

# **THE MOUND-BUILDERS**

**An American Indian Cantata**

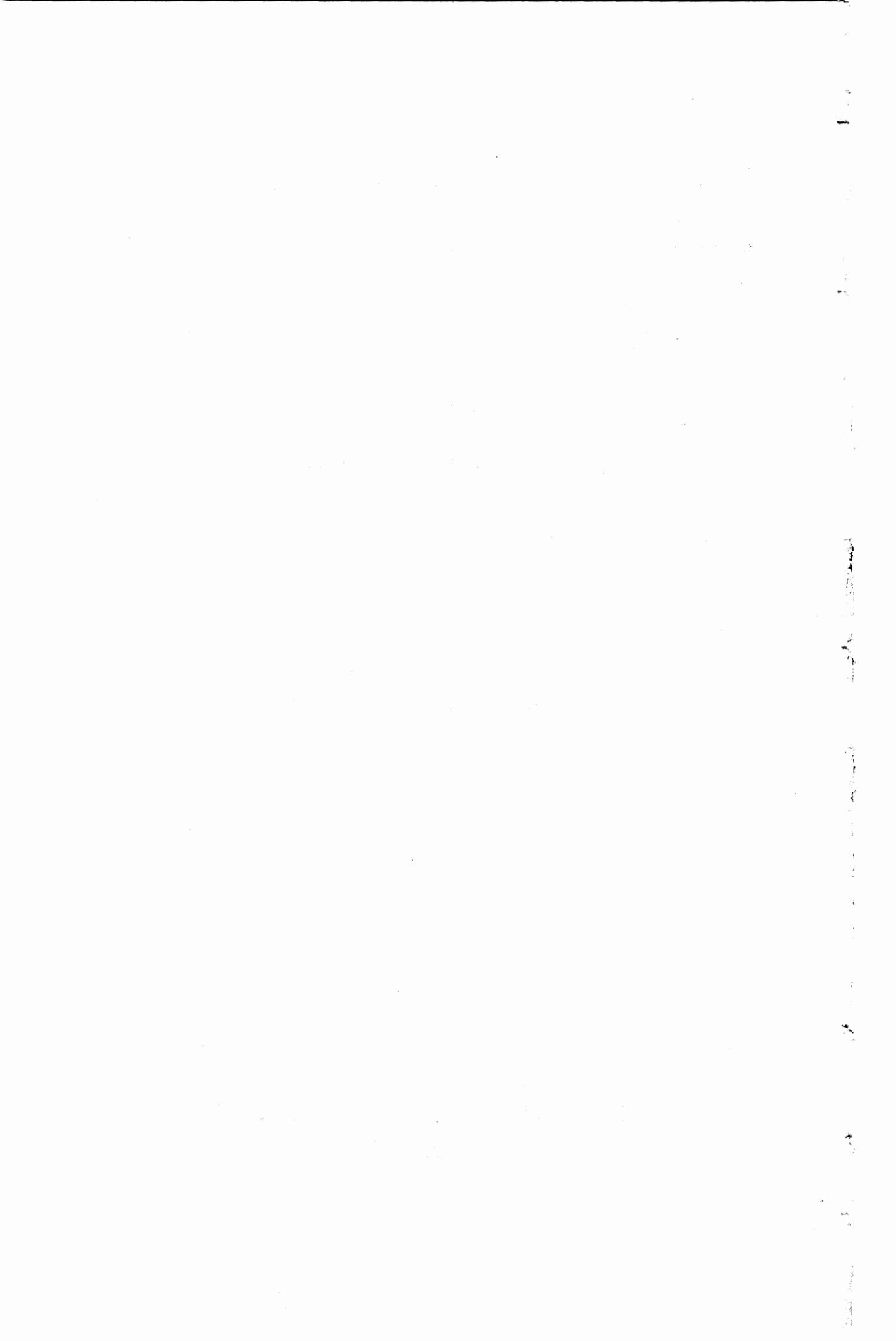
**for  
CHORUS**

**Soprano, Alto and Bass**

**PAUL BLISS**

**Price \$1.00**

**THE WILLIS MUSIC COMPANY,  
Cincinnati, Ohio**



# The Mound-Builders

(Prehistoric American Indians)

## A Cantata

for

Soprano, Alto and Bass (or Baritone)  
(Without Solos)

TEXT AND MUSIC

BY

PAUL BLISS

### The Music

Original Indian melodies form the themes of many of the separate numbers. These melodies, or short themes, were taken down many years ago by the composer, who attended the rites and dances of many Indian tribes.

