

NARCISSA

AN OPERA IN FOUR ACTS

∴

CAST OF CHARACTERS

Dr. Marcus Whitman, Missionary and patriot	<i>Dramatic tenor</i>
{ Henry Spalding, Missionary }	<i>Lyric tenor</i>
{ Elijah, son of Pio-pio-mox-mox }	
Pio-pio-mox-mox, (Yellow Serpent) Chief of the Allied Tribes	<i>Baritone</i>
Delaware Tom, a renegade half-breed Delaware, (graduate of Dartmouth College)	<i>Baritone</i>
{ Rev. Hull }	<i>Bass</i>
{ Dr. John McLaughlin, Chief Factor Hudson Bay Co. }	
Narcissa Prentice (later Whitman)	<i>Dramatic Soprano</i>
Waskema, Indian prophetess	<i>Mezzo soprano</i>
{ Eliza Spalding, Henry's wife }	<i>Contralto</i>
{ Siskadee, an Indian princess betrothed to Elijah }	

MINOR CHARACTERS

INTRODUCED FOR HISTORICAL EFFECT (Members of Chorus)

Mrs. Whitman, mother of Marcus
Eloise McLaughlin Rae, daughter of Dr. McLaughlin
Mde. McLaughlin, wife of Dr. McLaughlin, granddaughter of a great chief, and well educated
William Glen Rae, son-in-law to Dr. McLaughlin
Tom McKay, stepson to Dr. McLaughlin
Chorus in Act I., the congregation of old church in Rushville, N. Y.
Chorus in Act II., people of old Fort Vancouver and Indians

SYNOPSIS

ACT I: Marcus Whitman, after a long absence in the Northwest, returns to his native village accompanied by two Indians, arriving during the Sabbath morning service. He comes to plead for help that he may carry the gospel to the Indians of that far West.

Narcissa, his betrothed, begs to go with him, and Marcus, though fearing for her safety, finally yields, his own desire supplementing hers. They are united and sped on their westward journey amid tears and prayers of the congregation.

ACT II: Opens at the historic old Fort Vancouver, stronghold of the Hudson's Bay Company. Chief Factor, Dr. McLaughlin is daily expected home from his historic trip to England. He arrives laden with gifts for all. Amid the general festivities the signal gun is heard, and all is commotion and terror. The song of the approaching missionaries reassures the fort people, and the Whitman party is royally welcomed. Yellow Serpent, Chief of the Allied Tribes, invites Marcus to install his mission at Waiilatpu, promising him support and the friendship of the tribes.

ACT III: Autumn, several years later. The orphaned child of settlers lies in the cradle of Narcissa's dead baby. The coming of many immigrants, destroying pasture and driving away game, has made the Indians sullen and resentful. Delaware Tom, a half-breed Dartmouth graduate, incites them to open rebellion. The Whitmans are upheld by Yellow Serpent, Elijah, his young son and his betrothed, Siskadee. An outbreak is impending, but Narcissa with her beautiful voice weaves a spell about the superstitious Indians, subduing them temporarily. Dr. McLaughlin comes and new promises are made, but the arrival of another larger train of immigrants rekindles the anger of the Indians. Elijah, to avert an open rupture, plans an expedition to California, and promises Siskadee to return in the spring and make her his bride. Marcus discovers that Congress proposes to sell the Northwest to England for a pittance, and starts upon his heroic and historic midwinter overland journey to save the great Northwest to the United States of America.

ACT IV: The next spring. Marcus has returned successful. Indian maidens in gala attire go out to meet the returning braves. Waskema, the Indian prophetess, foretells impending catastrophe. Narcissa is apprehensive. Indian discontent grows. Soon the death wail is heard. The braves return, many horses riderless. Yellow Serpent, stricken with grief, relates the cowardly murder by a white man, of young Elijah while on his knees in prayer, at Sutter's Fort. The Indians are enraged. While Yellow Serpent goes to his lodge Delaware Tom incites the friendly Indians to massacre the immigrants. In their absence, the stranger tribes, guided by Tom, batter down the Mission house door, and kill the inmates, including Marcus and Narcissa, their "golden-singing-bird."

Dr. McLaughlin arrives, but too late. Yellow Serpent is summoned and swears vengeance on all who participated in the massacre. Siskadee mourns her lover, on the hillside; and through all wails the death chant of the Indian women.

FOREWORD

The early part of the nineteenth century was marked by a missionary spirit that swept America as a frenzy. Men and women cancelled obligations and broke ties of home and love that they might carry the gospel to perishing souls. Young women offered themselves to unknown perils, and young men answered the appeal as a direct command of God.

Dr. Marcus Whitman was one of these. This spirit prompted his study of medicine in addition to theology, and sent him early in the '30s to Oregon. To this passion was soon added that of patriotism. He saw the possibilities in that great domain, and that only the American flag could protect missionaries, their converts, or the American immigrants.

On the other hand civilization, tilling of the soil, the coming of many people, meant the rapid extinction of game, and lessening booty in furs. Consequently, it was the policy of the Hudson's Bay Company to keep the country wild and the Indian a savage fur-hunter unspoiled.

Dr. Whitman knew that he could not successfully carry the Cross of Christ except that it was protected by the American flag; and he believed in the moral right of America to the territory of old Oregon. Hence his perilous midwinter ride with a single companion across the continent, his vain appeal to the Secretary of State, and his impassioned and more successful petition to the President of the United States to safeguard the nation's interests in the Northwest.

This missionary passion is the theme of the opera, with patriotism as a second motive scarcely less powerful, the two combined in the opera as they were in Whitman's character; and showing almost as strongly in his wife.

The story of the drama follows history closely, merely compressing events in the matter of time, and selecting the more dramatic incidents from intensely dramatic lives.

As a strong and picturesque factor Dr. McLaughlin and the life at Fort Vancouver is introduced. It was baronial in magnificence. Four hundred could sit at the banquets in Bachelors' Hall, "lit by a thousand perfumed candles." It is related that Eloise McLaughlin was clad in richest Parisian garb, and read with her father in three languages.

Dr. McLaughlin was unfailingly kind to missionaries and immigrants, and this finally cost him his position with the Hudson's Bay Company.

An effort has been made to give the Indian sympathetic treatment. Misunderstood, defrauded, outraged, his relations with Americans make that chapter in our history one of growing shame. No plea of "the destiny of the white race" can ever wipe out the infamy.

The Whitmans least of all people deserved their martyrdom; yet according to Indian ethics,—probably as good as any in the sight of God,—their lives paid only a just debt.

S. P. C.

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Narcissa

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Act I.

SARAH PRATT CARR.

MARY CARR MOORE.

♩ = 72

Piano

The piano score is written for a grand piano in 4/4 time with a key signature of two flats (B-flat major). The tempo is marked as ♩ = 72. The score is divided into several systems of music. The first system begins with a piano (*pp*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic. The third system also features a mezzo-piano (*mp*) dynamic. The fourth system is marked "Curtain rises" and begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) dynamic. The fifth system concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

SOPRANI
p By the riv - ers of Bab - y - lon — *mp* There we sat down, yea —

ALTI
p By the riv - ers of Bab - y - lon — *mp* There we sat down, yea

TENORI
p By the riv - ers of Bab - y - lon — *mp* There we sat down, yea

BASSI
p By Bab - y - lon — *mp* There we sat down, yea —

wept, When we re - mem - ber'd Zi - on, Yea Zi - on. We

wept, When we re - mem - ber'd Zi - on, Yea Zi - on. We

wept, When we re - mem - ber'd Zi - on, Yea Zi - on. We

wept, When we re - mem - ber'd Zi - on, Yea Zi - on. We

hang'dour harps up-on the wil - lows, In the midst there - of. For

hang'dour harps up-on the wil - lows, In the midst there - of. For

hang'dour harps up-on the wil - lows, In the midst there - of. For

hang'dour harps up-on the wil - lows, In the midst there - of. For

mp there, they that car-ried us a - way *f* Cap-tive, Cap - tive, Re -

mp there, they that car-ried us a - way — *f* Cap-tive, Cap - tive, Re -

mp there, they that car-ried us a - way — *f* Cap-tive, Cap - tive, Re -

mp there, they that car-ried us Cap-tive, Cap - tive, Re -

ff *Più mosso* *f*

quired of us a song. Say-ing: "Sing us one of the songs of Zi - on"

ff *f*

quired of us a song. "Sing us one of the songs of Zi - on"

ff *f*

quired of us a song. "Sing us one of the songs of Zi - on"

ff *f*

quired of us a song. "Sing us one of the songs of Zi - on"

Più mosso

Tempo I *p*

How shall we sing the Lord's song, In a strange

p

How shall we sing the Lord's song, In a strange

p

How shall we sing the Lord's song, In a strange

p

How shall we sing the Lord's song, In a strange

Tempo I

land, How sing, How sing in a strange land?

land, How sing, How sing in a strange land?

land, How sing, How sing in a strange land?

land, How — sing. How sing in a strange land?

Meno Mosso ♩ = 66

mf NARCISSA

SOPRANO. *p*
If I for - get thee, O Je - ru - sa - lem, Let my right hand, for -
Zi - - - -

ALTO. *p*
Zi - on, Zi - on, Let my right hand, for -

TENOR. *p*
Zi - on, Zi - on Let my right hand, for -

BASS. *p*
Zi - on, Zi - on, Zi - - - -

Meno Mosso

p

get her cun - ning, If I for - get thee, Oh Je - ru - sa - lem,
 on, _____ If _____ I _____ for - - - get
 get her cun - ning, If I for - get thee, Oh Je - ru - sa - lem,
 get her cun - ning, If I for - get thee, Oh Je - ru - sa - lem,
 on, _____ If I for - - - get,

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment in the piano part.

f If I for - get thee Oh Je - ru - sa - lem, *f* If I for - get thee,
mf If I for - get thee Oh Je - ru - sa - lem, *mf* If I for - get thee,
mf If I for - get thee Oh Je - ru - sa - lem, *mf* If I for - get thee,
mf If I for - get thee Oh Je - ru - sa - lem, *mf* If I for - get thee,
f If I for - get thee Oh Je - ru - sa - lem, *f* If I for - get thee,

This system contains the next four staves of music. The top two staves are vocal lines with lyrics and dynamic markings (*f*, *mf*). The bottom two staves are piano accompaniment. The piano part continues with a consistent rhythmic pattern, providing harmonic support for the vocal lines.

Oh Je-ru - sa - lem. *ff* If I for-get, *mp* If I for-get, *p* Oh Je - ru - sa - *p*
 Oh Je-ru - sa - lem. *f* If I for-get, *p* Zi- - on *pp* Oh Je - ru - sa - *pp*
 Oh Je-ru - sa - lem. *f* If I for - get, *p* Zi- - on *pp* Oh Je - ru - sa - *pp*
 Oh Je-ru - sa - lem. *f* If I for-get, *p* Zi- - on *pp* Oh Je - ru - sa - *pp*

Più mosso ♩ = 76 (Narcissa starts, leans forward or listens intently, gazing at MARCUS)

lem. (Congregation & Choir kneeling)

Mrs. Whitmann (seeing Marcus, rises.)
 Oh Mar-cus! Home at last!

lem. (Enter MARCUS, R.E. accompanied by two Indians.) (Goes C. to Mother) *f*
 Moth - er!

REV. HULL. *mf*
 lem. Let us pray.

Più mosso ♩ = 76

MRS. WHITMAN. (advances to meet Marcus) $\text{♩} = 84$

Musical staff for Mrs. Whitman, showing a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4.

MARCUS

Thank God!

(Embraces Mother)

Musical staff for Marcus, starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5.

Yes, home and safe at last!

REV. HULL.

My son, we all do welcome thee, this Sabbath-morning

$\text{♩} = 84$

Piano accompaniment for the first system, featuring a bass line with a half note G3 and a treble line with a half note G4.

MARCUS.

Musical staff for Marcus, showing a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4.

In -

hour. Well said thy mother's words, In-cline with us in pray'r and praise.

Piano accompaniment for the second system, featuring a bass line with a half note G3 and a treble line with a half note G4.

Musical staff for Marcus, starting with a quarter note G4, followed by quarter notes A4, B4, and C5.

stead, may I not ask your ear, For my great er-rand now. Be -

Piano accompaniment for the third system, featuring a bass line with a half note G3 and a treble line with a half note G4.

Quasi Recit.

Musical staff for Marcus, starting with a quarter note G4, followed by quarter notes A4, B4, and C5.

cause the hour is late, I know your service nears its end, And I would beg your

Piano accompaniment for the fourth system, featuring a bass line with a half note G3 and a treble line with a half note G4.

patience, for my tale to - day, this hour! Since hours are precious, when so much

The first system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a key with two flats, marked with accents and dynamics *f* and *mp*. The piano accompaniment consists of chords and arpeggiated figures.

- a-waits, to hear and do!
What makes thy haste so ur - gent son? And

REV. HALL *mf*

The second system continues the vocal line and piano accompaniment. The vocal line includes the name 'REV. HALL' and a dynamic marking of *mf*. The piano accompaniment features sustained chords and moving lines.

MARCUS. *f*
(indicating Indians) These are our brothers, from Co-lumbia's harsh and cliff- rent
who these strange men?

The third system introduces a character named 'MARCUS' with a dynamic marking of *f*. The vocal line includes the instruction '(indicating Indians)'. The piano accompaniment has a more active, rhythmic texture.

shores.
My brothers, wel- come here, We all do wel- come

REV. HULL *mf* *Meno mosso*

(To Indians)

The fourth system features a character named 'REV. HULL' with a dynamic marking of *mf* and a tempo marking of *Meno mosso*. The vocal line includes the instruction '(To Indians)'. The piano accompaniment is characterized by sustained chords and a slower, more lyrical feel.

mf *MARCUS mp* $\text{♩} = 72$

ALTI Yes, all They came with me to beg of you, The mes-sage of the
TENORI (Indicating Indians)
BASSI

you.

$\text{♩} = 72$
rit. *mp*

Christ. That we may bear it to the thousands, Wait-ing for us there. To

thous-ands thirsting for the Christ - ian words, Of Life and Love!
HENRY SPALDING (from choirloft)

How

$\text{♩} = 88$

came these un - taught, sav - age men, To know of Christ, our

più mosso

Shall I make answer now? 'Tis now a well-told tale. Two great men
Lord?

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands. A tempo marking of quarter note = 96 is indicated at the end of the system.

You may!

The second system shows the piano accompaniment for the vocal phrase "You may!". It features a mezzo-forte (*mf*) dynamic and includes a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands. A tempo marking of quarter note = 96 is indicated at the end of the system.

push'd by the urge of count-less cen-tur-ies, As men have ev-er been, To

The third system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands. A tempo marking of quarter note = 96 is indicated at the end of the system.

tread the Gold-en, West-ward track of day, Lew-is, and his friend

The fourth system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) dynamic and includes a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands. A tempo marking of quarter note = 96 is indicated at the end of the system.

Clarke, Dared the red and prow-ling dangers of the wild-er-ness, That

The fifth system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a fermata over the first measure. The piano accompaniment consists of chords and moving lines in both hands. A tempo marking of quarter note = 96 is indicated at the end of the system.

f
 they might bear our coun-try's flag, — to far Pa-ci-fic shores, That

ff
 they might bear our flag to Western shores. $\text{♩} = 120$

mf
 And on the way, with-in the wig-wams

of their Flat-head hosts. Where kind hearts and

will - ing hands gave food and warmth and cheer.

The pil - grims, told these simple In-dian, men of

Christ, our Lord, And of the Book that teach-es us the Way, the Truth, the

Life. They went their way, these roam-ers of the plains and steps, But

ev - er aft - er that, These In - dian men sought ear - nest - ly, of

tra - der, trap - per trav - ler, friend or foe. Some word of the

Book of God: Sought ev - er fruit - less - ly, Till one, a tra - der,

said at last, "Far off, far off on

Mis-si-sip-pi's shore a might-y vil-lage stands. And

ff

rit.

♩ = 72

there men keep the sa-cred Book of God, The Book you seek.

p

L.H.

♩ = 72

mf

♩ = 120

Two, bra-ver than the rest, set out and wan-dring

mf

long. Came at length to the cit - y,

The first system of music features a vocal line in a single treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a long note, followed by the lyrics "Came at length to the cit - y,". The piano accompaniment consists of a steady bass line with chords and a treble line featuring several triplet patterns.

tell - ing of their guest.

The second system continues the vocal line with the lyrics "tell - ing of their guest." The piano accompaniment continues with similar triplet patterns in the treble and a steady bass line.

Great cheer, and hon-or too, they found, but yet, no Book, And

f *mf* = 96 *rit.*

The third system begins with a vocal line and piano accompaniment. The vocal line has the lyrics "Great cheer, and hon-or too, they found, but yet, no Book, And". The piano accompaniment features dynamic markings: *f* (forte) in the bass line and *mf* (mezzo-forte) in the treble line. A tempo marking "= 96" is present. The system concludes with a *rit.* (ritardando) marking.

went, dis-heart-en'd home. To these I

mp *p*

The fourth system continues the vocal line with the lyrics "went, dis-heart-en'd home. To these I". The piano accompaniment features dynamic markings: *mp* (mezzo-piano) in the treble line and *p* (piano) in the bass line. The system concludes with a *rit.* marking.

Time

came some month's a - go, I

heard their tale, I brought them here with me to

ask of you, your help, your prayers, That I may do this great and

glor - ious work, For Christ our Lord.

(REV. HULL. Descending from pulpit, goes C. to MARCUS.)

mf

It is in-deed, a won-drous pro-ject we with joy en-dorse, Yet you are

worn, we will dis-miss this con-gre-ga-tion now, And meet a-gain, for plans.

MARCUS

f

Nay, good sir and friends, To-night must find our plans all made, our fa-ces West-ward turned!

HENRY SPALDING (speaking from choir) *mf*

But

Più mosso

$\text{♩} = 100$

why such haste? A wife should go to teach her sis-ters

mf

MARCUS
f (sternly)

Is there no need of haste, When men are per-ishing in

red.

(looks toward Narcissa)

sin? A wife I need, but there's no time to woo, and oth-er men we need,

mp *rit.*

p *rit.*

the Gos-pel ban-ner to un-furl in West-ern wilds.

ff

HENRY
(with enthusiasm) ♩ = 84

Take me, oh broth-er, heart and soul to God and you, I pledge. my

mf

wife I know, will al - so pledge her-self to this great cause.

REV. HULL
(Appealing to Congregation)

Who will stand be-hind these sol-diers of the Lord, Nerve their arms, e-quip their hands, and

$\text{♩} = 80$

pray for their suc-cess? (One of Congregation (BASS) rising) A hun-dred Bi-bles

(Congregation whispering together)

MRS. WHITMAN (Mother to Marcus)

I will give! Oh son, if go you must, a moth-er's tear-ful

(Another Baritone rising)

And I of stores and gold!

mf rit.

(Another Woman-SOPRANO.)

Each day with hers, my prayrs shall rise on high.

bless-ing take. REV. HULL
We

mf *accel.*

f *mp*

all shall pray, and work as well, And now you are dis-miss'd,—

f *mp*

— that you may plan, with one an - oth-er, worth-y aid for Mar-cus, speak and act with:

f

great-est speed, When rings the bell, come quick-ly here a - gain.

p

SOPRANI & ALTI.

(Enters pulpit raises hands as congregation rise and sing)

Praise

TENORI & BASSI.

Old Hundred $\text{♩} = 80$

God from whom all bless-ings flow, Praise Him all crea-tures here be-low, Praise

Him a-bove, Ye heavn - ly Host, Praise Fa - ther, Son, and Ho - ly Ghost.

