

<b>Title:</b>	Inketunga's thunder song
<b>Name(s):</b>	Farwell, Arthur 1872-1952
<b>Subject(s):</b>	Vocal music--United States--Scores
<b>URL</b>	<a href="http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200186972">http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200186972</a>

PDF dynamically generated by the Library of Congress.

©CLC298970

ARTHUR FARWELL

*Three Songs*

FOR A LOW VOICE

Words adapted from Traditional  
Songs of the American Indians

SONG OF THE DEATHLESS VOICE

INKETUNGA'S THUNDER SONG

THE OLD MAN'S LOVE-SONG

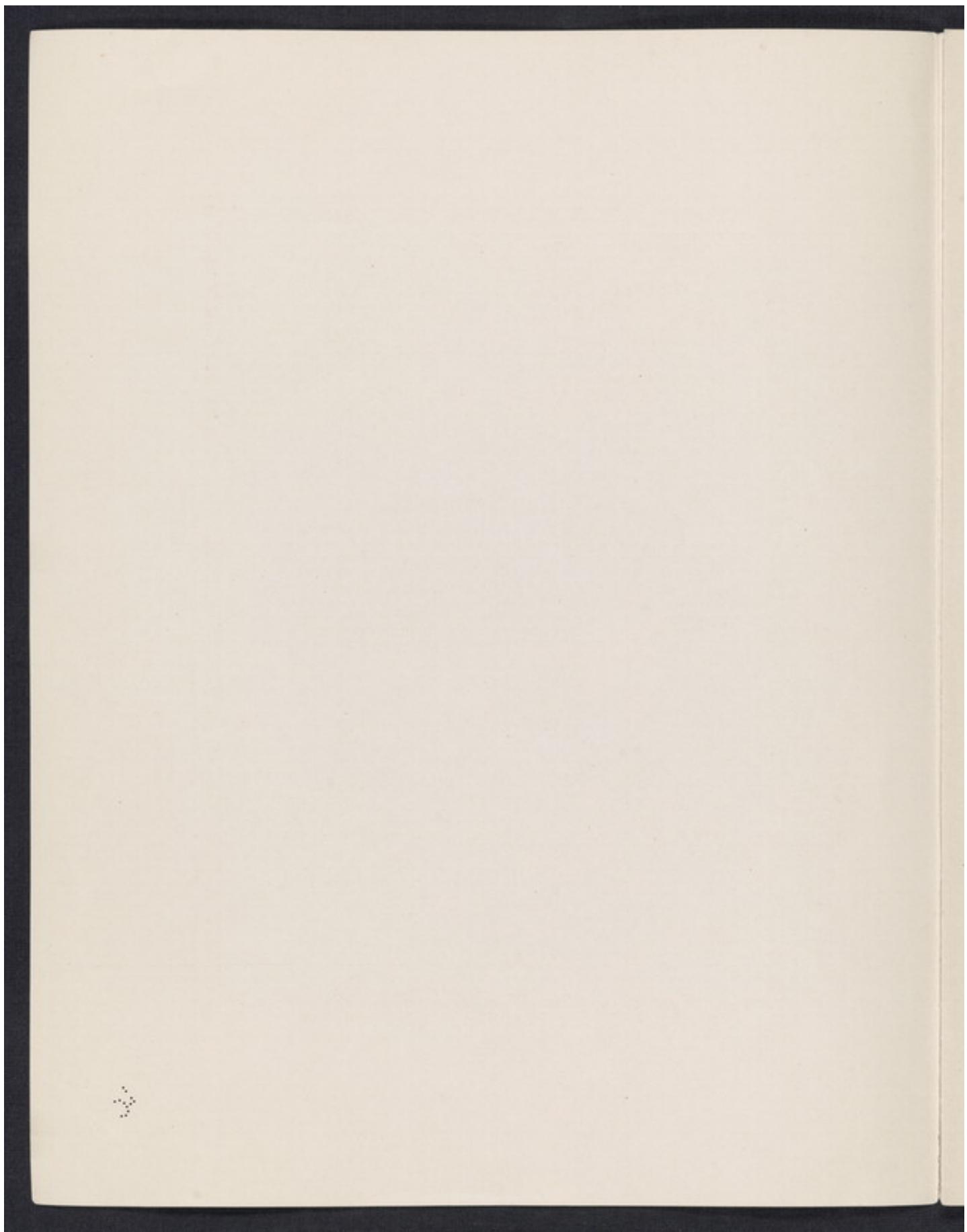


Each, 60 Cents

NEW YORK : G. SCHIRMER  
BOSTON : THE BOSTON MUSIC CO.  
LONDON : SCHOTT & CO.

