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PREFATORY NOTE.

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

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

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

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

SCENES FROM THE SONG OF HIAWATHA.

I. HIAWATHA'S WEDDING FEAST.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them !

" Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the Moon when leaves are falling.

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

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

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

When the clouds drop shadows on it !

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

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

When thou art no longer near me !

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

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

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

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

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

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

Thus his name became a by-word
 And a jest among the people!
 And whene'er a boastful hunter
 Praised his own address too highly,
 Or a warrior, home returning,
 Talked too much of his achievements,
 All his hearers cried, "Iagoo!
 Here's Iagoo come among us!"

He it was who carved the cradle
 Of the little Hiawatha,
 Carved its framework out of linden,
 Bound it strong with reindeer's sinews;
 He it was who taught him later
 How to make his bows and arrows,
 How to make the bows of ash-tree,
 And the arrows of the oak-tree.
 So among the guests assembled

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

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

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

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

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

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

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

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

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

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

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

Nah'ma, *the sturgeon.*

Maskeno'zha, *the pike.*

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

Monda'min, *Indian corn.*

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

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

Shangada'ya, *a coward.*

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

Onaway', *awake.*

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

SCENES FROM THE SONG OF HIAWATHA.

II. THE DEATH OF MINNEHAHA.

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

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

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

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

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

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

And the lovely Minnehaha
Shuddered as they looked upon her,

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

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

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

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

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

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

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

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

"Hark!" she said, "I hear a rushing,
Hear a roaring and a rushing,
Hear the Falls of Minnehaha
Calling to me from a distance!"
"No, my child!" said old Nokomis,
"'Tis the night-wind in the pine-trees!"
"Look!" she said, "I see my father
Standing lonely at his doorway,
Beckoning to me from his wigwam,
In the land of the Dacotahs!"
"No, my child!" said old Nokomis,
"'Tis the smoke that waves and beckons!"
"Ah!" she said, "the eyes of Pauguk
Glare upon me in the darkness;
I can feel his icy fingers
Clasping mine amid the darkness!
Hiawatha! Hiawatha!"

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

Over snow-fields waste and pathless,
Under snow-encumbered branches,
Homeward hurried Hiawatha,
Empty-handed, heavy-hearted,
Heard Nokomis moaning, wailing,
"Wahonomin! Wahonomin!
Would that I had perished for you,
Would that I were dead as you are!
Wahonomin! Wahonomin!"
And he rushed into the wigwam,
Saw the old Nokomis slowly
Rocking to and fro and moaning,
Saw his lovely Minnehaha
Lying dead and cold before him;
And his bursting heart within him

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

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

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

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

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

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

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

MINNEHA'HA, Laughing Water; Wife of Hiawatha.

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

NOKO'MIS, a Grandmother; Mother of Wenonah.

BUCKADAW'IN, Famine.

AHKOSH'WIN, Fever.

MINJEKAH'WUN, Hiawatha's Mittens.

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

PONEMAH, Hereafter.

PAUGUK, Death.

WAHONO'MIN, a cry of lamentation.

SCENES FROM THE SONG OF HIAWATHA.

III. HIAWATHA'S DEPARTURE.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Ah'mo, *the stinging-fly.*

Annemee'kee, *the thunder.*

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

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

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

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

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

Joss'akeed, *a prophet.*

Kaw, *no.*

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

Mahnahbe'zee, *the swan.*

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

Me'da, *a medicine man.*

Mushkoda'sa, *the grouse.*

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

Ome'me, *the pigeon.*

Opechee', *the robin.*

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

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

Pone'mah, *hereafter.*

Sha'da, *the pelican.*

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

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

Ugh, *yes.*

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

Wa'bun, *the East Wind.*

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

Waywas'simo, *the lightning.*

PRONUNCIATION OF THE INDIAN WORDS

IN THE

“SCENES FROM THE SONG OF HIAWATHA.”

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

EXPLANATION OF SIGNS:—

ā = flaw, ä = father, ǎ = am, ā = ale, ẽ = ẽnd, ē = ẽve, ī = ẽhide, ĩ = ẽill, ö = ẽcow,
 ȝ = ȝodd, ȝ = ȝold, ū = rũde, ũ = ũp.

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SCENES FROM THE SONG OF HIAWATHA.

I. HIAWATHA'S WEDDING FEAST.

LONGFELLOW.

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

Allegro moderato. ♩ = 136.

PIANO.

p Fl. & Trombe. *Cor.*

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

p *f*

dim.

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2
SOPRANO.

2

mf *f*

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

mf *f*

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

2

p Str. pizz. mf *f*

wed-ding;

wed-ding;

dim. *mp with Wood-Wind.*

TENOR. *mf*

BASS. *mf*

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

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

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

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

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

3 SOPRANO.

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

ALTO.

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

TENOR.

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

BASS.

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

3 Str. & Wood-Wind.

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

- ven - ture, That the feast might be more

- ven - ture, That the feast might be more

- ven - ture, That the feast might be more

4

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

4

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

Ped. Ped.

- wa-tha's wedding.
 - wa-tha's wedding.
 - wa-tha's wedding.
 - wa-tha's wedding.

Ped. Ped.

mf
All the bowls were made of bass-wood, White and
mf
All the bowls were made of bass-wood, White and
5 *Str. pizz.*
p *Cor.* *Ped.*

mf
All the spoons of horn of bis-on, Black and polished ve-ry
mf
All the spoons of horn of bis-on, Black and polished ve-ry
polished ve-ry smoothly,
polished ve-ry smoothly,
Wood-Wind.
Celli pizz.
Ped. *Ped.* *Ped.* *Ped.*

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

6

6

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

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

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

f Wood-Wind only.

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

7 *add Str.* *f*

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

ff Tutti.

Brass.

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

ff

molto pesante.
a tempo.

ff

8

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

First they ate the stur-geon, And the

First they ate the stur-geon, And the

First they ate the stur-geon, And the

8 Str.

9

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

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

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

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

9

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

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

10

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

pesante.

And the wild rice of the riv - er.

And the wild rice of the riv - er.

And the wild rice of the riv - er.

11 And the wild rice of the riv - er.

Str.

ff

Ped.

dim. Wood-Wind.

rall.

12 *Tranquillo.* *mp*

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

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

And the love - ly Laugh-ing

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

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

13

BASSES.

12

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

mp Ol. & Fag.

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

14

ALTOS.

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

TENORS.

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

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

14

mf Str.

15

SOPRANOS.

And with herbs and leaves of frag-rance.

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

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

And with herbs and leaves of frag-rance.

15

crca. *f with Cor*

Then she said,

Sra.

cre. ed accel.

with Brass.

pesante.

Allegro molto.

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

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

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

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

Allegro molto. ♩ = 168.

Sra.

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

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

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

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

Sra.

poco allargando.

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

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

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

Str. Wood-Wind & Cor. poco allargando.

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

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

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

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

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

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

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

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

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

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings 'f' and 'dim.'

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

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

Tempo lmo. ♩ = 136. *pp* *Cor.* *p* *Wood & Cor.* *cres.*

Timp.
Ped.

Musical score for the second system, including vocal line and piano accompaniment for Cor, Wood & Cor, Timp, and Ped. It includes dynamic markings 'pp', 'p', and 'cres.'

poco *a* *poco*

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

poco *a* *poco*

Musical score for the third system, including vocal line and piano accompaniment. It includes dynamic markings 'poco' and 'a'.

cres.

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

cres.

Musical score for the fourth system, including vocal line and piano accompaniment. It includes dynamic markings 'cres.'

Rose among the guests as - semb - led.

Rose among the guests as - semb - led.

Rose among the guests as - semb - led.

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

ff *Tutti. ff*

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

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

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

mf *Str. & Fl.*

con Ped.

20 *mf* Skill'd was he in

mf Skill'd was he in

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

In the play of quoits and ball - play ;

20 *mf* *See...*

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

8va

21

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

8va

crs. molto.

rall. *ff a tempo.* *mf*
 Though the war - riors
 Ped.

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

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

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

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

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

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

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

23

- Kee - wis. . . .

- Kee - wis. . . .

- Kee - wis. . . .

- Kee - wis. . . .

dim. *poco a poco.*

Cor.

pp *ppp*

Allegro comodo. ♩ = 84

20

24

Wood-Wind.
p sf sf
Ped. pp sf

pp Ped.

pp sf sf
molto. cres.
Ped.

25

SOPRANOS.

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

ALTO.

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

25

f mf

All in - wrought with beads of wam-pum ;

All in - wrought with beads of wam-pum ;

f sf
molto.

Str. & Wood.

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

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

Str. pizz. *f*
Ped.

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

8va *Wood.* *f*
Str.

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

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

The score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

28

And a pipe was in the o-ther.

And a pipe was in the o-ther.

TENORS.

And a pipe was in the o-ther.

BASSES.

And a pipe was in the o-ther.

28

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

Ped.

The score consists of six staves. The top five staves are vocal lines for Tenors and Basses, each with the lyric "And a pipe was in the o-ther." The bottom two staves are piano accompaniment. The key signature has three flats and the time signature is 4/4. The piano part includes dynamic markings (*f*, *rit.*, *f*, *sf*) and a *pesante* marking. A *Ped.* (pedal) marking is present in the left hand.

Tempo lmo.

f *ff Tutti.*

The score consists of two staves for piano accompaniment. The key signature has three flats and the time signature is 4/4. The music is marked *Tempo lmo.* and *ff Tutti.* The piano part features a complex texture with many chords and moving lines in both hands.

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

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

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

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

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

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

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

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

sf mp *cres.* Wood & Trombe.

sf Timp.

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

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

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

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

poco *a* *poco* *cres.*

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

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

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

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

sf *sf* *dim.*

dan - ces.

dan - ces.

dan - ces.

dan - ces.

dim. rall.

31

Lento. *BASSES.* *p*

First he danc'd a solemn

Lento. $\text{♩} = 78$

str. pp

Ped. *Ped.* *Ped.*

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

Fl. & Vl.

Ped. *Ped.*

TENORS.

f *p*

Thro' the shadows and the sun - shine, . . . Treading soft - ly like a

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

f *p*

Ped. *Ped.* *Ped.*

Più mosso.

pan - ther, . .

pan - ther, . .

32

Più mosso. ♩ = 100.

cres. . . *accel.* *f*

mf

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

dim. *mf*

cres.

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

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

cres.

33

poco

poco.

accel.

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

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

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

Ped.

SOPRANOS.

Più mosso.

mf

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

Till the leaves went whirling with him, Till the

Till the leaves went whirling with him, Till the
Più mosso. ♩ = 120.

Str. Cl. & Fag.

Ped.

Ped.

dust and the wind.

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

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

Ped.

Ped.

Ped.

34

SOPRANO.

Più presto.

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

ALTO.

Then a-long the mar - gin Of the

Più presto. ♩ = 144.

accel.

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

crea.

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

ff *ped.* *accl.*

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

tr. *35*

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

Molto vivace. ♩ = 56.
ff with Brass.

Ped. *35*

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

ALROS.

BASSES

Ped.

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

sempre ff

sempre ff

sempre ff

sempre ff

Ped.

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

cre.

cre.

cre.

cre.

36

Ped.

Trombons. Ped.

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

mf *rall.*

38 *Molto pesante.*
sempre ff

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

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

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

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

38 *Molto pesante.* ♩ = 130.

sempre ff Tutti.

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

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

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

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

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

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

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

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

- fea-thera.

- fea-thera.

- fea-thera.

- fea-thera.

- fea-thera.

af
Ped. Ped. Ped. Ped.

Ped. Ped. Str. Ol. & Cor.

dim.

A
dim. rall. pp

Con moto.
mp

Then said they to Chi - bi - a - bos, To the friend of Hi - a -

mp

Then said they to Chi - bi - a - bos, To the friend of Hi - a -

mp

Then said they to Chi - bi - a - bos, To the friend of Hi - a -

mp

Then said they to Chi - bi - a - bos, To the friend of Hi - a -

Con moto. $\text{♩} = 75$.

mp Wood-Wind.

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

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

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

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

all mu - si - cians,

all mu - si - cians,

all mu - si - cians,

all .. mu - si - cians,

Str. & Cor. pp

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

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

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

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

f dim. p *Voices alone.*

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

43 *rit.* > *dim.*
joy - ous, That the time may pass more gai - ly, And our guests be
joy - ous, That the time may pass more gai - ly, And our guests be
joy - ous, That the time may pass more gai - ly, And our guests be
joy - ous, That the time may pass more gai - ly, And our guests be
joy - ous, That the time may pass more gai - ly, And our guests be
43 *rit.* > *dim.*

more con - tent - ed! . . . *mf*
more con - tent - ed! . . . And the gen - tle
more con - tent - ed! . . . The
more con - tent - ed! . . .
ppp *Str. con sord.* *mf*

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

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

44
 Look - ing still at
 Songs of love . . . and songs . . . of long - ing.
 Songs of love and songs of long - ing. . .

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

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

8va.....
pp *mf* 44
 Ped.

