

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

SAMUEL COLERIDGE-TAYLOR'S

*HIAWATHA'S WEDDING FEAST*

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

By

ANDREW ST. CLAIR MARSHALL

Norman, Oklahoma

2012

SAMUEL COLERIDGE-TAYLOR'S  
*HIAWATHA'S WEDDING FEAST*

A DOCUMENT APPROVED FOR THE  
SCHOOL OF MUSIC

BY

---

Dr. Eugene Enrico, Chair

---

Dr. Richard Zielinski

---

Dr. Melanie Bratcher

---

Dr. Mark Lucas

---

Dr. Roland Barrett

Copyright © by ANDREW ST. CLAIR MARSHALL 2012  
All Rights Reserved.

DEDICATED TO MY PARENTS,  
ALFONSO AND JACQUELINE MARSHALL.

## ACKNOWLEDGEMENTS

I wish to express my appreciation and gratitude to my Graduate Committee members: Drs. Eugene Enrico, Richard Zielinski, Melanie Bratcher, Mark Lucas, and Roland Barrett. They have been supportive of my efforts towards making this document a reality, and its realization would not have been possible without their guidance and professional expertise.

I express particular appreciation to my area adviser, Dr. Richard Zielinski, for his mentorship in my major area of choral conducting for the past three years here at the University of Oklahoma. The extent to which I have learned and grown as a musician is in great part due to his leadership and direction. Thank you for making me a better musician.

I thank my wife, Samara, and my two sons, Alexander and William, for their untiring and patient support in this academic endeavor.

Lastly, I thank God for giving me the capacity to arrive at this professional milestone in my life. To Him be the glory.

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF TABLES AND CHARTS	ix
LIST OF FIGURES	xi
LIST OF MUSICAL EXAMPLES	xii
ABSTRACT	xiv
Chapter I: BIOGRAPHICAL AND HISTORICAL EVENTS IN COLERIDGE-TAYLOR'S MUSICAL DEVELOPMENT	1
1.1 Great Britain, 1850-1920	1
1.2 Musical Trends in Great Britain, 1850-1920	8
1.3 Coleridge-Taylor at the Royal College of Music, 1892-1896	13
1.4 Coleridge-Taylor and Black Nationalism	25
1.5 Coleridge-Taylor after <i>Hiawatha's</i> <i>Wedding Feast</i>	31
1.6 Reception in the United States of America	35
1.7 Final Years	41
Chapter II: THE HISTORY OF <i>HIAWATHA'S WEDDING FEAST</i>	43
2.1 Henry Wadsworth Longfellow and the <i>Song of Hiawatha</i>	43
2.2 Hiawatha in Native American Legend.	49
2.3 Coleridge-Taylor and <i>Hiawatha's Wedding Feast</i>	56
2.4 Influences By Select Composers: Stanford, Elgar, and Dvořák	68

2.5	Review of Premiere	. . . . .	81
Chapter III: AN ANALYSIS AND INTERPRETATION			
	OF THE SCORE	. . . . .	89
3.1	General Overview	. . . . .	89
3.2	Overview of Motivic and		
	Related Elements	. . . . .	90
3.3	Textual Structure and Analysis	. . . . .	99
3.4	Musical and Structural Analysis	. . . . .	101
Chapter IV: <i>HIAWATHA'S WEDDING FEAST</i> AND THE			
	SEVEN-STEP PERFORMANCE PYRAMID	. . . . .	137
4.1	Overview of the Seven-Step		
	Performance Pyramid	. . . . .	137
4.2	An Overview of Select Existing Choral		
	Methodologies	. . . . .	139
4.3	"Preparation"	. . . . .	147
4.4	"Practice"	. . . . .	156
4.5	"Prioritize"	. . . . .	158
4.6	"Personalize"	. . . . .	159
4.7	"Publicize"	. . . . .	160
4.8	"Project"	. . . . .	161
4.9	"Polish"	. . . . .	162
4.10	The Seven-Step Performance		
	Pyramid and <i>Hiawatha's Wedding Feast</i>	. . . . .	163
Chapter V: SUMMARY AND CONCLUSIONS			
		. . . . .	183
BIBLIOGRAPHY			
	Books	. . . . .	188
	Articles	. . . . .	191
	Dissertations	. . . . .	194
	Unpublished Document	. . . . .	194

APPENDIX A: SAMPLE WARM-UPS . . . . .	195
APPENDIX B: GLOSSARY . . . . .	200
APPENDIX C: FULL TEXT, <i>HIAWATHA'S WEDDING FEAST</i>	201
APPENDIX D: FULL SCORE, <i>HIAWATHA'S WEDDING FEAST</i>	209



## LIST OF TABLES AND CHARTS

Chart 1: Motive distribution chart of <i>Hiawatha's</i> <i>Wedding Feast</i> . . . . .	96
Table 1: Large area divisions of <i>Hiawatha's</i> <i>Wedding Feast</i> . . . . .	102
Table 2: Divisions of area I . . . . .	104
Table 3: Large sections of area II . . . . .	106
Table 4: Divisions of sub-area II(A) . . . . .	108
Table 5: Divisions of sub-area II(B) . . . . .	109
Table 6: Divisions of sub-area II(C) . . . . .	112
Table 7: Divisions of sub-area II(D) . . . . .	113
Table 8: Large divisions of area III . . . . .	116
Table 9: Divisions of sub-section III(A) . . . . .	117
Table 10: Sub-division <i>a</i> of area III(A) . . . . .	118
Table 11: Sub-division <i>b</i> of area III(A) . . . . .	120
Table 12: Sub-division <i>c</i> of area III(A) . . . . .	121
Table 13: Sub-division <i>d</i> of area III(A) . . . . .	123
Table 14: Divisions of area III(B) . . . . .	124
Table 15: Sub-division <i>a</i> of area III(B) . . . . .	125
Table 16: Sub-division <i>b</i> of area III(B) . . . . .	127
Table 17: Sub-division <i>c</i> of area III(B) . . . . .	128
Table 18: Divisions of area III(C) . . . . .	129

Table 19: Sub-division <i>a</i> of area III(C) . . .	131
Table 20: Sub-division <i>b</i> of area III(C) . . .	132
Table 21: Sub-division <i>c</i> of area III(C) . . .	133
Table 22: Sub-division <i>d</i> of area III(C) . . .	135
Table 23: Division of area IV . . .	136
Table 24: Representation of structural symbols for Score Preparation as espoused by the Seven-Step Method . . .	150

## LIST OF FIGURES

Figure 1: Depiction of Henry Wadsworth Longfellow .	45
Figure 2: Depiction of Antonin Dvořák . . .	59
Figure 3: Review of the premiere in the <i>Musical Times</i> . . .	86-87
Figure 4: Diagram of the Golden Mean . . .	98
Figure 5: Diagram of the Seven-Step Performance Pyramid . . . . .	138
Figure 6: Examples of structural symbols on the first four pages of <i>Hiawatha's Wedding Feast</i> . . . . .	151-54
Figure 7: Sample rehearsal grid for the preparation of <i>Hiawatha's Wedding Feast</i> . . . . .	167
Figure 8: Sample correspondence to prospective chorus member . . . . .	168-69
Figure 9: Sample correspondence to prospective orchestra members . . . . .	170
Figure 10: Sample tempi sheet for prospective orchestra members . . . . .	171
Figure 11: Sample yellow pad representation of the first rehearsal with the chorus for <i>Hiawatha's Wedding Feast</i> . . . . .	173
Figure 12: Sample promotional poster for the <i>Hiawatha</i> concert . . . . .	178

## LIST OF MUSICAL EXAMPLES

Example 1: Dvořák's <i>New World Symphony</i> , mm. 7-10	. 62
Example 2: Opening measures of Dvořák's "American" String Quartet, mm. 1-10	. 64
Example 3: <i>Hiawatha's Wedding Feast</i> , motive 1, mm. 1-2	. 91
Example 4: <i>Hiawatha's Wedding Feast</i> , motive 2, mm. 9-10	. 91
Example 5: <i>Hiawatha's Wedding Feast</i> , motive 3, mm. 21-22	. 92
Example 6: <i>Hiawatha's Wedding Feast</i> , motive 4, mm. 77-79	. 92
Example 7: <i>Hiawatha's Wedding Feast</i> , motive 5, mm. 86-87	. 92
Example 8: <i>Hiawatha's Wedding Feast</i> , motive 6, mm. 310-13	. 93
Example 9: <i>Hiawatha's Wedding Feast</i> , motive 7, mm. 314-15	. 93
Example 10: <i>Hiawatha's Wedding Feast</i> , motive 8, mm. 508-11	. 93
Example 11: <i>Hiawatha's Wedding Feast</i> , motive 9 (a, b, and c), mm. 608-09; 616-17; 625-27	. 94
Example 12: <i>Hiawatha's Wedding Feast</i> , motive 10, mm. 750-51	. 94

Example 13: *Hiawatha's Wedding Feast*, mm. 15-16 . 105

## ABSTRACT

*Hiawatha's Wedding Feast* is widely recognized as the seminal work of the English composer, Samuel Coleridge-Taylor. Among his compositional output, this choral cantata launched his career as a musician and composer of international acclaim. Composed over a period of about fifteen months whilst still a student at the Royal College of Music, and premiered in 1898 in London, the performance received an unprecedented ovation from the audience and critics alike and catapulted Coleridge-Taylor into the limelight virtually overnight. Coleridge-Taylor's accomplishments are also historically significant. He was the first person of Negro descent to conduct a professional North American orchestra, and also the first composer of Negro descent to compose a work that achieved international acclaim.

This document will reveal Coleridge-Taylor's significant contributions to the development of choral music of the Western classical canon, and will provide

comprehensive analyses of the historical and musical material surrounding the creation of *Hiawatha's Wedding Feast*. Additionally, a step-by-step guide for conductors towards preparing and performing the cantata will be provided using the "Seven-Step Performance Pyramid," a methodology developed by Dr. Richard Zielinski, Director of Choral Activities at the University of Oklahoma. The documentation of the application of the "Seven-Step Performance Pyramid" toward the preparation of this work will underline the importance of adopting a philosophy that will guide all aspects of the performance through a systematic, efficient, approach; and assuring a high level of success through the implementation of its methodological steps.

**CHAPTER I**

**BIOGRAPHICAL AND HISTORICAL EVENTS IN**

**COLERIDGE-TAYLOR'S MUSICAL DEVELOPMENT**

**1.1 GREAT BRITAIN, 1850-1920**

Great Britain in the mid-nineteenth century was one of the world's leading nations and wielded significant influence on younger, developing nations in its grasp. Its population stood at over 21 million during this time, and its economy—though not free from poverty—competed healthily with other booming economic nations on the European mainland.<sup>1</sup> Colonialism, involving nations controlled by the British government, remained a fixture of British foreign policy and provided income for its coffers through various forms of trade and export. Indeed, in areas including commerce, economy, religion, and artistic innovation, Great Britain between the years 1850 and 1920 experienced its share of triumphs and challenges

---

1. Hilary Carey, *Religion and Colonialism in the British World, c. 1801-1908* (New York: Cambridge University Press, 2011), 10.



that would summarily contribute to its future development.

Religion played a major role in the governance of Great Britain. It is perhaps most popularly noted for its role in the translation of the Holy Bible to the English language during the reign of King James in the 17<sup>th</sup> century. For more than two centuries the Protestant country of Great Britain fought against the sweeping tide of Catholicism from other European nations. Being already isolated from the mainland, their profession of Protestant faith, liturgical rituals, and theological allegiance stood fast against predominant Catholic thought in other Papal states.

William Lubenow voices this sentiment clearly:

According to the principles of some sort of linear logic, Roman Catholicism ought to have found a satisfactory niche in the pluralistic possibilities a post-confessional state offered. However, as open to exotic elements and unresolved experiences as they might have been, those possessed of liberal values proved themselves incompetent to draw Roman Catholicism, with its dogmatic necessities, into civic space.<sup>2</sup>

---

2. William C. Lubenow, *Liberal Intellectuals and Public Culture in Modern Britain, 1815-1914* (Rochester, NY: Boydell Press), 155.

In areas of Greater Britain, countries colonized and controlled by Britain, the matter of converting the indigenous peoples to Protestant Christianity was seen as a priority and missionaries from religious groups including Methodists, Baptists, and Anglicans, worked extensively in these foreign lands to accomplish this purpose.<sup>3</sup> For example, under the Act of Union in 1801, the two established churches of the united realms of England, Scotland, Ireland, and Wales—the United Church of England and Ireland and the Church of Scotland—incorporated nations such as Jamaica, St. Kitts and Nevis, Barbados, and Newfoundland into their religious bloc.<sup>4</sup> The motives for permitting missionary activity were not entirely spiritual; the British crown used Protestantism as a means to subdue any possibility of revolt or unrest in their colonial states, and to discourage the practice of rival religious groups that existed prior to their

---

3. Ibid., 1.

4. Hilary Carey, *God's Empire: Religion and Colonialism in the British World, c. 1801-1908* (New York: Cambridge University Press, 2011), 41.

arrival.<sup>5</sup> The establishment of Protestant practices in their colonies around the world allowed Great Britain to control civic affairs in those nations.

Ironically, it may be argued that Great Britain's stance on religion in their colonies overseas gave birth to violent slave rebellions,<sup>6</sup> bringing their lucrative exotic trades to a hasty end. For example, two of Jamaica's national heroes, Samuel Sharpe and Paul Bogle, instigators of violent clashes with British authorities in the early 19<sup>th</sup> century, were both Protestant preachers. The former became acquainted with Biblical teachings through the efforts of missionaries on his plantation in the parish of St. James, and organized a peaceful protest on Christmas Day, 1806 which ultimately caused his demise. Additionally, Protestant ministers and supporters on Britain's mainland began to decry the inhumanity of the slave trade and distaste of its continuity. Several regions of Greater Britain on this premise

---

5. Ibid., 42.

6. Mary Reckford, "The Jamaica Slave Rebellion of 1831," *Past and Present* 40 (1968): 110.

received their Independence, and to this day retain the practices of the work commenced by missionaries decades earlier, particularly through their syncreticization with local religions.

The projection of Christian morals and dogmas by the British government during this period, however, was not embraced in all areas of society. In fact, it is purported that the secularization of the population and rise of faithless philosophies grounded in humanistic idealisms created a central issue in Britain at this point in its history.<sup>7</sup> Only decades earlier their European neighbor, France, was devastated by a Revolution that would affect Western, religious ideology. Biblical morals and doctrines taught by the Church were publicly renounced and banned; and in their stead, free reign was given to the pursuit of humanism and secular thought. The writings of influential figures such as Jean-Jacques Rameau and J.J. Voltaire of past decades proclaimed the ideals of such a society, and these manuscripts

---

7. Marjorie Wheeler-Barclay, *The Science of Religion in Britain, 1860-1915* (Charlottesville, VA: University of Virginia Press), 1.

found their way onto British soil and into the hands of their intelligentsia. Scholars such as Friedrich Max Müller (1823-1900) and Andrew Lang (1844-1912) proposed theories that counteracted the teachings of Protestant beliefs espoused by British authorities,<sup>8</sup> and many debates occurred between clergymen and secular scholars on the merits of their viewpoints. These opposing religious dynamics existed simultaneously in a burgeoning British nation.

The development of Britain's economy was also an important factor between 1850 and 1915. Indeed, this transformation commenced simultaneously with similar changes in both the social and political landscape prior to 1850,<sup>9</sup> the rise of the Industrial Revolution during this time serving to solidify Britain's footing as a world player and leader in economic development. Britain provided stability and support for their neighboring countries Wales, Scotland, and Ireland, through provision of financial resources to sustain

---

8. Ibid., 105.

9. David Powell, *Nationhood and Identity: The British State Since 1800* (London: I.B. Tauris Publishers, 2002), 31.

their primary industries which included among other things iron, coal, ship-building, and agriculture.<sup>10</sup>

The boom of the Industrial Revolution and financial prosperity derived from imperial states during this time, however, also gave rise to distinct social classes within the British population and dissident views concerning their stance on foreign policy. Organizations such as the International Working Men's Association provided a platform for members of the general populace to voice concerns about varied injustices being inflicted upon subjects of the ruling British aristocracy.<sup>11</sup> Trade unionism and chartism flourished in early Victorian Britain as members of the working class attempted to forge together to combat the effects of exclusion from the electoral process and micro-governance.<sup>12</sup> Overall, Britain experienced its share of growing pains during this post-Reform era as it came to terms with managing

---

10. Ibid., 38.

11. Gregory Claeys, *Imperial Skeptics: British Critics of Empire, 1850-1920* (New York, Cambridge University Press, 2010), 136.

12. David Powell, *Nationhood and Identity: The British State Since 1800* (London: I.B. Tauris Publishers, 2002), 48.

its economic growth, thereby strengthening its ability in managing monetary and human resources. This experience would serve to solidify its role as a contributor to the development of other countries around the world.

## **1.2 MUSICAL TRENDS IN GREAT BRITAIN, 1850-1920**

The artistic scene in Britain between 1850 and 1920 in many ways reflected those of other European nations. Although reputations and works of musicians such as Beethoven, Brahms, Handel, and Wagner were well-known to the public, practicing musicians in Britain found themselves consistently defending the legitimacy of their profession and its necessity in society. In the early nineteenth century the musical profession was generally categorized as middle-class: they believed that it did not possess the breadth of intellectual capacity required for more respected fields including law, medicine, and divinity; yet, at the same time, it was viewed on a higher plane than artisan trades including ship-building, blacksmithing,

and carpentry.

Music as a profession, however, was unlike other careers that remained fixed within one definite, social class. The classification described above reveals a generalized attempt to relate music to its professional counterparts. In truth, it enjoyed long-term associations with the aristocratic and ecclesiastical elite and, within the same scope of description, simultaneously smarted from the pangs of abject poverty.<sup>13</sup> This chameleon-like ability of music to simultaneously exist under such extreme polarization proved bitter sweet for musicians desirous of enjoying successful careers. Movers and shakers in the profession such as Wolfgang Amadeus Mozart, despite his enormous contribution to the development of music and classical repertoire, suffered frequently from bouts of unemployment and meager financial resources during his lifetime; such situations were not radically different in subsequent decades. Indeed, living in the mid-nineteenth century

---

13. Deborah Rohr, *The Careers of British Musicians, 1750-1850* (Cambridge: Cambridge University Press, 2001), 7.



as a professed musician did not always lead to the road of guaranteed success.

Although working situations for musicians in Britain and continental Europe were in many ways similar, the former possessed unique challenges. One of these was the large migration of foreign musicians to Britain's shores.<sup>14</sup> Composers, instrumentalists, singers, and impresarios alike arrived in droves seeking new opportunities to enrich their careers and earnings. The composer G. H. B. Rodwell describes this scenario occurring in 1824 as follows:

The phenomenon...of the season were then the immense influx of foreign performers, and the almost entire diversion of the patronage of the leaders of fashion and the public from the English to the foreign style and to foreign artists...A double source is now opening upon us—Germany as well as Italy. It has been pronounced by one very competently informed, both by experience and by knowledge, that in fifteen years the German will bear away the palm.<sup>15</sup>

Was this observation an accurate assessment of Britain's musical scene? Did foreign musicians truly

---

14. Ibid., 14.

15. Gordon Rodwell, *Sketch of the State of Music in London* (Quarterly Musical Magazine and Review 37, 1828), 95.

pose a threat to the livelihood of British musicians already struggling under economic and social pressures in their homeland? In her analysis of this scenario Deborah Rohr concludes that Rodwell's view is justified on the basis of three points: music patrons, particularly those in the high social strata, preferred hiring foreign musicians chiefly due to their overt cosmopolitanism and possession of social graces akin to European nobility in whose presence they previously served;<sup>16</sup> foreign musicians were often more skilled and experienced than their British counterparts; and foreign musicians were not privy to the ideology of British nationalism to which their native competition were zealously subscribed,<sup>17</sup> allowing them to accept employment in a plethora of musical appointments without challenging their belief system and underlying philosophy.

Notwithstanding challenges such as those described above, Britain's musical scene was one that

---

16. Deborah Rohr, *The Careers of British Musicians, 1750-1850* (Cambridge: Cambridge University Press, 2001), 49.

17. *Ibid.*, 14.

reflected growth and increased facility in the middle through late nineteenth century. The Royal Academy of Music, established in 1822, provided a well-needed outlet for the training of British musicians and the establishment of a native institution providing diplomas comparable to reputable conservatories on the European mainland such as those in Leipzig and Paris. Additionally, the creation of this school boosted the negative *status quo* that had plagued British musicians for decades through the provision of high-status instructional posts; and graduates of the institution were more inclined to receive greater public respect and recognition in their post-Academy careers.<sup>18</sup> Later in 1883 the Royal College of Music was founded, providing even greater opportunities for talented British musicians.<sup>19</sup> Particular features of this school were its significant female population, its large resource of scholarship endowments, and its high caliber of professors and students that were later to

---

18. *Ibid.*, 85.

19. Cyril Ehrlich, *The Music Profession in Britain since the Eighteenth Century: A Social History* (New York: Oxford University Press, 1985), 108.

become notable figures in the annals of music history including Sir Charles Stanford and Ralph Vaughn Williams.

### **1.3 COLERIDGE-TAYLOR AND THE ROYAL COLLEGE OF MUSIC**

Such was the ever-dynamic scene in Britain around the time of the birth of Samuel Coleridge-Taylor. He was born on August 15, 1875 to Daniel Peter Hughs Taylor, a colored medical doctor from Sierra Leone; and Alice Hare, a Caucasian lady from Britain. The circumstances surrounding his birth are less than concrete, specifically surrounding the details of his mother, due to a lack of consistency with existing authoritative sources. In his biography of Samuel Coleridge-Taylor, Geoffrey Self points out that the young couple may not have been married at the time of Coleridge-Taylor's conception, and that Alice Hare may not have been the actual name of his mother.<sup>20</sup> Coleridge-Taylor's birth certificate reveals his

---

20. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, Hants, England: Scolar Press, 1995), 1.

mother not as Alice Hare but Alice Taylor, nee Holmans, then living at 15 Theobalds Road, Red Lion Square, Holborn.<sup>21</sup> Because there was indeed a family of Holmans residing at the aforementioned address at the time of Coleridge-Taylor's birth, Self concludes that both ladies are one and the same person. How then may the name Alice Hare be accounted for? Self indicates that the name initially appeared in Sayer's autobiography who, he believed, "was probably unaware of the wording of his subject's birth certificate"<sup>22</sup> and probably recorded it inaccurately. Further evidence suggests, however, that Alice was in fact born with the surname of "Hare" as her birth certification reveals this information.<sup>23</sup> Notwithstanding this information, sources are still ambivalent concerning the actuality of the circumstances surrounding these maternal details.

Alice and Samuel's contact with Dr. Daniel Taylor

---

21. Ibid., 3.

22. Ibid., 4.

23. Ibid., 5.

was extremely limited, and she later married George Evans in the early 1800s with whom she was to have three additional children. Alice, with Samuel and her new husband, later relocated from Holborn to the suburban community of Croydon in London at Wodden New Road. It was here Coleridge-Taylor would reside until 1894.<sup>24</sup>

The home of Alice Taylor and George Evans was not devoid of music-making. Their residence at Wodden New Road housed a piano, considered in those days a symbol of status;<sup>25</sup> and Coleridge-Taylor's mother was a violinist of moderate skill. Whilst a student at the British School on Tamworth Road, Coleridge-Taylor was active as a violinist and was frequently called upon by the school administration to perform for special events and to lead the student body in communal singing.<sup>26</sup> His experience as a colored student at a

---

24. William Tortolano, *Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912* (Metuchen, NJ: Scarecrow Press, Inc.), 18.

25. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, Hants, England: Scolar Press, 1995), 9.

26. *Ibid.*, 10.

predominantly white school was tainted with occasional bouts of prejudice. Self conjectures that the summation of experiences such as these may have contributed to his main characteristic traits as an adult: his shy and private nature.<sup>27</sup> These innate traits, however, were not to prove a significant hindrance to his interpersonal or musical accomplishments in later years.

Coleridge-Taylor's musical abilities were observed from an early age. In addition to violin lessons from his mother, he was taken under the wings of a professional musician named Joseph Beckwith, who gave the youngster violin lessons for about seven years.<sup>28</sup> Another major influence on Coleridge-Taylor's musical development was Herbert A. Walters, a former commander in the Queen's Royal West Surrey Regiment and successful businessman in London. He also served as a governor of the Tamworth Road British School and choirmaster of St. George's Presbyterian Church. His

---

27. Ibid., 11.

28. Ibid.

involvement in music and active role in the administration of the Tamworth Road British School brought him to the attention of the talented colored musician. Self notes that Walters' paternalistic attributes for his students and singers extended unreservedly to Coleridge-Taylor; and it is suggested that it was he who provided the recommendation for Coleridge-Taylor to commence violin studies with Joseph Beckwith.<sup>29</sup> Coleridge-Taylor was already composing music at a prodigious rate, and he dedicated his early setting of *Te Deum* and the anthem *Break Forth Into Joy*, written at the age of sixteen, to his kind patron.<sup>30</sup>

Coleridge-Taylor soon joined Walters' St. George's Choir, and later performed with Walters at the St. Mary Magdalene Church at Addiscombe as his main soloist. Coleridge-Taylor proved to be a talented performer whether in school or in the choir, and was particularly adept at solo singing and violin performance. However, it was chiefly because of his

---

29. Ibid., 12.

30. Ibid.



musical ability combined with his potential revealed in composition that Colonel Walters was convinced to assist Coleridge-Taylor to secure professional training as a musician.

In hindsight Taylor's gesture reveals enormous faith in his protégé to successfully pursue a musical career. There was little evidence of colored musicians attending any of the established music colleges of the day; the thick-skinned personality and unwavering tenacity required for British musicians to make a living in their own country eclipsed Coleridge-Taylor's own timid and introverted character traits; and his family, although supportive of his talents, were simply unable to provide the means for further musical studies. Walters accepted responsibility for Coleridge-Taylor's development in spite of these challenges, and upon appraisal of the available institutions in London, he approached the recently-established Royal College of Music. The director, Sir George Groves, was impressed with Coleridge-Taylor's abilities and accepted him as a student at the age of

fifteen with Walters's financial commitment for the Christmas semester of 1890.

The Royal College of Music—founded in 1883—was an outgrowth of the National Training School for Music, of which Arthur Sullivan served as its first music director. Succeeding Sullivan as director was Sir George Groves, whose appointment coincided with the name change of the institution. A respected engineer and musicologist, Groves fostered a legacy of musical excellence through the recruitment of renowned musicians and composers such as Sir Charles Stanford and Hubert Parry, both of whom would subsequently become Professors of Music at established and prestigious universities of the day such as Oxford and Cambridge, thereby lending their esteem to the new music establishment. In addition to their academic posts, both men—and indeed much of the College's faculty—enjoyed successful careers as composers and musicians in Britain's Victorian scene.

Upon his entry to the Royal College of Music, Coleridge-Taylor was assigned to Henry Holmes (1839–

1905) for violin studies; Charles Wood (1866-1926) for harmony; and Walter Parrat (1841-1924) for "music class."<sup>31</sup>

Coleridge-Taylor progressed exceptionally in his classes and revealed a particular affinity to composition, an observation that would prompt Grove to secure the tutorship of Sir Charles Stanford for the youngster a year following his acceptance at the institution. Although his musical studies were making strides, Coleridge-Taylor remained largely self-conscious about his race, color, and "class status."<sup>32</sup> For example, he was observed as frequently missing his classes with Walter Parrat during his first year. Geoffrey Self states that his reasons for doing this, being fully aware that it may have caused his expulsion, were based on his fear of interacting with his fellow students knowledgeable of the social distinctions of the day. Self elaborates further by stating the following:

---

31. Ibid., 16.

32. Ibid., 17.

In any case, the question of his 'class status' in society may well have been a much more serious problem for Coleridge-Taylor. The term 'working class' may be virtually redundant now but in the late nineteenth century it had real implications: for obvious economic reasons, working class children rarely contemplated a musical career. Those that did would aspire no further than to secure work as executants in poorly rewarded orchestras. In the provinces, working-class music meant the works brass band or choral society. For a child of such a background to go to a college to learn music was rare; for such a child to go to a college to learn composition was unheard of.<sup>33</sup>

The implications, therefore, that faced Coleridge-Taylor concerning his interactions with his other colleagues from the middle- to upper-class were understandably unsettling; and his already sensitive temperament only served to fuel his unwillingness to desire for social gatherings. Other classes involving one-on-one studies proved to be ideal for the young Coleridge-Taylor, and it was in those situations that he blossomed most fruitfully. He particularly revealed striking abilities in composition, as revealed in his composed anthems for mixed chorus and organ including *O Ye That Love The Lord*, *The Lord Is My Strength*, and *Lift Up Your Heads*, all composed in 1893 at the age of

---

33. Ibid.

eighteen and showing great promise as works of stature.<sup>34</sup>

These early works were all written under the influence of his new professor, Sir Charles Stanford, to whom he was assigned in 1892 to study composition. During the academic year of 1892-93 Coleridge-Taylor was awarded a composition scholarship, with which the young musician may have partly used to offset the costs of staging his first recital of his works on October 9, 1893 in the small Public Hall located in his hometown of Croydon. The concert featured selections of his early works including settings for voice and piano of *The Broken Oar* and *The Arrow and the Song* by Henry Longfellow; movements from more substantial pieces including Sonata in F Minor for clarinet and piano and Sonata in C Minor; and the complete performance of his Piano Quintet in G Minor.<sup>35</sup>

The event was a success; Geoffrey Self notes that the audience was particularly "astonished" at the

---

34. Ibid., 19.

35. Ibid., 25.

rendition of his Piano Quintet in G Minor.<sup>36</sup> Later student works to follow in 1893 include the Nonet in F Minor and the Trio in E Minor for violin, cello, and piano, along with a collection of lighter compositions. Catherine Carr echoes the sentiments of Self in her analysis of Coleridge-Taylor's development as a composer during his student years, referring particularly to his chamber works:

The young Coleridge-Taylor developed rapidly as a composer, showing remarkable assurance and craftsmanship. His student works form a well-defined chapter of his output. During the four years that he studied under Stanford, he produced at least eleven chamber works for various combinations of instruments.<sup>37</sup>

Coleridge-Taylor continued to compose extensively under the watchful eye of Stanford through to his final year at the Royal College of Music. During this time, he was able to secure a violin-teaching post at the Croydon Conservatoire of Music and a conducting position with the Conservatoire String Orchestra. His compositional output during this time was impressive

---

36. *Ibid.*, 26.

37. Catherine Carr, "From Student to Composer: The Chamber Works," *Black Music Research Journal* 21, no. 2 (2001): 180.

compared to his other student colleagues. Self assesses the situation in this form:

Had he but known it, some of Coleridge-Taylor's best music had been already written. If we take the year of one of his finest pieces—1895, the time of the Clarinet Quintet—we find that Delius (aged thirty-three) had by then written only *The Magic Fountain* and *Paa Vidderne* and a few other minor pieces, many of which he subsequently cannibalized. Elgar, at thirty-eight, was making a provincial reputation, but had only *The Black Knight*, *Froissart*, the *Serenade for Strings*, and a few salon pieces in his catalogue. Vaughn Williams and Holst, at twenty-three and twenty-one respectively, had written virtually nothing.<sup>38</sup>

The views expressed up to this point intimate that Coleridge-Taylor was considered a composer of considerable promise and that he was a star pupil of his famous teacher. Having matriculated from the Royal College of Music, he embraced the next phases of his life which will be summarily described in the paragraphs below: his introduction to Black Nationalism as purported by African-American literature; his involvement as a commissioned composer and conductor at prominent music festivals of the day;

---

38. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, Hants, England: Scolar Press, 1995), 53.

his travels to the United States; and his final years.

#### **1.4 COLERIDGE-TAYLOR AND BLACK NATIONALISM**

Despite the dissensions caused by his skin color and mixed blood, Coleridge-Taylor remained focused on his musical activities. His appointment to leadership positions such as the conducting post of the Conservatoire String Orchestra in Croydon, and later accepting guest conducting positions comprising musicians from varying social classes, is a testament to the hardening of his inner mettle. Additionally, his compositional and commercial successes contributed to his growing confidence in his ability to function fully as a respected human being in an age rife with racism and peremptory stereotypes. However, one of the signal contributors to his personal and musical development was his introduction to Black Nationalism, first through the poet and novelist Paul Dunbar (1872-1906) and later through other notable African-Americans such as W.E.B. Dubois (1868-1963) and Booker T. Washington. (1858-1915)



Paul Dunbar, just three years younger than Coleridge-Taylor, was the son of a former Kentucky slave. He was known for his vigilance against racial injustices of the day, a zeal later fueled through his involvement with Frederick Douglass, the American social reformer and campaigner for Negro rights. Dunbar became famous for his published works—written in both English and the African-American dialect—that served to assert the nationalism of his race in the minds of Negro and Caucasian readers alike. His literary and oratorical gifts were evident from a young age; one biographer describes an account of Dunbar reciting one of his poems and its captivating effect on the listening audience:

This audience...had fallen captive to the eloquence of the poet. Not one head turned; not one sleeve rustled; not one body moved. He [Dunbar] lowered his voice, lifted his head high, and...drove on to the final stanza of the poem, which though uttered in soft tones, came crashing like a crescendo into the ears, minds, and hearts of his listeners.<sup>39</sup>

It was under such magnetism that Coleridge-Taylor

---

39. Addison Gayle, Jr., *Oak and Ivy: A Biography of Paul Laurence Dunbar* (New York: Doubleday and Company, Inc., 1971), 14.

fell at their meeting shortly after his graduation from the Royal College of Music. Prior to his interaction with Dunbar, Coleridge-Taylor primarily viewed himself as a British composer. Geoffrey Self notes that assuming such a position inevitably led to modeling and emulating musical styles from the European mainland;<sup>40</sup> and indeed this point proves true, not only for Coleridge-Taylor but also for his teachers and their contemporaries. Dunbar, however, drew Coleridge-Taylor's attention away from his sole, British outlook, and redirected him towards the people with whom he shared the same skin tone suffering under inhumane circumstances all over the world, particularly in the United States of America. Dunbar's appeal may have also served to reignite Coleridge-Taylor's interest in his paternal roots and the legacy of his father in his own experience.

His influence on Coleridge-Taylor may be observed through his settings of several of Dunbar's poems to music, including works such as the *Seven African*

---

40. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, Hants, England: Scolar Press, 1995), 57.