REV. HULL

mf

Now be the grace of God, and of our Lord up-on us all, A - men.

mf

(Shake hands with Whitman, & Indians & passes out.)

HENRY SPALDING

(Members of Congregation shake hands & pass out.) (Descends from choir)

$\text{♩} = 96$

(shaking hands with Marcus)

f

To E - liz - a, I will

mf

go, pre - pare her, for this sud - den march, and

bring her here to you.

f

EXIT.

(Congregation continue passing out.)

(Another member of Congregation, BASS)

MARCUS

♩ = 80

mf Odd folk are these;
(Indicating Indians)

f Yet broth-ers! God's e-lect, if we but
(Shakes hands with Marcus & being the last of congregation,

teach them, of the cross!
(passes out, taking Indians with him.)

L.H.

rit.

Duet.

Narcissa and Marcus.

SARAH PRATT CARR.

MARY CARR MOORE.

NARCISSA. *mf* (sorrowfully) *mp*

MARCUS. (embracing her.) *mp*

Nar-cis-sa! And fare-well it must be soon.

word I can-not speak, Oh long-er stay, a week, a

day.

Would it were right to

mf *mp* *f* *mp*

$\text{♩} = 80$

mp

Oh long - er stay, — long - er stay, —

wait. My heart says "yes," — my soul speaks

mf *f*

That word I can - not speak, Oh long - er stay, —

"nay" Would it were right, —

mf

A week a day. Oh long - er stay,

My soul speaks nay, Fare - - well,

mp Oh long - er stay, *mf* Oh long - er stay,
mp Fare - - well, *mf* Would it were right,

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a mezzo-piano (*mp*) dynamic and a crescendo hairpin, followed by a mezzo-forte (*mf*) dynamic. The middle staff is a second vocal line, also with *mp* and *mf* dynamics. The bottom staff is the piano accompaniment, with *mp* and *mf* dynamics. The key signature has one sharp (F#) and the time signature is 4/4.

mp A - week, a day.
mp My soul speaks nay.

mp *acc.* *e* *cresc.*

$\text{♩} = 108$

The second system continues the musical score. It features two vocal staves and a piano accompaniment staff. The vocal lines have *mp* dynamics. The piano accompaniment has a *mp* dynamic and includes markings for acceleration (*acc.*), emphasis (*e*), and crescendo (*cresc.*). A tempo marking of $\text{♩} = 108$ is present. The key signature remains one sharp (F#) and the time signature is 4/4.

mf How long your stay, and when will you re -

ff

The third system of the musical score includes two vocal staves and a piano accompaniment staff. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment has a fortissimo (*ff*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

turn? A year per -

mf I can-not tell.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with the lyrics "turn?" and "A year per -". The piano accompaniment starts with a forte (*f*) dynamic and includes a crescendo hairpin. The system concludes with a mezzo-forte (*mf*) dynamic and the lyrics "I can-not tell."

chance, or may-hap two? My

It may not be a - gain.

riten.

The second system continues the vocal and piano parts. The vocal line has the lyrics "chance, or may-hap two?" and "My". The piano accompaniment features a mezzo-forte (*mf*) dynamic and a ritardando (*riten.*) marking. The system ends with the lyrics "It may not be a - gain."

f maid - en's heart shall wid - ow'd be, if you come not once

f = 88

The third system shows the vocal line with the lyrics "maid - en's heart shall wid - ow'd be, if you come not once". The piano accompaniment is marked forte (*f*) and includes a tempo marking of quarter note = 88. The system concludes with a piano accompaniment consisting of six measures of eighth-note chords.

more, once more.

f Nar - cis - sa, flow'r of my love, Nar-

rit.

f a tempo

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with the lyrics "more, once more." followed by a rest. The second staff is a piano accompaniment in treble clef, starting with a rest and then playing a melodic line with a forte (*f*) dynamic. The piano accompaniment in the bass clef consists of a steady eighth-note accompaniment. The system concludes with a trill in the vocal line and a triplet in the piano accompaniment.

cis - sa, flow'r of my love. Would God had laid my

MARCUS

mp *Meno mosso*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef, starting with the lyrics "cis - sa, flow'r of my love." followed by a rest. The second staff is a piano accompaniment in treble clef, continuing the melodic line from the previous system. The piano accompaniment in the bass clef continues with the eighth-note accompaniment. The system concludes with the name "MARCUS" above the vocal line and the tempo marking "*mp* *Meno mosso*" in the piano accompaniment.

path 'mid peace-ful scenes, That I might bid you to my

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, starting with the lyrics "path 'mid peace-ful scenes," followed by a rest. The second staff is a piano accompaniment in treble clef, continuing the melodic line. The piano accompaniment in the bass clef continues with the eighth-note accompaniment. The system concludes with the lyrics "That I might bid you to my" and a final chord in the piano accompaniment.

heart, — my heart and home.

p *rit.*

f *risoluto*

But I must dare the blast, vile of sav - age, fang of beast, Must

f *a tempo*

ev - er bear a-loft the flag of coun - try, cross of Christ.

ff *pp*

riten *p*

I must not ask you to these aw-ful haz-ards.

riten *p*

pp Ah yes you may, Ah yes you may. *p*

Nar -

appassionato

cis - sa, tempt me not, Nar - cis - sa, tempt me not.

f a tempo

f *l. h.*

Entusiasmo $\text{♩} = 168$
f NARCISSA

Roy - - al soul, Love of my heart,

Think thou my head can rest on soft-est couch of

down, When might - - y ter - - rors,

com - - pass thee a - round. thy sad-dle-pil - low'd head?

The prize of some re-venge-ful sav - age, or storm, or

mf Δ *cresc.*

cresc.

prowl - ing brute. Oh would that I, frail wom-an tho' I

mp Δ *mf*

mf

be, thy risk, thy life might share.

mf Δ *f* *ff*

mf *f* *ff*

ff

f Roy- - al soul, Love of my heart,

Oh would that I, with thee, some large and no - ble

work, That I with thee that

cresc. *f* *cresc.* *f*

I with thee some

ff *mf* *mf*

work for God might

f

do!

MARCUS. (With deep feeling)

p *mp*

My

sweet - est lil - y maid - en fair, Thou know - est not the

mf Δ

ills thou woo - est, Couldst sup from the rock, The

f Δ Δ Δ Δ

stars thy roof, Hear sav - age yells un - moved?

NARCISSA

For

f Δ Δ Δ

Fear - less, face dev - ils of the dark?

$\text{♩} = 168$

mf Δ

thee all dan - ger would be joy, for

$\text{♩} = 168$

mf

p

thee, _____ for thee. _____

pp

p *pp*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics 'thee, _____ for thee. _____'. The piano accompaniment consists of two staves (treble and bass clef). The vocal line has a dynamic marking of *pp* (pianissimo) and a slur over the notes. The piano accompaniment has a dynamic marking of *p* (piano) in the first measure and *pp* in the second measure. The key signature has one flat (B-flat) and the time signature is 4/4.

mf MARCUS

Not for me, for me a-lone, 'Twill tax thy trust in

mf

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics 'Not for me, for me a-lone, 'Twill tax thy trust in'. The piano accompaniment consists of two staves (treble and bass clef). The piano accompaniment has a dynamic marking of *mf* (mezzo-forte). The key signature has one flat (B-flat) and the time signature is 4/4.

God, For on-ly He who sends the storm, as well as the sun, Who

f

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics 'God, For on-ly He who sends the storm, as well as the sun, Who'. The piano accompaniment consists of two staves (treble and bass clef). The piano accompaniment has a dynamic marking of *f* (forte). The key signature has one flat (B-flat) and the time signature is 4/4.

knows the red man's heart, the se-cret snares, of floods and snows, Can

Detailed description: This system features a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics 'knows the red man's heart, the se-cret snares, of floods and snows, Can'. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat) and the time signature is 4/4.

give the strength, for this great sac - ri - fice.

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are "give the strength, for this great sac - ri - fice." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. Dynamics include *f* (forte) and accents (^).

p (tenderly)
And if thou go, this ver - y hour

The second system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are "And if thou go, this ver - y hour". The piano accompaniment is in grand staff with the same key signature and time signature. Dynamics include *p* (piano) and accents (^).

(ardently) *f*
we must be wed.

The third system continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are "we must be wed." The piano accompaniment is in grand staff with the same key signature and time signature. Dynamics include *f* (forte) and accents (^). The word "accel." (accelerando) is written above the piano accompaniment.

The fourth system shows the piano accompaniment continuing. The key signature changes to two sharps (F# and C#) and the time signature changes to 10/8. The piano accompaniment is in grand staff. Dynamics include *f* (forte).

NARCISSA. (With exaltation.)

f [^] [^]

All these I dare _____ for thee and God, _____

mf

To Him in heav'n, In heav'n, I pledge my

faith, _____ *f* [^] [^]

And if He send or

f

crown or rod _____ *p*

To thee my love _____

p

To thee, I give my heart, And if He

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

send, or crown or rod, To thee, my

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment maintains the eighth-note pattern.

love, To thee I give my heart.

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes dynamic markings: *f* in the right hand and *ff* in the left hand.

The fourth system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

NARCISSA

All these I dare, for thee and God

MARCUS

All these I dare, for thee and God

To Him in heav'n, In heav'n I pledge my

To Him in heav'n, In heav'n I pledge my

faith, And if He send or

faith, And if He send or

ff crown or rod, *mf* To

ff crown or rod, *mf* To

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "crown or rod, To" and "crown or rod, To". The piano accompaniment is in the same key signature and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *ff* and *mf*.

thee I give my

thee I give my

The second system of the musical score continues the vocal and piano parts. The lyrics are "thee I give my" and "thee I give my". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and quarter notes in the left hand. Dynamics include *mf* and *f*.

ff heart.

ff heart.

The third system of the musical score concludes the vocal and piano parts. The lyrics are "heart." and "heart.". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *ff*. The system ends with a double bar line and a 2/4 time signature.

Enter HENRY & ELIZA SPALDING.

ELIZA.

mf

HENRY.

We come,

Oh Mar-cus.

We come,

Oh Mar-cus.

$\text{♩} = 80$

Hen-ry's choice is mine.

MARCUS

mf

Are you pre-pared to go so

ELIZA *f*

We are.

HENRY *f*

We are.

far? Up-on the mo-ment's warn-ing.

NARCISSA

Yes, I!

HENRY. (in surprise.)

Nar - cis - sa too?

f (looks at NARCISSA)

Brave wom - en, God's daugh - ters both!

mf

We will, We will,

mf

We will, We will,

mf

Will you two, at the mar-riage al-tar, with us stand?

mf più mosso

mf

(startled) *f*

(aside) How beats my heart!

f We will! _____

f We will! _____

(To NARCISSA)

f Church Bell.

riten.

Detailed description: This system contains the first five staves of music. The top staff is a vocal line starting with a rest, followed by a melodic phrase marked '(startled) f'. The second staff is a vocal line with the lyrics 'We will!' and a long horizontal line indicating a breath or continuation. The third staff is another vocal line with 'We will!' and a similar line. The fourth staff is a vocal line with '(To NARCISSA)'. The fifth staff is a piano accompaniment starting with a chord marked 'f' and 'riten.', followed by a 'Church Bell' sound effect.

f How beats my heart!

mf Glad-ly, at the mar-riageal-tar, with you stand. We will!

mf Glad-ly, at the mar-riageal-tar, with you stand. We will!

mf They will, at the al-tar, with us stand.

mf tempo

Detailed description: This system contains the next five staves of music. The top staff is a vocal line with 'How beats my heart!' and a melodic phrase marked 'f'. The second staff is a vocal line with 'Glad-ly, at the mar-riageal-tar, with you stand. We will!' and a melodic phrase marked 'mf'. The third staff is another vocal line with the same lyrics and 'mf' marking. The fourth staff is a vocal line with 'They will, at the al-tar, with us stand.' and a melodic phrase marked 'mf'. The fifth staff is a piano accompaniment starting with a chord marked 'mf tempo'.

NARCISSA

f
Each boom of bra-zen throat,

Church Bell.

To me is like the stroke, Of some de-creed, im-pend-ing doom! And on my bri-dal

ff

(Bravely.)

day! No, no! In God I'll trust!

ff *pp* *f* *ff*

$\text{♩} = 168$

No fear shall daunt, It is my call

ff

from Him on high, I come.

Exit NARCISSA

ff

pp

♩ = 88

(Congregation gradually assembles)

HENRY SPALDING *mf*

(To MARCUS) Al - read - y, have the broth - ers and sis - ters gath - er'd

mf

f stores, of gold and books, *mf* of lin - en and tea, And

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has four flats (B-flat major or D-flat minor). The vocal line begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment consists of block chords in the right hand and a bass line in the left hand.

things of com- pass small, And when we leave to-night, big chests of

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure of the second phrase. The piano accompaniment continues with block chords and a steady bass line.

goods will fol - low us, to where our last em - bark - ing

The third system concludes the vocal line and piano accompaniment for this section. The vocal line ends with a fermata and a ritardando (*rit.*) marking. The piano accompaniment also features a ritardando marking in the final measures.

MARCUS (With appreciation) *mf* How

Sets us on the un - trod way!

$\text{♩} = 100$

The fourth system introduces a new character, Marcus, with the instruction '(With appreciation)'. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a more active bass line with eighth notes. A tempo marking of $\text{♩} = 100$ is present. The system concludes with a flourish in the piano accompaniment.

ELIZA. *mf*
Not kind! They
kind!

The first system of music includes a vocal line for Eliza and piano accompaniment. The vocal line starts with a rest, then sings "Not kind! They" with a dynamic marking of *mf*. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

deem it but a priv - i - lege, that

The second system continues the vocal line with the lyrics "deem it but a priv - i - lege, that". The piano accompaniment continues with the same eighth-note pattern.

they with us may share, this mis - sion - ar - y

f

The third system continues the vocal line with the lyrics "they with us may share, this mis - sion - ar - y". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *f* is present.

rit.
work for Christ.
= 76

rit. *p*

The fourth system concludes the vocal line with the lyrics "work for Christ." and a tempo marking of "= 76". The piano accompaniment includes a *rit.* marking and a dynamic marking of *p*. The system ends with a double bar line.

(Church is now full.)

Enter REV. HULL.

f[^]
Hail friends!

Musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Hail friends!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

MARCUS (to Rev. Hull)

mf
Rev - er - end Sir,

Nar - cis - sa fares with

Musical score for the second system. It consists of a vocal line and piano accompaniment. The vocal line continues with the lyrics "Rev - er - end Sir, Nar - cis - sa fares with". The piano accompaniment continues with a similar rhythmic pattern.

f
me this night,

mf
Will you in ho - - ly

Musical score for the third system. It consists of a vocal line and piano accompaniment. The vocal line continues with the lyrics "me this night, Will you in ho - - ly". The piano accompaniment continues with a similar rhythmic pattern.

mar - riage, bless us 'ere we go?

REV. HULL *mf*

I will my son,

Musical score for the fourth system. It consists of a vocal line and piano accompaniment. The vocal line continues with the lyrics "mar - riage, bless us 'ere we go?". The piano accompaniment continues with a similar rhythmic pattern.

mp

But I be-speak for that brave child of God, your con-stant

mp

care. For bless as He may

mp

deign, she yet will be your sa - cred

mp

MARCUS *f*

I know! I hard-ly dare ac-cept her warm and

charge.

mp

va - lient heart.

REV. HULL *mf*

'Tis well. Here more she'd grieve for thee, than

(Congregation now all in and seated)

there, re-pine her home. (Raises hands for Congregation to rise and sing.)

SOP. & ALTI *mf*

TEN. & BASSI *mf*

Lord bless us now, and hear our pray'r, Con - strain our hearts to praise.

Our faith in Thee, We all de-clare, Tho' dark or bright the days. Our

f *mf*

faith in Thee, Thy work our joy, Tho' dan - ger pave the

way.

REV. HULL *p*

Meno Mosso

pp (Rev. Hull descends, stands C.) *p*

Hast thou well con - -

sid - er'd this grave step, Nar - cis - - sa?

NARCISSA *mf*

Sir, I have.

REV. HULL *mf*

Lone - ly wilt thou be, my child.

NARCISSA.

Oft was my Lord a - lone, for - sak - en,

mp

God and Mar - cus with me, shall I fal - ter, fear?

NARCISSA

mf REV. HULL My
Art thou strong to bear, to work?

mf

f Lord will give me strength at need.

(Impassioned) *ff*
mf REV. HULL Did
Still dost thou count the cost, my child.

mf

Jes - us count the cost, when on Cal - va - ry He died for me?

f

E - nough, brave

ff

(Places hand on Narcissa's
head in benediction.)

(To Marcus.)

soul! *mf* Hast thou my son, *mf* a

grace *mf* to match with this? *mf* Wilt cher-ish, love, pro-

tect, de-fend by day and night, in sick-ness and in

MARCUS WHITMAN *f* I will. *p*
health? *f* Now I de-clare these two made

one. Let us pray. Oh Lord, Cre-a-tor of us all, Oh

^

Congregation kneel

SOPRANI & ALTI. *mp*

TENORI & BASSI. *mp*

We bow in hum-ble sup-pli-ca-tion,

God of earth and heav'n,

for Thy ben-i-son up-on these twain who now do pledge Thy ho-ly yows.

p REV. HULL

We ask for them Thy wis-dom and Thy guid-ance on their per-il'd

way, And for these oth - er two, who go to homes in un - known

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic line with eighth notes and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SOP. & ALTI
Oh Bless and keep them safe, A - - men.

TEN. & BASSI

The second system features two vocal lines. The top line is for Soprano and Alto, and the bottom line is for Tenor and Bass. Both lines have a melodic line with quarter notes and half notes. The piano accompaniment continues with the same eighth-note bass line and chords.

lands. Oh Bless and keep them safe, A - - men.

The third system continues the vocal lines from the previous system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some dynamics markings like *pp* and *ppp*.

Speed our mis - sion - ar - y brides with Song of hope and cheer!

The fourth system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a melodic line with quarter notes and half notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

SOP. & ALTI
mf
Scenes of sac - red peace and pleas - ure, Ho - ly days and

TEN. & BASSI
mf

The fifth system features two vocal lines. The top line is for Soprano and Alto, and the bottom line is for Tenor and Bass. Both lines have a melodic line with quarter notes and half notes. The piano accompaniment continues with the same eighth-note bass line and chords, with dynamics markings like *mf*.

Sab - bath bell, Rich - est, bright - est, sweet - est treas - ure,

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment is in a lower register. The music is in a minor key and features a steady rhythm with some melodic ornamentation.

(Narcissa, gazing upward with lofty courage and faith.)

Yes, my nat - ive.

Can I say a — last fare - well. Yes, my nat - ive

The second system continues the vocal and piano parts. It includes dynamic markings such as *mf* and *mp*. The piano accompaniment features a more active melodic line in the right hand.

land, I love thee, All thy scenes, I

land, I love thee, All thy scenes, I

The third system concludes the page with the final vocal and piano staves. The piano accompaniment continues with a rhythmic pattern of eighth notes.

love them well. Friends, con - nec - tions,
love them well. Friends, con - nec - tions,
(sobs)

rit.
p
rit.



hap - py coun - try, Can I bid a last fare - well?
(sobs) last fare - well,
(sobs)

f
p
f
p
pp



Can I bid a last fare - well?
Can I bid a last fare - well?
Can I bid a last fare - well?

f
ff
ff
ff



Act II. Scene I.

