

SCENES FROM THE SONG OF HIAWATHA

III. HIAWATHA'S DEPARTURE.

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S. COLERIDGE-TAYLOR (Op. 30, No. 4).

Allegro con brio.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The tempo is marked "Allegro con brio." The score includes various dynamic markings such as *sf*, *f*, *mf*, *sf*, *dim.*, and *p*. The music features complex chordal textures and melodic lines. The first system starts with a piano introduction marked *sf* and *f*. The second system continues with *mf* and *f*. The third system includes *sf*, *dim.*, and *p*. The fourth system features *sf*, *dim.*, *p*, and *f*. The fifth system concludes with *f*, *dim.*, and *p*.

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G.T. 5

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First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *f* is present.

Second system of piano accompaniment. The right hand continues the melodic line with slurs and accents. The left hand maintains the accompaniment. A dynamic marking of *f* is present.

Third system of piano accompaniment. The right hand features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *dim.* is present.

SOPRANO SOLO.

First vocal line (Soprano Solo). The melody begins with a *mf* dynamic marking. The lyrics are: "Spring had come with all its splen - dour,". The piano accompaniment below features a *p* dynamic marking in the left hand and a *mf* dynamic marking in the right hand.

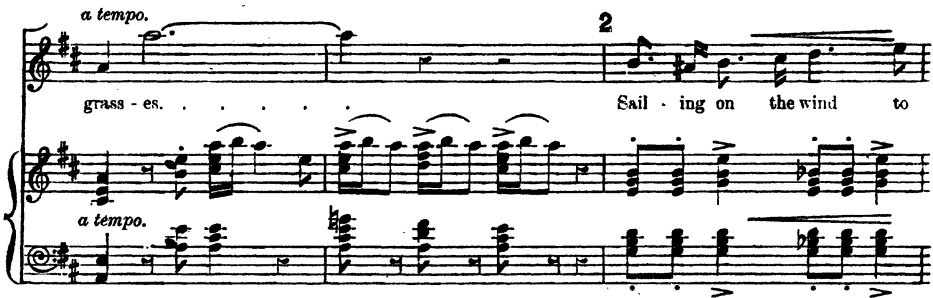
Second vocal line. The melody continues with the lyrics: "All its birds and all its blossoms, All its flow'rs and". The piano accompaniment continues with a *p* dynamic marking in the left hand and a *mf* dynamic marking in the right hand.

leaves and grass - es, all its flow'rs . . . and leaves and



rit.

grass - es. Sail - ing on the wind to



a tempo. 2

north - ward. Fly - ing in great flocks, like ar - rows,



Like huge ar - rows shot through hea - ven, Pass'd the swan, the



Mah - nan - be - zee, Speak - ing al - most as a man speaks;



4

And in long lines wav-ing, bend-ing

Like a bow-string snapp'd a-sun-der, The white goose, the Waw-be-

- wa-wa; And in pairs, or sin-gly fly-ing,

Mahng the loon, with clang-'rous pin-ions, The blue her-on, the Shuh-shuh-gah,

And the grouse, . . . the Mush-ko-da-sa.

In the thick etc

mf

dim. *mf*

and the mea - dows Pip'd the blue - bird, the O - wais - sa :

On the sum - mit, the sum - mit of the lodg - es Sang the rob -

in, the O - pe - chee. And the

f

5 *Poco meno mosso.*

sor - row - ing Hi - a - wa - tha, Speechless in his in - fi - nite sor - row,

Poco meno mosso.

mp

Heard their voi - ces call - ing to him. Went forth from his gloom - y door - way.

Stood and gaz'd . . in - to the hea - ven, Gaz'd up - on the earth . . and

wa ters.

Allegro molto.

CHORUS.
SOPRANO.

From his

From his

From his

From his

wan - d'rings far to east - ward, From the re - gions of the morn - ing.

wan - d'rings far to east - ward, From the re - gions of the morn - ing,

wan - d'rings far to east - ward, From the re - gions of the morn - ing.

wan - d'rings far to east - ward, From the re - gions of the morn - ing.

Ped.

. From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

. From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

. From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

. From the shin - ing land of Wa - bun, Home - ward now re - turn'd I .

8

goo, re - turn'd I a - goo, I

goo, re - turn'd I a - goo, I

goo, re - turn'd I a - goo, I

Ped. *Ped.*

a - goo, the great . . tra - vel-ler, I - a - goo, the great . . boast - er,

a - goo, the great tra - vel-ler, I - a - goo, the great boast - er,

a - goo, the great tra - vel-ler, I - a - goo, the great boast - er,

a - goo, the great . . tra - vel-ler, I - a - goo, the great . . boast - er,

Full of new and strange ad - ven - tures, Mar - vels

Full . . . of new and strange ad - ven - tures, Mar - vels

Full of new and strange ad - ven - tures, Mar - vels

Full of new and strange ad - ven - tures, Mar - vels

ma - ny and ma - ny won - ders.

ma - ny and ma - ny won - ders. *mf* And the

ma - ny and ma - ny won - ders. *mf* And the

ma - ny and ma - ny won - ders.

mf

mf Lis - ten'd to him as he told

cres. peo - ple of the vil - lage Lis - ten'd to him as he told

cres. peo - ple of the vil - lage Lis - ten'd as he told

mf Lis - ten'd as he told

mf *cres.*

them Of his mar - vel - lous ad - ven - tures, Laugh - ing an - swer'd him in

them Of his mar - vel - lous ad - ven - tures, Laugh - ing an - swer'd him in

them Of his mar - vel - lous ad - ven - tures, Laugh - ing an - swer'd him in

them Of his mar - vel - lous ad - ven - tures, Laugh - ing an - swer'd him in

9

this wise: "Ugh! it is in - deed I - a -

this wise: "Ugh! it is in - deed I - a -

this wise: "Ugh! it is in - deed I - a -

this wise: "Ugh! it is in - deed I - a -

goo! No one else . . . be - holds such

goo! No one else . . . be - holds such

goo! No one else . . . be - holds such

goo! No one else . . . be - holds such

won - ders!"

won - ders!"

won - ders!"

won - ders!"

Piano accompaniment for the first system of music, featuring a treble and bass clef with various musical notations including slurs, accents, and dynamic markings.

Piano accompaniment for the second system of music, including a measure number '10' and a 'dim.' (diminuendo) marking.

