

DAVID DZUBAY

# Five Dream Songs

CHORUS (SATB)

and optional:

NARRATOR,

VIOLIN, VIOLA, CELLO, PIANO, PERCUSSION

(2004)



**PRO NOVA MUSIC**

# Five Dream Songs

Duration: 20 minutes

## Instrumentation:

Chorus (SATB)

Piano

Percussion (1): Marimba, 2 Tam-tams

miscellaneous bells (triangles, bell tree, crotales, finger cymbals, etc.) to be shared with strings.

Violin (doubling assorted small bells in Song #5)

Viola (doubling assorted small bells in Song #5)

Cello (doubling assorted small bells in Song #5)

## Performances Notes:

Narration: The narrator should have a powerful presence, and **must** be amplified.

### Performance Options:

1. CHORUS, NARRATOR, ALL 5 INSTRUMENTS (Duration: 20 minutes)
2. CHORUS, NARRATOR, PIANO . (All songs)
3. CHORUS, PIANO . (All songs, with someone from chorus narrating in Song #5)
4. A CAPELLA CHORUS. (Songs 1, 3, 5. Duration: 10 minutes)
5. These songs are also part of a larger composition: **Northwest Passages**, for the same forces, but with a duration of 35 minutes. A score comprising that entire work is available separately.

**David Dzubay** is Professor of Music at the Indiana University School of Music in Bloomington, Indiana, where he teaches composition and is Director and Conductor of the Indiana University New Music Ensemble.

## PRO NOVA MUSIC

(BMI)

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## Texts:

### SONG #1: DREAM SONG (Chippewa) [2:00]

as my eyes  
search  
the prairie  
I feel the summer  
in the spring

### SONG #2 : WAR SONG (Sioux) [3:30]

clear the way  
in a sacred manner  
I come  
the earth  
is mine

### SONG #3: WAR SONG (Pawnee) [1:30]

Let us see, is this real,  
Let us see, is this real,  
This life I am living?  
You, Gods, who dwell everywhere,  
Let us see, is this real,  
This life I am living?

### SONG #4: DREAM SONG OF SIYÁKÁ' (Sioux) [3:15]

at night may I roam  
against the winds may I roam  
at night may I roam  
when the owl is hooting  
may I roam  
  
at dawn may I roam  
against the winds may I roam  
at dawn may I roam  
when the crow is calling  
may I roam

### SONG #5: DREAM SONG (Wintu) [6:00]

It is above that you and I shall go;  
Along the Milky Way you and I shall go;  
Along the flower trail you and I shall go;  
Picking flowers on our way you and I shall go.

#### Sources:

6. Densmore, *Bureau of American Ethnology*, Bulletin 53, 1913
7. Densmore, *Bureau of American Ethnology*, Bulletin 61, 1918
8. Briton, *Essays of an Americanist*, 1890, p. 292.
9. Densmore, *Bureau of American Ethnology*, Bulletin 61, 1918
10. Demetracopoulou, "Wintu Songs," *Anthropos*, Vol. 30, 1935

## CHIEF SEATTLE'S 1854 TREATY ORATION

*[The speech given by Chief Seattle in January of 1854 is the subject of a great deal of historical debate. All known texts are second-hand. "Version 1" (below) appeared in the Seattle Sunday Star on Oct. 29, 1887, in a column by Dr. Henry A. Smith. He makes it very clear that his version is not an exact copy, but rather the best he could put together from notes taken at the time. There is an undecided historical argument on which native dialect the Chief would have used, Duwamish or Suquamish. Either way all agree the speech was translated into the Chinook Jargon on the spot, since Chief Seattle never learned to speak English. - Nancy Zussy, Washington State Librarian, 1993]*

**The excerpts used in the narration are in boldface.**

*[Song #1]* **Yonder sky that has wept tears of compassion upon my people for centuries untold, and which to us appears changeless and eternal, may change. Today is fair. Tomorrow it may be overcast with clouds. My words are like the stars that never change. Whatever Seattle says, the great chief at Washington can rely upon with as much certainty as he can upon the return of the sun or the seasons. The white chief says that Big Chief at Washington sends us greetings of friendship and goodwill. This is kind of him for we know he has little need of our friendship in return. His people are many. They are like the grass that covers vast prairies. My people are few. They resemble the scattering trees of a storm-swept plain.** The great, and I presume -- good, White Chief sends us word that he wishes to buy our land but is willing to allow us enough to live comfortably. This indeed appears just, even generous, for the Red Man no longer has rights that he need respect, and the offer may be wise, also, as we are no longer in need of an extensive country.

There was a time when our people covered the land as the waves of a wind-ruffled sea cover its shell-paved floor, but that time long since passed away with the greatness of tribes that are now but a mournful memory. I will not dwell on, nor mourn over, our untimely decay, nor reproach my paleface brothers with hastening it, as we too may have been somewhat to blame.