Oakland Public Library
Music Division

NOTE:— In Act II, Chorus is divided. About 12 men, and 12 women constitute the "People of Fort" (Chorus) among whom are Eloise, Mme. McL., Wm Rae, Tom McKay, 6 Boatmen, Ermatinger, (1st Chorusman) et al. The other half of chorus are Indians, who do not appear until Scene 2, Act II; giving ample time for change.

SCENE. Interior of large hall, Fort Vancouver. Large doors at back, open, showing Columbia river, Mountains in background. Discovered, Eloise, idly strumming on guitar, Mme McL. embroidering. Other ladies (3 or 4) of Fort similarly occupied. Servants pass to and fro at back, outside of doors.

♩ = 108

The musical score is written for piano accompaniment in B-flat major (two flats) and 2/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a mezzo-forte (mf) dynamic and a tempo marking of quarter note = 108. The second system includes a forte (f) dynamic. The third system includes a fortissimo (ff) dynamic. The fourth system includes a mezzo-forte (mf) dynamic. The score features various musical notations including accents, slurs, and dynamic markings.

Enter William Rae with basket of beautiful grapes. Offers them in turn to ladies.

ELOISE. (Taking cluster of grapes.)

mf How rich and ripe! How beau - ti - ful they are.

RAE. *mf*

As

(RAE.) (Places basket on stand. Goes to

fine as ev-er- grew, Up - on the vine.

Eloise, standing behind her chair.)

All is done! The fort shines like

(pizz.)

ELOISE. (Looking up at Rae.)

The pem-mi-can?

RAE.

gold! Beams sag with the weight of it, Cel-lars burst!

mp *f*

f

And all the space is fill'd with furs,

f

Ne'er did Van - cou - ver, Such a har - vest see!

(Enter Tom M^cKay.)

ELOISE.

mf

You've made a quick re - turn!

Mme. McLAUGHLIN.

mf

My son! Wel - come a - gain.

TOM M^cKAY.

f

Those

Span - ish Dons, were keen to sell their stock, for Eng-lish

ELOISE. *f*
Well done!

ff gold. *f* The gov - er - nor! The ex-press! When do they come?

RAE. *f*
I give them three days more.

3 TENORS. *rit.* *)Barcarolle. (All Listen.)

3 BARITONES. *pp* ♩ = 152

Mal - brough s'en va't 'en quer - re, Ne ♩ = 152

Boatmen off Stage.

*)During Barcarolle the "People of Fort" not already on stage, enter from R. & L. (Not the Boatmen.)

ELOISE. *mf* \wedge

Hark!

pp

Mir-on-ton

sait quand re - vien - dra! Ne sait que re - vien - dra, Ne

mf

I hear them now!

(Song draws nearer.)

p \wedge \wedge \wedge \wedge

Mi-ron-tai - ne La! La! La! La! Mir-on-ton -

sait que re - vien - dra Mal-brough s'en va't en

ELOISE.

f

Mal-brough!

Mme McLAUGHLIN.

mf No, too soon.*mp*

Mir - on - tai - ne

Ne sait

que

re - vien - dra

quar - re

La! —

La! —

La! —

La! —

ELOISE.

His boat - song!

La!

La!

mf Ne sait que

Mir - on - ton,

Mir - on - tai - ne,

La!

La!

La!

La!

ELOISE. *f* \wedge

Hear the row - ers sing!

re - vien - dra La! La! La! La! La! La!

mf La! La! Malbrough s'em va't en quer re, Ne

My fa - thers fav - or - ite song.

TOM MCKAY. *f*

The

La! La! La! La! (Servants and Fort people hasten to large doors, Rear C.)

sait que re - vien - dra.

$\text{♩} = 108$

f

Mme. McLAUGHLIN. *ff*

The flag! The Mas-ter

gov - er-nor, The Ex-press! They're hear!

accel.

ff

comes!

RAE. (to servant.)

Raise it quick!

SOPRANI and ALTI.

Hur - rah! The White-head-ed Ea-gle

TENOR.

Hur - rah! The White-head-ed Ea-gle

BASSI.

CHORUS.

ELOISE.

(Runs down stage to river.)

Mme M^CLAUGHLIN. (follows more sedately.)

'Tis he, my fath - er! Im - pa-tient

RAE. Hur - rah!

comes! Hur - rah! Hur-rah, hur - rah!

comes! Hur - rah! Hur-rah, hur - rah!

child!

The Mas - ter comes o'er - soon! Yet all's com-

Hur - rah!

Hur - rah!

ELOISE and Mme. M^cL.

f Hur - rah, Hur -

RAE and TOM M^cKAY.

f Hur - rah, Hur -

plete.

(Going up stage to meet Dr. M^cL.)

f Hur rah!

f Hur rah!

(Large canoe of Indian make is paddled by three boatmen into view. Dr. M^cLaughlin steps on shore)

mf *f*

ff rah! Hur - rah! Van - cou - ver wel - comes

ff rah! Hur - rah! Van cou - ver wel - comes

ff rah! Hur - rah! Van cou - ver wel - comes

ff rah! Hur - rah! Van cou - ver wel - comes

ff

you. _____

you. _____

(Dr. McLaughlin assists pretty young English girl (1st Chorus woman) from boat, presenting her to his wife and Eloise, who greet them both warmly.)

Dr. McL. *f*

Hur - rah, a - gain 'tis good to

you. _____

you. _____

(3 Boatmen from 2nd boat, which may or may not be seen, hurry in from Rear C.)

(1st Boatman staggers down C breathless, supported by 2nd boatman)

1st BOATMAN.

(Solo.)

f

Time! Time!

(looks at Watch.)

be at home!

Well done, Mon-ique!

The fast-est time The Mon-tre-al Ex-press, has ev-er made!

(To Boatman, who looks downcast.)
 Look not so down, My Char-le - fous

RAE. *f* No, No!

mf rit. *rit.* *meno mosso.*

Does not the Mas - ter, aye choose you for guide,

mf

When wife and child up - on the riv - er row?

a tempo. ♩ = 108

(1st and 2nd Boatmen retire up stage.)

f

Mon - ique, for speed; for safe - ty Char - le - foux!

Dr. M^cL. (to all.)

'Tis fine to be at home a - gain, *mf* To see you

(Greeting in 'turn, W^m RAE, TOM M^cKAY.
and other men of chorus.)

all so well. Here's Wil - liam, Tom, And

Bruce, And you *rit.* my lit - tle Er - mat - in - ger.

mp (Presenting young English girl 1st Chorus woman.) *mf*

Here's the fair Ca - na - dian li - ly, I promised you! More than three thou - sand

$\text{♩} = 84$

1st CHORUS MAN. (Covered with confusion, stuttering) *ad lib.*

f Dr. McL. My Lord I th - th - thank you!

miles, I've brought her safe to you!

Tut-tut! I want no thanks, Go! make her wel - come here, Tell her that

$\text{♩} = 100$

(bowing low.)

you, the Fort and all — are hers, in - clud - ing me!

rit.

Exit. 1st Chorus-man and 1st Chorus woman, Rear C. after bowing acknowledgement to Dr. M^cL. Laughlin. Gradually all others exit, Rear C., leaving Dr. M^cL., Mme. M^cL. Eloise and Rae.

Dr. M^cL. (looking at watch.)

mf ^

Hey dey!

pp piu mosso.

This system contains the vocal line for Dr. M. C. L. and the piano accompaniment. The vocal line begins with a rest, followed by the exclamation "Hey dey!". The piano accompaniment starts with a piano (*pp*) and *p piu mosso.* marking.

ELOISE.

The

f Mme. M^cL.

Come, make haste to dress.

So late!

This system contains the vocal lines for Mme. M. C. L. and Eloise, and the piano accompaniment. Mme. M. C. L. sings "Come, make haste to dress." with a forte (*f*) dynamic. Eloise responds with "So late!". The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes.

(Eloise pouts)

Fort's a - fire, to wel - come you!

My goods, you mean!

This system contains the vocal line for Eloise and the piano accompaniment. Eloise sings "Fort's a - fire, to wel - come you!" with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic.

(Patting her cheek.)

There, there, I know you love me well!

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a fermata over the first note, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has one flat, and the time signature is 4/4.

f But you would be no child of Eve, Did not your heart beat fast,

The second system continues the vocal line and piano accompaniment. A tempo marking of $\text{♩} = 100$ is placed above the vocal line. The piano accompaniment includes a *f* dynamic marking. The vocal line has a fermata over the first note of the second phrase. The piano accompaniment features a consistent eighth-note accompaniment.

At thot of for - eign silks and gems, And la - ces un - sur - pass'd.

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first note of the second phrase. The piano accompaniment maintains the eighth-note accompaniment.

mf I have them all. When we have dined, A doz - en bales shall be un - roll'd.

The fourth system concludes the vocal line and piano accompaniment. The vocal line begins with a *mf* dynamic marking and a fermata over the first note. The piano accompaniment includes a *f* dynamic marking. The vocal line has a fermata over the first note of the second phrase. The piano accompaniment maintains the eighth-note accompaniment.

(Playfully pinching Eloise's cheek.)

E-nough to turn the head Of ev-'ry wo-man in the Fort!

ELOISE.

And men, Are they not al - so vain?

Peo-Peo Mox-Mox. (YELLOW SERPENT.) (Enter slowly, Rear Center.)

Dr. Mc LAUGHLIN.

What

word, oh Yel-low Ser-pent, Chief of thy Im-per-ial tribe? Good words?

YELLOW SERPENT.

mf

Na-wit - ka! Yel - low Ser - pent's heart is ev - er warm.

To White head - ed Ea - gle, White man's skook - um chief.

ff *mf*

But for the book my peo - ple call, The

mf *f* *ff* *mf* *f*

Book that speaks the word of Sagh - a - lie Ty - ée.

ff *ff*

Enter Rear C., Waskema followed by Delaware Tom. McLaughlin pays no attention to them.

mf Long have we wait - ed, Do you bring it now? *f*

Dr. McLAUGHLIN. (Shakes head sadly.) *mf* Not yet, Red Broth - er. *Meno mosso.*

Wait pa-tient - ly, And man - y men will come, and

♩ = 76

mf Exit R. Wait! Wait! Thus, man - y suns have books. *mf*

♩ = 100

YELLOW SERPENT.

f p. *mf* *f p.* *mf*

passed, And yet the Book comes not! Wait - ing long,

DELAWARE TOM.

mp *mf* *f*

Like the grass you'll die, 'Ere

Grows Yel-low Ser-pent old! *Piu mosso.*

white man keeps a prom - ise made to broth-ers red!

YELLOW SERPENT.

mf *ff* *mf*

Thy words are ev - er like the sting of snake. Some day, the

Bos-ton will bring the Book of Sagh - a-lie Ty - ee!

WASKEMA.

Not so! The Del-a-ware is right. De-spised,

pur-sued, His peo-ple were like dogs flung

forth! Wau-wau-de-late. Like them will

all Cay - use be sent to death.

YELLOW SERPENT. *f*

Yet to white schools went Tom, their

DELAWARE TOM.

Yes! Yes! that I might sharp - er

Wau-wau learnd.

barb my lance!

YELLOW SERPENT. *ff*

What do ye here, Ye foul mouth'd

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'barb my lance!'. The second staff is a vocal line in bass clef with lyrics 'What do ye here, Ye foul mouth'd'. The piano accompaniment consists of two staves (treble and bass clef) with a forte (*ff*) dynamic marking. The key signature has one flat (B-flat).

two? *mf* Ye eat King George-man's good white bread, Yet spit forth *ff*

a piacere. *f*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics 'two? Ye eat King George-man's good white bread, Yet spit forth'. The piano accompaniment consists of two staves (treble and bass clef) with dynamics *mf* and *ff*. The key signature has one flat (B-flat).

WASKEMA. *f a tempo.*

With - in

rit. these black lies, Up - on the hand that gives!

rit. *a tempo.* *f*

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef with lyrics 'With - in'. The second staff is a vocal line in bass clef with lyrics 'these black lies, Up - on the hand that gives!'. The piano accompaniment consists of two staves (treble and bass clef) with dynamics *rit.*, *a tempo.*, and *f*. The key signature has one flat (B-flat).

— their bread does poi-son hide. Was - kem - a

piu mosso.

eats it not, nor takes the gift where

ff *mf*

lurks the barb! She watch -

mf *f*

es, Waits with hate.

ff *fff*

WASKEMA.

DEL. TOM.

mf *mf*

YELLOW SERPENT.

mf

mf *rit.* *pp* *mf* *f*

floods, When sum - mer breathes on the snow, The

a tempo. *ff*

ar - mies of the white man march!

f a tempo.

mf meno mosso. *ff* *meno mosso.* *mf*

The red man's lands they'll take, his pas-tures spoil

f

his game will flee, his cat - tle starve, And

f he will per - ish, die! *ff* *porta.* As dies the dog!

f YELLOW SERPENT.
The fir-trees thou-sand suns are not long time e-nough, To bring that

horde. *ff* Ye are two fools! old squaws! Who whine, and dare not

WASKEMA.
fff Not fools! but wise.
fight

mp *mf* *f*

My peo-ple too are gone! Soon o'er the same dark trail, Shall

ff

your tribe walk.

YELLOW SERPENT.

f *ff*

And shall great Pe-o - Pe-o-Mox-Mox fear, An old squaw's ev-il portent?

mf DEL. TOM. *p*

Hold thy words! Was-ke-ma! speaks a-like with dead and liv-ing

No!

WASKEMA. (interrupting.)

mf (holding up arm.) *f*

None are dead This dies, But still with Can-e - mah, I walk the

mf *f*

air, When speaks great Sagh-a-lie Ty - èe his mighty med-i - cine, In

ff *mf*

storm and fire! The pale - face from the

f *ff* *molto tremalo.*

earth we'll sweep.

rit.

Act II. Scene II.

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NOTE:— 12 Chorus women are "Ladies of the Fort," including Eloise, Madame, et al. 12 Chorus men, "Gentlemen of the Fort," including Rae, M^oKay, 1st and 2nd Boatmen et al. Balance of Chorus are Indians.

SCENE:— Same Evening. Candles in huge chandeliers are lighted, also wall sconces. Thro' the open doors, the river is seen, shimmering in brilliant moonlight. Servants are seen lighting lanterns outside. On the table are new books, rich fabrics, ornaments, jewel cases etc., in confusion. Huge chests are yet unpacked. All the Fort people are on stage, some of the men reading files of London papers. Dr. M^oL. is distributing gifts right and left. At the rear stand the Indian guests, stolidly awaiting their gifts.

$\text{♩} = 104$

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a mezzo-piano (*mp*) dynamic. The first measure includes an accent (^) over the first note of the treble staff.

Second system of musical notation. The treble staff features a triplet of eighth notes in the second measure. The dynamic marking changes to mezzo-forte (*mf*).

Third system of musical notation. The treble staff features a triplet of eighth notes in the fourth measure. The dynamic marking changes to forte (*f*).

Fourth system of musical notation. The treble staff features an accent (^) over the first note of the second measure. The dynamic marking changes to forte (*f*).

Fifth system of musical notation. The treble staff features accents (^) over the first notes of the second, third, and fourth measures. The dynamic marking is mezzo-piano (*mp*). First endings are indicated by the number '1' in the bass staff at the beginning and end of the system.

mf

f

mp rit.

DR McLAUGHLIN. (to Eloise.)

mf

Now go my child And feast your mind on books A po - et

mf a tempo.

(Putting book on table, she drapes herself in silks of gorgeous hues.)

new to fame you'll find. Your fa-vor-its, as well!

f

ELOISE.

And oh! these gor - geous, shin - ing stuffs,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'And oh! these gor - geous, shin - ing stuffs,'. The piano accompaniment starts with a forte (*f*) dynamic and includes various chordal textures and melodic lines.

I'm sure no

The second system continues the vocal line with the lyrics 'I'm sure no'. The piano accompaniment continues with a forte (*f*) dynamic, featuring a triplet of eighth notes in the right hand.

maid, Was ev - er frock'd

The third system contains the lyrics 'maid, Was ev - er frock'd'. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment also features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes in the right hand.

As I shall be!

The fourth system concludes the vocal line with the lyrics 'As I shall be!'. The piano accompaniment continues with a forte (*f*) dynamic, featuring a triplet of eighth notes in the right hand.

Dr. Mc LAUGHLIN. (to 2nd Boatman.)

f $\text{♩} = 100$

Here, Char-le-foux, take these, and

meno mosso.

deal them fair, To all the voy-a-gers that from old Can-a-da,

mf

have follow'd me. Their wives as well, Tho' dus-tyskinned,

(1st Boatman steps to his side.)

(calling.) *f*

They're brave and true. Mon-ique! Where are you?

f piu mosso.

These shall you with care al - lot, To all of my red vis - i - tors.

ELOISE. *f*

Where did he find so

See that each re - ceives what pleas - es him.

man - y? In

Mme. McL. *mf*

Rath - er ask where did he find the time, To think of us.

'midst of large af-fairs, and wor - ry-ing work.

He thinks of all.

rit.

LADIES OF FORT.

1st and 2nd SOPRANI. *mf*

of men Van - cou - vers

Yes, all, he's best of men, Van - cou - vers

1st and 2nd ALTI. *mf*

of

meno mosso. *f*

chief,

chief, The Lord and lead - er brave; Hail, hail, hail. -

ff

LADIES and GENTLEMEN of FORT.
SOPRANI.

The

Hail, hail, hail.

Oh!

best of men.

Van-cou-vers' chief, The

ALTI.

TENOR.

Hail, hail, hail.

Oh!

best of men.

Van-cou-vers' chief, The

BASSI.

$\text{♩} = 180$

Lord lead - er brave.

Hail! Signal Gun.

Lord and lead - er brave.

Hail!

Lord and lead - er brave.

Hail!

Signal Gun.

Dr. McL. (To Men.)

piu mosso. ff [^] (To Indians.) *ff* [^]

Out! De-fend the fort, I ask my In-dian guests

ff ³ (Exit all white men.) *ff* ³

♩ = 120

to leave us now, Tho' they with-in the gates May wait.

(Exit R. all Indians, except Yellow Serpent
Pio Pio Mox Mox, Waskema and Delaware Tom.)
(Steps Rear C. looks through doors.)

All go save Was-kem-a, And Yel-low Ser-pent

ff [^] *ff* [^]

From a - far. Well find there comes no foe, I'm sure

(To ladies of Fort, indicating L.L.E.)

f *ff*

With-in that shel - ter keep to-geth-er close, No harm shall find you

(Seeing Del. Tom has remained.)

there. *f rit.* *ff rit.* *f*

Not gone! You skulk-ing' rogue! Why stay you here,

DELAWARE TOM.

ff a tempo.

Do I not e-qual Yel-low

When all the rest o - beyed?

ff a tempo.

mf

Ser-pent, Un - couth, un - learned, A law - less

sav-age? I who read as well as you and knew the

f *rit.*

world!

Dr. McL. *ff* *mf a tempo.*

I know you! Hound! Fer-ment-ing dis-con-tent, A-

ff *mf a tempo.*

mong the tribes, In - cit-ing them to war, to theft, To e-vil crimes un-

thot, Ex-cept for you, Tom Hill! Leave the fort, you knave!

ff

mf *ff*

Set not your foot with-in the Pal-i-sade a-gain, Or hounds shall

DELAWARE TOM. (Defying him.) *ff*

Vile words come ea-sy

eat you! Out, you dog!

mf

now! But you shall live to rue them! With my own

ff

hand, And weap-ons You have taught me

rit. how to use, Will I in blood re - pay! *fff* (Exit in anger.)