M1621

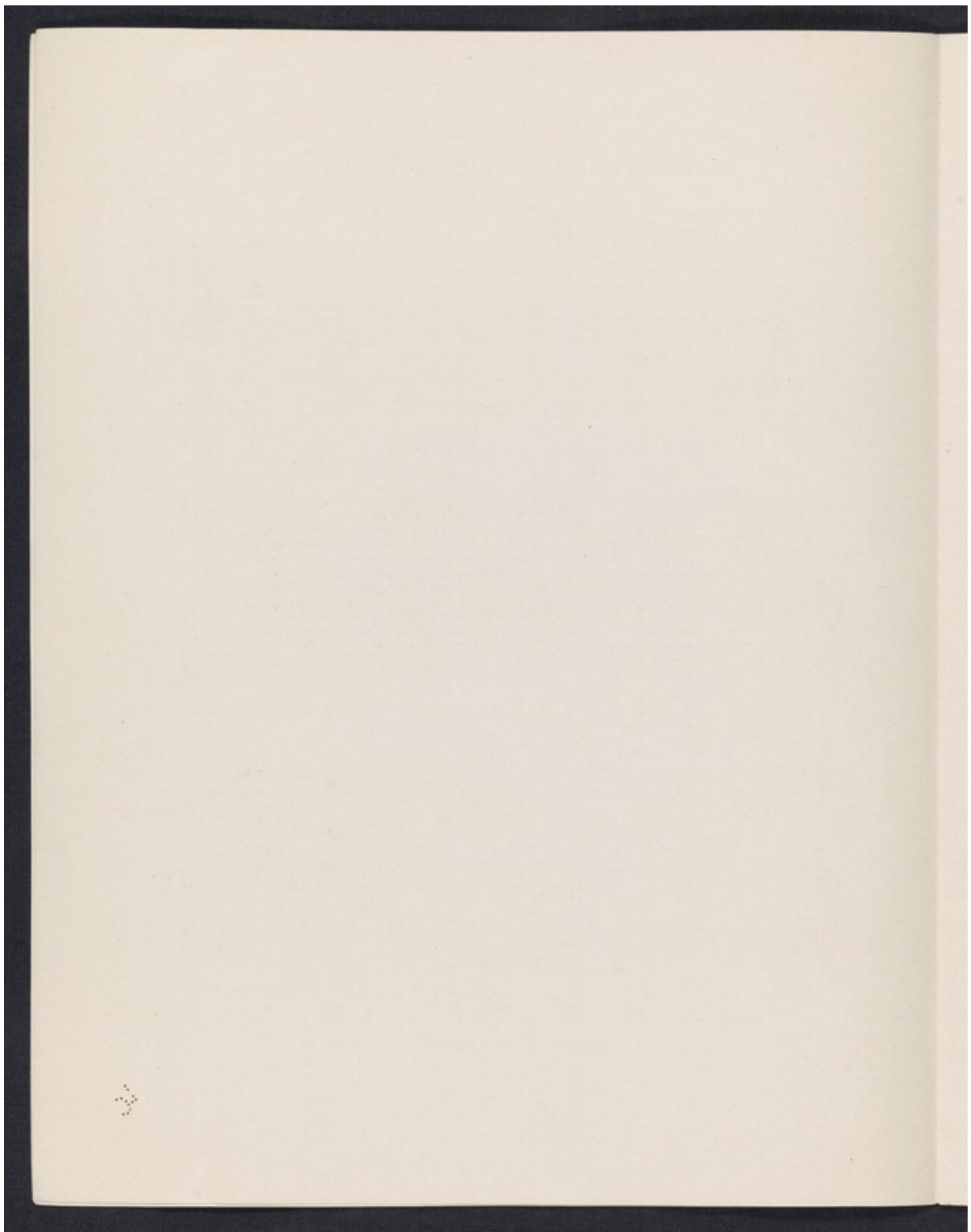
F



### Inketunga's Thunder Song

THE Indian youths at an early age went out alone into the wilderness for several days and nights, to receive their totem vision, and learn what emblem should be assigned them by Wakonda, the Great Mystery. Fasting and praying, they would at last fall into a trance, and receive the totem vision, usually of some animal, which would be taken to represent the special powers which they should attain. But Inketunga was more highly favored. In his vision he saw the lightning and heard the thunder. The voices of the gods of the storm spoke to him—the Weeping Ones, who send down the rain. Struck with awe he sang, "Wakonda! they speak to me, my friend; the Weeping Ones, they speak to me!" (Melody from a phonograph record by Alice C. Fletcher.)

2801



*To Harry Barnhart*

### Words adapted from the Indian

ARTHUR FARWELL, Op. 32, No. 2

三

Slowly, very impressively ( $\text{♩} = 66$ )

**VOICE**

**PIANO**

*pp mysteriously*

*Wa - kon - da!* *Deep*

*ff (rapidly as possible)* *slowly* *mp*

*L.H.* *ff (follow the voice)*

*rolls thy thun - - der!* *Wa - kon - da!*

*very slowly, (♩ = 48)*

*p* *ff (as before)*

Copyright, 1912, by G. Schirmer

4

*very slowly, with fervor*

They speak to me, my friend; the

Weep-ing Ones, Hark! In deep roll - ing thun - der call - ing.

Wa - kon - da!

*ff*

*ff* (as before)

28811

*very slowly, with fervor*

O friend, they speak to me. Far a-bove, hark, Deep-slowly

voic-ed in thun-der call-ing.

## FOUR SONGS FROM VICTOR HERBERT'S GRAND OPERA "NATOMA"

PUBLISHED BY

G. SCHIRMER : NEW YORK

THE BOSTON MUSIC CO : BOSTON

DEC 4 1912