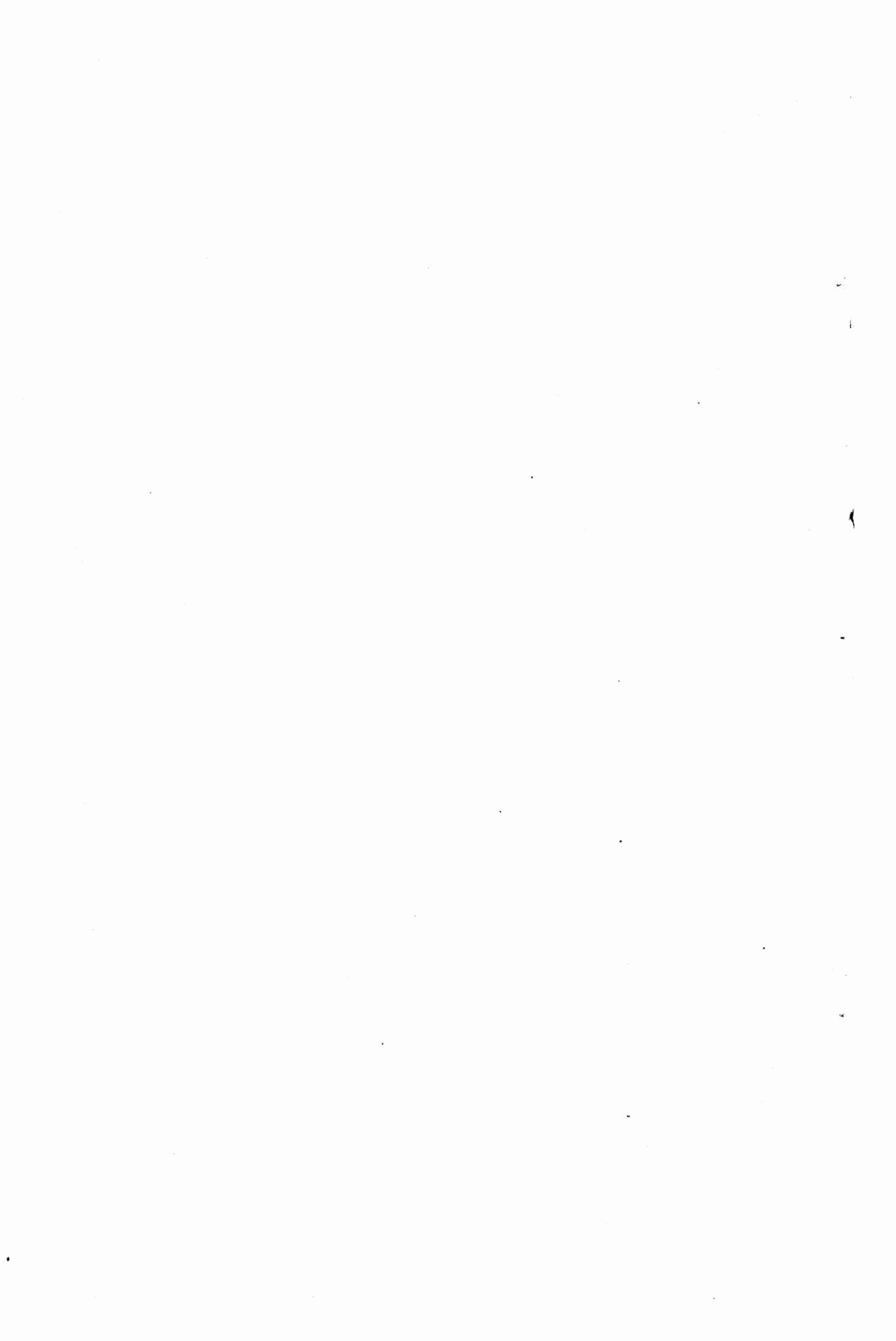
### The Story

At sun-up, the Indian braves start on a deer-hunting expedition.

During their absence the women continue the mound-building. They become weary at noon and rest, watching an eagle in his flight.

The deer-hunters return empty-handed and the women go down to the stream for water to refresh the weary warriors.

During their absence the camp is attacked and then the foe attempts to capture the water-carriers. They are driven off and the water-carriers return. As evening comes on, a wood-pigeon is heard and then a flute, in a serenade which all sing as night falls.



