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THE
FOUR WINDS

Words by Longfellow

The Music composed by
CARL BUSCH



THE H. W. GRAY COMPANY
Sole Agents for
NOVELLO & CO. LIMITED
New York

The Four Winds

(*“DIE VIER WINDE”*)

FROM THE
SONG OF HIAWATHA

SET TO MUSIC FOR
SOPRANO AND TENOR SOLI, CHORUS, AND ORCHESTRA

BY
CARL BUSCH

THE GERMAN TRANSLATION BY HERMANN SIMON

PAPER, \$1.25 - BOARDS, \$1.50 - CLOTH, \$2.00

NEW YORK
THE H. W. GRAY COMPANY
SOLE AGENTS FOR
NOVELLO & CO., LTD.

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THE FOUR WINDS

The work is written for two solo voices, Soprano and Tenor, orchestrated for Strings, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns, 2 Trumpets, 3 Trombones, Tuba, Tympani, Cymbals, Bass Drum, and Harp.

The text is used with the sanction of Messrs. Houghton, Mifflin & Co., the authorized publishers of Longfellow's works.

THE FOUR WINDS

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THE FOUR WINDS

(“*DIE VIER WINDE*”)

CHORUS.

‘Honor be to Mudjekeewis!’
Cried the warriors, cried the old men,
When he came in triumph homeward
With the sacred belt of Wampum,
From the regions of the North-Wind
From the kingdom of Wabasso,
From the land of the White Rabbit.

He had stolen the Belt of Wampum
From the neck of Mishe-Mokwa,
From the Great Bear of the mountains,
From the terror of the nations,
As he lay asleep and combrous
On the summit of the mountains,
Like the rock with mosses on it,
Spotted brown and gray with mosses.

Silently he stole upon him,
Till the red nails of the monster
Almost touched him, almost scared him,
Till the hot breath of his nostrils
Warmed the hands of Mudjekeewis,
As he drew the Belt of Wampum
Over the round ears, that heard not,
Over the small eyes, that saw not,
Over the long nose and nostrils,
The black muffle of the nostrils,
Out of which the heavy breathing
Warmed the hands of Mudjekeewis.

Then he swung aloft his war-club,
Shouted loud and long his war-cry,
Smote the mighty Mishe-Mokwa
In the middle of the forehead,
Right between the eyes he smote him.

“Ehr’ und Preis dem Mudschikihwis!”
Riefen Krieger, riefen Greise,
Als er triumphirend heimkam
Mit des Wampum heil’gem Gürtel
Aus des Nordens Regionen,
Aus dem Königreich Wabosso,
Aus dem Land’ der weissen Kaninchen.

Wampum’s Gürtel er sich raubte
Von dem Nacken Mitscha-Makwe’s
Von dem grossen Bär der Berge,
Von dem Schrecken der Nationen,
Als er schlafend lag und träumend
Auf der Berge höchster Spitze
Wie ein Fels mit Moos bewachsen,
Braun und grau vom Moos’ umspannen.

Schweigend stahl er zu ihm hin sich,
Bis des Monstrums rothe Nägel
Ihn berührten, ihn erschreckten,
Bis der Nüstern heisser Odem
Mudschikihwis’ Hände wärmte.
Schnell schlug er den Wampumgürtel
Um des Scheusals runde Ohren,
Die nicht hörten, um die kleinen
Augen, die nicht sehen konnten,
Um die lange Nas’ und Nüstern,
Deren schwerer Obem glühend
Mudschikihwis’ Hände streifte.

Hoch schwang er die Kriegeskeule,
Laut und lang sein Krieg’schrei tönte,
Mitten auf die Stirne schlug er
Dann den starken Mitscha-Makwe,
Mitten zwischen beide Augen.

With the heavy blow bewildered,
 Rose the Great Bear of the mountains;
 But his knees beneath him trembled,
 And he whimpered like a woman,
 As he reeled and staggered forward,
 As he sat upon his haunches;
 And the mighty Mudjekeewis,
 Standing fearlessly before him,
 Taunted him in loud derision
 Spake disdainfully in this wise: —

TENOR SOLO.

“Hark you, Bear! you are a coward,
 And no Brave, as you pretended;
 Else you would not cry and whimper
 Like a miserable woman!
 Bear! you know our tribes are hostile,
 Long have been at war together;
 Now you find that we are strongest,
 You go sneaking in the forest,
 You go hiding in the mountains!
 Had you conquered me in battle
 Not a groan would I have uttered,
 But you, Bear! sit here and whimper,
 And disgrace your tribe by crying,
 Like a wretched Shangodaya,
 Like a cowardly old woman!”

CHORUS.

Then again he raised his war-club,
 Smote again the Mishe-Mokwa
 In the middle of his forehead,
 Broke his skull, as ice is broken,
 When one goes to fish in Winter.
 Thus was slain the Mishe-Mokwa,
 He the Great Bear of the mountains,
 He the terror of the nations.

“Honor be to Mudjekeewis!”
 With a shout exclaimed the people,
 “Honor be to Mudjekeewis!
 Henceforth he shall be the West-Wind
 And hereafter and forever
 Shall he hold supreme dominion
 Over all the winds of heaven.
 Call him no more Mudjekeewis,
 Call him Kabeyem, the West-Wind!”

Wüthend durch des Schlages Schwere
 Sprang empor der grosse Berghär,
 Doch die Kniee ihm erbebten,
 Wie ein Weib er wimmernd klagte,
 Als er taumelnd vorwärts schwankte.
 Sich auf seine Schenkel setzte.
 Und der starke Mudschikihwis
 Vor ihm dastand ohne Bangen,
 Höhnte ihn mit lautem Spotte,
 Sprach verächtlich also zu ihm:

“Höre, Bär! Du bist ein Feigling,
 Nicht so muthig wie Du prahltest
 Nimmer würdest Du sonst schreien,
 Wimmern wie ein elend Weibsbild.
 Bär! Feind waren uns're Stämme,
 Lange waren wir in Fehde.
 Jetzt siehst Du dass wir die stärksten.
 Und gehst schleichend durch die Wälder,
 Birgst dich feig in Felsenründe.
 Wenn Du mich im Kampf' bezwungen,
 Nimmer hörtest Du mich seufzen:
 Doch Du, Bär! hier wimmernd sitsest
 Schändest Deinen Stamm durch Klagen,
 Wie ein lump'ger Schagodeje,
 Wie ein feiges, altes Weib.”

Dann hob er die Kriegeskeule
 Schlug noch ein Mal Mitscha-Makwe
 Gerade mitten auf die Stirne,
 Brach den Schädel, wie man's Eis bricht
 Wenn man fischen will im Winter.
 So kam um der Mitscha-Makwe,
 Jener grosse Bär der Berge,
 Er, der Nationen Schrecken.

“Ehr' und Preis dem Mudschikihwis!”
 Jauchzten laut des Volkes Schaaren,
 Ehr' und Preis dem Mudschikihwis!
 Soll der Westwind sein von heut' an,
 Und fortan für ew'ge Zeiten
 Soll als Herrscher er gebieten
 Ueber alle Himmelswinde;
 Nennt ihn nicht mehr Mudschikihwis,
 Nennt ihn Kabeyun, den Westwind.

Thus was Mudjekeewis chosen
 Father of the Winds of Heaven.
 For himself he kept the West-Wind,
 Gave the others to his children,
 Unto Waban gave the East-Wind,
 Gave the South to Shawondasee,
 And the North-Wind, wild and cruel,
 To the fierce Kabibonokka.

TENOR SOLO.

Young and beautiful was Wabun;
 He it was who brought the morning,
 He it was whose silver arrows
 Chased the dark o'er hill and valley;
 He it was whose cheeks were painted
 With the brightest streaks of crimson,
 And whose voice awoke the village,
 Called the deer, and called the hunter.
 Lonely in the sky was Wabun;
 Though the birds sang gayly to him,
 Though the wild-flowers of the meadow
 Filled the air with odors for him,
 Though the forests and the rivers
 Sang and shouted at his coming,
 Still his heart was sad within him,
 For he was alone in heaven.

But one morning, gazing earthward,
 While the village still was sleeping,
 And the fog lay on the river,
 Like a ghost, that goes at sunrise,
 He beheld a maiden walking
 All alone upon a meadow
 Gathering water-flags and rushes
 By a river in the meadow.

CHORUS WITH SOPRANO SOLO.

Every morning, gazing earthward,
 Still the first thing, he beheld there
 Was her blue eyes looking at him,
 Two blue lakes among the rushes.
 And he loved the lovely maiden,
 Who thus waited for his coming:

So erkor man Mudschikihwis
 Zu der Himmelswinde Vater:
 Er behielt für sich den Westwind,
 Gab die ander'n seinen Söhnen.
 Waban ward des Ostwind's Herrscher,
 Schawandässi Herr des Südwind's,
 Für den Nordwind, wild und grausam,
 Wurde es Kabibonocka.

Jung und wunderschön war Waban,
 Brachte als Geschenk den Morgen;
 Seine Silberpfeile jagten
 Ueber Berg und Thal das Dunkel.
 Angehaucht war seine Wange
 Mit des schönsten Purpurs Schimmer,
 Und sein Hauch das Dorf erweckte,
 Rief das Reh' und rief den Jäger.
 Einsam zog am Himmel Waban; —
 Ob ihm Lust die Vögel sangen,
 Ob der Wiese wilde Blumen
 Ihm die Luft mit Düften würzten,
 Ob sein Nah'n auch alle Wälder
 Alle Ströme froh begrüßten, —
 Traurig schlug sein Herz im Busen,
 Einsam zog er ja am Himmel.

Früh einst schaute er zur Erde,
 Als noch schlummernd lag das Dörfchen,
 Nebel noch den Fluss, wie Geister
 Vor der Sonne fliehend, deckten.
 Da sah wandeln er durch Wiesen
 Ganz allein ein schönes Mädchen,
 Binsen pflückte sie und Lilien
 An des Wiesenstromes Rande.

Jeden Morgen sah er erdwärts,
 Und das Erste was er schaute,
 War der blauen Augen Winken,
 Zwischen Ried zwei blaue Seen;
 Glühend liebte er das Mädchen,
 Das so einsam seiner harrte,

DUET.

For the both were solitary
 She on earth and he in heaven.
 And he wooed her with caresses,
 Wooed her with his smile of sunshine,
 With his flattering words he wooed her,
 With his sighing and his singing,
 Gentlest whispers in the branches,
 Softest music, sweetest odors,
 Till he drew her to his bosom
 Folded in his robes of crimson,
 Till into a star he changed her (Chorus)
 Trembling still upon his bosom;

DUET AND CHORUS.

And forever in the heavens
 They are seen together walking
 Wabun and the Wabun-Annung,
 Wabun and the Star of Morning.

CHORUS.

But the fierce Kabibonokka
 Had his dwelling among icebergs
 In the everlasting snow-drifts,
 In the kingdom of Wabasso,
 In the land of the White Rabbit.
 He it was whose hand in Autumn
 Painted all the trees with scarlet,
 Stained the leaves with red and yellow;
 He it was who sent the snow-flakes,
 Sifting, hissing through the forest,
 Froze the ponds, the lakes, the rivers,
 Drove the loon and sea-gull southward,
 Drove the cormorant and curlew
 To their nests of sedge and sea-tang
 For the realms of Shawondasee.

Once the fierce Kabibonokka
 Issued from his lodge of snow-drifts,
 From his home among the icebergs,
 And his hair with snow besprinkled,
 Streamed behind him like a river,
 As he howled and hurried southward,
 Over frozen lakes and moorlands.

Waren Beide doch verlassen,
 Sie auf Erden, er im Himmel.
 Und er warb um sie mit Kosen,
 Warb mit seinem sonn'gen Lächeln,
 Warb um sie mit Schmeichelworten,
 Warb mit seinem Sang' und Seufzen,
 Mit der Zweige leisen Wispern,
 Sanften Klängen, süssen Hauchen,
 Bis sie lag an seinem Herzen,
 Eingehüllt im Purpurmantel,
 Bis sie war zum Stern verwandelt
 Behend leis auf seinen Busen.

Immer siehst du sie zusammen
 An dem Morgenhimmel wallen,
 Waban und die Waban-Anang,
 Ostwind und den Morgenstern.

Doch Kabibonokka hauste
 Grimmig zwischen Eisgebirgen,
 In den ew'gen Schneegebirgen,
 In dem Königreich' Wabosso,
 In dem Land' der weissen Kaninchen.
 Seine Hand im Herbst' die Bäume
 Ringsum scharlachroth bemalte,
 Färbte roth und gelb die Blätter,
 Schüttelte des Schnees Flocken
 Stiebend, rauschend durch die Wälder,
 Liess der Weiher Wasser frieren,
 Ströme, See'n liess er erstarren,
 Lummen, Möven trieb er südwärts,
 Trieb Seeraben und die Reiher
 In ihr Nest von Ried und Seetang
 In den Reichen Shawandässi's.

Einstmals stieg Kabibonokka
 Nieder von der heim'schen Schneetrist,
 Von der Heimat zwischen Gletschern,
 Und sein Haar, mit Schnee' besprenkelt,
 Wie ein Strom vom Haupt' ihm wallte,
 Wie ein dunk'ler Strom im Winter,
 Als er heulend südwärts jagte
 Ueber eis'ge See'n und Steppen.

TENOR SOLO.

There among the reeds and rushes
Found he Shingebis, the diver,
Trailing strings of fish behind him,
O'er the frozen fens and moorlands,
Though his tribe had long departed
To the land of Shawondasee.

Cried the fierce Kabibonokka,
"Who is this that dares to brave me?
Dares to stay in my dominions,
When the Wawa has departed,
When the wild goose has gone southward,
I will go into his wigwam,
I will put his smouldering fire out!"

CHORUS.

And at night Kabibonokka
To the lodge came wild and wailing,
Heaped the snow in drifts about it,
Shouted down into the smoke-flue,
Shook the lodge-poles in his fury,
Flapped the curtain of the door-way.
Shingebis, the diver, feared not,
Shingebis, the diver, cared not;
Four great logs had he for firewood,
One for each month of the winter,
And for food the fishes served him.
By his blazing fire he sat there
Warm and merry, eating, laughing,
Singing, "O Kabibonokka,
You are but my fellow-mortal!"

Then Kabibonokka entered,
And though Shingebis, the diver,
Felt his presence by the coldness,
Felt his ice breath upon him,
Still he did not cease his singing,
Still he did not leave his laughing,
Only turned the log a little,
Only made the fire burn brighter,
Made the sparks fly up the smoke-flue.

From Kabibonokka's forehead,
From his snow-besprinkled tresses,
Drops of sweat fell fast and heavy.

Dort traf zwischen Schilf und Binsen
Schinschibis er an, den Taucher,
Viele Fische nach sich schleppend
Ueber eis'ge Sümpf' und Moore;
Er durchstreifte noch das Marschland,
Während längst schon die Genossen
Fort zum Lande Shawandässi's.

Wüthend schrie Kabibonocka:
"Wer wagt hier mir frech zu trotzen?
Wagt in meinem Reich' zu bleiben,
Wenn die Wewe sich entfernte,
Wenn die Wildgans südwärts eilte,
Wenn die Reiher die Schu-schu-gäs,
Längst hinweg nach Süden zogen?
Will in seinen Wigwam kommen,
Wehen aus sein dampfend Feuer."

Und es kam Kabibonocka
Wild und heulend Nächts zur Hütte,
Häufte um sie Schneegestöber,
Brüllte nieder in den Rauchfang,
Schüttelte voll Wuth die Pfosten,
Klatschte mit der Thüre Vorhang;
Schinschibis war nicht erschrocken,
Sorglos sah ihm zu der Taucher,
Hatte ja vier mächt'ge Blöcke
Um den Winter durch zu feuern,
Einer kam auf jeden Monat,
Fische auch genug zum Essen,
Sass an seinem hellen Feuer,
Warm und lustig, ass und lachte
Singend, "O Kabibonocka,
Bist wie ich ein Kind des Todes!"

Eintrat nun Kabibonocka;
Und ob auch der Taucher fühlte
An der Kälte, dass er nahe,
Seinen eis'gen Odem fühlte,
Hörte er doch nicht auf zu lachen,
Schürte nur das Holz ein wenig,
Liess das Feuer heller flammen,
Liess zur Esse sprüh'n die Funken.

Von Kabibonocka's Stirne,
Von den schneebesprengten Locken
Rollten schwere Schweissestropfen,

Making dints upon the ashes,
As along the eaves of lodges,
As from drooping boughs of hemlock,
Drips the melting snow in spring-time
Making hollows in the snow-drifts.