NARCISSA and ELIZA. (off stage.)

pp Now the wear-y toil is end - ed, jour - ney long o'er mount and plain, *p*

MARCUS and HENRY. (off stage.)

(All listen intently.)

Dr. M^cL.

mf No foes are these,

Meno mosso. $\text{♩} = 88$

mp West-ward we our way have wend - ed *mf* Now at last our goal we gain. *rit.*

(Exit.)

YELLOW SERPENT. (reassuring women.)

But men who speak my tongue Not bad

$\text{♩} = 88$

f [^]
 Red-man here; Bos-ton man. May - be now they bring the Book!

mf *meno mosso.*

(Exit followed by Waskema.)

I go! (Women kneel, crossing themselves.)

rit. e dim. *pp*

Andante.
 ELOISE.

pp Oh, Ho - ly Moth - er, Ho - ly Moth - er

pp 2nd SOP. (Representing Nelia Douglas.)
 Oh, Ho - ly Moth - er, Oh, Ho - ly Moth - er.

pp 1st ALTO. (The young English Girl, Catherine Sinclair.)
 Oh, Ho - ly Moth - er, Oh, Ho - ly Moth - er.

pp Mme McL.
 Oh, Ho - ly Moth - er, Oh, Ho - ly Moth - er.

Andante. M.M. ♩=152

pp

Thanks — to Thee — Thanks — to Thee. — Once more hast

Thanks — to Thee Thanks — to Thee. — Once more hast

Ho - ly Moth - er Thanks to Thee. — Once more hast

mf

Thou — pre - served, — Pro - tect - ed us from harm; Ho - ly

Thou — pre - served, — Pro - tect - ed us from harm; Ho - ly

Thou — pre - served, — Pro - tect - ed us from harm; Ho - ly

Ho - ly

p

Moth - er Thanks to Thee, Oh, Ho - ly Moth - er,
Moth - er Thanks to Thee, Oh, Ho - ly Moth - er,
Moth - er Thanks to Thee, Oh, Ho - ly Moth - er,
Moth - er, Ho - ly Moth - er

mf rit.

Thanks to Thee!
Thanks to Thee!
Thanks to Thee!
Thanks to Thee!

pp

Dr. McL. (Enter, escorting Whitman's and Spaldings.)

f
A - rise! El-o-ise, Ma-dame, guests are here. 'Tis

mp *f* $\text{♩} = 100$

ff *mf*
Mar - cus Whit-man, Spald-ing too, and wives. Good

wel - come all; Van - cou - ver's cheer of bed and board, And

NARCISSA and ELIZA.

mf *rit.*

We thank you well.

MARCUS.

MARCUS and HENRY.

mf *rit.*

To

cour-te-sy is yours.

mf *rit.*

meno mosso.

f

plant the Gos-pel here in sav - age hearts, From east - ern homes we come.

Dr. M^cL.

No

$\text{♩} = 80$

meno mosso.

f

Ah _____ On

ship is here, And la - dies, Did you fly?

NARCISSA.

mf

wheels we came _____ Un - til _____ Blue

$\text{♩} = 80$

Moun - tains, barr'd our way. _____

On wheels, im-

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Moun - tains, barr'd our way. _____". The middle staff is a vocal line with lyrics "On wheels, im-". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. There are various musical notations including notes, rests, and a fermata over the first vocal line.

ELIZA. *mf*

And when we left our wag - ons,

pos-si-ble, ab - surd! _____

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "And when we left our wag - ons,". The middle staff is a vocal line with lyrics "pos-si-ble, ab - surd! _____". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats and the time signature is 4/4. There are various musical notations including notes, rests, and a fermata over the second vocal line.

NARCISSA. *mf*

'Twas not a mer - ry jaunt,

Mules we had.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "'Twas not a mer - ry jaunt,". The middle staff is a vocal line with lyrics "Mules we had.". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has three flats and the time signature is 4/4. There are various musical notations including notes, rests, and a fermata over the first vocal line.

mp for laugh - ing maids. *f* Yet here we are pre-

pared to do God's work. ELIZA.

MARCUS. *mf* To win from sin the sav-age
To win from sin the sav-age

mf meno mosso.

mf To win the sav-age heart.

heart, To teach him, To win his heart

heart, To teach him how to read and love, the Book of *rit.*

rit.

God!

YELLOW SERPENT. (with excitement.)

mf *f*

The Book! The Book of Sagh - a-lie Ty - ee?

$\text{♩} = 120$

piu mosso. *f*

Dr. McLAUGHLIN. (Introducing Yellow Serpent.)

mf *f*

Here is Yel - low Ser-pent, Cay - use Na-tions chief The

mf *f*

fin - est tribe, The brav - est chief that rules, on all Co -

rit. *f*

ff *mf*

lum - bia's shores, The white mans' friend.

f

NARCISSA.

mf

Ah,

$\text{♩} = 76$

meno mosso.

yes, the Book — the Bi - ble's here.

MARCUS.

The

(Henry retires up, and brings large Bible, which he places on table.)

mf

We

mf

We

rit.

word of Truth and Love.

f

mf

We

mf

We

(Indians gather 'round Marcus as he displays Bible.)

rit.

NARCISSA. *Piu mosso.*

bring it now, to all the tribes, The Word of
 WASKEMA. (Waskema and Tom remain near Rear Entrance and do not join group.)

ELIZA.
 bring it now, to all the tribes, The Word of

MARCUS.
 bring it now, to all the tribes, The Word of

HENRY.
 bring it now, to all the tribes, The Word of

Piu mosso. M.M. ♩ = 92

(Yellow Serpent examines Bible with great interest.)

Peace and Love.

pp tremolo.
 Woe

Peace and Love.

Peace and Love.

Peace and Love.

mf

pp *rit.* *p*

Woe! _____ Woe! _____

mp

The In - dians fate, _____ is sealed!

rit.

YELLOW SERPENT.

mf *piu mosso.* *mf* *accel.*

To Ye-low Ser-pent's peo-ple first! The leaves have fal-len, man - y a time, Since

mf *piu mosso.* *f*

♩ = 112

rit.

white man told us _____ of the Book _____ for which they've sought.

Dr. McL.

mf *mf*

At Wai-i-lat-pu, Ye-low Ser-pent's home, In - stall your mis-sion, Bet - ter

mf *piu mosso.*

♩ = 120

place or tribe you can-not find. E - li - jah, good young son, of Yel-low Ser-pent.

Chief so soon to be. Is bright - est, at the school of Jas - on

Lee. Of all Col-um-bia's al-lied tribes, be - loved. His

heart, you'll find, a rich and fal - low field.

NARCISSA.

f *maestoso.* *mf*

Now glo-ry be to God on high, Our work the Lord pre - pares. — We'll

WASKEMA.

ELIZA.

f *mf*

Now glo-ry be to God on high, Our work the Lord pre - pares. We'll

MARCUS.

f *mf*

Now glo-ry be to God on high, Our work the Lord pre - pares. We'll

HENRY.

f *mf*

Now glo-ry be to God on high, Our work the Lord pre - pares. We'll

DELAWARE TOM.

YELLOW SERPENT.

f *mf* *mf*

The Book at last, The Book of Sagh-a-lie Ty - ee. — The

Dr. MCL.

Maestoso. $\text{♩} = 88$ *f* *mf*

NAR. *mf* *mp*
 toil — and — pray, Till ev - 'ry — soul, His pen-i-tence de -

WAS. *pp*
 Woe!

EL. *mf* *mp*
 toil and pray, We'll toil and pray, We'll toil and

MAR. *mf* *mp*
 toil, we'll toil and pray, We'll toil, we'll toil and pray, We'll toil and

HEN. *mf* *mp*
 toil and pray, We'll toil and pray, We'll toil and

DEL. TOM. *mf*
 The

YEL. SER. *mf*
 Book, The Book.

Dr. M&L. *mf* *mf*
 Oh Wel - come! Oh Wel - come!

l.h. *l.h.* *l.h.*
mp

f *piu mosso.*

clares. We'll teach them song as well as pray'r, And how their fields to

f *piu mosso.*

pray. We'll teach them song as well as pray'r, And how their fields to

f *piu mosso.*

pray. We'll teach them song as well as pray'r, And how their fields to

f *piu mosso.*

pray. We'll teach them song as well as pray'r, And how their fields to

mp

In dian's fate! The In - dian's fate is

f *piu mosso.*

The Book at last.

r.h. *f* *piu mosso.*

The musical score consists of several systems. The first system features a vocal line in G major with lyrics: "till; We'll pray all Chris-tians for their aid, Till these vast". The second system shows a piano accompaniment with lyrics: "Woe! Woe! Woe!". The third system repeats the vocal line. The fourth system repeats the vocal line. The fifth system repeats the vocal line. The sixth system shows a vocal line with the word "sealed." below it. The seventh system shows a vocal line with lyrics: "At Wai-lat-pu, Yel-low Ser-pent's home. In stall your mis-sion,". The eighth system shows a piano accompaniment for the final part of the piece.

till; We'll pray all Chris-tians for their aid, Till these vast

Woe! Woe! Woe!

till; We'll pray all Chris-tians for their aid, Till these vast

till; We'll pray all Chris-tians for their aid, Till these vast

till; We'll pray all Chris-tians for their aid, Till these vast

sealed.

At Wai-lat-pu, Yel-low Ser-pent's home. In stall your mis-sion,

plains they fill. What warn-ing, fate-ful

Woe! Woe!

plains they fill.

plains they fill.

plains they fill.

The In-dian's fate is sealed! The

Bet-ter place you can - not find.

voice is that? Oh Lord be near us now, And guide our steps a - right. Oh

Woe! Woe!

We pray all Christians for their aid, Till these vast plains they fill.

We pray all Christians for their aid.

We pray all Christians for their aid.

In - dians fate is sealed! The In - dian's fate, His

The Book. Of Sagh - a - lie Ty - ee is here.

Too true their words, To wel - come one means all. To

Lord be near us, Oh Lord be near us.

Woe!

Glo - ry, Glo - ry be to God,

Glo - ry, Glo - ry be to God,

Glo - ry, Glo - ry be to God,

fate is sealed. The In-dian's fate, his

The Book of Sagha-lie Ty-ee.

heed hu-man-i-ty's de - mand I must to Can-a-da's great cause, A

heed hu-man-i-ty's de - mand I must to Can-a-da's great cause, A

f $\text{♩} = 80$

Be near. Lord I

mp *f*

Woel. Strike, great

f *f*

on high. Lord, Thy

f *f*

on high. Lord, Thy

f *f*

on high. Lord, Thy

f *f*

on high. Lord, Thy

f *f*

fate is sealed.

f *f*

The Book of Sagh- a-lie Ty- ee. Leaves have

f *f*

trai - - tor be. If I

$\text{♩} = 80$

pray Thy strength and grace. From fear wilt
 Spir - it, Great Spir-it strike, Great Spir-it strike, Great Spir-it strike,
 con - qu'ring Gos - pel comes, We sing Thy
 con - qu'ring Gos - pel comes, We sing Thy
 con - qu'ring Gos - pel comes, We sing Thy
mf Great Spir-it, strike! Slay them, kill! Drive them
 fal - len man - y times, Since white man
 fail them now, red foes, Will drive them

The musical score consists of ten staves. The first seven staves are vocal lines in treble clef, with lyrics underneath. The eighth and ninth staves are bass lines in bass clef, also with lyrics underneath. The tenth staff is a piano accompaniment in grand staff (treble and bass clefs) with a 7/8 time signature. The key signature is B-flat major (two flats). The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*.

Thou de - liv - er,

Great Spir-it strike, Slay them! Kill!

Glo - ry ev - er.

Glo - ry ev - er.

Glo - ry ev - er.

forth, for ev - er.

told us of the Book.

forth, for ev - er.

f \hat{A}
 Lord I pray Thy strength and

f
 Great Spir - it strike!

f \hat{A}
 Lord Thy con - qu'ring Gos - pel

f \hat{A}
 Lord Thy con - qu'ring Gos - pel

f \hat{A}
 Lord Thy con - qu'ring Gos - - - pel

f \hat{A}
 strike, Great Spir - it strike, slay them! Kill!

f
 Leaves — have fall - en, Man - y

f
 If I fail — them now, red

f
 Musical accompaniment for piano, featuring a treble and bass clef with complex rhythmic patterns and dynamics.

grace, From fear, from fear, from

Slay them! Great Spir - it strikel

comes, We sing, We sing, We

comes, We sing, We sing, We

comes, We sing, We sing, We

Great Spir - it Great Spir - it strikel

times, Since White

foes will drive them forth, Will

fear. Wilt Thou de -
 Great Spir - it strike! Slay them!
 sing, We sing Thy Glo - ry
 sing, We sing Thy Glo - ry
 sing, We sing Thy Glo - ry.
 Drive them forth, for -
 men Told them -
 drive them forth, for -

Musical score for a hymn, featuring vocal staves and piano accompaniment. The score includes lyrics such as "fear. Wilt Thou de - Great Spir - it strike! Slay them! sing, We sing Thy Glo - ry" and "Drive them forth, for - men Told them - drive them forth, for -". The music is marked with dynamics like "f" (forte) and "rit." (ritardando).

ff
liv - er.

ff
Woel.

ff
Ev - er.

ff
Ev - er.

ff
Ev - er.

ff
ev - er.

ff
of the Book.

ff
ev - er.

ff
7

ff
7

Allegro. M.M. ♩ = 100

Musical notation for the piano introduction, featuring a treble and bass clef. The music is in 2/4 time and includes four instances of a bell sound labeled "Bell." with a downward-pointing triangle symbol. The piece concludes with a forte (*f*) dynamic marking and a 2/4 time signature.

Musical notation for the piano accompaniment corresponding to the first vocal line. It consists of a treble and bass clef with a 2/4 time signature.

Dr. McLAUGHLIN.

Musical notation for the vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clef. The lyrics are: "These peo-ple from the East, A- cross the plains have come. A"

Musical notation for the vocal line and piano accompaniment for the next two lines of lyrics. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clef. The lyrics are: "mir - a - cle it is they're safe! Give them brief"

Musical notation for the vocal line and piano accompaniment for the final line of lyrics. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clef. The lyrics are: "wel - come now, Then old Van-cou-ver'll feast and sing and dance"

YELLOW SERPENT.

mf

As neer be - fore. ——— But first, oh White head-ed Ea-gle,

mf *meno mosso.*

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'As' followed by a dotted half note 'neer be - fore.' and a full rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Dynamics include *mf* and *meno mosso*.

f *mf*

Let them smoke with me the pipe of peace. With me and all red broth-ers

f

The second system continues the vocal line with 'Let them smoke with me the pipe of peace.' and 'With me and all red broth-ers'. The piano accompaniment features a more active right hand with eighth-note patterns. Dynamics include *f* and *mf*.

f *ff* *mf*

Dr. M^cLAUGHLIN. (Indian hands pipe to here, In thy ma - jes-tic lodge. Well spo-ken; Bring the

f *ff* *mf*

The third system includes the vocal line with 'Dr. M^cLAUGHLIN. (Indian hands pipe to here, In thy ma - jes-tic lodge. Well spo-ken; Bring the'. The piano accompaniment has a more complex texture with chords and moving lines. Dynamics include *f*, *ff*, and *mf*.

Yellow Serpent, who smokes and passes it on to Dr. M^cL.)

pipe, We all will smoke. Hear me

f

YELLOW SERPENT. *)

The fourth system concludes the vocal line with 'pipe, We all will smoke. Hear me'. The piano accompaniment features a final cadence. Dynamics include *f*. The system ends with the label 'YELLOW SERPENT. *)'.

*) Smokes pipe, passing it to Marcus, he in turn to Henry and in turn to all men. Delaware Tom passes on the pipe without smoking.

mf

speak, Oh White-head-ed Ea-gle, hear! These peo-ple bring the Book, To

ff *mf*

them this vow. Does Pi-o Pi-o MoxMox pledge him-self, his tribe?

f *f*

Ne'er shall these broth-ers white have ought to fear. From Cay-use or his

l.h. *l.h.*

mf

friends, The Book and them well serve.

NARCISSA. (Watching Waskema and Tom.)

mf

YELLOW SERPENT. They do not smoke, Those fur-tive fate-ful two! I fear the e-vil

f *ff*

Great Spir-it hear _____ I have said _____

r. h.

f

in their aw-ful eyes.

Dr. McL.

piu mosso.

Now are we all good friends, _____ good

f *piu mosso.*

friends _____ for-ev-er pledged. _____ One rous-ing

tune sing up! Dance fast. _____

SOPRANI. $\text{♩} = 100$

Here's a wel - come to you, Oh

ALTI. $\text{♩} = 100$

Here's a wel - come to you, To you. Oh

TENORI. $\text{♩} = 100$

Here's a wel - come to you, To you. Oh

BASSI. $\text{♩} = 100$

Here a wel-come, here's a wel - come to you, Oh

stran - gers from a - far, Heres a
 stran - gers from a - far, a far, Heres a
 stran - gers from a - far, a far.
 stran-gers from a - far, a - far, from a far.

f

bum-per to you, Here's a bum-per to you, Oh
 bum-per to you, to you, Here's a bum-per to you, Oh
 Here's a bum-per to you, to you, Here's a bum-per to you, to you, Oh
 Here's a bum-per to you, to you, Here's a bum-per to you, to you, Oh

mf

f \wedge *mp* \wedge
 stran-ger's from a - far. Oh la - dies, daunt-less and fair, We're
f \wedge *mp* \wedge
 stran-ger's from a - far. Oh la - dies, daunt-less and fair, We're
f \wedge *mp* \wedge
 stran-ger's from a - far, from a far. Oh la - dies, la - dies daunt-less and
f \wedge *mp* \wedge
 stran-ger's from a - far. Oh la - dies, la - dies daunt-less and

f \wedge *rit.*
 cap-tured by thy glance. Old Van-cou - ver cheers you,
f \wedge *rit.* \wedge
 cap-tured by thy glance. Old Van-cou - ver cheers you,
f \wedge *rit.* \wedge
 fair, We're cap-tured by thy glance, Old Van-cou - ver cheers you,
f \wedge *rit.* \wedge
 fair, We're cap-tured by thy glance, Old Van-cou - ver cheers you,

greet you, With mer - ry song and dance.

greet you, With mer - ry song and dance.

greet you, With mer - ry song and dance.

greet you, With mer - ry song and dance.

ff

ff

ff

ff

ff a tempo.

Indians. (With dance.)

He ya he ya he ya he ya, he ya he ya he ya he ya

mf

accel.

$\text{♩} = 152$

mf

Hi yi hi yi hi yi hi yi hi yi hi yi hi yi hi yi

heep! He ya he ya he ya he ya he ya he ya he ya he ya

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by a melodic line of eighth notes. The lyrics "Hi yi hi yi hi yi hi yi hi yi hi yi hi yi hi yi" are written below the notes. The dynamic marking *mf* is placed above the first measure. The middle staff is another vocal line in treble clef, also with a key signature of one sharp. It begins with a rest, followed by a melodic line of eighth notes. The lyrics "heep! He ya he ya he ya he ya he ya he ya he ya he ya" are written below the notes. The dynamic marking *mf* is placed above the first measure. The bottom staff is a piano accompaniment line in bass clef with a key signature of one sharp, containing rests for the first three measures.