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

f

pp *sostenuto.*

With Trombones.

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

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

rall. *pp*

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

rall. *pp*

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

rall. *pp*

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

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

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

Str. & Cor.

Ped.

45 *Andante con moto.* ♩ = 120.

Str. con sord. & Obol.
pp tranquillo.

Ped.

TENOR SOLO. *a tempo.* *f*

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

rall. *pp a tempo.*

Ped. *Ped.*

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

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

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

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

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

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

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

f *dim. e rall.*

47 *a tempo. tranquillo.*

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

pp *a tempo. pp*

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

mf *f* *pp* *mp*

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

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

In the Moon when nights are bright - est ?

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

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

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

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

poco rit.

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

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

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

Ped. Ped. *sempre Ped.*

51 *Con moto.*

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

dsm. *pp*

Ped.

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

mf *f*

Ped. Ped.

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

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

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

a tempo. **53** *rall.*
I my -

a tempo.

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

a tempo. mp

54
Meno mosso.

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

Meno mosso

pp *dim.*

Ped. *Ped.* *Ped.*

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

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

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

Ped. *Ped.* *Ped.*

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

Ped. *Ped.* *Ped.*

Lento.
SOPRANO.

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

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

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

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

Lento. ♩ = 66.

pp Wood-Wind.

love and long - ing; . .

love and long - ing; .

love and long - ing; . .

love and long - ing; .

55 Poco più mosso.

pp Str. mf animato. cres. accel.

Più mosso.

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

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

Più mosso.

mf Ped.

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

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

crea.

f

Jeal - ous of the sweet mu -

Jeal - ous of the sweet mu -

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

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

accel.

f *a tempo.*

f *accel.* *f a tempo.*

Ped.

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

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

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

si - cian,

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

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

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

Ped. *Ped.* *Ped.*

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

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

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

Ped. *Ped.* *Ped.*

57

Moderato energico. $\text{♩} = 100.$

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

cres. *f* *Ped.*

8285.

58

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

ff *f*
 Ped. Ped.

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

f *cres.*
cres.

59

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

59

ff *f* *v*

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

Ped.

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

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

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

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

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

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

f pesante. molto cres. ff With Brass.

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

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

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

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

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

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

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

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

8985.

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

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

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

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

62

Ped. Ped. Ped.

ff marcato.

Allegro molto. ♩ = 130.

ff sf sf sf sf sf sf

Ped. Ped.

63

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

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

63

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

Str. Fl. & Cor.

Tromboni.

sf

Ped. *sf*

peo - ple! . . .

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

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

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

high - ly, . . .

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

high - ly, . . .

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

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

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

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

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

- mong us!"

- mong us!"

- mong us!"

- mong us!"

Tutti.
sf sf sf sf sf sf sf sf Wood.

Ped. *Ped.*

65

mp

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

mp

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

mp

He . . . it was . . . who

65

mp *Str. & Cor.*

Ped.

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

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

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

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

f

Ped.

66

mp

He . . . it

He it was who taught him lat - er

He it was who taught him lat - er

Wood-Wind.

Ped.

mf

Str. mf

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

How to make the bows of ash-tree,

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

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

f

67

And the ar-rows of the oak-tree.

And the ar-rows of the oak-tree.

And the ar-rows of the oak-tree.

And the ar-rows of the oak-tree.

f

Str. & Wood-Wind.

Ped.

ff

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

ff

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

ff

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

ff

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

ff *Str. Wood & Cor.*

68

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

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

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

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

68

stretto.

Ped. *Ped.*

Molto più mosso. ♩ = 180.

fff ben marcato.

Ped. *Ped.* *Ped.*

with Brass, Drums, & Cymbals. Ped.

5235.

And they said,

And they said,

And they said,

And they said,

69

And they said,

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

rall.

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

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

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

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

70 *Molto moderato, come al 1ma.*

rall. *mf*

Timp. trem.

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

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

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

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

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

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

dim.
dim.
dim.
dim.

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

72 And I - a - goo answer'd

p *rall.* *ppp a tempo.*

Str. & Wood. *Temp.*

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

Fl. Ob. & Str.

pp

dim e rall.

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

dim. e rall. poco a poco dim.

73 *Poco meno mosso.*

ALTO.

mp

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

Poco meno mosso.

pp sempre. Str. trem.

Ped. mor en do.

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

mor en do.

Ped. Ped.

Star de - scend - ed.

pp

Ped. Ped.

74 *mf* *Meno mosso.*

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

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

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

74 *Meno mosso.*

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

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

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

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

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

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

75

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

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

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

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

75

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

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

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

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

rall. *pp*

rall. *pp*

rall. *pp*

rall. *pp*

rall. *pp*

Ob.

Meno mosso. *Tempo lmo.* 76

Fl. & Tr. *pp*

Ped. *tranquillo.* *pp*

Ped. *pp*

Wood. *Ped.* *Ped.* *pp*

ppp Tutti. *molto crea.* *ff*

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

SCENES FROM THE SONG OF HIAWATHA.

II. THE DEATH OF MINNEHAHA.

LONGFELLOW.

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

Larghetto lamentoso.

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

The first system of the piano score consists of two staves. The right-hand staff (treble clef) features a melodic line with various ornaments and dynamics, starting with *pp* and moving through *mf*, *cres.*, *f*, and ending with *pp*. The left-hand staff (bass clef) provides a rhythmic accompaniment with chords and single notes.

sf *sf*

The second system continues the piano accompaniment. The right-hand staff has a more active melodic line with trills and slurs. The left-hand staff continues with a steady accompaniment. Dynamics include *sf* in both hands.

sf *sf* *dim.* *poco*

The third system shows a change in dynamics. The right-hand staff has a melodic line with a *dim.* marking. The left-hand staff has a *sf* dynamic. The tempo is marked *poco*.

a poco p rall. *pp*

The fourth system features a *rall.* (rallentando) marking. The right-hand staff has a melodic line with a *pp* dynamic. The left-hand staff continues with a steady accompaniment.

mf a tempo. *cres.*

The fifth system begins with a first ending bracket labeled '1'. The right-hand staff has a melodic line with a *mf* dynamic and *a tempo.* marking. The left-hand staff has a *cres.* (crescendo) marking.

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

Second system of musical notation, measures 5-8. The music continues with a mezzo-forte (*mf*) dynamic, followed by a decrescendo (*dim.*) to piano. The right hand includes a triplet of eighth notes in measure 7. Pedal markings (*Ped.*) are present under the left hand.

Third system of musical notation, measures 9-12. The music begins with a piano (*p*) dynamic, marked with a '2' above the staff. It then crescendos (*cres.*) to fortissimo (*ff*). The right hand features a triplet of eighth notes in measure 10. Pedal markings (*Ped.*) are present under the left hand.

Fourth system of musical notation, measures 13-16. The music continues with a fortissimo (*ff*) dynamic and a crescendo (*cres.*). The right hand has a triplet of eighth notes in measure 14. Pedal markings (*Ped.*) are present under the left hand.

Fifth system of musical notation, measures 17-20. The music continues with a fortissimo (*ff*) dynamic. The right hand has a triplet of eighth notes in measure 18. Pedal markings (*Ped.*) are present under the left hand.

Sixth system of musical notation, measures 21-24. The music concludes with a decrescendo (*dim.*) from mezzo-forte (*mf*) to piano (*p*) and pianissimo (*pp*). Pedal markings (*Ped.*) are present under the left hand.

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

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

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

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

pp *mp* *cres.*

Ped.

cres. poco a poco. 3

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

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

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

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

cres. poco a poco.

dim.

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

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

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

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

dim.

for - est, round the vil - lage.

for - est, round the vil - lage.

for - est, round the vil - lage.

for - est, round the vil - lage.

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

5 *Un poco più moto.*

With his

With his

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

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

5 *Un poco più moto.*

mf

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

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

dim. *dim.*

dim.

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

6
mf *f*

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

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

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

f *a tempo*

there from cold and hun-ger.

there from cold and hun-ger.

there from cold and hun-ger.

there from cold and hun-ger.

7

p *sf* *cres.* *sf*

f *cres.*

accel.

8 *Tempo lmo.*

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

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

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

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

mf *mf*

8 *Tempo lmo.*

f

Ped. *Ped.*

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

mf

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

dim.

sf dim. p

9 *mf*
 All the earth was sick and

9 *mf*

D

cres. *accel.*

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

mf. *cres.* *accel.*

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

mf. *accel.*

And the

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

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

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

hun - gry stars in heav'n Like the

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

Hun - gry stars in heav'n Like the

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

hun - gry stars in heav'n Like the

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

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

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

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

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

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

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

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

10

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

Ped.

rall. *pp*

Ped.

11

Allegro. *pp misterioso.* *mf*

Ped.

p

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

p

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

p

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

p

Came two guests, both gloom - y,

f *p*

Ped.

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

Ped.

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

12

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

p sf dim. p
Ped.

Più mosso.

BARITONE SOLO.

And the foremost said, "Be -

Musical score for measures 13-14, Baritone Solo. The vocal line begins with a rest, followed by the lyrics "And the foremost said, 'Be -". The piano accompaniment features a complex rhythmic pattern with dynamics including *cres. accel.* and *sf mp*.

Musical score for measures 15-16, Baritone Solo. The vocal line continues with the lyrics "- hold me! I am Fam-ine, Buck - a - daw - in!". The piano accompaniment includes a *Ped.* (pedal) marking.

Piano accompaniment for measures 15-16, featuring a *cres.* (crescendo) marking.

SOPRANO SOLO.

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

Musical score for measures 17-18, Soprano Solo. The vocal line begins with the lyrics "And the others said, 'Be-hold me! I am Fe-ver, Ah - ko-se - win!'". The piano accompaniment includes dynamics such as *fp* and *cres.*, along with *Ped.* markings.

Piano accompaniment for measures 17-18, featuring the instruction *con furia.* and *s* (sforzando) markings.

15

sf *pesante. sf*

Ped. sf *Ped. sf*

Tempo lmo.

sf *mp*

dim.

16

mp

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

mp

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

mp

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

16

p *mp*

dim.

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

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

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

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

pp

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

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

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

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

mp *dim.*

pp

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

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

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

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

p

Forth in - to the emp - ty for - est

Forth in - to the emp - ty for - est

Forth in - to the emp - ty for - est

Forth in - to the emp - ty for - est

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

In his
 In his

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

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

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

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

Ped.

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

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

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

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

p *crea.* *f*

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

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

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

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

ff *sf*

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

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

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

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

21

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

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

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

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

21

Ped.

sf sf sf

for - ward.

for - ward.

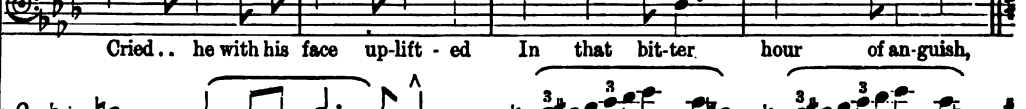
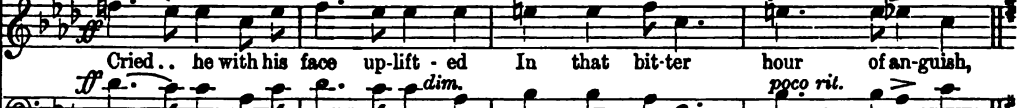
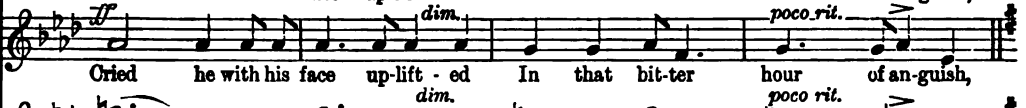
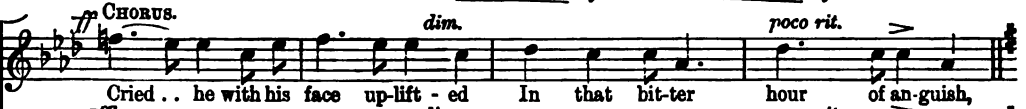
for - ward.

for - ward.

for - ward.

dim.

dim. *poco a poco rit.*

22 *a tempo.*
BARITONE SOLO.*a tempo.*


23 BARITONE SOLO.

*a tempo. trem.*
*dim. e rall.**ad lib.* *a tempo.*

24 *a tempo.*

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

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

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

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

25

ing Min-ne - ha - ha!"

a tempo. *cres.* *mf*

CHORUS.

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

mf *mf* *sostenuto.*

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

cres.
Ped.