TENOR SOLO. $d = d$. *Quasi recitativo; leggero.*

He had seen, he said, a wa - ter

$d = d$ of preceding section.

mp

Musical score for Tenor Solo with lyrics. The score includes a treble clef, a key signature of one flat, and a time signature of 2/4. The lyrics are: "He had seen, he said, a wa - ter". The tempo and style are marked "Quasi recitativo; leggero." and the dynamic is "mp".

Big - ger than the Big - Sea - Wa - ter, Broad - er than the Git - che Gu - mee,

Musical score for the second system of the Tenor Solo with lyrics. The lyrics are: "Big - ger than the Big - Sea - Wa - ter, Broad - er than the Git - che Gu - mee,".

Bit - ter so that none could drink it!

Musical score for the third system of the Tenor Solo with lyrics. The lyrics are: "Bit - ter so that none could drink it!".

11
Chorus.

At each o - ther look'd the war - ri - ors,
At each o - ther look'd the war - ri - ors,
At each o - ther look'd the war - ri - ors,
At each o - ther look'd the war - ri - ors,

Look'd the wo - men at each o - ther, Smil'd, and said, "It
Look'd the wo - men at each o - ther, Smil'd, and said, "It
Look'd the wo - men at each o - ther, Smil'd, and said, "It
Look'd the wo - men at each o - ther, Smil'd, and said, "It

can - not be so! Kaw!" they said, "it can - - not be
can - not be so! Kaw!" they said, "it can - - not be
can - not be so! Kaw!" they said, "it can - - not be
can - not be so! Kaw!" they said, "it can - - not be

12

so!"

so!"

so!"

so!"

f 12

TENOR SOLO.

mf *cres.* *f*

O'er, said he, this wa - ter A ca - noe with wings came fly - ing, Big - ger than a

mp *cres.*

grove of pine-trees, Tall - er than the tall - est tree - tops!

V 12

CHORUS.

And the old . . . men and the wo - men

And the old . . . men and the wo - men

And the old . . . men and the wo - men

And the old . . . men and the wo - men

f *pp.* *f*

Ped.

13 ^A

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

Look'd and tit - ter'd at each o - ther. "Kaw!" they said, "we

13

f *f* *f* *f*

don't be - lieve it!" "Kaw!" they said, "we don't . . . be lieve
don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve
don't be - lieve it!" "Kaw!" they said, "we don't . . . be - lieve
don't be lieve it!" "Kaw!" they said, "we don't . . . be - lieve

ff

sf

TENOR SOLO. *agitato.*

From its
it!" . . .
it!" . . .
it!" . . .
it!" . . .

V

mouth, he said, to greet him, Came Way - was - si - mo, the light - ning,

mp *sf* *sf*

14
Came the thun - der, An - ne - mee - kee !

CHORUS.

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I .

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I .

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I .

And the war - ri - ors and the wo - men Laugh'd a - loud at poor I .

Sea

Pa

a - goo; "Kaw!" said they, "what tales you tell us! Kaw!
 a - goo; "Kaw!" said they, "what tales you tell us! Kaw!
 a - goo; "Kaw!" said they, "what tales you tell us! Kaw!
 a - goo; "Kaw!" said they, "what tales you tell us! Kaw!

Ped.

what tales . . . you tell us!"
 what tales . . . you tell us!"
 what tales . . . you tell us!"
 what tales . . . you tell us!"

f

Tenor Solo.

In the great ca - noe with pin - ions

dim. *mf*

Came a hun - dred war - ri - ors; Paint - ed white were all their fa - ces,

And with hair their chins . . . were cov - - er'd!

16 CHORUS.

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

And the war - ri - ors and the wo - men

16

Sea

Ped.

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Laugh'd and shout - ed in de - ri - sion, Like the ra - vens on the

Sua

Ped.

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.

tree - tops, Like the crows up - on the hem - locks.

17 *Pesante.* *ff*

"Kaw!" they said, "what lies . . . you tell us! Do not think that

"Kaw!" they said, "what lies you tell us! Do not think that

"Kaw!" they said, "what lies you tell us! Do not think that

"Kaw!" they said, "what lies you tell us Do not think that

17 *Pesante.* *ff*

Detailed description: This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in 2/4 time with a key signature of one sharp (F#). The first vocal line starts with a measure rest followed by the lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

we be - lieve them!"

we be - lieve them!"

we be - lieve them!"

we be - lieve them!"

Detailed description: This system continues the vocal and piano parts from the first system. It features four vocal staves and two piano staves. The lyrics are repeated across the vocal parts. The piano accompaniment continues with the same rhythmic and harmonic patterns. The system ends with a double bar line and repeat signs.

18 $\text{♩} = \text{♩}$. *pp*

On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

On - ly Hi - a - wa - tha laugh'd not, on - ly Hi - a - wa - tha

18 $\text{♩} = \text{♩}$ of previous movement.

f laugh'd not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd .. not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd .. not, But he grave - ly spake and an - swer'd To their *rall.*

laugh'd not, But he grave - ly spake and an - swer'd To their *rall.*

p *dim.* *pp* *Moderato.*

jeer - ing and their jest - ing: . .

p *dim.* *pp* *Moderato.*

jeer - ing and their jest - ing: . .

p *dim.* *pp* *Moderato.*

jeer - ing and their jest - ing: . .

pp *mf* *dim.*

22 BARITONE SOLO.
Quasi recitativo. Ben ueclamato.

mf *rit.*
" True is all I - a - goo tells us; I have seen it in a

mf *rit.* *p*

a tempo. *Animato*
vi - sion, Seen the great . . . can - oe with pin - ions, . . . Seen the

peo - ple with white . . . fa - ces, . . . Seen the com - ing of this beard - ed

Peo - ple, . . . this peo - ple of the wood - en ves - sel, From the

ff *Largamente.* *molto rall.*
re - gions of the morn - ing, From the shin - ing land of

Largamente. *molto rall.*

20 *a tempo.* *poco rit.* *a tempo.*

Wa - bun. "Git - cue Ma - ni - to, . .

f a tempo. *poco rit.* *f a tempo.*

the Might - y, The Great . . Spi - rit, the Cre - a - tor,

rit.

21 *Poco meno mosso.*

Sends them hi - ther on his er - rand, Sends them to us with his

Poco meno mosso.

mf

mes - sage . . Where - so - e'er they move, be - fore them Swarms the sting - ing - fly, the

Animato.