The piano accompaniment for the first system is shown in two staves: treble and bass clef. The treble staff contains chords and melodic fragments, including a triplet of eighth notes. The bass staff contains a simple bass line with quarter notes. The key signature is one sharp (F#).

f *mf* *f*

hi! Hi yi hi yi hi yi hi yi hi yi hi yi hi yi hi yi hi!

heep! He ya he ya he ya he ya he ya he ya he ya he ya heep!

mf *f*

Hu ye hu ye hu ye hu ye hu ye hu ye hu ye hoop!

The second system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp. It begins with a rest, followed by a melodic line of eighth notes. The lyrics "hi! Hi yi hi yi hi yi hi yi hi yi hi yi hi yi hi!" are written below the notes. The dynamic marking *f* is placed above the first measure, *mf* above the second measure, and *f* above the third measure. The middle staff is another vocal line in treble clef, also with a key signature of one sharp. It begins with a rest, followed by a melodic line of eighth notes. The lyrics "heep! He ya he ya he ya he ya he ya he ya he ya he ya heep!" are written below the notes. The dynamic marking *f* is placed above the first measure, *mf* above the second measure, and *f* above the third measure. The bottom staff is a piano accompaniment line in bass clef with a key signature of one sharp, containing rests for the first three measures. The dynamic marking *mf* is placed above the first measure, and *f* above the third measure.

The piano accompaniment for the second system is shown in two staves: treble and bass clef. The treble staff contains chords and melodic fragments, including a triplet of eighth notes. The bass staff contains a simple bass line with quarter notes. The key signature is one sharp (F#).

f
 Hi yi hi yi hi yi hi yi hi yi hi yi hi yi hi

f
 He ya he ya he ya he ya he ya he ya he ya he ya heep!

f
 Hu ye hu ye hu ye hu ye hu ye hu ye hu ye hu ye hoop!

f
 Hu yu hu yu hu yu hu yu hu yu hu yu hu yu hoop!

ff ^
 Hi yi yi yi

ff ^ *mf*
 He ya ya ya He ya he ya he ya he ya

ff ^
 Hu ye ye ye

ff ^ *mf* ^
 Hu yu yu yu, hu yu yu yu hu yu yu yu

mf *f* *f*
 Hi yi hi yi hi yi hi yi hi, hi, Hi yi yi yi hi yi yi yi
 heep. He ya he ya he ya he ya,
mf *f*
 Hu ye hu ye hu ye ye ye, Hu ye ye ye, hu ye ye ye,
mf *f*
 Hu yu yu yu hu yu yu yu, hu yu hu yu hu yu hu yu hu yu yu hu yu yu yu

Hi yi yi yi hi yi yi yi hi yi hi yi hi yi hi yi
 he ya he ya he ya he ya he ya he ya he ya he ya he ya
 Hu ye hu ye hu ye hu ye hu ye hu ye ye ye
 Hu yu yu yu hu yu yu yu hu yu hu yu hu yu hu yu

accel e cresc.

Hi yi yi yi hi yi yi yi hi yi yi yi hi yi yi yi Hi yi yi yi hi yi yi yi

accel e cresc.

He ya ya ya he ya ya ya he ya ya ya he ya ya ya He ya he ya he ya he ya

accel e cresc.

Hu ye hu ye hu ye hu ye hu ye ye ye hu ye ye ye H ye ye ye ye ye ye ye

accel e cresc.

Hu yu yu yu hu yu yu yu hu yu hu yu hu yu hu yu Hu yu yu yu hu yu yu yu

f accel e cresc.

ff

Hi _____ yi yi yi yi yi yi yi hi!

ff

He ya ya ya he ya ya ya He ya ya ya he ya ya ya heep!

ff

Hu ye ye ye hu ye ye ye Hu ye ye ye hu ye ye ye hoop!

ff

Hu yu yu yu hu yu yu yu Hu yu yu yu hu yu yu yu hoop!

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SCENE: The Mission at Wai i lat pu. Several years have passed. The Dawn steals over the mountains and in the windows. Narcissa, weary and heartsick over the loss of her own baby, stands coiling her masses of golden hair. The orphaned child of settlers, sleeps in the hooded cradle.

Adagio. $\text{♩} = 72$

First system of piano introduction. Treble clef, bass clef. Dynamics: *ppp* (treble), *ppp* (bass). The music features a slow, atmospheric texture with sustained chords and moving lines.

Second system of piano introduction. Treble clef, bass clef. Dynamics: *p* (treble), *mp* (bass). Includes trills in the treble and sustained chords in the bass.

Third system of piano introduction. Treble clef, bass clef. Dynamics: *mp* (treble), *mf* (bass). Features a five-fingered scale in the treble and sustained chords in the bass.

NARCISSA (sighing)

Vocal and piano accompaniment for the vocal line. Treble clef, bass clef. Dynamics: *pp* (vocal), *mf* (piano). The vocal line includes the lyrics "Ah! An - oth - er wear-y day,". The piano accompaniment features a five-fingered scale in the treble and sustained chords in the bass.

mf

That but re - peats the wear-y yes - ter-days; Knows God how hard the

toil to win these children of the plains. *accel.* Eyes!

(startled) *f*

accel. (Indian presses face against window pane)

Eyes! *ff* ev'-ry-where they are! *mf* No hour of day or night May we es-

cape them, Save in dark-ness, sleep. *riten.*

riten. *a tempo*

And yet no fear must daunt me, That is doubt-ing God, And hind'ring Marcus

rit.

rit.

too.

a tempo

(kneeling) *p*

Oh God a - bove, we thank Thee,

p a tempo

For the night's sweet rest, The dawn so fair, For

mf

mf

safe - ty, food, and home. Oh pros-per us in

The first system of music features a vocal line in G major with lyrics "safe - ty, food, and home. Oh pros-per us in". The piano accompaniment includes a sixteenth-note triplet in the right hand and a steady eighth-note bass line in the left hand. A *mf* dynamic marking is present above the vocal line.

work, in work for Thee ————— Bless

The second system continues the vocal line with lyrics "work, in work for Thee ————— Bless". The piano accompaniment features a triplet of sixteenth notes in the right hand and continues with eighth notes in the left hand.

us, Nerve our hearts, our hands, in

The third system continues the vocal line with lyrics "us, Nerve our hearts, our hands, in". The piano accompaniment includes a sixteenth-note triplet in the right hand and eighth notes in the left hand.

(Rises and goes to long table—takes up slip of Manuscript music.)

thine em - ploy. ————— The

The fourth system concludes the vocal line with lyrics "thine em - ploy. ————— The". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 4/4 time signature is visible at the end of the system.

f Lord — my Shep-herd is, I shall not want.

♩ = 88

(Goes toward cradle, where baby has awakened)

pp Sleep on,

accel. *pp* *♩* = 112

Sleep on, poor lit-tle one sleep, Sleep

Thy mother's not here, Long sleep un - bro - ken and deep Is

riten.

hers on prai - ries drear.

riten. *a tempo*

pp

Sleep on, Sleep on, dear lit-tle one sleep,

pp

mf *mf*

Sleep My child - less arms shall guard, My

mf

riten.

lost one's love thou shalt reap, Nor know 'tis hard.

riten.

pp (motions for silence)

Sleep on, Sleep on,

a tempo *pp*

rit. e dim.

Sleep, Sleep on

Enter MARCUS. (Leans over cradle with NARCISSA)

mp

Nar -

rit. e dim. *pp*

MARCUS

cis - sal Vast the train of set-tlers near-ing, al-most here. I've come from

mf

mp *mf*

them. They're worn and starved, Their herds are dead or seized. O'er-

f *mf*

quasi recit.

taxed, in way-side graves, have strick-en moth-ers wel-com'd rest, Fierce

Black-feet's pois-on'd shafts, took aw-ful toll of men as well, And

or-phans, half a score; With those who can-not feed them, come, Nar-

riten. (tenderly) *mp*

cis - sa, Lit-tle child - ren, Hun - gry,

p riten. 6 *mp*

MARCISSA

(passionately) *f* *a tempo*

Ah yes! May - hap for

Shall they be our own?

f *a tempo*

mp

this our own dear child was born a -

mp

ff

way!

f *mp*

God grant us wis - dom and love, And

ff *f*

mf

May He each dan - ger re - move, Each

bread e - nough for all. May He each dan - ger re - move, Each

mp

rit.

heart - with love en - thrall.

heart - with love en - thrall.

MARCUS
The

pp

accel.

piu mosso

mf

tribes are rest-less. Do - ri - on the half-breed, out - law bold, In -

$\text{♩} = 88$

mf *piu mosso*

cit - ing dis - con - tent, Aids Tom, the bold - er

f

Del - a - ware, in se - cret plots. At

ff *meno mosso* *mf*

Lap-wai, Spalding failed to hon-or Tom, By larg-er hos-pi-tal-i-ty.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic marking of *ff* and a tempo marking of *meno mosso*. The piano accompaniment starts with a dynamic marking of *f* and a tempo marking of *meno mosso*. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "Lap-wai, Spalding failed to hon-or Tom, By larg-er hos-pi-tal-i-ty."

meno mosso

Must we this breach re - pair. An - oth - er fear I can - not

The second system of music continues the vocal line and piano accompaniment. The tempo marking *meno mosso* is present above the vocal line. The piano accompaniment also has a *meno mosso* marking. The key signature remains one flat, and the time signature is 3/4. The lyrics are: "Must we this breach re - pair. An - oth - er fear I can - not"

ff *mf*

down, Our Coun-try gives no guard, no flag, To these her children,

The third system of music continues the vocal line and piano accompaniment. The vocal line has dynamic markings of *ff* and *mf*. The piano accompaniment has a *mf* marking. The key signature is one flat, and the time signature is 3/4. The lyrics are: "down, Our Coun-try gives no guard, no flag, To these her children,"

f

flocking in - to O - re - gon. M^c Laugh - lin, helps us now. Yet

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f*. The piano accompaniment has a *f* marking. The key signature is one flat, and the time signature is 3/4. The lyrics are: "flocking in - to O - re - gon. M^c Laugh - lin, helps us now. Yet"

meno mosso

must he halt his course, Or suf-fer ban-ish-ment.

riten.

Then fol-lows death, for all white men.

p *mf*

men. = 126

pp *mf*

(WHITMAN buries his face in his hands, and sits-thinking)

accel.

(Rattling at the door,) (Rear C)

MARCUS (Rising)

mp $\text{♩} = 72$

Come, Nar-cis-sa, Our meal a-waits! The door I will un-bar,

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as *mp* with a quarter note equal to 72 beats. The lyrics are: "Come, Nar-cis-sa, Our meal a-waits! The door I will un-bar,". The piano part includes a fermata over the first measure and a crescendo leading to a second fermata.

NARCISSA. *mf*

Yes,

And Sis-ka-dee, who's ev-er first will keep the Ba-by safe.

The second system begins with a vocal line for Narcissa in treble clef, marked *mf*. The lyrics are: "Yes, And Sis-ka-dee, who's ev-er first will keep the Ba-by safe." The piano accompaniment continues in bass clef, marked *p* (piano) and includes a crescendo.

safe with Sis-ka-dee, Most swift to learn, most beau-ti-ful, Of all the

mp piu mosso

The third system continues the vocal line for Marcus in treble clef. The lyrics are: "safe with Sis-ka-dee, Most swift to learn, most beau-ti-ful, Of all the". The piano accompaniment is marked *mp piu mosso* and features a crescendo.

Exit MARCUS and NARCISSA.

maidens of the tribe, the best!

$\text{♩} = 84$

mp

The final system shows the vocal line for Marcus in treble clef, marked *mp*. The lyrics are: "maidens of the tribe, the best!". The tempo is marked as $\text{♩} = 84$. The piano accompaniment is in bass clef, marked *mp*, and includes a crescendo.

Enter SISKADEE

(Bends over cradle)

(Goes to work-table, and looks at music copies)

mf [^]
The Lord my Shepherd

is I shall not want. ELIJAH.

Enter ELIJAH (stands behind SISKADEE.)

pp *mf* [^] [^]
Sis - ka - dee Be - fore me, Maid of

$\text{♩} = 108$

mf [^]
Per-haps too soon I came?

Dawn!

mf [^]
Ex-cuse for me is ev-er on thy tongue, Oh

daugh-ter of the Dawn, Still swift-ly run thy feet the Mis-sion work to do?

f *riten* *p* *As*

sun to flow-er, af-ter rain, As sun to flow-er,

Meno mosso *mf*

Meno mosso *p* *mf*

af-ter rain, So is this place to me. As

rit. *mf* *mf* *As*

rit. *mf*

SISKADEE
a tempo

sun to flow - er af - ter rain, As sun to flow - er
A ELIJAH
sun to flow - er af - ter rain, As sun to flow - er

a tempo

af - ter rain, So is this place to me
af - ter rain, So is this place to me 'Tis

So is this place to me.
well; Lead all the Mis - sion maid - ens here.

rit. *pp*

Piu mosso

mf

(with sudden jealousy) My fath - er loves his

The Del-a-ware! Hast heed - ed him?

Piu mosso

$\text{♩} = 84$

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'My fath - er loves his'. The piano accompaniment starts with a forte dynamic and includes a tempo marking 'Piu mosso' and a tempo indicator '♩ = 84'. The key signature has two flats, and the time signature is 3/4.

words, And bids me hear I

mf

And dost thou, Sis - ka-dee?

The second system of the musical score. The vocal line continues with the lyrics 'words, And bids me hear I' and 'And dost thou, Sis - ka-dee?'. The piano accompaniment continues with a mezzo-forte dynamic. The tempo and key signature remain consistent with the first system.

must not dis - o - bey the Chief, My fath - er

Dost list - en

The third system of the musical score. The vocal line concludes with the lyrics 'must not dis - o - bey the Chief, My fath - er' and 'Dost list - en'. The piano accompaniment continues with a mezzo-forte dynamic. The tempo and key signature remain consistent with the previous systems.

mf Ah no! My heart grows cold with fear, Yet *mf*
 glad - ly, Sis - ka - dee?

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'Ah no! My heart grows cold with fear, Yet'. The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *mf* and accents (^).

accel has he In - dian craft with white man's skill *f* Eag - le's eyes and
mf accel. *accel*

The second system continues the musical score. The vocal line has the lyrics 'has he In - dian craft with white man's skill' and 'Eag - le's eyes and'. The piano accompaniment features a more active texture with sixteenth notes. Dynamic markings include *accel*, *f*, and *mf accel.*

wings for feet. His words the wind and

The third system shows the vocal line with lyrics 'wings for feet. His words the wind and'. The piano accompaniment continues with rhythmic patterns. Dynamic markings include accents (^).

fire his tho'ts He woos! My *mf*
ff *ff*

The fourth system concludes the page with the vocal line lyrics 'fire his tho'ts He woos! My'. The piano accompaniment features a dense texture of sixteenth notes. Dynamic markings include *ff* and *mf*.

a tempo

fath - er bids me heed with glad - ness.

♩ = 76 ELIJAH (with pride)

I am Chief, At spir - it Hill I learn'd my fate;

f *rit.* *ff*

My fath-er's Eag - le Bon - net fits! Is mine!

SISKADEE.
mf a tempo

Great Chief, I bow to thee.

SISKADEE (kneeling) *f*

Thus at thy feet I kneel.

ELLIJAH (Raising SISKADEE)

Not

mf

so, Sis-ka-dee, to me thou shalt not kneel, As proud as

f *pp* *Andante con moto* ♩ = 88

mine, thy blood. Yet more thy love I crave Pours forth thy

f *riten* *p*

heart like flood to mine? Look up! Be brave!

f *riten.*

f $\text{♩} = 66$

Thine, shall I sure - ly be Thine! Be -

f *atempo* Mine shalt thou sure - ly be! Mine! Be - side me thou shalt

side thee I shall stand. My heart beats warm for thee

stand. My heart beats warm for thee — Best

rit. My heart beats warm for thee, For thee.

lov'd in all this land, Best lov'd in all this land.

rit. *Collo*

f *rit.*

a tempo. Thine I shall sure-ly be, Thine Be-

Mine shalt thou sure-ly be, Mine! Be - side me, be-side me, be-

f a tempo.

ff

side thee I shall proud-ly, shall proud - ly stand

side me, Thou shalt stand!

rit.

ELIJAH. *mp*

- Be-ware The Del-a-ware! I

♩ = 144

pp *mp*

Indians are heard approaching.

Exit Rear C.

go for Yel-low Serpent now!

mf

Enter Indians, gradually filling room.

(Indians crowding around table— taking up lessons to study— jostling one another.)

SISKADEE—down C.

Enter DELAWARE TOM; goes down C. to SISKADEE, takes her by arm.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are initially empty. The piano accompaniment begins with a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the right hand.

DELAWARE TOM

Your father hears me gladly, Gives you to

$\text{♩} = 92$
piu mosso

The second system features Delaware Tom's vocal entry. The vocal staff contains the lyrics "Your father hears me gladly, Gives you to". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* is present. The tempo marking $\text{♩} = 92$ *piu mosso* is indicated.

SISKADEE turns toward work table

TOM pulls SISKADEE back to C.

me for squaw.

The third system features Siskadee's vocal entry. The vocal staff contains the lyrics "me for squaw.". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *rit.* (ritardando) is present. The system concludes with a double bar line and a fermata over the final note.

Ped.

*

♩ = 92
SISKADEE (with dignity and spirit.)

mf

Not like an In-di-an slave go I to arms my fa-ther wills, But

where my heart doth speak. Your Klootchman, I'll nev-er be.

DELAWARE TOM *ff*

You shall! E-

Enter NARCISSA, R.U.E. *Allegretto* *♩* = 108 *mf*

SISKADEE. (goes to meet NARCISSA)

Enter MARCUS R.U.E. *mf*

Good morn-ing, boys and girls. An-

(Sees Whitmans)

lij- ah shall not. (goes suddenly to work table; sneers at work)

Allegretto *♩* = 108 *mf*

NARCISSA.

An-oth-er song For you. But first our pray'r. "Ne -

rit. *p* (kneeling) *mp*

SISKADEE (lifts cradle and carries it L.U.E., leaves it off stage and returns)

"Ne -

(kneeling) *mp*

MARCUS.

oth - er song, We have for you to learn. Our pray'r. "Ne -

rit. *p* (kneeling) *mp*

(During pray'r Tom looks scornfully on; but does not kneel or sing)

"Ne -

SOPRANI.

"Ne -

(kneeling) *mp*

ALTI.

"Ne -

(kneeling) *mp*

TENORI.

"Ne -

(kneeling) *mp*

BASSI.

"Ne -

(kneeling) *mp*

"Ne -

rit.

Moderato $\text{♩} = 88$

si - ka, Pa - pa Klax - ta Ko - pa, Sagh - a - lie''

WASKEMA (Enter swiftly) (Rear C.) *ff* \wedge

Bad! _____ Bad! Much

si - ka, Pa - pa Klax - ta Ko - pa, Sagh - a - lie''

si - ka, Pa - pa Klax - ta Ko - pa, Sagh - a - lie''

si - ka, Pa - pa Klax - ta Ko - pa, Sagh - a - lie''

si - ka, Pa - pa Klax - ta Ko - pa, Sagh - a - lie''

si - ka, Pa - pa Klax - ta Ko - pa, Sagh - a - lie''

(excited)

si - ka, Pa - pa Klax - ta Ko - pa, Sagh - a - lie''

Moderato $\text{♩} = 88$

WASKEMA
 Cul - tus med - i - cine you teach. . . Here in your Bos - ton school.

MARCUS
 (patiently) *f*
 Was - ke - ma,

TENORI
 Hai - ya, hai - ya, hai - ya, Hai - ya.