Till at last he rose defeated,
Could not bear the heat and laughter,
Could not bear the merry singing,
But rushed headlong through the door-way,
Stamped upon the crusted snow-drifts,
Stamped upon the lakes and rivers,
Made the snow upon them harder,
Made the ice upon them thicker,
Challenged Shingebis, the diver,
To come forth and wrestle with him,
To come forth and wrestle naked
On the frozen fens and moorland.

Forth went Shingebis, the diver,
Wrestled all night with the North-Wind,
Wrestled naked on the moorlands
With the fierce Kabibonokka,
Till his panting breath grew fainter,
Till his frozen grasp grew feebler,
Till he reeled and staggered backward,
And retreated, baffled, beaten,
To the kingdom of Wabasso,
To the land of the White Rabbit,
Hearing still the gusty laughter,
Hearing Shingebis, the diver,
Singing, "O Kabibonokka,
You are but my fellow-mortal!"

SOPRANO SOLO.

Shawondasee, fat and lazy,
Had his dwelling, far to southward,
In the drowsy, dreamy sunshine,
In the never-ending Summer,
He it was who sent the wood-birds,
Sent the robin, the Opechee,
Sent the bluebird, the Owaissa,
Sent the Shawshaw, sent the swallow,
Sent the wild-goose, Wawa, northward,
Sent the melons and tobacco
And the grapes in purple clusters.

Gruben Löcher in die Asche,
Gleichwie von der Hüttchen Rinne,
Wie von schwanken Tannenzweigen
Schnee im Frühjahr tropft zerschmolzen,
In die Schneeweh'n Furchen grabend.

Endlich sprang er auf, bezwungen,
Nicht mehr konnte er ertragen
Diese Glut und dies Gelächter,
Diese fröhlichen Gesänge;
Jählings durch die Thür' er stürzte,
Stampfte die beeiste Schneeflur,
Stampfte alle See'n und Ströme,
Härtete die schnee'ge Kruste,
Wob den eis'gen Mantel stärker,
Rief zu Schinschibis dem Taucher:
"Komm' heraus und ring' Dich mit mir,
Komm' und ringe nackend mit mir,
Auf dem eis'gen Sumpf' und Moorland."

Schinschibis, der Taucher, folgte,
Rang allnächtlich mit dem Nordwind'
Rang sich nackend auf dem Moorland'
Mit Kabibonocka's Wüthen,
Bis dess Odem zitternd bebte,
Schwächer ward sein eis'ger Handgriff,
Bis er taumelnd rückwärts wankte,
Sich besiegt, getäuscht zurückzog
In das Königreich Wabosso,
Zu dem Lande der weissen Kaninchen,
Hörend noch das Geisterlachen,
Hörend Schinschibis, den Taucher,
Wie er sang: "Kabibonocka!
Bist wie ich ein Kind des Todes!"

Shawandässi, feist und träge
Wohnte weit im fernen Süden,
In der träum'risch-trüben Sonne,
In dem eblos langen Sommer.
Er des Waldes Vögel sandte,
Sandt' Opitschis, die Rothkehlchen,
Sandt' Owessis, die Blaumeisen,
Sandte Schaschas auch, die Schwalben,
Sandt' die Wildgans, Wewe, nordwärts,
Sandte Tabak und Melonen,
Trauben voll von Purpurbeeren.

From his pipe the smoke ascending
 Filled the sky with haze and vapor,
 Filled the air with dreamy softness,
 Gave a twinkle to the water,
 Touched the rugged hills with smoothness,
 Brought the tender Indian Summer
 To the melancholy North-land
 In the dreary Moon of Snow-shoes.

Listless, careless Shawondasee!
 In his life he had one shadow,
 In his heart one sorrow had he.

TENOR SOLO.

Once, as he was gazing northward,
 Far away upon a prairie
 He beheld a maiden standing,
 Saw a tall and slender maiden
 All alone upon a prairie;
 Brightest green were all her garments,
 And her hair was like the sunshine.
 Day by day he gazed upon her,
 Day by day he sighed with passion,
 Day by day his heart within him
 Grew more hot with love and longing
 For the maid with yellow tresses.
 But he was too fat and lazy
 To bestir himself and woo her;
 Yes, too indolent and easy
 To pursue her and persuade her,
 So he only gazed upon her,
 Only sat and sighed with passion
 For the maiden of the prairie.

DUET.

Till one morning, looking northward
 He beheld her yellow tresses
 Changed and covered o'er with whiteness,
 Covered as with whitest snow-flakes.
 "Ah! my brother from the North-land,
 From the kingdom of Wabasso,
 From the land of the White Rabbit!
 You have stolen the maiden from me,
 You have laid your hand upon her,
 You have wooed and won my maiden,
 With your stories of the North-land!"

Seiner Pfeife Rauch erfüllte
 Rings die Luft mit Dunst und Nebel
 Und mit süßem Traum' den Aether;
 Liess das Wasser funkelnd blinken,
 Goss auf wilde Hügel Anmuth,
 Hauchte den Indianersommer
 Auf das melanchol'sche Nordland,
 In dem Schreckensmond' der Schneeschuh'.

Sorglos-fauler Shawandässi!
 Nur ein Schatten traf sein Leben,
 Nur ein Gram zerriss das Herz ihm.

Einst als er nach Norden blickte
 Weithin über die Prärieen,
 Sah er bort ein Mädchen stehen,
 Schlank war's Mädchen, hochgewachsen,
 Stand auf der Prairie ganz einsam,
 Prachtvoll grün sah'n ihre Kleider,
 Und ihr Haar wie Sonnenschimmer.
 Täglich sah er nach dem Mädchen,
 Täglich seufzte er voll Sehnsucht,
 Täglich glühender entbrannte
 Ihm das Herz in seinem Busen
 Voller Liebe, voll Verlangen
 Nach der Maid mit gold'nen Locken;
 Doch er war zu feist, zu träge
 Sich zu regen, sie zu freien;
 Zu bequem selbst und zu herzlos,
 Ihr zu schmeicheln, sie zu werben.
 Immer schaute er sie an nur,
 Sass und seufzte voller Sehnsucht
 Nach dem Mädchen der Prairieen.

Eines Morgens, nordwärts schauend,
 Sah er ihre gold'nen Locken
 Ganz verwandelt, weiss geworden,
 Wie bedeckt mit schnee'gen Flocken.
 "Weh! mein Bruder aus dem Norden,
 Aus dem Königreich Wabasso,
 Aus dem Land' der weissen Kaninchen!
 Hast mein Mädchen mir gestohlen,
 Hast an ihr dich frech vergriffen,
 Hast gefreit sie und gewonnen
 Durch die schönen Nordlandsmährchen."

CHORUS.

Thus the wretched Shawondasee
 Breathed into the air his sorrow;
 And the South-Wind o'er the prairie
 Wandered warm with sighs of passion,
 With the sighs of Shawondasee,
 Till the air seemed full of snow-flakes,
 Full of thistle-down the prairie,
 And the maid with hair like sunshine
 Vanished from his sight forever.

SOPRANO SOLO, TENOR SOLO AND CHORUS.

Nevermore did Shawondasee
 See the maid with yellow tresses!

Poor deluded Shawondasee!
 'Twas no woman that you gazed at,
 'Twas no maiden that you sighed for,
 'Twas the prairie dandelion
 That through all the dreamy summer
 You had gazed at with such longing,
 You had sighed for with such passion
 And had puffed away forever,
 Blown into the air with sighing,
 Ah! deluded Shawondasee!

Thus the Four Winds were divided,
 Thus the sons of Mudjekeewis
 Had their stations in the heavens,
 At the corners of the heavens,
 For himself the West-Wind only
 Kept the mighty Mudjekeewis.

So der arme Shawandässi
 In die Luft der Kummer hauchte.
 Ueber die Prairie'n der Südwind
 Wehte heiss von Glutenseufzern,
 Von den Seufzern Shawandässi's,
 Bis die Luft schien voll Schneeflöckchen,
 Die Prairie voll Distelstäubchen,
 Und die Maid mit Sonnenscheinhaaren
 Seinem Blick' entschwand für immer.

Nie sah Shawandässi wieder
 Diese Maid mit gold'nen Locken!

O, betrog'ner Shawandässi!
 Ach, kein Weib war's, das Du ansah'st,
 Keine Maid, um die Du seufztest,
 's war der Löwenzahn der Wüste,
 Den Du einen ganzen Sommer
 Traumerfüllt so sehnd ansah'st,
 Den Dein Seufzen glühend suchte.
 Wehtest ihn hinweg für immer,
 Bliest ihn seufzend in die Lüfte,
 Du betrog'ner Shawandässi!

So sich die vier Winde theilten,
 So die Söhne Mudschikihwis
 Ihren Plats im Himmel nahmen
 In verschied'nen Himmelswinkeln;
 Nur den Westwind für sich selber
 Nahm der mächt'ge Mudschikihwis.

THE FOUR WINDS

A CANTATA for SOLI, CHORUS and ORCHESTRA

The second scene from "HIAWATHA" by
HENRY WADSWORTH LONGFELLOW

CARL BUSCH

Moderato

f V' Cello & Viola

Violin II

p Horn

Wood Wind

f

f

Oboe

f

p

Fl.

Oboe Fl.

This system contains the first system of music. The top staff is for Oboe and Flute, with a dynamic marking of *fz.* (forzando). The bottom staff is for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The music features a melodic line in the woodwinds and a harmonic accompaniment in the piano.

mf

This system contains the second system of music, primarily for piano accompaniment. It features a dynamic marking of *mf* (mezzo-forte). The piano part continues with a complex harmonic texture, including some triplets and slurs.

f

This system contains the third system of music, primarily for piano accompaniment. It features a dynamic marking of *f* (forte). The piano part continues with a complex harmonic texture, including some triplets and slurs.

rit.

This system contains the fourth system of music, primarily for piano accompaniment. It features a dynamic marking of *rit.* (ritardando). The piano part continues with a complex harmonic texture, including some triplets and slurs.

Andante
A
P (Indian Love Song)

This system contains the fifth system of music, primarily for piano accompaniment. It features a tempo marking of *Andante* and a section marker *A*. The dynamic marking is *P* (piano). The title *(Indian Love Song)* is written below the staff. The piano part continues with a complex harmonic texture, including some triplets and slurs.

mf

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The time signature is 6/8. The music includes a piano introduction with a dynamic marking of *mf*.

Strings
mf

Second system of musical notation, featuring a grand staff. The key signature has three sharps. The time signature is 3/4. The music includes a section for strings with a dynamic marking of *mf*.

Third system of musical notation, featuring a grand staff. The key signature has three sharps. The time signature is 3/4. The music continues with piano accompaniment.

mf

Fourth system of musical notation, featuring a grand staff. The key signature has three sharps. The time signature is 3/4. The music includes a piano introduction with a dynamic marking of *mf*.

Fifth system of musical notation, featuring a grand staff. The key signature has three sharps. The time signature is 3/4. The music continues with piano accompaniment.

First system of musical notation. The treble clef staff features a melodic line with a long slur over the first two measures, followed by a more active line in the third measure. The bass clef staff provides harmonic support with chords and a few moving notes.

Second system of musical notation. The treble clef staff continues the melodic development with slurs and ties. The bass clef staff maintains a steady harmonic accompaniment.

Third system of musical notation. The treble clef staff shows a continuation of the melodic theme. The bass clef staff includes some trills in the final measure, indicated by the 'tr' marking.

Fourth system of musical notation. The treble clef staff features several trills in the first two measures, marked with 'tr'. The bass clef staff has a long slur across the first two measures.

Fifth system of musical notation. The treble clef staff has a melodic line with some grace notes. The bass clef staff features a complex accompaniment with many beamed notes and ties.

(Thunderstorm approaching)

mf Wood Wind

The first system of music features a woodwind part. The upper staff is a treble clef with a key signature of two flats and a common time signature. It begins with a whole rest, followed by a series of chords and single notes. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

B Allegro moderato

p

The second system of music is for the piano. The upper staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The third system of music continues the woodwind part. The upper staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The fourth system of music continues the piano part. The upper staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

mf

The fifth system of music continues the piano part. The upper staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The dynamic is marked *mf*.

The sixth system of music continues the piano part. The upper staff is a treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, including some grace notes. The lower staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

First system of a piano score. The right hand features a melodic line with eighth notes and a trill-like figure, while the left hand provides a steady accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4.

Second system of the piano score. The right hand begins with a fortissimo (*f*) dynamic and consists of chords and short melodic fragments. The left hand continues with a rhythmic accompaniment of eighth notes.

Third system of the piano score. The right hand has a melodic line with a trill-like figure, and the left hand has a rhythmic accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4.

Fourth system of the piano score. The right hand features chords and short melodic fragments, while the left hand has a rhythmic accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4.

Fifth system of the piano score. The right hand features chords and short melodic fragments, while the left hand has a rhythmic accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4.

First system of musical notation. The treble clef staff features a complex, dense texture of chords and arpeggios, marked with a forte dynamic (*ff*). The bass clef staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues with dense chordal textures. The bass clef staff features a more active line with eighth notes and chords. A piano dynamic (*p*) is indicated in the final measure.

Third system of musical notation. The treble clef staff has a more open texture with fewer notes per measure. The bass clef staff has a sparse accompaniment. A mezzo-forte dynamic (*mf*) is indicated in the final measure.

Fourth system of musical notation. The treble clef staff features a series of chords, some with a *bE* marking. The bass clef staff has a steady accompaniment of chords and notes.

Fifth system of musical notation. The treble clef staff features a melodic line with triplets and a forte dynamic (*ff*). The bass clef staff has a complex accompaniment with triplets and chords.

C Allegro maestoso

SOPRANO

ALTO

TENOR *f*

BASS *f*

"Hon - or be to Mud - je - kee - wis!" Cried the
 "Ehr' und Preis dem Mudschi - kih - wis!" Rie - fen

C *ff* *p*

Allegro maestoso

mf

When he came in
 Als er tri - um -

mf

When he came in
 Als er tri - um -

war - riors,
 Krie - ger,

Cried the old men,
 rie - fen Grei - se, Wood Wind

f

tri-umph home-ward With the sa-cred belt of
phirend heim-kam Mit des Wam-pum's heil'-gem

mf When he came in tri-umph home-
 Als er tri-um-*phirend heim-*

mf When he came in tri-umph tri-umph home-
 Als er tri-um-*phirend heim-kam, heim-*

Wam-pum, Wam-pum, Wam-pum, From the kingdom of Wa-
Gür-tel, Gür-tel, Gür-tel, Aus dem König-reich Wa-

f ward, From the re-gions of the North-Wind, Wam-pum,
kam, Aus des Nor-dens Re-gi-o-nen, Wam-pum;

bas - so, From the land of the White Rabbit.
 bas - so, Aus dem Land der weis - sen Ka - ninchen.

land of the Rabbit.
 Land der Ka - ninchen.

Wam - pum, From the land of the Rabbit.
 Wam - pum, Aus dem Land der Ka - ninchen.

Wam - pum, From the land of the White Rabbit.
 Wam - pum, Aus dem Land der weis - sen Ka - ninchen.

f

He had sto - len the belt of Wampum,
 Wam - pum's Gür - tel er sich raubte

ff

From the neck of Mis - he - Mo - kwa,
 Von dem Nack - en Mit - scha - Ma - kwe's

The first system of the musical score features a vocal line with lyrics in English and German. The piano accompaniment consists of a treble and bass staff with a simple harmonic accompaniment.

mf

The piano accompaniment for the first system is shown in a grand staff. The right hand plays a melodic line with eighth notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking is *mf*.

From the Great Bear of the mountains,
 Von dem gross - en Bär der Berge,

The second system of the musical score features a vocal line with lyrics in English and German. The piano accompaniment consists of a treble and bass staff with a simple harmonic accompaniment.

f

The piano accompaniment for the second system is shown in a grand staff. The right hand plays a melodic line with eighth notes, while the left hand provides a steady bass line with quarter notes. The dynamic marking is *f*.