*[Song #2]* **Youth is impulsive. When our young men grow angry at some real or imaginary wrong, and disfigure their faces with black paint, it denotes that their hearts are black, and that they are often cruel and relentless, and our old men and old women are unable to restrain them. Thus it has ever been. Thus it was when the white man began to push our forefathers ever westward. But let us hope that the hostilities between us may never return. We would have everything to lose and nothing to gain. Revenge by young men is considered gain, even at the cost of their own lives, but old men who stay at home in times of war, and mothers who have sons to lose, know better.**

*[Song #3]* **Our good father in Washington**--for I presume he is now our father as well as yours, since King George has moved his boundaries further north--our great and good father, I say, **sends us word that if we do as he desires he will protect us. His brave warriors will be to us a bristling wall of strength, and his wonderful ships of war will fill our harbors, so that our ancient enemies** far to the northward -- the Haidas and Tsimshians -- **will cease to frighten our women, children, and old men. Then in reality he will be our father and we his children. But can that ever be? Your God is not our God! Your God loves your people and hates mine!** He folds his strong protecting arms lovingly about the paleface and leads him by the hand as a father leads an infant son. But, He has forsaken His Red children, if they really are His. Our God, the Great Spirit, seems also to have forsaken us. Your God makes your people wax stronger every day. Soon they will fill all the land. Our people are ebbing away like a rapidly receding tide that will never return. The white man's God cannot love our people or He would protect them. They seem to be orphans who can look nowhere for help. How then can we be brothers? How can your God become our God and renew our prosperity and awaken in us dreams of returning greatness? If we have a common Heavenly Father He must be partial, for He came to His paleface children. We never saw Him. He gave you laws but had no word for His red children whose teeming multitudes once filled this vast continent as stars fill the firmament. **No; we are two distinct races with separate origins and separate destinies. There is little in common between us.**

*[Song #4]* **To us the ashes of our ancestors are sacred and their resting place is hallowed ground. You wander far from the graves of your ancestors and seemingly without regret. Your religion was written upon tablets of stone by the iron finger of your God so that you could not forget. The Red Man could never comprehend or remember it. Our religion is the traditions of our ancestors -- the dreams of our old men, given them in solemn hours of the night by the Great Spirit; and the visions of our sachems, and is written in the hearts of our people.**

Your dead cease to love you and the land of their nativity as soon as they pass the portals of the tomb and wander away beyond the stars. They are soon forgotten and never return. Our dead never forget this beautiful world that gave them being. They still love its verdant valleys, its murmuring rivers, its magnificent mountains, sequestered vales and verdant lined lakes and bays, and ever yearn in tender fond affection over the lonely hearted living, and often return from the happy hunting ground to visit, guide, console, and comfort them.

Day and night cannot dwell together. The Red Man has ever fled the approach of the White Man, as the morning mist flees before the morning sun. However, your proposition seems fair and I think that my people will accept it and will retire to the reservation you offer them. Then we will dwell apart in peace, for the words of the Great White Chief seem to be the words of nature speaking to my people out of dense darkness.

It matters little where we pass the remnant of our days. They will not be many. The Indian's night promises to be dark. Not a single star of hope hovers above his horizon. Sad-voiced winds moan in the distance. Grim fate seems to be on the Red Man's trail, and wherever he will hear the approaching footsteps of his fell destroyer and prepare stolidly to meet his doom, as does the wounded doe that hears the approaching footsteps of the hunter.

*[Song #5]* **A few more moons, a few more winters, and not one of the descendants of the mighty hosts that once moved over this broad land or lived in happy homes, protected by the Great Spirit, will remain to mourn over the graves of a people once more powerful and hopeful than yours. But why should I mourn at the untimely fate of my people? Tribe follows tribe, and nation follows nation, like the waves of the sea. It is the order of nature, and regret is useless. Your time of decay may be distant, but it will surely come, for even the White Man whose God walked and talked with him as friend to friend, cannot be exempt from the common destiny. We may be brothers after all. We will see.**

We will ponder your proposition and when we decide we will let you know. But should we accept it, I here and now make this condition that we will not be denied the privilege without molestation of visiting at any time the tombs of our ancestors, friends, and children. Every part of this soil is sacred in the estimation of my people. Every hillside, every valley, every plain and grove, has been hallowed by some sad or happy event in days long vanished. Even the rocks, which seem to be dumb and dead as the swelter in the sun along the silent shore, thrill with memories of stirring events connected with the lives of my people, and the very dust upon which you now stand responds more lovingly to their footsteps than yours, because it is rich with the blood of our ancestors, and our bare feet are conscious of the sympathetic touch. Our departed braves, fond mothers, glad, happy hearted maidens, and even the little children who lived here and rejoiced here for a brief season, will love these somber solitudes and at eventide they greet shadowy returning spirits. And when the last Red Man shall have perished, and the memory of my tribe shall have become a myth among the White Men, these shores will swarm with the invisible dead of my tribe, and when your children's children think themselves alone in the field, the store, the shop, upon the highway, or in the silence of the pathless woods, they will not be alone. In all the earth there is no place dedicated to solitude. At night when the streets of your cities and villages are silent and you think them deserted, they will throng with the returning hosts that once filled them and still love this beautiful land. The White Man will never be alone.

Let him be just and deal kindly with my people, for the dead are not powerless. Dead, did I say? There is no death, only a change of worlds.