Animato.

mf *cres.*

Ah - mo, Swarms the bee, the hon - ey - ma - ker ; Where - so - e'er they tread, be -

mf *cres.*

neath them Springs a flow'r un-known a - mong us, Springs the White-man's Foot in

f *pesante.*

f *pesante.*

blos - som. Let us

rall. *f* *pesante e con dignita.*

rall.

22 wel - come, then, the stran - gers, Hall them as our friends and

bro - thers, And the heart's right hand of friend - ship Give them when . . they come to

rit.

rit.

see us. Git - che Ma - ni - to, . . the Might - y,

a tempo. *ff* *rall.*

p *a tempo.* *rall.*

p *a tempo.* 23

Said this to me in my vi - sion.

a tempo.

dim. e rit. *mp* I be -

Molto moderato.

- held, too, in that vi - sion All the se - crets of the fu - ture, Of the

Molto moderato.

pp

poco rit. *Agitato.*

dis - tant days that shall be. . . I be - held . . . the westward

Agitato.

poco rit. *f*

accol. *cres. accel.*

marches Of the unknown, crowded na - tions. All the land was full of peo - ple,

accol. *cres. accel.*

24 *Più mosso; energico.*

Rest - less, . . . strug - gling, toil - ing, striv - ing, Speaking
Più mosso; energico.

ma - ny tongues, yet feel - ing But one . . . heart - beat in their bo - soms.

f *rall.*

mf *f* *snall. d.* *sf* *pp*

a tempo. *mf*

In the woodlands rang their ax - es, . . . Smok'd their towns in all the

a tempo. *mf*

val - leys, O - ver all the lakes and riv - ers Rush'd their great ca - noes of

accel.

accel. *cres.*

25

thun - der.

molto accel. *v*

mp
Then a dark - er,
Poco meno mosso.
rit. dim. p

drea - ri - er vi - sion . . Pass'd be - fore me, vague and
cloud - like . . I . . be - held our na - tions scat-ter'd,
All . . for - get - ful of my coun - sels, . . Weak - en'd,
war - ring with each o - ther ; Saw . . the rem - nants

of our peo - ple . . . Sweep - ing west - ward, wild and

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a *pp* dynamic marking and contains the lyrics "of our peo - ple . . . Sweep - ing west - ward, wild and". The piano accompaniment features a complex texture with many beamed notes and chords.

27
wo - ful, Like the cloud - rack of a tem - pest,

The second system of the musical score continues the vocal line and piano accompaniment. It is marked with a *pp* dynamic and includes the lyrics "wo - ful, Like the cloud - rack of a tem - pest,". The piano accompaniment continues with dense chordal textures.

Like the wi - ther'd leaves of Au - tumn, like the

The third system of the musical score features the vocal line and piano accompaniment. It includes the lyrics "Like the wi - ther'd leaves of Au - tumn, like the". The piano accompaniment has a *pp* dynamic and includes a *rall.* (ritardando) marking. The piano part ends with a large, dramatic chord.

wither'd leaves of Au - tumn!"

The fourth system of the musical score continues the vocal line and piano accompaniment. It includes the lyrics "wither'd leaves of Au - tumn!". The piano accompaniment features a *pp* dynamic and a *f* (forte) marking. The piano part ends with a large, dramatic chord.

morendo. ppp

The fifth system of the musical score features the vocal line and piano accompaniment. It includes the lyrics "morendo. ppp". The piano accompaniment has a *ppp* (pianissimo) dynamic and a *morendo.* (ritardando) marking. The piano part ends with a large, dramatic chord.

28 *Allegro vivace.*

f *s*

V *V*

V *V*

s *s*

pp

cres. *8va*

28

ff

By the shore . . . of Git-che Gu-mee,

By the shore of Git - che Gu-mee,

By the shore . . . of Git-che Gu-mee,

ff

By the shore of Git - che Gu-mee,

29

By the shin-ing Big-Sea-Wa-ter, *mf* At the

By the shin-ing Big-Sea-Wa-ter, *mf* At the

By the shin-ing Big-Sea-Wa-ter, *mf* At the

By the shin-ing Big-Sea-Wa-ter,

door-way of his wig-wam, In the plea-sant Sum-mer morn-ing,

In the plea-sant Sum-mer morn-ing,

door-way of his wig-wam, In the plea-sant Sum-mer morn-ing,

In the plea-sant Sum-mer morn-ing,

C. T. 5

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait ed.

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait - ed.

30 *mf* All the air was full of fresh-ness, All the earth was bright and joy-ous, And be -

All the earth was bright and joy-ous, And be -

Bright and joy - ous, And be-fore him

And be-fore him

30 *mf*

- fore him pass'd the Ah - mo, Pass'd in swarms . . the Ah - mo,

- fore him pass'd the Ah - mo, Pass'd in swarms . . the Ah - mo,

thro' the sunshine, Westward t'ward the neigh'ring forest, pass'd in gold

thro' the sunshine, Westward t'ward the neigh'ring forest, pass'd in swarms the Ah - mo,

C. T. 5

Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the
 Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the
 en swarms the hon - ey - ma - kers, Burn - ing, sing - ing in the
 bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the

sun - shine. Bright a - bove him shone the heavens,
 sun - shine. Bright a - bove him shone the heavens, ..
 sun - shine,
 sun - shine,

shone the heavens, From its bo - som
 From its bo - som
 Lev - el spread the lake be - fore him ; From its bo - som
 Lev - el spread the lake be - fore him ;

31 *mf*

31

C. T. 5

leap'd the sturgeon, Spark-ling, flash-ing, flashing in the sun-shine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine; On its mar-gin the

8va
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top

had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.

f

By the shore . . . of Git-che Gu-mee,

By the shore of Git - che Gu - mee,

By the shore . . . of Git-che Gu-mee,

32 By the shore of Git - che Gu - mee,

By the shin-ing Big-Sea-Wa-ter, At the

By the shin-ing Big-Sea-Wa-ter,

By the shin-ing Big-Sea-Wa-ter, At the

By the shin-ing Big-Sea-Wa-ter,

door-way of his wig-wam, In the plea-sant Sum-mer morn-ing,

In the plea-sant Sum-mer morn-ing,

door-way of his wig-wam, In the plea-sant Sum-mer morn-ing,

In the plea-sant Sum-mer morn-ing,

C. T. 5

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait ed.