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

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

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

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

p
p
p
p

27

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

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

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

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

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

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

28

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

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

Thro' the

Thro' the

♩. = ♩

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

mf *Ped.*

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

29

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

29

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

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef. The lyrics are: "birds sang in the thick-ets, . . . And the stream-lets laugh'd and glis-ten'd, . . . And the birds sang in the thick-ets, . . . And the stream-lets laugh'd and glis-ten'd, . . . And the When the birds . . . sang in the thick-ets, . . .". A dynamic marking of *mf* is present.

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

The second system continues the vocal and piano parts. The lyrics are: "air was full of fra-grance, And the air was full of fra-grance,". The piano accompaniment features a prominent bass line with chords.

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

30
mp

The third system begins with a measure number of 30. The lyrics are: "fol-low love-ly Laugh-ing Wa-ter Said, with voice that did not trem-ble, 'I will fol-low-' 'I will fol-low". A dynamic marking of *mp* is present. The piano accompaniment continues with chords and a bass line.

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

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

31

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

The second system of the score is a piano accompaniment for the first system. It features a 31-measure rest for the vocalists. The piano accompaniment includes a *p* dynamic marking, a *rall.* (rallentando) instruction, and a *pp* (pianissimo) dynamic marking. The system concludes with a *dolce.* (dolce) instruction and a key signature change to two flats.

Andante. $\text{♩} = \text{♩}$

a tempo. *f*

The third system of the score is a piano accompaniment. It begins with an *Andante.* tempo marking and a note value indicator $\text{♩} = \text{♩}$. The system includes a *a tempo.* marking and a *f* (forte) dynamic marking. The music is in a 3/4 time signature and a key signature of two flats.

32

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

The fourth system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "With those In the wig - wam with No - ko - mis, With those". The piano accompaniment is in the right and left hands, with a piano (*p*) dynamic marking. The music is in a 3/4 time signature and a key signature of two flats.

32

The fifth system of the score is a piano accompaniment for the fourth system. It features a 32-measure rest for the vocalists. The piano accompaniment includes a *f* (forte) dynamic marking. The system concludes with a key signature change to one flat.

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

33

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

33

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

Ped. ³ ³ ³ ³ *

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

ha - ha.

a tempo.

ha - ha.

p a tempo.

ha - ha.

p a tempo.

ha - ha.

34 *Animato. d = d of preceding movement.*

p a tempo. *cres.*

pp

35

cres.

Ped.

SOPRANO SOLO.

Agitato.

f

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

Agitato. d. = d

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

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

36 SOPRANOS AND ALTOS.
mp *tranquillo.*

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

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

SOPRANO SOLO.
f *piu agitato.*

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

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

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

pp *cres.*

SOPRANO SOLO.
f sempre più agitato.

"Ah!" she said, "the eyes of Pau-guk Glare up-on me in the darkness; I can feel his
i- cy fin- gers Clasp- ing mine . . . a- mid the dark- ness!"

accel. *con terrore.* *f* *Ped.*

38

Hi - a - wa - tha! . . .

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

cres. ed accel.
Ped.

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

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

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

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

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

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

f 40

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

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

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

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

mf

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

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

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

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

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

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

 Ped. Ped.

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

mp *sf* *ff* *sf*

 Ped.

sf

 Ped.

sf *sempre ff*

 Ped.

42 *Andante con moto.*
CONTRALTOS.

TENORS.

Andante con moto.

mp O - ver snowfields waste and

42

mp

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

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

rall.

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

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

rall.

wail - ing,

moan - ing, wail - ing,

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

sf *mp*

Ped.

Ped.

Ped.

Ped.

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

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

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

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

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

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

molto rall.

a tempo.

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

CHORUS.

pp "Wa - ho - no - min!

pp "Wa - ho - no - min!

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

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

a tempo.

dim. *p* *poco rit.*

Ped.

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

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

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

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

a tempo.

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

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

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

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



pp



pp

Attacca.

46 *Allegro agitato.*

TENORS.

BASSES.

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

46 *Allegro agitato.*



pp

sf

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



sf

dim. poco a poco.

to and fro and moan - - ing,

dim. poco a poco.

to and fro and moan - - ing,

dim. poco a poco.

Ped.

Ped.

SOPRANOS AND ALTOS.

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

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

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

fore him ;

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

Ped. *Ped.*

Molto moderato.

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

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

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

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

Molto moderato.

f

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

f *f* *f* *f*

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

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

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

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

p *p* *p* *p*

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

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

Then he sat down,

Andante con moto.

pp

Ped. *Ped.*

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

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

51 *cres.* *rall.*

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

cres. *rall.*

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

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

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

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

a tempo. 52 *mp*

With both hands . . his

mf *f* *dim.* *mp*

a tempo.

Ped. *Ped.* *Ped.*

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

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

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

cres. rit. f dim. mp a tempo.

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

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

day - light or the dark - ness.

54 *rall. dim.*

sempre p rall. p

Ped. Ped.

cres. *accel.* *cres.*

Moderato, quasi una marcia funebre.

fp *dim.* *dim.*

Ped.

55

pp

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

pp

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

pp

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

pp

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

55

pp

Ped. *Ped.*

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

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

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

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

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

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

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

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

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

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

56

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

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

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

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

Ped.

56

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

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

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

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

dim. *p* *mf* *Ped.* *Ped.*

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

Ped. Ped. Ped. Ped. Ped.

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

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

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

Ped. *mp* *dim.*

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

pp mf dim. pp mf *cres.*

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

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

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

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

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

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

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

up the gloom - y hem - locks ; From his sleep - less bed up -
 up the gloom - y hem - locks ; From his sleep - less bed up -
 up the gloom - y hem - locks ; From his sleep - less bed up -
 Light - ing up the gloom - y hem - locks ; up -

- ris - ing, . . . From the bed . . . of Min - ne - ha - ha, . . .
 - ris - ing, . . . From the bed of Min - ne - ha - ha, . . .
 - ris - ing, . . . From the bed . . . of Min - ne - ha - ha, . . .
 - ris - ing, . . . From the bed of Min - ne - ha - ha, . . .

61 *mp dim.* . . . *poco* a . . . *poco.* . . . *rall.* *p* . . .
 Stood and watch'd it . . . at the door - way, That it
dim. *poco* a . . . *poco.* . . . *rall.* *p*
 Stood and watch'd it . . . at the door - way, That it
mp dim. *poco* a . . . *poco.* . . . *rall.* *p*
 Stood and watch'd it . . . at the door - way, That it
mp dim. *poco* a . . . *poco.* . . . *rall.* *p*
 Stood and watch'd it . . . at the door - way, That it

61 *mp* . . . *mf* . . . *p rall.*

poco a poco. pp rall. poco

might not be ex - tin - guish'd, Might not leave her

poco a poco. pp rall. poco

might not be ex - tin - guish'd, Might not leave her

poco a poco. pp rall. poco

might not be ex - tin - guish'd, Might not leave her

poco a poco. pp rall. poco

might not be ex - tin - guish'd, Might not leave her

a poco.

in the dark - ness.

poco.

in the dark - ness.

poco.

in the dark - ness.

poco.

in the dark - ness.

a poco. pp mor

62 *Larghetto lamento come al 1ma.*

ppp

en do.

f dim.

BARITONE SOLO. 63

pp

"Fare - well!" said he, "Min-ne - ha - ha! Fare

pp

Ped.

well, O my Laughing Wa - ter! . . . All my heart is buried with you, All my thoughts go

cres.

cres.

onward with you! Come not back a-gain to la - bour,

mp

f

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

64

Come not back a-gain to suf - fer, Where the Fa - mine and the

mp

Ped.

rall.

65 *Poco più moto.*

Fe - ver, Wear the heart and wastethe bo - dy. . . . Soon . . .

rall. *cres. molto.* *dim.* *Poco più moto.*

cres. *f*

my task . . . will be com - plet - ed, . . . Soon your

cres. *f*

con dignita, ma un poco agitato.

66 *cres.* *f*

foot - steps I shall fol - low To the Is - lands of the Bless - ed, To the

Agitato.

dim. *p* *cres.* *f*

rall. *p* *3* *accel.*

king - dom of Po - ne - mah! To the land . . . of the Here - af - - ter!

p *rall.* *mf*

Ped.

f

CHORUS. 67 *rall.* *a tempo.*

of the Here - af - - ter!"

"Fare - well! Min - ne -

a tempo.

"Fare - well! Min - ne -

a tempo.

"Fare - well! Min - ne -

a tempo.

"Fare - well! Min - ne -

a tempo.

Fare - well! . . .

67 *accel.* *cres.* *f* *rall.* *a tempo.*

Ped.

- ha-ha! Fare - well, O my Laughing Wa - ter! All my heart is buried with you,
 - ha-ha! Fare - well, O my Laughing Wa - ter! . . . My heart is buried with you,
 - ha-ha! Fare - well, O my Laughing Wa - ter! . . . My heart is buried with you,
 . . . Fare - well! O my Laughing Wa - ter! All my heart is buried with you,

68
mp
 All my thoughts go on - ward with you! Come not back a - gain to
 All my thoughts go on - ward with you! Come not . . . to
 All my thoughts go on - ward with you! Come not back a - gain to
 All my thoughts go on - ward with you! Come not back a - gain to
 68
mp
pp

mf
 la - bour, Come not back a - gain to suf - fer,
mf
 la - bour, Come not . . . to suf - fer, Where the
mf
 la - bour, Come not back . . a - gain to suf - fer, Where the
mf
 la - bour, Come not back . . a - gain to suf - fer,
p *mf* *p*
Ped. *Ped.* *Ped.* *Ped.*

Wear the heart and waste the bo - dy. . .
rit.
 Fa - mine and the Fe - ver Wear the heart . . and waste the bo - dy. . .
rit.
 Fa - mine and the Fe - ver Wear the heart and waste the bo - dy. . .
rit. *p*
 Wear the heart and waste the bo - dy. . .
rit. *p*
Ped. *Ped.* *Ped.*

69 *mp*

Soon my task will be com - plet - ed, . . . Soon your

mp

Soon my task will be com - plet - ed, . . . Soon your

mp

Soon my task will be com - plet - ed, . . . Soon your

mp

Soon my task will be . . . com - plet - ed, . . . Soon your

69 *mp* *sf*

The first system of music consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the first pair on top and the second pair below. Each vocal staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is written for a grand piano with a bass clef on the left and a treble clef on the right. The piano part includes dynamic markings of *mp* and *sf*.

mp

foot - steps I shall fol - low . . . To the Is - lands . . . of the

mp

foot - steps I shall fol - low To the Is - lands of the

mp

foot - steps I shall fol - low To the Is - lands of the

mp

foot - steps I . . . shall fol - low To the Is - lands of the

mp

The second system of music follows the same layout as the first, with five vocal staves and a piano accompaniment. The vocal staves continue the lyrics from the first system. The piano accompaniment includes dynamic markings of *mp* and *sf*.

morendo.
Bless - ed, . . . To the king - dom . . . of Po - ne - mah! . . . To the

morendo.
Bless - ed, . . . To the king - dom of Po - ne - mah! . . . To the

morendo.
Bless - ed, To the king - dom of Po - ne - mah! . . . To the

morendo.
Bless - ed, To the king - dom of Po - ne - mah! . . . To the

morendo. *p* **70**

molto rall. *ff* **71**

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

molto rall. *ff*

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

molto rall. *ff*

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

molto rall. *ff*

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

molto rall. *ff* *a tempo.* **71**

Ped. *Ped.*

f *morendo.* *p* *dim.* *pp* *pp*

Ped.

SCENES FROM THE SONG OF HIAWATHA.

III. HIAWATHA'S DEPARTURE.

LONGFELLOW.

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

Allegro con brio.

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is 'Allegro con brio'. The score includes various dynamics such as *sf*, *f*, *mf*, *sf*, *dim.*, *p*, *ff*, and *f*. There are also accents and phrasing slurs throughout the piece.

SOPRANO SOLO.

mf

Spring had come with all its splen - dour,

p *mf*

All its birds and all its blossoms, All its flow'rs and

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

rit.

grass - es. . . Sail - ing on the wind to

a tempo.

2

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

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

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

And in long lines wav-ing, bend-ing

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.

mf In the thick - ets

dim. *mf*

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

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

f *f*

- in, the O - pe - chee. And the

f *f*

5 *Poco meno mosso.*

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

mp *Poco meno mosso.*

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

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

wa tera.

Allegro molto.
7

CHORUS.
SOPRANO.

ALTO.

TENOR.

BASS.

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.

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 .

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

Ped. Ped.

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

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

ma - ny and ma - ny won - ders.

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

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

ma - ny and ma - ny won - ders.

cres. Lis - ten'd to him as he told

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

cres. Lis - ten'd as he told

mf Lis - ten'd as he told

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

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

Ped. Ped.

