

ppp

SOPRANO SOLO.

Hark! I hear..... a

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

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

ha - - ha Call - - - ing to me

Contralto Solo. *mf* from the dis - tance

No! No, my child, it is the

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

Look! I see my fa - - ther standing *p*

pine - - trees. No, my child!

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

No!

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

No my child!

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

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

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

No! ah!.....

cresc.

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

my child

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

ah! my child!

This system contains the first two systems of music. The first system has a vocal line with the lyrics "mine a - mid the dark - ness! Hi - a -" and a piano accompaniment. The second system continues the vocal line with "ah! my child!" and the piano accompaniment.

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

Ah!..... my,

This system contains the third and fourth systems of music. The third system has a vocal line with the lyrics "wa - - - - - tha! Hi - a - wa - - - - -" and a piano accompaniment. The fourth system continues the vocal line with "Ah!..... my," and the piano accompaniment.

tha!

child!

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with the lyrics "tha!" and a piano accompaniment. The sixth system continues the vocal line with "child!" and the piano accompaniment.

K

TUTTI.

Musical notation for the first system, including vocal staves and piano accompaniment. The piano part features a steady eighth-note accompaniment.

TUTTI.

And the

TUTTI.

TUTTI.

And the

K

Musical notation for the second system, including piano accompaniment. The piano part continues with the eighth-note accompaniment.

des - - - o - late Hi - a - wa - - tha, Far a -

des - - - o - late Hi - a - wa - - tha, Far a -

way a - mid the way for - - est Heard that

Heard that

way a - mid the way for - - est Heard

Heard

Musical notation for the third system, including piano accompaniment. The piano part concludes with a final chord.

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

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

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

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

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

M *p* **TUTTI.** And his burst-ing heart with-in him
Meno mosso.

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

N

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

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

N *mp*

p *pp* *ppp*

(Humming.)

Andante. *p* Then they bur - ied Min - ne - ha - ha, In the snow a grave they made her,
Andante. ♩ = 72.
p molto legato.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats, and the time signature is 4/4.

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

Piano accompaniment for the first system, consisting of two staves.

Second system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats, and the time signature is 4/4.

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

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

Humming.

Piano accompaniment for the second system, consisting of two staves.

Third system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats, and the time signature is 4/4.

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

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

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

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

Piano accompaniment for the third system, consisting of two staves.

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

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

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

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

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

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

13

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

13

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

ff

rit. * *rit.* * *rit.* * *rit.* * *rit.* *

13

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

rit. * *rit.* *

13

ter.

rall. e dim.
pp *pp*

rit.

Part III. No 2.

Hiawatha's Vision.

TENOR SOLO.

Con moto. mf

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

Con moto. ♩=96.

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

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

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

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

poco rall. *a tempo.*

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

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

f Maestoso.

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

Meno mosso, mf

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

Meno mosso. e. 69.

molto legato

B

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

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

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

I be - held, too, in that

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

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

Con moto, ♩ = 92.

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

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

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

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

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

First system of musical notation. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a triplet of eighth notes in the bass line and a sixteenth-note figure in the treble line. Dynamics include *mp* and *rall.*

mp

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

Second system of musical notation. The vocal line continues with the lyrics. The piano accompaniment features a *p* *cris.* dynamic marking. The piano part has a more active bass line with triplets.

f Adagio.

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

Third system of musical notation. The tempo is marked *Adagio*. The vocal line has the lyrics. The piano accompaniment features a *f* dynamic marking and a *a tempo.* marking. The piano part has a triplet in the bass line.

scattered, All forget - ful

Fourth system of musical notation. The vocal line has the lyrics. The piano accompaniment features a *f* dynamic marking. The piano part has a triplet in the bass line.

poco rall. *più vivo.* *f*

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

Fifth system of musical notation. The tempo changes to *più vivo*. The vocal line has the lyrics. The piano accompaniment features a *f* dynamic marking and a *poco rall.* marking. The piano part has a triplet in the bass line.