## Beware of the Hawk, my Baby

An Indian Lullaby

From the opera "Natoma"

Joseph D. Redding  
Andante  
Voice  
Piano

This musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is A major (no sharps or flats). The tempo is Andante. The vocal line is simple, consisting mostly of quarter notes. The piano accompaniment features a steady eighth-note bass line and harmonic chords.

Copyright, 1912, by G. Schirmer  
22000-2  
Joseph D. Redding  
Allegro  
Voice  
Piano

**Vaquero's Song**  
From the opera "Natoma"

Joseph D. Redding  
Allegro  
Voice  
Piano

This musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is A major. The tempo is Allegro. The vocal line is more complex, with several eighth-note groups per measure. The piano accompaniment features a rhythmic pattern of eighth-note pairs and chords.

Copyright, 1912, by G. Schirmer  
PRICE 60 CENTSSerenade  
From the opera "Natoma"

Joseph D. Redding  
Moderato  
Voice  
Piano

This musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is A major. The tempo is Moderato. The vocal line is lyrical, with sustained notes and grace notes. The piano accompaniment provides harmonic support with sustained chords.

Copyright, 1912, by G. Schirmer  
22000-2  
Joseph D. Redding  
PRICE 60 CENTS"In my dreams"  
From the opera "Natoma"

Joseph D. Redding  
Moderato e molto rubato  
Fast  
Voice  
Piano

This musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is A major. The tempo starts at Moderato e molto rubato and then becomes Fast. The vocal line is expressive, with dynamic changes and sustained notes. The piano accompaniment provides harmonic support with sustained chords.

Copyright, 1912, by G. Schirmer

307950