*Romances* and *A Corn Song* in 1897.<sup>41</sup> In January 1897 both Coleridge-Taylor and Dunbar united to present a recital in Croydon under the patronage of the United States Ambassador; and later again in June of the same year at the Salle Erard in London, both to enthusiastic reviews. Jeffrey Green highlights one such collaboration between the two men:

On December 16, 1898, a one-act operetta titled *Dream Lovers*, composed by Coleridge-Taylor with text by Dunbar, received its first performance in Croydon under the direction of Coleridge-Taylor, who conducted eight orchestral players (one of whom was male) and twenty-eight ladies in the local Brahms choir.<sup>3</sup> The first half of the program presented music by Schumann, Benjamin Godard, Schubert, and Brahms, and three items by Coleridge-Taylor. His new Four Characteristic Waltzes were played between the two parts of the program. The second half consisted of the operetta, which was set in Madagascar and featured four actors as the mulatto prince Torado, his friend, a quadroon lady, and her sister... That two black people had collaborated on the play, to write of Africa, is symbolic of the entry of Africa into the composer's life.<sup>42</sup>

Dunbar left Britain to return to the United States

---

41. *Ibid.*, 57.

42. Jeffrey Green, "'The Foremost Musician of his Race': Samuel Coleridge-Taylor of England, 1875-1912," *Black Music Research Journal* 10, no. 2 (1990): 236.

after his five-month visit; but this brief period was enough to rekindle a spark of patriotism to Coleridge-Taylor's African roots that had laid within him dormant for the greater part of his developing years.

Black nationalism also impacted Coleridge-Taylor through the first staging of the Pan-African Conference held in London in 1900.<sup>43</sup> This conference was established to meet the growing need of black rights among the Negro race all over the world and to discuss new matters of Imperialism that were beginning to materialize. Coleridge-Taylor's settings of Dunbar's poems *Corn Song* and *Over The Hill* were featured prominently on the program as part of a miniature recital of his music. Whilst taking part in this gathering Coleridge-Taylor met the acquaintance of the famous African-American scholar and activist, W.E.B. Dubois. Dubois was intrigued with the young composer and lauded his musical exploits and successes. He was later to experience a performance of Coleridge-Taylor's *Hiawatha's Wedding Feast* with the

---

43. Paul Richards, "A Pan-African Composer? Coleridge-Taylor and Africa," *Black Music Research Journal* 21, no. 2 (2001): 239.

composer conducting "before a huge and enthusiastic audience at the Crystal Palace arts center near Croydon."<sup>44</sup> Dubois commented on the experience in his autobiography, reminiscing that he sat next to Coleridge-Taylor's wife during the performance.<sup>45</sup> Coleridge-Taylor subsequently communicated with the famed Professor and even invited him to spend time with his family at their home in Croydon.

The impression of Dubois on Coleridge-Taylor, at this time a young man, cannot be overstated. In the United States Dubois was a central figure in the movement to secure civil liberties for African-Americans, and to instill within them a sense of pride in their background and ethnicity. One may suspect that this encounter only served to strengthen Coleridge-Taylor's resolve to contribute to the betterment of the African diaspora through his musical abilities. William Tortolano remarks along similar

---

44. Ibid., 241.

45. W. E. B. Dubois, *The Autobiography of W. E. B. Dubois: A Soliloquy On Viewing My Life From The Last Decade of Its First Century* (New York: International Publishers Co., Inc. 1968), 219.

lines that Coleridge-Taylor's reading of Dubois's essay, "The Soul of Black Folks" was a major factor that led him to incorporate Negro folk music from America and Africa in his compositions.<sup>46</sup> Dubois seemed to have been equally impressed with the prodigious English youth; in his essay "The Immortal Child," written eight years after Coleridge-Taylor's death, he contrasted Coleridge-Taylor's success as a black musician in Britain to the impact of racism in America and its negative effect on nurturing talent amongst African-Americans.<sup>47</sup>

### **1.5 COLERIDGE-TAYLOR AFTER *HIAWATHA'S WEDDING FEAST***

Life for Coleridge-Taylor following the success of *Hiawatha's Wedding Feast* involved commissions from established organizations in Britain. These occurrences are particularly noteworthy in relation to his first cantata because through their provision

---

46. William Tortolano, *Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912* (Metuchen, NJ: Scarecrow Press, Inc., 1977), 73.

47. Paul Richards, "A Pan-African Composer? Coleridge-Taylor and Africa," *Black Music Research Journal* 21, no. 2 (2001): 241.

Coleridge-Taylor undertook the task of completing a Hiawatha trilogy, and also because they provided well-needed financial support for himself and his family. The phenomenal success of *Hiawatha's Wedding Feast* whetted the appetite of the British public and choral societies for more delicacies from Coleridge-Taylor's pen, and his first commission within this vein came from the North Staffordshire Festival to compose a sequel to *Hiawatha's Wedding Feast* for performance at the festival's 1899 staging.<sup>48</sup> This work was to be titled, *The Death of Minnehaha*, and it received its premiere on October 26, 1899.

Little had the dust settled from the successful premiere of *The Death of Minnehaha* before he was approached again with another commission, this time from the Birmingham Festival, an event famous for past commissions and world premieres of choral repertoire staples including Mendelssohn's oratorio *Elijah*, and Elgar's *The Dream of Gerontius*. For this occasion he

---

48. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, Hants, England: Scolar Press, 1995), 86.

composed the last of the Hiawatha cantatas in the trilogy, *Hiawatha's Departure*, which received its world premiere on October 3, 1900. In totality the entire trilogy was recognized by leading musical figures in Britain as a seminal work that possessed an exotic charm and an uncanny ability to connect with choristers and audiences regardless of race, color, or social status. Geoffrey Self cites the celebrated British musician Sir Malcolm Sargent, as echoing a similar sentiment:

The whole of Longfellow's poem is set in lines that don't rhyme: each consists of four trochees...It would seem impossible to set a work lasting in all its three parts nearly two hours always in this scansion...but it is so cleverly done and so amazingly varied in its musical rhythm that one forgets the monotony of the poem.<sup>49</sup>

Other projects that followed included commissions from Beerbohm Tree involving writing incidental music to Stephen Phillip's drama, *Herod*, at Her Majesty's Theatre in 1900; in 1901 a cantata for the Leeds Festival titled *Blind Girl of Castel-Cuillé*; an orchestral work from Gloucester titled *Idyll*; and a large-scale work for the Three Choirs Festival called

---

49. Ibid., 106.



*The Atonement*. He commenced work in 1901 for the 1902 Sheffield Triennial Festival for the latter cantata. Several years filled with conducting engagements, overseas travels, teaching duties, and varied composition projects were to pass before he received his next major commission from the Brighton Festival in 1908, for which he composed the *Bon-Bon Suite*, a work that rivaled the popularity of his earlier Hiawatha trilogy. Later in 1909 he received another commission from the Brighton Festival, a work entitled *Endymion's Dream*. In 1909 he was engaged to compose and conduct a new orchestral work for performance in the United States at the Litchfield Festival; this work was to become titled, *The Bamboula*. Right on the heels of *Bamboula*, Coleridge-Taylor began writing another work for the Litchfield Festival, *A Tale of Old Japan*, completed in April 1911; the *Violin Concerto in G Minor*, also commissioned by the Litchfield Festival in Connecticut, received its world premiere at the same concert featuring, *A Tale of Old Japan*. He also received a commission from the Beerbohm

Tree to compose *The Forest of Wild Thyme*;  
incidentally, this performance was never realized.

The responses to these commissions were particularly varied, ranging from thunderous ovations and universal acceptance by audiences and critics, to undiluted condemnations and chastisement. Nonetheless they serve collectively as a chapter in Coleridge-Taylor's life that reveal a provisional source of financial stability outside of teaching responsibilities and studio instruction; and the prominence and respect he achieved as a composer not only throughout Britain, but around the world.

#### **1.6 RECEPTION IN THE UNITED STATES OF AMERICA**

The third chapter of Coleridge-Taylor's life influenced by the success of *Hiawatha's Wedding Feast* involved his three visits to the United States in 1904, 1906, and 1910,<sup>50</sup> all of which were arranged on the basis of his status as an established musician of

---

50. William Tortolano, *Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912* (Metuchen, NJ: Scarecrow Press, Inc., 1977), 72.

color. Prior to his first visit in 1904, he received word of the adulation bestowed upon him by the African-American community in the United States; he enthusiastically composed the *Toussaint l'Ouverture*, op. 46 in response to this unexpected honor,<sup>51</sup> being no doubt intrigued by the exploits of the Caribbean revolution instigated by Toussaint for the liberation of slaves in Haiti.

Coleridge-Taylor's initial visit in 1904 was preceded by an invitation in 1901, but circumstances prevented his ability to travel until 1904. The electricity surrounding his arrival in the United States amongst the Negro community proved phenomenal. Tortolano describes their general concept of the Englishman:

American Negroes looked upon Coleridge-Taylor as an outstanding example to their race: a man of intellect, talent, and success. He became a household word and an inspiration to many American Negro homes and model of one who could overcome racial and prejudicial difficulties.<sup>52</sup>

---

51. Geoffrey Self, "Coleridge-Taylor and His Orchestra," *Black Music Research Journal* 21, no. 2 (2001): 271.

52. William Tortolano, *Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912* (Metuchen, NJ: Scarecrow Press, Inc., 1977), 72.

Doris Evans McGinty elaborates further on Coleridge-Taylor's influence in North America:

While Americans in general were impressed by Samuel Coleridge-Taylor's success and intrigued by the thought that a person of African heritage could be the idol of London audiences, many African-Americans looked upon the composer with an admiration that frequently bordered on hero worship. Black newspapers followed his career and kept readers supplied with news of his successes.<sup>53</sup>

In 1901, three years before Coleridge-Taylor's arrival in the United States, the American premiere of *Hiawatha's Wedding Feast* and *The Death of Minnehaha* took place in Norwalk, Connecticut by the Litchfield County Choral Union, both of which were successfully undertaken.<sup>54</sup> Meanwhile, Negro intellectuals in Washington had been tracking his progress in England, and they decided that his presence in the nation's capital would prove beneficial to members of the Negro race. Through their instrumentality the trip to Washington became a reality:

---

53. Doris Evans McGinty, "'That You Came So Far To See Us': Coleridge Taylor in America," *Black Music Research Journal* 21, no. 2 (2001): 199-200.

54. *Ibid.*, 197.

Under the leadership of Mrs. A. F. Hilyer, who had met Coleridge-Taylor in London, they organized the S. Coleridge-Taylor Society of Washington, D. C. Their aim was to bring the composer to Washington to conduct their group in a festival of his own works. Coleridge-Taylor's acceptance was of vital significance to the future role that Negro composers and performers would play in American music. With the aid and sponsorship of this farsighted and civic minded society, Coleridge-Taylor helped break down long standing racial barriers with regards to the acceptance of Negroes as composers and performers of serious music by white Americans.<sup>55</sup>

By the time Coleridge-Taylor arrived in Washington D.C. in November 1904 he was a celebrity of no mean stature. His picture could be found in major papers everywhere, and he was consistently bombarded by numerous admirers.<sup>56</sup> The first concert took place on November 16 in the Convention Hall to a sold-out house with a seating capacity of two thousand seven hundred seats, "and at least one third of the audience was white."<sup>57</sup> The concert featured the complete *Hiawatha*

---

55. Ellsworth Janifer, "Samuel Coleridge-Taylor in Washington," *Black Music Research Journal* 28, no. 2 (1967): 186.

56. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, England: Scolar Press, 1995), 160.

57. *Ibid.*, 160.

trilogy performed by an entire colored chorus and soloists; and accompanied by a contracted orchestra comprising musicians from top-level musical organizations in the tri-state supplemented with members of the Marine Band. Despite the attention given towards Coleridge-Taylor and his featured work, Self observes that it was the orchestra that captivated both black and white members in the audience, and quotes a Washington correspondent of *The Georgia Baptist* expressing the significance of the occasion:

The event marked an epoch in the history of the Negro race of the world. It was the first time that a man with African blood in his veins ever held a baton over the heads of the members of the great Marine Band, and it appeared to me that the orchestra did its best to respond to every movement of its dark-skinned conductor."<sup>58</sup>

Self compares the viewpoint of Berwick Sayers, Coleridge-Taylor's close friend and first biographer, who comments specifically on the impact the experience had on the Negro psyche:

The audience and the newspapers stopped little short of delirium in their enthusiasm. To them he

---

58. Ibid., 161.

was the living realization of their highest ideal, the indisputable and accepted proof that the more exalted ways of creative art were open to and attainable by the negro.<sup>59</sup>

The remainder of his time in the United States was made up of visits to various universities and schools; an invitation to the White House to meet President Theodore Roosevelt, who made up warmly for his absence at the initial concert in Washington; and other concerts jointly featuring his music and other works. His return to Britain after this exceedingly profitable and successful visit impressed upon him his role as an Ambassador for his race and a cultural icon. Consequent visits in 1906 and 1910 were no less impacting than the first; summarily, his approach to musical composition involved two camps: on one hand, writing music deriving elements associated with the Negro race as a means of perpetuating and simultaneously integrating European and African musical elements; and on the other, of maintaining the distinction of being a British composer in the long-standing tradition of European masters.

---

59. Ibid.

## 1.7 FINAL YEARS

Despite the overwhelming success of the greater portion of his music during his lifetime, Coleridge-Taylor consistently had difficulties creating a stable, financial environment for himself, his wife, Jesse Walmisley, and their two children, Gwendolyn and Hiawatha. As a result he was constantly working or composing music, tasks for which he was not always suitably compensated. Unlike the musical scene on the European mainland, British composers did not enjoy a climate suited for monetary security solely through writing music; and more than desired, they had to resort to other activities to support themselves. Simply put, Coleridge-Taylor was the cruel victim of overwork, little of which provided financial and physical well-being. In addition to the previously-mentioned weighty commissions and international excursions, he assumed professorial posts at universities and permanent conducting positions; he was in frequent demand as a guest conductor and festival adjudicator around the United Kingdom; and he



composed music daily as far as his schedule would allow, with or without commission requests. The success of his warhorse trilogy from Longfellow's *Song of Hiawatha* did not provide him with the financial foundation he needed through royalties; the full rights and copyright of the initial work, *Hiawatha's Wedding Feast*, were sold entirely to the Novello Publishing House for £15; and other incoming revenue proved unable to set his mind and body at rest.

On August 28, 1912, whilst on his way to West Croydon station, he collapsed but managed to make his way home. He was later diagnosed with acute pneumonia and passed away on September 1, 1912.

## CHAPTER II

### THE HISTORY OF *HIAWATHA'S WEDDING FEAST*

#### 2.1 HENRY WADSWORTH LONGFELLOW AND THE *SONG OF HIAWATHA*

Samuel Coleridge-Taylor's legacy exists today in great part due to the writing of Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*, within which the text for *Hiawatha's Wedding Feast* is located. Its appearance on the literary scene upon its completion in November 1855 seized the imaginations of the aristocracy and the general public alike all around the world. In a similar manner of bringing great fortune to the young Afro-British composer through his cantata setting, this work consolidated Longfellow's reputation as one of the most successful poets of his generation. Indeed, he is recognized as the first American poet in its history to derive his income solely from writing.

In many ways, therefore, this poetic phenomenon deserves our attention towards understanding its role

as a commercial magnet in the mid- to late nineteenth century. In the paragraphs below the following parameters of *The Song of Hiawatha* will be reviewed: the circumstances surrounding Longfellow's composition of the poem, and the general nature of the poem's content with particular emphasis on the portion *Hiawatha's Wedding Feast*. This survey will be followed by details surrounding the creation of Coleridge-Taylor's setting of *Hiawatha's Wedding Feast* for mixed voices and orchestra, including aspects related to its premiere and future performances through to the present day.

Henry Wadsworth Longfellow (1807-82) was a distinguished American academician, professor, and poet, the latter for which he preferred to be publicly remembered. (figure 1) His career developed with great felicity in the United States, Germany, France, and other European nations. Indeed, his reputation as an academician and a scholar of letters was held in high esteem by respected teachers. The literary gifts he

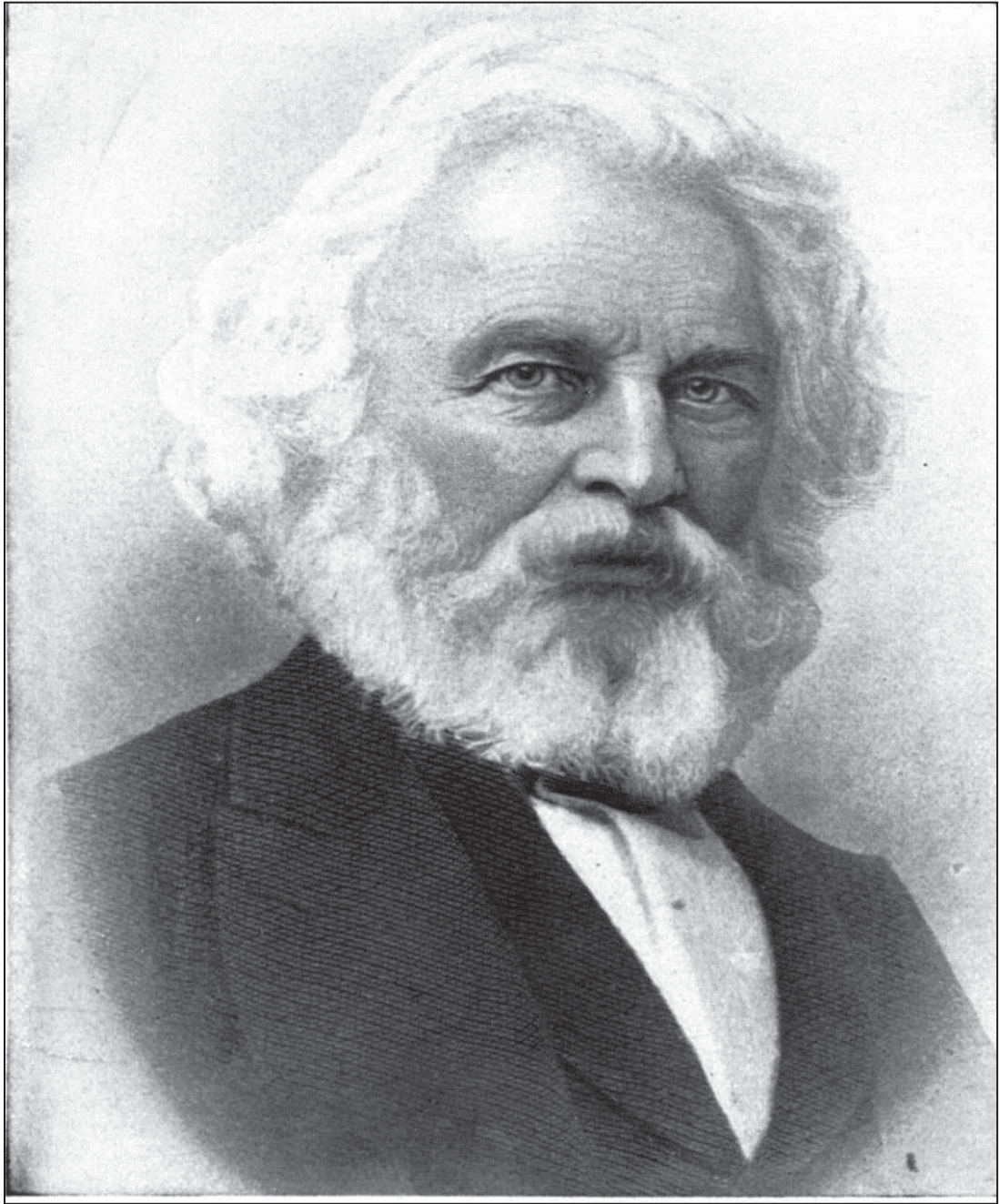


Fig. 1: Henry Wadsworth Longfellow.

possessed were early observed by the Trustees at his alma mater, Bowdoin College in Maine, and he was offered a teaching position following his Commencement Exercise on the condition that he would "repair to Europe (without expense to the college), to fit himself for his new duties."<sup>60</sup> This was to form the first of four trips to the continent, through which he became acquainted and fascinated with the works of influential personalities of literature including Goethe. Following this initial sojourn he returned to Bowdoin College where he began his career teaching French, German, Spanish, and Italian. Throughout his career Longfellow enjoyed the prestige of notable appointments at universities throughout the United States and Europe, and maintained a rigorous schedule of academic pursuits which included the translation of classical works and the editing of scholarly volumes of poetic masterpieces.

*The Song of Hiawatha* was written following a

---

60. James Taft Hatfield, *New Light on Longfellow: With Special Reference to his Relations to Germany* (Cambridge, MA: Riverside Press, 1933), 6.

period of creative drought during which he was active as a professor in Cambridge, Massachusetts. The impulse to write the work came in June, 1854 and the work was completed in November, 1855. Although previous works by the poet such as *Evangeline* (1847) and *The Golden Legend* (1851) had received significant attention, Longfellow himself was pleasantly surprised at the commercial success of his latest "native" work. One writer comments on the public's reception of the poem:

An exuberant reception greeted the appearance of *The Song of Hiawatha* in Boston bookshops in November 1855. In the first six months about fifty thousand copies crossed the counter, matching the record-breaking sales of an American book five years earlier, *Uncle Tom's Cabin*, a work with which it shared certain affinities: liberality of emotion, grandeur of effect, national cogency—and readability. Shortly before the poem's publication, the nation's and soon the world's best-loved poet, Henry Wadsworth Longfellow, had resigned his post as professor of modern languages and soon became the first poet in America's history to earn a living from writing alone.<sup>61</sup>

Another writer echoes similar sentiments:

*The Song of Hiawatha*...enjoyed international

---

61. Alan Trachtenberg, *Shades of Hiawatha: Staging Indians, Making Americans, 1880-1930* (New York: Hill and Wang, 2004), 52.

acclaim and within a decade was translated into dozens of languages...Readers were known to have committed long sections of the poem to memory even as late as the first two decades of the twentieth century. *Hiawatha* easily meshed with America's middle-class popular culture; it was high-minded in its models, yet pleasingly unambiguous in its verse. Though Longfellow may later have been criticized for sentimentality, the clever Harvard don knew how to meet the aesthetic and emotional needs of his large readership.<sup>62</sup>

Trachtenberg's reference to the previously successful work *Uncle Tom's Cabin* provides some insight into the formulas devised by Longfellow and implemented in *The Song of Hiawatha* that contributed to its success. The subject of the poem centered on a subject that was fresh in the minds of Americans, and was subsequently proliferated through the media to countries around the world. The Native Indian community was still seen as a novelty to the American population, and their way of life as they knew it was often conveyed either in grossly exaggerated or demeaning forms. Longfellow's poem successfully transformed a topic of exoticism into a romanticized account of love, intrigue, and yearning. Indeed,

---

62. Michael V. Pisani, "From Hiawatha to Wan-Wan: Musical Boston and the Uses of Native American Lore," *American Music* 19, no. 1 (2001): 40-41.

emotional thrill, national relevance, and timing—all coupled with stylized content suitable for all social classes—were ingredients that made *The Song of Hiawatha* a poetic blockbuster.

## 2.2 HIAWATHA IN NATIVE AMERICAN FOLKLORE

It is important at this junction to contrast the fictional and historic accounts of the main protagonist of Longfellow's poem, Hiawatha. In *The Song of Hiawatha*, Longfellow's character is a young, mythical chief, able to "talk to animals and outrun an arrow shot through the air."<sup>63</sup> Longfellow chose the name Hiawatha because he deemed it well suited for the metric structure he desired to use to write the poem. Dennis Fradin reveals that Longfellow was first introduced to the name upon his reading of Henry Schoolcraft's book *The Myth of Hiawatha* written in the mid-1800s.<sup>64</sup> The Hiawatha that Schoolcraft describes, however, is incorrectly named, according to Fradin. In

---

63. Dennis Brindell Fradin, *Hiawatha: Messenger of Peace* (New York: Macmillan Publishing Company, 1992), 5.

64. *Ibid.*, 3.



actuality, Schoolcraft's description matches that of Manabozho, "a god of the Chippewa tribe, which lived near Lake Superior in Michigan, Minnesota, and Canada."<sup>65</sup> Another author points out that Schoolcraft's Hiawatha was the Chippewas's primal being Nanaboza.<sup>66</sup> Whichever the case, it may be understood that the legacy of the true Hiawatha was misrepresented from the very beginning; several years later when Longfellow recalled the American hero for use in *The Song of Hiawatha*, it was this representation that fixated itself in the minds of readers across the globe through the poem's immense popularity.

The true Hiawatha was no mythical figment of one's imagination; he was a real, living individual from the Iroquois tribe that resided in the area occupied today by New York State. Little is known about his birth or early childhood. It is generally assumed that he existed in the fifteenth or sixteenth centuries. Prior to his birth, Iroquois legend tells

---

65. Ibid.

66. Thomas R. Henry, *Wilderness Messiah: The Story of Hiawatha and the Iroquois* (New York: William Sloan Associates, Inc., 1955), 35.

of vicious wars that took place between Indian tribes in the New York lake country. The commandment of Teharonhiawagon, the Indian Master of Life, to love one another and live in harmony and goodwill, was utterly trodden upon and great slaughters pushed these tribes to the verge of extinction. Thomas Henry cites Jacques Cartier, a European who came in contact with the Huron tribe in 1534-35, confirming these deadly conflicts: "The Tsonnontowunens [Hurons] do constantly war among themselves, and they showed us the skins of five men spread on a board as we do parchment."<sup>67</sup> Warring tribes in the surrounding region included the Hurons, Petuns, Wonderonks, Mohawks, Senecas, Algonquin Abnakis, ("people of the sunrise") and the Iroquois.

Hiawatha was a member of the Iroquois tribe, and became renowned for his oratorical and diplomatic prowess. Legend has it that his wife, Minnehaha, and his seven daughters, were brutally murdered by the evil Ododarhoh. Distraught by his loss, Hiawatha retreated to the forest where he remained grieving in

---

67. Ibid., 28.

solitude.

At this point Degandawida, "He-the-Thinker" made his appearance. Recognized as a prophet, mystic, saint, poet, and the messiah of Native Americans, he epitomized the Native American's concept of a savior, one who would deliver them from their woes of strife and bloodshed. Degandawida's purpose and subsequent relationship with Hiawatha is best articulated in a vision he received described here:

He saw a titanic spruce tree whose upper branches broke through the sky into the everlasting light of the Elder Brothers. The tree grew out of a luminous snow-white carpet spread over rock-strewn hills. This tree was the sisterhood of humanity. Its roots were the five tribes. At the top of the tree was perched an eagle, watching constantly in all directions for any enemy who came to disturb the peace.<sup>68</sup>

This account symbolized the unity Degandawida envisioned for Native American tribes governed by concept of Ne Gayanensagona, "the universal law of equity." All the tribes were to live together in this sisterhood of humanity, eradicating warring factions and genocide among their people. This is further explained here:

---

68. Ibid., 32.

Degandawida sought to use the same symbolism [the spruce tree] on a higher level. They envisioned the human race as a single far-spreading family founded upon and preserving the virtues and traditions of the firesides. War, as they knew it, had been the quarreling of children. They had little comprehension of the more bitter, although far less cruel, quarreling over land and gold, and therein lay the eventual failure of their dream.<sup>69</sup>

The prophecies expressed in the above quotations were to come about through the instrumentality of Hiawatha. Despite the many gifts Degandawida possessed, he had a significant flaw through a speech impediment. In order to realize his vision for his people, he needed someone with speaking talents, and real-life experiences that would fuel the pathos and charisma of the message. Hiawatha proved an ideal candidate for this purpose, and Degandawida proceeded to approach him during his solitary sojourn in the forest to join him in his mission.

Needless to say, Hiawatha was at first apprehensive to the idea of forgiving the man that murdered his wife and daughters, let alone to being

---

69. Ibid., 33.

the main spokesperson to advocate for peace, pardon, and goodwill. He was eventually persuaded, however, and Hiawatha was to become Degandawida's first and foremost disciple; together, they achieved a most remarkable political structure, the Great Peace, which was also called The League of Five Nations<sup>70</sup> some decades prior to the Declaration of Independence by the United States of America.

The significance of this historical Hiawatha in Native American lore is certainly deserving of one's attention in the reading of Longfellow's fictional account; for the implications of the characteristics of Longfellow's protagonist would no doubt affect the sympathies of the readers, and particularly, in this instance, that of Coleridge-Taylor. In fairness to Longfellow's imaginative powers, he must be given credit for interweaving inventive prose with true accounts of the legendary figure. For example, Hiawatha was known primarily for his diplomatic efforts in uniting warring tribes in bonds of peace; this sentiment is voiced earlier in Longfellow's *Song*

---

70. Ibid., 29.

of *Hiawatha* in the tenth division titled "Hiawatha's Wooing." At this point in the poem, Hiawatha expresses his intention to his grandmother Nokomis to request the hand of Minnehaha in marriage from her father, the ancient Arrow-maker. He is discouraged because Minnehaha's tribe shares no amicable relationship with his own. Longfellow depicts the scene and Hiawatha's response to the dilemma in this manner:

Smiling answered Hiawatha:  
"In the land of the Dacotahs  
Lives the Arrow-maker's daughter,  
Minnehaha, Laughing Water,  
Handsomest of all the women.  
I will bring her to your wigwam,  
She shall run upon your errands,  
Be your starlight, moonlight, firelight,  
Be the sunlight of my people!"

Still dissuading said Nokomis:  
"Bring not to my lodge a stranger  
From the land of the Dacotahs!  
Very fierce are the Dacotahs,  
Often is there war between us,  
There are feuds yet unforgotten,  
Wounds that ache and still may open!"

Laughing answered Hiawatha:  
"For that reason, if no other,  
Would I wed the fair Dacotah,  
That our tribes might be united,  
That old feuds might be forgotten,  
And old wounds be healed for ever!"<sup>71</sup>

---

71. Henry Wadsworth Longfellow, *The Song of Hiawatha* (London: G. Barclay, Castle St. Leicester Sq., 1855), 129.

Longfellow here subtly blends elements of fiction with that of truth, contrary to his detractors that deride his poem for misrepresenting the importance of Hiawatha's personage. Indeed, uniting the feuding American tribes is passionately voiced in the above quotation, and this is consistent with the historical account. It may even be purported that much of the poem's success may be attributed to the actuality of its major themes, a possibility deserving of additional research and scholarship.

### **2.3 COLERIDGE-TAYLOR AND *HIAWATHA'S WEDDING FEAST***

Coleridge-Taylor endeavored to take extra pains to become better acquainted with Longfellow's Hiawatha, and in all likelihood, became knowledgeable of the true legend as far as was possible. Before Coleridge-Taylor began work on his musical setting he committed the entire poem to memory.<sup>72</sup> Such dedication

---

72. William Tortolano, *Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912* (Metuchen, NJ: Scarecrow Press, Inc., 1977), 44.

on the part of the composer underlines his fastidious approach to preparation; and the possibility that he had acquired information on the true Hiawatha—coupled with his personal experiences up to that point of his life—has important implications on the compositional process of the work.

First, the underlying theme of unity among a disenfranchised and displaced people would have solidified his personal sympathies for members of the Negro race, particularly in the United States. Second, the optimistic thrust of the poem may have served to fuel his intentions to attempt a musical setting. Being knowledgeable of the entire poem's contents and being fully aware of its ending, his choice for setting the most festive scene of the work reveals his positive outlook on a situation that—considering the factual account—may be construed in a most negative manner; And finally, on a more personal level, he could relate to Chibiabo's dedicatory love-song since, at the time, he was courting Jessie Walmisley who was

---



to become his wife just a few years later.<sup>73</sup>

Other factors were at work that served to influence the composition of the cantata. Indeed, Coleridge-Taylor was not the first to attempt a setting of a portion of Longfellow's poem. His investigation of the subject matter and related musical associations no doubt led him to the work of Antonín Leopold Dvořák, (1841-1904) a Czech nationalist composer who wrote music in the late Romantic idiom with a special emphasis on incorporating folk music elements of Moravia and his native Bohemia. (figure 2) Dvořák's creative output attracted praise from composers, critics, and audiences alike, with works ranging from choral masterpieces to symphonies to operas.

Dvořák's work is especially relevant to this present discussion on *Hiawatha* because he was one of the first major composers from the Classical tradition to consciously incorporate American elements into his

---

73. Charles Kay, "The Marriage of Samuel Coleridge-Taylor and Jesse Walmisley," *Black Music Research Journal* 21, no. 2 (2001): 159.

large-scale compositions prompted by an invitation and his brief tenure to the United States from 1892 to 1895. Although his compositions such as the "American" String Quartet and his New World Symphony are works



**Fig. 2: Antonin Dvořák.**

famously attributed to Dvořák, a lesser-known fact is that the composer was initially approached by his

patron, Jeannette Thurber, to write an American opera based on Longfellow's poem *The Song of Hiawatha*.

Although the project failed to materialize, considerable research on the part of Dvořák was undertaken; and, shortly to be highlighted, musical aspects of that research were incorporated into other works, particularly the New World Symphony.

Three factors deserving of our consideration in the proposition that Coleridge-Taylor was influenced through his study of Dvořák's music include the following: Dvořák's own reference to the influence of Native American lore in the writing of the New World symphony; the incorporation of the pentatonic scale in the composition, indicative of his belief that African-American and Native American musical elements are identical; and quotations of rhythmic and melodic components typically associated with music of Native Americans.

Dvořák himself stated the direct relation of Longfellow's poem and his writing of the New World Symphony, stated here by Michael Beckwith taken from

an interview with the composer on the day of the symphony's premiere, 15 December, 1893 in the *New York Herald*:

The second movement is an Adagio. But it is different to the classic works in this form. It is in reality a study or a sketch for a longer work, either a cantata or an opera which I purpose writing, and which will be based upon Longfellow's "Hiawatha." I have long had the idea of someday utilizing that poem. I first became acquainted with it about thirty years ago through the medium of a Bohemian translation. It appealed very strongly to my imagination at that time, and the impression has only been strengthened by my residence here. The scherzo of the symphony was suggested by the scene at the feast in Hiawatha where the Indians dance, and is also an essay I made in the direction of imparting the local color of Indian character to music.<sup>74</sup>

Clearly, Dvořák was influenced by Native American elements in the composition of his symphony, and the influence of these elements is evident in the melodic and rhythmic components of the music. Such influences extend not only to those of Native American origin, but also of the African-American spiritual. The famous *Largo* movement (example 1) from the symphony contains such an example in its application of the pentatonic scale, a device found in the American Negro spiritual.

---

74. Michael Beckerman, "Dvořák's *New World* Largo and *The Song of Hiawatha*," *19th-Century Music* 16, no. 1 (1992): 36.