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

Ped.

won - ders!"
 won - ders!"
 won - ders!"
 won - ders!"

Ped.

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings like *f* and *ff*.

Piano accompaniment for the second system, continuing the piece. It includes a measure marked with the number '10' and a dynamic marking of *dim.* (diminuendo).

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

He had seen, he said, a wa - ter

$d = d.$ of preceding section.

Vocal line and piano accompaniment for the third system. The vocal line is in a tenor range and includes the lyrics "He had seen, he said, a wa - ter". The piano accompaniment is in a 2/4 time signature and includes a dynamic marking of *mp* (mezzo-piano).

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

Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics "Big-ger than the Big - Sea - Wa - ter, Broad-er than the Git - che Gu-mee,". The piano accompaniment continues the harmonic support.

Bit - ter so that none could drink it!

Vocal line and piano accompaniment for the fifth system. The vocal line includes the lyrics "Bit - ter so that none could drink it!". The piano accompaniment concludes the piece with a final chord.

CHORUS.

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

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

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

12

SO!

SO!

SO!

SO!

12

TENOR SOLO.

mf *cres.* *ff*

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

mp *cres.*

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

CHORUS

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

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

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

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

f *f >*

Ped.

13 \wedge

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

sf *f >* 13

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

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamic markings such as *ff*.

TENOR SOLO. *agitato.*

From its

it!" . . .
 it!" . . .
 it!" . . .
 it!" . . .

Musical notation includes a tenor solo line and piano accompaniment with dynamic markings such as *ff*.

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

mp *sf* *f*

14

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

CHORUS.

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

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

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

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

f *ff* *f* *ff*

For.

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

Ped.

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

ff

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

f *p* *Ped.*

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

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

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

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

8va

ef

Ped.

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

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

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

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

17 *Pesante.* *ff*

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

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

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

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

17 *Pesante.* *ff*

we be - lieve them!"

we be - lieve them!"

we be - lieve them!"

we be - lieve them!"

18 *d=d.*

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

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

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

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

18 *d=d. of previous movement.*

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

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

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

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

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.*

mf rit. *p*

" 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.* *p* *molto rall.*

re - gions of the morn - ing, From the shin - ing land of

Largamente. *molto rall.*

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

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

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

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

rit.

21 *Poco meno mosso.*

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

Poco meno mosso.

mf

Animato.

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

Animato.

mf *cres.*

Ah - no, Swarms the bee, the hon - ey - ma - ker; Where - so - e'er they tread, be -

mf *cres.*

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

f pesante.

blos - som. Let us

rall. pesante e con dignita. f

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

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

rit.

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

a tempo. p a tempo. rall.

p *a tempo.*

Said this to me in my vi - sion.

dim. e rit. *mp*

I be -

Molto moderato.

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

Molto moderato.

poco rit. *Agitato.* *f*

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

Agitato.

poco rit. *sf* *f*

accel. *cres. accel.*

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

accel. *sf* *cres. accel.*

Rest - less, . . . strug - gling, toil - ing, striv - ing, Speaking

Più mosso; energico.

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

f *rall.*

mf *f* *rall. d.* *f* *pp*

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

a tempo. *mf*

a tempo. *mf*

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

accel.

accel. *cres.*

25 thun - der.

molto accel. *f*

Then a dark - er,
Poco meno mosso. *p*

rit. dim.

drea - ri - er vi - sion . . Pass'd be - fore me, vague and

cloud - like . . I . . be - held our na - tions scat-ter'd,

All . . for - get - ful of my coun - sels, . . Weak - en'd,

war - ring with each o - ther; Saw . . the rem - nants

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

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

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

wither'd leaves of Au - tumn!"

morendo. *ppp*

Allegro vivace.

28

First system of musical notation, measures 28-33. It features a treble and bass clef with a 2/2 time signature. The music is marked with a forte *f* dynamic. The right hand contains complex chordal textures with many accidentals, while the left hand plays a steady accompaniment of chords.

Second system of musical notation, measures 34-39. The right hand continues with intricate chordal patterns, and the left hand maintains its accompaniment. The dynamics fluctuate between *f* and *sf*.

Third system of musical notation, measures 40-45. The right hand features a melodic line with many accidentals, supported by the left hand's accompaniment. Dynamics include *f* and *sf*.

Fourth system of musical notation, measures 46-51. The right hand has a melodic line with frequent accidentals, and the left hand provides a rhythmic accompaniment. Dynamics range from *f* to *sf*.

Fifth system of musical notation, measures 52-57. The right hand continues with a melodic line, and the left hand's accompaniment becomes more active. Dynamics include *pp* and *f*.

Sixth system of musical notation, measures 58-63. The right hand features a melodic line with many accidentals, and the left hand's accompaniment is prominent. Dynamics include *pp*, *crec.*, and *for*. The system concludes with a double bar line.

ff

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

By the shore of Git - che Gu - mee,

ff

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

By the shore of Git - che Gu - mee,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Bright and joy - ous, And be-fore him

And be-fore him

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

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

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

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

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

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

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

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

dim. *poco* *a*
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
dim. *poco* *a*
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
dim. *poco* *a*
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top
dim. *poco* *a*
 great forest Stood re-lect-ed in the wa-ter, Ev-'ry tree-top

poco. *p* *A*
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
poco. *p* *A*
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
poco. *p* *A*
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.
poco. *p* *A*
 had its sha-dow, Mo-tion-less, . . . beneath the wa-ter.

poco. *p* *f* *f*

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

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

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

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

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

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

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

Ped.

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

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

Bright and joy - ous, And be-fore him

And be-fore him

33

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

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

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

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

cres.

cres.

cres.

cres.

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

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

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

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

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

dim. *poco* *a*

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

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

SOPRANO SOLO.

dim.

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

f. dim. . . e . . . rall.

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

a tempo. *mp*

- - wa - tha. Towards the

37 *Poco meno mosso.*

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

Poco meno mosso.

pp

mp

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

mp

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

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

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

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,

accél. *Poco più mosso.*

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *ppv* and includes the lyrics "near - er. Was it Shin - ge - bia, the". The piano accompaniment includes dynamic markings of *f* and *accél.* The key signature has two flats, and the time signature is 4/4.

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

The second system continues the vocal line with the lyrics "di - ver? Was it the pe - li - can, the Sha - da? Or the her - on, the Shuh -". The piano accompaniment features a steady rhythmic pattern with dynamic markings of *f* and *accél.*

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

The third system continues the vocal line with the lyrics "- shuh - gah? Or the white goose, Waw - be - wa - wa, With the wa - ter drip - ping,". The piano accompaniment includes dynamic markings of *f* and *accél.*

poco rall.

flash - ing From its gloss - y neck and fea - thers?

The fourth system continues the vocal line with the lyrics "flash - ing From its gloss - y neck and fea - thers?". The piano accompaniment includes a dynamic marking of *poco rall.*

CHORUS

It was

The fifth system begins the chorus with the lyrics "CHORUS It was". The piano accompaniment includes dynamic markings of *f* and *poco rall.*

poco rall.

The sixth system continues the piano accompaniment for the chorus, featuring a dynamic marking of *poco rall.*

40 Più moderato.

nei-ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the
 nei-ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the
 nei-ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the
 nei-ther goose nor di - - ver, Nei - ther pe - li - can nor her - on, O'er the

40 Più moderato.

wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing, But a
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing, But a
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing,
 wa - ter float - ing, fly - ing, Thro' the shin - ing mist of morn - ing,

birch ca - noe . . . with pad - dles, Ris - ing, sink - ing on the wa - ter,
 birch ca - noe . . . with pad - dles, Ris - ing, sink - ing on the wa - ter,
 A birch ca - noe with pad - dles, Ris - ing, sink - ing on the wa - ter,
 A birch ca - noe with pad - dles, Ris - ing, sink - ing on the wa - ter,

Drip-ping, flash-ing in the sun - shine.

Drip-ping, flash-ing in the sun - shine.

Drip-ping, flash-ing in the sun - shine.

Drip-ping, flash-ing in the sun - shine.

41

And with - in it came a peo - ple From the

And with - in it came a peo - ple From the

And with - in it came a peo - ple From the

And with - in it came a peo - ple From the

41

And with - in it came a peo - ple From the

dis - tant land of Wa - bun, . .

dis - tant land of Wa - bun, . . From the far - thest realms . . of

dis - tant land of Wa - bun, . .

dis - tant land of Wa - bun, . .

p

Ped.

Came the Black - Robe chief, the.. Pro - phet, . .
 morn - ing . . . Came the Black - Robe chief, the.. Pro - phet, . .

He the Priest of Prayer, the Pale - face, With his
 He the Priest of Prayer, the Pale - face, With his
 He the Priest of Prayer, .. the Pale - face, With his

With his

guides . . . and his com - pan - ions. And the
 guides . . . and his com - pan - ions. And the
 guides . . . and his com - pan - ions. And the
 guides and his com - pan - ions. And the

With his

42

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed,

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed,

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed, Held a -

no - ble Hi - a - wa - tha, With his hands a - loft ex - tend - ed, Held a -

42

Wait - ed, full of ex - ult - a - tion, Till the

Wait - ed, full of ex - ult - a - tion,

- loft in sign of wel - come, Full of ex - ult - a - tion,

- loft in sign of wel - come, Full of ex - ult - a - tion,

dim.

marcatissimo.

birch ca - noe with paddles Grat - ed on the shin - ing peb - bles, Till the

mf Till the birch ca - noe Grat - ed on the peb - bles, Till the

mf Till the birch ca - noe Grat - ed on the peb - bles, Till the

mf Till the birch ca - noe Grat - ed on the peb - bles,

mf Till the birch ca - noe Grat - ed on the peb - bles,

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

44

Then the joy - ous Hi - a - wa - tha . . . Cried a - loud, . . .

Then the joy - ous Hi - a - wa - tha . . . Cried a - loud, . . .

Then the joy - ous Hi - a - wa - tha . . . Cried, cried a -

Then the joy - ous Hi - a - wa - tha . . . Cried, cried a -

44

and spake in this wise: . . .

and spake in this wise: . . .

loud, and spake in this wise: . . .

loud, and spake in this wise: . . .

sempre ff

BARITONE SOLO.

45 *Larghetto. Commodo, ma con dignita.* *mf* 3

"Beauti-ful is the sun, . . . O stran-gere,

Larghetto. Commodo, ma con dignita. *mf*

When you come so far to see us! . . . All our town in peace a-waits you,

All our doors stand o-pen for you: You shall en-ter all our wig-wams, For the

rit. *f* *con calore.*

rit.

heart's right hand . . . we give you.

a tempo. *mf a tempo.*

46 *Animato.*

f

Never bloom'd the earth . . . so gai - ly,

Animato.

f

Never shone the sun so bright - ly, As to - day they shine and blos - som, When you

sf

sf

poco rall.

mf a tempo.

come so far to see us! Never was our lake . . . so tran - quil,

poco rall.

mf a tempo.

cres. *poco rall.* *f*

.. Nor so free from rocks and sand - bars; For your birch ca - noe in pass - ing Has re -

ff *poco rall.* *sf*

a tempo. *poco rit.*

- mov'd both rock and sand - bars!

f *a tempo.* *mp* *poco rit.*

48 *Larghetto. Commodo, ma con dignita.*
mf *3*

Never be-fore had our to-bac-co Such a sweet and pleasant fla - vour, . .

Larghetto. Commodo, ma con dignita. *mf* *3*

cres. *poco rit.*

Nev-er the broad leaves of our corn - fields Were so beau - ti - ful to look on, As they

cres. *poco rit.*

a tempo. *con calore.* *poco rall.* *a tempo.*

seem to us this morn - ing, When you come so . . far . . to see us!"

a tempo. *poco rall.* *a tempo.*

49

TENOR SOLO.

And the

Black-Robchief 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,

Peace of prayer, and peace of par - don, 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, . . .

50 *poco allargando.*
ff *a tempo.*
sf

Largamente.

joy of Ma - ry! . . .

joy of Ma - ry! . . .

joy of Ma - ry! . . .

joy of Ma - ry! . . .

Largamente. sf *rall.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, all singing the lyrics "joy of Ma - ry! . . .". The piano accompaniment begins with a *Largamente. sf* marking and includes a *rall.* (rallentando) section towards the end of the system.

51

f a tempo.

Detailed description: This system begins at measure 51. It features piano accompaniment with a *f a tempo.* (forte at tempo) marking. The music includes various rhythmic patterns and dynamic markings.

f *dim.*

Detailed description: This system continues the piano accompaniment. It features a *f* (forte) marking followed by a *dim.* (diminuendo) marking. The music includes triplets and other rhythmic figures.

p

Detailed description: This system continues the piano accompaniment. It features a *p* (piano) marking. The music includes triplets and other rhythmic figures.

f *p*

Detailed description: This system continues the piano accompaniment. It features a *f* (forte) marking followed by a *p* (piano) marking. The music includes triplets and other rhythmic figures.

