

OMAHA SONGS.

No. 1.

NA-G'THAE WA-AN.

RALLYING SONG IN FACE OF DEATH.

Flowingly, with feeling.

$\text{♩} = 96.$

Ah - yae - zhum-mae tho. Ah - yae - zhum-mae tho.

Ah - yae - zhum-mae tho. Hi! we - san - thun nu kae - dae,

Ah - yae - zhum-mae tho. Ah - yae - zhum - mae tho.

No. 2.

WA-OO WA-AN.

Flowingly.

Da-dun na e-ba-hun beah-ke-thae, *thae* Da - dun na e-ba-hun beah - ke - thae,

thae Han-ah-de oo-tha-g'tha-ah thun e-zha-zhae we-b' tha-dae *thae, thae* Da-

dun-na e - ba-hun beah-ke - tha. *tha hi! ha ha* Ae-bae-in-

tae *thae* ah - be - ban ae-hae-me-kae *thae, thae* Wa-gun-tha-ma ae-hae-

me - kae *thae, thae* E - zha-zhae we-b'tha-dae *tha hi!*

No. 3.

*Solemnly.**Sostenuto.* ♩ = 92.

HUBAE WA-AN.

SACRED POLE SONG.

81

f

Ae-hae thae-hae tha. Ae-gun shu-ka-tha-ha nuz-zhin-ga ae-hae

Con. Ped.

thae-hae tha. Mun-da-ha ae-ah ba-dan ae-ah ae-hae thae-hae tha.

No. 4.

*Solemnly.**Moderato.* ♩ = 60.

HUBAE WA-AN.

SACRED POLE SONG.

m *f* *m*

Zhe-da ke-thae, zheda ke - thae hae hae. Zhe-da ke-thae
Kum-peah ke-thae, kumpeah ke - thae hae hae Kum-peah ke-thae

Con. Ped.

f *p* *f*

zhe-da ke - thae hae hae. Zhe-da ke-thae ke-thae
kum-peah ke - thae hae hae Kum-peah ke - thae ke-thae

p *f*

hae hae - a, Zhe-da ke-thae zhe-da ke-thae hae hae.
hae hae - a, Kum-peah ke-thae kum-peah ke-thae hae hae.

No. 5.

HUBAE WA-AN.
HAE-DE-WA-CHE CALL.

Zha - wa e - ba e - ba ha æ - hæ

Drum. p *pp* *p* *pppp* *ppppp*

Trundo.

Ped.

Zha - wa e - ba e - ba ha æ - hæ

p *pppp* *p* *pp*

No. 6.

HUBAE WA-AN.
HAE-DE-WA-CHE DANCE.

Hæ hæ - hæ wa - na - shæ ah æ - hæ wa - na - shæ ah

Ped.

hæ hæ - hæ wa - na - shæ ah æ - hæ wa - na - shæ ah.

HUBAE WA-AN.

TENT OF WAR SONG.

f = 100. *Solemnly.*

The-te - gan num - pae - wa - thae ga The-te - gan num -

Con Ped.

pae - wa - thae ga. The - te - gan num - pae - wa -

- thae ga. The - te - gan wae - tin kae g'the - hun ke num - pae -

wa - thae ga. The-te - gan num - pae - wa - thae ga.

POO-G'THUN WA-AN.

Dignified. ♩ = 76.

f

Ya ae he tha ae he thae, Ya ae he tha ae he thae,

f

Con Ped.

Ya ae he tha ae he thae, Ya ae he tha ae he thae

... En - da - koo - tha wa - ha - tun - ga ae - ah-mae.

Ya ae he tha ae he thae, Ya ae he tha ae he thae,

Ya ae he tha ae he thae ...

No. 9.

POO-G'THUN WA-AN.

85

♩ = 84. Dignified.

ff

Shu - pe - da hu - ah - ta na-zhin, *thae* Shu - pe - da hu -

Con Ped.

- ah - ta na-zhin, *thae* ah ae *thae* tha ae *thae* he *thae*.

f

Ae - hae Hu - ah - ta na-zhin *thae* ae *thae* tha ae *thae* he *thae*.

No. 10.

POO-G'THUN WA-AN.

♩ = 100. Dignified.

ff

Shu - pe - dan wea - wa - ta tha - wa - thae, Shu - pe - dan wea - wa - ta

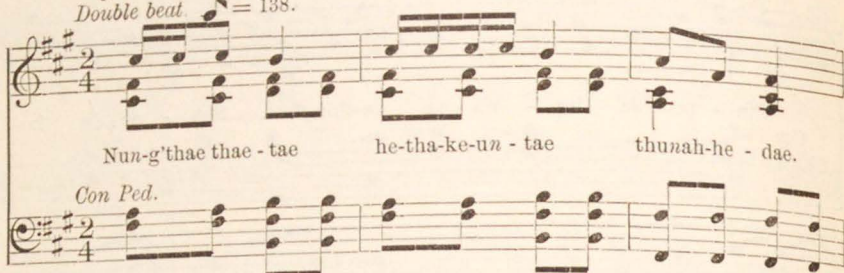
Con Ped.

tha-wa-thae, Pa - tha - ga - ta tha - wa - thae. ah hae *thae* he *thae* ah he *thae*.

ff *f* *ff*

HAE-THU-SKA WA-AN.