**Ex. 1. Dvořák's New World Symphony, opening measures of the *Largo* theme, mm. 7-10.**



One of Dvořák's main objectives during his time in the United States was to foster an American School of Composition through its native music, of which he was given several opportunities to hear and study.<sup>75</sup>

The melody of the *Largo* movement is reminiscent of a Negro spiritual melody; in this respect he maintained a belief that the two native musical forms in the United States—that of Native American and the Negro—are synonymous, therefore setting the precedence for its incorporation in a work bearing Native American affiliations. John Clapham cites a quotation from Dvořák in an interview with the *New York Herald* on 12 December, 1893 that clarifies the composer's position on the matter:

---

75. John Clapham, "The Evolution of Dvořák's Symphony 'From the New World,'" *The Musical Quarterly* 44, no. 2 (1958): 168-69.

Now, I found that the music of the Negroes and of the Indians was practically identical. I therefore carefully studied a certain number of Indian melodies which a friend gave me, and became thoroughly imbued with their characteristics with their spirit in fact. It is this spirit which I have tried to reproduce in my new symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of the Indian music, and using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, counterpoint and orchestral color.<sup>76</sup>

Other well-known compositions that contain recognizable devices of American origin include his "American" String Quartet, op. 96, using the pentatonic scale and marked syncopated rhythms in the theme. Indeed, its festive atmosphere is likened to that of a party or celebration taking place among the slaves on a plantation or within a Native American tribe in the wide plains of North America's heartland. (example 2) Such accounts are invaluable in providing insight into the development of classical music in the United States, and its consequent role in educating European composers in similar areas.

---

76. Ibid., 169.

Further connection between the music of Dvořák and Coleridge-Taylor on this point may be identified by tracing Dvořák's introduction to Great Britain. Prior to his first arrival in 1884, Dvořák's *Stabat*

**Ex. 2: Opening measures of Dvořák's "American" String Quartet, with characteristic American elements in the theme; viola (mm. 1-6) and first violin. (mm. 7-10)**

**Allegro ma non troppo**

The musical score is divided into two systems. The first system (measures 1-6) features the Viola and Cello parts. The Viola part begins with a *pp* dynamic and a series of eighth notes, while the Cello part starts with a *pp* dynamic and a similar rhythmic pattern. The second system (measures 7-10) features the Violin I and II parts. The Violin I part begins with a *mf* dynamic and a series of eighth notes, while the Violin II part starts with a *pp* dynamic and a similar rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

*Mater* received its British premiere to rave reviews.<sup>77</sup> He enjoyed several subsequent visits to the Great Britain and composed several choral works for choral societies in Birmingham and Leeds, and also wrote symphonic works for the Royal Philharmonic Society. Among these works include the cantata *The Spectre's Bride*, (1885) the oratorio *St Ludmila*, (1886) and the *Requiem*. (1891) More details on Dvořák's music and its influence are presented later in this document.

Considering the sum of the factors outlined above it is not difficult to postulate that Coleridge-Taylor had a consolidated and legitimate model to exemplify for his Native American cantata. Not only had Dvořák been exposed first-hand to Native American music and its environs, but he was a European composer of considerable stature and held in esteem throughout the mainland and—relevant to the current discussion—by the choral community in Great Britain.

The impetus to create a secular choral cantata may have been due in part to the genre's popularity in

---

77. Viktor Fischl, "Dvořák in England," *Proceedings of the Musical Association*, 68<sup>th</sup> Sess. (1941-1942): 2.



the Victorian age. Lee Orr reminds us of the attention and influence it wielded in the latter part of the nineteenth century and early decades of the twentieth both in Great Britain and the United States:

The fifty years from 1870 through 1920 mark the period in which the cantata proved a favorite secular choral medium, along with the part song, for both English and American composers and audiences. Even a cursory examination of bibliographies, as well as publishers' listings of their works, reveals an astonishing number of cantatas written during the period.<sup>31</sup> Many cantatas were composed for the major annual or triennial festivals at Norwich, Leeds, Birmingham, and elsewhere. These inaugurated the era of what has been described as the English renaissance of the last two decades of the century, in which leading composers such as Parry, Cowen, Mackenzie, and others supplied English choral societies with a steady stream of cantatas and odes.<sup>78</sup>

It was under such favorable conditions that Coleridge-Taylor started his setting of *Hiawatha's Wedding Feast* in the winter of 1897, completing it a few months later in the spring of 1898 with the blessing of his teacher and mentor, Sir Charles Stanford. The music publishers, Novello, purchased the work and all copyrights for a flat fee of 15 pounds.

---

78. N. Lee Orr, "Dudley Buck and the Secular Cantata," *American Music* 21, no. 4 (2003): 420.

Under normal circumstances, the composer would have retained at least the copyright and negotiated royalty arrangements; but Geoffrey Self provides some insight into the nature of the agreement between the two parties:

Littleton [Novello's proprietor at the time] was a businessman; not insensitive, but simply unable to perceive much profit in an unknown young coloured man whose chamber music was admired by cognoscenti but whose previous work published by Novello had yet to make a respectable return. Coleridge-Taylor was ever in immediate need of money, and was flattered that a major publishing firm would take on a substantial choral work. With all the timidity of his person and the insecurity of his upbringing and of his racial and class background, he could not find it within him to press for better terms.<sup>79</sup>

Rehearsals began at the Royal College of Music shortly after its publication, and its premiere was held on November 11, 1898 on a program that also featured Beethoven's Fifth Symphony and Rossini's overture to *The Barber of Seville*. The bashful Coleridge-Taylor sequestered himself from the attentive audience during the performance of his work. When the audience responded enthusiastically at the

---

79. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, Hants, England: Scolar Press, 1995), 71.

cantata's completion he dashed out to avoid receiving any attention, but was soon fetched and presented before the rousing applause. The occasion signaled a new chapter in the life of the young musician, thrusting him into the limelight and imbuing him with a sense of confidence previously overshadowed by doubt and personal insecurities.

#### **2.4 INFLUENCES BY SELECT COMPOSERS: STANFORD, ELGAR, AND DVOŘÁK.**

*Hiawatha's Wedding Feast* was composed in Great Britain at a time when choral music enjoyed significant popularity.<sup>80</sup> At the time of the cantata's writing masterworks of major composers were being created and performed by choral societies around the country, many of which established themselves as staples in the performing repertoire of choral music. Three notable composers that were active during this period, and influential in Coleridge-Taylor's

---

80. Sandra McColl, "Gerontius in the City of Dreams: Newman, Elgar, and the Viennese Critics," *International Review of the Aesthetics and Sociology of Music* 32, no. 1 (June 2001): 48.

compositional process, include Charles Villiers Stanford, Edward Elgar, and Antonin Dvořák.

Sir Charles Villiers Stanford (1852-1924) is relevant to this discussion chiefly due to his close interaction with Coleridge-Taylor,<sup>81</sup> and his influence on Britain's developing musical scene in the late nineteenth century.<sup>82</sup> The importance of Stanford's relationship with Coleridge-Taylor is expressed here by William Tortolano, describing their interaction during Coleridge-Taylor's student days at the Royal College of Music:

Coleridge-Taylor soon idolized his famous teacher. Stanford possessed fine musicianship and a large fund of general knowledge. In addition to his important teaching duties at the Royal College, he enjoyed the intellectual atmosphere as organist and professor at Trinity College, Cambridge. Stanford was evidently a methodical and thorough teacher who drilled his pupils in the logic order of musical craftsmanship. Young Coleridge-Taylor's progress was such that in March, 1893, he applied for one of the nine open scholarships at the

---

81. Geoffrey Self, *The Hiawatha Man* (Cambridge: University Press, 1995), 21.

82. Thomas F. Dunhill, "Charles Villiers Stanford: Some Aspects of His Work and Influence," *Proceedings of the Musical Association, 53rd Sess.* (1926-27): 45.

college and was successful, thereby becoming a Scholar.<sup>83</sup>

Stanford further supported Coleridge-Taylor and William Hurlston—the latter considered to be Stanford's best<sup>84</sup>—through active performances of their works:

For his early orchestral efforts, Coleridge-Taylor benefited from performances by his fellow students directed by Henry Holmes and Stanford. Stanford seems to have been generous in allocating rehearsal time for works by Coleridge-Taylor and fellow student William Hurlstone. Others, including Henry Walford Davies, Ralph Vaughan Williams, and Gustav Holst, did not have so much support from their professor.<sup>85</sup>

Among the large-scale, sacred choral works by Stanford that predate *Hiawatha's Wedding Feast* include *The Three Holy Children*, (1885) *Requiem* (1896) and *Te Deum*. (1898) Initial reviews of the *Requiem* were tempered, but mixed.<sup>86</sup> Stanford, because of the work's

---

83. William Tortolano, *Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912* (Maryland: Scarecrow Press, 2002), 10.

84. Geoffrey Self, *The Hiawatha Man* (Cambridge: University Press, 1995), 22.

85. Geoffrey Self, "Coleridge-Taylor and the Orchestra," *Black Music Research Journal* 21, no. 2, (2001): 263.

86. Paul Rodmell, *Charles Villiers Stanford* (Hants, England: Ashgate Publishing Ltd., 2002), 192.

commissioned status, maintained a conventional approach to his writing style for this work; Paul Rodwell notes that he based his setting on the style of his European contemporaries, notably Verdi and Dvořák.<sup>87</sup> With this in mind Coleridge-Taylor may not have used these works as epitomized models for his cantata, understanding that his work was to be as fresh in its musical inventiveness as the poem's exotic content.

Stronger connections, however, exist in Stanford's setting of Part I of the secular poem *The Golden Legend* in 1875, a work that remained unfinished and manuscript-bound. Jeremy Dibble describes Stanford's inspiration:

With the completion of *Die Auferstehung* Stanford was ready to tackle a work with a dramatic dimension and on a bigger scale than he had hitherto attempted. Inspired by the exemplars of Schumann's secular oratorios, *Das Paradies und die Peri* and *Scenes from Goethe's Faust, Part II*, Stanford saw the potential for a work on similar lines in Longfellow's *The Golden Legend* which recently appeared in print in 1872 as the second part of the poet's trilogy *Christus: A Mystery*.<sup>88</sup>

---

87. Ibid., 195.

88. Jeremy Dibble, *Charles Villiers Stanford: Man and Music* (Oxford: Oxford University Press, 2002), 65.

This exposure to Longfellow's material may have served to influence Stanford in encouraging his pupil's interest in the *Song of Hiawatha*, possibly even exchanging thoughts and ideas on the poetry's subject matter.

The influence of Sir Edward Elgar (1857-1934) on Coleridge-Taylor and his compositional style may be observed through the revision of select literature. His successful career spanning several decades earned him the reputation of the foremost British composer of his day,<sup>89</sup> and his music was well-known in Britain and European nations, particularly his *Enigma Variations*. Interestingly, Elgar shares a Longfellow connection with Coleridge-Taylor; the older composer completed his setting of the secular Longfellow poem *The Black Knight*, written between 1889 and 1893. This secular cantata is approximately thirty-five minutes in length, nearly akin to that of *Hiawatha's Wedding Feast*. In his article, "Coleridge-Taylor and the

---

89. Stanley Weintraub, "Shaw's Musician: Edward Elgar," *Shaw* 22 (2002): 1.

Orchestra," Geoffrey Self notes that Coleridge-Taylor emulated Elgar and sought, for a time, to reproduce elements of his style in his music.<sup>90</sup> One may adduce from the preceding information, therefore, that Coleridge-Taylor, in his research and study of material for his cantata, referred to existing works of Elgar.

Notwithstanding Coleridge-Taylor's affinity to Elgar, there were differences with their approaches to musical composition and general music practice. This observation in reference to the premieres of Coleridge-Taylor's *Hiawatha's Wedding Feast* and Elgar's *Dream of Gerontius*—the latter composed a year after the former—provides insight into the levels of success both works attained at their premieres. For instance, Self highlights the following in Coleridge-Taylor's experience following his training at the Royal College of Music:

After leaving college, Coleridge-Taylor was very much a "hands-on" musician, plunging into the amateur orchestral world of southern England. This

---

90. Geoffrey Self, "Coleridge-Taylor and the Orchestra," *Black Music Research Journal* 21, no. 2 (2001): 270.



practical experience colored his whole approach to orchestral writing. He was aware of the effect of gaps in the orchestral fabric when instrumentalists were absent (or perhaps had not been recruited in the first place). He knew which keys would make for less-than-perfect intonation in the strings; how a nervous oboist might ruin a too-prominent solo; how out-of-tune brass might erupt and cause chaos.<sup>91</sup>

This account of Coleridge-Taylor reveals his knowledge of the workings of amateur choirs and orchestras, and is subsequently demonstrated in the writing of *Hiawatha's Wedding Feast* and later successes. Elgar's cantata, *The Dream of Gerontius*, on the contrary, was poorly received at its premiere at the Birmingham Choir Festival just two years following the premiere of Coleridge-Taylor's cantata. Incidentally, Coleridge-Taylor's *Hiawatha's Departure*—the last in his *Hiawatha* trilogy—was also performed on the same program:

Where choirs and orchestras quickly warmed to the social drama and conviviality of *The Song of Hiawatha*, *The Dream of Gerontius* had a woeful first performance at the Birmingham Festival of 1900. The choir was uncomprehending, and the conductor Hans Richter was ill prepared. The choir might have made a better effort if it had not been exhausted by a heavy festival program.

---

91. Ibid., 262.

This included a first performance of Coleridge-Taylor's *Hiawatha's Departure*, the third part of the trilogy.<sup>92</sup>

Another account of the fateful premiere is here provided by a close acquaintance of Elgar who was present at the first performance:

A great many most unfortunate and tiresome things had happened. In the first place, Elgar had himself been to blame in being dilatory in getting the chorus parts corrected and returned to the printers. I am pretty firmly convinced that Elgar had not realized the difficulty the chorus was going to have to learn this music. Choruses in those days had been brought up on Handel and Mendelssohn and this music was what one might describe as a new language. How could they master it in just a few weeks? Elgar's mind was soaked in this music of his and therefore it must have seemed natural and easy to him.<sup>93</sup>

The difference of successes both men received for these premieres has less to do with the quality of the works involved; rather, it centers more on their sensibilities to adaptability. Elgar was undoubtedly the more seasoned and experienced composer, one whom Coleridge-Taylor admired and modelled; Elgar, however,

---

92. Paul Richards, "A Pan-African Composer? Coleridge-Taylor and Africa," *Black Music Research Journal* 21, no. 2 (2001): 237.

93. Richard Powell, "The First Performance of 'Gerontius'," *The Musical Times* 100, no. 1392 (February 1959): 78.

seemed less likely to attempt to equate quality with adaptability on all levels, including that of the amateur choral scene of Great Britain, particularly in this instance. Elgar's work was twice as long as *Hiawatha's Wedding Feast*, and was set to a Catholic-themed poem in a predominantly Protestant nation. In this comparison it is not difficult to extract the factors that contributed to the works' varying degrees of success at their premieres.

Antonin Dvořák (1841-1904) served to influence Coleridge-Taylor's writing of *Hiawatha's Wedding Feast* in a more direct fashion than the other composers previously discussed. Born in Bohemia—known today as the Czech Republic—he became one of the forerunners of Nationalism in music. This period in Western classical music witnessed composers primarily outside the borders of Italy seeking to use elements in their compositions that would showcase the nationalities with which they were associated. One of Dvořák's earliest choral compositions in this vein was the cantata for mixed chorus and orchestra on *Vítězslav*

Hálek's patriotic ode called *The Heirs of the White Mountain*, composed in 1873. John Clapham describes the work below:

[The work's] theme made a direct appeal to the hearts of the composer's countrymen, and the performance convinced those who were present that Dvořák had responded finely to the lofty tone of the text and that they were listening to the work of a man of great talent.<sup>94</sup>

Dvořák's choral output continued through several consequent large-scale works; of this output included his *Stabat Mater* (1877) and *Requiem*. (1890) His arrival in Great Britain and the performance of these works and several others were met with great success,<sup>95</sup> and he subsequently received regular commissions from the leading choral festivals in that country, including the Three Choirs Festival and the Birmingham Music Festival. His secular cantata *The Spectre's Bride* (1885) premiered alongside several others at Birmingham's Festival in 1885, "including Cowen's *Sleeping Beauty*, Stanford's *The Three Holy Children*,

---

94. John Clapham, *Dvořák* (New York: W.W. Norton and Company, Inc., 1979), 22.

95. *Ibid.*, 77.

Prout's Symphony in F major and MacKenzie's Violin Concerto."<sup>96</sup>

The reception of his *Stabat Mater* in Great Britain proved to be the factor that led to subsequent commissions and invitations. The work was premiered in 1883 and was enthusiastically received.<sup>97</sup> Later in 1884 Dvořák was invited to conduct a performance of the work himself in London. Viktor Fischl reviews the work's reception during this concert and cites other masterworks with which it shared performances on that occasion:

Although in addition to his compositions, the programme contained such works as Gounod's *The Redemption*, Cherubini's *Mass in D minor*, Handel's *Messiah*, Bach Cantatas and Beethoven's Violin Concerto, the interest of the audience was concentrated above all on Dvorak's *Stabat Mater*, which the composer conducted under a Gothic arch in the nave of the ancient Cathedral.

The *Stabat Mater* was performed on the morning of September 11th, and on the same evening Dvorak conducted his D major Symphony at a concert in the Public Hall in Worcester. "The audience was as it were electrified and composer and composition were given the most enthusiastic

---

96. Ibid.

97. Viktor Fischl, "Dvořák in England," *Proceedings of the Musical Association, 68th Session (1941-1942)*: 2.

reception. Stormy approbation and unending applause shook the hall," an English critic wrote at that time. Another critic wrote: "One of the finest works of our time and one which in general has no rival." And yet another: "Respect and admiration which the audience could not repress found vent in an outburst of enthusiasm."<sup>98</sup>

The review in *The Musical Times* of Dvořák's composition and its performance reveals a similar report:

To sum up: this "Stabat Mater" is a notable work, and approaches as near to greatness as possible, if it be, not actually destined to rank among world-renowned masterpieces. It is fresh and new, while in harmony with the established canons of art; and, though apparently laboured and overdeveloped in places, speaks with the force and directness of genius.<sup>99</sup>

Dvořák's reputation in the musical scene in Great Britain secured his position in the eyes of upcoming composers as a European composer of considerable status. Coleridge-Taylor, in seeking a model for his cantata on a subject of Native American origins, found in Dvořák a suitable exemplar, particularly in his New World Symphony:

---

98. Ibid., 5.

99. Musical Times Publications, "Stabat Mater for Soli, Chorus and Orchestra by Anton Dvořák," *The Musical Times* 24, no. 481 (March, 1883): 156.

Dvořák did not write a 'Hiawatha' opera, but he may well have written a 'Hiawatha' symphony. At the time of its [*Hiawatha's Wedding Feast*] composition, it was widely believed that the scherzo of the 'New World' Symphony had been inspired by the dancing of the Iroquois Indians that Dvořák witnessed at Spillville, Iowa, U.S.A. . . . There is no evidence that Coleridge-Taylor knew any Iroquois music at the time of writing *Hiawatha's Wedding Feast*, but he was familiar with the 'New World' Symphony.<sup>100</sup>

Self concludes by stating that Coleridge-Taylor, in his attempt to glean all the information possible concerning the New World, unconsciously transformed the tunes and rhythms he heard in Dvořák's Symphony.<sup>101</sup> Dvořák's brief excursion to the United States of America and the work he accomplished there for their nation towards creating American music underlines his commitment to Nationalism through the application of elements unique to their immediate surroundings.<sup>102</sup>

---

100. Geoffrey Self, *The Hiawatha Man* (Cambridge: University Press, 1995), 77-78.

101. *Ibid.*, 79.

102. Merton Robert Aborn, "The Influence on American Musical Culture of Dvořák's Sojourn in America" (Ph.D. diss., Indiana University, 1965), 225.

## 2.5 REVIEW OF PREMIERE

*The Musical Times's* review of the cantata<sup>103</sup> after its first performance (figure 3) summarizes the sentiments of nearly all those who were present at the concert. With this in mind the full review is presented here. Alongside other masterworks of the day of both Great Britain and continental Europe, Coleridge-Taylor's cantata received a successful reception.<sup>104</sup>

In the review of the *Musical Times*, Coleridge-Taylor's musical style and technique are lauded for their originality and depth of promise.<sup>105</sup> Furthermore, the composer is praised for not channeling the music of Brahms, the legendary musician that was worshipped at the Royal College of Music where Coleridge-Taylor studied.<sup>106</sup> The sentiments below represent the general perception of the young composer at the time of the

---

103. *Musical Times*, "Review of *Hiawatha's Wedding Feast: A Cantata for Tenor Solo, Chorus, and Orchestra*, by S. Coleridge-Taylor," *The Musical Times* 39, no. 668 (October 1898): 673-74.

104. *Ibid.*, 673.

105. *Ibid.*

106. *Ibid.*



cantata's first performance by the notable music  
publication:

This paper has for several years past spoken of Mr. Coleridge-Taylor as a "coming man," and drawn attention in the most pointed manner to his quite exceptional gifts as a composer. The originality and strength of his music the absence of commonplaces and cheap effects, and the beauty of theme and workmanship in his best works have been a source of genuine delight to the writer, who has not only studied all of Mr. Taylor's published works, but knows and admires others still in manuscript. Mr. Taylor is the youngest of our "young" composers, he is certainly one of the strongest. His individuality is impressed upon everything he produces, from the simplest song of twenty bars to a long symphony, or the present cantata.<sup>107</sup>

William Tortolano provides additional insight into the public reaction to the work's first performance:

When the finished work was first performed to a wildly enthusiastic audience at the Royal College of Music in 1898, it was necessary for Stanford, its director, to leave the stage and seek out the composer who was hiding offstage. Every London paper devoted considerable space to this unusual work, and without exception acclaimed it as an artistic masterpiece.<sup>108</sup>

There is even reference from as early as the initial review comparing it to the work of Dvorak,

---

107. Ibid.

108. William Tortolano, *Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912*, 2<sup>nd</sup> ed. (Metuchen, NJ: Scarecrow Press, Inc., 1977), 73.

comparing it not only in style but musical  
craftsmanship:

The one composer whose influence may be traced in Mr. Taylor's works, though only in his rhythms and occasionally in the persistent use of a short figure of accompaniment, is Dvorak. And here we may make bold to say that since that evening in St. James's Hall, fifteen years ago, when the Bohemian master's wonderful "Stabat Mater" came to us like a new and beautiful revelation, no work has so impressed us with the feeling of being in the presence of a fresh individuality, anew power in music, as has this cantata of Mr. Taylor's. We do not mean to suggest that "Hiawatha's Wedding Feast" is a work of the calibre of Dvorak's *opus summum*; it is only a modest effort by the side of that masterpiece. But bearing in mind the fact that our composer was only twenty-two when he wrote this cantata, we are forced to the conclusion that everything almost will be possible to the musician who at this early age, could produce a work so fresh, so strong, so beautiful.<sup>109</sup>

Additionally, *The Times* of London, dated November 12, 1898, wrote about the concert a day following the cantata's premiere, providing even more details. It is quoted here substantially:

The circumstances under which *Hiawatha's Wedding Feast*—a new cantata by Mr. S. Coleridge-Taylor—was produced at the Royal College of Music last night

---

109. Musical Times, "Review of *Hiawatha's Wedding Feast: A Cantata for Tenor Solo, Chorus, and Orchestra*, by S. Coleridge-Taylor," *The Musical Times* 39, no. 668 (October 1898): 673.

were for many of the hearers well-nigh as comfortable as they could have been. The heat in the concert-room was stifling and apparently far more tickets had been issued than were justified by the number of seats, in consequence of which many people were compelled to stand throughout the concert or leave the room without hearing a note. So rapid and sure has been Mr. Coleridge-Taylor's rise into a position of distinction among contemporary native composers that every work he produces is looked forward to with pleasurable anticipation. His latest work, the cantata aforesaid, is as clever, musicianly and masterly in its way as anything its author has yet done. Moreover, it is full of a picturesqueness and freshness that are rare even among much older composers. The part-writing is clear and eminently singable without ever being obvious, and the orchestration is vigorous and sometimes brilliant, though never too obtrusive. But it is even more in the invention of his themes than in his treatment of them, whether for voices or instruments, or both, that Mr. Coleridge-Taylor shines. Often and often again he happens upon a haunting theme or phrase, which clings to the ear because it is fresh and hitherto unheard. The first part of the tenor solo—the tenor being the only soloist employed—for example, is of exquisite beauty. Little wonder, all things considered, that Mr. Coleridge-Taylor's quodam fellow students played and sang *con amore*. Their task was a pleasant one and a grateful one, and, on the whole, they acquitted themselves well of it under Professor Stanford's direction.

This successful reception may be understood in the context of past performances of his music to British audiences. Just two months prior to the premiere of his cantata, *Hiawatha's Wedding Feast*, he was

recommended by Sir Edward Elgar to compose a work for the famous Three Choirs' Festival, a piece that became *Ballade in A minor*. Its premiere was a triumph at the Festival and "it brought him national recognition and marked him as a composer of exceptional promise."<sup>110</sup> This occasion served only to arrest the attention of the public for the next work to follow from Coleridge-Taylor's pen.

*Hiawatha's Wedding Feast* enjoyed successful performances following its premiere in 1898, with several successful presentations by established and reputable choral societies in Great Britain and around the world.<sup>111</sup> Several performances took place in the United States and other parts in the world to critical acclaim during his lifetime. Recounting adaptations of the cantata at Royal Albert Hall in the 1920s, Jeffrey Green makes the following observation:

---

110. Ellsworth Janifer, "Samuel Coleridge-Taylor in Washington," *Phylon* 28, no. 2 (1967): 187.

111. *Ibid.*

Fig. 3: Review of the premiere in the *Musical Times*.

THE MUSICAL TIMES.—OCTOBER 1, 1898. 673

who appeared as *Lady Sangazure* at the revival of the work at the Savoy in 1884, again sustains the same part. Mr. Walter Passmore is the irrepressible *John Wellington Wells*, Mr. H. A. Lytton is an estimable *Vicar*, and Mr. Robert Evett, as *Alexis*, uses a genuine tenor voice with skill and dramatic perception. Other characters are well sustained by Miss E. McAlpine, Miss Emmie Owen, and Messrs. James Hewson and Leonard Russell, and an efficient chorus and orchestra well sustain the reputation for artistic completeness of the Savoy Theatre.

MR. FREDERICK CORDER'S MUSIC TO  
"THE TERMAGANT."

FOR some years past theatrical managers have shown increasing appreciation of the advantages arising from the assistance of appropriate music, not only between the acts of plays, but also during the progress of the action. *Entr'actes* may not be listened to in the theatre with the attention common in the concert-room, but movements in sympathy with the story being told exert an influence which, though in some cases unconsciously exercised, is none the less present. May be only a few bars of a suave melody or of an agitated movement catch the attention of the thoughtless, amidst participation in conversation concerning the fate of the empire or the price of salmon; but music insensibly creates an atmosphere, and even a few phrases suggest a sentiment of some kind, and, when such are in sympathy with the efforts of the actors, make their endeavours more telling. This is specially noticeable when music is heard during the progress of a play, and the fact is now so widely recognised that dramatic incidental music has become a distinct branch of the art. At first thought it would seem an easy task to provide such music, but in reality it is one of peculiar delicacy and subtlety. It must suggest directly, but never obtrude. It must connect the principal events of the tale, accentuate the passion of the moment, deftly whisper the idea prompting the action, presage coming evil, foretell approaching joy. It must be an *Ariel*, a *Puck*, a *Will-o'-the-Wisp*, an intangible, invisible spirit, but the vibration of whose wings is always felt. These requirements have never been more happily fulfilled than in Mr. Corder's music to Messrs. Louis N. Parker and Murray Carson's four-act play "*The Termagant*," produced on the 1st ult. at Her Majesty's Theatre. The first number is a tersely developed overture which, after some *staccato* chords, starts with a vigorous theme of insistent character. This is contrasted by a second subject of great melodic beauty given out on the clarinet, and is at once suggestive of a *Leitmotif*, which it subsequently proves to be. During the first act, while the *Princess* is holding a "Court of love," some charming music is discoursed behind the scenes, special prominence being given to flutes and harp. The relation by *Roderigo* of his adventurous voyage is also accompanied by some admirably illustrative strains. The first *entr'acte* is a "Spanish Dance," innocent, however, of castanets and the usual means employed to obtain local colour, and depending for the justification of its title on clever use of characteristic rhythm and form. Some of the best incidental music is heard during the progress of the subsequent act, and that which accompanies the *Termagant's* confession of her love to the well attains an amorous intensity that is as remarkable for its power as for its purity. The same sentiment breathes in the second *entr'acte*, which is most fascinating, and a dainty trio for female voices, sung by the *Termagant's* ladies-in-waiting to attract her attention, is a memorable feature in the third act. Hate, love, and despair seem to alternately find expression in the third *entr'acte*. The themes are treated with consummate skill and the movement raises expectation and accentuates the wayward emotions of the self-willed heroine in a striking manner. In the last act the minstrels behind the scenes again play, and the drop of their music into the minor key practically suggests the tragic close of the work. The music was excellently rendered on the first night, under the direction of the composer, who, we understand, is arranging some of it for performance in the concert-room.

REVIEWS.

*Hiawatha's Wedding-Feast*. A Cantata for Tenor Solo, Chorus, and Orchestra. Composed by S. Coleridge-Taylor. Op. 30. [Novello and Company, Limited.]

THIS paper has for several years past spoken of Mr. Coleridge-Taylor as a "coming man," and drawn attention in the most pointed manner to his quite exceptional gifts as a composer. The originality and strength of his music, the absence of commonplaces and cheap effects, and the beauty of theme and workmanship in his best works have been a source of genuine delight to the writer, who has not only studied all of Mr. Taylor's published works, but knows and admires others still in manuscript. Mr. Taylor is the youngest of our "young" composers; he is certainly one of the strongest. His individuality is impressed upon everything he produces, from the simplest song of twenty bars to a long symphony, or the present cantata. In the days of Mr. Taylor's *Sturm und Drang* period, only a few years ago, he sometimes produced works which, in their untrammelled boisterousness, not to say wildness, savoured of that "barbarity" which we find in the worst—i.e., most intensely "national"—Russian music, though Mr. Taylor's thematic material and methods had nothing whatever in common with the Russian naturalistic school. For our young composer has always been himself and nobody else. There is certainly no trace of the influence of Brahms in his music, a very remarkable fact, considering that he has studied at the Royal College of Music, where Brahms is worshipped almost above all other masters. The one composer whose influence may be traced in Mr. Taylor's works, though only in his rhythms and occasionally in the persistent use of a short figure of accompaniment, is Dvorák. And here we may make bold to say that since that evening in St. James's Hall, fifteen years ago, when the Bohemian master's wonderful "*Stabat Mater*" came to us like a new and beautiful revelation, no work has so impressed us with the feeling of being in the presence of a fresh individuality, a new power in music, as has this cantata of Mr. Taylor's. We do not mean to suggest that "*Hiawatha's Wedding-Feast*" is a work of the calibre of Dvorák's *opus summum*; it is only a modest effort by the side of that masterpiece. But bearing in mind the fact that our composer was only twenty-two when he wrote this cantata, we are forced to the conclusion that everything almost will be possible to the musician who, at this early age, could produce a work so fresh, so strong, so beautiful. It is a distinct creation, and as such we hail it with the rarest delight and the warmest welcome. "*Hiawatha's Wedding-Feast*," which occupies fifty-eight pages of octavo vocal score, may almost be said to be constructed upon a few simple tunes, which are rhythmically the direct musical expression of the words. But such is the art of our young composer—and in his careful use of his subject-matter he shows that he has taken a valuable lesson from his master, Professor Stanford—that, in spite of the almost unlimited repetition of such phrases as—

You shall hear how Pau - Puk - Kee - wis.

or

Danced at Hi - a - wa - tha's wed - ding.

or

All the bows were made of bass-wood.

no feeling of monotony is allowed to mar our enjoyment of the music. These and other phrases are so spontaneous, and they are subjected to so many clever metamorphoses, that the ear never grows tired of them. The whole work is, in fact, not only full of interest throughout, but

accumulative in this respect as well as in power and beauty, till, from the charmingly naïve phrase commencing (p. 32)—



and leading, *via* this tender, expressive passage for voices unaccompanied—



into the really lovely tenor solo, "Onaway, beloved" (one of the most perfect specimens of pure musical beauty produced in recent years), we have a display of vigour and tenderness combined of which any living composer might be proud. There is nothing of "pupil's music" about this really fine example of Mr. Taylor's powers. A born musician, a young master rejoicing in his youth and strength, speaks to us here in a beautiful language more congenial to him than speech; a language moreover that, while delighting musicians and music-lovers, can also be "understood of the people," so direct is it in utterance, so forceful in expression, so deep and true in feeling. The exigencies of space forbid our entering into a detailed analysis of the work, but we may draw attention to a few salient points. Of these not the least remarkable is the fact that, in spite of the monotonous rhythm and peculiar style of the poem—a rhythm and style that are easily burlesqued, as *vide* Mr. W. S. Gilbert's funny specimen in "Princess Toto"—the strength and variety of Mr. Taylor's musical rhythms are quite remarkable, while he steers with a strong hand, boldly and successfully, between the Scylla of clever, "learned" writing and the Charybdis of "barbaric" license and an excess of that local colour which the poem seems to invite. Few composers would have ventured on a musical setting of a long selection from Longfellow's poem, for it cannot be said that the lengthy passages descriptive of Indian customs and costumes are exactly the kind of verse that "yearns for musical expression." But the poem appealed to Mr. Taylor's imagination. Our young Parsifal rushed in where "angels," learned and wise, would have feared to tread, and he dared to set "Hiawatha's Wedding-Feast" as a cantata. The result justifies his confidence, for after perusing the score we seem to feel instinctively that if there *was* a successful way of setting the poem, then *this is* the way, and none other is possible. What could be more straightforward and spontaneous than this music, what more natural and delightful than the way in which he leads up to and produces his powerful climaxes? The means are as nothing compared with the effect produced. Study the few pages dealing with this striking phrase—



and note what our young composer makes of it. This sort of music refreshes us like a breath of bracing moorland air on a stifling day. And that Mr. Taylor possesses the higher qualities of head and heart which alone can produce really beautiful and noble music will be learned from many a poetic and romantic page in this work. We would especially single out the tenor solo, already referred to, the more or less unaccompanied passages preceding it, and the last five pages, where Mr. Taylor reaches his highest level. There is real grip, real heart and soul about this music. To be sure, it is all very simple and natural and not at all "profound." But if "Hiawatha's Wedding-Feast" cannot perhaps be called a great work, these simple and natural outpourings of our young friend are prophetic of great things in the future. Here is a real, Heaven-sent musician, and we feel inclined to quote Schumann *à propos* of Chopin: "Hats off, gentlemen, a genius!"