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 bass - wood, Water brought in birchen
care - ful old No - ko - mis Brought them food in bowls of bass - wood, Wa - ter in
The old No - ko - mis Brought them wa - ter in birch - en
careful old No - ko - mis Brought them wa - ter in birch - en

dippers, And the cal-u-met, the peace-pipe,.. Fill'd and light-ed for their
 dippers, And the cal-u-met, the peace-pipe,.. Fill'd and light-ed for their
 dippers, And the peace-pipe,.. Fill'd.. and light-ed for their
 dippers, And the peace-pipe,.. Fill'd.. and light-ed for their

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 ;

mf *sf*

54

"It is

"It is

"It is

"It is

54

mf *sf*

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

mf *sf*

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

well, O bro-thers, That you come so far to see us!"

55 In a cir-cle round the door-way, With their pipes they sat in

With their pipes they sat in

55

mf

mf

ai - lence, Wait - ing to be - hold the stran - gers, .. Wait - ing to re - ceive their

mf

Wait - - - ing to re - ceive their

ai - lence, Wait - - - ing to re - ceive their

cres. *poco a poco.*

mes - sage ;

mes - sage ; Came to

mes - sage ; *cres.* From the wig - wam came to

Till the Black - Robe chief, the Pale - face, From the wig - wam came to

Speaking words yet un - fa -

greet them. Stam - m'ring in his speech a lit - tle, Speaking words yet un - fa -

greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -

greet them. . . Stam - m'ring, a lit - tle, Speaking words yet un - fa -

f

mil - iar; . . .

mil - iar; . . .

mil - iar; . . .

mil - iar; . . .

cres. *accel.*

56

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

see us, It is well, . . . O bro - ther, That you come so far to see us!"

see us, It is well, . . . O bro - ther, That you come so far to see us!"

see us, It is well, . . . O bro - ther, That you come so far to see us!"

see us, It is well, . . . O bro - ther, That you come so far to see us!"

TENOR. RECIT.
Agitato ma non troppo mosso.

57

Then the Black-Robe chief, the
Agitato.

Pro-phet, Told his mes-sage . . to the peo-ple, Told the pur-port of his mis-sion, . .

Told them of the Vir-gin Ma-ry, . . And her bless-ed Son, the

cres. rall.

cres. rall.

58

Sa - - viour: How in dis-tant lands 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, Mock'd him, scourg'd him, cru - ci - fied him;

rall. e dim.

59

Poco meno mosso. *mf*

How he rose from where they laid him, Walk'd again with his dis -

Poco meno mosso. *pp* *mf*

rall.

ci - ples... And as - cend - ed in - to hea - ven.

rall.

a tempo.

accel. cres.

Allegro.

BASSES.

And the

And the

Allegro.

60

Moderato, molto marcato.

"We have lis - ten'd to your mes - sage,

"We have lis - ten'd to your mes - sage,

Moderato, molto marcato.

We have heard your words of wis - dom,

We will

We have heard your words of wis - dom,

We will

think on what you tell us, . . . we will think on what you

think on what you tell us, . . . we will think on what you

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes, and various dynamic markings such as *mf*, *f*, and *ff*. There are also accents and slurs throughout the piano part.

61

tell us. It is well . . . for us, O bro - thers,

tell us. It is well . . . for us, O bro - thers,

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A measure rest of 61 measures is indicated above the first vocal staff. The piano part continues with complex rhythmic patterns and dynamic markings like *ff*.

f

That you come so far to see us.

f

That you come so far to see us.

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a prominent melodic line in the right hand with many slurs and accents, and a more rhythmic accompaniment in the left hand. Dynamic markings include *f* and *f*.

accel. *poco a poco.*

The fourth system of the musical score consists of two staves, both piano accompaniment. The piano part continues with complex rhythmic patterns and dynamic markings like *accel.* and *poco a poco.*

62 *Allegro.*

Then they rose up and de-part - - ed Each one home - ward

Then they rose up and de-part - - ed Each one home - ward

Then they rose up and de-part - - ed Each one home - ward

Then they rose up and de-part - - ed Each one home - ward

62 *Allegro.*

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

to his wig - wam, To the young men and the wo - men

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

Told the sto - ry of the stran - gers Whom the Mas - ter of Life had

sent them . . . From the shin - ing land of Wa - bun.

sent them . . . From the shin - ing land of Wa - bun.

sent them . . . From the shin - ing land of Wa - bun.

sent them . . . From the shin - ing land of Wa - bun.

63

Hea - vy with the heat and si - lence Grew the af - ter -

Hea - vy with the heat and si - lence Grew the af - ter -

Hea - - - - - vy Grew the af - ter -

mp

noon; . . . With a drow - sy sound the for - est
 noon of Sum - mer; With a drow - sy sound the for - est
 noon of Sum - mer; the for - est

The first system of music features three vocal staves and a piano accompaniment. The vocal lines are in a minor key with a 3/4 time signature. The lyrics are: "noon; . . . With a drow - sy sound the for - est", "noon of Sum - mer; With a drow - sy sound the for - est", and "noon of Sum - mer; the for - est". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

The second system of music features three vocal staves and a piano accompaniment. The vocal lines are in a minor key with a 3/4 time signature. The lyrics are: "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", and "the". The piano accompaniment consists of a right-hand melody and a left-hand bass line. A measure number "64" is printed above the first vocal staff.

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;

The third system of music features three vocal staves and a piano accompaniment. The vocal lines are in a minor key with a 3/4 time signature. The lyrics are: "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;", and "wa - ter Rip - pled . . . be - low it;". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

mf From the corn - fields shrill and cease - less Sang the grass-hopper, Pah - puk -
mf From the corn - fields Sang the grass-hopper, Pah - puk -
mf From the corn - fields Sang the grass-hopper,
f Sang the grass-hopper,

crea.

- kee - na; And the guests of Hi - a - wa - tha, Wea - ry
- kee - na; And the guests of Hi - a - wa - tha, Wea - ry
And the guests of Hi - a - wa - tha, Wea - ry
And the guests of Hi - a - wa - tha, Wea - ry

crea.

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,

dim. 65

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

mf

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 *cres.*

f *cres.*

f *cres.*

f *cres.*

accel. cres.

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

Break - ing through its shields of sha - dow, Rush'd in - to each

accel. cres. *sf* *cres.*

accel. cres. *sf* *cres.*

accel. cres. *sf* *cres.*

accel. cres. *sf* *cres.*

Break - ing through its shields of sha - dow, Rush'd in - to each

accel. cres. *sf* *cres.*

accel. cres. *sf* *cres.*

accel. cres. *sf* *cres.*

accel. cres. *sf* *cres.*

f

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

f

f

f

f

se - - cret am-bush, Search'd each thicket, din-gle, hol-low ;

f *Pesante.*

f *Pesante.*

f *Pesante.*

f *Pesante.*

f *Pesante.*

f *Pesante.*

f *Pesante.*

f *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. *rall.* *p*

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

wa - tha Slum - ber'd in . . . the si - lent wig -

wam.

wam.

wam.

wam.

pp

67 *Andante con moto.*

From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,
 From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,
 From his place rose Hi - a - wa - tha, Bade fare - well to old No - ko - mis,

67 *Andante con moto.*

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

alum - ber'd :
 alum - ber'd :
 alum - ber'd :
 alum - ber'd :

68 *Andante.*

mp "I am go - ing, O No - ko - mis, On a long and distant

mp

jour - ney, . . . To the por - tals of the Sun - set, To the

cres. *f*

re - gions of the home - wind, . . . But these guests . . . I leave be - hind me, In your

cres. *poco accel.*

watch and ward I leave them; See that never harm comes near them,

poco rit. *mp* *sf* *dim.*

See that never fear mo - lests them, Nev - er dan - ger nor suspicion,

Poco meno mosso. *mp* *sf* *dim.* *p*

69

rall. Nev - er want of food or shel - ter, . . . In the lodge . . . of Hi - a -

f

- wa - tha!"

70 CHORUS

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

Forth in - to the vil - lage went he, Bade fare - well to all the war - riors, Bade fare -

70 Forth in - to the vil - lage went he, bade fare - well to all the war - riors,

- well to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

- well . . . to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

- well . . . to all the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

And to the young men, Spake per - suad - ing, spake in this wise: *poco rit.*

f

mf

"I am go-ing, O my peo - ple, On a long and dis-tant

mf a tempo.

jour - ney: . . . Ma - ny moons . . . and ma - ny win - ters Will have

f

come, . . . and will have van - ish'd, Ere I come a - gain to

dolce. molto rall.

p molto rall.

see you. But my guests . . . I leave be -

dim.

72

a tempo.

hind me;
a tempo.

Lis - ten to their words of

wis - dom,

Lis - ten to the truth they tell you, . . . For the

Largamente.

cres.

molto rall.

73 *Allegro.*

Mas - ter of Life has sent them From the land of light and morn - ing! . . .

Largamente.

Allegro. $\text{♩} = \text{♩}$

73A

First system of musical notation, featuring a treble and bass clef with various notes and rests. A star symbol is present in the upper left corner.

Second system of musical notation. Includes the instruction *sempre f* and *rall. molto.* at the beginning, and *sf* (To 82, page 195.) towards the end.

Third system of musical notation, starting with the measure number 73A. It features complex rhythmic patterns with triplets and slurs.

Fourth system of musical notation, continuing the complex rhythmic patterns from the previous system.

Fifth system of musical notation, starting with the measure number 74 and the instruction *Allargando.* It includes the instruction *cres.* and *Molto moderato.*

Sixth system of musical notation, featuring a vocal line with the lyrics: "On the shore . . . stood Hi-a -". The instruction *f* is placed above the first note.

Seventh system of musical notation, continuing the vocal and piano accompaniment. It includes the instruction *Molto moderato.* and *rall.*

* If desired, the Section between 78A and 82 may be omitted in performance, in which case these 10 bars in small type must be used.

wa - tha, Turn'd and wav'd . . his hand at part - ing;
 wa - tha, Turn'd and wav'd his hand . . at part - ing;
 wa - tha, Turn'd and wav'd his hand at part - ing;
 wa - tha, Turn'd and wav'd his hand at part - ing;

On the clear and lu - minous wa - ter Launch'd his birch . . ca -
 On the clear and lu - minous wa - ter Launch'd his birch . . ca -
 On the clear and lu - minous wa - ter Launch'd his birch . . ca -
 On the clear and lu - minous wa - ter Launch'd his birch . . ca -

noe for sail - ing, From the peb - bles, the pebbles of the
 noe for sail - ing, From the peb - bles of the
 noe for sail - ing, From the peb - bles of the
 noe for sail - ing, From the peb - bles of the

75

75

crea. *sf*

mar - gin Show'd it forth in - to the wa - ter;

mar - gin Show'd it forth in - to the wa - ter;

mar - gin Show'd it forth in - to the wa - ter;

mar - gin Show'd it forth in - to the wa - ter;

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

Whis - per'd to it, "Westward! west-ward!" And with speed it dart-ed

for - ward. And the

for - ward. And the

for - ward.

for - ward.

eve - ning sun de - scend - ing . . .
 eve - ning sun de - scend - ing . . .
 Set the clouds on fire with
 Set the clouds on fire with

mf *cres.*

Burn'd . . the broad sky, like a prai - rie,
 Burn'd . . the broad sky, like a prai - rie,
 red - ness, . . Burn'd the broad sky, like a prai - rie,
 red - ness, . . Burn'd the broad sky, like a prai - rie,

mf *cres.*

Left . . . up -
 Left
 like a prai - rie,
 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

splen - dour, Down whose stream, as down a riv - er, West - ward,
 splen - dour, Down, as down . . a riv - er, West - ward,
 splen - dour, Down whose stream, as down a riv - er, West - ward,
 splen - dour Down whose stream, as down a riv - er, West - ward,

78
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 west - ward, Hi - a - wa - tha Sail'd in - to the fie - ry sun - set,
 78

mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the
mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the
mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the
mf Sail'd in - to the pur - ple va - pours, *mp* Sail'd in - to the

dim. dusk, . . the dusk of eve - ning. *mf* And the
dim. dusk, . . the dusk of eve - ning. *mf* And the
dim. dusk, . . the dusk of eve - ning. *mf* And the
dim. dusk, . . the dusk of eve - ning. *pp*

79 peo - ple from the mar - gin Watch'd him . . .
 peo - ple from the mar - gin Watch'd him . . .
 And the peo - - ple Watch'd him
 79 And the peo - - ple Watch'd him

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing, Till the

float - - ing, ris - - ing, sink - - ing,

f *dim.* *cres.*

80

seem'd lift - ed High . . . in - to that sea of

birch 'ca - noe seem'd lift - - ed High . . . in - to that sea of

birch ca - noe seem'd lift - - ed High . . . in - to that sea of

seem'd lift - ed High . . . in - to that sea of

80

f *f*

splen - dour, Till it sank in - to . . the va - pours

splen - dour,

splen - dour, Till it sank in - to the va - pours

splen - dour,

mf

dim.