M  
1557  
Britten  
Grove

595237

# A Day with the Mound-Builders

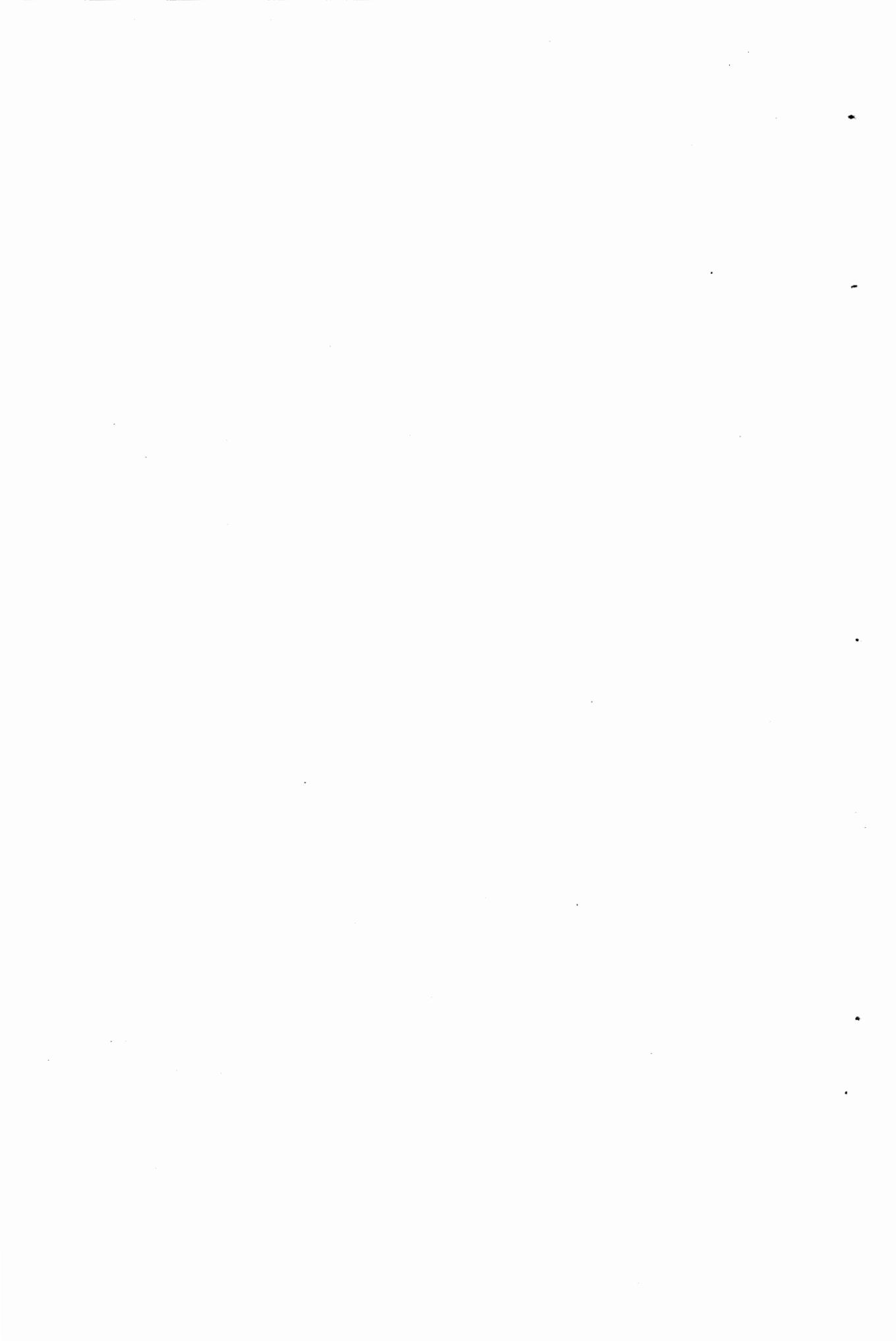
## Contents

- 1** Morning, and the Hunting Song of the Deer-slayers, with cries of the Indian Maidens: "O may the hunting be good!" (S. A. B.)
- 2** Farewell of the Indian maidens, speeding the hunters on their way. (S. A.)
- 3** Departure of the hunters. (S. A. B.)
- 4** Dove Song. Work song of the Women-builders. "The doves nest-building, never complain." (S. A.)
- 5** Eagle Song. Rest song of the Women-builders. On high, an eagle, in circles ever wider, lazily flying. (S. S. A.)
- 6** Return of the hunters, empty-handed. (S. A. B.)
- 7** Song of the Water-carriers. "Down by the rippling brook where watercresses grow." (S. A. B.)
- 8** War Song. (S. A. B.)
- 9** Return of the Water-carriers. (S. A. B.)
- 10** Night Song. Wood-pigeon cooing. (S. A. B.)
- 11** Serenade. (S. A. B.)

The Bass part, in this work always has the principal melody. In it, the lowest note is B flat and the highest is D.

The Bass part may be sung an octave higher by girls or by boys with unchanged voices.

*Time required for rendition - about thirty minutes.*



# The Mound-Builders

(A Cantata for Soprano, Alto and Bass)

## Prelude

Text and music by  
PAUL BLISS

Moderato ( $\text{♩} = 100$ )

The musical score consists of four systems of music. System 1 (top) shows a treble clef, a key signature of one sharp, and a common time signature. It features a forte dynamic 'f' and a basso continuo part with constant eighth-note patterns. System 2 (second from top) shows a bass clef, a key signature of one sharp, and a common time signature. It includes performance instructions 'v.' and '3' over groups of notes. System 3 (third from top) shows a bass clef, a key signature of one sharp, and a common time signature. It also includes 'v.' and '3' markings. System 4 (bottom) shows a bass clef, a key signature of one sharp, and a common time signature. It includes 'v.' and '3' markings. The score is divided by vertical bar lines and measures.



L'istesso Tempo

Musical score page 6, measures 3-4. The top staff continues with eighth-note patterns. The bottom staff shows a sixteenth-note pattern. Measure 4 ends with a dynamic marking *mf*. The next section begins with a dynamic marking *marcato*.

Musical score page 6, measures 5-6. The top staff features eighth-note patterns. The bottom staff shows a sixteenth-note pattern. Measure 6 includes a dynamic marking *cresc.*

Musical score page 6, measures 7-8. The top staff consists of eighth-note patterns. The bottom staff shows a sixteenth-note pattern. Measures 7 and 8 both include a dynamic marking *ff*.

1

## Hunting Song

Moderato

Soprano: Treble clef, key signature of one sharp, common time.

Alto: Treble clef, key signature of one sharp, common time.

Bass: Bass clef, key signature of one sharp, common time.

Moderato ( $\text{♩} = 100$ )

**ff**

1. High -  
2. High -

ah!                    High - ah!    We're off for the hunt - ing-ground;    High -  
ah!                    High - ah!    The sun is a - bove the hill;    High -

The music continues with sustained notes and eighth-note chords for all voices.

ah! High - ah! We know where the game is found.  
ah! High - ah! The time is at hand to kill.

What do we care, If the foe be there; Our bows are strong,  
Hunt we the deer, In the for- est near; Our bows are strong,

O may the hunt-ing be good,  
O may the hunt-ing be good,  
Our knives are long. High - ah!  
Our knives are long. High - ah!

High - ah! High -  
High - ah! High -

O may the hunt-ing be good, O may the hunt-ing be  
O may the hunt-ing be good, O may the hunt-ing be

ah! High - ah! High - ah! High - ah! We're  
ah! High - ah! High - ah! High - ah! The

good, O may the hunt-ing be good!

good, O may the hunt-ing be good!

off for the hunt-ing-ground; High-ah! High-ah! We know where the game is found.  
sun is a - bove the hill; High-ah! High-ah! The time is at hand to kill.

High - ah! High - - ah!

High - ah! High - - ah!

What do we care, Hunt we the deer, If the foe be there. In the for-est near. Our bows are strong, Our bows are strong,

Our knives are long. High - ah!  
 Our knives are long. High - ah!  
 High - ah! We're  
 High - ah! The

off for the hunt - ing - ground; High - ah!  
 sun is a - bove the hill; High - ah!  
 High - ah! We  
 High - ah! The

1. What do they care,  
2. Hunt they the deer,

1. What do they care,  
2. Hunt they the deer,

knowwhere the game is found.  
time is at hand to kill.

What do we care,  
Hunt we the deer,

If the foe be there. High-ah! High - ah!  
In the forest near. High-ah! High - ah!

If the foe be there. High-ah! High - ah!  
In the forest near. High-ah! High - ah!

If the foe be there. High-ah! High - ah!  
In the forest near. High-ah! High - ah!

# Farewell of the Indian Maidens

Allegro

Sop.

Alto

Allegro ( $\text{d} = 54$ )  
*p leggiero*

1. The swift fly - ing deer in the  
2. The eye of the ea - gle is

1. The swift fly - ing deer in the  
2. The eye of the ea - gle is

for - est is hid - ing, Your eye must be keen, and your ar - row be  
nev - er more bright Than the eye of the brave who goes hunt - ing to -

for - est is hid - ing, Your eye must be keen, and your ar - row be  
nev - er more bright Than the eye of the brave who goes hunt - ing to -

true. As light as a feather you steal thro' the day.  
The faint whis - per'd rus - tle of leaves in the  
true. As light as a feather you steal thro' the day.  
The faint whis - per'd rus - tle of leaves in the

branch-es and stop in a shad - ow that quite cov-ers you.  
wind, and he stops and he waits for the sight of his prey.  
branch-es and stop in a shad - ow that quite cov-ers you.  
wind, and he stops and he waits for the sight of his prey.