Mysteriously.
Double beat ♩ = 138.



Nun-g'thae thae - tae he-tha-ke-un - tae thunah-he - dae.

Con Ped.



Nun-g'thae thae-tae he-tha-ke-un - tae thunah-he-dae. Nun-g'thae thae-tae,



he-tha-ke-un-tae thunah-he-dae. Nun-g'thae thae - tae he-tha-ke-un - tae



thunah-he - dae. Nun-g'tha thae-tae he-tha-ke-un-tae thunah-he-dae.

No. 12. HAE-THU-SKA WA-AN.

Religioso.

PRAYER OF WARRIORS.

Double drumbeat. ♩ = 138. Song. ♩ = 69.

Wa-kan-da tha-ne-ga thae kae, Wa-kan-da tha-ne-ga thae kae, Wa-kan-da tha-ne-

Drum.

Ped.

ga thae kae, aeha Tha - ne hin-ga waetho hae tho. ie tho.

No. 13. HAE-THU-SKA WA-AN.

Smoothly.

CALL TO CEREMONIAL REPAST.

♩ = 66.

Ou-han thae-tae ne-daeah tho, Ou-han thae-tae ne-daeah tho, En-da-coo-tha ne-dae tho.

Con Ped.

Repeat ad lib.

Ou-han thae-tae ne-daeah tho, hae ae En-da-coo-tha ne-dae tho hae tho.

No. 14. HAE-THU-SKA WA-AN.

SONG OF DISMISSAL. CHORAL SONG OF WARRIORS.

With dignity and feeling.

Double Drum beat. ♩ = 116.

The musical score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is in the bass clef with the same key signature and time signature. The score consists of five systems, each with a vocal line and a piano line. The piano accompaniment features a steady, rhythmic pattern of chords, often with a 'Double Drum beat' feel. The lyrics are written below the vocal line.

ff
Hin - da - koo - tha na - zhin thae, Hin - da - koo - tha na - zhin thae Hin -

Con. Ped.

da - koo - tha na - zhin thae, ae - ha na - zhin he - tha - mae tho

hae tho - e Hin - da - koo - tha ma - thin thae. Hin -

da - koo - tha ma - thin thae. Hin - da - koo - tha ma - thin thae ae -

ha Ma - thin he - tha mae tho hae tho.

No. 15. HAE-THU-SKA WA-AN.

*Moderato. Martial.**Double beat.*

Zhin-thae sha - e - ba - dan, Zhin-thae sha - e - ba - dan, Nun - dae wae - ga -



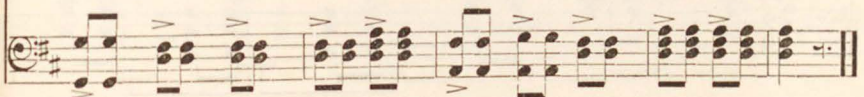
thun - ga ta - ba - dan, Zhin-thae sha - e - ba - dan. tho hae



tho - e. Ta - hae-zhin-ga Hae - thu-ska ga - hae-dan Nun-dae wae -



ga-thun - ga ta - ba - dan Zhin-thae sha - e - ba - dan. tho hae tho.



No. 16. HAE-THU-SKA WA-AN.

With feeling. ♩ = 56.

Hae-thu-ska thin-ga-bae, Hae-thu-ska thin-ga-bae, Hae-thu-ska thin-ga-

Con Ped.

bae, Gha-gae-ah thin-hae. tho hae thoe. Te-thu the-shan thin-ga-

bae, Hae-thu-ska thin-ga-bae Gha-gae-ah thin-hae. tho hae tho.

No. 17. HAE-THU-SKA WA-AN.

Martial feeling.

Double Beat. Drum. ♩ = 160. *Song.* ♩ = 80.

Tun-gae-ah da - dun nan - tha-pae he - we - tha - ga, Tun-gae-ah

Drum. *Ped.*

mf da - dun nan-tha-pae he - we - tha - ga, Tun-gae-ah um - ba

mf

ff ya - dan he - we - tha - ga. hae . . . tho-e.

p

f Tun-gae-ah da - dun nan-tha-pae he - we - tha - ga, Tun-gae-ah

p *mf*

pp *mf*

f um - ba ya - dan he - we - tha - ga. hae . . . tho.

ff

HAE-THUSKA WA-AN.

RESTING SONG.

Song. $\text{♩} = 72$.

Um - ba thae - na un - ge - tun - ba - ga Um - ba thae -

Con Ped.

na un - ge - tun ba - ga Tun-gae Um - ba thae - na un - ge - tun

ba - ga tho hae . . . thoe Hae - thu - ska

na tae - he - ae - dae Pa - hae - tae ah - ke - he - b'tha Um -

ba tha - na un - ge - tun - ba - ga tho hae tho.

Double Beat. Drum. ♩ = 144. Song. ♩ = 72.

Sha - e - ba - dan wa - dan - ba - ga, Sha - e - ba - dan

Drum. *pp*

Con Ped.

wa - dan - ba - ga Sha - e - ba - dan wa - dan - ba - ga Hae - thu - ska

wa - shu - shae tho hae . . . tho - e Mun - chu - tun - ga

wa - dan - ba - ga Sha - e - ba - dan wa - dan - ba - ga Sha - e - ba - dan

wa - dan - ba - ga Hae - thu - ska wa - shu - shae tho hae . . . tho.