BASSI (excited)
 Hai - ya

No now!

wait, *mf* A lit - tle lat - er, you may speak.

mp Hi - ye - ye

mp Hai - ya

WASKEMA (To Indians)

(Pointing thro' window)

mf
Hear not the Bos-ton's ev-il talk. Look there! Like blades of

TENORI.

mp

Hai - ya!

BASSI.

mp

Hai - ya!

mf $\text{♩} = 100$

ff
grass, When calls the sun, they come.

MARCUS (trying to quiet them)

And

f

Hai-ya!

Hai-ya!

ff

like young grass, they're good Chil - dren fear

rit. *f* *mf* *mf*

Hai - ya! Hi - ye!

Hai - ya!

rit.

MARCUS.

not.

DELAWARE TOM. (with contempt) *f* *piu mosso* (explaining)

Not snake, Wag-on train. No mules to

Hi - ye! *Solo* (pointing thro' window) *accel.*

Ugh *a tempo* Big snake! Many feet!

f *accel.* *piu mosso* ♩ = 116

pack, Box-es big, that roll up - on the ground and car-ry goods,

f

DEL TOM.
(in scorn)

ff *riten.* (derisively) *ff* *portamento*

And wo - men too! Squaws ride! All

f La - lah!
(joke)

f La - lah! La - lah! La - lah, La-lah!

(One Indian pushes Marcus, another slaps him. Waskema applauds, Marcus looks up patiently Siskadee becomes very angry, Narcissa alarmed.)

ff *riten.*

f

Bos - ton men are squaws!

1st INDIAN (Solo)

2^d IND. (Solo)

3rd IND (Solo) *p* *rit.* *falsetto*

Can-not shoot. Talks

Doc-tor Whit-man squaw.

SISKADEE (angrily)

f Ill tell the White-head-ed Ea - gle when he

mf soft like squaw! *mf* Hai - ya!

Hai - ya! Hai - ya!

The sun, now shining brightly over the mountains, shines in through the door and windows, illuminating NARCISSA'S face and hair. The Indians accept it as an omen, and are deeply impressed.

NARCISSA (with lofty faith and courage)

The Lord — my Shepherá is, — I shall not want. He comes.

Hai-ya! Hai-ya! Hai-ya! Hai-ya!

Hai-ya! Hai-ya!

$\text{♩} = 84$

f *f* *f*

Indians gradually stop menacing Marcus, and listen to NARCISSA.

mak - eth me to lie — in pas-tures green, My soul He re-stor-eth, My

Hai-ya! Hai-ya!

mp

SISKADEE motions to Indian girls, and they silently assist her in preparing a "feast." A huge kettle is placed on work table, which has previously been cleared.

f più mosso

soul He re-stor - eth. A ta - ble, Thou pre-par-est, in the pres-ence

f più mosso

of mine en - e - mies, Mine en - e - mies. Yea, tho' I walk thro' the

f *mp* *rit.* *mp*

val-ley of the shad-ow, Of Death, of death, No

pp *mp* *f*

ev - il shall I fear, For Thou, for Thou art

ff

with me

(All are quiet a moment after song. Then Marcus waves all toward table, placing Delaware Tom at his right.)

MARCUS *mf* $\text{♩} = 100$

For you, Tom Hill, this feast. Of all the tribe you're wis-est

rit.

man. Your sanc-tion here, — will speed my work, Your frown will make it

rit.

hard, Which course will you pur-sue?

DELAWARE TOM (Treacherously) (To Indians, who know he is lying)

Ill help you. Heed this teach-er well, I

WASKEMA

f No! Cul-tus wan-wau, bad! All Bostonmen are bad!

think his words are true! Enter Dr. Mc Laughlin, with YELLOW SERPENT and ELIJAH.

NARCISSA and SISKADÉE (Delaware Tom scowls at the slight.)

MARCUS *ff* Oh wel - come! Had we known you'd come, our feast had been de - layed.

Oh wel - come!

DR. MC LAUGHLIN *f* No feast for

(sees Tom) *ff* me! Tom Hill! You here! In mis - chief with the tribes. I'll

TOM (defiantly) *ff* Not far for man-y tribes with *mf*

run you out of O - re - gon.

ff *mf* = 120

me would go. But to re - turn, In

doub - ld num - bers, bet - ter arm'd, for ven - geance sure!
Dr. Mc. L. (Fearfully angry) You

dog! For that King Geor - ges meh, In ships wouldswarm the riv - ers,

burn the land, Till no red man was left, To bur - y dead! Go

(Exit Tom in anger.)

home to your own lodge and stay. (To other Indians.) You chiefs and

The first system of music consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line begins with a fermata and an accent (^) over the first note. The lyrics are "home to your own lodge and stay. (To other Indians.) You chiefs and". The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes.

braves. Hear not Tom's words, but heed your teacher brave. No harm must come to him thro'

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata and an accent (^) over the first note of the phrase "braves". The lyrics are "braves. Hear not Tom's words, but heed your teacher brave. No harm must come to him thro'". The piano accompaniment includes a section marked "l. h." (left hand) in the treble clef.

you! Now go! All but E - li - jah. And his fath - er, Go, and

The third system continues the vocal line and piano accompaniment. The vocal line has accents (^) and dynamic markings (ff, mf) over several notes. The lyrics are "you! Now go! All but E - li - jah. And his fath - er, Go, and". The piano accompaniment includes a section marked "ff" (fortissimo) in the bass clef.

$\text{♩} = 132$

quick. (Exit all Indians save YELLOW SERPENT, ELIJAH, and SISKADEE, who is detained by NARCISSA.)

The fourth system is a piano accompaniment in 2/4 time. It begins with a tempo marking of quarter note = 132. The music consists of a series of triplets in the treble clef and a steady bass line in the bass clef. The lyrics are "quick. (Exit all Indians save YELLOW SERPENT, ELIJAH, and SISKADEE, who is detained by NARCISSA.)".

Dr. Mc. L.

mf

(Indians all out; door closed.)

I

The piano introduction consists of two staves. The right hand features a melodic line with triplets of eighth notes and a fermata over the final note. The left hand provides a harmonic accompaniment with chords and single notes.

mf $\text{♩} = 92$

thought I'd find you thus, Too mild, in - vit - ing scorn, not

The first line of lyrics is accompanied by vocal and piano parts. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The piano part features block chords and a melodic line in the right hand.

fear. Your pre - sent course will cost your lives. And threat - en ours as well.

The second line of lyrics continues the vocal and piano accompaniment. The piano part includes a chromatic modulation in the right hand.

De - sert your pu - pils for a time, They'll miss your help, and

The third line of lyrics concludes the vocal and piano accompaniment on this page. The piano part features a chromatic descent in the right hand.

MARCUS *Meno mosso*
mf

I've al-ways taught them trust in
beg your swift re-turn, when you'll be safe.

rit.

Meno mosso ♩ = 84
mf

God And yet shall we show fear? Nar - cis - sa, shall we

p

NARCISSA *mf*

How can we leave the Lord's work here? The
go?

mf

hun - gry peo - ple. The child-ren so, le - rett?

NAR. *riten*

Dear friend, the call of du - tys here; we stay.

MAR. *mp riten*

Dear friend, the call of du - tys here; we stay. Then

Dr. Mc. L. *mf*

mp riten

must I pledge these three to be your guard and your de - fense E -

a tempo
♩ = 84

a tempo

liz - ah Yel - low Ser - pent Sis - ka - dee as

mf

f

mf *f* *p*

well. Swear all that you, these two, will cer-tain-ly de - fend.

f

f

f *f*

NARCISSA

WASKEMA

SISKADEE

Great Spir-it, turn thine ear to me. Oh— hear my prayr and

MARCUS

ELIJAH

Great Spir - it, turn thine ear to me. Oh hear my prayr and

YELLOW SERPENT

DR. JOHN MCLAUGHLIN

Great spir - it

Nar. *f* Oh Lord pro - tect and guide

Wa. (Enter R.U.C. Stands near window R.)

Sr. vow. Great spir - it turn thine ear.

Mar. Oh hear and bless our

El. vow. Make strong our hearts,

Y.S. Hear my prayr and vow. This pledge to

Dr.Mc.

Nar. Oh hear our prayr, Oh hear our prayr. *ff*

Wa. Great Spir - it deal thy thun - der bolts! *ff*

Si. Make strong our hearts, This pledge to keep, — *ff*

Mar. prayr. Oh Lord pro - tect and guide, *ff*

El. Our falt' - ring hands up - bear. Great *ff*

Y.S. keep. Make strong our hearts *ff*

Dr.Me. Oh Ho - ly Moth - er, guard her well. *ff*

Nar. Hear our prayer, Oh Lord pro - tect and *mf*

Wa. To us thy ven - geance swear. *f*

Si. Turn thine ear to me. Make strong our *f*

Mar. Ch Lord pro - tect and guide. Oh hear and bless our *mf*

El. Spir - it, turn thine ear to me. Make strong our hearts. *f*

Y.S. Great Spir - it, turn thine *ff*

Dr.Me. Oh Ho - ly *mf*

Nar. guide, Oh Lor', hear us,
 Wa. Great Spir - it deal thy thun - der - bolts.
 Si. hearts this pledge to
 Mar. prayr Oh Lord up -
 El. This pledge, this pledge to
 Y.S. ear, Great Spir - it,
 Dr. Mc. Moth - er, guard her,

Nar. Lord hear us, Lord hear our prayr!
 Wa. To us thy ven - geance swear, Great Spir - it hear!
 Si. keep, Our fal - tring hands up - bear.
 Mar. hold, pro - tect and guide.
 El. keep, Great Spir - it hear, Great Spir - it hear!
 Y.S. Turn thine ear to me, Hear our prayr!
 Dr. Mc. guard her, guard her well.

WASKEMA (pointing thru' door—she comes down C. in great excitement.)

ff [^] See! the peo - ple come. For num - ber like the stars at night.

ff più mosso

ff [^] Woel *ff* [^] Woel [^] The In - dians fate is

(Exit Rear C. follow'd by all INDIANS, except SISKADÉE and ELIJAH, who detain her.)

[^] sealed. $\text{♩} = 100$

ff

ELIJAH.

(Exit. NARCISSA, MARCUS & Dr. M^o L. Right.)

ff One mo - ment wait!

ff

ff
I've seen that great bri-gade. Here must they stay, while

ff

falls the snow, And eat the Doc-tor's bread.

mf
Their starv-ing herds, our pas-tures spoil, Our

mf

braves look on, with an-gry hearts, And *ff*

f

riten.

blood will flow, Un - less they're led, To some he-ro-ic en - ter-prise.

ff riten.

mp

This, Sis - ka - dee, will be my part, *mf rit.* South-ward we'll go to

mp

mf rit.

SISKADÉE

mf ♩ = 76

How soon? *f* ELIJAH *mf* At once. *mf* Much Spanish stock we'll buy. *mf* Our tribe then rich, will glad-ly

trade ♩ = 76

mf

mf

mp

So long the

help the Bos-ton-man.

mp

days so full of tears.

Andantino $\text{♩} = 72$

p South - ward now, the

p *l.h.*

war - ing sun Ill fol - low o - ver hill and

l.h.

lea. *mf* Ri - ding fast to

l.h. *r.h.* *mf* *l.h.*

land of bloom, To Sut-ter's can-on crown'd Tee -

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pee. But when the 'cam - as

blooms a-gain, I'll come to you, Oh

Sis- - ka - dee.

mf
Bur - dens,

pp *mf*

then you shall not bear, Nor age with slav-ish toil for me.

f *p*

mf
By my side, on po-ny white As rides

mf *ff*

— the brave, shall you ride free.

p

Soft and white, the

deer - skin shape, To mar - rage gown; with shells from

sea, Gir - dles make; have

beads and gulls, And sweet - est eyes for bra - - ver

y. And when the cam - as

The first system of music features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "y. And when the cam - as". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes triplet patterns in the right hand and a steady bass line in the left hand. Dynamic markings include *mf* above the vocal line and *mf* below the piano accompaniment.

blooms a - gain, I'll come to you, I'll come to

The second system continues the vocal line with lyrics "blooms a - gain, I'll come to you, I'll come to". The piano accompaniment maintains the triplet patterns in the right hand. Dynamic markings include *p* above the vocal line, *mp* above the piano accompaniment, and *mp* below the piano accompaniment.

you, My bride you'll

The third system features the vocal line with lyrics "you, My bride you'll". The piano accompaniment continues with triplet patterns. Dynamic markings include *f* above the vocal line and *f* below the piano accompaniment.

be, Oh Sis - ka - dee.

The fourth system concludes the vocal line with lyrics "be, Oh Sis - ka - dee.". The piano accompaniment features a final triplet pattern in the right hand and a concluding bass line in the left hand. Dynamic markings include *p* above the piano accompaniment and *p* below the piano accompaniment.

(Enter NARCISSA, R. carrying baskets heaped with bread.)

NARCISSA

mf

This bread, Sis-ka-dee,

(She gives baskets to SISKADEE. ELIJAH takes them from SISKADEE, & they Exit. *Rear C.*)

mp

Haste with it to those starv - ing ones.

Enter Marcus Rear C in haste

mp

Marcus

Nar - cis - sa To Wash - ing - ton at once.

f più mosso accel.

Narciss

(startled & alarmed.)

mf

Oh Mar-cus You!

p

Must some-one go.

$\text{♩} = 100$

pp

Must some-one go.

pp

Marcus

f [^]

The Na - - - tion must pro - tect these dar - ing

NARCISSA *f*

But win - ter comes, snow cov - ers

men.

fs [^] *mp* [^]

all, you'll die!

mp
Who goes with you? *MARCUS* *mf a piacere*
One late ar - rived, well versed in law

f
Of heart and vi - sion large.

NARCISSA *mp*
How can I say. "God - speed," To this ap -
meno mosso $\text{♩} = 76$
p

NARCISSA
pall - - ing pil - grim - age?
MARCUS
Nar - cis - sa, heed! Those

f
— that in-her - it, land all worn and spoil'd, Know

espansivo *f*
naught of the great world, New - made from the hand of

mf
God. This vast, un-own'd, un - com - pre-hend-ed

f *mp* *riten.*
West! Where mount and sky are mir - ror'd in a

thous - and lakes and streams, Where for - ests crown the

hills, And bur - ied treas - ures wait the last. Where

man - y a riv - en rock, Re - mem - bring still its fie - ry

birth - Pre - sents it harsh, de - fy - ing face to

claims this vast Em-pire, If I fal - ter now!

Go!

NARCISSA. *f*

wake. No hand to plant. And Eng-land

myr - lad - - har - vests, With no plough to

man. Where sleeps the soul of

Narcissa

mf
Go, 'tis the voice of God, that calls you to this

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 10/8. The tempo is marked as quarter note = 168. The vocal line begins with a fermata over the first note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

en-ter-prise. I must not stay your zeal, But

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'en-ter-prise'. The piano accompaniment maintains its rhythmic pattern, with some dynamics markings like *f* appearing in the piano part.

urge you

The third system shows the vocal line with a long note for the word 'urge' and a fermata. The piano accompaniment features a *ff* dynamic marking and continues with its characteristic eighth-note accompaniment.

on, To will the prize. _____
MARCUS. *mf*
Nar-cis-sa dear-est.

The fourth system contains the vocal line and piano accompaniment. The vocal line has a long note for 'on,' followed by a fermata. The piano accompaniment continues with its eighth-note accompaniment. The system concludes with the vocal line and piano accompaniment for the words 'Nar-cis-sa dear-est.'

Marcus

p Your words are prayrs. I go in hope and faith, for quick sus-

cess. Speak not of this, 'Tis

mp

sec - - ret, Known on - ly to us. They

f

NARCISSA. *f* Oh wel - come all, (Greeting them warmly)

(Looking out thro' window.)
(Goes to door Rear Center & opens it.)

come those wear - y trav - 'lers. Oh wel - come

(Enter Emigrants, They are weary, dusty and ragged.) *mf* *ff* SISKADDEE pull bell rope (Glockenspiel)

(Enter SISKADDEE, R she stands by bell rope.)

ff

♩ = 92

(Greeting EMIGRANTS, shaking hands & greeting women warmly.)

Wel - - come.

(Enter Dr. M^cL. & TOM M^cKAY. R.)

all.

1st EMIGRANT

Thank God, Who ends our dreary wan - der-ings.

NARCISSA *mf*

A most aus - pic - ious hour, Is this that brings you here.

And

(SISKADEE stops pulling bell rope; goes

Dr. M^cL.

I heard these dar-ing ones had come, 'Tis mar - vel -
glad are we to wel-come you.

forward. L.)

Tenori.

TENORI
CHO.

f *A* *3*
You see few of us here. We're
lous. Your wo - men and child - ren.

ff *riten.* *A* *tempo*
bet-ter than a thou-sand strong. And trou-ble too,
BASSI
And througnext year will - come.

The tribes will rise as one. From Black-feet East, to Clat - sops

West!
We'll chance it! Ri - fle, pluck, And this
(Takes flag from pocket and waves it.)

(Enter Waskema & Delaware Tom R., they stand near door, unobserved by Narcissa, Marcus & Dr. Mc L.) 201
 (Enter all Indians chorus, Rear C. gradually filling stage, stand R. & back of Imigrants.)
 # (Leave space in center. thro' which Rear Entrance is visible.)

SOP. & ALTI.
 We've
 2nd IM. TENORI.
 do much. We've
 BASSI.
 We've

EMIGRANTS.
mf come to take pos-ses-sion of this land, this land. This new, un-claimed do-
mf come to take pos-ses-sion of this land, this land. This new, un-claimed do-
mf come to take pos-ses-sion of this land, this land. This new, un-claimed do-

92

f main. To build a state, To build a state, Our coun-try's flag sus-
f main. To build a state, To build a state, Our coun-try's flag sus-
ff main. To build a state, To build a state, Our coun-try's flag sus-

SOPRANI & ALTI.
 Chorus of Indians.
 TENORI & BASSI.
 The joy they sing

ELIJAH, rides to Rear C. on splendid white horse, throws reins to Indian attendant, dismounts & joins SISKADEE left front.

NARCISSA & SISKADEE

Tho' breaks my heart with sor- -row, I'll

WASKEMA

MARCUS & ELIJAH

DELAWARE TOM

DR. JOHN MCLAUGHLIN

IMIGRANTS

SOPRANI & ALTI

tain. Our country's

TENORI

tain. Our coun - try's flag, Our country's

BASSI

tain. Our coun - try's flag,

INDIANS

SOPR. & ALTI

Is In-dian's doom.

TEN. & BASSI

Nar. Si. *f* speed thee on Tho' breaks my

Wa. *pp* Woe!

Mar. El.

D.T. *mf* The joy they sing, Is Indian's doom, The In - dian's fate is

DrMac *mf* My doom comes with the mor-row, My state is

flag

IMIGRANTS flag

p Our flag

INDIANS *pp* The In - dian's fate — is sealed.

f

Nar. Si. heart, I'll speed thee

Wa.

Mar. El. Joy en-ly must you bor-row, For prize soon

D.T. sealed The

Dr. Mac. gone My state is gone

IMIGRANTS

Our coun-try's flag, our

Our coun-try's flag, our

Our coun-try's flag, our

INDIANS

Woe, woe,

The In-dian's doom, The In-dian's doom, Woe

The musical score is written in G major (one sharp) and 2/4 time. It features several vocal parts: Nar. Si., Wa., Mar. El., D.T., Dr. Mac., IMIGRANTS (three parts), and INDIANS (two parts). The piano accompaniment is at the bottom. Dynamics include *f*, *ff*, *mf*, and *rit.*. The lyrics are: "heart, I'll speed thee", "Joy en-ly must you bor-row, For prize soon", "sealed The", "gone My state is gone", "Our coun-try's flag, our", "Woe, woe,", "The In-dian's doom, The In-dian's doom, Woe".