Like the new moon slow - ly sink - ing, slow - ly, .

dim.

Like the moon slow - ly sink - ing, slow - .

dim.

Like the new moon slow - ly . . sink - ing, slow - .

dim.

Like the new . . moon slow - ly sink - ing, slow - ly,

dim.

81 *p*

slow - ly Sink - ing in the pur - ple dis - -

ly Sink - ing in the pur - ple dis - -

ly Sink - ing in the pur - ple dis - -

slow - ly Sink - ing in the pur - ple dis - -

81 *p*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano part is in bass clef. The lyrics are 'slow - ly Sink - ing in the pur - ple dis - -' repeated across the vocal staves. A piano dynamic marking 'p' is present. The system number '81' is written above the first vocal staff and above the piano staff. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

- tance.

- tance.

- tance.

- tance.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The lyrics are '- tance.' repeated across the vocal staves. The piano part is in bass clef. The system number '81' is not explicitly present in this system, but the piano part continues from the previous system. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

sf *morendo.*

Detailed description: This system contains a piano accompaniment in bass clef. The system number '81' is not explicitly present in this system. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking 'sf' (sforzando) is present, followed by 'morendo.' (diminuendo). The system number '8305.' is written at the bottom of the page.

82 *Lento.*

p *cres.*

accel. *cres.*

Allegro moderato. *f*

rall.

83 *Molto moderato.*

"Fare - well, farewell for ev - er! Fare-well, . . O Hi - a -

And they said, "Fare - well, farewell for ev - er! Fare-well, O Hi - a - -

And they said, "Fare - well, farewell for ev - er! Fare-well, O Hi - a - -

And they said, "Fare - well, farewell for ev - er! Fare-well, O Hi - a - -

And they said, "Fare - well, farewell for ev - er! Fare-well, O Hi - a - -

83 *Molto moderato.*

rall. *ff*

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their

wa - tha! And the for - ests, dark and lone - ly, Mov'd thro' all their depths of

Ped.

84

darkness, Sigh'd "Fare - well, . . O Hi - a - wa - tha!"

darkness, Sigh'd "Fare - well, . . O Hi - a - wa - tha!" And the waves . . up-on the

depths, Sigh'd "Fare - well, . . O Hi - a - wa - tha!" And the waves . . up-on the

darkness, Sigh'd "Fare - well, O Hi - a - wa - tha!"

84

mf

Ris - ing, rippling on the peb - bles, Sobb'd, "Farewell, O
 mar - gin . . Rip - pling on the peb - bles, Sobb'd, "Farewell, O
 mar - gin Rip - pling on the peb - bles, Sobb'd, "Farewell, O
 Rip - pling on the peb - bles, Sobb'd, "Farewell, O

85 *mf*
 Hi - a - wa - tha!" sobb'd, "Farewell, O Hi - a - wa - tha!" And the her-on, the
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha!" And the
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha!" And the
 Hi - a - wa - tha! "Fare - well, O Hi - a - wa - tha!"

ff
 Shuh - shuh-gah, From her haunts a-mong the fen - lands, Scream'd, "Fare - well, O
 her - on, From a - mong the fen - lands, Scream'd, "Fare - well, O
 her - on, . . From her haunts . . a-mong the fen - lands, Scream'd, "Fare - well, O
 From a - mong the fen - lands, Scream'd, "Fare - well, O

8305.

rall. *mp*

Hi - a - wa - tha! " Thus de - part - ed

Hi - a - wa - tha! " Thus de - part - ed

Hi - a - wa - tha! " Thus de - part - ed

Hi - a - wa - tha! " Thus de - part - ed

Thus de - part - ed
Un poco meno mosso.

rall. sf *mp*

86

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

Hi - a - wa - tha, Hi - a - wa - tha the Be - lov - - ed, In the

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

glo - ry of the sun - set, In the pur - - ple mists of

8305.

eve - ning, To the re - gions of the home - wind, Of the
 eve - ning, To the re - - gions of the home - wind, Of the
 eve - ning, To the re - - gions of the home - wind, [Of the
 eve - ning, To the re - gions of the home - wind, Of the

North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*
 North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*
 North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*
 North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*
 North-west wind, Kee-way-din, . . . To the Is - lands of the Bless - ed, To the *dim.*

rall. poco a poco. king - dom of Po - ne - mah, To the land, . . . the
rall. poco a poco. king - dom of Po - ne - mah, To the land, . . . the
rall. poco a poco. king - dom of Po - ne - mah, To the land, . . . the
rall. poco a poco. king - dom of Po - ne - mah, To the land, . . . the

f \wedge

rall. poco a poco.

sf

rall. \wedge *a tempo.* land of the Here - af - ter ! . . .
rall. \wedge *a tempo.* land of the Here - af - ter ! . . .
rall. \wedge *a tempo.* land of the Here - af - ter ! . . .
rall. \wedge *a tempo.* land of the Here - af - ter ! . . .

rall. *ff* *a tempo.*

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

		Parts	Cost	Parts	Cost	Parts	Cost
		Cost	Parts	Cost	Parts	Cost	Parts
FRANZ ABT.				BEEHOVEN.			
MINSTER BELLS	(Female voices) ...	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE.	0/4	—
SPRINGTIME	(ditto) (Sol-Fa, 0/6) ...	2/6	—	—	CHORAL FANTASIA (Sol-Fa, 0/3) ...	1/0	—
SUMMER	(ditto) ...	2/6	—	—	CHORAL SYMPHONY ...	2/6	—
THE FAYS' FROLIC	(ditto) ...	2/6	—	—	Ditto, VOCAL PORTION (Sol-Fa, 0/6) ...	1/6	—
THE GOLDEN CITY	(ditto) (Sol-Fa, 0/6) ...	2/6	—	—	COMMUNION SERVICE, IN C	1/8	3/0
THE SILVER CLOUD	(ditto) ...	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/8 2/6
THE WATER FAIRIES	(ditto) ...	2/6	—	—	MASS, IN C ...	1/0	1/8 2/6
THE WISHING STONE	(ditto) ...	2/6	—	—	MASS, IN D ...	2/0	2/6 4/0
J. H. ADAMS.				MEEK, AS THOU LIVEDST ...			
A DAY IN SUMMER (Female Voices) (Sol-Fa, 0/6)	... 1/6	—	—	MOUNT OF OLIVES (Chorus, Sol-Fa, 0/6)	... 1/0	1/6 2/6	
T. ADAMS.				RUINS OF ATHENS (Sol-Fa, 0/6) ...			
THE CROSS OF CHRIST (Sol-Fa, 0/6)	... 1/0	—	—	THE PRAISE OF MUSIC ...	1/6	2/0 3/0	
THE HOLY CHILD (Sol-Fa, 0/6)	... 1/0	—	—	A. H. BEHREND.			
THE RAINBOW OF PEACE ...	1/0	—	—	SINGERS FROM THE SEA (Female Voices) ...			
B. AGUTTER.				(Ditto, Sol-Fa, 0/3) ...			
MISSA DE BEATA MARIA VIRGINE, IN C	... 2/6	—	—	WILFRED BENDALL.			
(English) (Female voices) ...	2/6	—	—	A LEGEND OF BREGENZ (Female voices) ...			
MISSA DE SANCTO ALBANO (English) ...	2/0 4/0 5/0	—	—	(Ditto, Sol-Fa, 0/6) ...			
THOMAS ANDERTON.				THE LADY OF SHALOTT (Female voices) ...			
THE NORMAN BARON ...	1/0 1/6	—	—	(Ditto, Sol-Fa, 1/0) ...			
WRECK OF THE HESPERUS (Sol-Fa, 0/4)	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices) ...			
YULE TIDE ...	1/6 2/0 3/0	—	—	KAREL BENDL.			
J. H. ANGER.				WATER-SPRITE'S REVENGE (Female voices) ...			
A SONG OF THANKSGIVING ...	1/0	—	—	SIR JULIUS BENEDICT.			
W. I. ARGENT.				PASSION MUSIC (from St. Peter) ...			
MASS, IN B FLAT (St. Benedict) ...	2/6	—	—	ST. PETER ...			
P. ARMES.				THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...			
HEZEKIAH ...	2/6	—	—	GEORGE J. BENNETT.			
ST. BARNABAS ...	2/0	—	—	EASTER HYMN ...			
ST. JOHN THE EVANGELIST ...	2/6	—	—	SIR W. STERNDALE BENNETT.			
A. D. ARNOTT.				INTERNATIONAL EXHIBITION ODE (1862) ...			
THE BALLAD OF CARMILHAN (Sol-Fa, 1/6)	2/6	—	—	THE MAY QUEEN (Sol-Fa, 0/6) ...			
YOUNG LOCHINVAR (Sol-Fa, 0/6) ...	1/6	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...			
E. ASPA.				G. R. BETJEMANN.			
ENDYMION (with Recitation) ...	4/0	—	—	THE SONG OF THE WESTERN MEN ...			
THE GIPSIES ...	1/0	—	—	W. R. BEXFIELD.			
ASTORGA.				ISRAEL RESTORED ...			
STABAT MATER ...	1/0 1/6	—	—	HUGH BLAIR.			
J. C. BACH.				BLESSED ARE THEY WHO WATCH (ADVENT) ...			
I WRESTLE AND PRAY (Sol-Fa, 0/3) ...	0/4	—	—	HARVEST-TIDE ...			
J. S. BACH.				JOSIAH BOOTH.			
ASTRONGHOLD SURE (Sol-Fa, Choruses only, 0/6)	1/0	—	—	THE DAY OF REST (Female voices) (Sol-Fa, 1/0) ...			
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—	KATE BOUNDY.			
BIDE WITH US ...	1/0	—	—	THE RIVAL FLOWERS (Operetta) (Sol-Fa, 0/6) ...			
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	E. M. BOYCE.			
CHRISTMAS ORATORIO ...	2/0 2/6 4/0	—	—	THE LAY OF THE BROWN ROSARY ...			
Ditto (PARTS 1 & 2) ...	1/6	—	—	THE SANDS OF CORRIEMIE (Female voices) ...			
Ditto (PARTS 3 & 4) ...	1/6	—	—	(Ditto, Sol-Fa, 0/6) ...			
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	YOUNG LOCHINVAR ...			
GOD SO LOVED THE WORLD ...	1/0	—	—	HARVEST CANTATA ...			
GOD'S TIME IS THE BEST (Sol-Fa, 0/6) ...	1/0	—	—	THE SONG OF JUBILEE ...			
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	J. BRADFORD.			
JESU, PRICELESS TREASURE (Sol-Fa, in the Press) ...	1/0	—	—	THE SNOW QUEEN (Operetta) (Sol-Fa, 0/6) ...			
MAGNIFICAT, IN D ...	1/0	—	—	A. HERBERT BREWER.			
MASS, IN B MINOR ...	2/6 3/0 4/0	—	—	EMMAUS ...			
MISSA BREVIS, IN A ...	1/6	—	—	NINETY-EIGHTH PSALM ...			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	J. C. BRIDGE.			
O LIGHT EVERLASTING ...	1/0	—	—	DANIEL ...			
SLEEPERS, WAKE (Sol-Fa, in the Press) ...	1/0	—	—	RESURGAM ...			
THE PASSION (S. JOHN) ...	2/0 2/6 4/0	—	—	RUDEL ...			
THE PASSION (S. MATTHEW) ...	2/6 3/0	—	—	J. F. BRIDGE.			
Ditto (Abridged, as used at St. Paul's) ...	1/6 2/0	—	—	BOADICEA ...			
THOU GUIDE OF ISRAEL ...	1/0	—	—	CALLIRHOE (Sol-Fa, 1/6) ...			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	FORGING THE ANCHOR (Sol-Fa, 1/0) ...			
A. S. BAKER.				HYMN TO THE CREATOR ...			
COMMUNION SERVICE, IN E ...	1/6	—	—	MOUNT MORIAH ...			
J. BARNEY.				NINEVEH ...			
REBEKAH (Sol-Fa, 0/6) ...	1/0 1/6 2/6	—	—	ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...			
THE LORD IS KING (77th Psalm) (Sol-Fa, 1/0) ...	1/6 2/0	—	—	THE BALLAD OF THE CLAMPHERDOWN ...			
KING ALL GLORIOUS (Sol-Fa, 0/1 1/2) ...	0/6	—	—	(Ditto, Sol-Fa, 0/8) ...			
LEONARD BARNES.				THE CRADLE OF CHRIST ("Stabat Mater Speciosa") 1/6			
THE BRIDAL DAY ...	2/6	—	4/6	THE FLAG OF ENGLAND (Sol-Fa, 0/8) ...			
J. F. BARNETT.				THE FROGS AND THE OX (Sol-Fa, 0/6) ...			
PARADISE AND THE PERI ...	4/0	—	6/0	THE INCCHAPE ROCK ...			
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6 4/0 5/0	—	—	THE LORD'S PRAYER (Sol-Fa, 0/6) ...			
THE RAISING OF LAZARUS ...	6/6	—	9/0	THE SPIDER AND THE FLY (Sol-Fa, 0/6) ...			
THE WISHING BELL (Female voices) (Sol-Fa, 1/0) ...	2/6	—	—				
MARMADUKE BARTON.							
MASS IN A MAJOR (For Advent and Lent) ...	1/0	—	—				