Hi - a - wa - tha stood and wait - ed.

Hi - a - wa - tha stood and wait - ed.

Ped.

33 *mf*

All the air was full of fresh-ness, All the earth was bright and joy-ous, And be -

All the earth was bright and joy-ous, And be -

Bright and joy - ous, And be-fore him

And be-fore him

33 *mf*

- fore him pass'd the Ah - mo, Pass'd in swarms . . the Ah-mo,

- fore him pass'd the Ah - mo. Pass'd in swarms . . the Ah-mo,

thro' the sunshine, Westward t'ward the neigh'ring forest, pass'd in gold

thro' the sunshine, Westward t'ward the neigh'ring forest, pass'd in swarms the Ah-mo,

C. T. 5

Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the
 Pass'd the bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the
 en swarms the hon - ey - ma - kers, Burn - ing, sing - ing in the
 bees, the hon - ey - ma - kers, Burn - ing, sing - ing in the

sun - shine. Bright a - bove him shone the heavens,
 sun - shine. Bright a - bove him shone the heavens.
 sun - shine,
 sun - shine,

shone the heavens, From its bo - som
 From its bo - som
 Lev - el spread the lake be - fore him ; From its bo - som
 Lev - el spread the lake be - fore him ;

34

leap'd the sturgeon, Spark-ling, flash-ing, flashing in the sun-shine ; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine ; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine ; On its mar-gin the
 leap'd the sturgeon, Spark-ling, flash-ing in the sun-shine ; On its mar-gin the

Sva

great forest Stood re-flect-ed in the wa-ter, Ev-ry tree-top
 great forest Stood re-flect-ed in the wa-ter, Ev-ry tree-top
 great forest Stood re-flect-ed in the wa-ter, Ev-ry tree-top
 great forest Stood re-flect-ed in the wa-ter, Ev-ry tree-top

dim. *poco* *a*

had its sha-dow, Mo-tion-less, . . . be-neath the wa-ter.
 had its sha-dow, Mo-tion-less, . . . be-neath the wa-ter.
 had its sha-dow, Mo-tion-less, . . . be-neath the wa-ter.
 had its sha-dow, Mo-tion-less, . . . be-neath the wa-ter.

poco. *p* **35** *poco rit.* *a tempo.*

SOPRANO SOLO.

mf

From the

36 *a tempo.*

brow . . . of Hi-a - wa tha Gone . . . was ev-'ry trace of

sor - row, As a fog . . from off the wa - ter, As the mist . . from off the

mea-dow, With a smile of joy and tri - umph, With a look of ex - ult .

dim.

- a tion. As of one who in a vi-sion Sees what is to be, but

f dim. . . e . . . rall.

is not, Stood and wait - ed Hi - a - wa - tha, stood and wait - ed Hi - a -

a tempo. *mp*

- wa - tha. Towards the

37 *Poco meno mosso.*

sun his hands were lift - ed, Both the palms spread out a-against it,

Poco meno mosso.

mp

And between the parted fin - gers Fell the sun-shine on his fea-tures, Fleek'd with

light his na - ked shoul - ders, As it falls and flecks an oak - tree

poco rit.
Through the rift - ed leaves and branch - es. O'er the

38 *a tempo.*
wa - ter float - ing, fly - ing, Some - thing in the ha - zy dis - tance,

a tempo.
Some - thing in the mists of morn - ing, Loom'd . . . and lift - ed from the

wa - ter, Now seem'd float - ing, now seem'd fly - ing, Coming near - er, near - er,

accel. *Poco più mosso.*

near - er. Was it Shin - ge - bis, the

di - ver? Was it the pe - li - can, the Sha - da? Or the her - on, the Shuh

accel. *crea.*

- shuh - gah? Or the white goose, Waw - be - wa - wa, With the wa - ter drip - ping,

poco rall.

flash - ing From its gloss - y neck and fea - thers?

Chorus
It was

poco rall.

40 *Più moderato.*

nei - ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the
 nei - ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the
 nei - ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the
 nei - ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the

40 *Più moderato.*

wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing, But a
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing, But a
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing,
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing,

birch ca - noe . . . with pad - dles, Ris - ing, sink - ing on the wa - ter,
 birch ca - noe . . . with pad - dles, Ris - ing, sink - ing on the wa - ter,
 A birch ca - noe with pad - dles, Ris - ing, sink - ing on the wa - ter,
 A birch ca - noe with pad - dles, Ris - ing, sink - ing on the wa - ter,

Drip-ping, flash-ing in the sun-shine.

Drip-ping, flash-ing in the sun-shine.

Drip-ping, flash-ing in the sun-shine.

Drip-ping, flash-ing in the sun-shine.

41

And with-in it came a peo-ple From the

And with-in it came a peo-ple From the

And with-in it came a peo-ple From the

And with-in it came a peo-ple From the

41 Δ

And with-in it came a peo-ple From the

dis-tant land of Wa-bun, . . .

dis-tant land of Wa-bun, . . . From the far-thest realms . . . of

dis-tant land of Wa-bun, . . .

dis-tant land of Wa-bun, . . .

p

Ped.

Came the Black - Robe chief, the.. Pro - phet, . . .
 morn - ing . . . Came the Black - Robe chief, the.. Pro - phet, . . .

He the Priest of Prayer, the Pale - face, With his *cres.*
 He the Priest of Prayer, the Pale - face, With his *cres.*
 He the Priest of Prayer, the Pale - face, With his *mf* *cres.*
 With his

guides and his com - pan - ions. And the
 guides and his com - pan - ions. And the
 guides and his com - pan - ions. And the
 guides and his com - pan - ions. And the

42

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed,

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed,

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed, Held a -

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed, Held a -

42

Wait - ed, full of ex - ult - a - tion, Till the

Wait - ed, full of ex - ult - a - tion,

- loft in sign of wel - come, Full of ex - ult - a - tion,

- loft in sign of wel - come, Full of ex - ult - a - tion,

dim.

marcatissimo.

birch ca - noe with paddles Grat - ed on the shin - ing peb - bles, Till the

Till the birch ca - noe Grat - ed on the peb - bles, Till the

Till the birch ca - noe Grat - ed on the peb - bles,

Till the birch ca - noe Grat - ed on the peb - bles,

mf

Black - Robe chief, the Pale - face, . . . With the cross up - on his

Black - Robe chief, the Pale - face, . . . With the cross up - on his

The Black - Robe chief, the Pale - face,

The Black - Robe chief, the Pale - face,

bo - som, . . . Land - ed on the sand - y

bo - som, . . . Land - ed on the sand - y

With the cross up - on his bo - som, Land - ed on the sand - y

With the cross up - on his bo - som, Land - ed on . . the sand - y

43

mar - gin.

mar - gin.

mar - gin.

mar - gin.