Nar. Si. *rit.* on *a tempo f* Tho' breaks my heart.

Wa. Woel

Mar. El. *rit.* won *a tempo* Joy on-ly must go bor - row,

D.T. In-di-an's fate is sealed

Dr. Mac. *rit.* *a tempo f* My doom comes

IMIGRANTS *rit.* flag *f* The glo-ry of the Lord is

IMIGRANTS *rit.* flag *f* The glo-ry of the Lord is

IMIGRANTS *rit.* flag *f* The glo-ry of the Lord is

INDIANS *rit.* woe. *a tempo mf* The In-dian's

INDIANS *rit.* woe. *a tempo mf* The In-dian's

rit. *a tempo* (♩=100) *f*

Nar. Si. *mf* With sor - row. I'll speed thee on

Wa. _____

Mar. El. *mf* For prize — soon won. Joy on - ly must you bor - row,

D.T. _____

DrMc with the mor - row. My state is gone, My

IMIGRANTS with us here. Thro' per - ils we have safe - -ly

IMIGRANTS with us here. Thro' per - ils we have safe - -ly

IMIGRANTS with us here. Thro' per - ils we have safe - -ly

INDIANS doom. The In dian's doom. The In dian's doom.

Na. Si. *f* Tho' breaks my heart, Tho'

Wa. *mf* Woe

Ma. El. For prize soon won

D.T. *mf* The In-dian's

DrM. state is gone. My doom comes

mf come. From sea to sea, The play we re - vere. Shall

IMMIGRANTS

mf come. From sea to sea, The play we re - vere. Shall

mf come. From sea to sea, The play we re - vere. Shall

INDIANS

mf Woe *mf* Woe

mf *mf* The In-dian's

mf *f*

I'll speed thee on I'll speed thee

Na. Si. breaks my heart. I'll speed thee on,

Wa. *mf* Woe!

Ma. El. Joy For

D.T. doom, His doom, His

Dr.M. with the mor - - - row My

IMIGRANTS
proud - ly float, shall proud - ly float, O'er
proud - ly float, shall proud - ly float,
proud - ly float, shall float: O'er

INDIANS
doom His doom, His

doom His doom,

Na. Si. *ff* on. speed thee on.

Wa. *ff* Woe!

Ma. El. *ff* prize soon won.

D.T. *ff* doom is sealed

Dr.M. *ff* state is gone.

ff ev - 'ry home.

ff O'er ev - 'ry home.

ff ev - 'ry home.

ff doom is sealed.

ff

ff

IMMIGRANTS

INDIANS

Oakland Public Library
Music Division

Act IV

$\text{♩} = 92$

Chorus of INDIAN MAIDENS - off stage

SOPRANI I. *pp* \wedge

Gone is the win - - - ter, the snow and

SOPRANI II. *pp* \wedge

Gone is the win - - - ter, the snow and

SISKADEE and ALTI I.

Gone is the win - - - ter, the snow and

ALTI II.

Gone is the win - ter, the

cold, Ah! blue blooms the cam - - -

cold, Ah! blue blooms the cam - - -

cold, Ah! Blue blooms the

snow and the cold, Ah!

p

as, its blos-soms un - fold. Ah! go we to meet

as, its blos - soms un - fold. Ah! go we to meet

cam - - as un - fold. Ah! Go we to

Blue blooms the cam - as, its blos - soms un-fold, Ah!

mp

* Enter L.U.E.

them, our dear ones long gone. Ah! com-ing with the cam -

them, our dear ones long gone. Ah! com-ing with the cam -

meet them, long gone. Ah! Com-ing with the

mp
Go we to meet them, our dear ones long gone. Ah!

mf

They circle the stage and come to a halt opposite veranda of mission house - when NARCISSA enters from door - L.L.E.

as, with treas-ure well won. Ah! sing sum-mer breez -

as, with treas - ure well won. Ah! sing sum-mer breez -

treas - ure well won. Ah! Sing sum-mer

mf
Com-ing with the cam-as with treas - ure well won. Ah!

f

* Enter procession of Indian Maidens (L.U.E.) headed by SISKADÉE in white deerskin robe, gorgeous, with beads and shells; all in gala attire.

es, oh bird - lings sing. Ah! — bloom blue, oh cam -

es, oh bird - lings sing. Ah! — bloom blue, oh cam -

breez - es, oh sing. Ah! — bloom blue, oh

f Sing sum-mer breez-es, oh birds and brooks sing. Ah! —

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a melodic line with various ornaments and dynamics, while the bass staff provides a harmonic accompaniment with chords and moving lines.

as, our chiefs wel - com - ing. Ah! — Ah! —

as, our chiefs wel-com - ing. Ah! — our chiefs wel-coming. Ah! —

cam - as wel-com - ing. Ah! — our chiefs wel-coming. Ah! —

bloom blue, oh cam - as, our chiefs wel-com-ing. Ah! — our chiefs wel-coming. Ah! —

The piano accompaniment continues with a treble and bass clef staff. It includes dynamic markings such as *f*, *riten*, and *f* throughout the system, indicating changes in volume and tempo.

NARCISSA *f* *a tempo* (she pulls bell rope)

Oh take with yours, my wel-come warm. To

Ah! our chiefs wel-coming. Ah! our chiefs wel-com-ing.

our chiefs wel-coming. Ah! our chiefs wel-com-ing.

our chiefs wel-coming. Ah! our chiefs wel-com-ing.

our chiefs wel-coming. Ah! our chiefs wel-com-ing.

mf *a tempo*

bell rope) (pulls bell rope) *

brave ones, com-ing home!

Ah! gone is the win -

Ah! gone is the win -

Ah! Gone is the

Ah!

* NARCISSA remains during 1st ten measures of Chorus repetition, pulling bell rope at the 1st, 3rd, 6th and 9th measures. During 11th and 12 measures exit L.L.E. into house. (Enter WASKEMA L.U.E. 5 measures before he sings.)

* See below

ter, the snow and cold, Ah! blue blooms the cam - -

ter, the snow and cold, Ah! blue blooms the cam - -

win - ter, the snow and cold, Ah! Blue blooms the

pp Gone is the win - ter, the snow and the cold Ah!

l.h.

as, its blos - soms un - fold. Ah! go we to meet

as, its blos - soms un - fold. Ah! go we to meet

cam - as, un - fold. Ah! Go we to

p Blue blooms the cam - as, its blos - soms un - fold. Ah!

l.h.

* Chorus grows gradually fainter, as maidens resume march, going out gate and walking down road.

them, our dear ones long gone, Ah! com-ing with the cam -

them, our dear ones long gone, Ah! com-ing with the cam -

meet them long gone, Ah! Com-ing with the

mp Go we to meet them, our dear ones long gone, Ah!

mf

as, with treas-ure well won, Ah! sing sum-mer breez -

as, with treas - ure well won, Ah! sing sum-mer breez -

treas - ure well won, Ah! Sing sum-mer

mf Com-ing with the cam-as, with treas - ure well won. Ah!

f

es, oh bird - lings sing, Ahl

es, oh bird - lings sing, Ahl

breez - es, oh sing, Ahl

f Sing sum-mer breez - es, oh birds and brooks sing, Ahl

l.h.

ff bloom blue, oh cam - as, our chiefs wel - com - ing. Ahl

ff bloom blue, oh cam - as, our chiefs wel-com - ing. Ahl

ff bloom blue, oh cam - as, wel-com - ing. Ahl

bloom blue, oh cam-as, our chiefs wel-com-ing. Ahl

ff

f

f. riten *f* *mf*

Ahl Ahl

f riten *f* *mf*

our chiefs wel-com - ing, Ahl our chiefs wel-com - ing, Ahl

riten *f* *mf*

our chiefs wel-com - ing, Ahl our chiefs wel-com - ing, Ahl

riten *f* *mf*

our chiefs wel-com - ing, Ahl our chiefs wel-com - ing, Ahl

riten *f* *mf*

our chiefs wel-com - ing, Ahl our chiefs wel-com - ing, Ahl

WASKEMA (shaking her stick)

pp *f* *ff* *mf*

Sing! sing! ye tho't-less ones, yet soon — your song a

pp

our chiefs wel-com - ing.

pp

our chiefs wel-com - ing.

pp

our chiefs wel-com - ing.

pp *f* *ff*

To TOM
(pointing off stage)

wail shall be! The moun - tain, hast thou seen? Its

Enter DELAWARE TOM, L.I.E.

snows to-day are dark! The

You know! the pro - phe-cy come true!

great fire-king with - in, Spits flame, and hot, black riv - ers of death!

Those streams of

(flinging her arms wildly)

ff And he shall burn,
hot, black death, shall be the white mans hell!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'And he shall burn, hot, black death, shall be the white mans hell!'. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*ff*) dynamic marking.

MARCUS *mf* burn, burn! You, Tom, Waskema too, be grateful,
WASKEMA and TOM *ff* burn, burn!

The second system continues the musical scene. It features two vocal lines: the upper line for 'MARCUS' and the lower line for 'WASKEMA and TOM'. The piano accompaniment continues with chords and moving lines. Dynamics include *mf* for the first vocal line and *ff* for the second.

mp both; for many lie in pain, sick un-to death. (He sinks wearily upon veranda steps) calling, Nar-
rit. (Exit WASKEMA and TOM R. thro' gate.) They disappear down road.

The third system shows the vocal line for 'Nar-' and the piano accompaniment. The vocal line includes the lyrics 'both; for many lie in pain, sick un-to death.' and '(He sinks wearily upon veranda steps) calling, Nar-'. The piano accompaniment features a *rit.* (ritardando) marking. The system concludes with stage directions: '(Exit WASKEMA and TOM R. thro' gate.) They disappear down road.'

mp *rit.* *l.h.*

The fourth system consists of piano accompaniment in both hands. It begins with a *mp* (mezzo-piano) dynamic and includes a *rit.* (ritardando) marking. The system ends with the notation *l.h.* (left hand).

NARCISSA opens door, L.L.E. and descends steps.

cis - sa!

NARCISSA (off stage) *mf* Yes, I'm com-ing! *mp* Dear - est

mf *atempo* *l.h.* *r.h. l.h.* *mp*

$\text{♩} = 88$

one, take heart, The long, weary strain, will soon be o'er. How fare the lit-tle ones with-

mf *meno mosso* *mf*

NARCISSA. *mf* The rest-less, fever'd children call for you.

in? *mp* Dear ones, I'll

$\text{♩} = 72$ *mf* *mp*

go to them— And you Nar-cis - sa, rest, — And peace — you'll find.

mf My dang'rous mis-sion did not fail, *accel. f* Our coun-try sees now the worth of

this great land, Will send her arm - ies, float the flag!

ff *ff a tempo*

p Pro-tect us all 'gainst ev-'ry foe.

p

p Stay here a lit-tle

pp *p*

Embraces NARCISSA—Exit L.L. E. into house

rit.

time, In this cool fra-grance, rest.

rit. *a tempo* *pp*

NARCISSA *mp* *mf*

Sweet rest and peace, I pray that those he

pp *mp* *l.h.* *mf*

riten

trusts, Will not too long de-lay,— Not ev-en Mar-cus sees how

riten *mf*

(In Reverie)

f

sore our need.

pp $\text{♩} = 72$

p Oh moth-er dear, *mp* How light-ly I took

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and the lyrics "Oh moth-er dear," followed by a mezzo-piano (*mp*) dynamic and the lyrics "How light-ly I took". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line. The key signature has two flats, and the time signature is common time.

f vows to come, up-on this might-y er - rand_ of the

The second system continues the vocal line with a forte (*f*) dynamic and the lyrics "vows to come, up-on this might-y er - rand_ of the". The piano accompaniment maintains its rhythmic texture, with the right hand playing sixteenth-note runs and the left hand providing harmonic support. The key signature remains two flats.

ff Lord! *mf* De-sert-ing you, and all *p* so dear.

The third system features a vocal line with dynamics *ff* (fortissimo) for "Lord!", *mf* (mezzo-forte) for "De-sert-ing you, and all", and *p* (piano) for "so dear.". The piano accompaniment includes a fortissimo (*ff*) section in the left hand, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The key signature changes to one flat.

mp I hear as then, the song and

The fourth system shows the vocal line with a mezzo-piano (*mp*) dynamic and the lyrics "I hear as then, the song and". The piano accompaniment continues with a mezzo-piano (*mp*) dynamic. The key signature remains one flat.

prayer, and bell. I see your face,

As on that peace-ful Sab - bath morn, When Mar - cus came, his

fi - ry mes-sage tell - ing. Hark!

How beats my heart a - gain, a - gain!

p

A-cross grief strick-en years of toil, That doom im-pend-ing

pp

$\text{♩} = 92$

stroke And now, as then I

know it means fare - well, to those I love_

And now, as then_ un - daun - ted

f

mf

Waits my soul up on the Lord ——— It is my

mf $\text{♩} = 168$

call from on high, — I come.

ff

ff

1st section of Chorus off stage.
(Cherokees and Nez Percés)

$\text{♩} = 126$

mf 3 3 3 3

(NARCISSA stands listening in fear.)

TENORI (off stage)

mf *f*

Hai-ya, hai-ya, Hai-ya, hai-ya,

f 3 3 3 3

ff Enter 1st section L.U.E. 1st INDIAN SOLO

hai - ya, hai - ya! Where Doc-tor Whit-man?

ff *f*
♩ = 100
(Tom Tom)

NARCISSA *f* (with dignity)

You are no Waii-lat-pu brave, for he would not so

Tell him come.

speak to me.

I Cher-o - kee, Cher-o - kee (pointing to another Indian) Nez Per - cè

f

(turning to WASKEMA)

What want you here? Was-

Enter WASKEMA R. (from road)

CHO. TENORI

he. The Doc-tor he must come!

ke - ma, ask these men their er - rand. Doc-tor Whit-man is too wea - ry, for

need-less calls up-on his time.

TENORI *f* *a tempo*

BASSI *f* *a tempo*

No! We'll speak our mes-sage to him on - ly!

No! We'll speak our mes-sage to him on - ly!

WASKEMA

f Daugh-ter of the sun *ff* o - bey! *mf* And to thy Man-i - tou pray loud,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dynamic of *f* and includes the lyrics "Daugh-ter of the sun o - bey!". The piano accompaniment starts with a dynamic of *f* and includes markings for *ff* and *mf*. The key signature has one flat, and the time signature is 7/8.

mf For he is far from you this day. *f*

The second system continues the vocal line with the lyrics "For he is far from you this day." and includes a dynamic of *f*. The piano accompaniment features a dynamic of *mf* and includes markings for *f* and "accel. p". The piano part includes a section labeled "(Tom Tom)" with triplet markings. The key signature remains one flat, and the time signature is 7/8.

mf *8va* $\text{♩} = 108$

The third system is primarily piano accompaniment. It includes a dynamic of *mf* and a tempo marking of $\text{♩} = 108$. The piano part features triplet markings and a section labeled "(Tom Tom)". The key signature is one flat, and the time signature is 7/8.

The fourth system continues the piano accompaniment with triplet markings. The key signature is one flat, and the time signature is 7/8.

2nd INDIAN SOLO
Enter 2nd INDIAN R.(from road)
Member of 2nd section (Cayuse Indians)
Breathless with haste.

f
I saw our maid-ens turn - ing

back — I heard them wail.

WASKEMA
For moons, they should have

(Tom Tom)

riten
wailed; Their braves are dead!

Enter gradually men of 2nd section; Cayuse Indians.
Mingle with men of 1st section.

TENORI *mf*
meno mosso

Was - ke - ma knows She speaks with spir - its of the

BASSI
meno mosso
mf

Was - ke - ma knows She speaks with spir - its

mf

NARCISSA *f*

Hush, be still all of you.

dead.

of the dead.

f Enter DELAWARE TOM. R. from road.

(pointing toward house)

Dis-turb not those who suf-fer there.

DELAWARE TOM

How long, will you, a

Enter MARCUS, L.L.E. from house.

MARCUS. *f*

What do these

thou-sand braves, Be robbed, by these pale - face - men?

♩ = 120

(Contemptuously)

stran-gers wish?

What you'll not give!

TENORI

What you'll nev - er

Cul - tus!

BASSI

Cul - tus Bos-ton Kawook,

Cul - tus Bos-ton Kawook,

MARCUS *f*
I will!

All shall be paid!

ff (pointing to an Indian)

give fair play!

This chief's good landa

cul - tus! cul - tus!

Cul-tus Bos-ton Kawook, Cul - tus!

mf
white man plun - dered, Say - ing he would pay - But nev - er did.

BASSI 1st section
p
Cul - tus Bos - ton Kawook!

The first system of the score features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a melody of quarter notes, marked *mf*. The piano accompaniment consists of a steady eighth-note pattern. The lyrics are: "white man plun - dered, Say - ing he would pay - But nev - er did." The piano part has a section labeled "BASSI 1st section" with a *p* dynamic, playing a similar eighth-note pattern. The lyrics for the piano part are "Cul - tus Bos - ton Kawook!".

1st INDIAN (Cherokee)
My rap - poose was whipped.

2nd INDIAN (Cayuse)
f Mine, an - oth - er stole. *f* It kills our

3rd INDIAN (Nez. Perce)
Your med - i - cine is vile!

pp
Cul - tus Bos - ton Kawook!

The second system of the score contains three vocal lines and piano accompaniment. The first vocal line is for the "1st INDIAN (Cherokee)" with the lyrics "My rap - poose was whipped." The second vocal line is for the "2nd INDIAN (Cayuse)" with the lyrics "Mine, an - oth - er stole." and "It kills our". The third vocal line is for the "3rd INDIAN (Nez. Perce)" with the lyrics "Your med - i - cine is vile!". The piano accompaniment includes a section marked *pp* with the lyrics "Cul - tus Bos - ton Kawook!". The piano part continues with a steady eighth-note accompaniment.

Hush! Was-

f You say you'll pay, *f* Pay, yet nev - er *ff* pay! -

babes, *f* Pay! yet nev - er *ff* pay! -

4th INDIAN (Cayuse) *f* You say you'll pay, yet nev - er *ff* pay!

f It kills our squaws. yet nev - er *ff* pay!

TENORI *f* yet nev - er *ff* pay! -

BASSI *mp* *f* Cul - tus Bos-ton Kawook! yet nev - er *ff* pay!

NARCISSA

ke-ma lis-ten, too. The Doc-tor is just to all. To strangers here, as well as these, our

mf = 132 *f*

mf
own Cay - use friends.

MARCUS *mf* *f*
From Wash - ing - ton the great Chief comes, This year to pay you

The first system of music features a vocal line starting with a mezzo-forte (*mf*) dynamic. The lyrics are "own Cay - use friends." The second vocal line, labeled "MARCUS", begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The lyrics are "From Wash - ing - ton the great Chief comes, This year to pay you". The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

ff
all!
DELAWARE TOM.
f *riten* *ff* *ff*
So you said last year - "Wait, Wait, This year, this year."

TENORI Tutti *f* *ff*
Wait, Wait, Wait, Wait Wait, Wait!

BASSI Tutti *f* *ff*
Wait, Wait, Wait, Wait Wait, Wait!