No. 20. HAE-THU-SKA WA-AN.

Martial, with feeling.

Song. ♩ = 60. Drum beat. ♩ = 120.

Ho - e ya ae ho oh wae ho e ya ae ho oh wae Ho

pp
Drum. *Con Ped.*

e ya ae ho oh wae Ho e ya ae ho oh wae Ho

e ya tho ha oh wae tho hae . . tho-e. Zhin-

ga - wa-shu-shae We - gee - the - thae dan wa - nun-hae

man-b'thin-ah tho shu - b'the-ah thin-ha. Wae tho hae tho.

With solemnity.

Han - thin-gae ae - ah - ma, Han - thin-gae ae - ah - ma, Han-

Drum. *pp*

thin-gae ae - ah - ma, Wa - kan-da thin-gae ae - ah - ma, Han-

thin - ga. wae - tho hae . . . tho-e Han-thin - gae

ae - ah - ma, Han - thin-gae ae - ah - ma, Wa - kan-da thin-gae

ae - ah - ma. Ha - thin-ga. Wae tho hae . . . tho.

No. 22. HAE-THU-SKA WA-AN.

Dirisive, with spirit.

♩ = 176.

Ah-tan tan-bae-dan shae-gan ah-thin-hae no, Ah-tan tan-bae-

dan shae-gan ah-thin-hae no. Ah-tan tan-bae-dan shae-gan

ah-thin-hae no. hae tho-e. Gha-gae-wa-

thae wa-oo hae-the-gan-ae Ah-tan tan-bae-dan shae-gan

ah-thin-hae no, Ah-tan tan-bae-dan shae-gan ah-thin-hae no hae tho.

Spirited Martial.

f

Ah-thu - ha un - dum - ba - e - ga, un - dum - ba - e - ga un - dum - ba - e - ga,

Drum. *p*

Con Ped.

ff *mf*

Ah - thu - ha un - dum - ba - e - gae, tho hae . . . Ah - thu - ha un -

dum - ba - e - gae, tho hae . . . tho - e Um - ba e - dan

ff

hoo - ma - thun we - ae - b' thin aedae un - dum - ba - e - ga, Ah - thu - ha un - dum - ba - e -

mf

gae, tho hae Ah - thu - ha un - dum - ba - e - gae, tho hae tho.

No. 24.

HAE-THU-SKA WA-AN.

DANCE SONG.

Light and spirited.

♩ = 208.

ff

Ne-ka we-ta wa-gun-tha te-bae-no, Ne-ka we-ta wa-gun-tha

Con Ped.

te-bae-no, Ne-ka we-ta wa-gun-tha te-bae-no, Ne-ka we-ta

wa-gan-tha te-bae-no, Ne-ka we-ta wa-gun-tha te-bae-no,

tho - e Nu-dan - hu-gan Ish - e - buz-zhe tha - da - e thin-

NOTE. — The Indians usually sing the second part of this song in the Key of G. But when I played it in A flat for Mr. La Flesche, he declared it correct, although I had heard him sing it in G. This shows that the interval aimed at, in going from the first to the second part, was an octave. But D was easier to reach than the upper E flat, and the Indian ear does not make nice discriminations. — J. C. F.

kae - dae, Ne - ka we - ta wa - gun - tha te - bae - no, Ne - ka we - ta

wa - gun - tha te - bae - no, Ne - ka we - ta wa - gun - tha te - bae - no.

No. 25. TOKALO WA-AN.

Majestic.
♩ = 60.

ff
Hae ha hae ha ah Hae ha hae ha ah ha ah
Con Ped.

Hae he tha ha ah ha ah he tha ah e tha e tha hae.

100

No. 26.

IN-OU-TIN.

GAME SONG.

$\text{♩} = 192.$

Ha - ah ah ho - e tha ah Ha - ah ah ho - e tha ah

Con Ped.

Ha - ah ah ho - e tha ah Ha - ah ah ho - e tha E - ae-zhin-ga

da - dan skha-hae. Ha - ah ah ho - e tha ah Ha - ah ah ho - e tha.

No. 27.

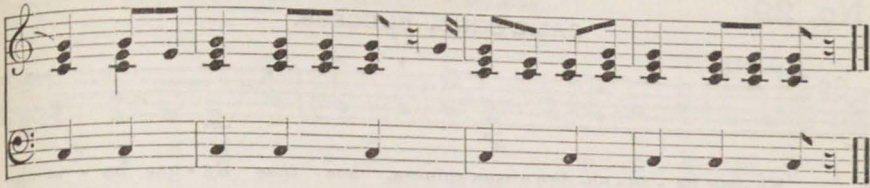
IN-OU-TIN.

GAME SONG.

$\text{♩} = 108.$

da - dan skha-hae. Ha - ah ah ho - e tha ah Ha - ah ah ho - e tha.

Con. Ped.



No. 28.

IV-OU-TIN.

GAME SONG.

$\text{♩} = 116.$

E ya ha-e ha-e tha-e ya ha - e ho-e tha-e ya ha-e ho-e tha - e

Con Ped.

ya ha-e ho-e tha. E ya ha-e ho-e tha-e ya ha-e ho-e tha-e

ya ha-e ho-e tha-e ya ha-e ho-e tha-e ya ha-e ho-e ya.