From the ter - ror of the na - tions,
 Von dem Schreck - en der Na - tio - nen,

As he lay a - sleep and cum - brous
 Als er schla - fend lag und traü - mend

Lay a - sleep and cum - brous
 Schla - - fend lag und traü - mend

Lay a - sleep and cum - brous
 Schla - - fend lag und traü - mend

As he lay a - sleep, a - sleep,
 Als er schla - fend lag und traü - mend

mf

On the sum - mit of the moun - tains,
 Auf der Ber - ge höch - ster Spit - ze

mf

On the sum - mit
 Auf der höch - sten Spit - ze,

mf

On the sum - mit of the moun - tains,
 Auf der Ber - ge höch - ster Spit - ze

mf

On the sum - mit
 Auf der hoch - sten Spit - ze

mf

Like a rock, a rock with moss - es on it,
 Wie ein Fels, ein Fels mit Moss be - wach - sen,

mf

Like a rock with moss - es on it,
 Wie ein Fels mit Moss be - wach - sen,

f

Like a rock with moss - es on it,
 Wie ein Fels mit Moss be - wach - sen,

mf

Like a rock Like a rock
 Wie ein Fels, Wie ein Fels,

mf Spotted, *f* Spotted brown with
Braun und *grau* vom *Moos*, vom

mf Spotted, *f* Spotted brown and
Braun und *grau* vom *Moos*; vom

mf Spotted, *f* Spotted brown and
Braun und *grau* vom *Moos*; vom

mf Spotted, *f* Spotted brown with
Braun und *grau* vom *Moos*; vom

Piano accompaniment with chords and arpeggios, marked *f* in the final measure.

moss with mosses. —
Moos um - sponnen. —

gray with moss - es.
Moos um - sponnen.

gray with mosses. —
Moos um - sponnen. —

moss es.
 spon - - - - - nen.

Piano accompaniment with chords and arpeggios.

The first system of the musical score consists of five staves. The top four staves are vocal staves, each containing a whole rest in every measure, indicating that the vocalists are silent. The fifth staff is the piano accompaniment, written in a grand staff (treble and bass clefs). It features a melody in the treble clef with a dynamic marking of *mf* (mezzo-forte). The melody consists of a series of eighth notes, with some notes beamed together in groups of four. The bass clef part provides a simple harmonic accompaniment with a few notes.

The second system of the musical score also consists of five staves. Similar to the first system, the top four staves are vocal staves with whole rests. The fifth staff is the piano accompaniment. The melody in the treble clef continues with eighth notes, some beamed together. The bass clef part continues with a simple accompaniment. The system concludes with a double bar line and a 3/4 time signature.

D Allegretto *p*

Si - lent - ly he
Schwei - gend stahl er

p

Si - lent - ly he stole up-on him,
Schwei - gend stahl er zu ihm hin sich,

p

Si - lent - ly he
Schwei - gend stahl er

p

Si - lent - ly he stole up-on him,
Schwei - gend stahl er zu ihm hin sich,

D Allegretto *p*

stole up-on him, Till the red nails of the mon - ster
zu ihm hin sich, Bis des Monstrums roth - e Nä - gel

p

stole up-on him, Till the red nails of the mon - ster
zu ihm hin sich, Bis des Monstrums roth - e Nä - gel

p

mf Al - most touch'd him, al-most scared him, Till the hot breath
Ihn be - rühr - ten, ihn er - schreck - ten, *f* Bis der Nüstern

mf Al - most touch'd him, al-most scared him, Till the hot
Ihn be - rühr - ten, ihn er - schreck - ten, *f* Bis der O - -

mf Al - most touch'd him, al-most scared him, Till the hot
Ihn be - rühr - ten, ihn er - schreck - ten, *f* Bis der Nüstern

mf Till the hot
Bis der O - -

mf Till the hot
Bis der Nüstern

mf Till the hot
Bis der

of his nos - trils, Mud - je - kee - wis
heis-ser O - dem, *Mud* - schi - kih - wis,

breath warmed the hands
dem *Mud-schi-kih - wis*

f breath Warmed the hands of Mud-je - kee - wis,
heis-ser O - dem. *Mud* - schi - kih - wis *Hän-de* warm - te.

breath of his nos - trils
Nü - stern *heis - ser* O - dem

As he drew the belt of Wam - pum, O'er the round ears, the
Schnell schlug er den *Wam-pumgür - tel* *Um des Scheu - sals*

As he drew the belt of Wam - pum, O'er the
wärm - te. *Schnell schlug er* den *Wam - pum*

As he drew the belt of Wam - pum, O'er the
Schnell schlug er den *Wam-pumgür - tel* *Um des*

As he drew O'er the round ears, the
Mud - schi-kih-wis *Hän-de wärm - te.* *Schnell schlug er* den

ears that heard not, O'er the small eyes, the eyes that saw not,
run-de Oh - ren, *Die nicht hör - ten,* *um die klein - en*

Wam - pum O - ver small eyes,
Gür - tel *Um des* *Scheu - sals*

ears that heard not, O'er the small eyes,
Scheusals Oh - ren, *Die nicht hör - ten,*

ears O - ver small eyes,
Gür - tel Um des *Scheu - sals* *Oh - ren*

p

saw not, The black
 Au - - - gen, die Au - - -

p

Long nose, The black muffle, of the
 Oh - - - ren, Die nicht hörten um die

p

O'er the long nose, the nose and nos - trils, The black muffle of the
 Um die klein - en, die klein-en Au - gen, Die nicht hörten, um die

p

O - ver long nose
 Au - gen, Nü - stern

muffle, Out of which the heav-y breath - ing
 gen, Um die lan ge Nas' und Nü - stern,

nos - trils, heav - y breath - ing
 Au - gen, die nicht se - hen,

nos - trils, heav - y breath - ing
 Nü - stern, Deren schwe - rer O - dem glü - hend

ff

Warmed the hands of Mud - je
 Mud - schi - kih - wis Hän - de

ff

Warmed the hands of Mud - je
 Au - gen, die nicht se - hen

ff

Warmed the hands of Mud - je
 Mud - schi - kih - wis Hän - de

ff

E *ff* Allegro maestoso

kee - wis. — Then he swung a - loft his
 streif - te. — Hoch schwang er die Krie - ges -

ff

kee - wis. — Then he swung a - loft his
 konn - ten. — Hoch schwang er die Krie - ges -

ff

kee - wis. — Then he swung a - loft his
 streif - te. — Hoch schwang er die Krie - ges -

ff

E Allegro maestoso

ff

war-club, Shout - ed loud and long his war-cry,
keu-le, Laut und lang sein Krieg'sschrei tön-te,

war-club, Shout - ed loud and long his war-cry,
keu-le, Laut und lang sein Krieg'sschrei tön-te,

mf Smote the mighty Mis - he -
Mit - ten auf die Stir - ne

mf Smote the mighty Mis - he - Mokwa the migh -
Mit - ten auf die Stir - ne schlug er den star -

mf

Smote the mighty Mis - he - Mok-wa, Mis - he - Mok -
 Mit - ten auf die Stir - ne schlug er Dann den star - ken

Mok-wa in the fore - head, Right be - tween the
 schlug er Dann den star - ken, schlug den star - ken Mit - scha -

- ty Mis - he - Mok - wa In the mid - die
 - ken. Mit - scha - Mak - we Auf die Stir - ne

mf

Smote the mighty Mis - he -
 Mit - ten auf die Stir - ne

p

wa, the mighty Mis - he - Mok-wa In the mid - die of the
 Mit - scha - Mak we, schlug er Dann den star - ken, star - ken Mitscha -

eyes, Right be - tween the eyes, Right be - tween
 Mak - we, Mit - ten auf die Stir - ne

of the fore - head, Right be -
 schlug er Dann den Mit - scha -

Mok - wa In the mid -
 schlug er Dann den star -

fore head, Right be tween the eyes he
 Mak - we Mit - ten zwi - schen bei - de

the eyes smote him, he smote him be - tween the
 schlug er Mit - ten zwi - schen bei - de

tween the eyes, be - tween the eyes, he
 Mak - we Mit - ten zwi - schen bei - de

die of the fore - head, Right be - tween the
 ken Mit - scha - Mak - we, Mit - ten bei - der

smote him. Right be - tween the eyes he
 Au - gen. Wü - thend durch des Schla - ges

eyes. Right be - tween, be - tween the
 Au - gen. Wü - thend durch des Schla - ges

smote him. Right be - tween the
 Au - gen. Durch - des Schla - ges

eyes. Right be - tween, be - tween the
 Au - gen. Wü - thend durch des Schla - ges

mf

snote him. With the heav-y blow be-
Schwere *Sprang em-por der* gross e

eyes. With the heav-y blow, the heav-y blow—
Schwere *Sprang em-por der* Berg-bär, *Sprang em-por*—

eyes. With the heav-y, with the heav-y
Schwere *Sprang* em-por der Bär, der grosse

eyes. With the heav-y
Schwere *Sprang* em-por der

f

wild-ered, With the heav-y blow
Bergbär, *Sprang* em-por der Bär,

— be-wild-ered With the heav-y blow
 — der *Bergbär,* *Sprang* em-por der Bär,

blow With the heav-y blow
Bär, *Sprang* em-por der Bär,

blow the heavy blow the heavy
gross-e Bergbär, *Sprang* der Bär,

With the heav - y blow be - wild - ered
Sprang em - por der gross - e Berg - bär,

With the heav - y blow Rose the
Sprang em - por der Bär, *Sprang* der

With the heav - y blow Rose the
Sprang em - por der Bär, *Sprang* der

With the the blow Rose the
Sprang der der Bär, *Sprang* der

Rose the great Bear, great Bear of the moun - tains;
Sprang em - por der gross - e, gross - e Berg - bär,

great Bear, great Bear of the moun - tains;
 Bär *Sprang* em - por der gross - e Berg - bär,

great Bear of the mou - tains;
 gross - e Bär, Doch die Kniee ihm er -

great Bear, great Bear,
 Bär, *Sprang* der Bär,

But his knees _____ beneath him trem - bled, And he
Doch die Kniee _____ ihm er - beb - ten, Wie ein

But his knees be - neath him — trem - bled, And he
Doch die Kniee ihm er - beb - ten, Wie ein

But his knees, his knees, And he
beb - ten, ihm er - beb - ten, Wie ein

But his knees, his knees, And he
Doch die Kniee ihm er - beb - ten, Wie ein

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. Dynamics include *f* (forte) and *f* (forte).

whimpered like a woman,
Weib er wim - mernd klagte,

whimpered like a woman,
Weib er wim - mernd klagte,

whimpered like a woman,
Weib er wim - mernd klagte,

The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. Dynamics include *f* (forte).

F

As he reeled and staggered for - ward,
Als er tau - melnd vorwärts schwank - te,

As he reeled, As
Als er sich auf

As he reeled, He
Als er sich auf

As he reeled, As
Als er tau - melnd

As he sat up - on his haunches;
Sich auf sei - ne Schen - kel setz - te.

he sat on his haunches;
sei - ne Schen - kel sets - te.

sat up - on his haun - ches;
sei - ne Schen - kel setz - te.

he sat up - on his haun - ches;
Sich auf sei - ne Schenkel setz - te.

And the migh - ty Mud - je - kee - wis,
 Und der star - ke Mud - schi - kih - wis

Mud - je - kee - wis,
 Mud - schi - kih - wis

And the migh - ty Mud - je - kee - wis,
 Und der star - ke Mud - schi - kih - wis

Mud - je - kee - wis,
 Mud - schi - kih - wis

Stand - ing fear - less - ly be - fore
 Vor ihm da - stand oh - ne Ban -

Stand - ing fear - less be - fore
 Vor ihm stand oh - ne Ban -

Stand - ing fear - less be - fore
 Vor ihm stand oh - ne Ban -

Stand - ing fear - less be - fore
 Vor ihm stand oh - ne Ban -

- - - - - him, Taun - - - - - ted him in
 - - - - - gen, Höhn - - - - - te ihn mit

- - - - - him, Taun - - - - - ted
 - - - - - gen, Höhn - - - - - te

- - - - - him, Taun - - - - - ted in
 - - - - - gen, Höhn - - - - - te

loud de - ri - sion Spake dis - dain - ful - ly
 lau - tem Spot - te, Sprach ver - ächt - lich

him, Spake dis - dain - ful - ly
 ihn, Sprach ver - ächt - lich

loud de - ri - sion, Spake dis - dain - ful - ly
 ihn mit Spot - te, Sprach ver - ächt - lich

Spake Sprach Spake Sprach

in al - so this zu wise: ihm:

in zu this wise: ihm:

Spake al - so in so this zu wise: ihm:

This system contains the first three vocal staves. Each staff has a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the notes. The first staff has a long note for 'in' and 'al - so', followed by 'this' and 'zu', and then 'wise:' and 'ihm:'. The second and third staves have similar phrasing. The notes are mostly half notes and quarter notes, with some rests.

Spake Sprach, in Sprach this zu wise: ihm:

The piano accompaniment for the first system. It features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present. The key signature remains two sharps.

The piano accompaniment for the second system. It continues the melodic and harmonic material from the first system. The right hand has a more active line with many sixteenth notes. The left hand has a steady accompaniment. A dynamic marking of *ff* is present. The key signature remains two sharps.

The piano accompaniment for the third system. It concludes the piece with a final cadence. The right hand has a melodic line that ends with a whole note chord. The left hand has a bass line that ends with a whole note chord. A dynamic marking of *ff* is present. The key signature remains two sharps.

Piano accompaniment for the first system, featuring complex chordal textures in both hands.

Piano accompaniment for the second system, marked "G Moderato" and "fff".

TENOR SOLO

mf
 Hark you, Bear! you are a coward, And no Brave, as you pre-
 Hö-re, Bär! Du bist ein Feigling, Nicht so mu-thig wie Du

Piano accompaniment for the third system, supporting the tenor solo.

tend - ed;
 prahl - test,

Piano accompaniment for the fourth system, concluding the page.

p

Else you would not cry and whimper Like a mis-e-ra-ble
 Nim - mer würdest Du sonst schreien, Wim - mern wie ein elend

f

woman! Bear! — you know our tribes are
 Wiebsbild. Bär! — Feind wa - ren uns' - re

mf

hostile, Long have been at war — to - geth-er;
 Stämme, Lan - ge wa - ren wir — in Fehde.

p

Now you find that we are strongest You go hiding in the mountains!
 Jetzt siehst Du, dass wir die stärksten Und gehst schleichend durch die Wälder

Had you conquered me in bat-tle Not a groan would I have
Birgst dich feig in Fel-sen-gründe. Wenn Du mich im Kampf be-

uttered; But you, Bear! sit
zwungen, Nimmer hör - test

here and whim-per, And dis-grace your tribe by
Du mich seuf-zen; Doch Du, Bär! hier wim-mernd

crying Like a wret-ched Shau-go-day-a, Like a coward-ly old
sitzest, Schändest Dei-nen Stamm durch Klagen, Wie ein fei-ges al-tes

CHORUS

Allegro maestoso

H
 Woman. Then a-gain he raised his
 Weib: Dann hob er die Kri - ges -

Tutti *mf*
 Then a-gain he raised his war-club his war-
 Dann hob er die Krie - ges - keu - le, Dann hob

Allegro maestoso

H *mf*

mf

Then a-gain he raised his warclub, Smote a - gain the
 Dann hob er die Krie - ges - keu - le, Schlag noch ein Mal

war-club raised his war - club, Smote the migh - ty,
 keu - le Krie - ges - keu - le, Schlag noch ein Mal

club a - gain he raised his club, his war - club. Smote
 er die Krie - ges - keu - le, Schlag noch ein Mal

mf

Then again he raised his
 Dann hob er die Krie - ges -

Mis - he - Mok - wa In the mid - dle of his fore -
 Mit - scha - Mak - we G'ra - de mit - ten auf die Stir -

migh - ty Mis - he - Mok - wa, migh - ty Mis - he -
 Mit - scha - Mak - we Schlug noch Mit - scha -

Mis - he - Mok - wa In the mid - dle
 Mit - scha - Mak - we G'ra - de mitten

warclub, Smote Mis - he -
 keu - le - Schlag Mit - scha -

head, Broke his skull as ice is
 ne, Brach den Schä - del, wie man's

Mok - wa In the mid - dle of his
 Mak - we G'ra - de mit - ten auf die

of his fore - head, mid - dle of his
 auf die Stir - ne, G'ra - de auf die

Mok - wa In the mid - dle of his
 Mak - we G'ra - de mit - ten auf die

broken
Eis bricht,

When one goes to fish in
Wenn man fi - schen will im

head,
Stirne,

Broke his skull as ice is
Brach den Schä - del wie man

head,
Stirne,

Broke his skull, _____ his
Brach den Schä - - -

head,
Stirne,

Broke his skull as ice is
Brach den Schä - del wie man

Win - ter.
Win - ter.