*Twelve Songs.* By Landon Ronald.

*Since we parted. Absence.* Written by the Earl of Lytton (Owen Meredith). Composed by Frances Allitsen. [Metzler and Co., Limited.]

MR. LANDON RONALD'S songs show talent that has been well trained, appreciation of the value of finish of detail, and intimate knowledge of what is effective, both for the voice and the pianoforte. These qualities should insure the attention of cultured vocalists. The subject throughout the book is love, and mostly love of the fervid kind. Several of the lyrics, however, have been well chosen, and in these the music attains happy sympathy with the words. This is notable in the setting of Shelley's "Love's Philosophy," the passionate whirl of the lines finding eager echoes in the accompanying strains. "To look on thee," the words by Paul England, also possesses perfect accord between text and music, and much genuine pathos is contained in "Could I but weep."

Miss Allitsen's songs are both worthy of her esteemed pen. "Since we parted" is very short, but very sweet, and the music accentuates the ardent affection which the words express. The manly sentiment which breathes in the text of "Absence" also animates the music, which rushes on with emphatic spontaneity and determined impulse.

*Novello's School Music. A Merry Christmas.* Cantata. Words by Shapcott Wensley. Music by Thomas Facer. [Novello and Company, Limited.]

No better description can be given of the design of this work than is contained in the preface, which runs as follows: "The cantata opens with a general praise of Christmas time. Then follow allusions to the pleasant re-unions and the merry round games familiar to all. The number entitled 'The Rival Dances' sets forth the respective allurements of 'The Waltz,' 'The Polka,' and the evergreen 'Old Sir Roger de Coverley.' A jocund carol by some singers 'outside in the snow' prompts kindly feelings ever associated with the season, and all ends merrily to the sound of the Christmas bells. The aim has been to provide a school cantata which shall combine brevity and brightness." The work comprises six numbers, and begins with a chorus, "We've placed all our books aside," written in two parts for sopranos and contraltos. The music is in 6-8 time and well expresses the satisfaction of holiday anticipations. It is followed by a duet, descriptive of the enjoyments of the Christmas season at home, the voice parts occasionally answering each other in effective but simple manner. This leads to a short choral recitative for the first and second sopranos respectively, and is followed by a series of vivacious choruses in two parts in praise of the waltz, the polka, and "Sir Roger de Coverley," and severally written in the rhythm of these favourite measures. The fifth number is a melodious Christmas carol, also in two parts for chorus, to which, however, is added a part for a soprano soloist, who comments upon the efforts of the choral singers. This number is ingeniously devised to produce the greatest effect by the simplest means, and the result can scarcely fail to interest its singers and its listeners. The *finale* is opened with some short passages for the soprano and contralto soloists, after which the chorus enters with a gay tune in 9-8 time and finishes the cantata in a spirited manner.

From 1924 to 1939, with the exception of 1926, *The Song of Hiawatha* played before thousands for two weeks every summer. From the late 1920s, showman Charles Cochran managed the hall. He recalled in his memoirs that safety standards caused problems for the Albert Hall. His plans to have "arena versions of *Oedipus Rex* and *Carmen*" were abandoned because they were classified as stage plays, which brought such productions under the laws enacted to prevent the risk of fire and crowd panic in theaters (from the days of flares and illumination by oil, candles, and gas), "whereas *Hiawatha* and other elaborate productions, classified as cantatas or operettas, were permitted without restrictions".<sup>112</sup>

Under the leadership of Sir Malcolm Sargent, Coleridge-Taylor's cantata was performed to critical acclaim in these quasi-dramatic adaptations at the Royal Albert Hall.

Indeed, Coleridge-Taylor's cantata for several years remained a cantata of choice for choral societies in Great Britain and around the world following its premiere.<sup>113</sup>

---

112. Jeffrey Green, "'Hiawatha' in the 1920s and 1930s," *Black Music Research Journal* 21, no. 2 (2001): 284.

113. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, Hants, England: Scholar Press, 1995), 80.

## CHAPTER III

### AN ANALYSIS AND INTERPRETATION OF THE SCORE

#### 3.1 GENERAL OVERVIEW

The success of Coleridge-Taylor's *Hiawatha's Wedding Feast* in the days following its premiere and performances in subsequent decades may be attributed to several factors. In the following paragraphs, Coleridge-Taylor's cantata will be studied within motivic, structural, textual, and harmonic areas. Within each of these categories, macro-elements will be deduced to micro-structures in an attempt to reconstruct the musical composition that took Britain by storm in the early twentieth century.

Coleridge-Taylor's choice to memorize the text cannot be overemphasized in the discussion of form and inspiration for the cantata. Within the content, scenes, and colorful characters of Longfellow's poem, the composer found all the devices needed to effectually convey its message. Its trochaic structure lends itself to a monotonous, laborious rhythm in



creating a musical setting. However, like a seasoned, twenty-first century film director, Longfellow captures the merry scene of a wedding feast and focuses on key aspects of this event at vivid, crucial angles through his textual organization. In this respect, the tepid, repetitive lull of the poem's metric nature becomes the bedrock for a multiplicity of transformations in the hands of Coleridge-Taylor, each of which becomes a key player in capturing the critical angles of the festive event.

### **3.2 OVERVIEW OF MOTIVIC AND RELATED ELEMENTS**

Coleridge-Taylor uses motivic elements as his primary tool of unification. Observe here, therefore, these motivic factors as found in the work. There are ten primary motives upon which the cantata is built. They are described here as such because of their frequency of appearance throughout the work, and the extensive transformative processes to which they are subjected at strategic points. Other motivic-like elements appear at various points within the piece;

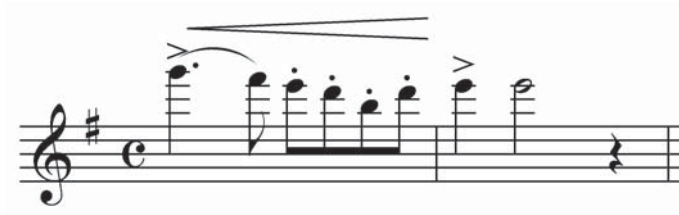
these occur in no great frequency compared to their primary counterparts, but nonetheless contribute equally to the cantata's form.

The examples below contain the main motives of Coleridge-Taylor's *Hiawatha's Wedding Feast*:

**Ex. 3: *Hiawatha's Wedding Feast*, motive 1, mm. 1-2.** This motive is the most important of the listing, presented by the flutes and trumpets.



**Ex. 4: *Hiawatha's Wedding Feast*, motive 2, mm. 9-10,** presented by the flutes.



Ex. 5: *Hiawatha's Wedding Feast*, motive 3, mm. 21-22, presented by the piccolo, flute, clarinets, first violins and second violins.



Ex. 6: *Hiawatha's Wedding Feast*, motive 4, mm. 77-79, first presented by the tenors.



Ex. 7: *Hiawatha's Wedding Feast*, motive 5, mm. 86-87, first presented by the basses.



Ex. 8: *Hiawatha's Wedding Feast*, motive 6, mm. 310-13, presented by the sopranos.



Ex. 9: *Hiawatha's Wedding Feast*, motive 7, mm. 314-15, presented by the sopranos.



Ex. 10: *Hiawatha's Wedding Feast*, motive 8, mm. 508-11, presented by the sopranos.



Ex. 11: *Hiawatha's Wedding Feast*, motive 9 (a, b, and c), mm. 608-09; 616-17; 625-27 respectively, presented by the tenor solo. These incipits represent the beginning measures of melodic material, thus unique from previously discussed motives. Their role in the work will be discussed in later paragraphs.

The image displays three staves of musical notation for motive 9. Each staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/4 time signature. A small number '8' is written below the first staff. The first staff (a) shows a melodic line starting with a half note G4, followed by a quarter note F4, a quarter rest, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter rest. The second staff (b) starts with a half note G4, followed by a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter rest. The third staff (c) starts with a half note G4, followed by a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter rest. Each staff includes dynamic markings (accents) and phrasing slurs.

Ex. 12: *Hiawatha's Wedding Feast*, motive 10, mm. 750-51, first presented by the clarinets and bassoons.

The image shows a single staff of musical notation for motive 10. It begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. The staff includes dynamic markings (accents) and phrasing slurs.

These motives form the musical core of the cantata and are developed in various forms throughout the work. Other abstract motivic material will be

displayed and discussed in later paragraphs. Nathan Carter expresses a similar sentiment in his analysis of the work:

All the themes are repeated several times during the course of the movement; they are so skillfully manipulated and transformed by means of rhythmic alterations and key changes that interest is constantly maintained. Coleridge-Taylor chose themes shrewdly; they all are readily accessible to development. It is in the presentation and development of his themes that Coleridge-Taylor's creativity becomes evident.<sup>114</sup>

In order to better understand the role of these motives, their notable locations in the piece have been plotted on chart 1. From this chart the following important data may be gleaned:

Firstly, the frequency and formal distribution throughout the cantata of motive 1 is impossible to ignore. Like supporting columns to a physical building, its frequent, strategic placement provides a thread of unity to which all the other motives owe their existence.

Secondly, new themes appear gradually as the work progresses; this may be observed more prominently if a

---

114. Nathan Carter, "Samuel Coleridge-Taylor: His Life and Works" (DMA diss., Johns Hopkins University, 1984), 221.

Chart 1: Motive distribution chart of *Hiawatha's Wedding Feast*. The x axis is motives; the y axis is measure numbers.

	1	2	3	4	5	6	7	8	9	10
1—26	X	X	X							
27—51	X	X								
52—67	X	X								
68—113				X	X					
114—121			X							
122—145	X	X								
146—167				X						
168—217				X						
218—231				X						
232—294	X	X			X					
295—374	X	X				X	X			
375—470				X			X			
471—508	X	X				X				
509—600								X		
601—640									X	
641—674									X	
675—686									X	
687—722								X		
723—750								X		
751—818										X
819—858				X		X	X			
859—918						X	X			
919—931	X									
932—969	X							X		
970—1000	X	X				X				
1001—1028										
1029—1047	X									

curved line is drawn on the outskirts of the motivic points. There is an occasional return of older motivic material coupled with the general trend of re-introducing fresh material. This may be another reason for the cantata's success in avoiding monotony despite its repetitive, trochaic meter.

Thirdly, the motives revealed earlier are shown to permeate every section in the work with varying degrees of frequency, emphasizing their role of formal design. The appearances of other abstract motivic figures are not present in this chart; they will be highlighted in later paragraphs.

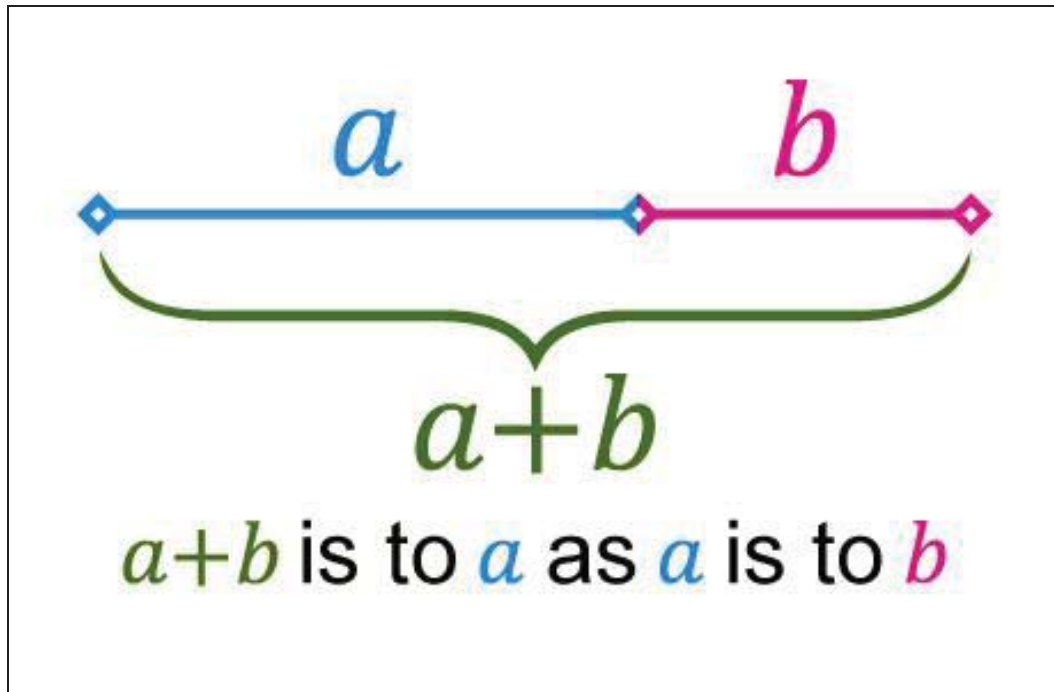
Lastly, the divisions of motive 9—exemplified in the tenor solo—are located at a point in the work that may be defined as the golden mean,<sup>115</sup> an area deduced by making the ratio of the total length of the work to the larger of two portions—dividing the whole into two parts—equal to the ratio of the larger portion to the smaller. (figure 4) Considering the total length of the cantata as 1047 measures, the golden point occurs

---

115. J. H. Douglas Webster, "Golden-Mean Form in Music," *Music & Letters* 31, no. 3 (July 1950): 238-48.



Figure 4: Diagram showing the calculation of the point of the golden mean. This phenomenon is frequently applied to mathematical and artistic subjects.



roughly in the region of mm. 640-80, which coincides with Chibiabos's love song. Interestingly, it is the only section of the cantata written purely in the style of an aria. Additionally, Coleridge-Taylor himself confessed that Chibiabos's melody was the most beautiful he had ever written.<sup>116</sup> It is, essentially, a self-contained unit within the larger scope of the

---

116. Geoffrey Self, *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor* (Aldershot, Hants, England: Scolar Press, 1995), 53.

work, whilst simultaneously functioning as a part of the whole. Unique qualities such as these contribute to understanding the overall structure of the work.

### **3.3 TEXTUAL STRUCTURE AND ANALYSIS**

A discussion of the general characteristics of the structure of *Hiawatha's Wedding Feast* would be incomplete without observing the contribution of the poetic content and form of the text, a component that was previously referred. Once again, it cannot be overstated that Coleridge-Taylor memorized the entire poem before commencing work on its musical composition. A reading of the poem will reveal some interesting points that are relevant to our discussion of formal organization.

Firstly, Longfellow arranges the poem in distinct, trochaic stanzas, each of which describe clearly the unfolding of scenes within the wedding feast; it will be pointed out later in greater detail how Coleridge-Taylor used this format structurally.

Secondly, it is evident that nearly all of

Coleridge-Taylor's musical decisions were influenced by the action dictated by the text. Word-painting in a direct sense is employed by the composer, and there is little departure for mere musical adventure in the absence of relevant connection with the words. The structural analyses to follow provide such evidence.

Thirdly, Coleridge-Taylor's choice for motivic assignments as the main platform for structural coherence is drawn from the text. Despite the presence of key protagonists in the poem, Coleridge-Taylor avoids the extended use of leitmotifs, the assignment of a musical figure to an individual, place, or object, as featured in musical dramas of Richard Wagner.<sup>117</sup> The poem focuses largely on scenic description; although it identifies the major players, there is greater focus on the activity taking place involving not only themselves, but the company of guests surrounding them. Coleridge-Taylor therefore chose to use motivic elements transformed in a variety of forms to propel the storyline forward. He placed greater emphasis on manipulating a selection of

---

117. New Groves Dictionary, s.v. "leitmotif."

motives musically to paint the scene being described in the work, rather than limiting a single motive and its transformations to a particular character.

The sole exception to this observation is that of Iago; Coleridge-Taylor uses a motive at his appearance hitherto and thereafter unused in the work, and it is used solely in connection with this character. The composer here comes closest to Wagnerian leitmotivic assignment in the piece, and this observation will be discussed in greater detail in later paragraphs. With the exception of this occurrence, the composer's choices for motivic use and development remain fully informed by the poem's text.

#### **3.4 MUSICAL AND STRUCTURAL ANALYSIS**

The sections derived from this analysis will be defined by uppercase roman numerals, (large areas) uppercase letters, (large sub-areas) lowercase letters, (small areas) and lowercase roman numerals. (smaller sub-areas)

The broad analysis of Coleridge-Taylor's cantata

Table 1: Large area divisions of *Hiawatha's Wedding Feast*.

SECTION	<i>HIAWATHA'S WEDDING FEAST</i>			
SUB-SECTION	I	II	III	IV
MEASURE #	1-26	27-231	232-1000	1001-1047
REHEARSAL #	0-1	2-17	18-73	74-76
MOTIVES	1-3	1-5	1, 2, 4-10	1
STANZA #	N/A	1-7	8-33	CODA
Description (sub-sect. I)	Orchestral introduction, no text.			
Description (sub-sect. II)	Wedding proclamation; welcoming of guests; vivid portrayal of utensils and food; guests dine as Hiawatha and Minnehaha serve.			
Description (sub-sect. III)	Description of entertainment for guests by Pau-Puk Keewis, Chibiabos, and Iagoo.			
Description (sub-sect. IV)	Coda text; orchestral postlude.			

is revealed in table 1. As described in previous paragraphs the structure is largely informed by that of Longfellow's poem: areas II and III contain the body of the text, the former describing a general description of the wedding guests, cuisine, and dining activities; and the latter, concentrating on the descriptions of entertainment provided by Pau-Puk Keewis, Chibiabos, and Iagoo. Areas II and III are framed by instrumental sections: areas I and IV, both of which contain motive 1, the main unifying motive of the cantata.

Table 2 reveals sub-divisions of area I. Comprising the introductory content of the work, Coleridge-Taylor states the motive at the very onset in the flutes and trumpets. This motive contains only the first and fifth degrees of G-major, creating tonal ambiguities within the first few measures. The first entrance of harmonic content suggest D-major; (D-major chord followed by a B-minor chord then a return to D-major in measures 4-6) it is not until measure 9 that a sense of G-major is established, the key that begins

Table 2: Divisions of area I.

MEASURE #	1-14	15-26
SECTION	I	
SUB-SECTION	A	B
STANZA #	N/A	
MOTIVES	1,2	3
TEXT INCIPIT	N/A	
PERFORMING FORCES	Orchestra	
METER	$\frac{4}{4}$	
KEY	G major	
TEMPI	Allegro moderato, $\text{♩} = 136$	

and ends the piece both in key signature and tonality. Motive 2 appears for the first time in measure 9 played by the flutes, accompanied by homophonic G-major and E-minor chords in the clarinets, bassoons, and upper strings. This material is repeated verbatim displaced by an octave in the following two measures.

Preceding the appearance of motive 3 in measure 17 (presented in the flutes, oboes, first violins, and second violins) is perhaps the most characteristic

feature of the composition that no doubt contributed to the piece's enormous success at its premiere.

**Example 13: Cellos and basses, mm. 15-16.**



This figure, complete with its unique rhythmic and intervallic characteristics, recalls elements of Native American lore and emphasizes rhythmic content over its harmonic counterpart, providing a fitting, aural landscape for the listeners to observe. It may be observed here that Coleridge-Taylor was sensitive not only to the musical needs of the cantata but also the dramatic elements, both of which unite with considerable success throughout the work.

Table 3 reveals the large sub-divisions within area II. Each of these divisional areas describes introductory aspects of the wedding feast through an array of motivic transformations in both chorus and orchestra.



Table 3: Large sections of area II.

SECTION	II			
SUB-SECTION	A	B	C	D
MEASURE #	27-67	68-121	122-145	146-231
REHEARSAL #	2-3	4-7	8-11	12-17
MOTIVES	1-3	4, 5	1-4	3, 4
STANZA #	1	2-3	4-5	6-7
Description (sub-sect. A)	General introduction to the wedding feast.			
Description (sub-sect. B)	Description of dining utensils; guests arrive and their attire vividly portrayed.			
Description (sub-sect. C)	Description of the sumptuous feast; guests dine as they are served by Hiawatha and Minnehaha.			
Description (sub-sect. D)	Nokomis relaxes guests after the meal by distributing smoking apparati; Nokomis beckons for entertainment.			

Table 4 contains more detailed sections of the first sub-sections of the previous chart. In sub-section A of this chart, the female section of the chorus enters singing motive 1 in unison in mm. 27-30, followed by a sectional *divisi* of two parts each in mm. 31-32, all in G-major. During this section the females of the chorus are accompanied by sparse, *pizzicato* accompaniment in the winds and strings; their *divisi* sections are unaccompanied on a *forte* dynamic in declamatory style. In mm. 35-47 the material in the previous region of mm. 19-34 occurs in the parallel minor key of G-minor; the male section of the chorus performs during this area, also singing motive 1 and with sectional *divisi*. In measures 48-59 the key returns to G-major and the full chorus performs motive 1 in unison, followed by four-part *divisi* in mm. 56-57. General characteristics of the chorus in subsections *a* and *b* are unison-singing, occasional *divisi*, and homophonic material. Notable features in the orchestration include *pizzicato* accompaniment for the chorus; and rapid, ascending

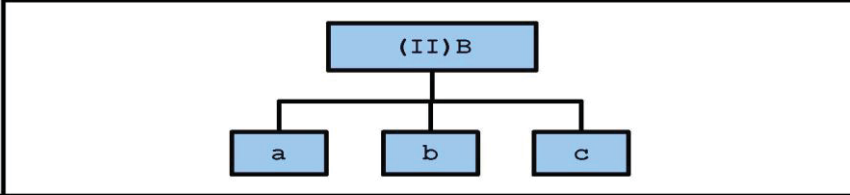
Table 4: Divisions of sub-area II(A).

<div style="text-align: center;"> <pre> graph TD     A["(II)A"] --- B["a"]     A --- C["b"]             </pre> </div>		
MEASURES	27-51	52-67
SECTION	(II)A	
SUB-SECTION	a	b
PARAGRAPH #	1	
MOTIVES	1,2	
TEXT INCIPIT	"You shall hear how Pau-Puk-Keewis..."	"How Iagoo, the great boaster..."
PERFORMING FORCES	Chorus/Orchestra	
METER	$\frac{4}{4}$	
KEY	G major, G minor	G major
TEMPI	Allegro moderato, $\text{♩} = 136$	

scalar figures during interludes. (e.g. m. 67)

Table 5 reveals three sub-categories of area II(B). In sub-section a, motive 4 appears for the first time (mm. 77 and 86 respectively) Notable features include the use of duets in the chorus (the tenors and basses perform in thirds in mm. 78-81; sopranos and altos, in mm. 82-85.) and an allusion to modality. (motive 4 stated in the tenor section is

Table 5: Divisions of sub-area II(B).

			
MEASURE #	68-85	85-113	114-121
SECTION	(II)B		
SUB-SECTION	a	b	c
STANZA #	2	3	N/A
MOTIVES	4, 5		3
TEXT INCIPIIT	"Sumptuous was the feast Nokomis..."	"She had sent through all the village..."	N/A
PERFORMING FORCES	Choir/Orchestra		Orchestra
METER	$\frac{4}{4}$		
KEY	G major, B minor	G major, A minor	G major
TEMPI	Allegro molto, $\text{♩} = 136$		

suggestive of B-dorian without the sixth degree)

In sub-section *b* motive 5 is observed in the bass part harmonized in thirds by the tenors and jointly doubled by the bassoons. (mm. 86-87) Brief, tonal shifts occur within this section, indicative of B-flat major, C-minor and A-flat major. Additionally both motives 4 and 5 are juxtaposed in select chorus parts, often accompanied by pedal points in the soprano or tenor sections. (e.g. see mm. 86-87; 76-78) Notable

features in this sub-section include the use of pedal points; successive instances of thematic transformation; frequency of triplet and chromatic occurrences during orchestral interludes; and the compositional devices used in the chorus, alternating between unison and harmonizing in thirds and sixths, sectional duets, and full *tutti* declamations. Additionally, the interlude preceding the beginning of sub-section *c* features the brass section in full force, its first appearance of this nature since the start of the work. (mm. 110-13)

Sub-section *c* (mm. 114-21) is notable because of its direct reference to the initial orchestral statement at the beginning of the cantata in mm. 19-26. One may perceive this restatement as a mini-recapitulation within this particular section of the work, or an application of quasi sonata form where the preceding areas in sub-section II(B) served as developmental. At the beginning of sub-section *c* is the cantata's gripping characteristic rhythm as demonstrated in example 3. Coleridge-Taylor is no

doubt aware that he has a considerable journey ahead towards completing the cantata, but bringing back this important element is necessary before he introduces and develops more motivic material.

Section II(C) comprises two sub-sections, here labeled *a* and *b*. (table 6) Sub-section *a* (mm. 122-29) consists of motive 1 in the sopranos doubled by the horns, here harmonized by the lower voices. The upper strings are increased in velocity, accompanying the restatement of motive 1 with descant-like, ascending scalar patterns of eighth and sixteenth notes. In sub-section *b* imitative activity occurs between the male and female voices (mm. 130-33) using the interval of the fifth derived from motive 1 as its premise. This imitative texture becomes homophonic for the rest of this section, all the while being accompanied with a flurry of ascending figures in the upper strings, flutes and oboe. The section comes to a close with harmonic progressions in the clarinets and bassoons preparing the key of G-minor in the proceeding section. Through contrasting dynamic, harmonic, and

Table 6: Divisions of sub-area II(C).

<div style="text-align: center;"> <pre> graph TD     A["(II)C"] --&gt; B["a"]     A --&gt; C["b"]             </pre> </div>		
MEASURE #	122-129	130-145
SECTION	(II)C	
SUB-SECTION	a	b
STANZA #	4	
MOTIVES	1,2	2
TEXT INCIPIT	"First they ate the sturgeon, Nahma..."	"Then on pemican they feasted..."
PERFORMING FORCES	Chorus/Orchestra	
METER	$\frac{4}{4}$	
KEY	G major	G major; forays in B minor, E major, C major
TEMPI	Allegro moderato, ♩ = 136	

articulate activity, Coleridge-Taylor sought to best adapt his music to suit the text; the *diminuendo* and *rallentando* within mm. 141-45 serves to portray—in the following section—Hiawatha, his bride, and Nokomis keeping their composure even amidst the very festive affair.

Section II(D) contains three sub-sections. (table 7) The first sub-section, as alluded to in the previous paragraph, contrasts the preceding sections

Table 7: Divisions of sub-area II(D).

<div style="text-align: center;"> </div>			
MEASURE #	146-167	168-217	218-231
SECTION	(II)D		
SUB-SECTION	a	b	c
STANZA #	5	6	N/A
MOTIVE	4		
TEXT INCIPIIT	"But the gracious Hiawatha..."	"And when all the guests had finished..."	N/A
PERFORMING FORCES	Choir/Orchestra		Orchestra
METER	$\frac{4}{4}$	$\frac{4}{4}$	$\frac{4}{4}$
KEY	G major, B minor	B-flat major, D-major, E-flat major	G major
TEMPI	Allegro molto, ♩ = 136 ♩ = 168		

in mood, tempi, and dynamics. (*tranquillo* is marked here in the score with *pianissimo* markings dominating the section) The choral parts include markings such as *sotto voce* and *crescendo* markings followed by *decrescendo* signs, suggesting an increased expressive quality. Motive 4 dominates this section, along with variations of the same (e.g. m. 150, sopranos, altos, tenors, and oboes) and brief appearances of intervallic material derived from motive 1. (mm. 155-



56), basses)

Sub-section *b* takes place largely in the key of B-flat major. Thematic material here is derived from motive 4, presented first by the basses (mm. 170-75), then picked up in part by the altos in mm. 176-79. Following a cadence in D-major (m. 183) the orchestration builds in momentum and speed, providing an exhilarating journey over a dominant B-flat chord preparing a tonic arrival in E-flat major in m. 192. The tempo here is increased to *allegro molto*; Coleridge-Taylor captures the liveliness of the atmosphere following the sumptuous feasts and the present, puffing pipes. The chorus enters at their loudest, *tutti* dynamic since the beginning of the work, here calling for Pau-Puk Keewis to provide entertainment for the guests. Notable features include striking shifts in varied key centers (e.g. D-major to C-minor, mm. 196-99) and the meter change to three quarter notes per bar in m. 192.

Sub-section *c* comprises an orchestral interlude lyrical, soft, and expressive in nature. The strings

perform motive 4 first in E-flat major, (mm. 219-22) then in C-minor (mm. 223-31) joined by the horns, all accompanied by chords realized in the trombones and tuba.

Following this section is area III and its three large sub-sections: *A*, *B*, and *C*. (table 8) This area of the cantata is the most substantial in size of all the others, and it contains the highlight activities of the wedding feast: the entertainment. Influenced by the text as a structural guide, the composer sets the music to best match the varied descriptions contained in the text. Sub-section *A* reveals Pau-Puk Keewis the dancer; sub-section *B* features the chief of all musicians, Chibiabos, singing a love song to the couple; and sub-section *C* centers on Iagoo, the great boaster and story-teller.

In table 9 sub-section III(A) is further divided into four sub-sections: *a*, *b*, *c*, and *d*. The first of these sub-sections (table 10) commences in the tempo applied at the beginning of the work, and features the intervallic and harmonic development of motive 1 in

Table 8: Large divisions of area III.

SECTION	III		
SUB-SECTION	A	B	C
MEASURE #	232–508	509–686	687–1000
REHEARSAL #	18–41 (+2)	41 (+3)–55 (–11)	55 (–10)–73
MOTIVES	1, 2, 4, 6, 7	8, 9 (a, b, c)	1, 4, 6–8, 10
STANZA #	8–14	15–25	26–33, CODA
Description (sub-sect. A)	Description of entertainment by Pau-Puk Keewis.		
Description (sub-sect. B)	Description of entertainment by Chibiabos.		
Description (sub-sect. C)	Description of entertainment by Iagoo.		

Table 9: Divisions of sub-section III(A).

<div style="text-align: center;"> <pre> graph TD     IIIA["(III)A"] --- HLine[ ]     HLine --- a["a"]     HLine --- b["b"]     HLine --- c["c"]     HLine --- d["d"]             </pre> </div>				
SECTION	(III)A			
SUB-SECTION	a	b	c	d
MEASURE #	232-294	295-374	375-470	471-508
REHEARSAL #	18-23	24-30	31-37	38-41 (+2)
MOTIVES	1,2,5	1,2,6,7	4,7	1,2,6
STANZA #	8-9	10-11	12-13	14
Description (sub-sect. a)	Description of Pau-Puk-Keewis's talents; mention of the women's adoration of him.			
Description (sub-sect. b)	Description of Pau-Puk-Keewis's extravagant attire.			
Description (sub-sect. c)	Description of Pau-Puk-Keewis's mystic dances.			
Description (sub-sect. d)	Pau-Puk-Keewis ends his dance and returns to his place among the guests.			

Table 10: Sub-division a of area III(A).

MEASURE #	232-245	246-262	263-282	283-294
SECTION	(III/A) a			
SUB-SECTION		ii	iii	iv
STANZA #	8		9	N/A
MOTIVES	1, 2	N/A	1, 2	1
TEXT INCIPIT	"Then the handsome Pau- Puk-Keewis..."	"Skilled was he in sports and pastimes..."	"Though the warriors called him Faint- Heart..."	N/A
PERFORMING FORCES	Chorus/Orchestra			Orchestra
METER	$\frac{4}{4}$			
KEY	C minor		G minor; foray to A-flat major	C major
TEMPI	Allegro moderato, $\text{♩} = 136$ (rall. in m. 262)		Allegro moderato, $\text{♩} = 136$	

the bass chorus part. (mm. 234-41) This development on motive 1 continues in mm. 265-70, this time occurring successively in the bass, soprano and alto voices; and continued in the orchestra as the chorus develops both motives 1 and 2 in mm. 271-82.

The climax that occurs in m. 283 is one of the most impressive in the entire cantata. Harmonically, tonality is unstable from m. 277 until the preparation of the dominant of C-major preceding measure 283.

Measures 283-94 is a grand orchestral interlude in C-major featuring motive 1 beginning *fortissimo* then gradually lessening in dynamic to *pianissisimo*. Notable features in sub-section a include a return to common time meter, (m. 232) the appearance of the tambourine, no doubt setting up the dancing scenes ahead; (from m. 246) and sectional duets with concurrent pedal points in the chorus (mm. 246-62) reminiscent of previous sections.

Sub-section *b* of III(A) (table 11) features the first compound meter of the work: six eighth notes per measure. Beginning with an orchestral introduction in the winds in the new tonality in F-major, the ladies of the chorus enter in sectional *divisi* on motive 6 and 7. The men respond also in *divisi*. Throughout this section these motives are juxtaposed with other motives already introduced. Other notable features of this region include frequent modulations; (G-flat major, G-major, E-flat major, E-major) the spirited nature conveyed by the music largely achieved through prominent, loud dynamics; fast, successive passages of

Table 11: Sub-division *b* of area III(A).

<div style="text-align: center;"> </div>			
MEASURE #	295–310	311–339	340–374
SECTION	(III/A)b		
SUB-SECTION		ii	iii
STANZA #	N/A	10	11
MOTIVES	N/A	6,7	1,2,6,7
TEXT INCIPIT	N/A	"He was dressed in shirt of doeskin..."	"Barred with streaks of red and yellow..."
PERFORMING FORCES	Orchestra	Chorus/Orchestra	
METER		$\frac{6}{8}$	$\frac{4}{4}$
KEY	F major	F major, G-flat major	G-major
TEMPI	Allegro commodo, ♩ = 84 (rit. in mm. 338-39)		Allegro moderato, ♩ = 136

ascending patterns, and the prominent use of *tremolos* in the strings and upper winds. Additionally, motive 1 reappears in developmental form, this time in full unison *tutti* in the chorus. (mm. 359-66) The frequent application of this motive and transformations throughout the work once again reminds the listener of its importance as the main unifying factor of the cantata.

Sub-section *c* of area III(A) presents Pau-Puk

Table 12: Sub-division c of area III(A).