43

ff

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, including dynamic markings such as *cres.*, *fff*, and *sf*.

44

Then the joy - ous Hi - a - wa - tha . . . Cried a - loud, . . .

Then the joy - ous Hi - a - wa - tha . . . Cried a - loud, . . .

Then the joy - ous Hi - a - wa - tha . . . Cried, cried a -

Then the joy - ous Hi - a - wa - tha . . . Cried, cried a

Vocal staves for the first system, including lyrics and dynamic markings like *ff* and *f*.

44

Piano accompaniment for the second system of the vocal section, starting with a dynamic marking of *f*.

and spake in this wise : . . .

and spake in this wise : . . .

loud, and spake in this wise : . . .

loud, and spake in this wise : . . .

Vocal staves for the second system, including lyrics and accents (^) over the words 'this' and 'wise'.

Piano accompaniment for the third system of the vocal section, featuring a dynamic marking of *ff*.

sempre ff

BARITONE SOLO.

45 *Larghetto. Commodo, ma con dignita.* *mf*

"Beauti-ful is the sun, . . . O stran-gers,

Larghetto. Commodo, ma con dignita. *mf*

When you come so far to see us! . . . All our town in peace a-waits you,

All our doors stand o-pen for you: You shall en-ter all our wig-wams, For the

rit. *con calore.*

heart's right hand . . . we give you.

a tempo.

mf a tempo.

46 *Animato.*

f Never bloom'd the earth . . . so gai - ly,

Animato.

Never shone the sun so bright - ly, As to - day they shine and blos - som, When you

poco rall. come so far to see us! *47 mf a tempo.* Never was our lake . . . so tran - quil,

poco rall. *mf a tempo.*

Nor so free from rocks and sand - bars; For your birch ca - noe in pass - ing Has re -

crec. *poco rall.* *f*

ff *poco rall.* *mf*

a tempo. *poco rit.*

mov'd both rock and sand - bars!

sf *a tempo.* *mp* *poco rit.*

48 *Larghetto. Commodo, ma con dignita.*
mf 3

Never be-fore had our to-bac-co Such a sweet and pleasant fla - vor, . .

Larghetto. Commodo, ma con dignita. 3

mf

cres. *poco rit.*

Ne-ver the broad leaves of our corn - fields Were so beau - ti - ful to look on, As they

cres. *poco rit.*

a tempo. *con calore.* *poco rall.* *a tempo.*

seem to us this morn - ing, When you come so . . far . . to see us! ^p

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

49

TENOR SOLO.
And the

Black-Robe chief made an - swer, Stammer'd in his speech . . a lit-tle, Speaking

words yet un - fa - mil - iar :

Quasi Recitativo.

“ Peace be with you, Hi - a - wa - tha, Peace be with you and your peo- ple,

a tempo. *mf* Peace of prayer, and peace of par - don, *cres.* Peace of Christ, and

50 *poco allargando.* *ff* joy . . . of Ma ry!”

CHORUS. *ff* *a tempo.* Joy of Ma - ry, . . .
ff *a tempo.* Joy of Ma - ry, . . .
ff *a tempo.* Joy of Ma - ry, . . .
ff *a tempo.* Joy of Ma - ry, . . .
 Joy of Ma - ry, .

50 *poco allargando.* *ff* *a tempo.* Joy of Ma - ry, . . .

Largamente.

Joy of Ma - ry ! . .
 Joy of Ma - ry ! . .
 Joy of Ma - ry ! . .
 Joy of Ma - ry ! . .

Largamente. sf *rall.*

51

f a tempo.

f *dim.*

p

f *p*

52

Then the generous Hi - a - wa - tha Led the strangers to his

Led the strangers to his

52

wig - wam, Seat - ed them on skins of bis - on, . . . Seat - ed them on skins of er - mine, And the

Seat - ed them on skins of er - mine, And the

wig - wam, Seat - ed them on skins of er - mine, And the

And the

care - ful old No - ko - mis Brought them food in bowls of baas - wood, Water brought in birchen

care - ful old No - ko - mis Brought them food in bowls of baas - wood, Wa - ter in

The old No - ko - mis Brought them wa - ter in birch - en

careful old No - ko - mis Brought them wa - ter in birch - en

dippers, And the cal-u-met, the peace-pipe,.. Fill'd and light-ed for their
 dippers, And the cal-u-met, the peace-pipe,.. Fill'd and light-ed for their
 dippers, And the peace pipe,.. Fill'd .. and light-ed for their
 dippers, And the peace-pipe,.. Fill'd .. and light-ed for their

53

smok ing.
 smok ing.
 smok ing, All the war-ri-ors of the
 smok ing. All the old men of the vil-lage, All the war-ri-ors of the

53

All the Jos-sa-keeds, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the
 All the Jos-sa-keeds, the pro-phets, The ma-gi-cians, the Wa-be-nos, And the
 na-tion, The ma-gi-cians, The Wa-be-nos, And the
 na-tion, And the

me-di-cine-men, the Me - das, Came to bid the stran-gers wel - come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel - come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel - come ;

me-di-cine-men, the Me - das, Came to bid the stran - gers wel - come ;

8va

54

"It is

"It is

"It is

"It is

54

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well," they said, "O bro - thers, That you come so far to see us ! It is

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

55

In a cir-cle round the door-way, With their pipes they sat in

With their pipes they sat in

mf
 si - lence, Wait-ing to be-hold the stran - gers, . . . Wait - ing to re - ceive their
mf
 Wait - ing to re - ceive their
mf
 si - lence, Wait - - - ing to re - ceive their

cres. *poco a poco*
 mes - sage ;
 mes - sage ; Came to
 mes - sage ; From the wig - wam came to
 Till the Black - Robe chief, the Pale - face, From the wig - wam came to

Speaking words yet un - fa -
 greet them. Stam - m'ring in his speech a lit - tle, Speaking words yet un - fa -
 greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -
 greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -

f

mil - iar ; . .

mil - iar ; . .

mil - iar ; . .

mil - iar ; . .

cres. *accel.*

56

f "It is well," they said, "O bro - ther, That you come so far to

f "It is well," they said, "O bro - ther, That you come so far to

f "It is well," they said, "O bro - ther, That you come so far to

56 "It is well," they said, "O bro - ther, That you come so far to

f

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

see us, It is well, . . O bro - ther, That you come so far to see us!"

f

Piano accompaniment for the first system, measures 56-57. The music is in G major and 4/4 time. It features a complex texture with many sixteenth and thirty-second notes in both hands.