Thus was slain the Mis - he -
So kam um der Mit - scha -

bro - ken.
Eis bricht,

Thus was slain Mis - he -
So kam um Mit - scha -

skull
del,

Mis - he - Mok - wa was
So kam um Mit - scha - Mak -

bro - ken.
Eis bricht,

Thus was slain, _____ was
So kam um Mit - scha - Mak -

Mok-wa, He the Great Bear of the
 Mak-we, Je - ner gro - sse Bär der

Mok-wa, He the Bear, the Great Bear
 Mak-we, Je - ner gro - sse Bär der

slain! He the Great
 we! Je - ner gro - sse

slain! He the Great Bear of the
 we! Je - ner gro - sse Bär der

mountains, He the ter - ror of the
 Berge, Er der Na - tio - nen

Berge, He the ter -
 Er der Schreck -

Bear He the ter - ror of the
 Bär Er, der Schrecken, Er der

mountains, He the ter - ror of the
 Berge, Er, der Schrecken, Er der

Na - tions, He the Great Bear of
Schreck - en, Je - ner gro sse Bär

ror, He the Bear of the
en Je - ner gro - sse Bär der

Na - tions, He the Great Bear
Schrecken, Je - ner gro - sse

Na - tions, He the Great Bear of the
Schrecken, Je - ner gro - sse Bär der

the mountains.
der Berge.

moun - tains "Hon - or be to
Ber - ge. Ehr' und Preis dem

of the mountains.
Bär. der Berge.

moun - tains. "Hon - or be to
Ber - ge. Ehr' und Preis dem

mf

With a shout ex-
Jauchz - ten laut des

Mud - je - kee - wis!"
Mud - schi - kih - wis!"

mf

With a shout ex-
Jauchz - ten laut des

Mud - je - kee - wis!"
Mud - schi - kih - wis!"

The first system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The vocal lines feature a melodic line with lyrics in German and English. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands.

f

claimed the peo - ple, "Hon - or be to
Vol - kes Schaaren, Ehr' und Preis dem

f

claimed the peo - ple, "Hon - or be to
Vol - kes Schaaren, Ehr' und Preis dem

f

The second system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, respectively. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. The vocal lines feature a melodic line with lyrics in German and English. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines in both hands. The dynamic marking *f* (forte) is present throughout the system.

Mud - je - kee - wis!" Hence - forth he shall
 Mud - schi - kih - wis! Soll der West - wind

He shall be
 Soll der West

Mud - je - kee - wis!" He shall be
 Mud - schi - kih - wis! Soll der West

Hence - forth he shall
 Soll der West - wind

be the West wind, And here - af - ter
 sein von heut an, Und fort - an cres für

the wind wind, And here
 wind sein sein für ew' - ge

the wind wind, And
 wind sein sein für cres ew' - ge

be the West wind, And here
 sein von heut' an Und soll

and for - ev - er Shall he hold su -
ew' ge *Zei - ten* *Soll* als *Herr - scher*
cen

af - - ter Shall hold
Zei - - ten *Soll* er ge

here - - af - ter Shall hold
Zei - - ten *Soll* er ge
cen

af - - ter Shall hold
als *Herr - scher* er - ge

cen

Overall the winds of heav - en.
Ueber alle Himmels - winde;

preme do - mi - nion O - ver all.
er do - ge - bie - ten *Ue - ber al - le,*

su - - preme O - ver all.
bie - - ten *Al - le winde,*

do - - mi - nion O - ver all the heav - en.
bie - - ten *Ue - ber al - le winde,*
do - -

su - - preme. O - ver all.
bie - - ten *Al - le winde,*

do

f

Call him no more Mud - je - kee - wis,
 Nennt ihn nicht mehr Mud - schi - kih - wis,

f

f

Call him no more Mud - je - kee - wis,
 Nennt ihn nicht mehr Mud - schi - kih - wis,

Call Nennt him ihn no nicht more mehr

Call him no more Mud - je - kee - wis,
 Nennt ihn nicht mehr Mud - schi - kih - wis,

Call him no more Mud - je - kee - wis,
 Nennt ihn nicht mehr Mud - schi - kih - wis,

Mud - je kee - je wis,
 Mud - schi kih - wis,

Call him Ka - bey - un the West
 Nennt ihn Ka - bey - un, den West

ff

ff

ff

ff

Call him Ka - bey - un the West
 Nennt ihn Ka - bey - un, den West

ff

Call him the West
 Nennt ihn den West

ff

ff

ff

Wind!"
 wind.

Wind!"
 wind.

f rit.

f rit.

Molto moderato

p

Thus was Mud - je - kee - wis cho - sen
 So er - kor man Mud - schi - kih - wis

p

Mud - je - kee - wis
 Mudschi - kih - wis

p

Mud - je -
 Mud - schi -

Molto moderato

p

p

Fa - ther of the Winds of Heav - en.
 Zu der Him - mels - win - de Va - ter:

p

Fa - - - - - ther of the Winds of Heav - en.
 Zu - - - - - der Him - mels - win - de Va - ter:

p

For _____ him - self he kept the
 Zu _____ der Him - mels - win - de,

kee - wis Fa - ther of Winds of
 kih - wis Zu der Him - mels - win - de,

For himself he kept the West Wind,
Er behielt für sich den West wind, für

For him - self he kept the
Er be - hielt für sich den

West Wind, Gave the o - thers to his
Va - ter: Gab die an - dern sei - nen

Heav - en For him - self the West - Winds
Va - ter: Er be - hielt den West - wind,

kept the West - Wind; Gave the South - Wind to
sich den West - wind Scha - ran - düssi

West - Wind; Un - to Wa - bun gave the
West - Wind, Wa - ban ward des Ost - wind's

chil - dren; Un - to Wa - bun gave the
Söh - nen. Wa - ban ward des Ost - wind's

Gave the o - thers to his chil - dren; Un -
Gab die an - dern sei - nen Söh - nen. Wa -

Sha-won-das - ee, And the North Wind to the fierce Ka-bi-bo-
 Herr des Süd-wind's, Für den Nord-wind, Wurde es Ka-bi-bo-

East - Wind, Gave the South-Wind to Sha won -
 Herr - scher, Scha - wan - däs - si Herr des

East - Wind, Gave the South -
 Herr - scher, Herr des

to Wa - bun gave the East -
 ban ward des Ost - wind's Herr -

na - ka. Fa - ther of the Winds of
 no - cka. Zu der Him - mels win - de

das - ee, Fa - ther of the Winds,
 Süd winds, Him mels win de Va - ter

Wind. Thus was Mud-je - kee - wis cho-sen Fa - ther
 Süd - winds, So er - kor man Mud-schi - kih-wis Zu der

Wind. Thus was Mud - je - kee - wis
 scher So er - kor man Mud - schi - kih - wis

ritard.
p = mf

Heav - en. The Winds
Va - ter. Der Va -

Winds of Heav - en. The Winds
Him - mels - win - de. Der Va -

of the Winds of Heav - en. The Winds
Him - mels - win - de Va - ter. Der Va -

cho - sen Fa - ther. The Winds
Zu - der Va - ter. Der Va -

pp Lento *ppp*

ter! Der Va - ter. *ppp*

of Heav - en. *ppp*

ter! Der Va - ter. *ppp*

of Heaven Heav - en. *ppp*

ter! Der Va - ter, der Va - ter. *ppp*

of Heaven of Heav - en. *ppp*

ter! Der Va - ter, der Va - ter. *ppp*

Lento

PASTORALE

K

Bass

V' Cello

Viola

Violin II

Violin I

Oboe & Bassoon

Fl.

Oboe

Bassoon

TENOR SOLO

p

Young and beau-ti-ful was Wa - bun;
 Jung und wun-der-schön war Wa - ban

He it was who brought the mor - ning, He it was whose
Brach - te als Ge - schenk den Mor - gen, Sei - ne Sil - ber -

Oboes
p
 Bassoons

sil - ver ar - rows Chased the dark o'er hill and val - ley;
pfei - le jag - ten Ue - ber Berg und Thal das Dun - kel.

Flutes
 Clar.

He it was whose cheeks were paint - ed With the bright - est
An - ge - haucht war sei - ne Wan - ge Mit des schön - sten

p strings

streaks of crim - son, And whose voice a - woke the vil - lage,
Pur - purs Schimmer, Und sein Hauch das Dorf er - weck - te,

Called the deer, and called the hun - ter.
 Rief das Reh' und rief den Jä - ger.

Allegro moderato
 Oboe

p

Solo Violin

mf

mf

Lone - ly in the sky was
 Ein - sam zog am Him - mel

Wa - bun; Though the birds sang gai - ly to
 Wa ban; Ob ihm Lust die Vö - gel

mf

mf

him, Though the wild flow'rs of the meadows
sangen, *Ob der Wie - se wil - de Blumen*

Filled the air with o - dors for him, Though the
Ihm die Luft mit Dief - ten wurzten, Ob sein

for - ests and the ri - vers _____ Sang and Shout - -
Nah n auch al - le Wälder, _____ Al - le Strö - -

_____ ed at his com - ing. Still his heart 'was
 _____ me froh be - grüssten. *Trau - rig schlug sein*

mf

sad with - in him, For he was a - lone in
Herz im Busen, Ein - sam zog er ja am

mf

heaven.
Himmel.

mf *f*

Indian Flageolet

rit.

Moderato TENOR SOLO

But 'one mor
Früh einst schau - te er zur

p Wood Wind

Violin I

Er - - - ning; Gaz - ing
de, sur

p

rit. *p a tempo*

earth - - - ward, While the
Er - - - da, Als noch

rit.

vil - lage still was sleep - - - ing, And the
schlummernd lag das Dörf - - - chen, Ne - bel

p a tempo

fog ————— lay on the ri - ver, Like a
 noch ————— den Fluss, wie

mf

ghost ————— that goes at sun —————
 Gei ————— ster Vor der Son - ne flieh - end,

deck ————— rise, He be - held a
 ten. Da sah Fl. wan - deln

p

rit. *a tempo*

mai den walk - ing All a - lone ————— up -
 er durch Wie - sen Ganz al - lein ————— ein

Oboe

Fl.

ou — a mea — dow, Gath — ering
 schö — nes Mäd — chen, Bin — sen

mf

Oboe

wa-ter flags and rushes — By — a ri-ver
 pflückte sie und Lilien — An — das Wie — sen-

in — the meadow. —
 stro — mes Randé. —

rit.

rit.

Indian Flageolet

CHORUS

L Andante

Ev - 'ry mor - ning
Je - den Mor - gen

Ev - 'ry mor - ning
Je - den Mor - gen

Andante

mf *L p*

gaz - ing er, gaz - ing earth - ward, gaz - ing earth - ward,
sah er, sah er erd - wärts, sah er erd - wärts,

gaz - ing er

gaz - ing er

gazing earth ward,
sah er erd - wärts,

Ev - 'ry mor - ning,
Je - den Mor - gen,

p

Ev-'ry Je-den morning
 Je-den Morgen

mf Gaz - ing gaz - ing earthward,
 Mor - Gen sah er endwärts,

mf Gaz - ing earth - ward,
 Mor - gen end - wärts,

p morning gaz - ing earthward,
 Morgen sah er endwärts,

Gaz - ing earthward,
 erd - wärts,

p

mf

SOPRANO SOLO *mf* Gaz-ing earth -
 Sah er erd -

mf Ev - 'ry mor - ning gaz -
 Je - der Mor - gen sah

mf Ev - 'ry mor - ning gaz
 Je - der Mor - gen sah

mf Ev - 'ry mor - ning gaz
 Je - der Mor - gen sah er

mf

wards,
wärts,

SOLO *mf*

ing.
er.

Still the
Und das

ing.
er.

ing.
erd - - - wärts.

p

first thing he be - held there - - - Was her
 Er - ste was er schau te, - - - War der

WOMAN'S CHORUS

he be - held!
 was er schau - te,

blue eyes looking at
blau en Augen Win

her blue
War der

p *6*

him, _____ Two _____ blue lakes a-mong the
ken, _____ Zwi - schen Ried — zwei blau-e

eyes! _____
Au - gen!

pp *6*

mf

rush - es. And he loved the lone - ly
See - en; Glühend lieb - te er das

And he loved the maid he loved the lone - ly maid, the
Glü - hend lieb - te er, Glü - hend lieb - te er das

p the maid! He loved the
Glü - hend *lieb - te* the

p He loved the He loved the
lieb - te er Glü - hend lieb -

f

maid - en, Who thus wait - ed
Mäd - chen, Das so ein - sam

lone - ly maid - en
Mäd - chen, das Mäd - chen,

lone - ly maid - en, Who
er das Mäd - chen, Das

lone - ly maid, *mf*
er das Mäd - chen,

the maid,
te er,

for his com - ing:
 sei - ner harr - te,

thus wait - ed For they
 so ein - sam, Wä - ren

mf *p*

SOPRANO SOLO *p*

both were lone - some, _____ For they
 Bei - de doch ver - las - sen, _____ Wä - ren

TENOR SOLO *p*

both were lone - some, _____
 Bei - de doch ver - las - sen, _____

were lone - some, _____
 Bei - de ver - las - sen, _____

both were so - li - ta - ry,
Bei - de doch ver - las - sen,

mf

mf She on earth and he in
mf Sie auf Er - den, er im
rit.

mf *rit.*

M Allegro Moderato

heaven.
Himmel.

Allegro Moderato

And he wooed her with car - ess - es,
Und er warb um sie mit Kosen,

M *p*

Wooed her with his smile of sun - shine,
 Warb mit seinen sonn'gen Läch - eln.

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

With his fatt' - ring words he wooed her,
 Warb um sie mit Schmei - chel - wor - ten,

The second system continues the musical piece. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment maintains a similar rhythmic pattern.

With his sigh - ing and sing - ing,
 Warb mit seinem Sang und Seuf - zen,

The third system concludes the musical piece. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment maintains a similar rhythmic pattern.

in the branch-es:
lei - sen Wis - fern,

Gent - lest whis - pers.
Mit der Zwei - ge

Sweet - est a - dors, Till he drew
süs - sen Hauchen, Sanf - ten Klän -

Soft - est mu - sic, Till he drew her
Sanf ten Klän gen, Bis sie lag an

her, he drew her to his bo - som, robes of crimson
gen, sie lag an sei - nem Herz - en, Ein - ge - hüllt,

to his bo - som, Fold - ed in his robes of crimson,
sei - nem Herzen, Ein - ge - hüllt im Pur - purmantel,



mf Till in-to a star _____ he chang'd her,
Bis sie war zum Stern _____ *verwandelt*



mf Till in-to a star, a star _____ he chang'd her,
Bis sie war zum Stern, *zum Stern* _____ *verwandelt*



p in - to a star he chang'd her,
sie war zum Stern ver - wan - delt,



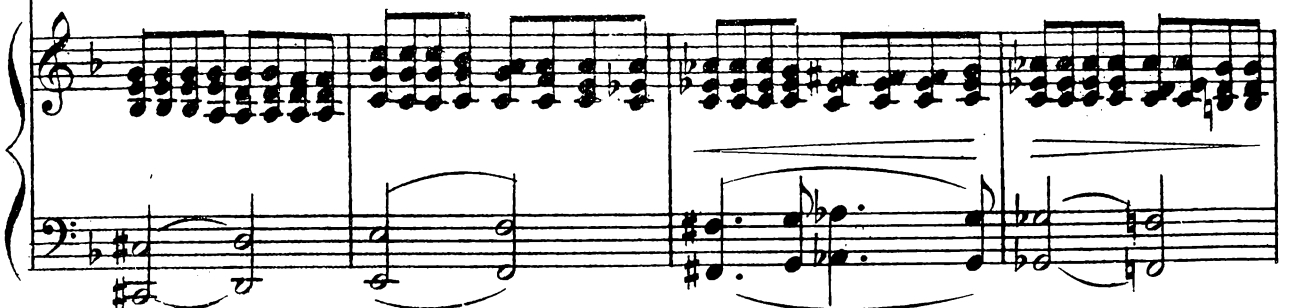
p in-to a star a star he chang'd her,
sie war zum Stern, zum Stern ver - wan - delt,



p in - to a star he chang'd her,
sie war zum Stern. ver - wan - delt,



p in - to a star he chang'd her,
sie war zum Stern ver - wan - delt,



mf Trem - bling still up - on his bo - som; Trem - bling
Be - bend leis auf sei - nem Bu - sen. *mf* *Be - bend*

p up - on his bo - som, Till he drew her
auf sei - nem Bu - sen, *p* *Be - bend leis auf*

still, Trem - bling still up - on his bo - som; Till in -
Be - bend leis auf sei - nem Bu - sen. Bis sie

drew her to his bo -
sei - nem Bu -

f to a star he changed her, to a star he
war zum Stern ver - wandelt Bis zum Stern ver -

som, in - to a star, a star he
sen. sie war zum Stern, zum Stern ver

f *mf* *rit.*

chang'd her, *wandelt.* And for-ev - er They are seen to-gether in *mf'*
Immer siehst du, siehst du sie zu-sammen, zu-

chang'd her, *wandelt.*

Wabun, Wabun, Wabun - Annung, Wabun, Wabun, And for - ev - er in the
 Waban, Waban, Waban - Anang, Waban, Waban, Im-mer siehst du sie zu-

Wa - bun - An - nung, Wa - bun, Wabun - Annung
 Wa - ban A - nang, Wa - ban, Waban - Anang