<div style="text-align: center;"> </div>			
MEASURE #	375-414	415-452	453-470
SECTION	(III/A)c		
SUB-SECTION		ii	iii
STANZA #	12	13	N/A
MOTIVES	4,7	4,7	none
TEXT INCIPIIT	"First he danced a solemn measure..."	"Then along the sandy margin..."	N/A
PERFORMING FORCES	Choir/Orchestra		Orchestra
METER	$\frac{3}{4}$		
KEY	A major + rel. minor; B-flat major + rel. minor; b minor	C major; E-flat major + rel. minor	C minor
TEMPI	Lento, quarter = 78; Piu mosso, quarter = 100; Piu mosso, quarter = 120	Piu presto, quarter = 144; Molto vivace, dotted half = 56;	Molto vivace, $\text{♩} = 56$

Keewis's mystic dances. (table 12) Although the section begins *lento*, it contains a captivating *accelerandi*, peaking at *molto vivace*. (m. 427) Coupled with the dizzying tempi changes are multiple tonal shifts, traversing through keys such as A-major, F-sharp major, G-minor and A-flat major and others. The chorus performs either in sectional unisons, sectional



duets, or occasional homophonic *tutti* similar to preceding sections, in this case performing motives 4 and 7 subjected to varied transformations. The orchestration lends itself to the "frenzied gestures" with an abundance of chromatic passages and punctuated markings. The orchestral interlude in mm. 453-470 consists of a full *tutti* in preparation for a second climatic restatement of motive 1 in C-minor.

Sub-section *d* consists of another triumphant restatement of motive 1 in the key of C-minor in the soprano section. (table 13) Additionally motive 2 appears in augmentation (mm. 475-76, sopranos) whilst simultaneously elements of motive 1 occur in the bass section. The orchestral interlude in mm. 485-508 is equally important as its preceding vocal counterpart: its grand presentation of motive 1 occurs in the parallel major of C-major, this tonic chord eventually becoming a pivot chord as a dominant seventh in F-major. Later in the interlude motive 6 dominates, presented softly and expressively in contrast to its

Table 13: Sub-division *d* of area III(A).

<div style="text-align: center;"> <pre> graph TD     A["(III/A)d"] --- B["i"]     A --- C["ii"]             </pre> </div>		
MEASURE #	471-484	485-508
SECTION	(III/A) d	
SUB-SECTION		ii
STANZA #	14	N/A
MOTIVES	1	1,2,6
TEXT INCIPIT	"Thus the merry Pau-Puk-Keewis..."	N/A
PERFORMING FORCES	Chorus/Orchestra	Orchestra
METER	$\frac{4}{4}$	
KEY	C minor	C major; transitional forays to D-flat major and D major; F major.
TEMPI	Molto pesante $\bullet = 130$ (rall.in mm.506-08)	

first appearance in m. 311. This occurrence hints back at the initial dual statement of motive 1 at the beginning of piece, first in major then in the parallel minor. In this instance, Coleridge-Taylor does the reverse, reemphasizing the sense of unity and relationship that exists between sections of the work through the use of the main motive.

Table 14 reveals area III(B) and its four sub-sections. Sub-section a (table 15) serves as the

Table 14: Divisions of area III(B).

SECTION	(III)B			
SUB-SECTION	a	b	c	d
MEASURE #	509–600	601–640	641–674	675–686
REHEARSAL #	41 (+3)–44	45–49 (+2)	49 (+3)– 53 (+2)	53 (+3)–55 (– 11)
MOTIVES	8	9 (a, b, c)	9 (a, b, c)	9 (a)
STANZA #	15–16	17–20	21–24	25
Description (sub-sect. a)	Guests request Chibiabos to sing for them.			
Description (sub-sect. b)	Chibiabos sings the first section of his love song, "Onaway! Awake, Beloved!"			
Description (sub-sect. c)	Chibiabos sings the second section of the song, "Onaway! Awake, Beloved!"			
Description (sub-sect. d)	Chibiabos sings the final section of the song, "Onaway! Awake, Beloved!"			

Table 15: Sub-division a of area III(B).

<div style="text-align: center;"> <pre> graph TD     A["(III/B) a"] --- B["i"]     A --- C["ii"]             </pre> </div>		
MEASURE #	509-556	557-600
SECTION	(III/B) a	
SUB-SECTION		ii
STANZA #	15	16
MOTIVES	8	8
TEXT INCIPIIT	"Then they said to Chibiabos..."	"And the gentle Chibiabos..."
PERFORMING FORCES	Chorus/Orchestra	Orchestra
METER	$\frac{3}{2}$	
KEY	F major	
TEMPI	Con moto, $\text{♩} = 75$ (rall. in mm. 506-08)	

guests' request of Chibiabos to sing on the occasion of the special gathering. In this section, motive 8 appears in the soprano part harmonized by the lower voices. More than any other portion of the cantata, this section contains the most unaccompanied singing by the chorus. When the orchestra does accompany the chorus it is light and transparent. The harp makes its first appearance in the score and plays a significant role in the accompanying orchestral texture. The

prevailing dynamic is soft throughout, and the general atmosphere is tranquil and yearning in nature.

Sub-sections *b*, *c*, and *d* comprise Chibiabos's rendition of the song, "Onaway! Awake, Beloved!" Coleridge-Taylor uses a tenor solo for these sections and chorus *tacet*, revealing yet again a dramatic streak in his musical assignments. Motive 9 is the main musical material, subsequently presented in three guises: 9a, 9b, and 9c. (example 11)

The form of the song, particularly sub-sections *b* and *c*, is strophic in nature, considering motive 9 as a collective entity. Following an introduction in F-major (mm. 601-08) a modulation occurs presenting motive 9a in G-flat major, commencing sub-section *b*. (table 16) Motive 9b follows in the same key but cadences in D-flat major. (m. 624) Motive 9c modulates to various keys including D-flat major, D-major, and finally closes in G-major. (m. 640) Sub-section *c* is closely identical musically to that of sub-section *b*, (table 17) with the main difference being that all the keys are transposed proportionately a half-step

Table 16: Sub-division *b* of area III(B).

	<pre> graph TD     A["(III/B)b"] --&gt; B["i"]     A --&gt; C["ii"]     A --&gt; D["iii"]         </pre>		
MEASURE #	601-616	617-625	626-640
SECTION	(III/B)b		
SUB-SECTION		ii	iii
STANZA #	17	18	19-20
MOTIVES	9a	9b	9c
TEXT INCIPIT	"Onaway! Awake, beloved!..."	"If thou only lookest at me..."	"Sweet thy breath is as the fragrance..."
PERFORMING FORCES	Tenor Solo/Orchestra		
METER	$\frac{6}{4} \frac{3}{4}$		
KEY	F major, G-flat major	D-flat major	D-flat major, G-major
TEMPI	Andante con moto, ♩ = 120		

upward. (starting in G-major as opposed to G-flat)  
 Towards the end of this sub-section, however, he  
 adjusts the melody and accompanying harmonies slightly  
 differently to permit the final section (table 18) to  
 return to the key of G-flat major. (see mm. 668-74)  
 The final sub-section contains only motive 9a (mm.  
 675-78) proceeded by a coda. (mm. 679-86)

Chibiabos's solo rendition in this cantata is  
 composed in the tradition of a *bel canto* aria, and

Table 17: Sub-division *c* of area III(B).

<div style="text-align: center;"> </div>			
MEASURE #	641-648	649-657	658-674
SECTION	(III/B) <i>c</i>		
SUB-SECTION		ii	iii
STANZA #	21	22	23-24
MOTIVES	9a	9b	9c
TEXT INCIPIT	"Onaway! my heart sings to thee..."	"When thou art not pleased, beloved..."	"When thou smilest, my beloved..."
PERFORMING FORCES	Tenor Solo/Orchestra		
METER	$\frac{6}{4} \frac{3}{4}$		
KEY	G major	G major, D major	D major, E-flat major, E-flat minor
TEMPI	Andante con moto, $\text{♩} = 120$		

it fittingly realizes the character's contribution to the festivity's entertainment.

The scene is now directed to Iago, the great boaster and story-teller, whose exploits are described in area III(C). This division comprises four sub-sections (table 18) outlining the various traits, rumors, and public opinion of Iago. An interesting feature of this area is the composer's method of text selection. In the original poem, sub-section *d* as

Table 18: Divisions of area III(C).

SECTION	(III)C			
SUB-SECTION	a	b	c	d
MEASURE #	687-750	751-818	819-931	932-1000
REHEARSAL #	55(-10)-56	57-63	63(+1)- 69(+5)	69(+6)-73
MOTIVES	8	10	4, 6, 7	1, 6, 7, 8
STANZA #	26	27-29	30-31	32-33
Description (sub-sect. a)	Description of Iagoo's jealousy of Chibiabos's performance.			
Description (sub-sect. b)	Description of Iagoo's exaggerated tales of daring and heroic deeds.			
Description (sub-sect. c)	Description of the people's reaction to Iagoo's boasting; description of how Iagoo built Hiawatha's cradle and taught him his skill at making bows and arrows.			
Description (sub-sect. d)	Guests request a tale from Iagoo; Iagoo consents to tell the story of Osseo the Magician.			



outlined in table 18 actually contains the entire tale of Osseo the Magician. Coleridge-Taylor omits the tale and uses the final five lines of Chapter XII of the Hiawatha poem, *The Son of the Evening Star*, referred to in this analysis as the coda. His choice was perhaps influenced by his desire to not make the cantata unduly lengthy.

Sub-section a comprises of the use of motive 8 in both chorus and orchestra parts. (table 19) It begins in G-flat major and modulates to keys including A-major, F-major, and brief excursions to other tonalities. Starting at a slow tempo (marked *lento* in the score) the speed gradually accelerates through to the start of sub-section *b*. The choral writing remains similar to that of previous areas: motivic realization in the soprano voice and harmonization by lower voices (e.g. mm. 687-96) sectional unisons, and *tutti*, homophonic textures.

Sub-section *b* (table 20) is important within the cantata because of its unique application of leitmotivic technique. Coleridge-Taylor assigns a

Table 19: Sub-division a of area III(C).

MEASURE #	687-722	723-750
SECTION	(III/C) a	
SUB-SECTION		ii
STANZA #	26	
MOTIVES	8	
TEXT INCIPIT	"Thus the gentle Chibiabos..."	"Jealous of the sweet musician..."
PERFORMING FORCES	Chorus/Orchestra	
METER	$\frac{2}{4}$	
KEY	G-flat major, A major, F major	F major
TEMPI	Lento $\downarrow$ = 66 ; poco piu mosso	a tempo, Lento, $\downarrow$ = 66

special motive to Iago, clearly realized in the orchestral introduction by the clarinets, bassoons, and upper strings. (mm. 751-62) The motive is bold and punctuated in the minor key of A-minor, seemingly in an attempt to define the characteristics of the great boaster himself. From the initial choral entrance the motive becomes subject to tonal transformations, being realized in its original state in the basses and altos, (mm. 763-72) then in the relative major in the tenors and sopranos. (mm. 773-82) The tempo is buoyant

Table 20: Sub-division *b* of area III(C).

<div style="text-align: center;"> </div>				
MEASURE #	751-762	763-776	777-792	793-818
SECTION	(III/C)b			
SUB-SECTION		ii	iii	iv
STANZA #	N/A	27	28	29
MOTIVE	10			
TEXT INCIPIIT	N/A	"Very boastful was Iago..."	"Would you listen to his boasting..."	"None could run so fast as he could..."
PERFORMING FORCES	Orchestra	Chorus/Orchestra		
METER	6/8			6/8, 2/4
KEY	A minor			A minor, A major
TEMPI	Moderato energico, ♩=100 Allegro molto, ♩=130 m. 811-818)			

and the orchestration supports the prevailing sectional mood by numerous homophonic blocks in all instruments articulated with accents and several *pesante* and *marcato* directives, the largest concentration in the entire cantata.

Sub-section *c* (table 21) starts in B-minor and features various transformations of motives 4, 6, and 7. The choral parts maintain the styles presented in earlier sections, often doubled by the upper winds and

Table 21: Sub-division *c* of area III(C).

<div style="text-align: center;"> <pre> graph TD     A["(III/C)c"] --&gt; B["i"]     A --&gt; C["ii"]     A --&gt; D["iii"]             </pre> </div>			
MEASURE #	819–858	859–918	919–931
SECTION	(III/C)c		
SUB-SECTION		ii	iii
STANZA #	30	31	N/A
MOTIVES	4, 6, 7	6, 7	1
TEXT INCIPIT	"Thus his name became a byword..."	"He it was who carved the cradle..."	N/A
PERFORMING FORCES	Choir/Orchestra		Orchestra
METER	$\frac{2}{4}$		$\frac{2}{4}, \frac{3}{2}$
KEY	B minor, D mixolydian, F major	F major, G-flat major, G major	G major, E minor
TEMPI	Allegro molto, ♩ = 130		Molto piu mosso, ♩ = 180

strings. (e.g. mm. 819–26) The homophonic, largely unaccompanied, texture in the chorus in mm. 843–49 marks a highlight of this subsection with its *fortissimo*, *accelerando*, and accented markings, representing the entire complement of the wedding guests crying out that Iago is among them, as outlined in the text.

The choral writing in mm. 859–98 contains

sectional duets and pedal points, reminiscent of techniques used earlier in the work. Harmonic activity remains variegating using keys such as F-major, B-flat major, and G-flat major, all within short time period. In mm. 899-913 the choral parts perform homophonically featuring motive 6 in G-major, transformed in the meter of two quarter notes per measure. This is followed by an orchestral interlude (mm. 915-31) performing in full instrumental *tutti* and energy motive 1 in augmentation.

Sub-section *d* of area III(C) (table 22) utilizes motives 1 and 8 in the choral section. The orchestration contains continuous tremolos in the upper strings and frequent octave doublings in the winds. Additionally the harp—previously appearing only in Chibiabos's scene—enters yet again with arpeggiated triplets and strummed chords supporting the homophonic and unison textures of the chorus. Towards the end of this section there is a decrease in dynamic content, tempi, and note velocity. This area, instead of recounting Iago's story in Longfellow's poem,

Table 22: Sub-division *d* of area III(C).

MEASURE #	932-969	970-1000
SECTION	(III/C) d	
SUB-SECTION		ii
STANZA #	32	33
MOTIVES	1,8	1,2,6
TEXT INCIPIIT	"And they said, "O good Iagoo..."	"And Iagoo answered straightway..."
PERFORMING FORCES	Chorus/Orchestra	Chorus/Orchestra
METER	$\frac{2}{4}$ $\frac{2}{2}$	$\frac{3}{2}$
KEY	G major	
TEMPI	Molto moderato	

alludes to its actual rendition. Coleridge-Taylor may have recognized its sizeable length as unsuitable for the purposes of his work, and made the decision present in the score.

The final section of the cantata, section IV, consists of text taken from another portion of Longfellow's poem. (table 23) In this respect it functions as a coda, bringing musical and dramatic closure to the piece. Sub-section A contains the text comprising the coda, while subsection B serves as an

Table 23: Division of area IV.

<pre> graph TD     IV[IV] --&gt; A[A]     IV --&gt; B[B]             </pre>		
MEASURE #	1001-1028	1029-1047
SECTION	IV	
SUB-SECTION	A	B
STANZA #	Coda	N/A
MOTIVES	none	1
TEXT INCIPIT	"Such was Hiawatha's wedding..."	N/A
PERFORMING FORCES	Chorus/Orchestra	Orchestra
METER	$\frac{4}{4}$	
KEY	G major	
TEMPI	♩ = 136 , meno mosso	

orchestral postlude quoting musical material from the opening measures of the work. Coleridge-Taylor's attempt at unification is evident in this final subsection, and this final recapitulation provides a sense of dramatic and musical closure.

## CHAPTER IV

### *HIAWATHA'S WEDDING FEAST AND THE SEVEN-STEP PERFORMANCE PYRAMID*

#### 4.1 OVERVIEW OF THE SEVEN-STEP PERFORMANCE PYRAMID

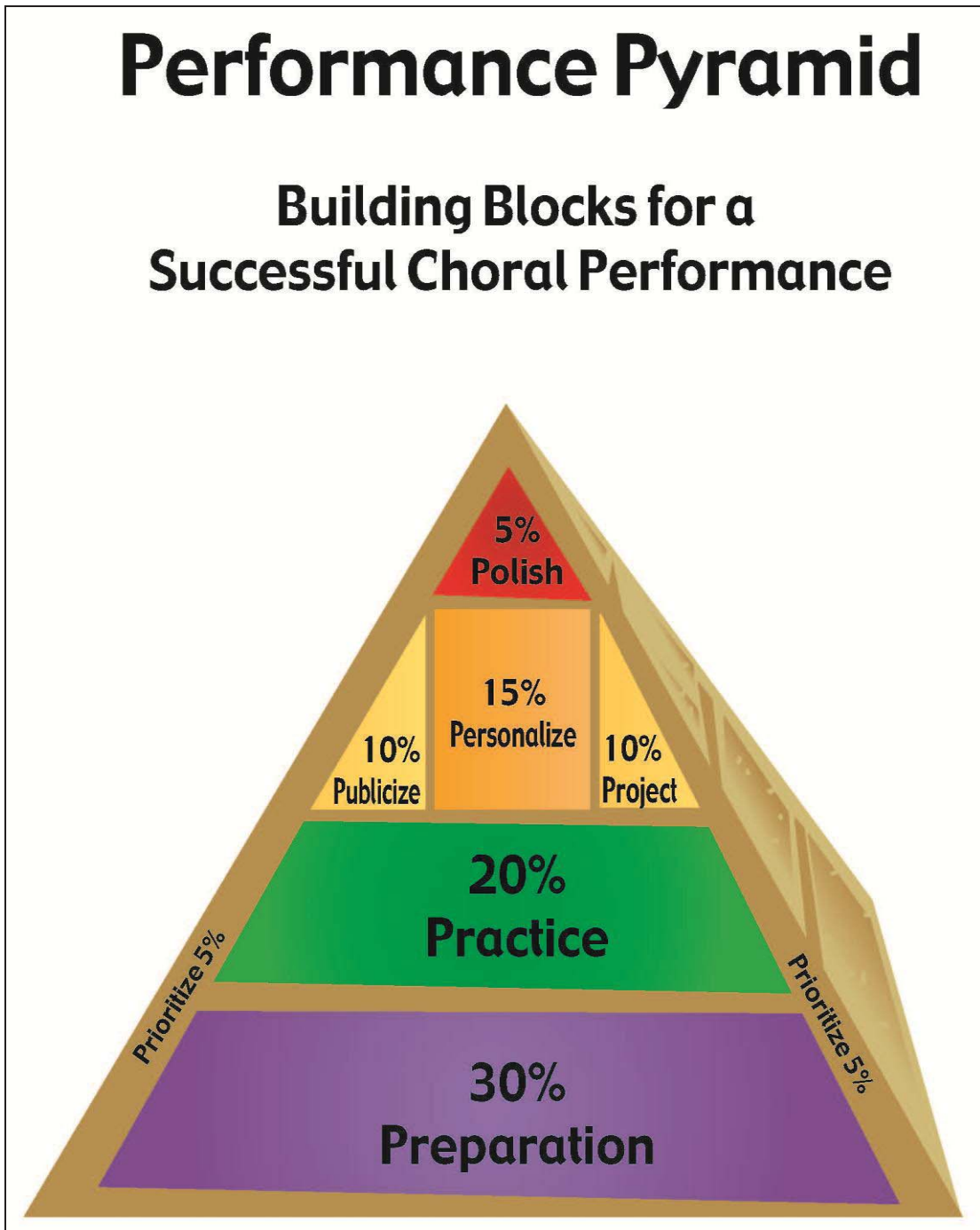
Performing and conducting a choral composition for the choral conductor is a natural extension of the analytical process. To this end necessary steps ought to be taken to ensure that the analytical efforts are akin to that of galvanizing the performing forces towards realizing the piece in its totality. The method that will be used in preparing a performance of *Hiawatha's Wedding Feast* is the Seven-Step Performance Pyramid—shown in figure 5<sup>118</sup>—developed by Dr. Richard Zielinski, Director of Choral Activities at the University of Oklahoma. This model contains guidelines critical to each stage of the preparation process, and may be applied towards any work to achieve a successful performance.

---

<sup>118</sup> Richard Zielinski, "Building Blocks for a Successful Choral Performance" (lecture, presented at the University of Oklahoma, Norman, OK, September 8, 2009).



Fig. 5: The Seven-Step Performance Pyramid.



#### 4.2 AN OVERVIEW OF SELECT EXISTING CHORAL METHODOLOGIES

The Seven-Step Performance Pyramid is not isolated in its methodology and techniques. Rather, it emphasizes the practices of reputable methods by leading figures in the choral field, while simultaneously functioning as a unique approach to choir preparation in its own right.

James Jordan in his book *Evoking Sound* presents a structured method of chorus preparation on varying levels.<sup>119</sup> In the introduction he highlights the importance of the approach to conducting and the necessity of trusting ones' instincts.<sup>120</sup> In reference to the latter point Jordan underlines the importance of creativity and spontaneity in the art of conducting:

Conducting is a creative act. Musical creativity requires faith—almost blind faith in one's ear and one's inner musical voice. Implicit in that blind faith is a requirement to relinquish control of both the music and others. Regardless of your

---

119. James Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago, IL: GIA Publications, Inc., 1996), 6.

120. Ibid.

depth of musical background, the steps into a creative life as a conductor require trust in self and others. When that path is followed, profound music is made.<sup>121</sup>

The treatise is divided into three parts: the preparatory steps the conductor must make prior to leading the chorus such as breathing, gestural vocabulary, body alignment, and score preparation; literature for study and self-evaluation; and rehearsal technique primers.

Jordan's work points out important aspects of the conductor's preparation; there is, however, unequal emphasis on the importance of chorus preparation in comparison to its conducting counterpart, particularly in the area of extra-musical aspects that contribute to the overall performance, such as activities designed to achieve meaning for each chorister from the music, or concert promotion. Additionally, increased importance appears to be placed on small-scale choral works; consequently, the method relating to chorus preparation may not be ideal for larger works with orchestral forces. Notwithstanding these

---

121. Ibid., 7.

observations Jordan posits useful points throughout the text from which conductors may benefit.

In their text, *The Complete Conductor: A Comprehensive Resource for the Professional Conductor of the Twenty-First Century*, authors Robert Demaree and Don Moses cover pertinent areas of the conductor's craft.<sup>122</sup> The book is written in four major parts with topics that include the following: connecting the mind and body; aspects for conducting the voice; aspects for conducting instruments; and general management and mastery. The latter division is particularly interesting, as varied points related to extra-musical elements are discussed in considerable detail. An example of this is outlined below under the heading, "Dealing with emergencies:"

One of the competencies for which you are being paid to conduct is the ability to coolly and effectively handle emergencies. All sorts of things can go wrong. There can be serious and disruptive musical mistakes, and technical problems; and technical problems can occur (lights and equipment can fail to

---

122. Robert W. Demaree and Don V. Moses, *The Complete Conductor: A Comprehensive Resource for the Professional Conductor of the Twenty-First Century* (Englewood Cliffs, NJ: Prentice-Hall Inc., 1995), 1.

work, electrical lines can become disconnected, stagehands can miss cues, and the like.)<sup>123</sup>

The authors proceed to list steps that the conductor should take in circumstances such as the ones described above. Additionally, at the beginning of their discourse, Demaree and Moses speak to the core tasks of the conductor, addressing issues such as defining the process of conducting and surveying the important duties a conductor is required to address, including possessing an understanding of the music, the performers, and the audience.<sup>124</sup> In several respects, therefore, this text reminds the reader of the importance of non-musical elements, their impact on performance, and the conflation of all the appropriate factors towards realizing a successful performance.

Wilhelm Ehmann in his book *Choral Directing* highlights elements of vocal training for choristers along with rehearsal strategies for conductors that

---

123. Ibid., 429.

124. Ibid., 6-8.

may be used to bring about success during a given rehearsal. Ehmann, because of his background in providing choral education for church choirs,<sup>125</sup> reaches out to ensembles primarily within the church setting, and his approach in his book reflects this affinity. Indeed, his success in training choruses is not limited to amateur or semi-professional groups, as he has achieved success with singers of all levels;<sup>126</sup> however emphasis rests on educating the voice of the layman in largely inexperienced groups.

His book is divided into two large sections, each containing several chapters. The first section addresses topics related directly to the chorus such as choral posture, choral breath training, choral ear training, and body movement. The second section addresses areas that affect the conductor and his preparation in facilitating a rehearsal. Topics in this section include: preparation by the choral

---

125. Wilhelm Ehmann, preface to *Choral Directing*, trans. by George D. Wiebe (Minneapolis, MN: Augsburg Publishing House, 1968), v.

126. Ibid.

director, artistic unison singing, artistic canon singing, and rehearsal methods. A notable chapter of this section is 'The Choral Evening: Rehearsal and Performance,'<sup>127</sup> where Ehmann discusses all the elements previously discussed in the context of the final performance. One may derive from this information, therefore, that Ehmann places emphasis on a broad scope of the production process, spanning the art of chorister performance through to aspects of the music's presentation.

The book *Choral Conducting: Focus on Communication* by Harold A. Decker and Colleen J. Kirk contains a broad range of topics that conductors will find useful for developing their craft.<sup>128</sup> Made up of seven chapters, the structural headings address the following areas: Relating Gesture to Musical Expression; Preparing for Music Making: Score Study; Creating Music with the Choral Instrument; The Rehearsal: Aesthetic Performance; Developing the

---

127. Ibid., 203.

128. Harold A. Decker and Colleen J. Kirk, *Choral Conducting: Focus on Communication* (Englewood Cliffs, NJ: Prentice Hall Inc., 1988), 1.

Choral Instrument; Developing Musical Skills and Responsiveness; and Repertory Selection. Generally speaking, the material in this book speaks concisely to the subject areas presented. The section on score study is particularly engaging and detailed. Historical perspectives on the major epochs of music history are covered, and structural phraseology—through graphic representations—is the primary method of analysis within which all the others—harmonic, historical, and gestural—occur.

The Seven-Step Performance Pyramid provides the facility to incorporate aspects of the methods surveyed above, particularly in the preparatory and rehearsal steps. Notable methods utilized by the Performance Pyramid include the score-study techniques presented by Julius Herford,<sup>129</sup> Samuel Adler,<sup>130</sup> and Donald Neuen, emphasizing structural phraseology and gestural studies. The rehearsal grid—an important

---

129. Harold A. Decker and Julius Herford, eds., *Choral Conducting: A Symposium* (New York: Appleton-Century-Crofts, 1973), 192-213.

130. Samuel Adler, *Choral Conducting: An Anthology*, 2<sup>nd</sup> ed. (New York: Schirmer Books, 1985), 3.



aspect of the “preparation” step of the Performance Pyramid—in its original conception is particularly attributed to Donald Neuen.<sup>131</sup> Within the Seven-Step Performance Pyramid, however, the method has evolved under Zielinski’s leadership.

The analyses undertaken in the previous chapter were accomplished using this approach within the Seven-Step Method. In this respect, therefore, the philosophical base of the Seven-Step Performance Pyramid is grounded upon the practices espoused by leading methodologies currently in existence, and provides greater inclusion of other factors essential to the materialization of a successful choral concert.

---

<sup>131</sup> Donald Neuen, *Choral Concepts* (Mason, OH: Wadsworth Publishing Company, 2002), 177.

### 4.3 "PREPARATION"

As the title of the model states, there are seven steps that the choral conductor must accomplish in score study. The first step is "preparation," (30%) described in this way:

This is the most important building block of *The Performance Pyramid* process. As the director, I must take responsibility to prepare every aspect of the rehearsal before first meeting with the student. . . Materials such as syllabi, handouts, translations of foreign texts, rehearsal grids and appropriate repertoire selections must be completed and understood by the teacher before the first class meeting."<sup>132</sup>

This step comprises thirty percent of the overall process, making it the largest percentage allotment of the entire seven-step system. It is therefore the most important aspect of the conductor's duty, and great care and diligence should be taken for its execution.

Essentially, this step involves selecting singers, choosing music suitable for the projected singers, intensive score study, and rehearsal preparation. Score study is particularly important for the conductor, for through a successful reading

---

132. Richard Zielinski, "Building Blocks for a Successful Choral Performance" (lecture, University of Oklahoma, Norman, OK, September 8, 2009), 3.

thereof, he may construct a sound rehearsal plan for weeks or months in advance.

The Performance Pyramid method espouses a six-step procedure to accomplish this activity: source, style, structure, sounds, systems, and stresses. In considering the source, the conductor must ascertain information such as the point of origin for the text and its inherent qualities that informed the musical decisions made by the composer. This information may be based on the period in which the piece was written, the circumstances under which the composer set the text, and a host of other factors. All of these elements must be taken into consideration during the score study process.

Stylistic details should also be brought under scrutiny. Phrasing, harmonic language, ornamentation, and instrumentation, are just a few of the many factors that contribute to the general style of the piece.

Both of the aforementioned elements will subsequently provide data permitting the conductor to

discover the structure of the composition. The structure is generally defined as large portions made up of several sub-sections, ranging from the largest macro level to the smallest micro elements. Table 24 reveals the symbols the conductor may utilize on the score to visually represent these structural divisions, and figure 6 reveals examples of their application on select pages of the cantata *Hiawatha's Wedding Feast*. This is also referred to as the phraseology of the composition of movements therein; the numbers in parentheses show the divisions of the measures within the structural divisions marked.

At this juncture the conductor may turn his attention to the smaller details of the piece. The fourth aspect, "Sounds," involves highlighting the performing forces in the score at important points of entry or musical prominence. And lastly, "systems" and "stresses," the final two steps of score preparation, involve giving attention to virtually all elements of dynamics, articulations, word stresses, and other musical elements that exist within singular measures

Table 24: Representation of structural symbols for score preparation as espoused by the Seven-Step method.





STRUCTURAL LEVEL	SYMBOL
Large (macro)	
Medium (sub-macro)	
Small (micro)	
Melodic Phrases (sub-micro)	

Fig. 6: Examples of structural symbols on the first four pages of *Hiawatha's Wedding Feast*.

1

IN 2

## HIAWATHA'S WEDDING-FEAST.

S. Coleridge-Taylor, Op. 30.

Allegro moderato.  $\text{♩} = 136$ .

Flauto Piccolo.

Flauti I. II.

Oboi I. II.

Clarineti I. II.  
in A.

Fagotti I. II.

Corni in F.  
I. II.  
III. IV.

Trombe I. II.  
in F.

Tromboni  
Alto and Tenor.

Bass Trombone  
e Tuba.

Timpani in G.D.

Gran Cassa  
Piatti  
e Tambourine.

Triangolo.

Allegro moderato.  $\text{♩} = 136$ .

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenor.

Bass.

C H O R U S.

Violoncello.

Basso.

Allegro moderato.  $\text{♩} = 136$ .

(3+3+2)      (4+2)

The image shows a page of a musical score for 'Hiawatha's Wedding Feast' by S. Coleridge-Taylor, Op. 30. The score is for a full orchestra and a chorus. The tempo is 'Allegro moderato' with a metronome marking of 136. The key signature has one sharp (F#) and the time signature is 4/4. The score includes parts for Flauto Piccolo, Flauti I. II., Oboi I. II., Clarineti I. II. in A., Fagotti I. II., Corni in F. (I. II., III. IV.), Trombe I. II. in F., Tromboni Alto and Tenor, Bass Trombone e Tuba, Timpani in G.D., Gran Cassa, Piatti e Tambourine, Triangolo, Violino I., Violino II., Viola, Soprano, Alto, Tenor, Bass, and Violoncello/Basso. There are handwritten annotations: 'IN 2' in a box at the top left, and '(3+3+2)' and '(4+2)' at the bottom. The score features various dynamic markings such as mp, p, and pp. There are also some structural symbols, including a large triangle pointing right and a large triangle pointing left, which likely represent structural divisions or transitions in the music.

The image displays a handwritten musical score for a string quartet, consisting of two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems, each with four staves. The first system includes measures 10 through 14, followed by a double bar line and a repeat sign. The second system includes measures 17 through 20. The score is marked with dynamics such as *pp* (pianissimo) and *cresc. molto* (crescendo molto). The notation is written in a clear, legible hand, and the overall layout is organized and professional.

(4+6+2)

19 20 21 22 23 24 25

The image shows a page of musical notation, likely a score for a piano piece. The page is numbered 153 at the bottom. The music is written in a system of staves, with measures 19 through 25 visible. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *dim.* (diminuendo) and *a2.* (second ending). There are also some performance instructions like *p* (piano) and *f* (forte). The score is written in a style that suggests it is a transcription or a score for a specific instrument, possibly a piano. The page is numbered 153 at the bottom.



4

26 27 28 29 30 31 32

You shall hear how Pau-Puk-Keo-wis, How the handsome Ye-na-dizze, Danced at Hi-a-watha's wedding;  
 You shall hear how Pau-Puk-Keo-wis, How the handsome Ye-na-dizze, Danced at Hi-a-watha's wedding;

(4+2+2)

of the work. Having completed the score-study process using these steps, the conductor may direct his focus towards the next phase of the rehearsal process.

The next step is the preparation of the rehearsal grid. This is a graphic representation of the period of time between rehearsals and the concert performance that outlines specific rehearsal time allotments to a choral piece or movement. The number of total rehearsal minutes is calculated for the prescribed period, then the number of minutes required to successfully practice each piece or movement is determined. Once these tasks have been accomplished, the amount of minutes for each piece is distributed within the rehearsal periods. It is important to note that this entire process takes place *before* the first rehearsal. This allows the choral singer to understand the rehearsal process from the very first meeting, and it provides the conductor with a workable blueprint for the journey towards the concert's performance.

Zielinski sums it up aptly here:

By using this detailed, minute by minute, organized approach, I retain singers, recruit new

singers and elevate the artistic level of my ensemble. I try to prepare my choir rehearsals like I am running a successful business.”<sup>133</sup>

#### **4.4 “PRACTICE”**

The second step of the Performance Pyramid is “practice.” (20%) “An organized and spirited rehearsal can transform a diverse group of singers into a committed, knowledgeable and refined ensemble.”<sup>134</sup> Rehearsals are the life-blood of any choral ensemble. In the Seven-Step Performance Pyramid, the concept of structuring the rehearsal process lies in the use of a yellow legal pad divided into three sections: preparation, warm-ups, and rehearsal.

The first section of preparation—also referred to as “prep”—involves extra-musical tasks that need to be accomplished before the rehearsal. This may include procuring or preparing handouts, seating charts, announcements, translations, and audio-visual equipment. Highlighting important duties in this area will aid in reminding the conductor of important tasks

---

133. Ibid., 4.

134. Ibid.

that need to be taken care of to ensure a smooth and uneventful rehearsal.

The second section of the yellow pad is warm-ups. This section contains specific warm-up exercises related to the period's rehearsal. These exercises should be based on two main premises: the conductor's own philosophy of vocal development; and strengthening and reinforcing musical material related to the period's rehearsal.<sup>135</sup> Examples of exercises in this section may include stretching, massages, and vocalizing. Matters related to text and intonation for that rehearsal should also be addressed.

The rehearsal constitutes the third and final portion of the yellow pad. Separated into two columns this area should contain a specific plan of action for the rehearsal involving pieces or movements derived from the rehearsal grid. The number of minutes for each piece ought to be clearly visible to the conductor to ensure that time management is maintained, and the singers should be actively engaged

---

135. Ibid.

in the practice session.