D

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

cres - - - *cres* - - -

cloud - rack of a tem - pest.

do

p *f*

Like the withered leaves of an - tunn Like the withered leaves of an - tunn...

p *mf* *ff*

p *pp*

Part 3. No 3.

Hiawatha's Departure.

Andante. ♩ = 80.

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system begins with a *pp* dynamic marking. The second system continues the melodic and harmonic development. The third system features a *cresc.* marking and ends with a *pp* dynamic. The fourth system contains a long, flowing melodic line in the right hand. The fifth system continues with intricate piano textures. The sixth system is marked with a large 'A' at the beginning, indicating a section change or repeat. The score concludes with a final cadence in the right hand.

p

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

p

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

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'Hea-vy with the heat and si-lence Grew the af-ter-noon of sum-mer;'. The bottom two staves are piano accompaniment in bass clef. A piano (*p*) dynamic marking is present at the beginning of the first vocal line.

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

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

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

pp

The second system of music consists of four staves. The top three staves are vocal lines in treble clef, with lyrics 'With a drow - - sy sound the for - - est Whis-pered round the'. The bottom staff is piano accompaniment in bass clef. A pianissimo (*pp*) dynamic marking is present at the beginning of the piano accompaniment.

sul - - try wigwam;

sul - - try wigwam;

The third system of music consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'sul - - try wigwam;'. The bottom two staves are piano accompaniment in bass clef.

With a sound of sleep the

B

wa - - ter Rip - pled on the beach

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

B

..... be - low it.

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

With a sound of

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

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

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

The first system of music features a piano accompaniment. The right hand plays a series of arpeggiated chords, while the left hand provides a steady bass line with eighth notes.

The second system continues the piano accompaniment. The right hand's arpeggiated figures are more varied, and the left hand's bass line remains consistent.

The third system of music shows the piano accompaniment. The right hand has a melodic line with some accidentals, and the left hand continues with the bass line.

ALTI.

The first vocal system includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "From the corn - - fields shrill and cease - - less,". The piano accompaniment continues with the same arpeggiated and bass line patterns.

The second vocal system includes the vocal line and piano accompaniment. The vocal line continues with the lyrics "Sang the grass - hopper, Pah - - puk - kee - - na;". The piano accompaniment includes a *rall.* marking above the right hand and below the left hand.

p

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

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

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

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

D

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

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

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

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

D

sul - - try wig - wam.

sul - - try wig - wam.

sul - - try wig - wam.

sul - - try wig - wam.

mf

Slow - ly o'er the

poco rall. *a tempo.*

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

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

E

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

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

rall.

pp

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

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

pp

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

pp

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

F
TENOR SOLO.

From his place rose Hi - a -

mf

F

pp

mf

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

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

p

wake the guests that slum - - - - - bered.

p

G

"I am

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat and a 4/4 time signature. It begins with a whole note G, followed by a half note G, and then a quarter note G. The piano accompaniment is in the right and left hands, with the right hand playing a melodic line and the left hand providing harmonic support. The system concludes with a fermata over the final note.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure, then continues with the lyrics "go - - ing, O No - ko - mis, on a long and dis - tant". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure, then continues with the lyrics "jour - ney To the port - als of the sun - set, To the re - gions of the". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the first measure, then continues with the lyrics "home - wind, Of the North - west-wind, Kee - way - - din.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking.

p
 But these guests I leave be - hind me in your
loco.

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

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

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

tha.

tha.

CONTRALTI.

Forth in-to the vil - - lage

CONTRALTI.

Forth in-to the vil - - lage

went he, Bade fare - - well to all the

went he, Bade fare - - well to all the

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

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

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

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

this wise:

The second system continues the vocal line with the lyrics 'this wise:'. The piano accompaniment continues with similar rhythmic patterns, including a prominent bass line with sustained notes.

TENOR SOLO.