Wa - bun An - nung, Wa - bun, And for - ev - er in the
 Wa - ban A - nang, Wa - ban, Im - mer siehst du sie zu-

Wa - bun and the Wa - bun An - nung,
 Wa - ban und die Wa - ban A - nang,



Heav - - - en. _____ They are in
sam - - - men, _____ Siehst sie zu-



heavens, heavens, heavens, heavens, Wabun - Annung, Wabun, Wabun,
sammen, Immer, An dem Morgen - himmel wallen, Waban, Waban,



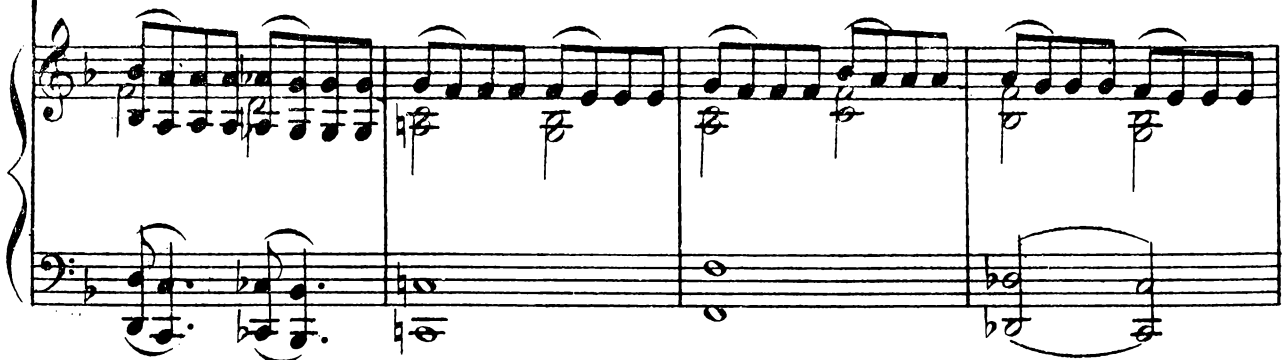
They are seen to - geth - er Wa - - bun
Im - mer siehst du sie zu - sam - - men

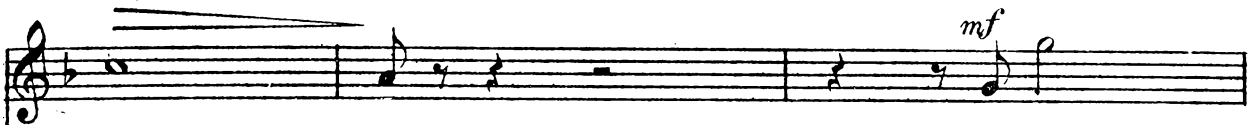


heavens, heavens, They are seen to-geth-er They are
sammen, Immer siehst du sie zusammen An dem



Wabun - Annung And for - ev - er in the
Waban - Anang Im - mer siehst du sie zu -





heav - - en,
sam - - men,

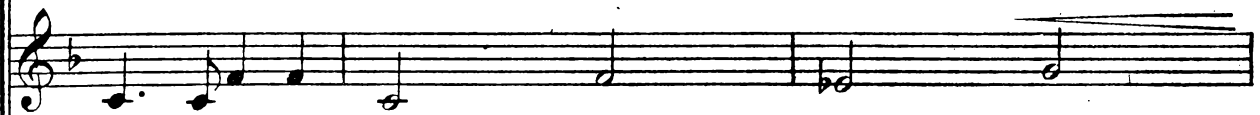
in heav - -
zu - sam - -



in heav - en!
zu - sam - men



Wabun - Annung, Wabun and the Wabun-Annung, Wabun and the Wabun-Annung,
Waban - Anang Waban und die Waban-Anang Waban und die Waban-Anang



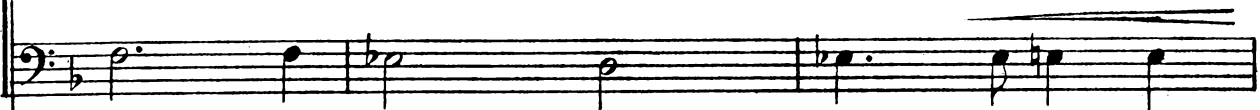
and the star of mor - ning.
An dem Morgen - him - mel

Wa - bun
wal - len,



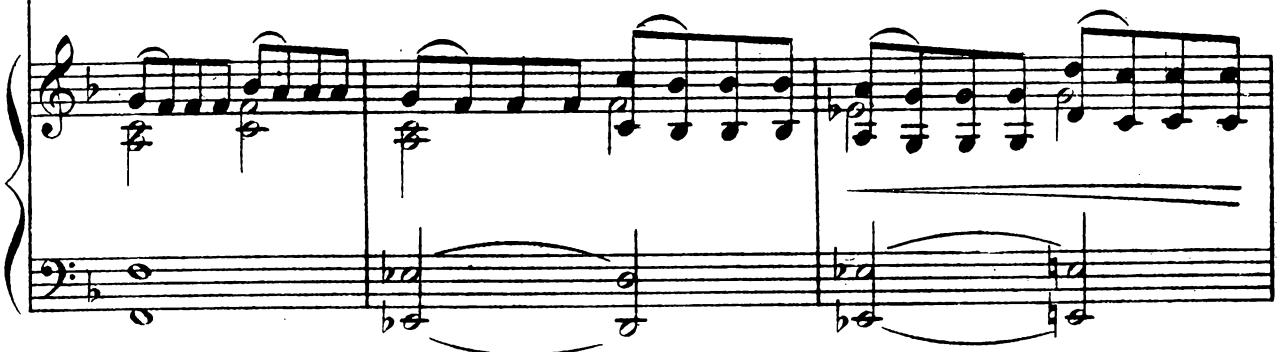
seen to-gether walk - ing.
Mor - genhimmel wal - len,

Wa - - bun
wal - - len,



heav - en They are
sam - men An dem

seen to-gether
Mor - genhim - mel





en!
men.

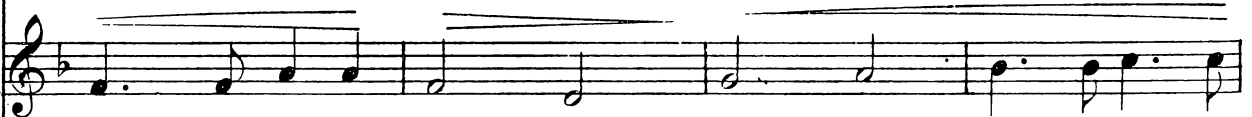
They are seen to-gether, seen to-gether
Immer siehst du sie zu - sam - men



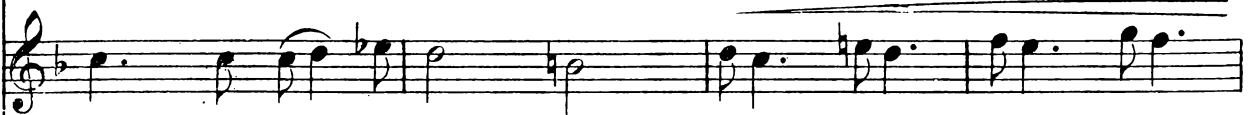
to - geth - er!
zu - sam - men.



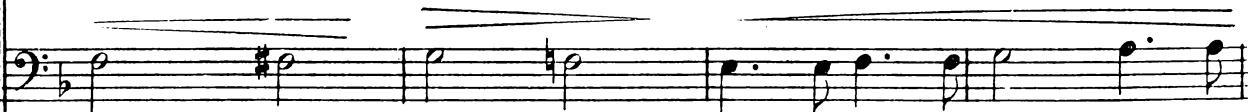
Wabun and the Star of morning, morning, Wabun - Annung, Wabun - Annung,
Waban und die Wa - ban - Anang Waban, . Waban - Anang Waban - Anang



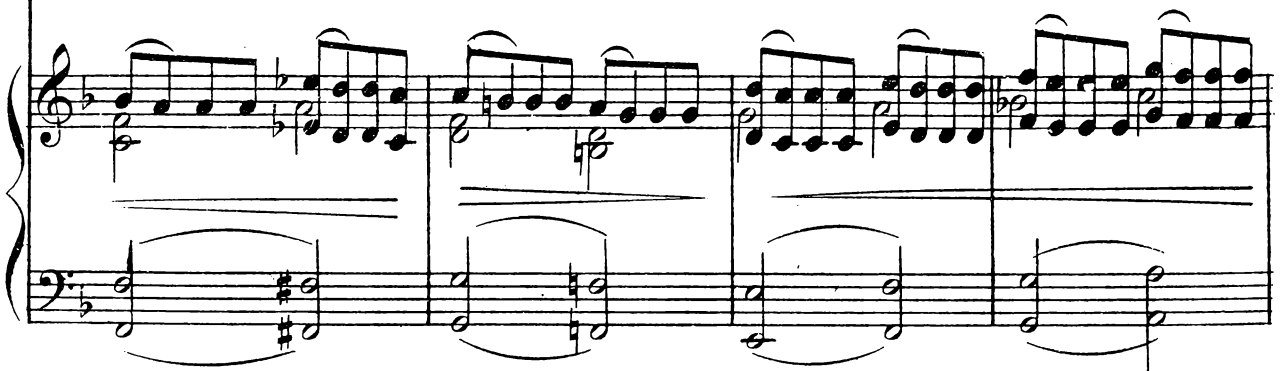
and the star of mor - ning. They are seen to-gether
siehst du sie zu - sam - men, Im - mer siehst du sie zu -



and the star of mor - ning. Wabun - Annung, Wabun - Annung,
und die Wa - ban - A - nang, Waban - Anang, Waban - Anang,



walk - ing. Wa - - bun and the Wa - bun - An - nung, the
wal - len Wa - - ban, und die Wa - ban - A - nang,



Wa - - bun and the Star of mor - - ning. — the
 Wa - - ban und den Morgen - stern. — der

Wa - bun and the Wa - - bun - An - nung, They are seen to -
 Wa - ban und die Wa - - ban - Anang, Im - mer siehst du,

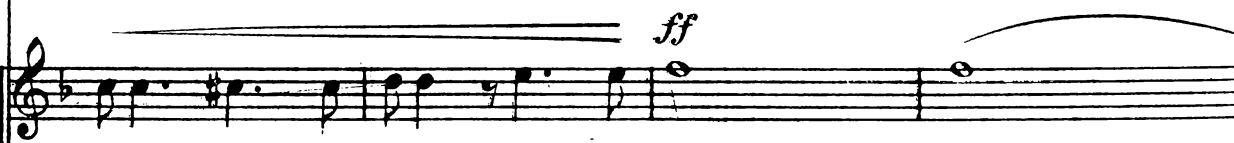
walk - - ing. — They are seen to -
 sam - - men, — Im - mer siehst du,

Wa - bun and the Wa - - bun - An - nung, They are
 Wa - ban und die Wa - - ban - A - nang, Im - mer
 and for -
 siehst du, siehst

Star of Mor - - ning and
 Mor - gen - stern. — Im - mer



Star of mor - ning.
Stern und den Mor - gen - stern.



gether, seen to - gether in the Heav - ens.
siehst du sie zu - sammen, sie zu - sam - men.



geth - er in the Heav - ens.
siehst du sie zu - sam - men



seen to - geth - er in the Heav - ens.
siehst du sie zu - sam - men.
ev - er for - ev - er in the Heav - ens.
du sie zu - sam - men, sie zu - sam - men.



They are seen in the Heav - ens.
siehst du sie zu sam - men.



This musical score consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The first five staves are arranged in pairs, with two blank staves between each pair. The sixth staff is a bass clef line. The bottom section of the page features a piano accompaniment with a grand staff (treble and bass clefs) and a woodwind part. The woodwind part is labeled "Wood Wind" and includes dynamic markings such as "p" (piano) and "pp" (pianissimo). The piano accompaniment includes various musical notations such as slurs, ties, and articulation marks.

Allegro

f

f

p *cres*

p *cen*

p *do*

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#). The music consists of chords and moving lines in both hands.

Second system of piano introduction. Treble clef, key signature of two sharps. The music continues with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present.

CHORUS

First vocal line of the chorus. Treble clef, key signature of two sharps. The melody starts with a dynamic marking of *f* (forte). Lyrics are written below the notes.

But the fierce Ka - bi - bo-nok - ka,
 Doch Ka - bi - bo - nock - a haus - te,

But the fierce Ka -
 Doch Ka - bi - bo -

Second vocal line of the chorus. Treble clef, key signature of two sharps. The melody continues with a dynamic marking of *f*. Lyrics are written below the notes.

But the fierce Ka - bi - bo-nok - ka,
 Doch Ka - bi - bo - nock - a haus - te,

But the
 Doch Ka -

The fierce Ka - bi - bo-nok - ka,
 Doch Ka - bi - bo - nock - a haus - te,

The
 Doch Ka -

Piano accompaniment for the chorus. Treble and bass clefs, key signature of two sharps. The music is marked *f pizz.* (forte, pizzicato). It features chords and moving lines in both hands.

king - dom of Wa - bas - so, In the king - dom
 Kö - nig-reich' Wa - bos - so, In dem Kö - nig-reich'

last - ing snow - drifts, The king - dom
 Schnee - ge - fil - den, In dem Kö - nig -

snow - drifts, the ev - er - last - ing snow - drifts,
 ew' - gen, den ew' - gen Schnee - ge - fil - den, ge -

snow - drifts, In the king - dom of Wa - bas - so,
 bir - gen, In dem Kö - nig-reich' Wa - bos - so,

king - dom of Wa - bas - so, In the land of the
 Kö - nig-reich' Wa - bos - so, In dem Land der Ka -

king - dom of Wa - bas - so, Wa -
 reich _____ Wa - bos - so, Wa -

snow - drifts, In the king - dom of Wa - bas - so, Wa -
 fil - den, In dem Kö - nig-reich' Wa - bos - so, Wa -

_____ The land of the White the
 _____ In dem Land der weiss - en Ka -

p

Rabbit. _____ He it was whose hand _____
 ninchen. _____ Sei - ne Hand im Herbst' _____ die

p

basso. _____ He it was _____
 bosso. _____ Sei - ne Hand, _____

basso. _____ whose hand in au - tumn _____
 bosso. _____ Sei - ne Hand im Herbst' _____

p

Rabbit. _____ in au - tumn _____
 ninchen. _____ im Herbst' _____

p

Paint - ed all the trees _____ The trees with _____
 Bäu - me Rings - um schar - lach - - roth be - -

whose hand in au - tumn, in au - tumn _____
 Sei - ne Hand im Herbst' die Bäu - me be -

whose hand _____ in _____
 die Bäu - - - me

p

in au - tumn; in _____
 im Herbst' _____ die

scar - let, He it was whose hand stained the
mal - te, Färb - te roth und gelb die

Paint - ed, He it was whose hand stained the
mal - te, Färb - te roth und gelb die

au - tumn He it was whose hand stained the
Rings - um schar - lach - roth be - mal - te, Färbte

au - tumn, He it was it
Bäu - me Färb - te roth und

leaves, the leaves with red and yel - low, He it
Blät - ter, roth und gelb die Blät - ter, Schüt - tel -

leaves, the leaves with red and yel - low, sent the
Blät - ter, roth und gelb die Blät - ter, Schüt - tel -

leaves roth und gelb die yel - low, He
Blät - ter, Schüt -

was, He it was who
gelb, Schüt - tel - te des

was who sent the snow-flakes sift - ing,
te des Schnee - es Flock - en, Stie - bend

snow - flakes sift - ing thro' the for - est
te die Flock - en durch die Wäl - der,

— it was who sent the snow-flakes sift - ing hiss - ing
- tel - te des Schnee-es Flock - en, Stie - bend, rauschend,

sent the snow - flakes sift - ing
Schnee - es Flock - en Stie - bend

hiss - ing thro' the for - est Froze the pond,
rauschend durch die Wäl - der Liess der Wei - her

hiss - ing sift - ing Froze the pond,
durch die Wäl - der Liess der Wei -

sift - ing thro' the for - est, Froze the pond, the
rauschend durch die Wäl - der, Strö - me See'n liess

through the for - est, Froze the
durch die Wäl - der, Liess der

Froze the lakes, Froze the ri-vers, Drove the loon and
 Was - ser frie - ren, Strö - me, See'n liess er er - star - ren,

the lakes, the ri - vers, Drove the sea - gull, the
 - her Was - ser frie - ren, Lum - men, Mö - ven

lakes, the ri - vers, Drove the loon, and
 er er - star - ren Lum - men Mö - ven

pond Froze the lakes the ri - vers and
 Wei - her Was - ser frie - ren trieb

sea - gull south - ward, Drove the cor - mo-rant
 Lum - men Mö - ven trieb er süd - wärts,

sea - gull and the loon south - ward, Drove the cur -
 trieb er süd - wärts, trieb er süd - wärts, Trieb See - ra - ben

sea - gull south - ward, Drove the cor - mo-rant and the
 trieb er süd - wärts trieb See - ra - ben und die