#### **4.5 "PRIORITIZE"**

The third step of the Performance Pyramid is "prioritize". (10%) "The entire organization (singers, staff and director) must arrange their priorities so that the ensemble, rehearsals and performance become an important element in their weekly routine."<sup>136</sup> This step is essential for all parties involved in the process of producing a successful concert. For the choral conductor, referring to the rehearsal grid and yellow pad should become a frequent activity. Adding important points to the "prep" area of the yellow pad, or updating warm-up sections to strengthen a weakness identified during a recent rehearsal will help the conductor prioritize his responsibility to the ensemble amidst his busy schedule. The singers, likewise, will be inclined to play their role in the process by making time to write in their scores translations; to highlight dynamics and articulations; and to make time for personal practice. Therefore, by

---

136. Ibid., 5.

making the goals of the ensemble a priority, the conductor and singers will work together to achieve a successful performance.

#### **4.6 "PERSONALIZE"**

The fourth step of the Performance Pyramid is "personalize." (15%) It is described thus:

After several weeks of rehearsals when my singers are comfortable with the notes, rhythms and the pronunciation of the text, and producing a solid choral tone, they are in control of the basic music rudiments. This is when they need to be challenged to find the true source of the composition. I assist them in striving to develop a personal understanding of the message in the music. Depending on the composition, the text may be taken from a variety of sources-poetry, literature, biblical text or other religious writings. Whenever possible, I like to involve people from relevant disciplines such as literature, religion and philosophy in sharing their insight with the students, in order to enhance the students' total musical experience."<sup>137</sup>

This step is taken after the ensemble has firmly grasped correct notes, rhythms, and text pronunciations. At this point the conductor shares with the ensemble information related to the source of the text and the music. For example, the following

---

137. Ibid., 6.

questions may be addressed by the conductor towards accomplishing this step: "When was the text written? What inspired the writing of the text? What inspired the composer to set the text to music? How does the composer use musical devices to heighten the emotional intensity of the text throughout the work?"

The conductor may use a variety of methods to accomplish the goal of personalizing, such as research assignments for the ensemble members, field trips, or guest lectures. Bringing about a sense of innate understanding and ownership of the piece for each ensemble member is the ultimate goal of this step.

#### **4.7 "PUBLICIZE"**

The fifth step of the Performance Pyramid is "publicize:" (10%)

At this stage of the *Performance Pyramid* process, we are one month out from the concert. Performing for an auditorium full of empty seats can be very defeating for the group. Therefore, I organize a marketing committee of singers from within the group and map out a marketing plan to get people in the seats."<sup>138</sup>

---

138. Ibid.

Sharing the fruits of the ensemble's labors to an anticipating audience is a natural outcome of the rehearsal process. It is important, therefore, for the conductor to organize a promotional campaign at least one month before the concert. Members of the ensemble often serve as the conductor's best promoters because they possess the ability to share information about the music with friends and relatives through their unique rehearsal experiences. The conductor should prepare posters, postcards, and electronic representations of the posters for distribution to prepared databases of prospective attendees. Appearances on radio, television, newspapers, and other media will also be helpful in successful promotion.

#### **4.8 "PROJECT"**

The sixth step of the Performance Pyramid is "project." (10%) "To successfully project the message of the music to the listener, the ensemble must deliver a choral product that reflects the intent of



the composer's work."<sup>139</sup> This step involves self-evaluation on the part of the ensemble members. The conductor will arrange a video camera to record the choir in performance during a rehearsal, then instruct the singers to comment on the ensemble's presentation using an evaluation sheet. Aspects of the performance for review may include posture, eye contact, diction, intonation, and performance energy. After making their notes, the singers will submit their responses to the conductor. They may be read by the conductor following the rehearsal and typed up in an anonymous document to be given to singers for discussion. This process of self-analysis will create a sense of ownership on the part of each ensemble member towards effectively projecting the message of the music as a group as stipulated by the composer.

#### **4.9 "POLISH"**

The seventh and final step of the Performance Pyramid is "polish." (5%) "An attempt to polish every aspect of the concert should be made... An ensemble

---

139. Ibid., 7.

must practice performing before the final concert."<sup>140</sup> Following the ensemble's evaluation of their performance video, the conductor will engage the singers in fine-tuning every aspect of the performance previously rehearsed, including notes, rhythms, articulations, and intonation. Other aspects of the performance will also be reviewed such as general ensemble presentation. Activities as simple as walking on stage, holding folders and stand-and-sit cues are critical to the polishing process; their successful presentation will add to the professionalism of the finished product.

#### **4.10 THE SEVEN-STEP PERFORMANCE PYRAMID AND *HIAWATHA'S WEDDING FEAST***

In this section elements of the Seven-Step Performance Pyramid as described above will be applied to the preparation of *Hiawatha's Wedding Feast* to provide the conductor with a model of successfully presenting the work. In this respect, a hypothetical model of an ensemble formed solely to perform this work will be

---

140. Ibid., 7.

depicted, as opposed to a group that is already established.

The first step is preparation. To begin this process, the conductor should secure information about getting the scores. Printed music for *Hiawatha's Wedding Feast* is readily accessible through Novello and Company (vocal score) and Kalmus Publications, (conductor's score and orchestra parts) making the work easily accessible today for performers around the world. Ordering from these publishers may be conveniently accomplished through their websites: [www.kalmus.com](http://www.kalmus.com) and through the distributor [www.sheetmusicplus.com](http://www.sheetmusicplus.com). Several quality recordings are also in existence and may be purchased with fast convenience from major music retailers online and at physical sites worldwide.

Once the music is received, the conductor should conduct an in-depth study of the work in order to bring about the best rehearsal and performance products. Additionally, such study will be essential in creating a rehearsal grid, a key element of this

step. Through the construction of the rehearsal grid the conductor will glean important data, and will add to his knowledge of the piece by knowing how to structure the rehearsals by scenes or sections; to determine the level of difficulty of each section; and to assign the number of minutes for each section accordingly months in advance.

In the process of preparing the rehearsal grid the conductor should assess the level of difficulty of the piece for the singers and orchestra, and the performing forces needed for both ensembles. In this case, the work is moderate in difficulty, written to be performed by capable amateur choral societies.<sup>141</sup> The orchestration is moderate, consisting of one piccolo, two flutes, two oboes, three clarinets in A, two bassoons, four horns, two trumpets in F, one alto trombone, one tenor trombone, one tuba, bass drum, timpani, cymbals, tambourine, triangle, and strings. The size of the choral ensemble, therefore, may range from 30-50 professional singers; or as large as 80

---

141. Geoffrey Self, "Coleridge-Taylor and the Orchestra," *Black Music Research Journal* 21, no. 2 (2001): 262.

singers or more—equally professional—to maximize on the effect of a grandiose choral sound.

All this information would result in the construction of the rehearsal grid, shown in figure 7. Prospective members of this ensemble and orchestra should be moderate to advanced sight-readers; this rehearsal grid is based on this prerequisite. Prospective members of the orchestra and choir would be contacted two months before the date for the first rehearsal. (figures 8-10)

Selecting a date of performance will be important. The subject matter of the cantata is significant for the Native American community of the United States, particularly those of the Iroquois tribe. For the Iroquois, one of their most important celebrations is the Midwinter Festival,<sup>142</sup> also known as "Most Excellent Faith," celebrated in the first part of February. To coincide with this important event, the concert has been scheduled to take place on

---

<sup>142</sup> Elisabeth Tooker, "The Iroquois White Dog Sacrifice in the Latter Part of the Nineteenth Century," *Ethnohistory* 12, no. 2 (1965): 129.

Fig. 7: Sample rehearsal grid for the preparation of *Hiawatha's Wedding Feast*.

		HIAWATHA CHORALE REHEARSAL GRID January 3 - February 3, 2013															
Month		JAN.						FEB.									
Day		S	T	R	S	M	T	S	M	T	R	F	S				
Date		6	8	10	13	15	17	20	28	22	24	27	28	29	31	1	3
	(MPM) (LD)																
<b>Introductions</b>																	
General introductions	80 E 15	10		10	10						15	10	10		D	P	
Descriptions of utensils, attire	80 E	15	15		10	10				10		10	10	10	R	E	
Description of feast, guests arrive	80 E 15	10	15		10							10	10	10	S	R	
Guests call for entertainment	80 E 15	10			15			10		10		10	10		S	F	
																O	
<b>Scenes of Pau-Puk Keewis</b>																R	
Description of talents, adoration	100 M 15			10	10	15									R	M	
Description of attire	120 M	15	15	10	15			10	15	10		5	10	10	E	A	
Description of dances	140 MD 20	10	10	10	10	15	15	15	15	10	10	15	10	10	H.	N	
																C	
<b>Scene of Chibiabos</b>																E	
Guests call for Chibiabos's singing	90 M	10		10												3	
																P	
<b>Scenes of Iagoo</b>																M	
Description of Iagoo's jealousy	130 MD			15	15												
Description of Iagoo's stories	110 M			15		10		10		15	15	10	10	10			
Description of Iagoo's boasting	130 M				15	15	30	10	10	10	10	10	10	10			
Guests call for story, coda	120 M				15	25		15	15	10	20			10	10		
<b>Warm-ups</b>		10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	
<b>Minutes per rehearsal (MPR)</b>		90	90	90	90	150	90	90	90	90	90	90	90	90	90	90	

\*Public Holiday: Choir Retreat  
Total Number of Minutes: 1410

MPM: Minutes per Movement  
LD: Level of Difficulty

-Each scene is ascribed a level of difficulty. (E for medium, M for medium, MD for moderately difficult)  
-Number of minutes are assigned based on level of difficulty; the more challenging the movements, the greater number of minutes are assigned.  
-These minutes are distributed within the total number of minutes assigned for all rehearsals, and subsequently divided among the each rehearsal.

**Fig. 8: Sample correspondence to prospective chorus members.**

**HIAWATHA CHORALE**  
*Andrew Marshall, Director*  
1818 Alameda Street, Norman OK 73071 . 405-573-4668

October 5, 2012

Dear Chorus Member:

It is my pleasure to invite you to the formation of this ensemble created specially for the performance of Samuel Coleridge-Taylor's cantata, *Hiawatha's Wedding Feast*.

First performed in the Fall of 1898 in London, the work took the nation by storm and thrust the unknown Coleridge-Taylor into the limelight. For the next thirty years, the cantata enjoyed numerous performances throughout Great Britain, the United States, and several parts of the world, rivaled only by Handel's *Messiah* in popularity. Since the mid-twentieth century the work has been quietly neglected; but in recent times there has been revivals around the world. Our performance will contribute to the growing trend of presenting this masterwork to an anticipating audience.

One of the important elements of the work is the text, selected from Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*. Longfellow in his poem celebrates the legend of the Native American legend Hiawatha. The portion of the poem selected by Coleridge-Taylor describes his wedding feast to the alluring Minnehaha.

We desire to make this performance relevant to members of the Native American community here in the state of Oklahoma, particularly to the Iroquois community to which Hiawatha belonged. To this end the performance of the cantata will take place on the first Sunday in February, coinciding with the Iroquois's Mid-Winter Festival, one of the most important events on the Native American calendar. Our performance will be preceded by a lecture by a prominent Iroquois specialist who will highlight the influence of Hiawatha's accomplishments on parliamentary, civic, and social operations in the United States today.

Please find attached information related to our performance including rehearsal dates and times and concert attire.

Your talent and commitment will contribute to the successful performance of this work. Thank you for taking the time to be a part of this exciting venture. I look forward to working with you!

Sincerely,

Andrew Marshall  
Artistic and Music Director

## **REHEARSAL AND PERFORMANCE INFORMATION**

### **Regular Rehearsals**

Jan. 2-Feb. 1, (see rehearsal grid) All rehearsals will be held at the Norman Seventh-day Adventist Church, 1818 Alameda Street, Norman, Oklahoma, unless otherwise stated.

### **Dress Rehearsal**

Thursday, January 31, 2013, Nancy O'Brian Center, 1809 Stubbeman Street, Norman, OK 73069,  
6-8pm

Directions: Go east on Robinson Street; turn right on Stubbeman; turn right at second light (Norman High School); proceed onto compound to Nancy O'Brian Center.

### **Performance**

Sunday, February 3, 2013, Nancy O'Brian Center, 3pm; Call time, 2pm.

### **Concert Attire**

Men: Black suits, white shirt, dark-colored tie, black shoes.  
Ladies: Long dress, full black; black shoes.



**Fig. 9: Sample correspondence to prospective orchestra members.**

## **NORMAN COMMUNITY ORCHESTRA**

*Andrew Marshall, Director*  
1818 Alameda Street, Norman OK 73071 . 405-573-4668

October 5, 2012

Dear Orchestra Member:

It is my pleasure to invite you to the formation of this ensemble created specially for the performance of Samuel Coleridge-Taylor's cantata, *Hiawatha's Wedding Feast*.

First performed in the Fall of 1898 in London, the work took the nation by storm and thrust the unknown Coleridge-Taylor into the limelight. For the next thirty years, the cantata enjoyed numerous performances throughout Great Britain, the United States, and several parts of the world, rivaled only by Handel's *Messiah* in popularity. Since the mid-twentieth century the work has been quietly neglected; but in recent times there has been revivals around the world. Our performance will contribute to the growing trend of presenting this masterwork to an anticipating audience.

One of the important elements of the work is the text, selected from Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*. Longfellow in his poem celebrates the legend of the Native American legend Hiawatha. The portion of the poem selected by Coleridge-Taylor describes his wedding feast to the alluring Minnehaha.

We desire to make this performance relevant to members of the Native American community here in the state of Oklahoma, particularly to the Iroquois community to which Hiawatha belonged. To this end the performance of the cantata will take place on the first Sunday in February, coinciding with the Iroquois's Mid-Winter Festival, one of the most important events on the Native American calendar. Our performance will be preceded by a lecture by a prominent Iroquois specialist who will highlight the influence of Hiawatha's accomplishments on parliamentary, civic, and social operations in the United States today.

Please find attached information related to our performance including rehearsal dates and times and concert attire. Matters related to compensation will be related to you at our first business meeting to be held next week.

Your talent and commitment will contribute to the successful performance of this work. Thank you for taking the time to be a part of this exciting venture. I look forward to working with you!

Sincerely,

Andrew Marshall  
Artistic and Music Director

Fig. 10: Sample tempi sheet to prospective orchestra members.

<u>HIAWATHA COMMUNITY ORCHESTRA</u> <u>TEMPI SHEET</u>		
HIAWATHA SCENE	MEASURE REGION	TEMPI MARKING
<b>Introductions</b>	1—191	Allegro moderato: Quarter=136
	192—207	Allegro molto: Quarter=168
	208—231	Poco Allargando: Quarter=154
<b>Pau-Puk Keewis</b>	232—294	Allegro moderato: Quarter=136
	295—339	Allegro commodo: Dotted Q=84
	340—374	Allegro moderato: Quarter=136
	375—390	Lento: Quarter=78
	391—406	Piu Mosso: Quarter=100 ( <i>accel.</i> )
	407—426	Piu Mosso: Quarter=120 ( <i>accel.</i> )
	427—470	Molto vivace: Half=56
	471—508	Molto pesante: Quarter=130
<b>Chibiabos</b>	509—600	Con moto: Half=75
	601—686	Andante con moto: Quarter=120
<b>Iagoo</b>	687—722	Lento: Quarter=66 ( <i>accel.</i> )
	723—750	Lento: Quarter=66
	751—810	Moderato energico: Quarter=100
	811—858	Allegro molto: Quarter=130 ( <i>accel.</i> )
	859—918	Allegro molto: Quarter=130
	919—942	Molto piu mosso: Quarter=180
	943—984	Molto moderato: Half=80
	985—1000	Poco meno mosso: Half=76
<b>Coda</b>	1001—1028	Meno mosso: Quarter=140
	1029—1047	Tempo I: Quarter=136

February 3, 2013 to augment its relevance in a social context.

“Practice” is the second step of the Performance Pyramid. An important part of this step is the yellow pad for each practice session as outlined in the rehearsal grid. Figure 11 contains a sample yellow pad representation for the first rehearsal. In this example, the warm-up exercises include both general vocalizes and exercises derived from figures in the portions of the cantata to be rehearsed. Additionally, the rehearsal process involves varied levels of singing, ranging from the conductor requesting the chorus to sing select sections slowly on a neutral syllable, to performing in full voice as if in an actual live presentation.

“Prioritize” is the third step of the performance pyramid. For the conductor, time would be made each day to revisit the rehearsal plans following each rehearsal to make adjustments if necessary; to contact absentee singers; or to make follow-up phone calls to persons or companies associated with the final

**Fig. 11: Sample yellow pad representation of the first rehearsal with the chorus for *Hiawatha's Wedding Feast*.**

SEVEN-STEP PERFORMANCE PYRAMID  
YELLOW PAD

DATE: January 3, 2013

**PREP**

- copy seating charts
- copy information packet (single pdf in email)
- arrange chairs, general room setup
- place choral folders on chairs
- send reminder email to singers
- bring warm-up sheet for accompanist

- send rehearsal notes to accompanist
- bring performance posters and flyers

**WARM-UP (7:7-10)**

BREATH	STONE	POSTURE
<ul style="list-style-type: none"> <li>-inhale, hiss out on "shh," "s," "v," "f"; vary timing of exhalation; (4, 8, 12 beats, etc.)</li> <li>-do the above (without varying the timing of exhalation) on the rhythm of motive 1;</li> <li>-do the above on the rhythm of motive 2;</li> <li>-pant after each 'STONE' exercise;</li> </ul>	<ul style="list-style-type: none"> <li>-vocalises 1-5 on warm-up sheet;</li> <li>-vocalises 6-8 on warm-up sheet;</li> <li>-lip drill glissando, very low-very high-very low;</li> <li>-yawn-and-sigh, as above;</li> </ul>	<ul style="list-style-type: none"> <li>-stretch arms, rotate neck, massage, shoulder rolls;</li> <li>-continue shoulder rolls and stretches during "STONE" exercises at will;</li> <li>-divide the choir into halves; have each face each other during select 'STONE' exercises</li> </ul>

**REHEARSAL (7:10-9)**

<p><b>GENERAL INTRODUCTIONS</b> (mm. 27-67, 15 mins.)</p> <ul style="list-style-type: none"> <li>-mm. 52-67 (start from m. 48) <ul style="list-style-type: none"> <li>-all parts with text; performance style</li> <li>-all parts on 'pum', no text, focus on notes and rhythms</li> <li>-give markings for word stresses</li> <li>-all parts, with text; performance style</li> </ul> </li> <li>-mm. 27-47 (start from m. 19) <ul style="list-style-type: none"> <li>-LADIES (27-34): with text, performance style</li> <li>-MEN (35-47): with text, performance style</li> <li>-give markings/notes for text</li> </ul> </li> <li>-mm. 27-67 <ul style="list-style-type: none"> <li>-CHOIR STAND: full run-through, performance style</li> </ul> </li> </ul> <p><b>DESCRIPTION OF FEAST, GUESTS ARRIVE</b> (mm. 122-145, 15 mins.)</p> <ul style="list-style-type: none"> <li>-mm. 122-145 <ul style="list-style-type: none"> <li>-all parts, with text; performance style</li> <li>-all parts on 'pum', no text, focus on notes and rhythms</li> <li>-give markings for word stresses</li> <li>-all parts, with text; performance style</li> </ul> </li> </ul> <p><b>CALL FOR ENTERTAINMENT</b> (mm. 146-231, 15 mins.)</p> <ul style="list-style-type: none"> <li>-mm. 192-231 (start from 184) <ul style="list-style-type: none"> <li>-all parts with text; performance style</li> <li>-LADIES on 'dah,' focus on correct pitches</li> <li>-MEN on 'dah,' focus on correct pitches</li> <li>-all parts on 'dah,' focus on correct pitches</li> </ul> </li> <li>-mm. 146-183 (start from 146) <ul style="list-style-type: none"> <li>-all parts with text, performance style</li> <li>-all parts on 'dah'</li> </ul> </li> <li>-mm. 146-231 (start from 146) <ul style="list-style-type: none"> <li>-CHOIR STAND: full run-through, text.</li> </ul> </li> </ul>	<p><b>PAU-PUK KEEWIS: DESCRIPTION OF TALENTS</b> (mm. 232-294, 15 mins.)</p> <ul style="list-style-type: none"> <li>-mm. 263-283 (start from mm. 263) <ul style="list-style-type: none"> <li>-all parts with text; performance style</li> <li>-all parts on 'dah', no text, under tempo</li> <li>-alert singers to accidentals, key changes</li> <li>-all parts, with text; performance style</li> </ul> </li> <li>-mm. 246-262 <ul style="list-style-type: none"> <li>-MEN: text, mm. 246-250</li> <li>-LADIES: text, mm. 253-258;</li> <li>-all parts, mm. 246-283</li> </ul> </li> <li>-mm. 232-245 <ul style="list-style-type: none"> <li>-ALL MEN, mm. 232-241; check entry notes in m. 242</li> <li>-CHOIR STAND: all parts, mm. 232-283</li> </ul> </li> </ul> <p><b>PAU-PUK KEEWIS: DESCRIPTION OF DANCES</b> (mm. 375-485, 20 mins.)</p> <ul style="list-style-type: none"> <li>-mm. 471-485 (start from 467) <ul style="list-style-type: none"> <li>-all parts, text; repeat on syllable 'dah'</li> </ul> </li> <li>-mm. 415-452 <ul style="list-style-type: none"> <li>-all parts on 'dah' from m. 427</li> <li>-quick check at divisi parts</li> <li>-all parts with text from m. 415-452</li> </ul> </li> <li>-mm. 375-414 <ul style="list-style-type: none"> <li>-all parts on 'dah'</li> <li>-alert singers to accidentals, key changes</li> <li>-all parts, text, mm. 375-445</li> </ul> </li> </ul> <p><b>CODA</b></p> <ul style="list-style-type: none"> <li>-CHOIR STAND: all parts, text, mm. 471-485</li> </ul>
--	--

performance. Examples for the latter may include contacting the guest presenter on Native American Studies, members of the orchestra, or the recording crew for the performance.

The conductor may assist the singers in preparing for each rehearsal by sending out emails following rehearsals reminding them to make time for personal practice, underline dynamics and articulations, and download and listen to relevant audio files of their voice part. With the right amount of frequency the singers will understand the importance of making time to prepare the cantata and its importance to the success of the performance.

“Personalize” is the fourth step of the Performance Pyramid. In the preparation step of this example, steps have already been taken to make the event of the performance relevant to the local and national communities; by extension, the singers may be acclimatized to understand the significance of the cantata's text and music to their own lives and its relevance to their community.

One example of achieving personalization on the part of the singers is to ask them to investigate the history of Native American life in the United States. Questions that may help them in their research may include: "How long have they been in this country? Where did they come from? What was their lifestyle like before the Europeans arrived? Have things changed to a great degree in modern times? Has their presence in the United States today affected my life?" Other questions may address more sensitive topics, such as: "Have the Native American community experienced prejudice or injustice since the arrival of the Europeans? Are there plausible reasons for such prejudices? In observing the celebratory text of the wedding feast in the cantata, are their similarities that exist with the way they conduct festive occasions and the way we do today? What can I do to help quell the tide of prejudice against Native Americans in my community?" Using questions like these as a guide, the conductor may facilitate some discussion into the relevance of the text to the lives of each singer.

Another way to achieve personalization may involve arranging a field trip to a Native American museum, or a visit to a local tribe if feasible. Hearing and singing about a Native American legend provides a unique musical experience of itself; but coming in live contact with the people, their beliefs and their way of life will bring the text to life in a way no rehearsal may accomplish. Through visual, tactile, and communicative immersion the singers may see and touch the artifacts referred to in the introductory part of the cantata; they may observe the pomp and glory of Pau-Puk Keewis's kaleidoscopic, captivating attire as he danced for the Hiawatha's wedding guests; they may listen to an Elder or Chief tell of other legends similar to that of Hiawatha's, and share aspects of their lifestyle not found in textbooks. Such experiences will help the singer develop a personal connection with the cantata, and provide the basis for a more successful and meaningful performance.

The fifth step is "publicize." The chorus members

may serve as the conductor's best promoters. Through the processes previously outlined—particularly that of personalization—they will be able to share information and experiences to family and friends that will motivate them to attend. They may also be given tabloid-sized and postcard posters to distribute at their workplaces and churches. Additionally, the conductor may send them an electronic picture of the poster to send out to their mailing lists inviting them to attend the concert. Figure 12 contains an example of the promotional poster for the concert.

If possible, interviews should be arranged and appearances on live radio and television programs should be done. Having a chorus member attend such interviews with the conductor may be helpful towards the promotional process, giving prospective concert attendees insight into the concert from the singers' perspective.

The sixth step is "project." For this area the singers would be required to analyze the manner they convey the music as an ensemble. The conductor should



Fig. 12: Sample promotional poster for the *Hiawatha* concert.



get a video camera and record portions of the cantata in performance by the choir. He may then arrange for a viewing of the recording by the singers and distribute critique sheets to each member. Through self-analysis the conductor would elicit responses from the singers concerning the effectiveness and professionalism of the ensemble. Areas that the choir will be prompted to observe may include—but not be limited to—posture, facial expressions, clarity of text, intonation, and quality of tone.

Another way to accomplish this step of the Performance Pyramid is to have the male and female sections of the choir perform portions of the cantata for each other and facilitate a brief session of discussion. The numerous sectional duets contained in the cantata would especially lend themselves towards accommodating this exercise. It should be emphasized that these sessions are not designed to point out minute and superfluous faults, but rather to highlight the positive elements and to provide suggestions that may aid the collective good of the ensemble.

The final step of the Performance Pyramid, following the self-analysis of the singers, is "polish." Here the conductor will fine-tune aspects of the performance, especially those areas informed within the previous "project" step. Cut-offs, intonation, textual clarity, and overall professionalism will be the highlight of rehearsals leading up to the performance. The conductor may choose to create a copy of a detailed portion of the cantata containing highlighted markings and send them to the singers to insert in their scores.

An important area for consideration is singing across 'seams'. These are sections that connect orchestral interludes to choral entrances. Singers have the tendency to lose focus during an instrumental break, and these interludes often contain modulations and pose challenges for correct choral entries. In *Hiawatha's Wedding Feast* such instances abound in every scene, and as a result they would be rehearsed accordingly. The conductor may present techniques to help the singers enter on the right notes. This may

include pointing their attention to their starting tones being played by certain instruments in the orchestra, or through recognition of a standard perfect cadence preceding their entrance to aid their ear in establishing the coming tonality.

Another area for polishing consideration would include the scene preceding the tenor solo involving the unaccompanied choral singing. (mm. 533-52) The chorus should rehearse this section ensuring that proper intonation is maintained. In mm. 553-40 the soprano part should be singled out to make sure they are not descending overzealously from their octave leap, hence creating a new tonality at the end of the phrase. The bass part would later be added to the soprano part following its practice sessions to provide a foundation of tonality to which they may relate. Chromatic passages in this passage (tenors, mm. 550-53) should also be worked on to ensure the tonality is consolidated.

Coupled with the musical polishing would be the addressing of extra-musical areas that are equally

important to the performance activity. These include walking on stage; sit-and-stand cues; visualizing the performing space and audience; and performing in the actual location of the performance. In this step the singers will finally join forces with the orchestra in the performance hall and hear the varied instrumental colors intended to accompany them. They will have an opportunity to experience the performance hall and create adjustments with their sound production as directed by the conductor. In this final step nothing should left to chance. The conductor should practice every aspect of the performance as it will occur on the day of the concert. Using this approach, all performing parties involved will be technically and musically prepared to deliver a successful performance.

## CHAPTER V

### SUMMARY AND CONCLUSIONS

Considering the popularity that *Hiawatha's Wedding Feast* enjoyed immediately following its premiere in 1898 and in the early years of the twentieth century, it is interesting to observe today its relative obscurity among staples in the standard choral repertory.

The following three reasons for its success following its premiere may be considered: first, the poem from which the text of the cantata was taken, as mentioned in the second chapter, was well-known in both the United States and Europe during the time of the cantata's composition. Coleridge-Taylor's choice to create a setting of this text was no doubt fueled in part by this existing situation, and his cantata served to further pique the interest of the public already familiar with the poem's Native American themes. Second, the cantata's level of difficulty equaled the abilities of the many amateur choral

societies that existed in Great Britain at the time. The majority of the members in these choirs would have been thrilled to sing music set to one of the most popular poems of their day. Coleridge-Taylor no doubt would have been intrigued at the prospects of settling on the European mainland and having his cantata enjoy as much success there as it did in Great Britain. Lastly, the international appeal of Coleridge-Taylor's cantata, particularly in the United States, was heightened by his ethnic background. African-Americans saw in Coleridge-Taylor the epitome of excellence; they recognized in his work a man from similar backgrounds as themselves who was successful in a dominant Caucasian society. Coleridge-Taylor's accomplishments through his cantata, therefore, were widely celebrated in the United States and several other countries internationally.<sup>143</sup>

Today, Coleridge-Taylor's cantata is not performed as frequently. The reasons for this may include the following: first, much of the standard

---

143. Ellsworth Janifer, "Samuel Coleridge-Taylor in Washington," *Black Music Research Journal* 28, no. 2 (1967): 185.

choral repertory today was created in countries on the European mainland such as Austria, France, Germany, and Italy. Works including Brahms' *Requiem*, Mozart's *Requiem*, and Mahler's Second Symphony are just a few examples that may be frequently found on concert programs of the world's leading orchestras. English composers were not as recognized for their compositions as their European mainland counterparts,<sup>144</sup> which is one of the reasons why many of them sought to migrate to European mainland to launch their careers. Second, choral conductors today are prone to program compositions that are familiar to their audiences. Coleridge-Taylor and his music are generally unknown to concert-goers of today, and featuring *Hiawatha's Wedding Feast* may prove risky at best to bring about commercial success in the estimation of a governing board unwilling to permit adventurous programming. Lastly, the theme of the cantata today does not hold as strong a popular appeal as it did in the early twentieth century. Large

---

144. Deborah Rohr, *The Careers of British Musicians, 1750-1850* (Cambridge: Cambridge University Press, 2001), 7.



audiences of today may flock concert halls to hear a cantata about vampires or alien beings as promoted in public entertainment media; but Native American lore would be generally be construed as old-fashioned and uninteresting.

Notwithstanding these observations, Coleridge-Taylor's cantata may prove to be a choral work for choice for conductors today. The choral parts remain unchallenging and charming; the music is easily accessible; and the story of the text is timeless in its content, for all can relate to the joys that a wedding feast provides.

*Hiawatha's Wedding Feast* presented a refreshing concert experience to audiences in 1898;<sup>145</sup> today, it possesses the same charm that delighted audiences over a century ago. The performance of this cantata in recent years has diminished significantly since its heyday decades ago. Through analysis and study, however, conductors of amateur and professional choirs alike will find in Samuel Coleridge-Taylor's

---

145. Jewel Taylor Thompson, *Samuel Coleridge-Taylor: The Development of His Compositional Style*, (Metuchen, NJ: Scarecrow Press, Inc., 1994) 75.

*Hiawatha's Wedding Feast* music that their singers and audiences may enjoy, breathing new life into an unsung treasure of the choral repertoire.

## BIBLIOGRAPHY

### BOOKS

- Adler, Samuel. *Choral Conducting: An Anthology*, 2<sup>nd</sup> ed.  
New York: Schirmer Books, 1985.
- Carey, Hilary. *Religion and Colonialism in the  
British World, c. 1801-1908*. New York:  
Cambridge University Press, 2011.
- Claeys, Gregory. *Imperial Skeptics: British Critics  
of Empire, 1850-1920*. New York, Cambridge  
University Press, 2010.
- Clapham, John. *Dvořák*. New York: W.W. Norton and  
Company, Inc., 1979.
- Decker, Harold A. and Julius Herford, eds., *Choral  
Conducting: A Symposium*. New York: Appleton-  
Century-Crofts, 1973.
- Decker, Harold A. and Colleen J. Kirk. *Choral  
Conducting: Focus on Communication*. Englewood  
Cliffs, NJ: Prentice Hall Inc., 1988.
- Demaree, Robert W. and Don V. Moses. *The Complete  
Conductor: A Comprehensive Resource for the  
Professional Conductor of the Twenty-First  
Century*. Englewood Cliffs, NJ: Prentice-Hall  
Inc., 1995.

Dibble, Jeremy. *Charles Villiers Stanford: Man and Music*. Oxford: Oxford University Press, 2002.

Dubois, W. E. B. *The Autobiography of W. E. B. Dubois: A Soliloquy on Viewing My Life from the Last Decade of its First Century*. New York, NY: International Publishers Co., Inc. 1968.

Ehrlich, Cyril. *The Music Profession in Britain since the Eighteenth Century: A Social History*. New York: Oxford University Press, 1985.

Fischl, Viktor, "Dvořák in England." *Proceedings of the Musical Association, 68th Session (1941-1942)*: 1-18.

Fradin, Dennis Brindell. *Hiawatha: Messenger of Peace*. New York: Macmillan Publishing Company, 1992.

Gayle, Jr., Addison. *Oak and Ivy: A Biography of Paul Laurence Dunbar*. New York: Doubleday and Company, Inc., 1971.

Hatfield, James Taft. *New Light on Longfellow: With Special Reference to his Relations to Germany*. Cambridge, MA: Riverside Press, 1933.

Henry, Thomas R. *Wilderness Messiah: The Story of Hiawatha and the Iroquois*. New York: William Sloan Associates, Inc., 1955.

- Jordan, James. *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing*. Chicago, IL: GIA Publications, Inc., 1996.
- Longfellow, Henry Wadsworth. *The Song of Hiawatha*. London: G. Barclay, Castle St. Leicester Sq., 1855.
- Lubenow, William C. *Liberal Intellectuals and Public Culture in Modern Britain, 1815-1914*. Rochester, NY: Boydell Press, 2010.
- Neuen, Donald. *Choral Concepts*. Mason, OH: Wadsworth Publishing Company, 2002.
- Powell, David. *Nationhood and Identity: The British State since 1800*. London: I.B. Tauris Publishers, 2002.
- Rodmell, Paul. *Charles Villiers Stanford*. Hants, England: Ashgate Publishing Ltd., 2002.
- Rohr, Deborah. *The Careers of British Musicians, 1750-1850*. Cambridge: Cambridge University Press, 2001.
- Self, Geoffrey. *The Hiawatha Man: The Life and Work of Samuel Coleridge-Taylor*. Aldershot, Hants, England: Scolar Press, 1995.
- Thompson, Jewel Taylor. *Samuel Coleridge-Taylor: The Development of his Compositional Style*. Metuchen, NJ: Scarecrow Press, Inc., 1994.