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

The Tenor Solo section begins with the lyrics '"I am go - ing, O my peo - ple, On a long and distant'. The vocal line is written in a tenor clef. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The Tenor Solo section continues with the lyrics 'jour - ney; Ma - ny moons and ma - ny win - ters Will have'. The vocal line and piano accompaniment maintain the same musical style as the previous section.

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

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

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

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

Maestoso.

tell you; For the Mas - ter of Life has

Maestoso.

sent them From the

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

mp H

Life has sent them From the land of light and

cresc.

ff *rall.*

morn - - ing.

The first system of music features a vocal line at the top and a piano accompaniment below. The vocal line begins with a dynamic marking of *ff* and a tempo marking of *rall.* The lyrics "morn - - ing." are written below the vocal line. The piano accompaniment includes dynamic markings of *rall.*, *dim.*, and *p*.

The second system of music consists of piano accompaniment for the vocal line above. It continues the musical texture established in the first system.

The third system of music continues the piano accompaniment for the vocal line above.

CHORUS.

mp $\text{♩} = \text{♩} \text{ } 60$

On the shore stood Hi - - a - -

On the shore stood Hi - - a - -

On the shore

On the shore.....

molto legato e p

The chorus section begins with a dynamic marking of *mp* and a tempo marking of $\text{♩} = \text{♩} \text{ } 60$. It features four vocal lines and a piano accompaniment. The lyrics "On the shore stood Hi - - a - -" are repeated across the vocal lines. The piano accompaniment includes the instruction *molto legato e p*.

wa - - - - - tha, Turned,

wa - - - - - tha, Turned,

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

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

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

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

turned and waved his hand at part - ing;

turned and waved his hand at part - ing;

I

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

On the clear and lu - minous wa - - ter

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

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

marcato.

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

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

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

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

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

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

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

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

cresc.

J p

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

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

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

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

p

“West - ward! west - - - - - ward!”

“West - ward! west - - - - - ward!”

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

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

mp cresc. ed accel.

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

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

West - ward!" And with

West - ward!" And with

p cresc. ed accel.

dart - - - ed for - ward.

dart - - - ed for - ward.

speed it dart - ed for - ward.

speed it dart - ed for - ward. *Allegro. ♩ = 126.*

mf

And the

And the

And the

And the

Musical score for the first system, including vocal staves and piano accompaniment. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

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

ev - 'ning sun de - scend - - ing

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

Musical score for the second system, including vocal staves and piano accompaniment. The piano part continues with a similar rhythmic accompaniment.

K

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

Set the clouds on fire with red - - ness,

Set the clouds on fire with red - - ness,

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

K

Musical score for the third system, including vocal staves and piano accompaniment. The piano part features a more active accompaniment with eighth notes.

Burned the broad sky like a prai - -

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

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

Burned the broad sky like a prai - -

- - rie burned the broad sky like a prai -

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

..... burned the broad sky like a

- rie burned the broad sky like a

mp

rie, Left on the lev - - el

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

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

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

L

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

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

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

M

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

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

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

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

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

rall.

rall.

rall.

rall.

rall.

rall.

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

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

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

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

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

mf a tempo. *cresc.*

mf a tempo. *cresc.*

mf a tempo. *cresc.*

mf a tempo. *cresc.*

a tempo. *cresc.* *sempre 3*

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

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

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

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

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

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

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

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

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

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

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

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

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

N *pp*

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

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

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

even - - - ing, Sailed, sailed

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

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

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

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

sailed

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

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

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

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

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

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

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

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

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

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

mf

cresc. *3*

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

cresc.

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

cresc.

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

cresc.

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

sempre

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

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

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

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

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The third and fourth staves are vocal lines in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and moving lines.