Drove the loon and sea - gull south - ward,
 Lum - men Lum - men Mö - ven süd - wärts

and the cur - lew To their nests of sedge and
 Trib See - ra - ben In ihr Nest von Ried und

lew and the cormorant To their nests of sedge and
 und die Rei - her In ihr Nest von Ried und

cur - lew To their nests of sedge and
 Rei - her In ihr Nest von Ried und

Drove the cur - lew To sedge and
 Trieb die Rei - her In ihr Nest von

sea - tang In the realms of Sha - wan - da - see.
 See - tang In den Rei - chen Sha - wan - das - si's.

sea - tang In the realms of Sha - wan - da - see.
 See - tang In den Rei - chen Sha - wan - das - si's.

sea - tang In the realms, the realms of
 See - tang In den Rei - chen, Rei - chen

sea - tang In
 See - tang, In

ff *the den*

In the realms. *f* Once the fierce Ka-
In den Rei - chen. Einst - mals stieg Ka-

In the realms. *f*
In den Rei - chen.

ff Sha - won - da - see. *f* Once the fierce Ka-
 Sha - wan - das - si's. *Einst - mals stieg Ka-*

ff *the den* realms. *f*
den Rei - chen.

ff *f*

f Brass

bi-bo-nok-ka, Once the fierce Ka - bi - bo-nok-ka
 bi-bo-nocka, *Einst - mals stieg Ka - bi - bo -nocka*

bi-bo-nok-ka, Once the fierce Ka - bi - bo-nok-ka
 bi-bo-nocka, *Einst - mals stieg Ka - bi - bo -nocka*

Strings

Is - sued from
Nie - der von

From his
von der

Is - sued from his
Nie - der von der

his snow - drifts,
der Schneetrift,

From his snow - drifts,
von der Schnee - trift,

From his snow - drifts,
von der Schnee - trift,

Is - sued from his lodge of snow, lodge of snow,
Nie - der von der heim'schen Schneetrift, heim'schen Schneetrift

P

his snow - drifts,
der Schneetrift, *mf*

snow drifts, From his home a - mong the icebergs,
Schnee - trift Von der Hei - mat zwis - chen Geltschern, *mf*

lodge of snow, lodge of snow, From his home
heim'schen Schneetrift, heim'schen Schneetrift, Von der Hei - mat *mf*

From his home
Von der Hei - mat *mf*

From his home a - mong the icebergs,
Von der Hei - mat zwis - chen Geltschern,

And his hair, with snow be - sprinkled, Streamed be - hind him
Und sein Haar, mit Schnee' be - sprenkelt, Wie ein Strom vom

And his hair Streamed be -
Und sein Haar, Wie ein

And his hair, be - sprink - led
Und sein Haar, mit Schnee' be - sprenk - elt,

And his hair, with snow be - sprinkled, Streamed _____ be -
Und sein Haar, mit Schnee' be - sprenkelt, Wie _____ ein

like a ri - ver, a black and win - try
Haupt ihm wall - te, ein dunk' - ler Strom im

hind _____ him Like a ri - ver, a win - try
Strom vom Haupt ihm wall - te, Wie ein dunk' - ler Strom im

Streamed be - hind him Like _____ a black and win - try
Wie ein Strom vom Haupt _____ ihm wallte, Wie im

hind him, streamed be - hind him Like a
Strom vom Haupt ihm wall - te Wie im

f

ri - ver, As he howled and hurried
Win - ter Als er heu - lend südwärts

f

ri - ver, As he howled and hurried
Win - ter Als er heu - lend südwärts

f

ff

south - ward, O - ver fro - zen lakes and moor -
jag - te, Ue - ber eis' - ge See'n und Step -

ff

south - ward, O - ver fro - zen lakes and moor -
jag - te, Ue - ber eis' - ge See'n und Step -

ff

ff

lands. _____
pen. _____

lands. _____
pen. _____

mf Strings Wood Wind added *ff* Brass added

Allegretto *mf* TENOR SOLO

There among the reeds and rush - es Found he
Dort traf zwischen Schilf und Bin - sen Schinschi-

ppp

p Wood Wind

Shin - ge - bis, the di - ver, _____
bis er an, den Thu - cher, _____

p

Trail - ing
Vie - le

Strings

strings — of fish be - hind him, O'er the fro - zen fens and
Fisch - e nach sich schleppend Ue - ber eis' - ge Simpfund

moor - lands, Ling'ring still among the moor - lands, Tho' his
Moo - re; Er durchstriefte noch das Marschlands, Während

tribe — had long de - part - ed To the land of Shawon - da -
längst schon die Ge - nos - sen Fort zum Lan - de Shawan - da -

see. *si's.* Cried the fierce Ka -
Wüthend *schrie* Ka -

Wood Wind

p *f*

bi - bo - nokka, "Who is this — that
 bi - bo - nocka: "Wer wagt hier — mir

Strings

f

dares — to brave me? Dares to stay in my do-
 frech — zu tro - tzen? Wagt in mein-em Reich' zu

mf

p

min - ions, When the Wa - wa
 blei - ben, Wenn die Wa - we

f

has de-part - ed, When the wild goose
 sich ent-fern - te, Wenn die Wild - gans

has gone south - ward, And the
 süd - wärts eil - te Wenn die

he - ron, the Shuh - shuh-gah, Long a - go de -
 Reiher, die Schu - schu-gäs, Längst him-weg nach

part - ed south - ward?
 Sü - den zo - gen?

mf *mf*

I will go in - to his Wig - wam, I will
 Will in Wig - wam kom - men, We - hen

put his smold' - ring fire out!"
 aus sein damp - fend Feuer."

Allegro

CHORUS

mf

And at night Ka - bi - bo -
 Und es kam Ka - bi - bo -

Allegro

mf

To the lodge came
 Wild und heu - lend

mf

came wild
 Wild und

nokka To the lodge came
 nocka Wild und heu - lend

came
Wild

wild
und

#110
#111

wild _____ and wail - ing, Shout - - ed
Nachts _____ *zu Hüt - te,* *Brüll - - te*

and _____ wail - ing, Heaped _____ the
heu - - - *lend,* _____ *Häuf* - - - *te*

wild _____ and wail - - ing, Heaped _____ the
Nachts _____ *zur Hüt - - te,* *Häuf* - - - *te*

and _____ wail - ing, Heaped _____ the
heu - - - *lend,* _____ *Häuf* - - - *te*

The piano accompaniment consists of a treble and bass clef. The treble clef has a key signature of one sharp (F#) and a 7/8 time signature. The bass clef has a key signature of one sharp (F#) and a 7/8 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

down in - to the smoke - - flue, _____
nie - *der in den Rauch* - - - *fang,* _____

snow in drifts a - bout it, _____
um *sie Schneege - stö* - - - *ber,* _____

snow in drifts a - bout it, _____
um *sie Schneege - stö* - - - *ber,* _____

snow _____ in drifts _____ a - bout it,
um _____ *sie Schnee* - - - *ge - stö* - *ber,*

The piano accompaniment continues with the same treble and bass clefs and key signature. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a bass line with some chordal support.

Shook the lodge poles in his
Schüt - - - tel - te voll *Wuth* his die

Shook the lodge poles in his
Schüt - - - tel - te voll *Wuth* his die

Shook the lodge
Schüt - - - tel - te die *Pfost*

fu - ry, Flapped the cur - tain
Pfosten, *Schin* - - - schi - bis war

fu - ry, Flapped the cur - tain
Pfosten, *Schin* - - - schi - bis war

poles, Flapped the
en, *Klatsch* - - - te mit dem

of the door - way. *f* Shin - ge
nicht er - schrock - en, Sorg - los

of the door - way. *f* Shin - ge
nicht er - schrock - en, Sorg - los

cur - tain.
 Vor - hang;

bis, the di - ver, feared not,
sah ihm zu der Tauch - er,

bis, the di - ver, feared not,
sah ihm zu der Tauch - er,

fire - wood, One for each moon
Blö - cke Um den Win - ter

fire - wood, One for each moon
Blö - cke Um den Win - ter

of _____ the Win - ter, _____
durch _____ zu feu - ern,

of _____ the Win - ter, _____
durch _____ zu feu - ern,

mf

and for food the fish es
 Fis - che auch ge - nug zum

mf

mf

and for food the fish es
 Fis - che auch ge - nug zum

mf

f

served him. By his blaz - ing
 Es - sen, Sass an sein - em

f

By his
 Sass an

served him. By his
 Es - sen, Sass an

f

By his
 Sass an

mf

p.

fire he sat fire there, Warm and
hel - len Feu - er, Warm und

fire he sat fire there, Warm and
hel - len Feu - er, Warm und

Warm!
Warm!

mer-ry, eat ing, laughing,
lus-tig, ass und lach-te,

mer-ry, eat ing, laughing,
lus-tig, ass und lach-te,

Warm! eat ing!
Warm! lach - te,

Sing - - ing, "O Ka -
 Sing - - end, "O Ka -

Sing - -
 Sing - -

Sing - - ing, Sing - -
 Sing - - end, Sing - -

bi - - bo - mok - ka! Warm and
 bi - - bo - nocka! Warm und

- - ing mf
 - - end, mf

- - ing O Ka -
 - - end, O Ka -

mf

- - ing Warm and
 - - end, Warm und

f

mer - ry, "You are
 lus - tig, "Bist wie

mer - ry laugh - ing
 lus - tig, lus - tig "You are
 "Bist wie

bi - bo - nokkal "You
 bi - bo - nockal "Wie

mer - ry, laugh - ing, "fel -
 lus - tig, lus - tig, "ein

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are in German and English. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

but my fel - low mor - tal!"
 ich ein Kind des To - des!"

are my fel - low mor - tal!"
 ich ein Kind des To - des!"

low mor - tal!"
 Kind des To - des!"

The second system of the musical score continues the vocal and piano parts. It features three vocal staves and a piano accompaniment. The lyrics are in German and English. The piano part continues with the same accompaniment style as the first system, ending with a final cadence in the key of D major.

R

f Maestoso*p*

Then Ka - bi - bo - nok - ka entered, And tho' Shin - ge -
 Ein - trat nun Ka - bi - bo - nocka, Und ob auch der

And Shin - ge -
 Ob auch der

Then Ka - bi - bo - nok - ka entered, And Shin - ge -
 Ein - trat nun Ka - bi - bo - nocka, Ob auch der

And tho'
 Ob Tau -

Maestoso

R

p

bis, the di - ver,
 Taucher fühl - te

bis, the di - ver, Felt his pres - ence by the cold - ness,
 Taucher fühl - te An der Käl - te, dass er na - he,

bis, the di - ver,
 Taucher fühl - te

— the di - ver, Felt his pres - ence by the cold - ness,
 — cher fühl - te An der Käl - te, dass er na - he,

p Felt his i - cy breath up - on him, — Still he
 Seinen eis' - gen O - dem fühl - te, — Hör - te

p his i - cy breath up - on him, — He
 Seinen eis' - gen O - dem fühl - te, — Hör -

p Felt his breath on him, — He
 Seinen O - dem fühl - te, — Hör -

— Felt his breath up - on him, — He
 — Seinen O - dem fühl - te, — Hör -

p did not cease his sing - ing, did not cease, did not
 er doch nicht auf zu lach - en, Hör - te er doch nicht

did not cease, did not cease his sing -
 te nicht auf, Hör - te er doch nicht

did not cease, did not cease did not
 te nicht auf, Hör - te er doch nicht

did not cease, Still he did not cease his
 te nicht auf, Hör - te doch nicht auf zu

mf

cease, Still he did not leave his laughing, did not
auf, Hör - te doch nicht *auf* zu lach - en, Hör - te

p

ing, Did not leave his laugh - ing, did not
auf, Hör - te er doch nicht *auf,* Hör - te

p

cease, he did not leave, Still he
auf, Hör - te nicht *auf,* Hör - te

p

sing - ing, he did not leave, did not
 lach - en, Hör - te nicht *auf,* Hör - te

p

leave his laughing, On - ly turned the
 er doch nicht *auf,* Schür - te nur das

p

leave his laughing, On - ly turned
 er doch nicht *auf,* Schür - te nur

p

did not leave his laughing, On - ly
 doch nicht *auf* zu lach - en, Schür - ly te

p

leave, did not leave, On - ly turned
 er doch nicht *auf,* Schür - te nur

mf

log a lit - tle, On - ly made the
Holz ein wen - ig, Liess das Feu - er

the log, made the fire burn
das Holz, Liess das Feu - er

turned the log, On - ly
nur das Holz, Hel - ler

the das log, made the fire
das Holz, Liess das Feuer

f

fire burn brigh - ter, Made the sparks fly
hel - ler flam - men, Liess zur Es - se

brigh - ter, Made the sparks fly
flam - men, Liess zur Es - se

brigh - ter, Made the
flam - men, sprüh'n die

up the smoke - flue.
sprüh'n die Fun - ken.

up the flue.
sprüh'n die Fun - ken.

sparks fly.
Fun - ken.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including notes, rests, and dynamic markings.

From Ka - bi - bo -
Von Ka - bi - bo -

Piano accompaniment for the second system, featuring a treble and bass clef with various musical notations including notes, rests, and dynamic markings.

From his snow - be -
 Von den Schnee - be -

nok - ka's fore - head, From his be -
 nock - a's Stir - ne Von den be -

sprink - led tres - ses, Drops fell
 spreng - ten Lock - en, Roll - ten

sprink - led tres ses, Drops fell
 spreng - ten Lock en, Roll - ten

Drops of sweat fell
 Roll - ten schwe - re

sprink - led tres - ses, Drops fell
 spreng - ten Lock - en, Roll - ten

sprink - led tres ses, Drops fell
 spreng - ten Lock en, Roll - ten

Mak - ing dints up -
Gru - ben Löch - er

fast and heav - y, Mak - ing dints up -
Schweiss - es - tropf - en, Gru - ben Löch - er

heav - y, Mak - ing dints up -
tropf - en, Gru - ben Löch - er

fast and heav - y, up -
Schweiss - es - tropf - en, in -

on the ash - es, As a - long the
in die Asch - e, Wie von schwan - ken

on the ash - es, As a -
in die Asch - e, Tan - - - - - nen

on the ash, As from droop - ing
in die Asch - e, Wie von schwan - ken

on the ash, As a -
die die Asch - e, Tan - - - - - nen

eaves of lodg - es, Drips the melt - ing
 Tan - nen - zwei - gen, Schnee im Früh - jahr

long eaves, Drips the snow in
 zwei gen, Schnee im Früh -

boughs of hem - lock, Drips the snow
 Tan - nen zwei - gen, Schnee im Früh -

long eaves, Drips the snow
 zwei - gen, Schnee im Früh -

snow in spring - time, Making hollows in the snow -
 tropft zer - schmol - zen, In die Schneeweih'n Fur - chen gra -

spring time, Making hollows in the snow -
 jahr tropft, In die Schneeweih'n Fur - chen gra -

in spring - time, Making hollows in the snow -
 jahr tropft, — In die Schneeweih'n Fur - chen gra -

— in spring, Making hollows in the snow -
 — jahr tropft, In die Schneeweih'n Fur - chen gra -

S Allegro vivace

drifts. _____
bend. _____

drifts. _____
bend. _____

Allegro vivace

mf

mf

Till at last he rose de - feat - ed,
End - lich sprang er auf be - zwun - gen,

mf

Till at last he rose de - feat - ed,
End - lich sprang er auf be - zwun - gen,

f

mf

Could not bear the heat and laugh - ter,
Nicht mehr konn - te er er - tra - gen

mf

Could not bear the heat and laugh - ter,
Nicht mehr konn - te er er - tra - gen

fz

fz

Could not bear the mer - ry sing - ing,
Die - se Glut und dies Ge - lüch - ter,

Could not bear the mer - ry sing - ing,
Die - se Glut und dies Ge - lüch - ter,

fz

fz

But rushed head long thro' the
 Jä - hlings durch die Thür' er

But rushed head long thro' the
 Jä - hlings durch die Thür' er

ff *ff*

door - way,
 stürz - te,

mf

Stamp'd up - on the
 Stampf - te die eis' - ge;

door - way,
 stürz - te,

mf

mf

Stamp'd up - on the
 Stampf - te die eis' - ge,

mf

Stamp'd up on the
Stampf - te al - le

crust - ed snow - drifts,
 eis - ge *Schnee* - flur,

mf

Stamp'd up on the
Stampf - te al - le

crust - ed snow - drifts,
 eis - ge *Schnee* - flur,

lakes and ri - vers, Made the snow up -
 See'n und Strö - me, Här - te - te die

cres

lakes and ri - vers, Made the snow up -
 See'n und Strö - me, Här - te - te die

cres

on them hard - er, Made the ice up -
schnee' - ge Krus - te, Wob den eis' - gen

- - - - - cen - - - - -

on them hard - er, Made the ice up -
schnee' - ge Krus - te, Wob den eis' - gen

- - - - - cen - - - - -

on them thick - er, Challenged Shin - ge - bis, the
Man - tel stär - ker, Rief zu Schin - schi - bis, dem