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NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1st Part	2d Part	3d Part	4th Part	5th Part
DUDLEY BUCK.					
THE LIGHT OF ASIA	2/0	2/6	5/0		
EDWARD BUNNETT.					
OUT OF THE DEEP (190th Psalm)	1/0				
W. BYRD.					
MASS FOR FOUR VOICES	2/6				
CARISSIMI.					
GAUDEAMUS (FITZWILLIAM MUSIC)	1/0				
JEPHTHAH	1/0				
F. D. CARNELL.					
SUPPLICATION	5/0				
A. VON AHN CARSE.					
THE LAY OF THE BROWN ROSARY	2/6				
GEORGE CARTER.					
SINFONIA CANTATA (116th Psalm)	2/0	2/6			
WILLIAM CARTER.					
FLACIDA	2/0	2/6	4/0		
CHERUBINI.					
FOURTH MASS, IN C	1/0	1/6	2/6		
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6		
SECOND MASS, IN D MINOR	2/0	2/6	3/6		
THIRD MASS (CORONATION)	1/0	1/6	2/6		
E. T. CHIPP.					
JOB	4/0				
NAOMI	2/0				
HAMILTON CLARKE.					
DRUMS AND VOICES (Operetta) (Sol-FA, 0/0)	2/0				
HORNPIPE HARRY (Sol-FA, 0/0)	2/6				
PEPIN THE PIPPIN (Operetta, both Notations (Ditto, Sol-FA, 0/0)	2/6				
THE DAISY CHAIN (Operetta) (Sol-FA, 0/0)	2/6				
THE MISSING DUKE (Operetta) (Sol-FA, 0/0)	2/6				
GERARD F. COBB.					
A SONG OF TRAFALGAR (Men's voices)	2/0				
S. COLERIDGE-TAYLOR.					
SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0		
(Ditto, Sol-FA, 2/0)					
HIAWATHA'S WEDDING FEAST (Sol-FA, 1/0)	1/6				
THE DEATH OF MINNEHAHA (Sol-FA, 1/0)	1/6				
HIAWATHA'S DEPARTURE (Sol-FA, 1/0)	2/0				
THE BLIND GIRL OF CASTEL-CUILLE (Sol-FA,) 2/6	2/6				
MEG BLANE (in the Press).					
FREDERICK CORDER.					
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0)	2/6				
SIR MICHAEL COSTA.					
THE DREAM	1/0				
H. COWARD.					
GARETH AND LINNET (in the Press). Sol-FA (in the Press).					
THE STORY OF BETHANY (Sol-FA, 1/0)	2/6	2/0			
F. H. COWEN.					
ADAUGHTER OF THE SEA (Female vv.) (Sol-FA, 1/0) 2/0	2/0				
A SONG OF THANKSGIVING	1/6				
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/0)	2/0				
ODE TO THE PASSIONS (Sol-FA, 1/0)	2/0				
RUTH (Sol-FA, 1/6)	4/0	4/6	5/0		
ST. JOHN'S EVE (Sol-FA, 1/6)	2/6	2/0	4/0		
SLEEPING BEAUTY (Sol-FA, 1/6)	2/6	3/0	4/0		
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/0) 2/0	2/0				
THE ROSE OF LIFE (Female voices) (Sol-FA, 0/0) 2/0	2/0				
THE WATER LILY	2/6				
VILLAGE SCENES (Female voices) (Sol-FA, 0/0)	1/6				
J. MAUDE CRAMENT.					
I WILL MAGNIFY THEE O GOD (145th Psalm)	2/6				
LITTLE RED RIDING-HOOD (Female voices)	2/0				
W. CRESER.					
EUDORA (A dramatic Idyll)	2/6				
W. CROTCH.					
PALESTINE	2/0	2/6	5/0		
W. H. CUMMINGS.					
THE FAIRY RING	2/6				
W. G. CUSINS.					
TE DEUM, IN B FLAT	1/6				
FÉLICIEIN DAVID.					
THE DESERT (Male voices)	1/6	2/0	2/0		
H. WALFORD DAVIES.					
HERVÉ RIEL	1/6				
THE THREE JOVIAL HUNTSMEN	1/6				
P. H. DIEMER.					
BETHANY	4/0				
M. E. DOORLY.					
LAZARUS	2/6				
F. G. DOSSERT.					
COMMUNION SERVICE, IN E MINOR	2/0				
MASS, IN E MINOR	5/0				
LUCY K. DOWNING.					
A PARABLE IN SONG	2/0				
F. DUNKLEY.					
THE WRECK OF THE HESPERUS	1/0				
ANTONIN DVORÁK.					
COMMUNION SERVICE, IN D	2/6				
MASS, IN D	2/6				
PATRIOTIC HYMN	1/6				
Ditto (German and Bohemian Words) 3/0	3/0				
REQUIEM MASS	5/0	6/0	7/6		
ST. LUDMILA	5/0	6/0	7/6		
Ditto (German and Bohemian Words)	2/0				
STABAT MATER (Sol-FA, 1/0)	2/6	3/0	4/0		
THE SPECTRE'S BRIDE (Sol-FA, 1/0)	2/6	2/6	4/0		
Ditto (German and Bohemian Words) 6/0	6/0				
A. E. DYER.					
ELECTRA OF SOPHOCLES	1/6	2/0			
SALVATOR MUNDI	2/6				
H. J. EDWARDS.					
PRaise TO THE HOLLIEST	1/6				
THE ASCENSION	2/6				
THE EPIPHANY	2/0				
EDWARD ELGAR.					
CARACTACUS	2/6	4/0	5/0		
KING OLAF (Sol-FA, Choruses only, 1/0)	2/0		5/0		
TE DEUM AND BÉNÉDICTUS	1/6				
THE DREAM OF GERONTIUS	2/6	4/0	5/0		
(Ditto, German Words, 6 Marks) (Ditto, Sol-FA, Choruses only, in the Press)					
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THE BLACK KNIGHT	2/0				
THE LIGHT OF LIFE (Lux Christi)	2/6				
ROSALIND F. ELLICOTT.					
ELYSIUM	1/0				
THE BIRTH OF SONG	1/6				
GUSTAV ERNEST.					
ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/0) 2/6	2/6				
A. J. EYRE.					
COMMUNION SERVICE IN E FLAT	1/0				
T. FACER.					
A MERRY CHRISTMAS (Sol-FA, 0/0)	1/0				
RED RIDING-HOOD'S RECEPTION (Operetta)	2/6				
(Ditto, Sol-FA, 0/0)					
E. FANING.					
BUTTERCUPS AND DAISIES (Female voices)	2/6				
(Ditto, Sol-FA, 1/0)					
HENRY FARMER.					
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PERCY E. FLETCHER.					
THE TOY REVIEW (Operetta) (Sol-FA, 0/0)	1/6				
MYLES B. FOSTER.					
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THE ANGELS OF THE BELLS (Female voices)	1/6				
(Ditto, Sol-FA, 0/0)					
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THE COMING OF THE KING (Female voices)	1/6				
(Ditto, Sol-FA, 0/0)					
ROBERT FRANZ.					
PRAISE YE THE LORD (117th Psalm)	1/0				
NIELS W. GADE.					
CHRISTMAS EVE (Sol-FA, 0, 2)	1/0	1/6			
COMALA	2/0	2/6	4/0		
ERL-KING'S DAUGHTER (Sol-FA, 0/0)	1/0	1/6	2/6		
PSYCHE (Sol-FA, 1/0)	2/6	3/0	4/0		
SPRING'S MESSAGE (Sol-FA, 0/0)	0/6				
THE CRUSADERS (Sol-FA, 1/0)	2/0	2/6	4/0		
ZION	1/0	1/6	2/6		
HENRY GADSBY.					
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COLUMBUS (Male voices)	2/6				
LORD OF THE ISLES (Sol-FA, 1/0)	2/6				
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EZEKIEL	4/0				
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A. R. GAUL.					
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(Ditto, Sol-FA, 0/0)					
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EUMENIDES	2/0	—	—	IN EXITU ISRAEL			
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JULIUS BENEDICT. ST. PETER 3 3 0	3	3	0	NIGHT. A Symphony in F. Op. 22 0 10 6	0	10	6
THE LEGEND OF ST. CECILIA 2 2 0	2	2	0	C. HARFORD LLOYD. HERO AND LEANDER 1 1 0	1	1	0
W. STERNDALÉ BENNETT. THE MAY QUEEN 2 2 0	2	2	0	HAMISH MACCUNN. THE LAND OF THE MOUNTAIN AND THE FLOOD. Concert-Overture 0 10 6	0	10	6
F. CLIFFE. BALLADE from SYMPHONY IN C MINOR 0 5 0	0	5	0	G. A. MACFARREN. MAY-DAY. A Cantata 1 1 0	1	1	0
S. COLERIDGE-TAYLOR. SCENES from THE SONG OF HIAWATHA. Complete 3 3 0	3	3	0	A. C. MACKENZIE. ROSE OF SHARON. Op. 30 3 3 0	3	3	0
HIAWATHA'S WEDDING-FEAST (from the above) ... 1 5 0	1	5	0	CONCERTO FOR THE VIOLIN. Op. 38 1 1 0	1	1	0
THE DEATH OF MINNEHAHA { " " } ... 1 5 0	1	5	0	TWELFTH NIGHT. Overture 0 12 0	0	12	0
HIAWATHA'S DEPARTURE { " " } ... 1 10 0	1	10	0	BENEDICTUS. From Six Pieces for Violin. Op. 37 ... 0 5 0	0	5	0
FOUR CHARACTERISTIC WALTZES 0 3 0	0	3	0	THE STORY OF SAYID. Op. 34 2 12 6	2	12	6
BALLADE IN A MINOR 0 7 6	0	7	6	JASON. Op. 26 2 2 0	2	2	0
F. CORDER. PROSPERO. Concert-Overture 0 12 0	0	12	0	INTERMEZZO from Ditto 0 7 6	0	7	6
MICHAEL COSTA. GOD SAVE THE KING 0 2 6	0	2	6	THE BRIDE. Op. 25 1 1 0	1	1	0
THE DREAM 0 12 0	0	12	0	PRELUDE to COLOMBA. Op. 28 0 4 0	0	4	0
F. H. COWEN. FOUR ENGLISH DANCES 0 10 6	0	10	6	BALLET MUSIC and RUSTIC MARCH ("COLOMBA") LA BELLE DAME SANS MERCI. Ballad for Orchestra. Op. 29 0 7 6	0	7	6
RUTH 3 3 0	3	3	0	RHAPSODIE ÉCOSSAISE. Op. 27 0 5 0	0	5	0
SLEEPING BEAUTY 2 2 0	2	2	0	SECOND SCOTCH RHAPSODY ("BURNS"). Op. 24 ... 0 5 0	0	5	0
WALTZ from Ditto 0 5 0	0	5	0	MENDELSSOHN. ATHALIE. Op. 74. (English words) 1 1 0	1	1	0
SYMPHONY, No. 4 (THE WELSH) 0 15 0	0	15	0	" The Overture... .. 0 4 0	0	4	0
OVERTURE "THE BUTTERFLY'S BALL" 0 10 6	0	10	6	Priests' March 0 2 0	0	2	0
F. DAVID. THE DESERT 1 10 0	1	10	0	A HYMN OF PRAISE. Op. 51. (English words) ... 1 1 0	1	1	0
H. WALFORD DAVIES. PROSPICE (Strings) 0 3 0	0	3	0	The Symphony 0 7 6	0	7	6
ANTON DVORÁK. ST. LUDMILA (English, German, and Bohemian words) 4 0 0	4	0	0	ELIJAH. Op. 70. (English and German words) ... 1 5 0	1	5	0
THE SPECTRE'S BRIDE. Op. 69. (English, Bohemian, and German words) 3 3 0	3	3	0	ST. PAUL. Op. 36 1 5 0	1	5	0
A PATRIOTIC HYMN. Op. 30. (English, Bohemian, and German words) 1 1 0	1	1	0	HEAR MY PRAYER " " 0 6 0	0	6	0
STABAT MATER 2 5 0	2	5	0	M. MOODY. OVERTURE, "DER STERBENDE KRIEGER" 0 4 0	0	4	0
REQUIEM MASS 3 3 0	3	3	0	OVERTURE IN A 0 5 0	0	5	0
SYMPHONY (No. 4) IN G MAJOR 1 10 0	1	10	0	"THEMISTOKLES." Overture for a Military Band ... 0 5 0	0	5	0
E. ELGAR. VARIATIONS. Op. 37 1 5 0	1	5	0	MOZART. TWELFTH MASS 0 15 0	0	15	0
INTERMEZZO (from the above). Small Orchestra ... 0 3 0	0	3	0	E. MUNDELLA. VICTORY OF SONG (Female Voices) 0 5 0	0	5	0
MAZURKA 0 5 0	0	5	0	F. A. G. OUSELEY. MARTYRDOM OF ST. POLYCARP 1 5 0	1	5	0
SERENADE MAURESQUE 0 5 0	0	5	0	H. W. PARKER. HORA NOVISSIMA 2 2 0	2	2	0
CONTRASTS (The Gavotte, 1700 and 1900) 0 5 0	0	5	0	C. H. H. PARRY. BLEST PAIR OF SIRENS 0 7 6	0	7	6
CONCERT-OVERTURE, "PROISSART" 0 7 6	0	7	6	JOB 2 2 0	2	2	0
THE DREAM OF GERONTIUS (in the Press)				SYMPHONIC VARIATIONS 0 10 0	0	10	0
IMPERIAL MARCH 0 3 6	0	3	6	PERCY PITT. AIR DE BALLET (for String Orchestra) 0 8 0	0	8	0
CHANSON DE NUIT 0 2 6	0	2	6	BALLADE (for Violin and Orchestra) 0 10 6	0	10	6
CHANSON DE MATIN 0 2 6	0	2	6	CORONATION MARCH (in the Press).			
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EDWARD GERMAN. THREE DANCES from Henry VIII. 0 7 6	0	7	6	C. SAINT-SAËNS. THE HEAVENS DECLARE (Latin and English words) 1 5 0	1	5	0
CORONATION MARCH 0 3 6	0	3	6	W. H. SPEER. FESTIVAL OVERTURE 0 8 0	0	8	0
AS YOU LIKE IT. Masque (Three Dances) 0 7 6	0	7	6	SPOHR. THE LAST JUDGMENT (English and German words) ... 1 11 6	1	11	6
GIPSY SUITE (Four Characteristic Dances) 0 10 6	0	10	6	" The Overture 0 5 0	0	5	0
VALSE GRACIEUSE (From Suite in D minor) 0 7 6	0	7	6	" The Second Overture 0 5 0	0	5	0
OVERTURE "RICHARD III." 0 7 6	0	7	6	GOD "THOU ART GREAT" (English and German words) 0 10 6	0	10	6
ROMEO AND JULIET. Pavana 0 3 6	0	3	6	CALVARY (English and German words) 2 2 0	2	2	0
Dirro. Prelude (in the Press)				C. V. STANFORD. THE REVENGE. Op. 24... .. 1 1 0	1	1	0
MUCH ADO ABOUT NOTHING. Bourée and Gigue (in the Press)				IRISH SYMPHONY IN F MINOR. Op. 28 1 10 0	1	10	0
CH. GOUNOD. MESSE SOLENNELLE (Ste. Cécile) 3 0 0	3	0	0	PRELUDE to the (Edipus Rex of Sophocles) 0 6 0	0	6	0
TROISIÈME MESSE SOLENNELLE 2 0 0	2	0	0	SUITE for Violin Solo and Orchestra 1 1 0	1	1	0
BY BABYLON'S WAVE 0 5 0	0	5	0	SYMPHONY (No. 4) IN F. Op. 31 1 10 0	1	10	0
MORS ET VITA 3 3 0	3	3	0	SERVICE IN B FLAT (in the Press).			
JUDEX from Ditto 0 3 6	0	3	6	A. SULLIVAN. OVERTURE DI BALLO 0 12 0	0	12	0
REQUIEM from Ditto 2 2 0	2	2	0	IN MEMORIAM. Overture 0 15 0	0	15	0
THE REDEMPTION 3 3 0	3	3	0	TE DEUM 1 5 0	1	5	0
MARCH TO CALVARY from Ditto 0 7 6	0	7	6	THE GOLDEN LEGEND 2 12 6	2	12	6
HANDEL. THE MESSIAH, with Mozart's Accompaniments. Cloth, gilt edges 1 1 0	1	1	0	MUSIC to "THE TEMPEST" 1 10 0	1	10	0
ACIS AND GALATEA (English and German words) with Mozart's Accompaniments 1 11 6	1	11	6	TSCHAIKOWSKY. PIANOFORTE CONCERTO, No. 3 0 15 0	0	15	0
SAMSON, with E. Prout's Additional Accompaniments ... 3 3 0	3	3	0	MARCHE SOLENNELLE 0 7 6	0	7	6
ISRAËL IN EGYPT. Edited by Mendelssohn 1 1 0	1	1	0	MARCHE MILITAIRE (Military Band) 0 4 0	0	4	0
HAYDN. THE CREATION. Cloth, gilt edges 1 3 0	1	3	0				
G. HENSCHÉL. THE MUSIC TO HAMLET 1 10 0	1	10	0				
STABAT MATER. Op. 53 2 2 0	2	2	0				