*a tempo*  
Now in yon-der thick - et a spot of brown!  
  
Si - - lent - ly, wait - ing there

Stand till you see the deer from the co - ver ad - vanc - ing, And

Till the deer from the co - ver ad - vanc - ing, Then

*mf*

then may your ar - row speed on its way sure and swift. Then a

ar - row speed! Sure and swift. Then a

*rit.*

wel - come, glad - wel - come, glad - wel - come waits here.

*rit.*

wel - come, glad - wel - come, glad - wel - come waits here.

*rit.*

# Departure of the Deer-hunters

Moderato

Sop.

Alto

Bass

Moderato (♩ = 84)

*f*

*ff*

Ha! \_\_\_\_\_

*ff*

Ha! \_\_\_\_\_

*f*

1. Far off in the for - est the trail we will fol - low,  
 2. Si - lent as the shad - ows we crouch in the grass - es,



We know where the wa - ter is cool in the hol - low;  
Read - y for the quar - ry, to shoot as he pass - es;

With foot-fall light we wend our way o'er val-ley and hill.  
No snap-ping twig be-trays our hid-ing, we are so still.

O  
O

*ff*

O hun-ters bold are they.

*ff*

O hun-ters bold are they.

hun-ters bold are we.  
hun-ters bold are we.

*f*

See now the sun-light is creep - ing, and 'tis time that they were go - ing,

*f*

See now the sun-light is creep - ing, and 'tis time that they were go - ing,

*f*

See now the sun-light is creep - ing, and 'tis time that they were go - ing,

See how the leaves on the trees, — the morning breeze is gen-tly blow-ing.  
See how the leaves on the trees, — the morning breeze is gen-tly blow-ing.  
See how the leaves on the trees, — the morning breeze is gen-tly blow-ing. To the

To the hunt a - way! a - way! a - way! a - way! A -  
To the hunt a - way! a - way! a - way! a - way! A -  
hunt! A - way! To the hunt! A - way! A -

way, a - way, a - way, — a - way, a - way, a - way!  
way, a - way, a - way, — a - way, a - way, a - way!  
way, a - way, a - way, — a - way, a - way!

# Dove Song

(Work Song of the Women-Builders)

Moderato ( $\text{♩} = 84$ )

The musical score consists of six staves of music. The top two staves are for the piano, with the left hand providing harmonic support and the right hand playing eighth-note patterns. The soprano vocal line begins at measure 3, indicated by a dynamic *p*. The vocal part features eighth-note patterns with sustained notes and occasional grace notes. The lyrics are: "O wear - y, wear - y we," followed by a repeat sign and "wear - y we with build - ing. O wear - y, wear - y we," ending with a fermata over the final note.

(SOPRANOS)

*mf*

O wear - y, wear - y we,

wear - y we with build - ing. O wear - y, wear - y we,

*accel. e cresc.*

wear - y we with build - ing. O will the build - ing nev - er

end? O will the build - ing nev - er end? O

wear - y, wear - y we! O

long, the day is long, drear - y is our

build - ing. O long, the day is long,

drear - y is our build - ing. O will the build-ing nev - er

end? O will the build-ing nev - er end? O

long, the day is long. — (ALTOs) *mp*

But

(SOPRANOS)

*dolce*

*leggiero*  
*pp*

coo, coo,

hear the doves nest - build - ing they — nev - er com - plain,

coo,

coo,

coo —

— they nev - er com - plain, Their

*p*

coo,

coo - ing voic - es charm us thro' sun - shine or rain,

2964 W

coo, ————— coo, —————  
 ——— thro' sun - shine or rain.  
 coo, ————— coo, ————— coo, ————— coo, —————  
 coo, coo, coo, coo,  
 coo, ————— coo, ————— coo, ————— coo.  
 coo, ————— coo, ————— coo, ————— coo.  
 coo, coo, coo, coo.

# Eagle Song (Rest Song of the Women-Builders)

Moderato

Sop. I

Sop. II

Alto

Moderato (♩ = 66)

*p*

Now is the

*p*

The musical score is for three voices: Soprano I, Soprano II, and Alto. The key signature is G major (one sharp). The time signature is 8/8. The tempo is indicated as 'Moderato' above the staff. The score is divided into five systems by vertical bar lines. The first system contains three staves, each with a rest. The second system begins with a dynamic marking 'p' followed by a melodic line for the Alto part, which includes the lyrics 'Now is the'. The third system concludes with another dynamic marking 'p'. The vocal parts are written in black ink on five-line staves. The lyrics are printed in a simple, sans-serif font below the vocal lines.

noon - time and rest from our toil - - ing,  
 Now is the noon - time and

rest from our toil - ing, rest from our  
 rest from our toil - ing, rest from our

Now is the noontime and rest from our

no faster

toil. High \_\_\_\_\_ an ea - - gle;

toil. High \_\_\_\_\_ an ea - - gle;

toil. High an ea - - gle;

On high, we see an ea - - gle, an

On high, we see an ea - - gle, an

On high, we see an ea - - gle, an

*ff*

ea - gle fly - ing high, an ea - - gle fly - ing  
 ea - - gle fly - ing high, an ea - - gle fly - ing  
 ea - - gle fly - ing high, an ea - - gle fly - ing

*p*

high. He swims a-cross the sky, laz-i - ly drift-ing,  
 high. He swims a-cross the sky, laz-i - ly drift-ing,  
 high. He swims a-cross the sky, laz-i - ly drift-ing,

*colle voci* *p* (*may be sung unaccompanied*)

swims a-cross the sky, laz-i-ly drift-ing, High \_\_\_\_\_ an  
 swims a-cross the sky, laz-i-ly drift-ing, High \_\_\_\_\_ an  
 swims a-cross the sky, laz-i-ly drift-ing, High an

rit.  
 ea - gle, high \_\_\_\_\_ an ea - gle,  
 rit.  
 ea - gle, high \_\_\_\_\_ an ea - gle,  
 rit.  
 ea - gle, high an ea - gle, In

12 8

In cir - cles ev - er wi - der, In .