No. 29.

IN-OU-TIN.

GAME SONG. SUCCESS.

$\text{♩} = 112.$

Ka-gae ha - ta - ah-dan ansna zhin-ga, hae thae Ka-gae ha - ta-ah-

Con Ped.

dan ansna zhin-ga, hae thae Ka-gae ha - ta - ah-dan ansna zhin-ga, hae thae.

No. 30. CHILDREN'S SONG FOR "FOLLOW MY LEADER."

No. 31. HAE-KA-NE DANCE.

Song. $\text{♩} = 100.$ *OTOE.* *Double Drum-beat.* $\text{♩} = 200.$

Ha yo wa nae ho yo wa nae hae Hae

Drum.

Con Ped.

hae ho ya nae Ha yo wa nae hae hae

Repeat ad lib.

hae ho ya nae Ha yo wa nae hae.

No. 32.

WA-WAN WA-AN.

EN ROUTE.

Double beat. ♩ = 63.

Ha-wa-thin ho-wa-nae Ha-wa-thin ho-wa-nae Ha-wa-thin ho -wa-nae Ha-

Con Ped.

- wa-thin ho-wa-nae Ha-wa-thin ho-wa-nae Hae-wa-thin ho-wa - nae.

No. 33.

WA-WAN WA-AN.

RECEIVING THE MESSENGER.

Sostenuto. Dignified. ♩ = 132.

f

Thae ho-wa - nae thae ho-wa - nae thae ho-wa-nae, ah hae

Double beat.

Ped.

Hun - ga. Thae ho-wa - nae thae ho-wa-nae ah hae, Hun - ga.

Detailed description: This musical score is for No. 33, 'WA-WAN WA-AN. RECEIVING THE MESSENGER.' It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Sostenuto. Dignified.' with a quarter note equal to 132 beats. The first system features a vocal line starting with a forte 'f' dynamic and a piano accompaniment with a 'Double beat' and 'Ped.' (pedal) marking. The lyrics are 'Thae ho-wa - nae thae ho-wa - nae thae ho-wa-nae, ah hae'. The second system continues the vocal line with 'Hun - ga. Thae ho-wa - nae thae ho-wa-nae ah hae, Hun - ga.' and the piano accompaniment.

No. 34.

WA-WAN WA-AN.

NEARING THE VILLAGE.

Song. ♩ = 63. *Drum.* ♩ = 126.

Ae - deun-ga - he - bae Ae - deun-ga - he - bae tha e - na ho-tan ge - e -

Double drumbeat.

Con Ped.

nae Ae - deun-ga - he - bae tha he thu tha he thu tha Ae - deun-ga -

he-bae e - na ho - tan ge - e - nae Ae - deun-ga - he - bae tha he thu tha.

Detailed description: This musical score is for No. 34, 'WA-WAN WA-AN. NEARING THE VILLAGE.' It is in 3/8 time with a key signature of two flats (Bb). The tempo is marked 'Song.' with a quarter note equal to 63 beats, and 'Drum.' with a quarter note equal to 126 beats. The first system features a vocal line and a piano accompaniment with a 'Double drumbeat' and 'Con Ped.' (con pedal) marking. The lyrics are 'Ae - deun-ga - he - bae Ae - deun-ga - he - bae tha e - na ho-tan ge - e -'. The second system continues the vocal line with 'nae Ae - deun-ga - he - bae tha he thu tha he thu tha Ae - deun-ga -'. The third system continues with 'he-bae e - na ho - tan ge - e - nae Ae - deun-ga - he - bae tha he thu tha.' and the piano accompaniment.

No. 35.

WA-WAN WA-AN.

SONG OF APPROACH.

f = 132.

Thae-nan ho - dan thae-nan ho - dan thae-nan ho - thae-nan

Trem.

f

Con Ped.

ho - dan tha hae thae-nan ho - thae-nan ho - dan thae-nan ho -

dan Hun - ga thae-nan ho - dan tha hae

thae-nan ho - thae-nan ho - dan thae-nan ho - dan Hun - ga.

No. 36.

WA-WAN WA-AN.

LAYING DOWN PIPES.

$\text{♩} = 80.$

Ya hae thae hae thu tha hae thu tha hae tha ya hae t'.ie hae thu

Trem.

Con Ped. *Drum.*

tha hae thu tha hae thu tha hae tha ah hae thae hae thu tha hae thu

tha hae tha hae thu tha heah o tha he thu tha he thu tha he tha

Trem.

No. 37.

WA-WAN WA-AN.

LAYING DOWN PIPES.

$\text{♩} = 84.$

Ya hae thae hae thu tha ya hae thae hae thu tha

f

Con Ped.

ya hae thae hae thu tha ah hae thae hae thae hae thu tha

ya hae thae hae thu tha ya hae thae hae thu tha.
Trem.

No. 38.

WA-WAN, WA-AN.

LAYING DOWN PIPES.

$\text{♩} = 88.$
Heah o tha ae o hae ha Heah o tha ae o hae ha
Trem.
Ped.

Heah o tha ae o hae ha Heah o tha ae o hae Hun-ga.

No. 39.

WA-WAN, WA-AN.

RAISING OF THE PIPES.

$\text{♩} = 108.$

mf
Trem.
Con Ped.