Meno mosso.
ff *riten* *ff*

The second system of music features three vocal lines and piano accompaniment. The first vocal line is for "DELAWARE TOM." and starts with a fortissimo (*ff*) dynamic. The lyrics are "all! So you said last year - 'Wait, Wait, This year, this year.'". The second vocal line is for "TENORI Tutti" and starts with a forte (*f*) dynamic. The lyrics are "Wait, Wait, Wait, Wait Wait, Wait!". The third vocal line is for "BASSI Tutti" and starts with a forte (*f*) dynamic. The lyrics are "Wait, Wait, Wait, Wait Wait, Wait!". The piano accompaniment includes a section marked "Meno mosso." with a fortissimo (*ff*) dynamic and a ritardando (*riten*) marking.

mf WASKEMA

Hark!

mf [^]

The death wail!

Indian-maidens in distance
(off stage) (See below A)
SOPRANI and ALTI *pp*

Woe! — Woe! — Woe! —

pp

$\text{♩} = 80$

mf [^]

The train, comes slow - ly

p

Woe! — Woe! — Woe! — Woe! —

TENORI [^] *mp* [^]

Ma-sah - chie, Ma-sah - chie,

BASSI [^] *mp* [^]

Ma-sah - chie, Ma-sah - chie,

pp

A) The death wail should be sung molto portamento, with pronounced tremolo.

mf
Many ty- ee ... me ma loost.

mp
Woe! Woe! Woe! Woe!

Ma-sah - chie,
Ma-sah - chie,

mp

mf
Woe! Woe!

mf
Woe! Woe! Woe! Woe!

Ma-sah - chie,
Ma-sah - chie,

Procession passes gate - and off L.U.E.

ff ²

Woe _____

Woe! _____ Woe! _____ Woe! _____

Ma-sah - chie,
Enter YELLOW SERPENT

Ma-sah - chie,

Ma-sah - chie,
Ma-sah - chie,

ff

Woe _____

DELAWARE TOM *f* ³ [^]

Where is E-li-jah?

Woe! _____ Woe! _____ Woe! _____ Woe! _____

Ma-sah - chie,

Ma-sah - chie,

YELLOW SERPENT *f* $\frac{2}{4}$ *mf*

Shot! While on his knees in pray'r.

mf Woe! Woe! Woe! Woe!

NARCISSA *f* *mp*

Dread - ful fate! Poor Sis - ka - dee! I'll go to her.

(Maidens all off stage)

Woe! Woe! Woe!

Exit thro' gate - follows maidens L.U.E.

MARCUS. *mf* *p*

Oh Yel - low Ser - pent! My heart as yours, is torn with grief, For him who

Woe! Woe! Woe!

was a son to both of us. Tell all the tale!

f

YELLOW SER.

The tale is soon told.

mf

Woe!

YEL. SER.

mf

Our trad-ing o'er, we then be-tho't us, Of a rov-ing, thiev-ing band of

mf

$\text{♩} = 108$

Red-men, long the Span-iard's dread. We found them,

ff *mf*

Drove them off, And brought tri-umph-ant-ly, Their

f

hors - es and cat - tle, spoils of war; _____ These the Span - iards

claimed; _____ When we re - fused, and peace - ful

Enter'd the church to pray, _____ These treach'rous Kawooks

(Snarled in speaking voice)

Base-ly with-out cause and with-out warn - ing, Shot E - li-jah As he knelt

ff

a tempo

ff

A

fight en - sued, And tho' we left our mark,

mp Still ma - ny Cay - use braves this day - *mf* Walk with E - li - jah, in the spir - it -

ff *mf* *mf riten*

f land. *mf* I have de - clared!

Exit slowly. Mournfully
L.E. up road.

f *mp* *mf*

tempo ♩ = 100

Drums

WASKEMA *ff* Exit L.U.E

Woe! _____

MARCUS (starting to follow yellow serpent - He is stopped by threatening gestures) *ff*

SOPRANI and ALTI (off stage) *mf* Oh chief! my broth - er:

Woe _____

TENORI *f* Ma-sah-chie, Ma-sah-chie, Ma-sah-chie.

BASSI Ma-sah-chie, Ma-sah-chie, Ma-sah-chie.

Sop. *ff*

Alto. Ma-sah - chiel

Tenor. Name not that name to us!

Bass. Name not that name to us!

ff

$\text{♩} = 120$

ff (raising hand)

Stop! I'd speak!

ff Ma - sah - chie!

ff 'Tis now the gun and fire that speak

'Tis now the gun and fire that speak

ff

* Enter NARCISSA

ff Ma-sah - chie, Ma-sah - chie.

f Hai - ya, hai - ya,

ff Cul-tus Bos-ton Kawook! Cul-tus Bos-ton Kawook!

* Indians, seeing NARCISSA, sullenly retire thro' gate and up road, but not out of sight.

NARCISSA

f

Oh

mf Ma-sah - chie, *mp* Woe,

mf hai - ya, hai - ya! *mp* Exit

mf hai - ya, hai - ya Hai - ya, 'hai - ya!

(They remain in sight at back and R. of stage - outside gate)

Mar - cus, Come with - in; send quick, a mes - sen - ger to warn the set - tlers.

mp Woe,

(Indian girls come slowly back thro' gate)

(They seat themselves on ground, back against some support (Fence or house) knees up, and clasped by hands. They sway back and forth as they wail)

Red moth - ers wail their dead, The braves are fran - tic, blind with rage,

mf Woe, *riten* Woe, Woe,

NARCISSA. *ff* *f*

No no! Too an-gry

SISKADEE (appears on 1st runway of practical hill, climbing slowly upward.)

MARCUS *atempo f*

That mes-sen-ger must be my - self!

a tempo *f*

molto rit. *ff*

now are all the braves with you, I fear - oh Mar - cus!

(NARCISSA clutches MARCUS arm - both listen.)

mf

Woe,

Listens a moment to SISKADEE, then Exit R. E. hastily)

I go to warn them!

SOPRANI and ALTI. *molto rit. mp*

Woe,

BASSI. (All gaze upward at SISKADEE.) *pp*

Ma-sah-chie,

mp *pp*

SISKADEE.

Woe, Woe. No more my chief, be - side me rides,

BASSI. *pp* Ma-sah-chie, Ma-sah-chie, Ma-sah-chie,

mf *pp* $\text{♩} = 76$

NARCISSA. *mp* With grief! *mf* My

mf Woe, *mf* Woe, With grief my heart for-ev-er bides

mp Woe, — *mp* Woe, —

pp Ma-sah - chie,

Indians come closer to gate, all gazing at SISKADEE. Enter 2nd Section. 1st Section remains outside gate.

Indians come closer. 1st Section remains outside gate. Enter 2nd Section.

mp

N. *f rit.*
heart with grief for - ev - er bides.

S. *f rit.*
Nor cares — what oth-er ill — be-tides. Woe

rit.
Woe, — Woe,

pp
Ma-sah - chie, Ma-sah-chie,

mf *rit.* *p*

N. *f* *3*
Oh God for - give my own heart cries "Woe, Woe"

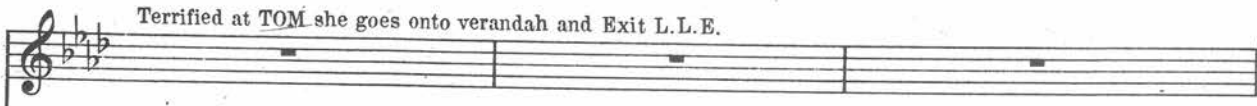
S. *mf* *f* *3*
Woe, Woe, Woe, — Woe,

mp *mf* *3*
Woe, Woe, Woe, — Woe,

(Enter DELAWARE TOM swiftly—R.E.)

p

Terrified at TOM she goes onto verandah and Exit L.L.E.



ff ^{TOM.} *f* *f* *f* *f*

Now is the time! Strike! strike!

TENOR. *f* *f* *f* *f*

No, not here,

BASS. *f* *f* *f* *f*

No, not here,
2nd Section, on stage.

f *f* *f* *f*

f *f* *f* *f*

ff

Strike

The daughter of the Sun, Ev-er has been our friend.

The daughter of the Sun, Ev-er has been our friend.

f *f* *f* *f*

f *f* *f* *f*

here! *f* I stood with him, And

f What says Yel-low Ser - - pent?

f What says Yel-low Ser - - pent?

saw E-li-jah fall. *ff* And I have planned re - venge. —

(stolidly) *f* We

We

SISKADEE re-appears on 2nd runway.

DELAWARE TOM. (furious) *ff* *mf* 3

Yes, wait, while your own wives and

TENOR. wait the chief's com-mand.

BASS. wait the chief's com-mand.

SISKADEE. *mf* For me no more the song of bird-

(goes to gate) (calling to 1st Section.)

chil-dren die,—

(1st Section—outside gate)

pp Ma-sah-chie.

♩ = 76 *pp*

mf Woe! *f* Woe! (Walks further up runway—and stands gazing upward.)

f Where are your braves? Heed! Cay-use

(Turning and speaking to 2nd Section on stage.) *f*

SOPRANO and ALTO. *p* Woe, *p* Woe,

TENORI *f* With - out!

f *mf* $\text{♩} = 120$

Enter MARCUS R.E. (Waving them off) *ff*

To your lod-ges

(Shouted in fury.) *ff*

men, The Bos-tons, are De - aùbs!

SOPRANO and ALTO. (Indian girls rise and file slowly out gate.)

TENOR. (Whispering loudly.) *f* *ff*

2nd Section. Hist, the Doc-tor! Tutti, 1st and 2nd Sections.

BASS.

NARCISSA Enter L.L.E.
stands on verandah.

Woe, ————— Woe, —————

f Cul - tus, Cul - tus Hai - ya, Hai - ya,

f Ma - sah - chie! Cul - tus Bos - ton Kawook

Narcissa

f Oh Mar - cus, *ff* Come with - in, *rit.* I be - seech you!

SISKADEE. *mf*
Yon

mp Woe ————— *p* Woe ————— *pp* Woe ————— (all off stage, L.U.E.)

Hai - ya, Hai - ya *mf* Ma - sah - chie

mf Cul - tus Bos - ton Kawook! *mf* Ma - sah - chie.

rit.

MARCUS joins NARCISSA on verandah.

sil - ent mountain heights I'll tread, *f* Woe, — Woe, — Where tem-pest

MARCUS. *mf* Nar - cis - sa dear,

p Ma-sah - chie *p* Ma-sah - chie

mf *f*

$\text{♩} = 108$

NARCISSA *ff* $\text{♩} = 108$

Oh Mar - cus. *ff* thun - ders crash o'er head. *ff* Woe — *ff* Woe —

Too late comes help!

SOPRANI and ALTI (off stage) *f* Woe —

TENORI *mf* Tutti *mf* Ma-sah-chie, *f* Ma-sah-chie, Ma-sah-chie,

BASSI *mf* Ma-sah-chie, *f* Ma-sah-chie, Ma-sah-chie,

ff *ff*

Narcissa

f Hark! Heard you the bell? *ff* A - gain! *fff* A -

f Woe, *ff* Woe,

mf (Re-enter, coming to gate and pausing there.)
Woe,

mf Ma-sah - chie.

mf Ma-sah - chie, Ma-sah - chie.

Bell. Bell. Bell. Bell.

Cello.

accel.

gain! *mf* Ah, 'tis my call

Where snows their milk - white

MARCUS.

SOPRANO. Ah, 'tis my

ALTO. Woe

Woe

fff *mf*

$\text{♩} = 160$

From Him on high, I come, I come, I
 man-tels spread, There with my love, my soul has
 call, From Him on high I come, I

Woe, Woe, Woe,
 Woe, Woe, Woe,

ff

come.
 fled.
 come.

Woe

DEL. TOM. (pointing out gate)

Exit slowly R.E. up road.

Woe.
 Woe.

ff fff

8va

Exit L.L.E.

Exit from 2nd runway.

Exit L.L.E.

ff *f* *fff*
Go! Cay-use men. Slay them! Seize their cat-tle, child-ren, wives - En-slave!

TENOR I. *f*

2nd Section. Swear first no harm to
BASS I. (Pointing toward house.)

Swear first no harm to

$\text{♩} = 108$

ff Tom Tom, Drums etc.

ff Drums etc.

f
Her fate Chief Yel-low Ser-pent shall de-cree,

(pointing toward house.)

her.

On that we go.

her.

On that we go.

accel.

f

3

3

DEL. TOM.
goes to gate and calls to 1st Section.

Exit R.E. running, 2nd Section.

ff Hai - ya, Hai-ya, Hai - ya, Hai-ya, *mf* Hai - ya, Hai-ya,
ff Hai - ya, Hai-ya, Hai - ya, Hai-ya, *mf* Hai - ya, Hai-ya,

(1st Section outside gate, crowds closer,

$\text{♩} = 132$

accel.

Quick, be-fore they can re-turn, Com-mand your men with - in.

off stage

mf Hai-ya, Hai-ya,

(2nd Section in wings, sings with 1st Section to increase noise.)

as 2nd Section exit.)

mf

ff

(DELAWARE TOM urges and encourages the Indians, mingling among them. He does not enter house.)

f Hai-ya! *Tutti ff* Hai-ya!

(1st Section running thro' gates.)

Hai-ya! *ff* Hai-ya!

Detailed description: This section features a vocal line for Delaware Tom and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics 'Hai-ya!'. A 'Tutti' section follows with a fortissimo (*ff*) dynamic. The piano accompaniment includes a section where the first section runs through gates, marked with a fortissimo (*ff*) dynamic. The piano part consists of rhythmic patterns in both hands, with some triplets and sixteenth notes.

From here the noise and excitement increases.

NARCISSA. (off stage)

Hai-ya! *fff* Hai - - - ya! Whoop!

Hai-ya! *fff* Cul-tus Bos-ton, kill

Hai-ya! *fff* Hai - - - ya! Whoop!

(off stage) *fff* Hai - - - ya!

Detailed description: This section features a vocal line for Narcissa and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics 'Hai-ya!'. A fortissimo fortissimo (*fff*) section follows with the lyrics 'Hai - - - ya! Whoop!'. The piano accompaniment includes a section where the first section runs through gates, marked with a fortissimo fortissimo (*fff*) dynamic. The piano part consists of rhythmic patterns in both hands, with some triplets and sixteenth notes.

Narcissa *fff*

Oh God - have mer - cy! (Horses heard galloping.)

Whoop! (Horses heard galloping.)

Daugh-ter of the sun, *fff* kill! White man's God not

Whoop! Enter 2nd Section. *fff*

Daugh-ter of the sun, kill! White man's God not

TOM Mc KAY.

(goes to door of Mission, looks in, horrified).

Dr. McLAUGHLIN. (Enter Dr. Mc LAUGHLIN, TOM McKAY and several soldiers of Fort.) *fff*

Halt, Stay

Hai - - yal Hai-yal

care. Hai-yal Hai-yal

Hai - - yal Hai-yal

care. Hai-yal Hai-yal

At the entrance of Dr. McL., DELAWARE TOM loses himself amongst Indians, and soon, unseen by white men, escapes.

(Descends steps - goes to gate, locks R.)

f

(To TOM Mc KAY.) *ff* The worst is here!

(To Indian.) *ff*

all, What's here? Go, re-port to me at once Go, you fiend!

mf *f* *f meno mosso*

ff He comes

ff ritén *fff*

Bring Yel-low Ser-pent and all the dem-ons, who this damned deed wrought.

ff ritén *fff*

8va

Enter YELLOW SERPENT, striding rapidly.

f Till

f Oh Yel-low Ser-pent, Chief of al- lied tribes, Speak quick! What part had you in this foul out- rage?

f *rit.*

8va

now, — I know it not! The Doc - tor, the Daugh - ter of the sun, Have
 (Dr. McL. goes to verandah and steps L.L.E. Exit.)

ff

The first system of the score consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line begins with a fermata over the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *ff* is placed above the vocal line.

(Enter Indian girls, coming slowly down road, R.E., and thro' gate, standing just inside enclosure.)

TOM Mc KAY. *mf*
 Yes, dead, And ma - ny more!
 they been harmed? Who did this dread - ful

ff

mf *f*

$\text{♩} = 108$

The second system of the score includes a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a fermata, then continues with notes corresponding to the lyrics. The piano accompaniment has a dynamic marking of *mf* and later *f*. A tempo marking of $\text{♩} = 108$ is present. The system concludes with a fermata over the final measure.

deed? What,

1st INDIAN (boasting) *ff* *rit.*
 And I killed two!

2nd INDIAN. *ff*
 I kill'd the Gold - en One!

rit.

The third system of the score features two vocal lines in treble clef and a piano accompaniment in bass clef. The first vocal line is for the 1st Indian, marked *ff* and *rit.*. The second vocal line is for the 2nd Indian, also marked *ff*. The piano accompaniment includes a dynamic marking of *rit.* and ends with a double bar line.

(motioning to other Indians.)

ff *ff* *fff*

you, a Cuy-use, Did this dev-il's work? A - way with them - Hang them!

(Enter Dr. Mc L, L. L. E., stands on verandah)

meno mosso

ff *ff*

So shall each Cayuse who slew a white, Him-self be slain!

Well said! Hold close your tribe, Let none es-

(Indians drag off two, 1st and 2nd Indians.)

ff *riten*

f *ff* *f*

riten $\text{♩} = 80$

SISKADEE re-appears on highest point of hill that can be seen.

Where snows their man - tels spread,

f *mf*

cape

SOPR. and ALTI. *mf* *mp* *mp*

Woe, Woe, Woe, Woe, Woe.

TENORI. *mf* *mp*

Ma-sah-chie, The Indian's fate is sealed. Ma-sah - chie,

BASSI. *mp*

Ma-sah-chie, The Indian's fate is sealed. Ma-sah - chie,

Woe, *mf* Woe, *f* Woe, *mf* [^]

Their earthly life is end - ed, And yet I know, That a - bove

Woe, *pp*

The In - dian's fate is sealed. *pp*

The In - dian's fate is sealed.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Woe, Their earthly life is end - ed, And yet I know, That a - bove'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf* at the beginning.

There, with my love, My *f* *mf*

All in God's dear light, Their souls still plead the Red Man's cause, The

Woe, *pp* Woe, *p* *mp*

Ma - sah - chie

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'There, with my love, My All in God's dear light, Their souls still plead the Red Man's cause, The Woe, Woe, Ma - sah - chie'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand, with dynamic markings of *pp*, *p*, and *mp*.

soul my soul, has fled. *ff* Woe, *f* Woe, *rit.*

(Crosses himself and bows as if in pray'r)

fin-al broth-er-hood of all man-kind

p Woe, *mp* Woe, *rit.* Woe, *rit.* Woe,

mp Ma-sah-chie, *mp* Ma-sah - chie, *mp* Ma-sah - chie,

Ma-sah-chie, Ma-sah-chie, Ma-sah - chie, Ma-sah - chie,

rit.

WASKEMA.

Woe, Woe, Woe, Woe, *ff*

Woe, Woe, Woe, Woe

Woe, Woe, Woe, Woe

Ma-sah - chie, Ma-sah - chie, Ma-sah - chie, Ma-sah - chie,

Ma-sah - chie, Ma-sah - chie, Ma-sah - chie, Ma-sah - chie,

ff

CURTAIN.

The musical score is arranged in two systems. The first system contains five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Grand Staff). The vocal lines feature the lyrics "Woe," and "Ma-sah - chie," with dynamic markings *mp* and *mf*. The piano accompaniment includes complex textures with triplets and sixteenth-note patterns. The second system contains three staves: two vocal staves and one piano accompaniment staff. The vocal lines continue with "Woe." and "Ma-sah - chie," with dynamic markings *pp* and *ppp*. The piano accompaniment concludes with a final cadence marked *pp* and *ppp*.

END OF OPERA.