TENOR. RECIT.
Agitato ma non troppo mosso.

57

Vocal line and piano accompaniment for the second system, measures 57-58. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern.

Then the Black-Robe chief, the
Agitato.

Vocal line and piano accompaniment for the third system, measures 58-59. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note accompaniment.

Pro-phet, Told his mes-sage . . . to the peo-ple, Told the pur-port of his mis-sion, . . .

Vocal line and piano accompaniment for the fourth system, measures 59-60. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note accompaniment.

Told them of the Vir-gin Ma-ry, . . . And her bless-ed Son, the

cres. rall.

cres. rall.

58

Vocal line and piano accompaniment for the fifth system, measures 60-61. The vocal line begins with the lyrics. The piano accompaniment features a steady eighth-note accompaniment.

Sa-viour: How in dis-tantlands and a-ges He had liv'd on earth as

mp a tempo. cres.

dim. pp a tempo. cres.

poco rall.

we do; How he fast - ed, pray'd, and la - bour'd; How the

poco rall.

rall. e dim.

Jews, the tribe ac - curs - ed, Moek'd him, scourg'd him, cru - ci - fied him;

rall. e dim.

59

Poco meno mosso. mf

How he rose from where they laid him, Walk'd again with his dis -

Poco meno mosso. pp mf

rall.

- ci - plea, . . . And as - cend - ed in - to hea - ven.

rall.

a tempo.

accel. cres.

Allegro. 60 TENORS. And the

BASSES. And the

Allegro. 60 And the

chiefs made an - swer say - ing :

chiefs made an - swer say - ing :

Moderato, molto marcato.

" We have lis - ten'd to your mes - sage,

" We have lis - ten'd to your mes - sage.

Moderato, molto marcato.

ff

We have heard your words of wis - dom, We will

We have heard your words of wis - dom, We will

think on what you tell us, . . . we will think on what you
 think on what you tell us, . . . we will think on what you

61
 tell us. It is well . . . for us, O bro - thers,
 tell us. It is well . . . for us, O bro - thers,

61
 That you come so far to see us.
 That you come so far to see us.

accel. *poco a poco.*

O. T. 5

62 *Allegro.*

Then they rose up and de - part - - ed Each one home - ward

Then they rose up and de - part - - ed Each one home - ward

Then they rose up and de - part - - ed Each one home - ward

Then they rose up and de - part - - ed Each one home - ward

62 *Allegro.*

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

C. T. 5

sent them . . From the shin - ing land of Wa - bun.

sent them . . From the shin - ing land of Wa - bun.

sent them . . From the shin - ing land of Wa - bun.

sent them . . From the shin - ing land of Wa - bun.

The first system contains four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal line. The piano part features a steady accompaniment with some melodic lines in the right hand.

63

The second system is a piano accompaniment starting at measure 63. It features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

The third system continues the piano accompaniment from the previous system, maintaining the same complex texture of beamed sixteenth notes and rhythmic accompaniment.

Hea - vy with the heat and si - lence Grew the af - ter -

Hea - vy with the heat and si - lence Grew the af - ter -

Hea - vy Grew the af - ter -

The fourth system contains four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal line. The piano part features a steady accompaniment with some melodic lines in the right hand. The dynamic marking *mp* is present.

noon ; . . . With a drow - sy sound the for - est
 noon of Sum - mer : With a drow - sy sound the for - est
 noon of Sum - mer ; the for - est

64
 Whis - per'd round the sul - try wig - wam, With a sound of
 Whis - per'd round the sul - try wig - wam, the
 Whis - per'd round the sul - try wig - wam, With a sound of
 the

sleep the wa - ter Rip - pled on the beach be - low it ;
 wa - ter . . . Rip - pled . . . be - low it ;
 sleep the wa - ter Rip - pled be - low it ;
 wa - ter Rip - pled . . . be - low it ;

mf From the corn - fields shrill and cease - less *f* Sang the grass-hopper, Pah - puk
mf From the corn - fields Sang the grass-hopper, Pah - puk
mf From the corn - fields Sang the grass-hopper,

cres. - kee - na; And the guests of Hi - a - wa - tha, Wea - ry
cres. - kee - na; And the guests of Hi - a - wa - tha, Wea - ry
cres. And the guests of Hi - a - wa - tha, Wea - ry
cres. And the guests of Hi - a - wa - tha, Wea - ry

mp with the heat of Sum-mer, Slum - ber'd in the sul - try wig - wam,
mp with the heat of Sum-mer, Slum - ber'd,
mp with the heat of Sum-mer, Slum - ber'd,
mp with the heat of Sum-mer, Slum - ber'd in the wig - wam,

65

dim.
slum - ber'd in the sul - try wig - wam.

dim.
slum - ber'd in the wig - wam.

dim.
slum - ber'd in the sul - try wig - wam.

dim.
slum - ber'd in the sul - try wig - wam.

65

p

poco accel. *mf*
Slow - ly o'er the sim - m'ring

poco accel. *f* *mf*

accel.
land - scape Fell the eve - ning's dusk and cool - ness, And the long and
And the long and
Fell the eve - ning's dusk and cool - ness, And the long and
And the long and
accel.
cres.

poco a poco. f *cres.*

lev - el sun-beams Shot their spears in - to the for - est,

lev el sun-beams Shot their spears in - to the for - est,

lev - el sun-beams Shot their spears in - to the for - est,

lev - el sun-beams Shot their spears in - to the for - est,

poco a poco.

f

accel. cres. *sf* *cres.*

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

accel. cres. *8va* *cres.*

ff **66**

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

ff **66** *Pesante.*

Tempo lmo.