Ae ha tha wae tha wae ha tha ae ha tha wae tha wae ha tha
 ae ha tha wae tha wae ha tha ae ha tha wae tha wae ha tha
 ae ha tha wae tha wae ha tha ae ha tha wae tha wae ha wae.

Drum-beat.

No. 40.

WA-WAN, WA-AN.

FINAL SONG WHEN RAISING THE PIPES.

$\text{♩} = 63.$

Con Ped.

Thae ah wae ho Thae ah wae thae ah wae ha tha ae ha tha wae tha wae ha
 . . . tha ae ha tha wae tha wae ha tha theah ae ha tha wae tha wae ha tha

ae ha tha wae tha wae ha . . . tha Thae ah wae ho wae.

No. 41. CHORAL. WA-WAN WA-AN.

With religious feeling.

AFTER PIPES ARE RAISED.

$\text{♩} = 132.$

f

Thae ah-wa-kae-dea heah-oo-tha heah-oo-tha tha-kae-dae heah-

Double Drum-beat.

oo-tha Thae ah-wa-kae-dae heah thae hae Heah-oo-tha

ah-kae-dae heah-oo tha ah-wa-kae-dae heah-thae hae.

* N. B. This and the other syncopations in this choral are struck by the Indians about a quarter of a tone above pitch. Both Miss Fletcher and myself noted them down as grace-notes; but they never satisfied Mr. La Flesche. But when I played them as plain syncopations he at once expressed the most emphatic approval, saying that now, at last, they were correct. J. C. F.

No. 42.

WA-WAN WA-AN.

Flowingly, with feeling. AROUND THE LODGE.

Double Beat. ♩ = 126.

Kae - tha yah Hun - ga Kae-tha Hun-ga een-tun-ee-nae

Con. Ped.

yah Hun - ga Kae-tha Hun-ga een-tun - ee - nae thae

Hun - ga Heah tha Kae-tha Hun-ga een-tun-ee-nae

ya ah Hun - ga Kae-tha Hun-ga een-tun-ee-nae thae Hun - ga.

No. 42a.

WA-WAN, WA-AN.

111

$\text{♩} = 66.$

f
Ped.

Ae ho tha wae tha wae Hun-ga Ae ho tha wae tha wae Hun-ga

Ae ho tha wae Hun-ga ae ho tha wae Hun-ga ae ho tha wae

tha wae Hun-ga ae ho tha wae Hun-ga ae ho tha wae Hun-ga.

No. 43.

WA-WAN, WA-AN. PRAYER FOR CLEAR WEATHER.

ff
Double Drum Beat.

Kae - tha wae tha Hun-ga Kae - tha wae tha Hun-ga Kae - tha

Con Ped.

wae tha Hun-ga Kae - tha wae tha Hun-ga Kae - tha wae tha

Hun-ga Kae - e - tha wae tha Hun-ga Kae-e-tha wae tha Hun-ga.

No. 44. WA-WAN, WA-AN.

With dignity.

PRAYER FOR CLEAR WEATHER.

Double Beat.

$\text{♩} = 126.$

f Kae-tha Kae - tha Kae - tha ha heah-o tha Kae-tha Kae-

tha ha ya nae ho Kae-tha ah Kae-tha o ha heah o tha

Kae-tha ah Hun-ga ah ha Heah o tha ah Kae-tha Kae-tha o ha

ya-nae ho Kae-tha ah Kae-tha o ha heah o tha Kae-tha ah Hun-ga.

WA-WAN, WA-AN.

Song. ♩. = 72.

Drum-beat. ♩. = 144.

RAISING THE PIPES.

ff

Thae ah-kae - tha wae Thae ah - ka - tha wae thae ah -

Trem.

Con Ped. *Drum-beat.*

kae - tha wae Thae ah - kae - tha wae tha kae - tha wae thae

ah - wa - kae - tha wae kae - tha wae Thae ah - kae - tha

wae tha kae tha wae Thae ah - wa kae - tha tha.

I 2

WA-WAN WA-AN.

Smoothly.

OTOE.

Song. $\text{♩} = 60.$ Drum-Beat. $\text{♩} = 120.$

Double Beat
Drum.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It contains a vocal melody with notes and rests, some with slurs. The lower staff is in bass clef with a 2/8 time signature, showing a drum accompaniment with chords and single notes.

This block shows the continuation of the drum accompaniment from the first system, maintaining the 2/8 time signature and chordal structure.

The second system continues the piece with a vocal line in the upper staff and a drum accompaniment in the lower staff. The notation includes various rhythmic patterns and rests.

The third system shows the vocal line and drum accompaniment continuing. The drum part features a consistent rhythmic pattern with occasional changes in chord structure.

The fourth system continues the musical piece, with the vocal melody and drum accompaniment. The notation includes slurs and rests in the vocal line.

The fifth and final system on the page shows the concluding part of the piece. The vocal line ends with a final note and the drum accompaniment concludes with a final chord.

No. 47.
Flowingly.
♩ = 60.

WA-WAN, WA-AN.
OTOE.

115

Con Ped.

The first system of music for No. 47 consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment with chords and single notes. The instruction 'Con Ped.' is written below the bass staff.

The second system of music for No. 47 continues the piece. It consists of two staves in treble and bass clefs, maintaining the 3/4 time signature. The melodic and harmonic lines are consistent with the first system.