# Five Dream Songs

David Dzubay  
(b. 1964)

## SONG #1: Dream Song (Chippewa)

[2:00]

(2004)

2 ♩=76

Score for SONG #1: Dream Song (Chippewa) (2004). The score is for Soprano, Soprano 2, Alto, Alto 2, Tenor, Tenor 2, Bass, and Bass 2. The music is in 4/4 time, marked with a tempo of 76 beats per minute. The lyrics are: "Yonder sky that has wept tears of compassion upon my people for centuries untold, and which to us appears changeless and eternal may change. Today is fair. Tomorrow it may be overcast with clouds. My words are like the stars that never change."

(cue from conductor)

[Chief Seattle:]

"Yonder sky that has wept tears of  
compassion upon my people for  
centuries untold, and which  
to us appears changeless and eternal may change.

Today is fair.

Tomorrow it may be overcast with clouds.

My words are like the stars that never change.

## SONG #1: Dream Song (Chippewa)

[2:00]

2 ♩=76

Score for SONG #1: Dream Song (Chippewa) (2004). The score is for Piano and Percussion. The music is in 4/4 time, marked with a tempo of 76 beats per minute. The Piano part includes dynamics like *ff* and *Red. sempre*. The Percussion part includes dynamics like *ff* and *scrape w/triangle beaters*.

## SONG #1: Dream Song (Chippewa)

[2:00]

2 ♩=76

Score for SONG #1: Dream Song (Chippewa) (2004). The score is for Violin, Viola, and Cello. The music is in 4/4 time, marked with a tempo of 76 beats per minute. The Violin part includes dynamics like *ff*, *pizz.*, and *ord.*. The Viola part includes dynamics like *ff*. The Cello part includes dynamics like *fp* and *ppp*.

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

S my eyes (s) as my eyes as my eyes my eyes (s) as my

S2 *ppp* *p* *pp* *ppp* *p* *pp* *pp* *p* *pp*

as my eyes (s) as my eyes (s) as my eyes (s)

A *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p*

my eyes (s) as my eyes (s) as my eyes (s) as my eyes

A2 *ppp* *ppp* *p* *pp* *ppp* *p* *pp*

as my eyes (s) as my eyes (s) as my

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

as my eyes (s) as my eyes (s) as my eyes (s)

T2 *p* *pp* *ppp* *p* *pp* *pp* *p* *ppp* *pp* *p*

my as my eyes (s) as my eyes (s) as my eyes

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

(s) as my eyes (s) as my eyes (s) as my eyes

B2 *ppp* *p* *ppp* *ppp* *p* *ppp* *pp* *p* *pp*

as my as my eyes (s)

Nar. Whatever Seattle says, the great chief at Washington can rely upon with as much certainty as he can upon the return of the sun or the seasons.  
 The white chief says that Big Chief at Washington sends us greetings of friendship and goodwill.  
 This is kind of him for we know he has little need of our friendship in return.

7

Pno.

Pc.

Vn. *diminuendo poco a poco...* *n*

Vla.

Vc. *diminuendo poco a poco...* *n*

13 *mp* *ppp* *un.* *p* *pp* 18 *ritard...* *mp* *pp* *mp* *pp* *mp* (a tempo) *poco* *accel...* *molto*

S eyes (s) as my eyes as my eyes search as my eyes search

S2 as my eyes (s)

A *ppp* *un.* *pp* *p* *pp* *pp* *mp* *pp* *mp* as my eyes search

A2 *mp* *ppp* eyes (s)

T *p* *pp* *un.* *p* *pp* *p* *pp* *mp* *pp* *mp* as my eyes as my eyes search

T2 *pp* *p* *pp* (s) as my eyes my

B *pp* *p* *ppp* *p* *mp* *p* *mp* *mp* as my eyes search div. search as my eyes

B2

Nar. His people are many. They are like the grass that covers vast prairies. My people are few. They resemble the scattering trees of a storm-swept plain.

*ritard...*  $\text{♩} = 76$  *accel...*  $\text{♩} = 88$  *ritard...*  $\text{♩} = 88$  *ritard...*  $\text{♩} = 76$  29  $\text{♩} = 88$  *ritard...*  $\text{♩} = 76$  *accel...*

S as my eyes search the pra - rie I feel the sum - mer in the spring

A as my eyes search the pra - rie I feel the sum - mer in the spring

T as my eyes search the pra - rie pra - rie I feel the sum - mer in the spring

B *mf* *p* *mf* *unis.* *pp* *mf* *p* search search the pra - rie search the pra - rie I feel the sum - mer in the spring

The image shows a page from a musical score for the song "Summer in the Spring" (German: "Sommer im Frühling") by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in G major (one sharp) and 3/4 time. The tempo is marked "Allegretto" (88 beats per minute). The score includes a large "X" mark over the first measure, indicating a section to be omitted or a specific performance instruction. The lyrics are in German: "Ich fühle den Sommer in der Frühling". The score includes dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo), as well as tempo markings like *ritard...* (ritardando) and *ritardando...*. The piano part features a prominent bass line with a large "X" mark over the first measure, suggesting a specific performance instruction or a section to be omitted.

**SONG #2: War Song (Sioux)** [3:30]

$\text{♩} = 80$  8

S

A

T

B

*pp*  
I come \_\_\_\_\_

Nar. *[Chief Seattle:]*  
 "Youth is impulsive. When our young men grow angry at some real or imaginary wrong, and disfigure their faces with black paint, it denotes that their hearts are black, and that they are often cruel and relentless, and our old men and old women are unable to restrain them. Thus it has ever been."