Still the guests . . . of Hi a

Still the guests . . . of Hi a

Still the guests . . . of Hi a

Still the guests . . . of Hi a

Tempo lmo.

dim. *roll.* *p*

wa - tha Slum - ber'd in . . . the si - lent wig

wa - tha Slum - ber'd in . . . the si - lent wig

wa - tha Slum - ber'd in . . . the si - lent wig

wa - tha Slum - ber'd in . . . the si - lent wig

pp

wam.

wam.

wam.

wam.

pp

67 *Andante con moto.*

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

67 *Andante con moto.*

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

Spake in whis-pers, spake in this wise, Did not wake the guests that

slum-ber'd :

slum-ber'd :

slum-ber'd :

slum-ber'd :

68 BARITONE SOLO.
Andante.

mp "I am go - ing, O No - ko - mis, On a long and distant

Andante.

mp

cres. jour - ney, . . . To the por - tals of the Sun - set, To the

cres. *f*

re - gions of the home - wind, . . . But these guests . . . I leave be - hind me, In your

poco accel.

cres. *poco accel.*

watch and ward I leave them; See that never harm comes near them,

poco rit. *mp* *mf* *dim.*

Poco meno mosso.

69 See that never fear mo - lests them, Nev - er dan - ger nor suspicion,

Poco meno mosso.

mp *mf* *dim.* *p*

rall. p.

Nev-er want of food or shel-ter, . . . In the lodge . . . of Hi-a .

rall. sf

f

- wa - tha !"

sf

sf

70 CHORUS

Forth in-to the vil-lage went he, Bade fare-well to all the war-ri-ors, Bade fare-

Forth in-to the vil-lage went he, Bade fare-well to all the war-ri-ors, Bade fare-

Forth in-to the vil-lage went he, Bade fare-well to all the war-ri-ors, Bade fare-

70 Forth in-to the vil-lage went he; bade fare-well to all the war-ri-ors,

p

- well to all the young men, Spake per-suad-ing, spake in this wise:

poco rit.

- well . . . to all the young men, Spake per-suad-ing, spake in this wise:

poco rit.

- well . . . to all the young men, Spake per-suad-ing, spake in this wise:

poco rit.

And to the young men, Spake per-suad-ing, spake in this wise:

poco rit.

f

a tempo.
71 BARITONE SOLO.

mf

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

mf a tempo.

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

f

come, . . . and will have van-ish'd, Ere I come a-gain to

dolce. molto rall.

p molto rall.

see you. But my guests . . . I leave be

dim.

a tempo. **72**

bind me; Lis - ten to their words of

a tempo.

sf dim. mp sf

wis - dom, Lis - ten to the truth they tell you, . . . For the

mp sf

Largamente. cres. molto rall. **73 Allegro.** *ff*

Mas - ter of Life has sent them From the land of light and morn - ing! . . .

Largamente. Allegro. ♩ = ♩

f cres. molto rall. sf

f

f sf **73A**

Musical score for measures 72-73. The piece is in G major and 2/4 time. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The melody is in the right hand, consisting of eighth and sixteenth notes. Dynamics include *sf* (sforzando) and *f* (forte).

Musical score for measures 74-75. The tempo changes to *rall. molto* (rallentando molto). The piano accompaniment continues with a similar pattern. The melody is more melodic and includes a fermata. Dynamics include *sempre f* (sempre forte) and *sf* (sforzando). A reference is made to page 85: *sf (To 82, page 85.)*

Musical score for measures 76-77. The tempo returns to the previous section. The piano accompaniment features triplets in both hands. The melody is in the right hand, with triplets and accents. Dynamics include *sf* (sforzando).

Musical score for measures 78-79. The piano accompaniment continues with triplets. The melody is in the right hand, with accents and a crescendo. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Musical score for measures 80-81. The tempo is marked *Allargando*. The piano accompaniment is slower and features chords and a bass line. The melody is in the right hand, with a crescendo. Dynamics include *cres.* (crescendo) and *Molto moderato*.

Musical score for measures 82-83. The tempo is *Molto moderato*. The piano accompaniment is in 3/4 time. The melody is in the right hand, with a fermata. Dynamics include *f* (forte).

On the shore stood Hi-a

Musical score for measures 84-85. The tempo is *Molto moderato*. The piano accompaniment features a *rall.* (rallentando) section. The melody is in the right hand, with a fermata. Dynamics include *f* (forte).

* If desired, the Section between 73A and 82 may be omitted in performance in which case these 10 bars in small type must be used.

wa - tha, Turn'd and wav'd . . his hand at part - ing ;

wa - tha, Turn'd and wav'd his hand . . at part - ing ;

wa - tha, Turn'd and wav'd his hand at part - ing ;

wa - tha, Turn'd and wav'd his hand at part - ing ;

On the clear and lu - minous wa - ter Launch'd his birch . . ca -

On the clear and lu - minous wa - ter Launch'd his birch . . ca -

On the clear and lu - minous wa - ter Launch'd his birch . . ca -

On the clear and lu - minous wa - ter Launch'd his birch . . ca -

noe for sail - ing, From the peb - bles, the pebbles of the

noe for sail - ing, From the peb - bles of the

noe for sail - ing, From the peb - oles of the

noe for sail - ing, From the peb - bles of the

75

crec. *sf*

mar - gin Shov'd it forth in - to the wa - ter;

mar - gin Shov'd it forth in - to the wa - ter;

mar - gin Shov'd it forth in - to the wa - ter;

mar - gin Shov'd it forth in - to the wa - ter;

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

for - ward. And the

for - ward. And the

for - ward.

for - ward.

for - ward.



eve - ning sun de - scend - ing . . .
eve - ning sun de - scend - ing . . .
Set the clouds on fire with
Set the clouds on fire with
mf *cres.*
mf *cres.*
mf *cres.*
Burn'd . . the broad sky, like a prai - rie, . . .
Burn'd . . the broad sky, like a prai - rie, . . .
red - ness, . . . Burn'd the broad sky, like a prai - rie, . . .
red - ness, . . . Burn'd the broad sky, like a prai - rie, . . .
77 *ff*
Left . . up . . .
Left . . .
like a prai - rie, . . . Left . . up . . .
like a prai - rie, . . . 77 Left . . up . . .
f *cres.* *ff*

on the lev - el wa - ter One long track . . and trail . . of
 up - on the lev - el wa - ter One long track of
 on the lev - el wa - ter One long track and trail of
 on the lev - el wa - ter One . . long track and trail of

splen - dour, Down whose stream, as down a riv - er, West - ward,
 splen - dour, Down, as down . . a riv - er, West - ward,
 splen - dour, Down whose stream, as down a riv - er, West - ward,
 splen - dour Down whose stream, as down a riv - er, West - ward,

78
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Ili - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,

78

C. T. 5

mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the

mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the

mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the

mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the

dim. dusk, . . . the dusk of eve - ning. And the

dim. dusk, . . . the dusk of eve - ning. And the

dim. dusk, . . . the dusk of eve - ning. And the

dim. dusk, . . . the dusk of eve - ning. And the

pp

79 peo - ple from the mar - gin Watch'd him . . .

peo - ple from the mar *mf* - gin Watch'd him . . .