Q

dor Till it sank in - to the

dor Till it sank in - - to the

dor Till it sank in - - to the

dor Till it sank in - to the

Q

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with lyrics. The third and fourth staves are vocal lines in bass clef with lyrics. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and moving lines. A dynamic marking 'Q' (piano) is placed above the first staff and below the fifth staff.

mf
And they said

mf
And they said

mf
And they said

mf
And they said

And they said

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

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

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

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

mf *sempre 3*

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

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

R

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

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

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

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

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

cresc.
dark - ness, And the waves up - on the mar - gin, Ris - ing,

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

rip - - pling on the peb - bles, Sobbed "fare - well, farewell, fare-

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics printed below each line. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include a forte (f) marking and a hairpin crescendo.

well, fare - well O Hi - a - wa - tha, fare thee

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

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

well, fare well O Hi - a - wa - tha, fare thee

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "well, fare - well O Hi - a - wa - tha, fare thee", "well, fare - - - - well, fare thee well, fare thee", "well, fare - - - - well, fare thee well, fare thee", and "well, fare well O Hi - a - wa - tha, fare thee". The piano accompaniment includes a trill (tr) and a sharp sign (#) at the bottom.

well, O Hi - a - wa - tha, fare - - - well,
 well, O - Hi - a - wa - tha, fare thee well,
 well, O Hi - a - wa - tha, fare - - - well,
 well, O Hi - a - wa - tha, fare thee well, fare - -

for - - ev - - er, farethee well.....

fare thee well for - - ev - er, fare thee well
 fare - - - well, fare - - - well, fare-well, fare -
 fare - - well, for - - ev - er, fare - - - well, fare thee
 well, fare - well, fare - - - well,

Oh, fare thee well!''..... Thus de -
 well, fare - - - well!''..... Thus de -
 well, fare thee well, fare thee well!''..... Thus de -
 fare - - - well!''..... Thus de -

S
 part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -
 part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -
 part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -
 part - ed Hi - a - wa - tha, Hi - a - wa - tha the be -

S

cresc. *s* *p*

lov - ed, In the glo - - - ry of the sun - set, In the

cresc. *mp*

lov - ed, In the glo - ry of the sun - set, In the

cresc. *p*

lov - ed, In the glo - ry of the sun - set, In the

cresc. *p*

lov - ed, In the glo - ry of the sun - set, In the

cresc.

cresc. *s*

pur - ple shades of even - - ing, To the re-gions of the.....

cresc.

pur - ple shades of even - - ing, To the re-gions of the.....

cresc.

pur - ple shades of even - - ing, To the re-gions of the

cresc.

pur - ple shades of even - - ing, To the re-gions of the

cresc.

home - - wind of the North - - - west wind Kee -

home - - wind of the North - west wind Kee -

home - - wind of the North - west wind Kee - -

home - - wind of the North - west wind Kee - -

The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple bass line.

way - - din, To the Is - - - lands of the

way - - din, To the Is - - - lands of the

way - - din, To the Is - - - lands of the

way - - din, To the Is - - - lands of the

The piano accompaniment continues with the same rhythmic pattern as the first system.

T

ble - - ss - - ed, To the land of the here -

ble - - ss - - ed, To the land of the here -

ble - - ss - - ed, To the land of the here -

ble - - ss - - ed, To the land of the here -

T

af - - - ter, the land of

af - - - ter, the land of

af - - - ter, the land of

af - - - ter, the land of

..... To the land, to the land of

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

the here - af - - - - ter, the here - - af - - ter,

..... to the here - - af - - - ter,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "..... To the land, to the land of", "the here - af - - ter, to the land of", "the here - af - - - - ter, the here - - af - - ter,", and "..... to the here - - af - - - ter,".

the here - af - - ter, To the land, the land

the here - af - - ter, To the land, the land of the.....

the here - af - - ter, To the land, the land of the.....

the here - af - - ter, To the land, the land.....

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "the here - af - - ter, To the land, the land", "the here - af - - ter, To the land, the land of the.....", "the here - af - - ter, To the land, the land of the.....", and "the here - af - - ter, To the land, the land.....".