**SONG #2: War Song (Sioux)** [3:30]

$\text{♩} = 80$  8

Pno. *pp* (lightly mute string with fingertip, near edge)  
*ord.*  
*ord. sempre*

Pc. **Tam-tam** (hard beater, or soft timp. mallet)  
*pp* *p* *pp*

**SONG #2: War Song (Sioux)** [3:30]

$\text{♩} = 80$  8

Vn.

Vla. *con sord.*  
*ppp*

Vc. *con sord.*  
*pp*







21 *meno mosso* *quasi chant* *pp non vib.* *mp* *poco piu mosso* 25 ♩=84

S in a sa - cred man - ner I come I come I come I

A in sa - cred man - ner I come I come I come

T come I come come I come I come I come I come

B I come I come I come I come I come I come

Pno. *pp* *mp* *Red.*

Pc. *Tam-tam* *mp* *Marimba (rattle mallets)* *mp*

Vn. *ord.* *pp* *mp* *pp* *mp*

Vla. *pp* *mp* *pp* *mp*

Vc. *mf* *pp* *mp* *pp* *mp*

28 *pp* *mp* *pp* **32** *meno mosso* *ritard...*

S  
come I come I come the earth the earth is mine

A  
I come clear the way I come I come in a sa - cred man - ner

T  
I come I come I come I come in a sa - cred man - ner

B  
I come I come I come I come I come I come clear the way

Pno.  
28 *pp* **32** *meno mosso* *ritard...*

Pc.  
*pp* *p*

Vn.  
28 gradually to sul pont. ord. *pp* *mp* *pp* *ppp* **32** *meno mosso* *ritard...* senza sord.

Vla.  
*p* *mp* *pp* senza sord.

Vc.  
*p* *pp* *p* senza sord. pizz.

*quasi chant non vib.* *n < pp* *p* *pp*

*(falsetto) pp* *p* *pp*

*pp*

35  $\text{♩} = 88$   
poco piu mosso

*mf* *f* *p* 40

S  
I come I come I come I come I come I come I come clear the way the earth is mine

S2  
I come I come I come I come I come I come

A  
I come I come I come I come I come I come I come I come I come the earth is mine I

T  
I come I come I come I come I come I come I come I come I come I come clear the

T2  
I come I come I come I come I come I come I come I come I come I come

B  
I come I come I come I come I come I come I come the earth is mine I come I come

35  $\text{♩} = 88$   
poco piu mosso

40

Pno.  
*mf*

Reo.

Tam-tam  
*mf*

Pc.

35  $\text{♩} = 88$   
poco piu mosso

40

Vn.  
*mf*

Vla.  
*mf*

Vc.  
arco  
*mf*



46 ♩=100

*f*

S  
clear the way \_\_\_\_\_ I come the earth \_\_\_\_\_ is mine clear the way \_\_\_\_\_

S2  
clear the way \_\_\_\_\_ I come the earth \_\_\_\_\_ is mine clear the way \_\_\_\_\_

A  
clear the way \_\_\_\_\_ I come the earth \_\_\_\_\_ is mine clear the way \_\_\_\_\_

A2  
clear the way \_\_\_\_\_ I come the earth \_\_\_\_\_ is mine clear the way \_\_\_\_\_

T  
clear the way \_\_\_\_\_ I come the earth \_\_\_\_\_ is mine clear the way \_\_\_\_\_

T2  
clear the way \_\_\_\_\_ I come the earth \_\_\_\_\_ is mine clear the way \_\_\_\_\_

B  
clear the way \_\_\_\_\_ I come the earth \_\_\_\_\_ is mine clear the way \_\_\_\_\_

46 ♩=100

Pno.  
*ff* *f*

Pc.  
Tam-tam *f* Marimba *ff*

46 ♩=100

Vn.  
*ff* *f*

Vla.  
*ff* *f*

Vc.  
*ff* *f*

51

*poco piu* ***f***

S — I come the earth is mine clear the way I come the earth is mine

S2 — I come the earth is mine clear the way I come the earth is mine

A — I come the earth is mine clear the way I come the earth is mine

A2 — I come the earth is mine clear the way I come the earth is mine

T — I come the earth is mine clear the way I come the earth is mine

T2 — I come the earth is mine clear the way I come the earth is mine

B — I come the earth is mine clear the way I come the earth is mine

Pno. *crescendo poco a poco...*

Pc. *crescendo poco a poco...*

Vn. *crescendo poco a poco...*

Vla. *crescendo poco a poco...*

Vc. *crescendo poco a poco...*



56 *piu f* *ff*

S clear the way I come the earth is mine clear the way the earth is mine

S2 *piu f* *ff* clear the way I come the earth is mine clear the way the earth is mine

A *piu f* *ff* clear the way I come the earth is mine clear the way the earth is mine

A2 *piu f* *ff* clear the way I come the earth is mine clear the way the earth is mine

T *piu f* *ff* clear the way I come the earth is mine clear the way the earth is mine

T2 *piu f* *ff* clear the way I come the earth is mine clear the way the earth is mine

B *piu f* *ff* clear the way I come the earth is mine clear the way the earth is mine

56

Pno.