No. 48.

WA-WAN, WA-AN.

Lightly and smoothly.
♩ = 56.

OTOE.

Trem.
Con Ped.

The first system of music for No. 48 consists of two staves. The upper staff is in treble clef with a 4/4 time signature, featuring a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a 4/4 time signature, featuring a tremolo accompaniment. The instruction 'Trem.' is written above the bass staff, and 'Con Ped.' is written below it.

The second system of music for No. 48 continues the piece. It consists of two staves in treble and bass clefs, maintaining the 4/4 time signature. The melodic and harmonic lines are consistent with the first system.

No. 49. WA-WAN, WA-AN.

PAWNEE.

Dignified. ♩ = 120.

sf *sf*

Con. Ped.

sf *sf*

Con. Ped.

No. 50. WA-WAN, WA-AN.

PAWNEE.

Smoothly, with spirit. ♩ = 120.

p *sf* *sf*

Con. Ped.

sf *sf*

Con. Ped.

INTRODUCTION TO FINAL DANCE.

Ka - wae tha ka - wae tha ka - wae tha ka - wae tha kae ah wae tha kae ah

Trem.

Ped.

kae tha ka-wae tha ka wae tha ka wae tha kae ah wae tha kae ah kae tha ka wae tha.

$\text{♩} = 160.$

ritard.

Ka-wae tha ka - wae tha wae ka wae tha ka wae tha ka wae tha

Con Ped.

a tempo.

wae ka wae tha ka wae tha wae ka wae tha ka wae tha ka wae tha wae ka wae

tha wae ka wae tha ka wae tha wae ee-the ka wae tha tha kae tha wae.

Drum-beat.

Dance.
Double-beat. ♩ = 116.

Kae tha kae thae kae tha kaa thae kae thae

hae ha-kae thu nae na ha kae tha na ha he thu wa

TWO MEN'S VOICES.

kae thae kae tha hae Ho kae tha ho kae tha

♩ = 116.

o ha kae tha hae ho kae tha ho kae tha a-ha kae tha hae

Very slight pause.

TWO VOICES ONLY.

ho kae tha ho kae tha o ha kae tha hae Ho kae tha ho kae tha

o ha kae tha hae ho kae tha ho kae tha o ha kae tha hae.

No. 52.

WA-AN WA-AN.
GOING FOR THE HUNGA.

♩ = 168.

Zhin-ga the ou-we-nae Hun-ga Zhin-ga the ou-we-

nae Hun-ga the ou-we-nae Hun-ga Zhin-ga the ou-we-nae Hun-ga.

D. C. ad lib.

No. 53.

WA-WAN, WA-AN.

AT THE DOOR.

168.

Ah-te - ae *tha* wae-ah - nae ah-te-ae *tha* wae-ah-nae

Con Ped.

Detailed description: This system contains the first two lines of music. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It begins with a tempo marking of 168. The melody consists of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords. The lyrics are placed between the staves.

ah - te-ae *tha* wae - ah-nae Zhi - ga theu - we - nae *thae*

Detailed description: This system contains the third and fourth lines of music. The notation continues from the previous system, with the melody in the treble clef and accompaniment in the bass clef. The lyrics are placed between the staves.

Hun - ga ah-te-ae *tha* wae-ah-nae ah - te-ae *tha*

Detailed description: This system contains the fifth and sixth lines of music. The notation continues from the previous system, with the melody in the treble clef and accompaniment in the bass clef. The lyrics are placed between the staves.

wae-ah - nae Zhi - ga theu - we nae *thae* Hun - ga.

Detailed description: This system contains the seventh and eighth lines of music, ending with a double bar line. The notation continues from the previous system, with the melody in the treble clef and accompaniment in the bass clef. The lyrics are placed between the staves.

No. 54.

WA-WAN, WA-AN.

PAINTING THE HUNGA.

$\text{♩} = 184.$

Ah - tha - ha thae - ah - thae, Ah - tha - ha thae - ah - thae,

Con Ped.

Ah - the - tha - ha, ah - the - tha - ha, Hun - ga.

D. C. ad lib.

No. 55.

WA-WAN, WA-AN.

PUTTING THE FEATHER ON HUNGA.

$\text{♩} = 176.$

Ah-g'thae Hun - ga, Ah-g'thae-thae Hun - ga, Ah-g'thae-thae

Con Ped.

Hun - ga Ah-g'thae-thae, Hun - ga Ah-g'thae-thae Hun - ga.

D. C. ad lib.

No. 56.

WA-WAN WA-AN.

TAKING AWAY THE HUNGA.

$\text{♩} = 176.$

Hun - ga lia - ne, no tho, Hun - ga lia - ne,

Con Ped.

D. C. ad lib.

no tho Hun-ga ha-ne no tho Hun-ga ha-ne.

No. 57. FUNERAL SONG.

Smoothly, with feeling.

$\text{♩} = 96.$
E ah tha ha ah e tha hae ah hah ha ah hae ah ah ah e tha ah

Con Ped.

ah ee hae ah ha ah ah e tha ha ah e tha ah e ah ha

ae ha o e tha hae hae thoe ha o o e tha ha tha hae ah ha ah ah

e tha ha ah e tha ah e ah ha ae ha o e tha hae tho.