12 8

In

*slowly*

cir - cles ev - er wi - der, wi - - - - der, In .

*mf slowly*

12 8

cir - cles ev - er wi - der, laz-i - ly, laz-i - ly, fly - ing.

*rit.*

cir - cles ev - er wi - der, laz-i - ly, laz-i - ly, fly - ing.

*rit.*

cir - cles ev - er wi - der, laz-i - ly, laz-i - ly, fly - ing. In .

*a tempo*

*rit.*

*a tempo*

In cir - cles ev - er wi - der, In

cir - cles ev - er wi - der, wi - - - - der, In

*rit.*

cir - cles ev - er wi - der, laz-i - ly, laz-i - ly, fly - ing.

*rit.*

cir - cles ev - er wi - der, laz-i - ly, laz-i - ly, fly - ing.

*rit.*

cir - cles ev - er wi - der, laz-i - ly, laz-i - ly, fly - ing.

*rit.*

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## Tempo I

*p*

Now is the noon-time and rest from our  
Now is the

## Tempo I

*rit.**morendo*

toil - ing, rest from our toil *morendo* ing,  
rit. toil morendo ing,  
noon - time and rest from our toil *morendo* ing,  
Now is the noon-time and

*rit.**morendo*
*pp**Hm (with closed lips)*

rest from our toil. *pp* *Hm (with closed lips)*  
rest from our toil. *pp* *Hm*  
rest from our toil. *pp* *Hm*

6

## Return of the Deer-hunters

They come and emp - ty -

They come and emp - ty -

come emp - ty - hand - ed, Woe! \_\_\_\_\_

hand - ed, Woe! \_\_\_\_\_ Woe!

hand - ed, Woe! \_\_\_\_\_ Woe!

— Our swift ar - rows wast - ed we in vain.

Deep in the shad - ows we wait - ed and watched him,

The deer came and they  
The deer came and they  
Out in the sun-light the deer came, we watched him! Oh \_\_\_\_\_

watched him!                    woe!                    woe!

watched him!                    woe!                    woe!

— But our ar - rows wast - ed we in vain.

*agitato*

*ff*

What was the mat - ter with your aim? What was the mat - ter with your aim?

*ff agitato*

They come and emp - ty - hand - ed,

They come and emp - ty - hand - ed,

Woe \_\_\_\_\_ Emp - ty hand - ed!

What was the mat - ter with your aim? What was the mat - ter with your aim?

*rit. molto*

*a tempo*

and emp - ty - hand - ed.

Woe!

*a tempo*

Out \_\_\_\_\_ of the for - est we

*rit. molto*

come emp - ty - hand - ed,

Out \_\_\_\_\_ of the for - est we

*rit. molto*

*rit. molto*

*rit. molto*

They come and emp - ty

They come and emp - ty

coine emp - ty - hand - ed,      Woe!

*pp*

hand - ed,      Woe!      Woe!      Woe! —      Woe!

*pp*

hand - ed,      Woe!      Woe!      Woe! —      Woe!

*p*

—      Woe! —      Woe!      Woe! —      Woe!

# Song of the Water-Carriers

Allegretto

Sop.

Alto

Bass

Allegretto ( $\text{♩} = 160$ )

*mf*

*mf*(lightly)

We will go down to the

rip - pling brook where wa - ter - cress - es

grow,

mf

Down thro' the

rit.

a tempo

shad - ows where cool - ing wa - - ters

*mf*

We will go down \_\_\_\_\_

*mf*

We will go down to the

flow, \_\_\_\_\_

*rit.* \_\_\_\_\_

*a tempo*

A musical score for two voices (treble and bass) and basso continuo. The music is in common time, with a key signature of one flat. The vocal parts enter at different times, with lyrics appearing below the notes. The basso continuo part consists of a bass staff and a separate continuo staff.

where wa - ter - cress - - es

rip - pling brook where wa - ter - cress - - es

grow. \_\_\_\_\_

grow. \_\_\_\_\_

*mf*

Down thro' the shad - ows where

2964 W

cool - ing wa - ters flow.

This section of the musical score consists of four staves. The top two staves are vocal parts, each starting with a treble clef and a key signature of one flat. The bottom two staves are instrumental or harmonic parts, starting with a bass clef and a key signature of one flat. The vocal parts sing "cool - ing wa - ters flow." The instrumental parts provide harmonic support with sustained notes and eighth-note patterns.

Then in the wa - ter - jars, we will come bring - ing,

Then in the wa - ter - jars, we will come bring - ing,

Then in the wa - ter - jars, they will come bring - ing,

This section of the musical score consists of five staves. The top three staves are vocal parts, each starting with a treble clef and a key signature of one flat. The bottom two staves are instrumental or harmonic parts, starting with a bass clef and a key signature of one flat. The vocal parts sing three iterations of "Then in the wa - ter - jars, we will come bring - ing," followed by "Then in the wa - ter - jars, they will come bring - ing," which concludes the piece.

This final section of the musical score consists of five staves, continuing from the previous section. The vocal parts sing the concluding line "Then in the wa - ter - jars, they will come bring - ing," while the instrumental parts provide harmonic support with eighth-note patterns and sustained notes.

rit.    *a tempo*

clear, re - fresh - ing and spark - ling wa - ter. Then in the wa - ter-jars  
 rit.    *a tempo*  
 clear, re - fresh - ing and spark - ling wa - ter. Then in the wa - ter-jars  
 rit.    *a tempo*  
 clear, re - fresh - ing and spark - ling wa - ter. Then in the wa - ter-jars

rit.

we will come bring - ing, clear, re - fresh - ing and spark - ling wa - ter.  
 rit.  
 we will come bring - ing, clear, re - fresh - ing and spark - ling wa - ter.  
 rit.  
 they will come bring - ing, clear, re - fresh - ing and spark - ling wa - ter.

rit.