Pc.

56

Vn.

Vla.

Vc.

*ritardando...* **ff** **fff** 64 Tempo I ♩=80

61

S the earth is mine

S2 the earth is mine

A the earth is mine

A2 the earth is mine

T the earth is mine

T2 the earth is mine

B the earth is mine

*ritardando...* 64 Tempo I ♩=80

61

Pno. inside: swipe fingertips across strings

**ff** **mf** *diminuendo poco a poco...* **pp**

(lightly mute string at edge with finger tip)

Pc. Tam-tams

**ff** **ff**

*ritardando...* 64 Tempo I ♩=80

61

Vn. behind bridge **ff** **f** *n*

Vla. behind bridge **ff** **f** *n*

Vc. behind bridge **ff** **f** *n*

**SONG #3: War Song (Pawnee)** [1:30] (Follow Narrator...)

1 2

S  
A  
T  
B

Whisper: *p* *mp* *mf* *ppp* *pp* *p* *n*

Let us see [i] [s]

Let us see [i] [i]

Let us see [θ] [l]

Let us see [s] [r]

Nar. [Chief Seattle:] "Our good father in Washington sends us word that if we do as he desires he will

**SONG #3: War Song (Pawnee)** [1:30]

Pno.  
Pc.

Improvise in a reactive manner, sparse, quiet 'unreal' sounds, with unusual techniques and effects.

**SONG #3: War Song (Pawnee)** [1:30]

Vn.  
Vla.  
Vc.

3 4 5 1 2

S  
A  
T  
B

*n* *mp* *n < pp > n* *p* *pp* *n < mp* *p > n* *n < mp*

[A] [l] [i] [tA] [i] [tA] [θ] [ri] [l]

*mp* *pp* *n < p* *n < p > n* *mp* *n < p* *n < p* *mp*

[tA] (voiced whisper) warrior (whisper) us [i] [A] [tA] [l] [A] [i] [A]

*n* *mp* *p* *n < p > n* *p* *n < p > n* *mp* *mp* *p* *p* *n < p > n*

[l] [tA] [s] [r] [tA] [r] [tA] [θ] [wonder] [i]

*n < p* *p > n* *n < p* *n < mp* *mp* *pp* *n <*

[e] [s] [e] [l] [tA] [s] [is] [l]

Nar. protect us. His brave warriors will be to us a bristling wall of strength, and his wonderful ships of war will fill

others



6

1 (basses)

2 (altos)

3

*diminuendo poco a poco... (increasingly sparse...)*

*ppp* (whisper) 9 stay together as a group, apart from Basses

Let us see, is this real, this life I am living?

*ppp*

finish current repetition and stop (should not synchronize w/basses)

*(dim.)*

*n*

*ppp* (whisper) 9 stay together as a group, apart from Basses

Let us see, is this real, this life I am living?

*ppp*

finish current repetition and stop (should not synchronize w/sopranos)

Nar. Our God, the Great Spirit, seems also to have forsaken us.

others

*diminuendo poco a poco... (increasingly sparse...)*

*n*

4 *freely dictated*

7 *voiced whisper: mf*

S You, Gods, who dwell everywhere,

A You, Gods, who dwell everywhere,

T You, Gods, who dwell everywhere,

B You, Gods, who dwell everywhere,

4 *freely dictated*

19 inside: palm slaps on lowest strings

Pno. *p mp p mf*

Pc. *sempre* *Bass Drum* thumb roll thumb roll *mp p mf*

4 *freely dictated*

5 *ritard...*

Vn. *p* *n*

Vla. *p* *n*

Vc. *p* *n*

5 *ritard...*

Whisper:

Let us see, is this real, this life I am living?

(even slower)

Whisper:

Let us see, is this real, this life I am living?

(slightly slower than sop.)

Whisper:

Let us see, is this real, this life I am living?

(slowest)

Whisper:

Let us see, is this real, this life I am living?

No; we are two distinct races with separate origins and separate

Nar. destinies. There is little in common between us." ||

**SONG #4: Dream Song of Siyáká' (Sioux)** [3:15]

♩=132  
□ □ △ □ □ □ △ △ □ □ △ □ □ □ △ □ □ □ △ □ □

S  
A  
T  
B

Nar. **SONG #4: Dream Song of Siyáká' (Sioux)** [3:15] ↓  
[Chief Seattle:]  
"To us the ashes of our ancestors are sacred  
and their resting place is hallowed ground."

♩=132  
□ □ △ □ □ □ △ △ □ □ △ □ □ □ △ □ □ □ △ □ □  
(irregular accentuation ok - this should not all sound even)

Pno.  
*pp*  
(loco)  
8va  
*Red. sempre*

**Tam-tams**  
*pp*

Pc.