$\text{♩} = 100.$

Yaw ah ha yaw ah ha ah yaw ah ha ah yaw ah ha ae yaw

$\text{♩} = 100.$

hae, hae, tho-e Wa - oo ah-ma wae-tha-he - ba hoo-zhae -

wa - h'te ma-theum main-tae Hae-gaw ah-wae ah-hae hae Thae - thu wah -

pa - thin h'te mum-b'thin ah-thin-hae hoo ah - wae yaw hae yaw.

No. 59.

MEKASEE.

Heah e yaw ha ah heah e yaw ha ah

Con ped.

heah e yah ha heah e yaw ha ah wae tha hae

hae tho e We-tun-gae - dae sae - sa - sa an - thun-

wan-ge - hae ya he ah e yaw ha wae ah hae tho.

No. 60.

MEKASEE.

Song. ♩. = 104. Drum-beat. ♩ = 208.

6/8
8/8

Heah ha ah ha e ah ha e yaw heah ha ah ha ee yaw ee yaw
Double Drum-beat.
Con Ped.

ee yaw ha e yaw heah ha ah ha ee yaw ee yaw ee yaw ah ha ee yaw

hae hae tho-e. Me - ka-see ah-ma ma-zhon num - pa

ba - zhe ba hae - ge - mnn Heah ha ah ha ee yaw ee - yaw

ee - yaw ah ha ee - yaw hae hae yaw Ah ha e ya

ha e ya ah ha ah ha ee - yaw ee - yaw ee - yaw ha e yaw

Ah ha ah ha ee yaw ee yaw ee yaw ah ha ee yaw ha he yaw.

No. 61.

NA-G'THE WA-AN.

Martial. $\text{♩} = 72$.

Ae - deun - ga - thae - tae tho Hae! Ka - gae

Con Ped.

Hae! Ka - gae the - tun - gae nan - he - tha

be - dan Ae - deun - ga - thae - tae thun - zae man - theun -

ga thae - tae tho . . . Ka - gae ae - deun -

ga. thae - tae tho Hae! Ka - gae. . . .

No. 62.

NA-G'THE-WA-AN.

Um-ba e - dan nan-koo-thae hun-thin-be-ga um-ba e - dan

Con Ped.

nan-koo-thae hun - thin-be -ga Hai! Nu-dan hun-ga ah-ah-je ah-ma-ta ah-an-

tae ah-yae-zha-ma-tho Um-ba e - dan nan-koo-thae hun-thin-be-ga.

No. 63.

NA-G'THE WA-AN

Solemnly.

E - bae-tan thin-gae-tho E - bae - tan thin-gae - tho

E-bae-tan-thin-gae-tho . . . Hae Ish - ah-ga-ma wa-gun-za-be-dan

E - bae - tan shaeah he - be - tae a - buz - zhe - tae . . .

Nu - dan - hun - ga tae - hae - tho Nu - dan hun - ga tae - hae - tho.

No. 63a.

NA-G'THE WA-AN.

(Another version by Mr. La Flesche.)

E - bae - tan thin - gae - tho E - bae - tan thin - gae - tho

Con Ped.

E - bae - tan thin - gae - tho Hae Ish - ah - ga wa - gun - ja - be - dan shaeah he - be - tae

ah - buz - zhe tae. Nu - dan - hun - ga tae - hae tho Nu - dan - hun - ga 'tae - hae tho.

No. 64.

WAE-TON-WA-AN.

With feeling.

Hu e tha ae he thae Hu e tha ae ha ae he thae thae

he thae thae Nu - da - hun - ga ke wa - shu - shae sna yae ae -

de - he - ke wa - shu - shae Hu e tha ae he thae Hu e

tha tha ha ae he thae thae he thae thae.

No. 65.

WAE-TON-WA-AN.

Flowingly.

Ka-gae tae - he ha - ee thun - zha ka-gae tae - he ha - ee

thun - zha Hae ish - ah - gae wa-gan-za - be - dan nu

tae tae - he ha - ee thun - zha, ka - gae

tha - thun-ga ta - dun shun - tha - the - shae.

No. 66. WAE-TON-WA-AN.

Song. ♩ = 88. Drum. ♩ = 176.

With feeling.

Heah e tha ae he thae thae . . Heah e tha ae

Drum. *pp*
Con Ped.

ha ah ae he e thae . . Ae - de-he - ke

wa - shu - shae . . Heah e tha ae he thae thae

Heah e tha ae ha oh ae he e thae. . .

No. 67. WAE-TON-WA-AN.

♩ = 56. *With marked rhythm.*

Ou - hae - ke - tha - mae Wa - ba - ska - ha gha - gae wa - tha -

Con Ped.

stan-zheah - dan - hae Ke - tha - mae Ou-hae - ke - tha - mae.

No. 68.

PONCA SONG.

♩ = 100.

E yah hae ah hae thae hae thae ah ha thae hae thae

Con Ped.

e yah hae ah hae tha hae hae ah hae thae hae tho-e

Ou - ke-tae-ah-ma the-nun-un - ta - yae wash-kan- ae-gun - yah-hae

E yah hae ah hae thae hae hae ah hae thae hae tho.

No. 69.

WAE-WA-CHEE.

M.M. ♩ = 63.