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PRODUCED AT THE NORTH STAFFORDSHIRE MUSICAL FESTIVAL, OCTOBER 26, 1899.
SCENES FROM LONGFELLOW'S "THE SONG OF HIAWATHA."

No. 2.

THE DEATH OF MINNEHAHA

A CANTATA

FOR SOPRANO AND BARITONE SOLI, CHORUS, AND ORCHESTRA

THE MUSIC COMPOSED BY

S. COLERIDGE-TAYLOR.

(Op. 30, No. 2.)

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DAILY TELEGRAPH.

"Minnehaha" is, in its way, as complete and adequate a musical expression as the "Wedding-Feast," and from the very nature of the case one much more moving and impressive. . . . There is in it the same frequent repetition of a few short themes presented under varying conditions, such as relieve the strain of their persistency; there is the same aptness of expression in the phrases, the same partiality for diatonic melody, the same wealth of resource in the orchestration, and an equal measure of the persuasiveness which brings us to think that thus and thus, and in no other way, are the poet's thoughts best clothed upon with musical beauty. The fact just stated embodies the highest triumph of the composer's means and methods, and is the more remarkable because, apart from harmonies and colours that show the freedom of modern treatment, the melodies in which the real and true spirit of music always lies have the simplicity of an older time. About them there is nothing artificial. They never suggest that they have been sought after, but rather that they have come of themselves. Handel is hardly more natural than Mr. Coleridge-Taylor in this regard, or his subjects, so to speak, more inevitable, though, of course, their treatment by the old master, on the one hand, and the young aspirant, on the other, is in the broadest possible contrast. I do not in the least degree underrate the value of Mr. Taylor's powerful and expressive harmonies or the picturesqueness of his orchestration, but I contend, all the same, that the secret of his music's moving force lies in the happy phrases upon which he insists with such remarkable iteration. When sorrowful, there are tears in each one, and with a few notes he can touch the springs of emotion in a degree refused to many who labour strenuously and with elaboration towards the same end. Than this I can say nothing more conclusive of the fact that the youthful Anglo-African is a man with a mission, with a gift of free and natural eloquence in a domain which is the favoured home of that priceless quality, and with a potentiality such as must draw to himself the hope and expectation of all who wish well to English art.

DAILY CHRONICLE.

"The Death of Minnehaha" made a deep impression on the listeners. It certainly realised the expectations no less kindled by acquaintance with the first section, "Hiawatha's Wedding-Feast," than by the rumours of its pathetic character. As its position in the programme was the reverse of favourable for such a work, the effect it created was specially gratifying. Mr. Coleridge-Taylor avails himself of all the resources of the modern orchestra, the scoring being exceptionally full—and to emphasise certain passages he freely uses the bass drum, cymbals, and harp. Both chorally and instrumentally the opening passages are rather weird, as they preface the approach to *Hiawatha's* wigwam of the spectres of Famine and Fever, whose arrival is indicated in a genuinely dramatic manner. Additional suggestiveness is imparted by the dread visitors being respectively represented by the two soloists—baritone and soprano—who are thus heard for the first time. The chorus quickly resume, and the line describing how the doomed *Minnehaha* "Lay there trembling, freezing, burning," is graphically, but thoroughly legitimately dealt with alike in the voice parts and the accompaniment. *Hiawatha's* prayer (for baritone solo), "Give your children food, O Father," and the final breathing by *Minnehaha* (soprano soloist) of the name of her husband, are so agonising in their poignancy, that it is impossible to listen unmoved.

MANCHESTER COURIER.

The tragedy of *Minnehaha's* death and the sadness of *Hiawatha's* farewell were brought out with an intensity that profoundly affected the audience.

ATHENÆUM.

Mr. Taylor possesses the rare gift of expressing his thoughts and feelings in a simple, direct manner; with a few characteristic notes, a few expressive chords, he achieves more than some composers with their pretentious themes and startling progressions. He has not so much set to music as illustrated the lines of the poem; there is plenty of skill in the music, and it is all wisely hidden behind the notes; or in other, and perhaps better terms, the vivid soul of the music shines through its body. . . . "The Death of Minnehaha" is hitherto Mr. Taylor's highest effort, and if the final section of his trilogy shows no falling off, then, indeed, he will have produced something leaving powerful footprints on the sands of time.

BIRMINGHAM DAILY POST.

The young Anglo-African we may claim as our own. That he is a genius I do not hesitate to declare. He is in gorgeous imagination, a second Tchaikowsky; in economy of thematic material, another Dvorák. . . . Fine as is "Hiawatha's Wedding-Feast," the "Death of Minnehaha" is finer. One stands for comedy, the other represents tragedy. . . . Few things in poetry are more pathetic and heart-breaking than the description of the famine in the story of *Hiawatha*—his fruitless quest for food in the snow-clad forest; the delirium of poor *Laughing Water*, the victim of fever and starvation; and the devotion of the old *Nokomis*. These are treated by the young composer with a power of pathos that no one can listen to unmoved. I must confess to being so overcome more than once that I could scarcely control my feelings. The themes are few, but they are so varied in treatment that every page is a fresh revelation. *Hiawatha's* prayer for food, and his farewell to *Minnehaha*, are nobly expressed, and are infinitely more touching than even the scene between *Wotan* and *Brinnhilde*.

BIRMINGHAM DAILY GAZETTE.

"The Death of Minnehaha" touches a higher level than "Hiawatha's Wedding," and the reason is not hard to discover. In the "Feast" we have lightness and something like revelry. In "Minnehaha" we have tragedy, not, be it observed, the deep, and, so to speak, scientific and studied tragedy of the Greeks, but a human, tender, touching tragedy, which is all the more effective by reason of its simplicity. From the first bar the music takes hold. . . . Those who only see the pianoforte score cannot realise the tremendous effect of the unaccompanied call: "Minnehaha!" on pages 20 and 21, where the utmost passion of human desolation is expressed by the unaccompanied chorus.

MANCHESTER GUARDIAN.

It is a story of despair, desolation, and death, and the composer has fully realised its tragic interest, every phase of it being vividly pictured. He employs the same devices, he startles again by his rhythmic innovations; some of his themes are almost barbaric in their wildness. In contrast with the joyousness, the fun, and the humour of its predecessor, the new work is very striking. A great effect is produced by the composer's treatment of the poet's awful personification of Famine and Fever, and there is something wonderfully pathetic in *Minnehaha's* death-song.

STAFFORDSHIRE SENTINEL.

Mr. S. Coleridge-Taylor's new work is magnificent. No less a term will describe it. It has proved to be an all-round improvement on the "Wedding-Feast." The choruses are more varied and beautiful, and the solos are inexpressibly affecting. . . . Many were deeply touched by the dramatic story and its wonderful treatment. . . . This work distinctly classes Mr. Taylor as one of the very finest composers who have seen the light in what some people will persist in describing an unmusical country.

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VIOLONCELLO AND PIANOFORTE.

- CHANSON DE NUIT** (Op. 15, No. 1)... 1 6
- CHANSON DE MATIN** (Op. 15, No. 2) ... 2 0