**SONG #4: Dream Song of Siyáká' (Sioux)** [3:15]

♩=132  
□ □ △ □ □ □ △ △ □ □ △ □ □ □ △ □ □ □ △ □ □

Vn.  
Vla.  
Vc.  
*pizz.*  
*pp*

10  $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\square$  12  $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\square$   $\square$   $\square$   $\Delta$   $\square$

S

A

T *pp* *diminuendo poco a poco...* *ppp*  
 at night may I roam

B

Pno.  $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\square$  12  $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\square$   $\square$   $\square$   $\Delta$   $\square$   
 (8<sup>va</sup>) -  
 (8<sup>da</sup>)

Pc. *pp* *p*

Vn.  $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\square$  12  $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\square$   $\square$   $\square$   $\Delta$   $\square$   
*n*  $\triangleleft$  *mf*  $\triangleright$  *n*

Vla. *pizz.* *p*

Vc.

18  $\Delta$   $\square$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\Delta$   $\square$  23  $\Delta$   $\square$   $\square$

S

A

T *pp* at night may I roam *mp*

B *p* at night may I roam *mp* *pp* *p* at

Pno. (8<sup>th</sup>) (Ped.)

Pc. *pp* Marimba *p* *mp*

Vn. 18  $\Delta$   $\square$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\Delta$   $\square$   $\square$   $\Delta$   $\square$  23  $\Delta$   $\square$   $\square$

Vla. *p* (on the string) arco *pp*

Vc. *p* *mp* *p*



26

△ □ □ □ △                      △ □    △ □ □ □ □ □ △ □    △ □

S

A

T *p* *diminuendo poco a poco...* *ppp*

B *ppp*

night may I roam

Nar. You wander far from the graves of your ancestors  
and seemingly without regret.

26

△ □ □ □ △                      △ □    △ □ □ □ □ □ △ □    △ □

Pno. (8<sup>va</sup>) (8<sup>da</sup>)

Pc. Tam-tam *pp* *p* *pp*

Vn. *pp* *n*

Vla. *p* *pp* *n*

Vc. *pp*

34 35  $\Delta$   $\square$   $\square$   $\square$   $\square$   $\Delta$   $\Delta$   $\square$

S *mp*  
at night may I roam at

A *p*  
at night may I roam

T *p* *mp*  
at night may I roam may I roam may I roam

B *mp*  
may I roam may I roam at night

Pno. *p* *mp*  
(8th) (loco) gradually lift pedal (2nd)

Pc. *p* *mp*

Vn. 34 35  $\Delta$   $\square$   $\square$   $\square$   $\square$   $\Delta$   $\Delta$   $\square$   
sul G (on the string)  
*pp* *p* *pp* *p* *mp* *n* *mp*

Vla. *pp* *p* *pp* *p* *pp* *mp* pizz.

Vc. arco pizz. *p* *mp*



50

S

A

T

B

when the owl is hoot-ing when the owl is hoot owl is hoot-ing when the owl is

gliss. roam

gliss. roam

gliss. roam

pp mp

pp mp

pp mp

p mp

p mp

p mp

p mp

50

Pno.

(sost.)

50

Pc.

50

Vn.

Vla.

Vc.

mp p mp pp

mp p mp pp

58 *n* *f sub.* *p* 60 *p*

S at night may I roam may I roam

A at night may I roam may I roam

T at night may I roam may I roam

B *p* *f sub.* *p*  
hoot - (ting) at night may I roam may I may I roam may I roam may I roam may I roam may I roam may I

Nar. Your religion was written upon tablets of stone

58 *pp* *f sub.* *p* 60 *p*

Pno.

58 *pp* 60 *p*

Pc.

58 *f* *p* *n* 60 *p*

Vn.

58 *f* *p* *pizz.* *mp* *pp*

Vla.

Vc.

63 **3x** (tacet 1x, 2x)  $p$   $\square \square \triangle$   $\triangle \square \square$  *ppp*

S:  $\text{may I roam may I roam may I may I roam may I roam may I roam at}$

A:  $\text{may I roam may I may I roam may I roam may I roam may I roam may I roam may I roam}$

T:  $\text{may I roam may I roam may I roam may I roam may I roam may I roam may I roam may I roam may I roam}$

B:  $\text{roam may I roam may I may I roam may I roam may I roam may I roam may I roam may I roam may I roam}$

Nar.  $\text{by the iron finger of your God so that you could not forget.}$   
 $\text{The Red Man could never comprehend or remember it.}$   
 $\text{Our religion is the traditions of our ancestors -- the dreams of our old men,}$   
 $\text{given them in solemn hours of the night by the Great Spirit;}$   
 $\text{and the visions of our sachems, and is written in the hearts of our people."}$

63 **3x** (tacet 1x)  $\square \square \triangle$   $\triangle \square \square$

Pno.  $p$  (all xs)

Pc.  $p$  (all xs)

63 **3x** (tacet 1x, 2x)  $\square \square \triangle$   $\triangle \square \square$

Vn.  $p$  (tacet 1x)

Vla.  $p$

Vc.  $p$  (all xs)

69 *crescendo poco a poco...* 72 *p* *mf* 75 *a tempo*

S. dawn may I roam

A. *ppp* may I roam may I at dawn may I roam

T. *pp* may I roam may I roam at dawn may I roam a - gainst the wind

B. *pp* roam may I roam may I roam may I roam I roam

Pno. 69 *pp* 72 *ppp* *f* 75 *a tempo*

Pc. *pp* 72 *ppp* *f* 75 *a tempo*

Vn. 69 *pp* 72 *ppp* *f* 75 *a tempo*

Vla. *pp* 72 *ppp* *f* 75 *a tempo*

Vc. *pp* 72 *ppp* *f* 75 *a tempo*

76 *f*

S a - gainst a - gainst the winds a - gainst the winds a - gainst the winds a - gainst may I roam a - gainst a - gainst the winds may I