Wa - ter for the war - riors! Wa - - ter

Wa - ter for the war - riors. We will go down to the brook for the

Wa - ter for the war - riors! Down to the brook for the

clear. \_\_\_\_\_ Wa - ter for the buil - ders..

wa - - ter. Wa - ter for the buil - ders. We will go

wa - - ter. Wa - ter for the buil - ders.

wa - ter clear. *rit.*

down to the brook for the wa - ter clear. *rit.*

wa - ter, wa - ter clear. *rit.*

*a tempo*

Down a-mong the wa-ter-cress-es, the wa-ter car-ri-ers are go - ing,

*a tempo*

We will go down to the rip - pling brook, where

*a tempo*

Down thro' the shad - ows where

*a tempo*

Down a-mong the wa-ter-cress - es, the wa-ter-car-ri-ers are go - ing.  
wa - ter - cress - es grow.  
cool - ing wa - ters flow.

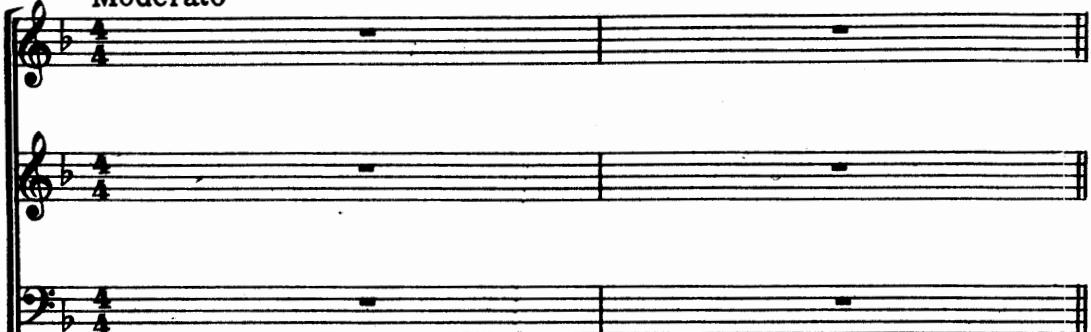
Ah \_\_\_\_\_ Ah \_\_\_\_\_  
Ah \_\_\_\_\_ Ah \_\_\_\_\_  
Ah \_\_\_\_\_ Ah \_\_\_\_\_

Musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one flat. The vocal parts sing "Ah" on various notes, and the piano part provides harmonic support with eighth-note patterns.

Continuation of the musical score. The vocal parts continue their "Ah" calls, and the piano part maintains its harmonic function with eighth-note chords. The piano part includes dynamic markings like "rit." (ritardando) and "f" (forte).

## War Song

Moderato



Moderato (♩ = 72)

Moderato (♩ = 72)

*f*

*p*

1. Hark, I hear a foot-fall!

2. O the wa-ter-car-riers!

1. Hark, I hear a foot-fall!

2. O the wa-ter-car-riers!

1. Deep in the for-est we hear — a foot-fall —  
 2. No! they are seek-ing the wa - ter car-riers!

mf

Sig-nal fires are burning!  
Rush to help re-turn-ing!

mf

Sig-nal fires are burning!  
Rush to help re-turn-ing!

*cresc.*

High on the mountain-top fires are burn-ing.  
Come let us rush to help them re - turn-ing.

*cresc.*

Hid-ing! Crouch-ing!  
On-ward! On-ward!

Hid-ing! Crouch-ing!  
On-ward! On-ward!

We see the foe in the shad-ows! We see them crouch in the shad-ows!  
On let us rush to pro-tect them! Swift-ly we rush to pro-tect them!

*ff accel.*

Read - y for bat-tle! High-ah! Read - y for bat-tle! High-ah!

Read - y for bat-tle! High-ah! Read - y for war!

Read-y for the bat - tle! High-ah!High-ah! Read-y for the bat - tle!High-ah!High-ah!  
With the foe to bat - tle! High-ah!High-ah! With the foe to bat - tle!High-ah!High-ah!

*ff accel.*

See! \_\_\_\_\_ the foe ad-vanc-ing, See \_\_\_\_\_ the ar - row glanc-ing.

See! \_\_\_\_\_ the foe ad-vanc-ing, See \_\_\_\_\_ the ar - row glanc-ing.

On with a rush o-verrock and bush,

Hear the war-cries!

Hear the war-cries!

Hear the war-cries!

Hear the war-cries!

Hear the forest re-sound,

Hear the forest re-sound,

On, on to the bat-tle, on! High - ah! High-ah! High-ah!

On, on to the bat-tle, on! High - ah! High-ah! High-ah!

On to the bat-tle! On to the bat-tle! High - ah! High-ah! High-ah!

On, on to the bat - tle, on! High -

On, on to the bat - tle, on! High -

On to the bat - tle! On to the bat - tle! High -

*rit.* ah! High - ah! High - ah! \_\_\_\_\_

*rit.* ah! High - ah! High - ah! \_\_\_\_\_

*rit.* ah! High - ah! High - ah! \_\_\_\_\_ They

*a tempo*  
*p dolce*

Back thro' the for - est we can hear them run - ning far a -

Back thro' the for - est we can hear them run - ning,

fly, they fly, \_\_\_\_\_

*p dolce*  
*a tempo*

way; Hear them!

run - ning far a - way, \_\_\_\_\_

run - ning far a - way, they

Back thro' the for - est we can hear them run - ning far a -  
Back thro' the for - est we can hear them run - ning,  
fly, they fly, \_\_\_\_\_

way, Hear them!  
run - ning far a - way, — run - ning far a - way, And  
run - ning far a - way, — run - ning far a - way, And

Vic - to - ry is won! — Vic - to - ry is won,

Vic - to - ry is won! — Vic - to - ry is won,

Vic - to - ry is won! — Vic - to - ry is won,

Vic - to - ry is won! — Vic - to - ry is won,

rit.

Vic - to - ry is won, — Vic - to - ry is won.

rit.

Vic - to - ry is won, — Vic - to - ry is won.

rit.

Vic - to - ry is won, — Vic - to - ry is won.

rit.

## Return of the Water-Carriers

Allegretto

Sop.