- - - - - do Chal - lenged the
Rief zu dem

on them thick - er, Chal - lenged the
Man - tel stär - ker, Rief zu dem

- - - - - do

ff *f*

di - ver, — To come forth and
 Tau - cher: — "Komm' her - aus und

ff *mf*

alle *allegro*

wrestle with him, — To come forth and wrestle
 ring'dich mit mir, — Komm' und rin - ge nackend

wrestle with him, — To come forth and wrestle
 ring'dich mit mir, — Komm' und rin - ge nackend

naked, ——— On the froz - en fens
mit mir, ——— Auf dem eis' - gen Sumpf

naked, ——— On the froz - en fens
mit mir, ——— Auf dem eis' - gen Sumpf

and moor - lands.
und Moor - land."

and moor - lands.
und Moor - land."

ff

ff

ff

T Molto vivace

mf Forth went Shin - ge - bis, Wres - tled all
Schin - *sch* - *bi* - *fol - gte,* *Rang* all
f
 The di - - -
 der Tau - - -
f

Molto vivace

T *mf*

night with the North - - - Wind,
nächt - *lich mit dem* *Nord* - - - *wind,*
 ver. With the
cher, *Mit dem*

Wrestled on the moor -
Rang sich auf dem Moor -

Wind _____
Nord - wind, _____

Wrestled _____
Rang sich _____

na-ked on the _____
nackend auf dem _____

lands, _____
land' _____

wrestled _____
Rang sich _____

all night, _____
nackend, _____

lands, _____
land' _____

wrestled _____
Rang sich _____

all night, _____
nackend, _____

wrestled naked, With the fierce Ka -
Rang sich *nackend* *Mit* *Ka - bi - bo -*

wrestled naked, With the fierce Ka -
Rang sich *nackend* *Mit* *Ka - bi - bo -*

ff

bi - bo - nok - ka, -
nock - a's *Wü -* - then, -

ff

bi - bo - nok - ka, -
nock - a's *Wü -* - then, -

ff

Till his pant - ing breath grew faint - er, Till his
Bis dess O - dem zit - ternd beb - te, Schwacher

Till his pant - ing breath grew faint - er, Till his
Bis dess O - dem zit - ternd beb - te, Schwacher

p.

froz - en grasp grew fee - bler,
ward sein eis' - ger Hand griff,

Till he reeled and stag - gered
Bis er taumelnd rück - wärts

froz - en grasp grew fee - bler,
ward sein eis' - ger Hand griff,

Till he reeled and stag - gered
Bis er taumelnd rück - wärts

And re - treat - ed, baff - led,
Sich be - siegt zu - ruck - zog

back - ward,
wank - te, ge -

And re - treat - ed, baff - led,
Sich be - siegt zu - ruck - zog

back - ward,
wank - te, ge -

mf

To the king - dom of Wa - bas - so, To the
In das Ko - nig - reich Wä - bos - so, Zudem

beat - en,
täuscht

To the king - dom of Wa -
In das Ko - nig - reich Wa -

f

beat - en,
täuscht

p.

land of the White Rab-bit, Hear-ing still the
 Lan - de der Ka - ninch - en, Hö - rend noch das

bas - so, To the land, the
 bas - so, In das Kö - nig -

di - min

gus - ty laugh - ter, Shin - ge -
 Gei - ster lach - en, Schin - schi -

land, Hear-ing Shin - ge - bis, the di - ver,
 reich, Hö - rend Schin - schi - bis, den Tau - cher,

u

bis, the di - ver,
 bis, den Tau - cher,
 Sing - ing, "O Ka - bi - bo -
 Wie er sang: "Ka - bi - bo -

en - do

You are my
 Wie ich ein
 nok - kal You are but my
 nock - a! Bist wie ich ein



fel - low - mor - tal!
Kind des To - des!

fel - low - mor - tal!
Kind des To - des!



di - min - u - en - do



Wood Wind *p*

First system of musical notation for piano. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melody in the treble staff with several triplet markings (indicated by a '3' above the notes) and a bass line. The dynamic marking *mf* (mezzo-forte) is present in both staves.

Second system of musical notation. The piano part continues in the treble and bass staves. The string section enters with Violin I and Violin II parts, which are marked with a slur and an upward curve, indicating a rising line. A Viola part also enters in the lower register. The dynamic marking *mf* is visible.

Third system of musical notation for piano. The treble staff contains a melody with triplet markings and a dynamic marking of *p* (piano). The bass staff has a few notes, including a half note. The dynamic marking *pp* (pianissimo) is also present.

Fourth system of musical notation. The piano part continues in the treble and bass staves. The string section features a dynamic marking of *f* (forte) and *fx* (forzando). The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

SOPRANO SOLO

p Moderato

Sha - won - da - see, fat and la - zy,
Sha - wan - das - si, feist und trä - ge,

Oboe
p
Wood Wind

Had his dwel - ling far to the south - ward,
Wohn - te weit in fer - nen Sü - den,

Strings & Wood

mf

In the drow - sy, dream - y sun - shine,
In der träum - risch - träu - ben Son - ne,

In the ne - ver - end - ing sum - mer.
In dem end - los lang - en Som - mer.

He it was who sent the woodbirds, Sent the robin, the O -
Er des Wal-des Vö-gel sand-te, Sandt' O-pitschis, die

pe - chee, — Sent — the blue-bird, the O - wais - sa, Sent the
Roth - kehlchen, Sandt' — O - wes - sis, die Blaumeisen, Sandte

Shawshaw, sent the swallow, Sent the wild - goose, Wa - wa, northward, Sent the
Schaschas, die Schwalben, Sandt' die Wild - gans, We - we, nordwärts Sandte

melons and to - bac - co, And the grapes ———
Tabak und Me - lo - nen, Trauben voll ———

mf

in pur-ple clus - ters. From his
 von Pur-pur - beer - en. Seiner

pipe the smoke as - cend - ing Filled the sky with haze and va - por, Filled the
 Pfei - fe Raucher - füll - te Rings die Luft mit Dunst und Ne - bel Und mit

air with dreamy soft - ness, Gave a twinkle to the Wa -
 süß - em Traum den Ae - ther, Liess das Wasser funkelnd blin -

ter, Touch'd the rug - ged hills with smoothness, Brought the ten - der Indian
 ken, Goss auf wil - de Hügel An - muth, Hauchte den In - di - a - ner -

sum - mer To the mel - an-cho-ly northland, In the drea - ry moon of
 Som - mer Auf das me - lanchol'sche Nordland, In dem Schreck - ensmond' der

mf
 Snow - shoes. List - less, care - less Sha - won -
 Schnee - schuh! Sorg - los - fau - ler Sha - wan -

da - see! In his life he had one sha - dow, In his heart
 das - sie! Nur ein Schatten traf sein Le - ben, Nur ein Gram

— one sorrow had he. —
 — zer - riss das Herz ihm. —

Moderato

p

poco rit.

TENOR SOLO

p

Once, once as he was gaz - ing northward, Far a-way up-on a
 Einst als er nach Nor - den blick-te Weit - hin ü-ber die Prai-

prai - rie, _____ He _____ beheld a mai - den stand - ing,
 ri - een, _____ Sah - er dort ein Mäd - chen steh - en,

Saw a tall and slen - der mai - den - All a-lone up-on the
 Schlank war's Mädchen, hoch - ge-wach-sen, Stand auf der Prairie gang

mf

prai - rie;
ein - sam,

Bright - est green were
Pracht voll grün sah'n

mf

all her garments
ih - re Kleider

And Und her ihr

hair _____ was like the sun - shine.
Haar _____ wie Sonnen - schim - mer.

p

Day by
Tüglich

day he gazed up-on her, Day by day he sigh'd with
 sah er nach dem Mädchen, Täglich seufzte er voll

pas-sion, Day by day his heart with-in him Grew more hot with love and
 Sehnsucht, Täglich glühender ent-brannte Ihn das Herz in seinem

long-ing For the maid with yellow tress-es.
 Busen Voller Liebe, voll Ver-lang-en.

But he was too fat and la-zy To be-
 Doch er war zu feist, zu träge Sich zu

stir himself and woo her; Yes, too in - do - lent and ea - sy To pur -
 re - gen, sie zu frei - en. Zu be - quem selbst und zu herz - los, Ihr zu

sue her and per - suade her. So he on - ly gaz'd up - on her, On - ly
 schmeicheln, sie zu wer - ben. Immer schau - te er sie an nur, Sass und

sat and sigh'd with pas - sion, For the maid -
 seufz - te voll - ler Sehnsucht Nach dem Mäd -

- den of the prai - rie. _____
 - chen der Prai - ri - een. _____

V SOPRANO SOLO

Till — one morn - ing, look - ing north - ward,
Ei - nes Mor - gens, nord - wärts schau - end,

TENOR SOLO

look - ing, look - ing northward,
nord - wärts, nordwärts schauend,

He be-held her yellow tresses, — Chang'd, chang'd, and cov-ered
Sah er ih-re gold'nen Locken — Ganz ver - wandelt,

mf

o'er with whiteness, Covered with whitest snow-flakes, with whitest
weiss ge-wor-den, Wie — bedeckt mit Flock-en, mit schnee'gen

Cover'd o'er with whiteness, Co - verd as with snow - flakes, whitest
weiss — ge-wor-den, Wie bedeckt mit Flock - en, schnee'gen

snow flakes. *mf*
Flock en. "Ahl! my
"Weh!" mein

snow flakes.
Flock en.

p

bro - ther! *mf*
Brud - er! From the king - dom
Aus dem Kö - nig - reich

p

My brother from the North - land, of Wa -
Mein Bruder aus dem Nor - den, Wa -

From the land of the White Rab - bit!
Aus dem Land der weiss - en Ka - nin - chen!

bas - so, You have stolen the maid - en
bas - so, Hast mein Mädchen mir ge -

You have laid your hand up - on her,
Hast an ihr dich frech ver - grif - fen,

from me,
stoh - len,

You have wooed and won my maiden, With your sto - -
Hast ge-freit sie und gewonnen Durch die schö - -

sto - ries of the
schö - nen Nordlands -

- ries, With your sto - ries of the
nen, Durch die schö - nen Nord - lands -

North - land!
mähr - chen.

W *Maestoso*

North. —
mähr - chen.

f CHORUS

Thus the wretched Shawondasee
So der ar - me Shawandässi

Breath-ed in - to the air his sorrow;
In die Luft den Kummer hauchte,

Thus the wretched Sha - won - dasee Breathed his sor - row;
So der arme Sha - wan - dässi Kummer hauch - te,

Thus the wretched Shawondasee
So der ar - me Shawandässi

Breath-ed in - to the air his sorrow;
In die Luft den Kummer hauchte,

Thus the wretch - ed
So der ar - me

Sha - won - da - see
Shaw - wan - dä - ssi

Maestoso

Wandered warm with pas - sion,
 Weh - te heisz von Glu - tenseufzern,

And the Southwind o'er the prai - rie
 Ue - ber die Pra - rie'n der Südwind

With sighs of passion
 Prai - rie'n der Südwind

And the Southwind — o'er the prai - rie, prai - rie
 Ue - ber die Prai - rie'n der Süd - wind, Süd - wind,

With the sighs of Sha-won-da - see, Sha - won - da - see,
 Von den Seufzern Sha-wan-das-si's Sha - wan - das - si's

Wan - dered warm with sighs of pas - sion,
 Weh - te heiss von Glu - ten seuf - zern,

sighs of pas - sion, Till the air seem'd full of Snowflakes,
 Weh - te heiss, Bis die Luft schien voll Schneeflöcken,

With the sighs of Sha - won da - see, sighs of
 Von den Seufzern Sha - wan - das - si's, seuf - zern

Full of this led down the prai - rie the prai - rie, And the maid with
 Die Prairie voll Di - stell - stäubchen, Und die Maid mit

Full of down, And the
 Weh te heiss, heiss von

Full of Snowflakes, full of this led down And the maid with
 Voll Schneeflöcken, voll Schneeflöcken, Und die Maid mit

Sha - won - da - see, And the
 Sha wan das si's, Und die Maid, die

hair like sun-shine Vanished, Vanished, Vanished, Vanished from his sight for
 Sonnenscheinhaaren, Sonnen - schein - hagren Seinem Blick entschwand für

hair like sun-shine Van - ished, Van - ished for -
 Glu - ten seuf - zern, Von den Seuf - zern Sha - wan -

hair like sun-shine Van - ished, Van - ished, Van - ished for
 Sonnenscheinhaaren Sei - nem Blick ent - schwand für

maid Van - ished from his sight for -
 Maid Sei - nem Blick entschwand für

SOPRANO SOLO

mf

Musical staff for Soprano Solo, showing notes and rests.

TENOR SOLO

And the maid Vanished
 Seinem Blick ent -
 And the maid vanished from his
 Seinem Blick entschwand für

Musical staff for Tenor Solo, showing notes and rests.

ev - er,
 im - mer.

Musical staff for Soprano Solo, showing notes and rests.

ev - er,
 das - si's

Musical staff for Tenor Solo, showing notes and rests.

ev - er,
 im - mer.

Musical staff for Bass Solo, showing notes and rests.

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.

for - ev - er.
 schwand für im - mer.

Musical staff for Soprano Solo, showing notes and rests.

Musical staff for Tenor Solo, showing notes and rests.

sight, for ev - er.
 im - mer.

Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines. Includes the marking *rit.*

Allegro moderato

Oboe

Never more, _____ Never more, _____
 Diese Maid, _____ Diese Maid, _____

Never more did Shawon-da - see See the maid with yellow
 Nie sah Sharwandässi wie der Diesemaid mit gold'nen

Ne - ver, _____ Ne -
 Maid, _____ O!

Ne - ver more, _____ See the
 Die - se Maid, _____ Die - se

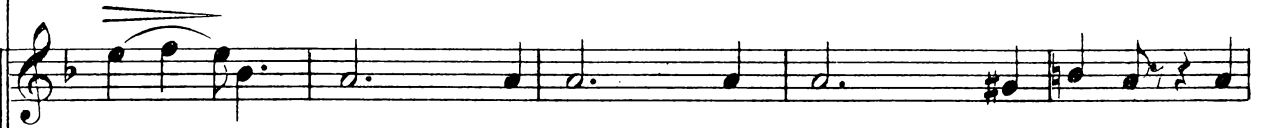
Never more
 Diese Maid,



did see the maid deluded Shawon-dasee!
mit gold'nen Locken! *betrog'ner Shaxwan-dassi!*



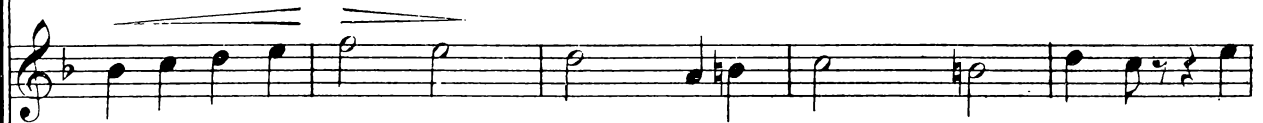
did see the maid
mit gold'nen Locken!