A a - gainst a - gainst the winds a - gainst the winds a - gainst the winds a - gainst may I roam a - gainst a - gainst the winds may I

T a - gainst a - gainst the a - gainst the winds a - gainst the winds a - gainst may I roam a - gainst a - gainst the winds may

B a - gainst a - gainst the a - gainst the winds a - gainst the winds a - gainst may I roam a - gainst a - gainst the winds

Pno. 76 *ff*

Pc. Tam-tam *f*

Vn. 76 *ff*

Vla. *ff*

Vc. *ff*



81 △ □ 84 △ □ □

**S** *mf*  
a - gainst the winds may I roam a - gainst the winds may I roam at dawn

**A** *mf*  
a - gainst the winds may I roam a - gainst the winds at dawn may I roam at dawn may I roam at

**T** *mf*  
I a - gainst the winds may I roam the winds may I roam at dawn may I roam

**B** *mf*  
may I a - gainst the winds may I roam winds may I roam at dawn may

**Pno.** *f* *mf*

**Pc.** *f* *mf*

**Vn.** *mf* pizz.

**Vla.** *mf* pizz.

**Vc.** *mf* pizz.

86 90

S  
may I roam at dawn may I roam at dawn may I roam

A  
dawn may I roam at dawn may I roam may I at dawn may I roam

T  
at dawn may I roam at dawn may I roam when the crow is call-ing

B  
I roam at dawn may I roam at dawn may I roam when the crow is call-ing

Pno.  
86 90

Pc.  
86 90

Vn.  
86 90 arco sul G

Vla.  
86 90 arco

Vc.  
86 90 arco

*pp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

△ □ □

92  $\Delta \square \square$  *n* *pp* 95

S at dawn may I roam at dawn may I roam at dawn may I roam— at dawn may I

A at dawn may I roam at dawn may I roam at dawn may I roam at

T when the crow is call-ing call-ing at dawn may I roam at dawn may I roam at dawn may I roam

B when the crow is call-ing call-ing may I roam

Pno. 92  $\Delta \square \square$  *p* *pp* 95

Pc. *p* *pp*

Vn. 92  $\Delta \square \square$  *n* *pp* *pizz.* 95

Vla. *p* *pp* *pizz.*

Vc. *p* *pp* *pizz.*



[6:00]

① ~65"

S  
 A  
 T  
 B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score shows a single measure with a whole note rest for each part.

Nar.

 $\overset{5''}{\frown}$ 

*[Chief Seattle:]*

"A few more moons, a few more winters, and not one of the descendants of the mighty hosts that once moved over this broad land or lived in happy homes, protected by the Great Spirit, will remain to mourn over the graves of a people once more powerful and hopeful than your . . . But why should I mourn at the untimely fate of my people? . . . Tribe follows tribe, and nation follows nation, like the waves of the sea. It is the order of nature, and regret is useless. Your time of decay may be distant, but it will surely come, for even the White Man whose God walked and talked with him as friend to friend, cannot be exempt from the common destiny. . . . We may be brothers after all. . . . We will see."

**Instruments:** spacious, starry night-music...with great rhythmic variety (mostly VERY sparse) and dynamic variety within given range.  
Carefully avoid any particular pitch centrality (focus) or sense of pulse.  
Every note should be an isolated event, unrelated to anything else.

### SONG #5: Dream Song (Wintu)

[6:00]

①  $\sim 65''$

4"

inside: swipe fingertips across strings

(use all 88 keys)

The musical score is for Percussion (Pno. and Pc.). The Pno. part has two staves. The first staff has a treble clef and a key signature of one flat (Bb). It contains a measure with a whole note and a dynamic marking of *mp*. The second staff has a bass clef and a key signature of one flat (Bb). It contains a measure with a whole note and a dynamic marking of *mp*. The Pc. part has two staves. The first staff has a treble clef and a key signature of one flat (Bb). It contains a measure with a whole note and a dynamic marking of *mp*. The second staff has a bass clef and a key signature of one flat (Bb). It contains a measure with a whole note and a dynamic marking of *mp*. The score includes various percussion instruments: triangles, crotales, tam-tam, finger cymbals, other tiny bells, etc. The score also includes a large graphic of a stylized letter 'R'.

inside: swipe fingerups across strings (use all 88 keys)

Pno.

*mp*

*mp*

*ppp~mp*

*And. sempre*

**Tam-tams**

3"

*mp*

triangles  
crotales  
tam-tam  
finger cymbals  
other tiny bells  
etc.

gradually to all white keys...