And the peo - - ple Watch'd him

mf

79 And the peo - - ple Watch'd him

mf

splē - dour, Till it sank in - to . . the va - pours

splē - dour,

splē - dour, Till it sank in - to the va - pours

splē - dour,

mf

Like the new moon slow - ly sink - ing, slow - ly,

Like the moon slow - ly sink - ing, slow - -

Like the new moon slow - ly . . sink - ing, slow - -

Like the new . . moon slow - ly sink - ing, slow - ly,

dim.

dim.

dim.

dim.

dim.

81 *p*

slow - ly Sink - ing in the pur - ple dis - .

ly Sink - ing in the pur - ple dis - .

ly Sink - ing in the pur - ple dis - .

slow - ly Sink - ing in the pur - ple dis - .

This system contains the first four staves of music. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'p' (piano). The lyrics are 'slow - ly Sink - ing in the pur - ple dis - .'. The number '81' is written above the first vocal staff.

- tance.

- tance.

- tance.

- tance.

This system contains the next four staves of music. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The lyrics are '- tance.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The number '81' is written above the first vocal staff.

morendo.

This system contains the final two staves of music, both of which are piano accompaniment. The music concludes with a 'morendo' (diminuendo) marking. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

82 *Lento.*

p *cres.*

accel. *cres.*

Allegro moderato.

f

83 *Molto moderato.*

rall.

f

"Fare - well, farewell for ev - er! Fare - well, . . . O Hi - a .

And they said, "Fare - well, farewell for ev - er! Fare - well, O Hi - a . .

And they said, "Fare - well, farewell for ev - er! Fare - well, O Hi - a . .

And they said, "Fare - well, farewell for ev - er! Fare - well, O Hi - a . .

83 *Molto moderato.*

rall. *f*

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

Ped.

84

darkness, Sigh'd "Fare - well, . . . O Hi - a - wa - tha!"

darkness, Sigh'd "Fare - well, . . . O Hi - a - wa - tha!" And the waves . . . up-on the

depths, Sigh'd "Fare - well, . . . O Hi - a - wa - tha!" And the waves . . . up-on the

darkness, Sigh'd "Fare - well, O Hi - a - wa - tha!"

84

mf

Ris - ing, rippling on the peb - bles, Sobb'd, "Farewell, O
 mar - gin . Rip - pling on the peb - bles, Sobb'd, "Farewell, O
 mar - gin Rip - pling on the peb - bles, Sobb'd, "Farewell, O
 Rip - pling on the peb - bles. Sobb'd, "Farewell, O

85 *f* Hi - a - wa - tha! "sobb'd "Farewell, O Hi - a - wa - tha! " And the her-on, the
mf Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha! " And the
mf Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha! " And the
f Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha! "

85 *ff* Shuh - shuh-gah, From her haunts a-mong the fen - lands, Scream'd, "Fare - well, O
ff her - on, From a - mong the fen - lands, Scream'd, "Fare - well, O
ff her - on, . From her haunts . . a-mong the fen - lands, Scream'd, "Fare - well, O
ff From a - mong the fen - lands, Scream'd, "Fare - well, O

C. T. 5

86 *Un poco meno mosso.*

rall.

Hi - a - wa - tha!"

Thus de-part - ed

mp

Hi - a - wa - tha!"

Thus de-part - ed

mp

Hi - a - wa - tha!"

Thus de-part - ed

mp

Hi - a - wa - tha!"

Thus de-part - ed

mp

Thus de-part - ed

Un poco meno mosso.

86

rall. sf

mp

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

eve - ning, To the re - gions of the home - wind, Of the
eve - ning, To the re - gions of the home - wind, Of the
eve - ning, To the re - gions of the home - wind, Of the
eve - ning, To the re - gions of the home - wind, Of the

87 *f* *dim.*
North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the
North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the
North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the
North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the

87 *f* *dim.*

rall. poco a poco. *f* \wedge

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

rall. poco a poco. *f* \wedge

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

rall. poco a poco. *f* \wedge

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

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

rall. poco a poco. *sf*

rall. *a tempo.*

land of the Here - af - ter! . . .

rall. *a tempo.*

land of the Here - af - ter! . . .

rall. *a tempo.*

land of the Here - af - ter! . . .

rall. *ff a tempo.*

sf

SCENES FROM THE SONG OF HIAWATHA.

III. HIAWATHA'S DEPARTURE.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(From *The White Man's Foot*)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(From: *Hiawatha's Departure*)

Ah'mo, *the stinging-fly.*

Anneenee'kee, *the thunder.*

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

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

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

Hiawa'tha, *the prophet, the teacher ; son of Mudjekeewis, the West Wind, and Wenonah,*

daughter of Nokomis.

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

Joss'akeed, *a prophet.*

Kav, *no.*

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

Malmahbe'zee, *the swan.*

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

Me'da, *a medicine man.*

Mushkoda'sa, *the grouse.*

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

Ome'me, *the pigeon.*

Opechee, *the robin.*

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

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

Pone'mah, *hereafter.*

Sha'da, *the pelican.*

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

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

Ugh, *yes.*

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

Wa'bun, *the East Wind.*

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

Waywas'simo, *the lightning.*

PRONUNCIATION OF THE INDIAN WORDS

IN THE

“SCENES FROM THE SONG OF HIAWATHA.”

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

EXPLANATION OF SIGNS:—

ä = flav, ä = father, ă = am, ā = ale, ẽ = ẽnd, ē = ẽve, ī = hĩde, ĩ = ĩll, ö = cõw,
 ǒ = ǒdd, ȳ = ȳld, ū = rũde, ũ = ũp.