Tortolano, William. *Samuel Coleridge-Taylor: Anglo-Black Composer, 1875-1912*. Metuchen, NJ: Scarecrow Press, Inc., 1977.

Trachtenberg, Alan. *Shades of Hiawatha: Staging Indians, Making Americans, 1880-1930*. New York: Hill and Wang, 2004.

Wheeler-Barclay, Marjorie. *The Science of Religion in Britain, 1860-1915*. Charlottesville, VA: University of Virginia Press, 2010.

#### ARTICLES

Beckerman, Michael. "Dvořák's *New World* Largo and *The Song of Hiawatha*." *19th-Century Music* 16, no. 1 (1992): 35-48.

Carr, Catherine. "From Student to Composer: The Chamber Works." *Black Music Research Journal* 21, no. 2 (2001): 179-96.

Clapham, John. "The Evolution of Dvořák's *Symphony 'From the New World'*." *The Musical Quarterly* 44, no. 2 (1958): 167-83.

Dunhill, Thomas F. "Charles Villiers Stanford: Some Aspects of His Work and Influence," *Proceedings of the Musical Association, 53rd Sess. (1926-27)*: 41-65.

- Green, Jeffrey. "'The Foremost Musician of his Race': Samuel Coleridge-Taylor of England, 1875-1912." *Black Music Research Journal* 10, no. 2 (1990): 233-52.
- Green, Jeffrey. "'Hiawatha' in the 1920s and 1930s." *Black Music Research Journal* 21, no. 2 (2001): 283-88.
- Janifer, Ellsworth. "Samuel Coleridge-Taylor in Washington." *Phylon* 28, no. 2 (1967): 185-96.
- Kay, Charles. "The Marriage of Samuel Coleridge-Taylor and Jesse Walmisley." *Black Music Research Journal* 21, no. 2 (2001): 159-78.
- McColl, Sandra. "Gerontius in the City of Dreams: Newman, Elgar, and the Viennese Critics." *International Review of the Aesthetics and Sociology of Music* 32, no. 1 (June 2001): 47-64.
- McGinty, Doris Evans. "'That You Came So Far To See Us': Coleridge Taylor in America." *Black Music Research Journal* 21, no. 2 (2001): 197-234.
- Musical Times. "Review of *Hiawatha's Wedding Feast: A Cantata for Tenor Solo, Chorus, and Orchestra*, by S. Coleridge-Taylor," *Musical Times* 39, no. 668 (October 1898): 673-74.
- Musical Times. "*Stabat Mater* for Soli, Chorus and Orchestra by Anton Dvořák." *Musical Times* 24, no. 481 (March, 1883): 153-56.

- Orr, N. Lee. "Dudley Buck and the Secular Cantata." *American Music* 21, no. 4 (2003): 412-45.
- Pisani, Michael V. "From Hiawatha to Wan-Wan: Musical Boston and the Uses of Native American Lore." *American Music* 19, no. 1 (2001): 39-50.
- Powell, Richard. "The First Performance of 'Gerontius'." *The Musical Times* 100, no. 1392 (February 1959): 78-80.
- Reckford, Mary. "The Jamaica Slave Rebellion of 1831." *Past and Present* 40 (1968): 108-25.
- Richards, Paul. "A Pan-African Composer? Coleridge-Taylor and Africa." *Black Music Research Journal* 21, no. 2 (2001), 235-60.
- Rodwell, Gordon. "Sketch of the State of Music in London." *Quarterly Musical Magazine and Review* 37 (1828), 95-99.
- Self, Geoffrey. "Coleridge-Taylor and His Orchestra." *Black Music Research Journal* 21, no. 2 (2001): 261-82.
- Tooker, Elisabeth. "The Iroquois White Dog Sacrifice in the Latter Part of the Nineteenth Century." *Ethnohistory* 12, no. 2 (1965): 129-40.
- Webster, J. H. Douglas. "Golden-Mean Form in Music." *Music & Letters* 31, no. 3 (July 1950): 238-248.



Weintraub, Stanley. "Shaw's Musician: Edward Elgar."  
*Shaw* 22 (2002): 1-18.

DISSERTATIONS

Aborn, Merton Robert. "The Influence on American  
Musical Culture of Dvořák's Sojourn in America."  
Ph.D. diss., Indiana University, 1965.

Carter, Nathan. "Samuel Coleridge-Taylor: His Life and  
Works." (DMA diss., Johns Hopkins University,  
1984).

UNPUBLISHED DOCUMENT

Zielinski, Richard. "Building Blocks for a Successful  
Choral Performance." Lecture, presented at the  
University of Oklahoma, Norman, OK, September 8,  
2009.

APPENDIX A: SAMPLE WARM-UP EXERCISES

Musical score for the first exercise, featuring Soprano Alto, Tenor Bass, and Piano. The piece is in 3/4 time and begins with a forte (*f*) dynamic. The Soprano Alto part has the lyrics "Yah ha ha ha ha. Yah ha ha ha ha. etc." The Tenor Bass part has the lyrics "Yah ha ha ha ha. etc." The Piano accompaniment consists of chords and single notes. The score includes a key signature change from C major to B-flat major and a time signature change from 3/4 to 2/4.

Musical score for the second exercise, featuring Soprano Alto, Tenor Bass, and Piano. The piece is in common time (C) and begins with a forte (*f*) dynamic. The Soprano Alto part has the lyrics "Zi hi hi zay hay hay za zi. etc." The Tenor Bass part has the lyrics "Zi hi hi zay hay hay za zi. etc." The Piano accompaniment consists of chords and single notes. The score includes a key signature change from C major to B-flat major and a time signature change from C to 3/4.

*mf*

Soprano  
Alto

Mm mi mm mi mm mi mm mi  
Nn ni nn ni nn ni nn ni nn ni etc.

*mf*

Tenor  
Bass

*mf*

etc.

Soprano  
Alto

Ah Ah Ah etc.

Tenor  
Bass

etc.

Soprano Alto

Ming Ah Ming Ah etc.  
Ning Ah Ning Ah

Tenor Bass

*f*

etc.

Soprano Alto

Zz Vv Zz Vv etc.

Tenor Bass

*f*

etc.

Soprano Alto

Ha ha ha ha ha ha ha Ha ha ha ha ha ha ha etc.  
Z z z z z z z Z z z z z z z

Tenor Bass

*f*

etc.

Soprano Alto *f*

La la la la la la la la la la etc.

Z z z z z z z z z z

Tenor Bass *f*

Piano *f*

etc.

Soprano Alto *f*

Yah ha ha ha ha ha ha ha Yah ha ha ha ha ha etc.

Tenor Bass *f*

Piano *f*

etc.

Soprano Alto *mf*

Ha ha ha ha ha ha ha ha Ha ha ha ha ha ha etc.

Tenor Bass *mf*

Piano *mf*

etc.

Musical score for the first system, featuring Soprano Alto, Tenor Bass, and piano accompaniment. The Soprano Alto part begins with a *mf* dynamic and includes the vocalization "Ah" followed by "etc.". The Tenor Bass part also begins with a *mf* dynamic and includes the vocalization "Ah" followed by "etc.". The piano accompaniment includes a *mf* dynamic and concludes with "etc.". The score is written in treble and bass clefs with a key signature of two flats and a common time signature.

Musical score for the second system, featuring Soprano Alto, Tenor Bass, and piano accompaniment. The Soprano Alto part includes the vocalizations "Ooh Oh Ooh" followed by "Ooh Oh Ooh" and "etc.". The Tenor Bass part includes the vocalizations "Ooh Oh Ooh" followed by "etc.". The piano accompaniment concludes with "etc.". The score is written in treble and bass clefs with a key signature of two flats and a common time signature.

## APPENDIX B: GLOSSARY

**Hiawatha:** the prophet, the Teacher; son of Mudjekeewis, the West Wind, and Wenonah, daughter of Nokomis.

**Minnehaha:** *Laughing Water; wife of Hiawatha.*

**Pau-Puk Keewis:** *the handson Yenadizze, the Storm-Fool.*

**Yenadizze:** *an idler and gambler; an Indian dandy.*

**Chibiabos:** *a musician; friend of Hiawatha, Ruler in the Land of Spirits.*

**Iagoo:** *a great boaster and storyteller.*

**Nokomis:** *grandmother of Hiawatha; mother of Wenonah.*

**Nahma:** *the sturgeon.*

**Maskenozha:** *the pike.*

**Pemican:** *meat of the deer or buffalo, dried and pounded.*

**Mondamin:** *Indian corn.*

**Pugasaing:** *the game of bowl and counters.*

**Koomtassoo:** *the game of plum-stones.*

**Shaugadaya:** *a coward.*

**Nagow Wudjoo:** *the Sand Dunes of Lake Superior.*

**Onaway:** *awake.*

**Osseo:** *Son of the Evening Star.*

APPENDIX C: FULL TEXT, *HIAWATHA'S WEDDING FEAST*

**HIAWATHA'S WEDDING FEAST**

by Henry Wadsworth Longfellow

**1**

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

**2**

Sumptuous was the feast Nokomis  
Made at Hiawatha's wedding;  
All the bowls were made of bass-wood,  
White and polished very smoothly,  
All the spoons of horn of bison,  
Black and polished very smoothly.

**3**

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

**4**

First they ate the sturgeon, Nahma,  
And the pike, the Maskenozha,  
Caught and cooked by old Nokomis;



Then on pemican they feasted,  
Pemican and buffalo marrow,  
Haunch of deer and hump of bison,  
Yellow cakes of the Mondamin,  
And the wild rice of the river.

**5**

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

**6**

And when all the guests had finished,  
Old Nokomis, brisk and busy,  
From an ample pouch of otter,  
Filled the red-stone pipes for smoking  
With tobacco from the South-land,  
Mixed with bark of the red willow,  
And with herbs and leaves of fragrance.

**7**

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

**8**

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

**9**

Skilled was he in sports and pastimes,  
In the merry dance of snow-shoes,  
In the play of quoits and ball-play;

Skilled was he in games of hazard,  
In all games of skill and hazard,  
Pugasaing, the Bowl and Counters,  
Kuntassoo, the Game of Plum-stones.  
Though the warriors called him Faint-Heart,  
Called him coward, Shaugodaya,  
Idler, gambler, Yenadizze,  
Little heeded he their jesting,  
Little cared he for their insults,  
For the women and the maidens  
Loved the handsome Pau-Puk-Keewis.

### 10

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

### 11

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

### 12

First he danced a solemn measure,  
Very slow in step and gesture,

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

### 13

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

### 14

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

### 15

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

**16**

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

**17**

"Onaway! Awake, beloved!  
Thou the wild-flower of the forest!  
Thou the wild-bird of the prairie!  
Thou with eyes so soft and fawn-like!

**18**

"If thou only lookest at me,  
I am happy, I am happy,  
As the lilies of the prairie,  
When they feel the dew upon them!

**19**

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

**20**

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

**21**

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

**22**

"When thou art not pleased, beloved,

Then my heart is sad and darkened,  
As the shining river darkens  
When the clouds drop shadows on it!

**23**

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

**24**

"Smiles the earth, and smile the waters,  
Smile the cloudless skies above us,  
But I lose the way of smiling  
When thou art no longer near me!

**25**

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

**26**

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

**27**

Very boastful was Iagoo;  
Never heard he an adventure  
But himself had met a greater;  
Never any deed of daring  
But himself had done a bolder;

Never any marvellous story  
But himself could tell a stranger.

**28**

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

**29**

None could run so fast as he could,  
None could dive so deep as he could,  
None could swim so far as he could;  
None had made so many journeys,  
None had seen so many wonders,  
As this wonderful Iagoo,  
As this marvellous story-teller!

**30**

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

**31**

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

Sat Iagoo, old and ugly,  
Sat the marvellous story-teller.

**32**

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

**33**

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

**CODA**

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

# HIAWATHA'S WEDDING-FEAST.

Allegro moderato.  $\text{♩} = 136$ . S. Coleridge-Taylor, Op. 30.

Flauto Piccolo. *mp*

Flauti I. II.

Oboi I. II.

Clarinetti I. II. in A.

Fagotti I. II.

Corni in F. I. II. III. IV. *pp*

Trombe I. II. in F. *mp*

Tromboni Alto and Tenor.

Bass Trombone e Tuba.

Timpani in G.D.

Gran Cassa Piatti e Tambourine.

Triangolo. *p*

Violino I. *p*

Violino II. *p*

Viola.

Soprano. CHORUS.

Alto.

Tenor.

Bass.

Violoncello.

Basso. *p*

Allegro moderato.  $\text{♩} = 136$ .



Musical score for a piano piece, measures 10 through 18. The score is written for a grand piano and includes a first ending. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 10 through 16, and the second system contains measures 17 through 18. The first ending is marked with a '1' and a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings are *pp* (pianissimo) and *cresc. molto* (crescendo molto). The first ending is marked with a '1' and a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings are *pp* (pianissimo) and *cresc. molto* (crescendo molto).

This musical score page contains measures 19 through 25. The score is arranged in a system with multiple staves. The top system includes a grand staff (piano) and two staves for strings (violin and cello). The piano part features complex melodic lines with triplets and slurs. The violin and cello parts provide harmonic support with chords and rhythmic patterns. The bottom system continues the piano and string parts. Dynamics such as *dim.* (diminuendo) are indicated throughout the score. Measure numbers 19, 20, 21, 22, 23, 24, and 25 are clearly marked above the staves.

4

26 27 28 29 30 31 32

*pizz.* *mf* *f* *arco*

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

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

*pizz.* *p* *mf* *f* *arco*

The musical score on page 5 is a complex orchestral and piano arrangement. It consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) for the piano, with multiple staves for various orchestral instruments. The piano part features intricate melodic lines with slurs, accents, and dynamic markings such as *mp* (mezzo-piano). The orchestral accompaniment includes woodwinds, strings, and percussion, with dynamic markings like *f* (forte), *dim.* (diminuendo), and *p* (piano). The score is marked with a 3/4 time signature and includes various musical notations such as triplets, slurs, and accents. The page number '5' is located in the upper right corner.





34 55 56 57 58 59

He the marv'lous sto-ry-teller, Told his tales of strange ad-ven-ture, That the  
 He the marv'lous sto-ry-teller, Told his tales of strange ad-ven-ture, That the  
 He the marv'lous sto-ry-teller, Told his tales of strange ad-ven-ture, That the  
 He the marv'lous sto-ry-teller, Told his tales of strange ad-ven-ture, That the

pizz. arco  
 pizz.

60 61 62 63 64 65 66

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

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

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

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

arco pizz.

pizz.



67 68 69 70 71 72 73

*a2*

*dim.*

*dim.*

(Pianti)

4

*dim.*

*dim.*

*dim.*

*ff*

*ff*

*ff*

Suntuous was the feast No - komis Made at Hi - a - wa - tha's wedding.

Suntuous was the feast No - komis Made at Hi - a - wa - tha's wedding.

Suntuous was the feast No - komis Made at Hi - a - wa - tha's wedding.

Suntuous was the feast No - komis Made at Hi - a - wa - tha's wedding.

74 75 76 77 5 78 79 80

*p* *mf* *f* *pp* *pp* *pizz.* *f* *mf* *p* *f* *mf*

(Tuba) *p*  
 (G.C.) *pp*

All the bows were made of basswood, White and polished ve - ry  
 All the bows were made of basswood, White and polished ve - ry

81 82 83 84 85 86 87

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

*f* *pp*

*arco* *mf*

*mf* *mf*

All the spoons of horn of bis-on, Black and polished ve-ry smoothly, She had sent

All the spoons of horn of bis-on, Black and polished ve-ry smoothly,

smoothly, She had sent thro' all the village

smoothly, She had sent thro' all the village

88 89 6 90 91 92 93 94

*f cresc. molto* *sf* *ff* *ff* *ff* *ff* *ff* *ff*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

(Tri.)

Mes - sengers with wands of wil-low, As a sign, As a tok-en;

Mes - sengers with wands of wil-low, As a sign of in - vi - ta-tion, As a tok-en of the

Mes - sengers with wands of wil-low, As a sign of in - vi - ta-tion, As a tok-en of the

Messengers with wands of wil-low, *arco* *ff*

Handwritten musical score for a wedding scene. The score is divided into two systems. The first system (measures 95-101) features a piano accompaniment with a complex, rhythmic melody in the right hand and a more active bass line. The second system (measures 102-107) includes vocal lines with lyrics. The lyrics are: "And the wedding guests assembled, Glad in all their richest raiments, feast - ing; And the guests es - semb - led, Glad in all their richest raiments, feast - ing;". The piano accompaniment continues with a pizzicato section and an arco section.

Measures: 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107.

Lyrics:  
 And the wedding guests assembled, Glad in all their richest raiments,  
 feast - ing; And the guests es - semb - led, Glad in all their richest raiments,  
 feast - ing;

Performance markings: *pizz.*, *arco*, *ff*.

This musical score page contains piano accompaniment and vocal parts. The piano part includes a grand staff with treble and bass clefs, featuring dynamic markings such as *f marc.* and *ff*. The vocal part consists of two staves with lyrics in English. The lyrics are: "Robes of fur and belts of wam - pum, Splen - did with their paint and plu - mage, Beau - ti - ful with Beau - ti - ful with Beau - ti - ful with Beau - ti - ful with". The score is marked with measure numbers 102 through 108 and includes performance instructions like *arco* and *ff*.

112 113 114 115 116

*molto pesante*

*molto pesante*

*molto pesante*

(Pia)ti

G.C.

beads and tas - sels.

beads and tas - sels.

beads and tas - sels.

beads and tas - sels.

117 119 120 121 8 122

First they ate the  
First they  
First they  
First they



123 124 125 126 127 y 128

sturgeon, Nah - ma, And the pike, the Mas - ken - oz - ha, Caught and cooked by old No - ko - mis,  
ate the stur - geon, And the Mas - ken - oz - ha, Caught, cookd, by old No - ko - mis,  
ate the stur - geon, And the Mas - ken - oz - ha, Caught, cookd, by old No - ko - mis,  
ate the stur - geon, And the Mas - ken - oz - ha, Caught, cookd, by old No - ko - mis,

pizz.  
pizz.  
pizz.

129 130 131 132 133 19

The musical score consists of several systems. The first system (measures 129-133) features a piano accompaniment with multiple staves. The piano part includes a right-hand staff with a melodic line and a left-hand staff with a bass line. The second system (measures 131-133) continues the piano accompaniment. The third system (measures 131-133) contains the vocal line with lyrics. The lyrics are: "On pem-i-can they feast-ed, And buf-fa-lo mar-row, Then on pemi-can they feast-ed, Pemican and buffa-lo mar-row, Then on pemi-can they feast-ed, Pemican and buffa-lo mar-row,". The fourth system (measures 131-133) shows the piano accompaniment for the vocal line, with the word "arco" written above the staff. The score includes various musical notations such as dynamics (sf, sfz), articulation (accents), and phrasing slurs.

10 134 135 136 137 11 138 139

(Pia.)  
(Tri.)

10 11

*pesante*

Haunch of deer and hump of bis - on, Yel - low cakes of the Mon - da - min, And the wild rice of the  
 Haunch of deer and hump of bis - on, Yel - low cakes of the Mon - da - min, And the wild rice of the  
 Haunch of deer and hump of bis - on, Yel - low cakes of the Mon - da - min, And the wild rice of the  
 Haunch of deer and hump of bis - on, Yel - low cakes of the Mon - da - min, And the wild rice of the

140                      141                      142                      143                      144                      145                      **12**                      146                      147                      148                      **21**

*Tranquillo.*

The score consists of several systems of music. The first system (measures 140-145) features piano accompaniment with dynamics like *pp* and *mf*. The second system (measures 146-148) includes vocal parts with lyrics: "riv-er." and "But the gracious Hi-a-". Dynamics include *mf* and *p*. Performance markings include *rall.* and *a 2.*

149 150 151 152 153 154 155 156

wa - tha, And the lovely Laughing Wa - ter, Tast - ed not the food be -  
 wa - tha, And the lovely Laughing Wa - ter, And the careful old No - ko - mis, Tast - ed not the food be -  
 And the lovely Laughing Wa - ter, And the careful old No - ko - mis, *solto voce*  
 Hi - a - wa - tha!

157 158 159 160 161 *dim.e rall.* 162 163 164 165 166 167 23

*pp* *p* *pp* *pp* *pp* *ppp*

*dim.e rall.*

*pp* *pp* *pp*

fore them.

fore them, On-ly waited on the others, On-ly serv'd their guests in si- lence.

On-ly waited on the o-thers.

On-ly serv'd their guests in si- lence.

*arco* *pp* *ppp* *pizz.* *ppp* *pizz.* *ppp*

*dim.e rall.*

10 168 169 170 171 172 173 174

Clarineti in B $\flat$

mp

mp

mp

13

mp

And when all the guests had finish'd, Old Noko-mis, brisk and busy, From an am-ple

pizz.

mp

pizz.

mp

175 14 176 177 178 179 180

mf

*cresc.*

*cresc.*

*cresc.*

*mf*

14

*mf*

*mf*

*mf*

*cresc.*

*cresc.*

*cresc.*

*mf*

Fill'd the red stone pipes for smoking With tobac - co from the South-land, Mix'd with bark.

Fill'd the red stone pipes for smoking With tobac - co from the South-land, Mix'd with

pouch of ot-ter, Fill'd the pipes, the pipes for smok - ing,

*arco*

*cresc.*



181 15 182 183 184 185 186 187

15

And with herbs and leaves of fragrance. Then she said,  
 of the red wil-low, And with herbs of fragrance.  
 bark of the red wil-low, And with herbs of fragrance.  
 And with herbs and leaves of fragrance.

188 189 190 *Pesante* 191 192 *Allegro molto* 193 194 *Allegro molto*  $\text{♩} = 168$  195 27

*Pesante* *Allegro molto*  $\text{♩} = 168$

(G.C. e Piatii)

*Pesante* *Allegro molto*  $\text{♩} = 168$

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

*Pesante*

196 197 198 199 **16** 200 201 202 203 204

O Pau - Puk - Kee - wis, Dance for us your mer-ry dan - ces, Dance the  
 O Pau - Puk - Kee - wis, Dance for us your mer-ry dan - ces, Dance the  
 O Pau - Puk - Kee - wis, Dance for us your mer-ry dan - ces, Dance the  
 O Pau - Puk - Kee - wis, Dance for us your mer-ry dan - ces, Dance the

205 206 207 *Poco Allargando.* 210 211 212 213 214

*f* *p* *p*

*pp* (Tri.) *p*

*Poco Allargando.*

*p* *p* *p*

Beggar's Dance to please us, That the feast may be more joyous, That the time may pass more gai - ly,

Beggar's Dance to please us, That the feast may be more joyous, That the time may pass more gai - ly,

Beggar's Dance to please us, That the feast may be more joy-ous,

Beggar's Dance to please us, That the feast may be more joy-ous,

*arco* *pizz.* *p* *p*

*Poco Allargando.*

17 215 216 217 218 219 220 221 222 223 224 225

17

And our guests be more content-ed!<sup>19</sup>

And our guests be more content-ed!<sup>19</sup>

And our guests be more content-ed!<sup>19</sup>

And our guests be more content-ed!<sup>19</sup>



238 239 240 241 242 243 244

*poco*

*poco*

*poco*

*tr*

*mf cresc.*

*poco*

(G. C. e. Piatti)

19

*cresc.*

*molto cresc.*

*molto cresc.*

*sempre ff*

*sempre ff*

*sempre ff*

*poco*

*molto cresc.*

*poco*

*cresc.*

*ff*

*arco*

*ff*

*arco*

*ff*

He the merry mischiefmaker, Whom the people call'd the Storm-Pool, Rose among the guests assemb - led.

Rose among the guests assemb - led.

Rose among the guests assemb - led.

Rose among the guests assemb - led.

245 246 247 248 249 250 33

Musical score for a piece, likely a song or dance, spanning measures 245 to 250. The score includes vocal lines, piano accompaniment, and instrumental parts for Tambourine and Tri. The lyrics are:

Skilld was he in sports, In the mer-ry dance of snow-shoes, In the play of  
 Skilld was he in sports and pas-times, In the mer-ry dance of snow-shoes, In the play of  
 Skilld was he in sports and pas-times, In the mer-ry dance of snow-shoes, In the play of





257 258 259 260 21 rall. 35

Pu - gasaing, the Bowl and Coun-ters, Koom - tassoo, the Game of Plumstones.  
 Pu - gasaing, the Bowl and Coun-ters, Koom - tassoo, the Game of Plumstones.  
 Koom - tassoo, the Game of Plumstones.  
 Koom - tassoo, the Game of Plumstones.

arco

a tempo (♩ = 136.) 266 265 266 267 268 267

(Piañti)

a tempo (♩ = 136.)

Callid him coward, Shan-go-da-ya,  
I-der, gambler.

Though the warriors callid him Faint-Heart,

a tempo (♩ = 136.)

pizz.

270 271 272 273 274 275 276

*mf cresc. molto*

*mf cresc. molto*

*mf cresc. molto*

*mf*

*cresc. molto*

*mf*

*mf*

*mf*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*mf*

*mpo*

*cresc. molto*

Ye - nadiz-ze,

Little heeded he their just-ing,

Little car'd he for their in-sults,





Allegro comodo. (♩. = 84) 297 298 299 300 301 302 303

24 Allegro comodo. (♩. = 84)

Allegro comodo. (♩. = 84)

304 305 306 307 308 309 310

*mp-sf* *mp-sf* *mp-sf* *mp-sf* *mp-sf* *mp-sf* *mp-sf*

*molto cresc.* *molto cresc.* *molto cresc.* *molto cresc.* *molto cresc.* *molto cresc.* *molto cresc.*

*sf* *sf* *sf* *sf* *sf* *sf* *sf*

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

*mp* *mp* *mp* *mp* *mp* *mp* *mp*

(Tri.)

25

*arco* *arco* *arco* *arco* *arco* *arco* *arco*

*div.* *mf* *f* *mf* *mf* *mf* *mf*

*mf* *f* *mf* *mf* *mf* *mf* *mf*

*pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

*f* *f* *f* *f* *f* *f* *f*

*mf* *mf* *mf* *mf* *mf* *mf* *mf*

He was dress'd in  
He was dress'd in



42 312 313 314 315 316 317 318

*molto*

*molto*

*molto*

*molto*

(Timpani in F C.)

*molto*

*molto*

*molto*

shirt of doe - skin, white and soft, and fringed with ermine, All wrought with beads of wampum.

shirt of doe - skin, white and soft, and fringed with ermine, All wrought with beads of wampum.

*arco*

*molto*

26

311

320

324

327

327

328

43

Musical score for the first system, measures 26-328. The score consists of ten staves. The top two staves are vocal lines. The middle four staves are piano accompaniment. The bottom four staves are additional piano accompaniment. The music is in a minor key and 3/4 time. The tempo is marked *mf* (mezzo-forte). The score ends with a double bar line at measure 328.

26

Musical score for the second system, measures 26-328. The score consists of ten staves. The top two staves are vocal lines. The middle four staves are piano accompaniment. The bottom four staves are additional piano accompaniment. The music is in a minor key and 3/4 time. The tempo is marked *mf* (mezzo-forte). The lyrics are: "He was dress'd in deer - skin leggings, Fring'd with hedgehog quills and ermine, And in moc-ca - sins of buckskin". The score ends with a double bar line at measure 328.

44 325 326 327 328 27 329 330

325 326 327 328 27 329 330

Thick with quills and beads embroider'd. On his head were plumes of swans down, On his beak were

Thick with beads embroider'd. On his head were plumes of swans down, On his beak were

Thick with quills and beads embroider'd. On his head were plumes of swans down, On his beak were

Thick — embroider'd. On his head were plumes of swans down, On his beak were

arco pizz. arco pizz.

332 337 340 28 335 336 337 233 rit. 237 pesante 45

28

rit. pesante

(Timpani in G. D.)

28

rit. pesante

tails of foxes, In one hand a fan of feathers, And a pipewas in the o-ther.

tails of foxes, In one hand a fan of feathers, And a pipewas in the o-ther.

And a pipewas in the o-ther.

And a pipewas in the o-ther.

And a pipewas in the o-ther.

pizz. arco

pizz. arco

rit. pesante

46 Tempo I. (♩ = 136)

Clarineti in A.

G.C.e Piatti.

This system contains the first system of the musical score. It features a piano accompaniment with a complex rhythmic pattern of sixteenth and thirty-second notes. The woodwind section includes two Clarinets in A. The string section is indicated by 'G.C.e Piatti.' (Gitarre e Pianoforte). The tempo is marked 'Tempo I. (♩ = 136)'.

Tempo I. (♩ = 136)

This system continues the piano accompaniment from the first system, maintaining the same complex rhythmic texture.

Barrd with streaks of red and yel. low, streaks of blue and  
 Barrd with streaks of red and yel. low, streaks of bright  
 Barrd with streaks of blue and  
 Barrd with streaks of bright ver

This system introduces the vocal lines. The lyrics are partially obscured by the musical notation but appear to be: "Barrd with streaks of red and yel. low, streaks of blue and", "Barrd with streaks of red and yel. low, streaks of bright", "Barrd with streaks of blue and", and "Barrd with streaks of bright ver".

Tempo I. (♩ = 136)

This system continues the vocal lines and piano accompaniment from the previous system.

347 347 350 351 352 353 47

29

G.C.

29

bright vermil - ion, Shone the face of Pau-Puk-Keewis. From his forehead fell his tress - es, Smooth and parted like a  
 - vermil - ion, Shone the face of Pau-Puk-Keewis. From his forehead fell his tress - es, Smooth and parted like a  
 bright vermil - ion, Shone the face of Pau-Puk-Keewis. From his forehead fell his tress - es, Smooth and parted like a  
 mil - ion, Shone the face of Pau-Puk-Keewis. From his forehead fell his tress - es, Smooth and parted like a

G

354 355 356 357 358 30 359

30

woman's, Shin - ing bright with oil, and plait - ed, Hung with braids of scented grasses, As among the

woman's, Shin - ing bright with oil, and plait - ed, Hung with braids of scented grasses, As among the

woman's, Shin - ing bright and plait - ed, Hung with braids of scented grasses, As among the

woman's, Shin - ing bright and plait - ed, Hung with braids of scented grasses, As among the

300 301 302 303 304 305 306

*poco a poco* *cresc.* *cresc. poco a poco* *cresc. poco a poco* *cresc.*

*poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc.*

*poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc.*

*poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc.*

*poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc.*

*pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

*poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco* *cresc. poco a poco*

guests assembled, *poco a poco* To the sound of flutes and singing, *cresc. poco a poco* To the sound of drums and voices, *cresc. poco a poco* Rose the handsome Pau-Puk-Keewis,

guests assembled, *poco a poco* To the sound of flutes and singing, *cresc. poco a poco* To the sound of drums and voices, *cresc. poco a poco* Rose the handsome Pau-Puk-Keewis,

guests assembled, *poco a poco* To the sound of flutes and singing, *cresc. poco a poco* To the sound of drums and voices, *cresc. poco a poco* Rose the handsome Pau-Puk-Keewis,

guests assembled, To the sound of flutes and singing, To the sound of drums and voices, Rose the handsome Pau-Puk-Keewis,



367 368 369 370 371 372 373 374

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

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

G.C. e Piatti.

arco *f dim.* *dim. e rall.* pizz.

And be gan - his mys-tic dan-ces.

*f dim.* *dim. e rall.* pizz.

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

31

Lento. (♩ = 78)

51

375 376 377 378 379 380 381 382

31

Lento. (♩ = 78)

sempre pizz.

First he danced a solemn mea - sure, Vo - ry slow in step and ges - ture,

Lento. (♩ = 78)

383 384 385 386 387 32

32

In and out among the pine trees, Thro the shadows and the sun - shine, Treading soft - ly like a pan - ther,

accel. 379 370 371 375 374 375 59

*Più mosso. (♩ = 100)*

*dim.* *mf*

*molto f* *molto f* *molto*

*arco*

*Then more swiftly, and still*

*accel.* *Più mosso. (♩ = 100)*

*dim.* *mf*

*arco*

*accel.* *Più mosso. (♩ = 100)*

*dim.* *mf*

54 396 397 398 399 400 33 401

*mf* *cresc.* *cresc. poco a poco*  
*mf* *cresc.* *cresc. poco a poco*  
*cresc.* *cresc. poco a poco* *cresc. poco a poco*  
*cresc. poco a poco*  
*cresc. poco a poco*  
*pp*

33

*mf* *cresc.* *cresc. poco a poco*  
*mf* *cresc.* *cresc. poco a poco*  
*cresc.* *cresc. poco a poco* *cresc. poco a poco*  
*cresc. poco a poco*

swift - er, *cresc.* Leap - ing over the guests as - semb - led, leap - ing over the guests as -

Whirling, spinning round in cir - cles, Leap - ing over the guests as.

*pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*  
*cresc.* *cresc.* *cresc. poco a poco arco*  
*pizz.* *arco* *pizz.* *arco*

*cresc.* *cresc. poco a poco*

403 404 405 406 407 408 55

432 *acccl.* *Più mosso. (♩ = 120)*

*mf* *f* *f* *mf*

*acccl.* *Più mosso. (♩ = 120)*

*mf* *f* *f* *mf*

Till the leaves went whirl - ing, The  
 Till the leaves wentwhirling with him, Till the

somb - led, Eddyng round and round the wig - wam,  
 Till the leaves went whirl - ing, The  
 Till the leaves wentwhirling with him, Till the

*pizz.* *pizz.* *dis.* *pizz.* *pizz.*

*acccl.* *Più mosso. (♩ = 120)*

34 accel. Più presto. (♩ = 144)

A musical score system for piano and violin. The piano part includes markings for accents (A), a second ending (2), and fortissimo (ff). The violin part features a 34-measure acceleration and a tempo change to 'Più presto' with a quarter note equal to 144 beats per minute. A tambourine part is indicated at the end of the system.

34 accel. Più presto. (♩ = 144)

dust and the wind. Then along the sandy

do - st and wind to - ge - ther Swept in ed - dies round a - bout him. Then a - long the

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

sempre pizz. sempre pizz.

accel. Più presto. (♩ = 144)

A musical score system for piano and voice. It includes a 34-measure acceleration and a tempo change to 'Più presto'. The piano part has 'sempre pizz.' markings. The voice part has lyrics: 'dust and the wind. Then along the sandy do - st and wind to - ge - ther Swept in ed - dies round a - bout him. Then a - long the dust and wind to - ge - ther Swept in ed - dies round a - bout him.' The system concludes with an acceleration and 'Più presto' tempo change.