### SONG #5: Dream Song (Wintu)

① ~65"

to  $\odot$  5"


**strings:** mostly use any available bells (finger cymbals, bells, crotales, triangles, etc.), but also add an occasional natural harmonic of your choice.

arco 5"

Vn. *ppp* *mp* *n* *ppp~mp*

arco 6"

Vla. *ppp* *mp* *n* *ppp~mp*

arco 7"

Vc. *ppp* *mp* *n* *ppp~mp*

2  $\text{♩} = 66$  *espressivo, rubato, dreamy velvet (nearly straight-tone)*

9

S (1) *p* It is a - bove that you and I shall go; *pp* (2) *p* A - long the Milk - y Way *mp*

A (1) *p* It is a - bove that you and I shall go; *pp* (2) *p* A - long the Milk - y Way *mp*

T (2) *p* A - long the Milk - y Way *mp*

B A - long the Milk - y Way *mp*

Pc. Marimba *n < p* *pp* *p* *mp*

others always in background, letting the chorus be heard clearly...

13 *p* *pp* 16

S you and I shall go; *pp*

A you and I shall go; *pp*

T you and I shall go; *pp* (3) *p* (1) It is a - bove (2) that you and I shall go; *pp*

B (2) *p* It is a - bove that you and I shall go; *pp*

Pc. *p* *pp* *p* *pp*

others *p* *pp* *p* *pp*

23 30

S (2) *pp* *mp* *p* (3) *p* Milk - y Way you and I shall go; It is a - bove that

A (2) *p* A - long the Milk - y Way *mp* *p* you and I shall go; *pp* (3) *p* It is a - bove that

T (2) *p* A - long the Milk - y Way *mp* *p* you and I shall go; *pp* (3) *p* It is a - bove that

B (2) *p* A - long the Milk - y Way *mp* *p* you and I shall go; *pp*

Pc. *p* *mp* *p* *pp* *p*

others *p* *mp* *p* *pp* *p*



♩=60  
[54] *poco meno mosso*

S (3) *p* It is a - bove that you and I shall go; *pp* [61] (4) *p* A - long the Milk - y Way *mp*

A (3) *p* It is a - bove that you and I shall go; *pp* (4) *p* A - long the Milk - y Way *mp*

T (3) *p* It is a - bove that you and I shall go; *pp* (4) *p* A - long the Milk - y Way *mp*

B (3) *p* It is a - bove that you and I shall go; *pp* (4) *p* A - long the Milk - y Way *mp*

[54] ♩=60 *poco meno mosso*

Pno. *p* *pp* *p* *mp*

others

65 *p* *pp* [68] (5) *mp* *p*

S you and I shall go; It is a - bove that you and I shall go; *p*

A *p* *pp* (5) *mp* *p*

T *p* *pp* (5) *mp* *p*

B *p* *pp* (5) *mp* *p*

you and I shall go; It is a - bove that you and I shall go;

65 [68] *p* *pp* *mp* *p*

Pno. *p* *pp* *mp* *p*

others



75 (6) *p* *mf* *mp* *p* 82 *tutti pp*

S A - long the Milk - y Way you and I shall go; It is a - bove that

A A - long the Milk - y Way you and I shall go; It is a - bove that

T A - long the Milk - y Way you and I shall go; It is a - bove that

B A - long the Milk - y Way you and I shall go; It is a - bove that

75 *p* *mf* *mp* *p* 82 *pp*

Pno.

others

86 *ppp* 89 *p* *mp* *pp* *ppp*

S you and I shall go; A - long the flow - er trail you and I shall go; *ppp*

A you and I shall go; A - long the flow - er trail you and I shall go; *ppp*

T you and I shall go; A - long the flow - er trail you and I shall go; *ppp*

B you and I shall go; A - long the flow - er trail you and I shall go; *ppp*

86 89 *ppp* *p* *mp* *pp* *ppp*

Pno.

others

96

*p* *mp* *ppp* *lontano* *pppp* 103 10"

S Pick - ing flow - ers on our way you and I shall go.

A Pick - ing flow - ers on our way you and I shall go.

T Pick - ing flow - ers on our way you and I shall go.

B Pick - ing flow - ers on our way you and I shall go.

96

*p* *mp* *ppp* *pppp* 103 10"

Pno.

Pc.

96

*pp* *irregular, gentle rhythms...like twinkling stars* *simile ad libitum* 103 10"

Vn.

Vla.

Vc.

*pp* *irregular, gentle rhythms...like twinkling stars* *simile ad libitum*

104  $\text{♩} = 56$   
meno mosso

*ritardando...*  
diminuendo poco a poco...

S *ppp* *< pp* *> ppp* *pp* *pppp*  
It is a - bove that It is a - bove that you and I will go.

A *ppp* *< pp* *> ppp* *pp* *pppp*  
It is a - bove that It is a - bove that you and I will go.

T *ppp* *< pp* *> ppp* *pp* *pppp*  
It is a - bove that It is a - bove that you and I will go.

B *ppp* *< pp* *> ppp* *pp* *pppp*  
It is a - bove that It is a - bove that you and I will go.

104  $\text{♩} = 56$   
meno mosso

*ritardando...*

Pno. *pp* *ppp*  
Red.

Pc. *n < ppp* *n < pp* *n < ppp* *pp* *ppp*  
*ppp*

104  $\text{♩} = 56$   
meno mosso

*ritardando...*

Vn. *diminuendo poco a poco...* *pp* *pppp*  
*pppp*

Vla. *diminuendo poco a poco...* *pp* *pppp*  
*pppp*

Vc. *diminuendo poco a poco...* *pp* *pppp*  
*pppp*