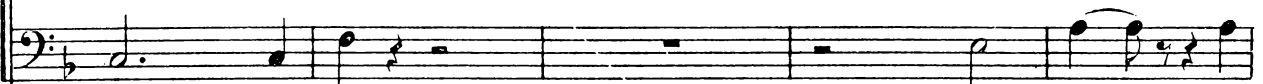
tress - es! Poor de - lu - ded Sha - won - da-see! It
Lock - en. O be - trog' - ner Sha - wan - dassi! Ach



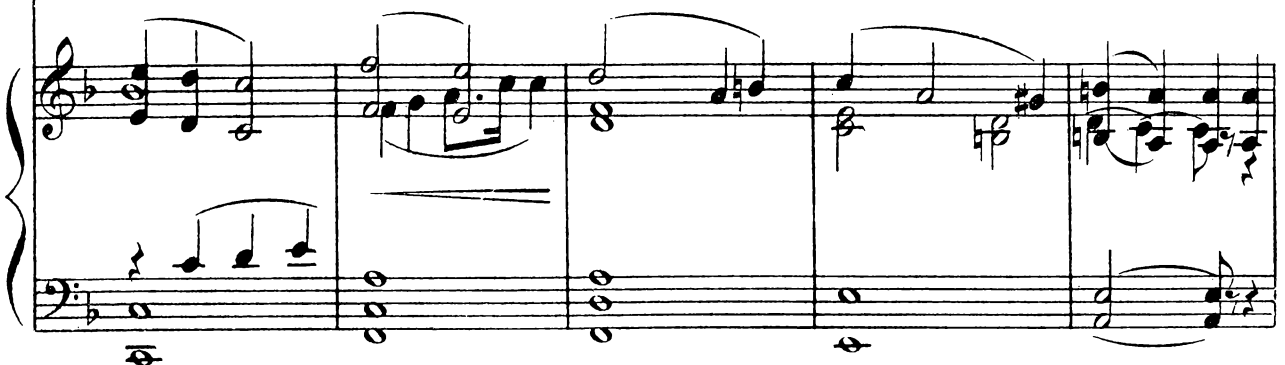
ver, Poor de - lu - ded Sha - won - da-see! It
O be - trog' - ner Sha - wan - dassi. Ach

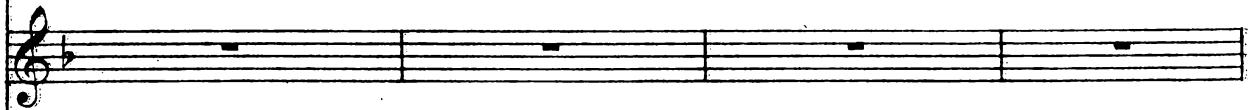
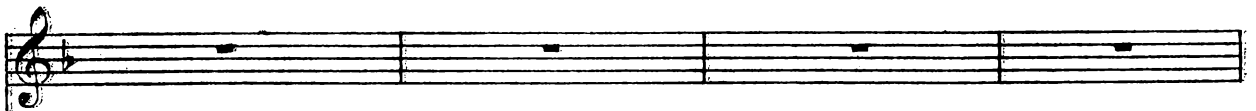


maid, the maid with yel - low tress - es, with yel - low tresses! It
Maid mit gold'nen, gold'-nen Lock - en! Ach kein Weib war es, Es



Ne - ver more, Ne - ver It
Die - se Maid, Mit Locken! Es





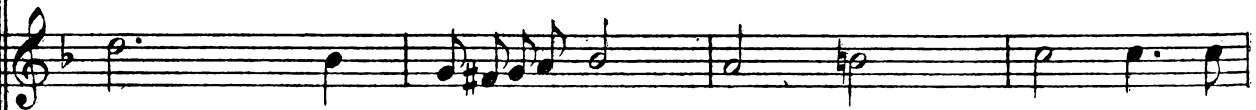
It was no woman that you gaz'd at 'Twas the
Keine Maid keine Maid und die Du seufztest 'swar der



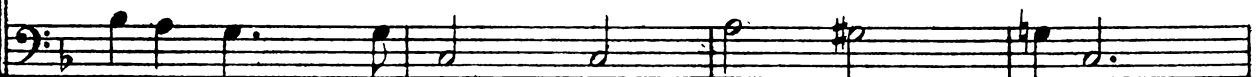
was no woman that you gaz'd at, gaz'd at, gaz'd at. It
kein Weib war es das Du an - sahst, das Du an - sahst, 'swar der



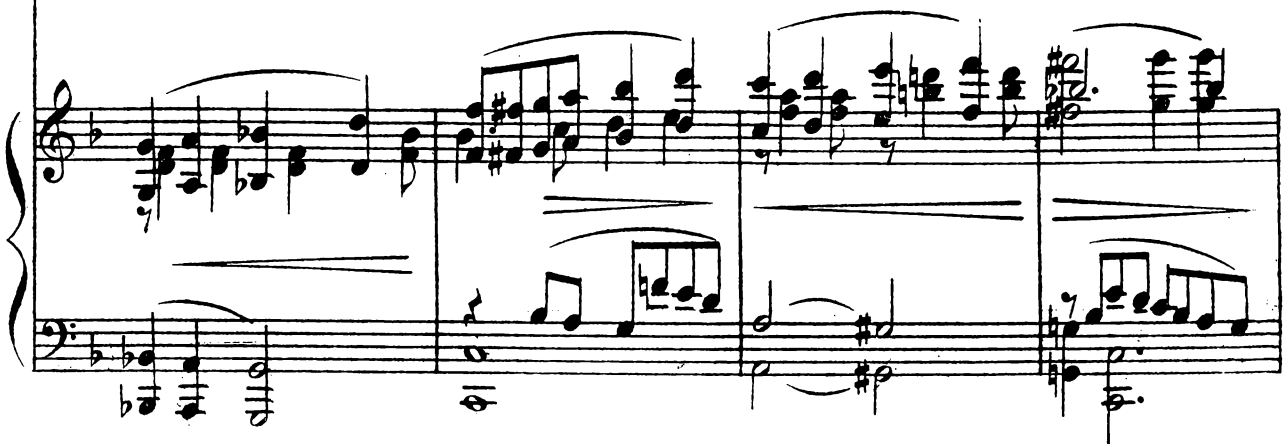
was no wo - man that you gaz'd at, gaz'd at, It
kein Weib war es das Du an - sahst, 'swar — der



was, It was the dandi - li - on Blown in - to the
war der Löwenzahn der Wü - ste, Den Dein Seuf - zen



was the dan - de - li - on You had gaz'd on
war der Lö - wen - zahn der Wü - ste, Den Du





It was no maid - ent that you
Ach kein Weib war es das Du



dan - de - li - on
Lö - wen - zahn,



was the prai - rie 'twas the dan - de - li - on You had
Lö - wen - zahn, 'swar der Lö - wen - zahn der



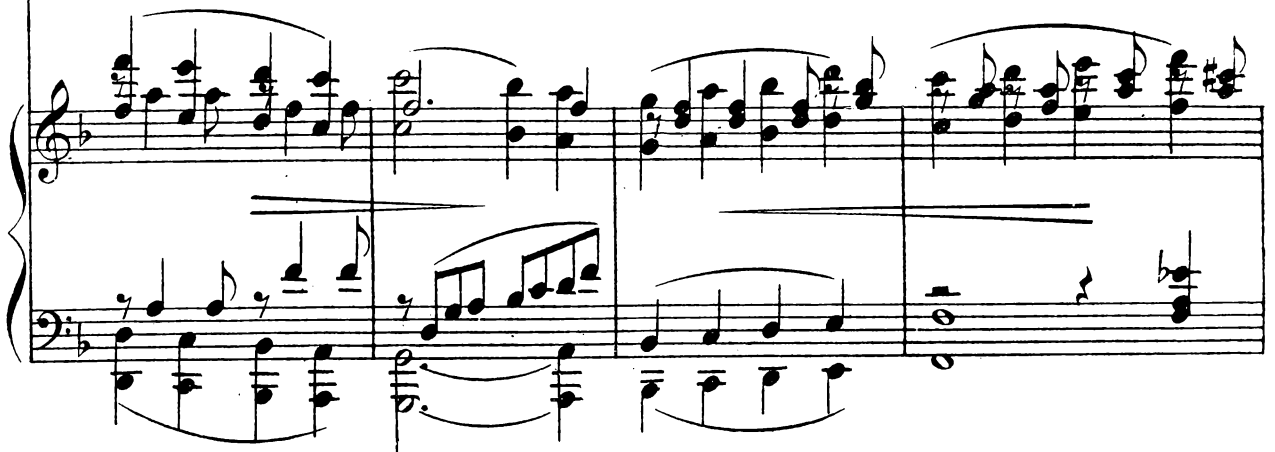
was the prai - rie dan - de - li - on That thro' all the dream - y
Lö - wen - zahn der Wü - ste, Den Du ei - nen gan - zen Som - mer

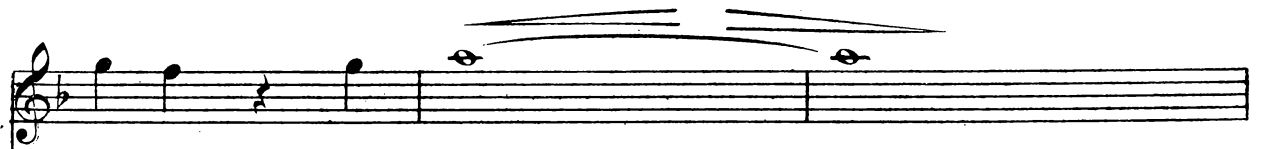


air with sigh - ing, the air, Ah de - lu - ded
such - te. Du Sha - wan - das - si! Weh - test ihn hin -

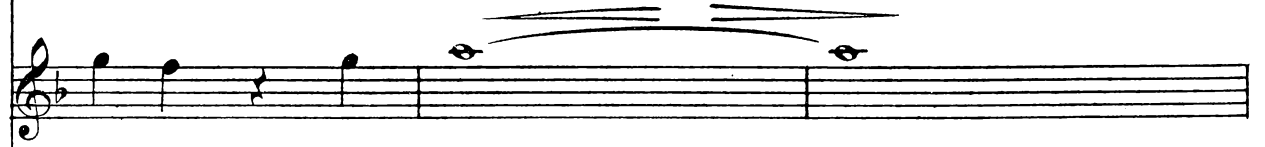


You had sigh'd for with such passion, with such pas -
ei - nen gan - zen Som - mer sehrend ansahst, Weh -

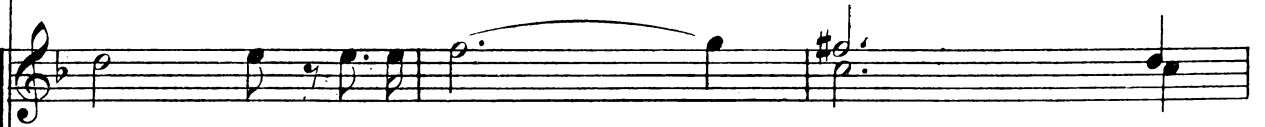




sigh'd for, no maid.
an-sah'st, kein Weib



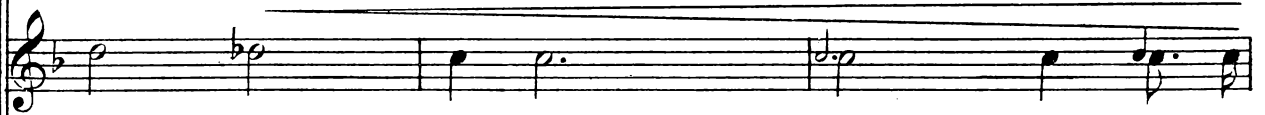
Ah
O



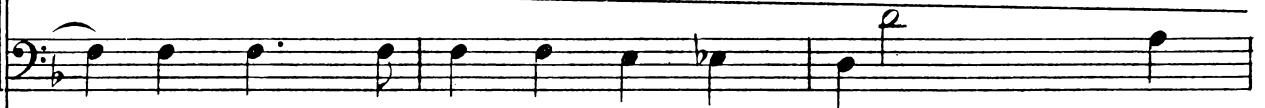
gaz'd at, You had sigh'd for, Blown
Wü - ste Den Dein Seuf - zen glü - hend



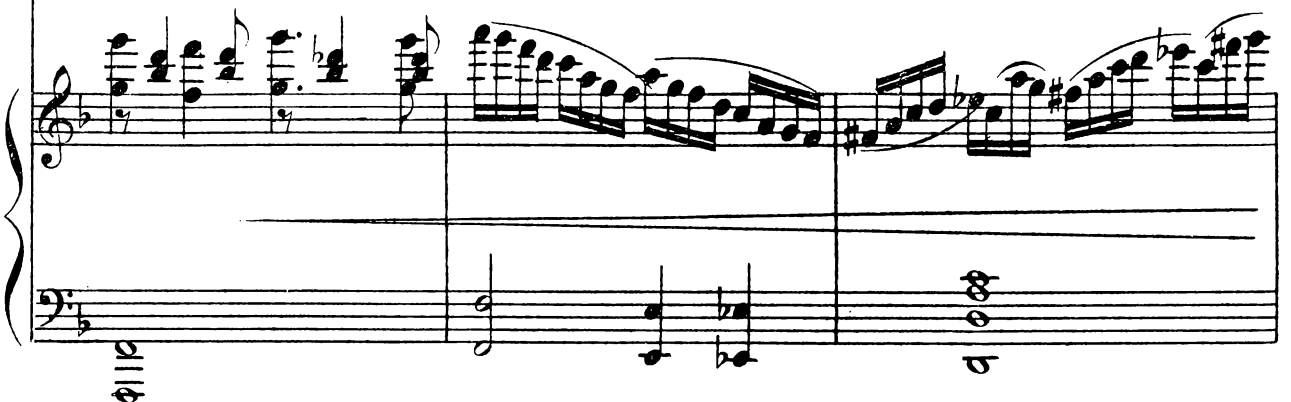
dream - y sum - mer You had
Traum - er - füllt so seh - nend



Sha - won - da - see! Blown in - to the
weg für im - mer, Bliest ihn



- sion And had puffed a - way for - ev - er, for -
- test ihn hin - weg für im - mer, im - mer, für



en You sighed
war's *kein* *Weib*

Sha - - won - da see. _____
glu - - *hend* *such* - - - - - *te.* _____

in - - to the air with sigh - ing. _____
glü - - *hend, glü* - *hend* *such* - *te.* _____

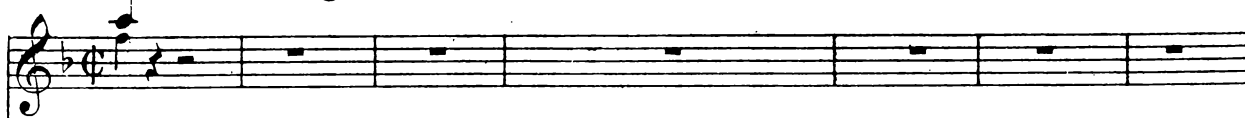
ff
 gaz'd at with such long - ing. _____
an - *sah'st,* *Traum* - *er* - *füllt.* _____

ff
 air, the air with sigh - ing. _____
seuf - *zend* *in* *die* *Lüf* - *te.* _____

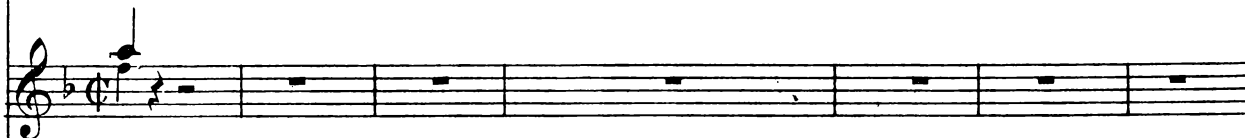
ff
 ev - er for - ev - er. _____
im - *mer, für* *im* - *mer.* _____

rit.

Y *Molto lento e grandioso*



for!
war's!



Thus the Four Winds were di - vi - ded;
So sich die vier Win - de theilten,

Thus the sons of Mud - je -
So die Söh - ne Mudschi -



f

f



Thus the Four Winds were di - vi - ded;
So sich die vier Win - de theilten,

Thus the sons of Mud - je -
So die Söh - ne Mudschi -

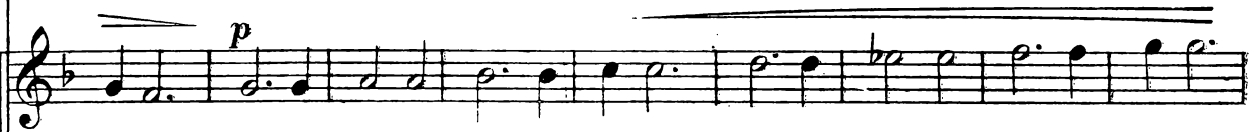


f

Molto lento e grandioso

Y *f*

f



keewis Had their station in the heavens, At the corners of the heavens;
 kihwis Ihr-en Platz im Himmel nahmen In ver-schied'nen Himmels-winkeln;



p



keewis Had their station in the heavens, At the corners of the heavens;
 kihwis Ihr-en Platz im Himmel nahmen In ver-schied'nen Himmels-winkeln;



For him - self the West - Wind on - ly
 Nur den West - wind für sich sel - ber

For him - self the West - Wind on - ly
 Nur den West - wind für sich sel - ber

f

f

f

Thus the
So sich die

Kept the might - y, might - y
Nahm der mächt' - ge, mächt' - ge

mf

Kept the might - y, might - y
Nahm der mächt' - ge, mächt' - ge

mf

winds were di - vi - ded.
 vier Win - de theil - ten.

Mud - je - kee - wis. _____
 Mud - schi - kih - wis. _____

Mud - je - kee - wis. _____
 Mud - schi - kih - wis. _____

molto rit.