

MIDNIGHT VISIT TO THE SACRED SHRINES

A ZUÑIAN RITUAL

A *MŌNODY* FOR TWO FLUTE-TRUMPETS
OF HIGH AND LOW PITCH (CLARINET
AND OBOE). A TRADITIONAL CHANT OF
MELODIC BEAUTY, AND *PARTING SONG*
ON LEAVING THE SHRINES.

WITH ENGLISH AND INDIAN TEXT

RECORDED AND TRANSCRIBED
BY

CARLOS TROYER

PRICE, 50 CENTS

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

Additional notes and reports of interest
about the Midnight Visits

One of the most prominent Flute-priests of high degree "Ta-Wia" has by his personal friendship and interest in my work, obtained for me many Traditional songs and ceremonials of rare value. The visits to the shrines are to departed high chiefs. The location of these are on Mount "Talia-o-lone." These shrines are about six feet above the ground, others of lesser prominence are on level ground.

Flute-priests of the higher order visit many shrines on the same night.

CARLOS TROYER

No 15368

Midnight Visit to the Sacred Shrines

(A Zuñian Ritual)

A Flute Mōnody^{a)} and Parting Song

Recorded by
CARLOS TROYER

On a bright, starry night, when the Moon is in ascension, and the atmosphere is calm and silent, the Flute-priests (two in number) visit the sacred shrines of the dead, and recite a *Flute-Monody*. One with a long *Flute-Trumpet*,^{b)} and the other with a short or *Echo-Trumpet*. Each player responding alternately to the strain of the other. The object of their visit is, to awaken the departed and enlist a response from them that they are still with

them in spirit, as also to impress them that their living friends hold them dear in memory. The first player stands close to the shrine, while the other (*Echo* or *Spirit-Trumpet*-player) representing the response of the departed, stands a few feet from the shrine; his face turned to the East. They next, after a short silent prayer, conclude by singing in *unison* a "*Parting Song*," before leaving the shrine.

"Mōnody" for two Flute Trumpets^{c)}

Adagio doloroso

N. B. In playing the Piano, the 1st eight bars (upper and lower staff) are for the *right hand only*.

N. B. In the next eight bars, the left hand is added to play the lower staff.

a) "Mōnody" a mourning invocation.

b) Flute Trumpets may be represented by the Clarinet and Oboe.

c) In the Monody, the upper staff throughout, represents the *long* or *loud* Trumpet; while the lower staff is exclusively for the *soft* or *Echo*-Trumpet.* Repeat the last six bars *dolcissimo*.

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Parting Song on Leaving the Shrines

Andante con gravita

Hear us we pray,
Yan na - wi ya,
Hear us we pray,
Yan na - wi ya
Be with us, hear our
Con ni - wa mo - ni
plaint,
wey,
dolce

dolce *lento*
At si - lent mid - night,
Zu may - a loo - na
We come to you,
a - kan ne yo,
We come to you
a - kan ne yo,
Be with us,
Con ni - wa,

rallent.
Be with us.
Con ni - wa.
Watch ov - er us, and
Ko ni - wa ta - ku
guide us,
teh - wa

Guard us from harm and
Ko ni - wa lan - o
dan - ger
bur - ga
Take us to our hap - py
Li - ya wi - wa ze - nu

lento *rallent.* *a tempo*
home be - yond
Co - mi yan
Far a - way
Wan - a ya
Far a - way
Wan - a ya
Where we all can be,
Ur - ran thed - ly na

dolce

Free and hap - py
Len - na ze - nu

Save, from all earth - ly
Kon ni - wa mo - no

sor - row
Kon - cho

Lead us to be u -
Meh - hae san na - wi

lento

p

ni - ted,
zu - na,

All in peace,
Can - ta pah,

rallent.

pp

All in peace.
Can - ta pah.

We come a - gain,
Ho na - mi lan,

We come a - gain
Ho na - mi lan

Be with us, hear our
Con ni - wa mo - ni

pray'r,
wey,

pp

At si - lent mid - night
Zu may - a loo - na

We come a - gain,
Ho na - mi lan,

dolce

We come a - gain,
Ho na - mi lan

lento

Be with us,
Con ni - wa.

rallent.

Be with us.
Con ni - wa.

morendo

RECENT SONGS

VOCAL

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THURLOW LIEURANCE

My flute calls, Thee to fol-low,
Where the rain-bow meets the sky,

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Words and Music by
E. S. PHELPS

Andante con moto *mp con sentimento*

Who will buy my
vio-lets, sweet, Still deck'd with spark-ling dew? They

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Grade III

A FABLE

MUSICAL RECITATION

Price, 25 Cents
I. OLIVER

Tempo comodo

1. The hen remarked to the
2. The muley cow remarked to the
3. But the hired man remarked to the
muley cow, As she cackled her dai-ly lay (that is the hen did) I's
hen As she masti-cated her cud (that is the cow did)
pair "You get all that's comin' to you (that is I think so) The