416

417

418

419

420

421

57

The musical score consists of several systems of staves. The top system includes staves for strings and woodwinds. The middle system features a vocal line with lyrics: "mar - gin of the lake, the Big-Sea Wa - ter, On he sped with frenzied ges - tures, Stampd upon the sand, and". Below the vocal line are staves for percussion, including Triangolo, G.C., and Tambourine. The bottom system includes staves for strings and woodwinds. Performance instructions such as "arco", "pizz.", and "cresc." are present throughout the score.



472

473

474

475

35

476

477

478

479

Molto vivace. (♩ = 56)

accél.

Clarinette in B $\flat$

G. Cie Piatti

accél.

Molto vivace. (♩ = 56)

35

arco

arco

accél.

Molto vivace. (♩ = 56)

tossed it Wild.ly in the air a round him.

tossed it Wild.ly in the air a round him.

Detailed description: This page of a musical score contains three systems of music. The first system includes piano accompaniment (treble and bass clefs), a Clarinette in B-flat part, and a vocal line. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has lyrics: "tossed it Wild.ly in the air a round him." The second system continues the piano and vocal parts, with a tempo marking of "Molto vivace. (♩ = 56)" and a rehearsal mark "35". The third system shows the piano part with "arco" markings and continues the vocal line. The page is numbered "58" in the top left corner.

430 431 432 433 434 435 436 437 438 439 59

*f sempre*  
*f sempre*

Till the wind be . came a whirl . wind, Till the sand was blown and sift . ed Like great snowdrifts  
Till the sand was blown and sift . ed Like great snowdrifts  
Till the wind be . came a whirl . wind, Till the sand was blown and sift . ed Like great snowdrifts  
Like great snow



452 453 454 455 456 457 458 459 460 461 61

Violin I  
Violin II  
Viola  
Cello/Double Bass

pp sf pizz.



473 474 476 477 478 39 63

39

Danc'd his Beggars Dance to please them, And, return-ing, sat down laugh-ing There among the guests assem-bled, Sat and

Danc'd his Beggars Dance to please them, And, return-ing, sat down laugh-ing There among the guests assem-bled, Sat and

Danc'd his Beggars Dance to please them, And, return-ing, sat down laugh-ing There among the guests assem-bled, Sat and

Danc'd his Beggars Dance to please them, And, return-ing, sat down laugh-ing There among the guests assem-bled, Sat and

481 482 483 484 485 486 487 488 489

rall. a tempo

This section of the score covers measures 481 through 489. It includes a piano part (measures 481-489) and a violin part (measures 481-489). The piano part features a variety of dynamics including *mf*, *f*, and *ff*, with articulations such as accents and slurs. The violin part includes a *2<sup>a</sup>* line and features dynamics like *mf* and *f*. The tempo markings *rall.* and *a tempo* are placed above the measures.

rall. a tempo pizz arco

This section covers measures 490 through 499. It includes a piano part (measures 490-499) and a violin part (measures 490-499). The piano part includes performance instructions for *pizz* (pizzicato) and *arco* (arco). Dynamics include *mf* and *f*. The violin part also includes *pizz* and *arco* instructions and dynamics like *mf* and *f*. The tempo markings *rall.* and *a tempo* are present.

found himself serene-ly With his fan of tur-key fea-thers.

found himself serene-ly With his fan of tur-key fea-thers.

found himself serene-ly With his fan of tur-key fea-thers.

found himself serene-ly With his fan of tur-key fea-thers.

rall. a tempo pizz arco

This section covers measures 500 through 509. It features four vocal parts with the lyrics: "found himself serene-ly With his fan of tur-key fea-thers." The piano part (measures 500-509) and violin part (measures 500-509) are also included. The piano part includes *pizz* and *arco* instructions and dynamics like *mf* and *f*. The violin part includes *pizz* and *arco* instructions and dynamics like *mf* and *f*. The tempo markings *rall.* and *a tempo* are present.





Musical score for the first system, measures 449-508. The score is written for piano and violin. The piano part includes dynamics such as *dim.* and *pp*. The violin part includes dynamics such as *pp*. The score is marked with *rall.* and the number 41.

Musical score for the second system, measures 509-518. The score continues the piano and violin parts. Dynamics include *dim.* and *pp*. The score is marked with *rall.* and the number 41.

Musical score for the third system, measures 519-528. The score continues the piano and violin parts. Dynamics include *dim.* and *pp*.

Musical score for the fourth system, measures 529-538. The score concludes the piano and violin parts. Dynamics include *dim.*, *p dim.*, and *pp rall.*.

50. 510 511 512 513 514 515 516 517 518 67

Con moto. (♩ = 75.)

Arpa.

Con moto. (♩ = 75.)

Then said they to Chi - bi - a - bos, To the friend of Hi - a - wa - tha, To the sweet - est

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

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

Then said they to Chi - bi - a - bos, To the friend of Hi - a - wa - tha, To the sweet - est

Con moto. (♩ = 75.)

520 521 522 523 524 525 526 527 528 529

of all singers. To the best of all mu - si - cians,  
 sweetest of all singers, To the best of all mu - si - cians,  
 sweetest of all singers, To the best of all mu - si - cians,  
 of all singers, To the best of all mu - si - cians,

327 330 334 42 338 342 346 350 354 358 362 366

42

Sing to us, O Chi - bi - a - bos! Songs of love and songs of long-ing, That the *cresc.*

Sing to us, O Chi - bi - a - bos! Songs of love and songs of long-ing, That the *cresc.*

Sing to us, O Chi - bi - a - bos! Songs of love and songs of long-ing, That *cresc.*

Sing, O Chi - bi - a - bos! Songs of love and songs of long-ing, That the

70 543 544 545 546 547 548 43 rit. 550 551 552 553 554

Musical score for measures 543-554. The score includes piano and string parts. A dynamic marking of *ppp* is present in measure 554.

Musical score for measures 550-554. The score includes piano and string parts.

Musical score for measures 550-554. The score includes piano and string parts. The string parts are marked *con sordini*. Dynamic markings *pp* and *f* are used.

Vocal score for measures 550-554. The lyrics are: "feast may be more joy-ous, That the time may pass more gai-ly, And our guests be more con-tent-ed!" The score includes four vocal staves with dynamic markings *dim.*

Musical score for measures 550-554. The score includes piano and string parts. A dynamic marking of *pp* is present in measure 554.

rit.



567 568 569 570 571 572 573 574 575 576 577 578

44

Sang in tones of deep e - mo - tion, Songs of love and songs of long - ing.  
 Sang in tones of deep e - mo - tion. Songs of love and songs of long - ing.

Look - ing still at







Tenor - Solo. "Onaway! Awake, beloved!"\_

602 603 604 605 606

**45**  
Andante con moto. (♩ = 120)

Flauti I II.  
Oboi I II.  
Clarineti I II.  
in B<sup>b</sup>.  
Fagotti I II.  
Corni in F.  
I.  
II.  
III.  
IV.  
Arp.  
Violino I.  
(6)  
Violino II.  
(6)  
Viola.  
(4)  
Tenor - Solo.  
Violoncello.  
(4)  
Basso.  
(3)

pp  
p  
pp  
pp  
pp  
pp  
arco  
pp

Andante con moto. (♩ = 120)  
con sordini  
pp  
con sordini  
pp  
con sordini  
pp  
pp  
pp

Andante con moto. (♩ = 120)

607

608 *rall.*

609 *a tempo*

610

*pp*

*pp*

*pp*

*pp*

*p*

*rall.*

*a tempo*

*pizz*

*rall.*

*a tempo*

On a way! A-wake, be- lov- ed! Thou the wild- flow'r of the

Detailed description: This page of a musical score contains two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line starts with a 'rall.' marking at measure 608 and an 'a tempo' marking at measure 609. The piano accompaniment features a complex rhythmic pattern with 'pp' (pianissimo) dynamics. The second system also includes a vocal line and piano accompaniment. The vocal line has 'rall.' and 'a tempo' markings. The piano accompaniment includes a 'pizz' (pizzicato) marking. The lyrics 'On a way! A-wake, be- lov- ed! Thou the wild- flow'r of the' are written below the vocal line.

612 613 614 615 616

pp

pp

pp

p

div.

p

f

for - est! Thou the wildbird of the prai - rie! Thou with eyes so soft and fawn - like! If thou

arco

p

pizz.

arco

pp

78

417

46

618

619

620

621

rall.

a tempo

accel.

*p cresc.*

*p cresc.*

*cresc.*

*p*

*p*

*p*

*p*

46

rall.

a tempo

accel.

*pp*

*sf*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*cresc.*

on - ly look - est at me, I am hap - py, I am hap - py, As the lil - ies, the

*pp*

*pp*

rall.

a tempo

accel.

621 622 rall. 624 625

*pp*

*f*

*rall.*

*f*

*dim. e rall.*

lil-ies of the prairie When they feel the dew up-on them!

*unis. pizz.*

*arco*

*pp*

*rall.*

L

626

47 *a tempo*

627

628

629

630

*mp* *mf* *pp* *fp*

*pp* *pp*

47 *a tempo*

*p* *pp*

*tranquillo*

Sweet thy breath is as the fragrance Of the wild-flow'rs in the morn-ing... As their fragrance is at

*pp* *f* *pp* *pp*

*pizz.* *arco*

*a tempo*

Musical score for the first system, measures 48-51. The score includes piano and violin parts. Measure 48 starts with a piano (pp) dynamic. Measure 49 features a mezzo-forte (mf) dynamic. Measure 50 includes a ritardando (rit.) instruction. Measure 51 returns to a tempo. The piano part includes a section marked 'in A.' in measure 51.

Piano accompaniment for the first system, measures 48-51. It features a rhythmic pattern of eighth notes in the right hand and a simpler accompaniment in the left hand.

Musical score for the second system, measures 48-51. It includes vocal and piano parts. Measure 48 starts with a forte (f) dynamic. Measure 49 features a mezzo-forte (mf) dynamic. Measure 50 includes a ritardando (rit.) instruction. Measure 51 returns to a tempo.

evening. In the Moon when leaves are fall - ing. — Does not all the blood within me

Piano accompaniment for the second system, measures 48-51. It includes a pizzicato (pizz.) instruction in measure 49. The piano part features a rhythmic pattern of eighth notes in the right hand and a simpler accompaniment in the left hand. Measure 50 includes a ritardando (rit.) instruction. Measure 51 returns to a tempo.





49 *rall.* 644 *pp* *a tempo* 647 *pp* 647

*pp* *pp* *pp* *pp*

49 *rall.* *a tempo*

*mp* *mf* *mf* *mf*

On-a way!—my heart—sings to thee,— Sings—with joy when thou art near me, As the

*mp* *pizz.* *arco* *p*

*rall* *a tempo* *p*

Detailed description: The image shows two systems of musical notation. The first system consists of five staves: a vocal line and four piano accompaniment staves. The vocal line begins with a '49 rall.' marking and a measure number of 644. It features a melodic line with various dynamics including *pp* and *a tempo*. The piano accompaniment includes chords and arpeggiated figures. The second system also has five staves, with the vocal line continuing the melody. It includes lyrics: 'On-a way!—my heart—sings to thee,— Sings—with joy when thou art near me, As the'. The piano accompaniment continues with similar textures. Performance markings like *mp*, *mf*, *pizz.*, and *arco* are present throughout.

646 647 648 I. *pp*

The musical score consists of five systems. The first system shows the vocal line and piano accompaniment for measures 646-648. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics. The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics. The score includes various musical notations such as dynamics (*pp*, *p*, *mp*), articulation (*pizz.*, *arco*), and phrasing slurs.

sigh - ing, sing - ing branch - es — In the plea - sant Moon of Strawberries! When thou art not pleas'd, be -

650 651 652 50 653 654 85

*poco rit.* *accel.* *cresc.* *cresc.* *cresc.*

*pp* *pp* *pp* *cresc.* *cresc.* *cresc.*

*poco rit.* 50 *accel.* *cresc.* *cresc.* *cresc.*

*pp* *pp* *pp* *cresc.* *cresc.* *cresc.*

*cresc.*

-lov-ed, Then my heart is sad and dark-ened, As the shin-ing riv-er darkens When the

*div.* *pp* *cresc.*

*poco rit.* *accel.*

The image shows a page of a musical score, likely for a voice and piano piece. It consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a grand piano (GP) section. The bottom system includes a vocal line with lyrics and piano accompaniment. Performance markings such as 'poco rit.', 'accel.', 'cresc.', and 'pp' are scattered throughout the score. A large number '50' is prominently displayed in the middle of the page, possibly indicating a measure number or a section marker. The page number '85' is located in the top right corner.

51 <sup>63</sup>  
a tempo

rall. 56 67

mf

f

pp

dim. p

rall. a tempo

51

f

pp

con moto

clouds drop shadows on it! When thou smilest, my beloved, Then my troubled heart is

unis.

f

pp

arco

pizz.

rall. a tempo

Handwritten annotations: *a2.*, *660*, *661*, *662*, *663*, *664*

*mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *pp* *pp*

*in B $\flat$*

*mf* *mp* *molto f*

Handwritten annotation: *52*

*mp* *mp* *pp*

bright end, — As in sun - shine gleam the ripples That the cold wind makes in riv - ers. —

*pizz.* *f* *p* *arco* *pp* *pizz.* *f* *pp* *f*

M

666  
667 rit.

*pp* *f* *pp* *f*

*pp* *f*

*f*

*rit.*

*largamente* *f*

Smiles the earth, and smile the waters, Smile the cloud-less skies above us, But

*mf* *f* *p* *rit.* *arco*

672 673 674

53

rall. a tempo rall.

pp p < f dim. p < f dim. p < f dim. p

f dim. f dim. f dim. mp

rall. a tempo rall.

p p p p mp

dim. dim. dim. arco mp

rall. a tempo rall.

p p p p mp

dim. dim. dim. mp

I lose the way of smil-ing When thou art no longer near me! I my-



a tempo

676 677

pp mf pp pp

a tempo

pp pp pp

self, my self! he hold me! Blood of my beating heart, be-

div. unis. arco

pizz. pizz. ppp

a tempo

54 *Meno mosso.*

*rall.*

*molto rall.*

Musical score for the first system, measures 54-57. It includes vocal lines and piano accompaniment. Dynamic markings include *pp*, *ppp*, and *dim.*. The piano part features complex textures with sixteenth notes and slurs.

54 *Meno mosso.*

*rall.*

*molto rall.*

Musical score for the second system, measures 54-57. It includes vocal lines with lyrics and piano accompaniment. Dynamic markings include *mp*, *pp*, and *pizz.*. The lyrics are: "hold me! O a-wake, awake, be-lov-ed! On-a-way! a-wake, be-". The piano part includes *pizz.* markings and complex rhythmic patterns.

a tempo 663 684 rall. 695 696

Violin I: *pp*, *ppp*  
Violin II: *ppp*  
Viola: *pp*, *ppp*  
Cello/Double Bass: *mp*, *pp*, *ppp*

Violin I: *pp*, *mf*, *sf*, *pp*, *ppp*  
Violin II: *pp*, *mf*, *sf*, *pp*, *ppp*  
Viola: *pp*, *mf*, *sf*, *pp*, *ppp*  
Cello/Double Bass: *pp*, *mf*, *sf*, *pp*, *ppp*

-lov - ed''

a tempo rall.

47

Le: a. (♩ = 66.)

Flauto piccolo.

Flauti I. II.

Oboi I. II.

Clarineti I. II.  
in B<sup>b</sup>.

Fagotti I. II.

Corni I. II.  
in F

III. IV.

Trombe I. II.  
in F.

Tromboni I. II.

Trombone III.  
e Tuba.

Timpani.

Gran Cassa  
e Piatti.

Triangolo.

Lento. (♩ = 66.)

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenor.

Bass.

Violoncello.

Basso.

Lento. (♩ = 66.)

Thus the gen- tle Chi - bi - a - bos - Sang his song of love and longing;

Thus the gen- tle Chi - bi - a - bos - Sang his song of love and longing;

Thus the gen- tle Chi - bi - a - bos - Sang his song of love and longing;

Thus the gen- tle Chi - bi - a - bos - Sang his song of love and longing;

94

55 Poco più mosso.  
Animato.

accel.

Più mosso.

Musical score for measures 698-708. The score is written for a piano and includes multiple staves for the right and left hands. The tempo markings are *Poco più mosso. Animato.* and *accel.* for the first part, and *Più mosso.* for the second part. The dynamic markings include *mf* and *cresc.*. Measure numbers 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, and 708 are indicated above the staves.

55 Poco più mosso.  
Animato.

accel.

Più mosso.

Musical score for measures 709-715. The score is written for a piano and includes multiple staves for the right and left hands. The tempo markings are *Poco più mosso. Animato.* and *accel.* for the first part, and *Più mosso.* for the second part. The dynamic markings include *mf* and *cresc.*. The lyrics "And I - a-goo, the great boaster," are written below the vocal line. The dynamic marking *arco* is present in the left hand, and *pizz.* is present in the right hand. Measure numbers 709, 710, 711, 712, 713, 714, and 715 are indicated above the staves.

*f* Animato.  
Poco più mosso.

accel.

Più mosso.

710 711 712 713 714 715 716 717 718 719 720 721 722 accel.

Violin I, Violin II, Viola, Cello/Double Bass, Voice

*cresc.* *pizz.* *arco* *accel.*

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

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

*mf* *cresc.* *pizz.* *arco* *accel.*

*mf* *cresc.* *pizz.* *arco* *accel.*

96 56

a tempo

724

727

730

733

736

739

742

745

748

751

754

757

760

56 a tempo

Jeal - ous of the sweet mu - si - cian, Jeal - ous of thap - plause they gave him,  
Jeal - ous of the sweet mu - si - cian, Saw in all the eyes a - round him, In  
Jeal - ous of the sweet mu - si - cian, Jeal - ous of thap - plause they gave him, Saw in

Jeal - ous of the sweet mu - si - cian, Saw in

f a tempo

The musical score on page 97 consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "That the wed-ding - guests as - sem-bled Long'd to hear his plea-sant sto-ries, all their looks, That the guests as - sem-bled Long'd to hear his plea-sant sto-ries, all their looks and ges-tures, Saw that the guests as - sem-bled Long'd to hear his sto-ries, all their looks and ges-tures, Saw that the guests as - sem-bled Long'd to hear his sto-ries,". The piano accompaniment includes markings such as *cresc. poco a poco* and *pizz.*. The score is written in a standard musical notation with treble and bass clefs, and various musical symbols like notes, rests, and dynamics.



747

98 *rall.* **57** Moderato energico. (♩ = 100.)

*mp* *a 2* *f* *mf* *cresc.*

*mp* *mf* *cresc.*

*mp* *mf* *cresc.*

*mp* *mf* *cresc.*

*rall.* **57** Moderato energico. (♩ = 100.)

*mf* *cresc.*

*mf* *cresc.*

*f* *mf* *cresc.*

His im-measur-a-ble false-hoods.

His im-measur-a-ble false-hoods.

His im-measur-a-ble false-hoods.

His im-measur-a-ble false-hoods.

*arco* *pizz.* *arco* *pizz.*

*arco* *pizz.* *arco* *pizz.* *cresc.*

*rall.* Moderato energico. (♩ = 100.)

757

758

759

760

761

762

58

763

764

99

Musical score for measures 757-764. The score consists of ten staves. The top two staves are for the vocal line, with lyrics written below. The remaining eight staves are for the piano accompaniment, including the grand staff (treble and bass clefs) and three additional staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. Dynamic markings like *f* and *ff* are present throughout the passage.

Musical score for measures 765-768. This section continues the vocal and piano parts from the previous system. It features similar complex rhythmic textures and articulations. A large measure rest is visible in the vocal line at the beginning of measure 768.

Musical score for measures 769-772. The vocal line continues with lyrics, and the piano accompaniment maintains its intricate rhythmic pattern. The system concludes with a double bar line.

Musical score for measures 773-776. This section includes the vocal line and piano accompaniment. The piano part features markings for *arco* and *pizz.* (pizzicato). The vocal line includes the lyrics: "Ve-ry boastful was I - a - goo:—".

Musical score for a vocal and piano piece, measures 765-771. The score includes vocal lines with lyrics and piano accompaniment with performance markings like "cresc." and "pizz.".

Lyrics:  
 Nev - er heard he an ad - ven - ture But him - self had met a great - er; Nev - er a deed, nev - er a  
 Nev - er, nev - er an ad - ven - ture. Nev - er a - ny deed of dar - ing But him - self had done a

Musical score for the first system, measures 72-78. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *ff* and *mf*. The vocal line has some lyrics partially visible at the end of the system.

Musical score for the second system, measures 79-84. It continues the vocal and piano parts from the first system. The piano part includes dynamic markings such as *f* and *mf*.

Musical score for the third system, measures 85-90. This system contains the vocal line with lyrics. The piano part includes dynamic markings such as *mf* and *f*.

deed, *mf* But him-self could tell a strang-er. Would you  
Nev-er a-ny marv'lous sto-ry But him-self could tell a strang-er. Would you

Musical score for the fourth system, measures 91-96. This system contains the piano accompaniment with dynamic markings such as *bold - er; arco*, *pizz.*, and *arco*.

*bold - er; arco* *pizz.* *arco* *pizz.*  
*arco* *pizz.* *arco* *pizz.*

on - ly give him cre - dence, No one ev - er shot an ar - row Half so far and high as he had; Ev - er caught so ma - ny  
 on - ly give him cre - dence, Half so high as he had; Ev - er caught so ma - ny  
 on - ly give him cre - dence, Half so high as he had; Ev - er  
 Half so high as he had; Ev - er

arco

arco

pizz.

pizz.

pizz.

60



Musical score for the first system, measures 74-79. It consists of ten staves with various musical notations including notes, rests, and dynamic markings.

Musical score for the second system, measures 80-85. It consists of two staves with musical notations.

he could, None could dive so deep as he could, None could swim so far as he could; None had made as ma-ny  
 he could, None could dive so deep as he could, None could swim so far as he could; None had made as ma-ny  
 he could, None could dive so deep as he could, None could swim so far as he could; None had made as ma-ny  
 he could, None could dive so deep as he could, None could swim so far as he could; None had made as ma-ny

Musical score for the third system, measures 86-91. It consists of two staves with musical notations.

The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, showing complex melodic lines with many notes and rests. The remaining eight staves are for the piano accompaniment, featuring a variety of rhythmic patterns and chordal textures. The notation is dense and includes various musical symbols such as beams, slurs, and dynamic markings.

The second system continues the musical score with ten staves. It maintains the same instrumental and vocal parts as the first system, showing further development of the melodic and harmonic material. The notation remains complex and detailed.

jour - neys, None had seen so ma - ny won - ders, As this won - der - ful I - a - goo, As this mar' lous sto - ry - tell - er!  
 jour - neys, None had seen so ma - ny won - ders, As this won - der - ful I - a - goo, As this mar' lous sto - ry - tell - er!  
 jour - neys, None had seen so ma - ny won - ders, As this won - der - ful I - a - goo, As this mar' lous sto - ry - tell - er!  
 jour - neys, None had seen so ma - ny won - ders, As this won - der - ful I - a - goo, As this mar' lous sto - ry - tell - er!

The third system includes the vocal parts with lyrics and the piano accompaniment. The lyrics are repeated on four staves, corresponding to the vocal lines above. The piano accompaniment continues with its characteristic rhythmic and harmonic patterns. The system concludes with a double bar line and a fermata over the final notes.



Allegro molto.

Musical score for the first system, measures 120-130. The score is written for a full orchestra, including strings, woodwinds, and brass. The tempo is marked "Allegro molto." and the time signature is 2/4. The music features complex rhythmic patterns and dynamic markings such as *ff marc.* and *ff*. The score is divided into two systems of staves, with measures 120-130 spanning across them.

Allegro molto.  $\text{♩} = 130$

Musical score for the second system, measures 130-140. The score continues the orchestral arrangement from the first system. It features similar complex rhythmic patterns and dynamic markings, including *ff marc.* and *ff*. The tempo remains "Allegro molto." and the time signature is 2/4. The score is divided into two systems of staves, with measures 130-140 spanning across them.

Allegro molto.  $\text{♩} = 130$

Musical score for the third system, measures 140-150. The score continues the orchestral arrangement. It features similar complex rhythmic patterns and dynamic markings, including *ff marc.* and *ff*. The tempo remains "Allegro molto." and the time signature is 2/4. The score is divided into two systems of staves, with measures 140-150 spanning across them.

63

g.c. *pp*

63

*sempre f*

*sempre f*

*sempre f*

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

Thus his name be came a by-word And a jest a-mong the peo-ple! And when

Thus his name be-came a by-word And a jest a-mong the peo-ple! And when

833 834 835 836 837

Or a war - rior, home re - turn - ing,  
 - e'er a boastful hunt - er Prais'd his own ad - dress too high - ly,  
 Or a war - rior, home re - turn - ing,  
 - e'er a boastful hunt - er Prais'd his own ad - dress too high - ly,

*pizz.* *arco*

842 843 **64** 844 *poco accel.* 845 846 847 850

**64** *poco accel.*

Talk'd too much of his a-chieve-ments, All his hearers cried, "I - a-goo! Here's I - agoo, come a-mong us!"

Talk'd too much of his a-chieve-ments, All his hearers cried, "I - a-goo! Here's I - agoo, come a-mong us!"

Talk'd too much of his a-chieve-ments, All his hearers cried, "I - a-goo! Here's I - agoo, come a-mong us!"

All his hearers cried, "I - a-goo! Here's I - agoo, come a-mong us!"

*poco accel.*

Pesante.

854  
65 a tempo 860

Pesante.

65 a tempo

He it was who carv'd the cra-dle Of the lit-tle  
 He it was who carv'd the cra-dle Of the lit-tle  
 He it was

Pesante.

a tempo

365 367 368 369 370 371 372 373 374 375 376 377 378

Hi - a - wa - tha, Carv'd its framework out of lin - den. Bound it strong with reindeer's sinews;  
 Hi - a - wa - tha, Carv'd it out of lin - den, Bound with reindeer's sinews;  
 who Carv'd its framework out of lin - den. Bound it strong with reindeer's sinews;  
 Carv'd it out of lin - den. Bound with reindeer's sinews;

*pizz.* *arco* *pizz.*

*pizz.* *arco* *pizz.*

*p*

112 219 66 387

*mp*  
*pp*  
*pp*  
*pp*  
*pp*  
*mf*  
*Triangolo.*  
*mp*  
*mf*  
*mf*  
*mf*  
*mp*  
He it was who taught him how to make the bows of ash-tree,  
How to make the bows of ash-tree,  
He it was who taught him lat-er How to make the bows and arrows, How to make the bows of ash-tree,  
He it was who taught him lat-er How to make the bows and arrows, How to make the bows of ash-tree,  
*arco*

891  
67

892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913

in A

67

And the arrows of the oaktree. So a-mong the guests as-sembled At my

And the arrows of the oaktree. So a-mong the guests as-sembled At my

And the arrows of the oaktree. So a-mong the guests as-sembled At my

And the arrows of the oaktree. So a-mong the guests as-sembled At my

*pizz.* *arco*



Hi - a - wa - tha's wedding Sat I - a - goo, old and ug - ly, Sat the marv'ulous sto - ry - tel - ler.

Hi - a - wa - tha's wedding Sat I - a - goo, old and ug - ly, Sat the marv'ulous sto - ry - tel - ler.

Hi - a - wa - tha's wedding Sat I - a - goo, old and ug - ly, Sat the marv'ulous sto - ry - tel - ler.

117 *Molto più mosso.* ♩ = 180 69 115

This block contains a complex musical score for measures 117 through 115. It features ten staves of music, including a grand staff (treble and bass clefs) and a cello/bass staff. The tempo is marked 'Molto più mosso.' with a quarter note equal to 180 beats per minute. The dynamic marking is consistently 'ff' (fortissimo). The notation includes various rhythmic values, accidentals, and articulation marks such as accents and slurs. A large number '69' is written above the staff at measure 119. The page number '115' is located at the top right.

*Molto più mosso.* ♩ = 180 69

This block contains a musical score for measures 69 through 69. It features four staves of music, including a grand staff and a cello/bass staff. The tempo is marked 'Molto più mosso.' with a quarter note equal to 180 beats per minute. The dynamic marking is consistently 'ff'. The notation includes various rhythmic values, accidentals, and articulation marks. A large number '69' is written above the staff at measure 69. The page number '115' is located at the top right.

733 734 435 736 737 738 739 740 741 742 743 744 745 746 747

rall. **70** Molto moderato. Come al prima

*pesante*  
*mf*  
*mf pesante*  
*mf pesante*  
*mf pesante*  
*mf*  
*fpp*

rall. **70** Molto moderato. Come al prima.

*mf pesante*  
*mf pesante*  
*mf pesante*  
*mf pesante*

And they said, O good I - a - goo, Tell us now a tale of

And they said, O good I - a - goo, Tell us now a tale of

And they said, O good I - a - goo, Tell us now a tale of

*pesante*  
*pesante*  
*pesante*

And they said, O good I - a - goo, Tell us now a tale of

*pizz.*  
*pizz.*

rall. **Molto moderato. Come al prima.**

71 955 117

71

won-der, Tell us of some strange ad-ven-ture, That the feast may be more joy-ous,  
 won-der, Tell us of some strange ad-ven-ture, That the feast may be more joy-ous,  
 won-der, Tell us of some strange ad-ven-ture, That the feast may be more joy-ous,

won-der, *arco* Tell us of some strange ad-ven-ture, *pizz.* That the feast may be more joy-ous,  
*arco* *pizz.* *cresc.*

Musical score for the first system, featuring multiple staves with complex notation, including dynamics like *cresc. molto* and *dim.*

Musical score for the second system, including a large **72** marking and *rall.* instruction.

That the time may pass more gai - ly, And our guests be more con - tent - ed!

That the time may pass moru gai - ly, And our guests be more con - tent - ed!

That the time may pass more gai - ly, And our guests be more con - tent - ed!

That the time may puss more gai - ly, And our guests be more con - tent - ed!

*arco*

*molto cresc.*

*molto cresc.*

*dim.*

*dim.*

*rall.*

a tempo

172 173 174 175

Violins I, Violins II, Violas, Cellos, Double Basses, Timpani, Gr. C. e Platt.

Arpa.

a tempo

mp

And I - agoo answer'd straight - way,

pizz. "You shall hear a tale of won - der,

a tempo

ppp  
pizz.  
p

dim. e rall. poco a poco

73 Poco meno mosso.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, and the bottom eight staves are for piano accompaniment. The music is in a major key and 4/4 time. The tempo and dynamics markings are 'dim. e rall. poco a poco' and '73 Poco meno mosso.'. There are several measures of rests in the vocal lines, and the piano accompaniment features a steady rhythmic pattern.

The second system shows the piano accompaniment for the second system of the score. It continues the rhythmic and harmonic patterns established in the first system.

dim. e rall. poco a poco

73 Poco meno mosso.

The third system of the musical score consists of ten staves. The top two staves are vocal lines, and the bottom eight staves are for piano accompaniment. The tempo and dynamics markings are 'dim. e rall. poco a poco' and '73 Poco meno mosso.'. The vocal lines contain the lyrics 'So he told the strange ad-'.

So he told the strange ad-

arco You shall hear of strange ad-ventures.

The fourth system shows the piano accompaniment for the fourth system of the score. It includes the 'arco' marking and the lyrics 'You shall hear of strange ad-ventures.'.

dim. e rall. poco a poco

Poco meno mosso.

First system of musical notation. It features a vocal line at the top with lyrics: "a. 2. pp". Below the vocal line is a piano accompaniment consisting of several staves. The piano part includes dynamic markings such as *pp* and *ppp*. The notation includes various musical symbols like notes, rests, and slurs.

Second system of musical notation. It features a vocal line with lyrics: "ven-tures of O-se-o, the Ma-gi-cian, From the Eve-ning Star de-scend-ed". Below the vocal line is a piano accompaniment. The piano part includes dynamic markings such as *f* and *pp*. The notation includes various musical symbols like notes, rests, and slurs.



*mf* *sostenuto*  
*mf* *sostenuto*  
*mf* *sostenuto*  
*pp* *sostenuto*  
*p.g.c.* *pp*  
*con Sordini*  
*con Sordini*  
*con Sordini*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*Meno mosso.*

Such was Hi - a - wa - - - tha's  
 Such was Hi - a - wa - - - tha's  
 Such was Hi - a - wa - - - tha's  
 Such was Hi - a - wa - - - tha's

1924 1925 1926 1927 1928 1929

The musical score is arranged in two systems. The upper system contains piano accompaniment for the right hand (treble clef) and left hand (bass clef). The lower system contains vocal parts (soprano, alto, tenor, and bass) and piano accompaniment. The score is marked with various dynamics and performance instructions.

**Dynamic markings:** *molto*, *pp*, *mf*, *ppp*, *cresc.*, *f*.

**Lyrics:**

wedding, Thus the wedding banquet end ed, And the wed - ding - guests de - part - ed.  
 wedding, Thus the ban - quet end ed, And the guests - do - part - ed,  
 wedding, Thus the ban - quet end ed, And the guests de - part - ed,  
 wedding, Thus the ban - quet end ed, And the wed - ding - guests de - part - ed.

musical score for the first system, including piano and string parts. The piano part features dynamics such as *dim.* and *p*. The string parts include a *ppgc.* marking.

musical score for the second system, including piano and string parts. The piano part features dynamics such as *dim.* and *morendo*. The string parts include a *mf* marking.

Vocal score with lyrics for the second system. The lyrics are: "Leav - ing Hi - - a - wa - tha hap - - py, hap - py With the night and".



1029  
76 Tempo I.

Musical score for the first system, measures 1-10. It features a piano and strings. The piano part has a melodic line with dynamics like *pp* and *ppp*. The strings play a rhythmic accompaniment. There are markings for "Piaatti" and "ppp".

Piano solo section of the first system, measures 11-15. It shows a detailed melodic line for the piano with various dynamics and articulation marks.

76 Tempo I.

Musical score for the second system, measures 16-25. It features a piano and strings. The piano part has a melodic line with dynamics like *pp* and *senza Sord.*. The strings play a rhythmic accompaniment.

Piano solo section of the second system, measures 26-30. It shows a detailed melodic line for the piano with dynamics like *pizz.* and *arpegg.*. There is a "Tempo I." marking at the end.

127

The musical score on page 127 consists of several systems of staves. The top system includes a vocal line and multiple instrumental staves. Dynamic markings such as *molto cresc.*, *pp*, *mp*, and *ff* are used throughout. A section of the score is marked *Isolare* with a large slur over the notes. The bottom system includes a double bass line with the instruction *arco* and dynamic markings *cresc. molto* and *ff*. The page number 127 is located in the upper right corner.