Alto

Bass

Allegretto ( $\text{♩} = 72$ )

*p*leggiero

The musical score consists of five staves. The top three staves represent the vocal parts: Soprano (Sop.), Alto, and Bass. The bottom two staves represent the piano. The vocal parts are mostly silent. The piano part features eighth-note chords in 2/4 time. Dynamic markings > indicate accents. The tempo is Allegretto (♩ = 72). The vocal entry 'pleggiero' is marked with a dynamic p.

The musical score continues from the previous page. The vocal parts remain mostly silent. The piano part continues with eighth-note chords in 2/4 time, with dynamic markings > indicating accents.

*pp*

High-ah! High - ah! \_\_\_\_\_

*pp*

High - ah! \_\_\_\_\_

*p*

The wa - ter-car - ri-ers are

*pp*

High - ah, High - ah, High - ah! High - ah! \_\_\_\_\_

*pp*

High - ah, High - ah,

com-ing, and it is time.

*p*

High - ah! High -

High - ah! High -

The wa-ter-car-ri-ers are com-ing, and it is

ah!

ah! Up from the riv-er with wa-ter cool, Just be-fore the eve-ning

time,

shad - ows fall; Bring-ing our \*ol - las from limp - id pool,

Deck'd withwa-ter-cress-es, one and all. Up from the riv-er with  
They come with the

\*Pronounced 'Oy-ahs'. A clay water-jar.

wa - ter cool, Just be - fore the eve - ning shad - ows fall;  
wa - ter cool, Just as the shad - ows fall; The

Bring-ing our ol - las from limp-id pool, Deck'd with wa-ter-cress-es,  
wa - ter - ear - ri - ers are com - ing, and it \_\_\_\_\_ is

one and all.

*rit.* *a tempo*

time. — Let us a - rise and go down to meet them, — For we are

Ah — we — come,

Ah — we — come,

wear - y with our toil, We have pro-tect-ed them in the

Ah \_\_\_\_\_ we come.

Ah \_\_\_\_\_ we come.

bat - tle And we may now claim our re - ward. Let us a-

Ah. \_\_\_\_\_

Ah. \_\_\_\_\_

rise and go down to meet them,— For we are wear - y with our

— we\_ come,

— we\_ come,

toil, We have pro - tect-ed them in the bat-tle\_ And we may

Ah \_\_\_\_\_ we come. Bear-ing our

Ah \_\_\_\_\_ we come. Bear-ing our

now claim our re - ward.

ol - las fill'd with spark-ling wa - - - ter, Bear-ing our  
 ol - las fill'd with spark-ling wa - - - ter, Bear-ing our  
 Bring-ing cool - ing wa - ter,

ol - las fill'd with spark-ling wa - - - ter, up from the  
 ol - las fill'd with spark-ling wa - - - ter, up from the  
 ol - - las fill'd with cool-ing wa - ter,

*rit.*

*rit.*

*rit.*

*rit.*

We see them come,

We see them come, And

*molto*

*a tempo*

*molto*

*a tempo*

*molto*

*molto*

we are wear - y now.

*molto*

*pp a tempo*

*molto*

*pp a tempo*

wa - - ter, Bear-ing our ol - las fill'd with spark-ling  
 wa - - ter, Bear-ing our ol - las fill'd with spark-ling  
 Bring-ing cool-ing wa - ter, ol - las

wa - - ter, up from the riv - - er, up from the  
 wa - - ter, up from the riv - - er, up from the  
 fill'd with cool-ing wa - ter, We see them come,

riv - - er, And we are wear - y now.  
 riv - - er, rit. p And we are wear - y now.  
 We see them come, And we are wear - y now.

rit. p molto pp  
 rit. p pp

10  
Night Song

**Moderato**

Sop.

Alto

Bass

I think I hear, far off in the

**Moderato (d=72)**

coo, — coo, —  
coo, — coo, —

for - est, the sound of the wood-dove's song, I think I

hear her note thro' the twi - light when shad - ows of eve - ning grow

coo, \_\_\_\_\_ I think I hear, \_\_\_\_\_ the wood-dove's

coo, \_\_\_\_\_ I think I hear, \_\_\_\_\_ the wood-dove's

long. \_\_\_\_\_ I think I hear, \_\_\_\_\_

song as eve-ning shad - - ows close-ly

song as eve-ning shad - - ows close-ly

— the wood-dove's song while shad-ows throng —

throng. — The fire - flies flash-ing by, make

throng. — The fire - flies

— while shad-ows throng. The fire - flies

*rit.*  
 love-ly with their light each hill and dale,  
*rit.*  
 light each hill and dale, and now is  
*rit.*  
 light each hill and dale, and now is

*rit.*  
*rit. molto pp*

*rit.*  
 — and now is night.  
 night.  
 night. I think I hear, far off in the for - est the

*rit.*

coo, ————— coo, —————

coo, ————— coo, —————

sound of the wood - dove's song, I think I

—

—

hear her note thro' the twi - light when shad - ows of eve - ning grow

coo, \_\_\_\_\_ I think I hear, \_\_\_\_\_ the wood-dove's  
 coo, \_\_\_\_\_ I think I hear, \_\_\_\_\_ the wood-dove's  
 long. \_\_\_\_\_ I think I hear, \_\_\_\_\_

song \_\_\_\_\_ as eve-ning shad - - ows close - ly  
 song \_\_\_\_\_ as eve-ning shad - - ows close - ly  
 — the wood-dove's song \_\_\_\_\_ while shad-ows throng. \_\_\_\_\_

throng. ————— The fire - flies flash - ing by, make

throng. ————— The fire - - flies

— while shad - ows throng. The fire - - flies

*rit.* love - ly with their light ————— each hill and dale, —————

*rit.* light ————— each hill and dale, ————— and now is

*rit.* light ————— each hill and dale, ————— and now is

*rit.*

*rit. molto pp*

*rit.*

and now is night. The old men and the young men sit with-

night. The old men and the young men sit with-

night. The old men and the young men sit with-

*rit.*

*mf*

in the deep-ning shade. O - - high - - O! The

*rit.*

*ff* *a tempo*

in the deep-ning shade. O - - high - - O! The

*rit.*

*ff* *a tempo*

in the deep-ning shade. O - - high - - O! The

*rit.*

*a tempo*

ech-o of a flute is heard in far off ser-e-nade. O - -

ech-o of a flute is heard in far off ser-e-nade. O - -

ech-o of a flute is heard in far off ser-e-nade.

high - - O! —————

high - - O! —————

— O ————— high - - O!

Attacca

## Serenade

Sop.

Alto

Bass

(♩ = 152)  
*Fuster*

*pp*

The musical score consists of four staves. The top three staves are labeled 'Sop.', 'Alto', and 'Bass'. The bottom staff is labeled 'Bassoon'. The key signature is one sharp. The time signature is 3/4. The tempo is indicated as (♩ = 152) and the style is 'Fuster'. The dynamic is 'pp'. The bassoon part starts with a series of eighth-note chords grouped in threes, followed by a measure of silence. This pattern repeats three times. The soprano, alto, and bass parts are all silent throughout the section.

The continuation of the musical score for the bassoon part shows two measures of eighth-note chords in 3/4 time. The first measure consists of six eighth-note chords grouped in threes. The second measure consists of four eighth-note chords grouped in pairs. Both measures end with a measure of silence. The key signature remains one sharp.

Musical score page 79, measures 1-4. The score consists of four staves. The top three staves are blank. The bottom staff is in common time, treble clef, and key signature of one sharp. It features a bassoon part with eighth-note patterns grouped by three, indicated by a '3' over each group. The bassoon part is supported by a steady eighth-note bass line. Measures 1-4 are identical.

Musical score page 79, measures 5-8. The top three staves are blank. The bottom staff continues from the previous section. Measures 5-8 show a transition. The bassoon part changes to a sixteenth-note pattern grouped by three, indicated by a '3' over each group. The bass line also changes, featuring eighth-note chords. Measures 5-8 are identical.

Musical score page 79, measures 9-12. The top three staves are blank. The bottom staff continues from the previous section. Measures 9-12 feature a vocal line with lyrics: "O - ver . the hill comes the moon ris - ing," written below the staff. The bassoon part returns to an eighth-note pattern grouped by three, indicated by a '3' over each group. The bass line provides harmonic support. Measures 9-12 are identical.

Musical score for the first section of "Over the Hill Comes the Moon". The music is in common time, key of G major (two sharps). The vocal line starts with a rest followed by eighth-note chords. The lyrics "Soft the shadows are creep-ing o-ver the wig-wam, High - ah!" are written below the staff. The piano accompaniment consists of eighth-note chords.

Soft the shadows are creep-ing o-ver the wig-wam, High - ah!

Continuation of the musical score for the first section. The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

Musical score for the second section of "Over the Hill Comes the Moon". The music is in common time, key of G major (two sharps). The vocal line starts with a rest followed by eighth-note chords. The lyrics "O-ver the hill comes the moon ris-ing," are written below the staff. The piano accompaniment consists of eighth-note chords.

O-ver the hill comes the moon ris-ing,

Continuation of the musical score for the second section. The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords.

Soft the shadows are creep-ing o-ver the wig-wam, High - ah!

Ah,

Sing we a light ser-e-nade as the

la, la, la, la, la.

ev'-ning falls,

la, la, la, la, la.

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

Hark              thro'      the      for - est      the      voice      of      the

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

night      -      -      bird      calls \_\_\_\_\_

Ah,

Ah,

See            o'er        the      tree-tops    the      moon with her

la, la, la, la, la.

la, la, la, la, la.

sil - - v'ry light.

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_  
Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Soft - ly the breez - es are whis - per - ing now, — in the

la, la, la, la, la, la! \_\_\_\_\_

la, la, la, la, la, la! \_\_\_\_\_

sum - - - - - mer night. \_\_\_\_\_

rit.

*p a tempo*

3

O whis-per-ing breez - es of night \_\_\_\_\_

*p*

3

O whis-per-ing breez - es of night \_\_\_\_\_

*p*

Breez - - - es, breez - es of sum - mer - time,

*p a tempo*

3

Blow out of the south and blow light \_\_\_\_\_

3

Blow out of the south and blow light \_\_\_\_\_

Blow light out of the south - ern clime,

*p a tempo*

Bring - ing per - fume of ros - es sweet, as we

Bring - ing per - fume of ros - es sweet, as we

Bring - ing per - fume,

rit.

sing - our light ser - e - nade, O blow light.

rit.

sing - our light ser - e - nade, O blow light.

rit.

per - fume of ros - es light. \_\_\_\_\_

*a tempo* [3]

O whis-per-ing breez - es of night \_\_\_\_\_

O whis-per-ing breez - es of night \_\_\_\_\_

Breez - es, breez - es of sum - mer - time,

*a tempo* [3]

Blow out of the south and blow light \_\_\_\_\_

Blow out of the south and blow light \_\_\_\_\_

Blow light out of the south - ern clime,

Bring - ing per - fume of ros - es sweet, as we

Bring - ing per - fume of ros - es sweet, as we

Bring - ing per - fume,

*rit.*

sing our light ser - e - nade, O blow light.

*rit.*

sing our light ser - e - nade, O blow light.

*rit.*

per - fume of ros - es light.

*rit.*

Ah,

Sing we a light ser-e-nade as the

la, la, la, la, la.

la, la, la, la, la.

ev'-ning falls.

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

Hark              thro'      the    for - est, the    voice    of    the

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

night - - - bird      calls \_\_\_\_\_

Ah,

Ah,

See o'er the tree-tops, the moon with her

la, la, la, la, la.

la, la, la, la, la.

sil - v'ry light,

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Soft - ly the breez - es are whis - per - ing now, \_\_\_\_\_ in the

la, la, la, la, la, la! \_\_\_\_\_

la, la, la, la, la, la! \_\_\_\_\_

sum - - - - mer night. \_\_\_\_\_

*rit. e dim.*

Hark! through the forest, The  
Hark! through the forest, The  
Hark! through the forest, The

*rit. e dim.*

*pp*

night - - bird calls.  
night - - bird calls.  
night - - bird calls.

*pp*



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