Ah hae thae hae, ah hae thae hae Ah hae thae hae, ah hae thae hae Ah he he ae ha hae

Ped.

ae ah hae hae tho-ie: Sha-an-zhin-ga shon-gae the-ta

ou-da ho-wa-ne Ah hae thae ah hae ah hae thae hae tho.

No. 70.

WAE-WA-CHEE.

Double beat.

He aw Tha ha hae ya hae hae aw tha ha thoe He aw tha ha

Con Ped.

hae ya hae yah hae thae he yae tha ha Oo-tha-zha-zhae-gan in-tae-dae

tha-gha-gae he yae thae hae tho-e Ou - thadaeou-the-shon we-snahte un-wan-shushae

He yah tha ha Ou-tha-zha-zhae-gan intae-dae tha-gha-gae he yah tha ha tho.

No. 71.

WAE WACHEE.

Double beat = 152.

Yae ha hae ya ae hae tha yae ha hae ya ae hae tha ah ha ya ae hae tha

Con Ped.

yae ha hae ya ae hae tha tha ha tho-e Zan-zhemundae ahma sha-ee thae

ah ha ya ae hae tha ae ha hae yae ae ha tha tha ha tho.

No. 72.

WAE-WA-CHEE.

Double drumbeat. ♩ = 126.

He ya hae thae hae e ya hae he ya hae thae hae e ya hae

he ya ha thae hae e ya hae hae ah hae thae hae tho-e Sha-an

zhin-ga na ae-ge-zhan-dan ae-ge-ma tho aeah-tan tha-ha-gae-ah hae

e ya hae thae hae e ya hae hae ah hae thae hae tho.

The musical score consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as 126 beats per minute. The lyrics are written below the vocal line. The piano accompaniment features a steady, rhythmic pattern of chords.

NOTE. Mr. La Flesche prefers this song in the key of C, with the last four measures in F.

No. 73.

OMAHA PRAYER.

Grave, Solemn.

Wa-kan-da thae-thu wah-pa-thin ah-tun-hae. Wa-kan-da thae-thu wah-pa-thin ah-tun-hae.

The musical score consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked as *mp* (mezzo-piano). The lyrics are written below the vocal line. The piano accompaniment features a slow, solemn melody with sustained chords.

No. 74.

HORSE MYSTERY SONG.

137

$\text{♩} = 104.$

Nun-gae sha-tha-ma Nun-gae sha-tha-ma Shon-gae we-ta pa-

hun-ga thin ae-ah-ma Nun-gae sha-tha mae tho hae.

No. 75.

IN-G'THAN WA-AN.

$\text{♩} = 69.$

E-ka-gae dae e-ah-ma E-ka-gae dae e-ah-ma Ah hae

ae ta-wan g'thun ma e-ah-ma Ah hae tho-e. Wa-kan-

da ma e-ah-ma hae ae Wa-kan-da ma e-ah-ma Ah hae tho.

Con Ped.

No. 76.

IN-G'THAN WA-AN.

♩. = 60.

E ha ya ae ha hae hae E ha ya ae ha hae ha hae ah

Con Ped.

hae ha hae ah hae ah ae ha wae tho hae tho-e.

E ha ya ae ha hae ah hae ah ae ha wae tho hae tho.

No. 77.

IN-G'THAN WA-AN.

♩. = 288.

Wa - kan-da e - bae - tan tan - hae - ga . . . Wa-kan-da e - bae-tan

Con Ped.

tan - hae - ga Wa - kan-da e - bae - tan tan - hae ga .

. . . tan-hae-ga tho hae . . . tho-e. Wa-kan-da na - pae -

wa - thae ga - ha - bae hae . . . Wa-kan-da e - bae - tan tan -

hae - ga tan-hae-ga ah tho hae hae tho.

No. 78. BUFFALO MYSTERY SONG.

$\text{♩} = 80.$

Thae-thu - taⁿ thae - ah-thae, Thae-thu-taⁿ thae-ah - thae Thae-thu-taⁿ thae-ah-thae thae-ah

Con Ped.

thae Ae-gan ne-thun thae-ah - thae dun-ah - ma shan-ah-dun thae-ah

Long hold.

thae Ae-gun thae-thu-tun thae-ah-thae shun thae - ah thae.

No. 79. MYSTERY SONG.

$\text{♩} = 100.$

mf

Du-da - ha man-thin do he tho Ho he tha ha

Con Ped.

Du-da-ha man-thin do he tho Ho he tha ha

Ho he tha ha Du-da-ha man-thin do he tho

Ho he tha he tha Ho he tha he tha.

No. 80.

SONG OF THANKS.

Slowly.

SOLO. (No Accompaniment.)

Ha ae tha hae ah hae thae hae we tha hae ah hae thae hae ae ahe hae thae

hae tho ah hae hae thae thoe (name of don - or given.)

tha-un-tha-thae win-thae-kae ah hae thae hae ae tho ah hae thae hae ae tho ah hae thae hae tho

No. 81. MYTH SONGS FOR CHILDREN.

HOW THE RABBIT LOST HIS TAIL.

$\text{♩} = 76.$

Ma-stin-gae shae - tha-thin-shae win - jae - ga - tha - thin - shae,
 win - jae - ga - tha - thin-shae oh hae ya hae ya
 hae ya - hae ya wa - na - hae - tha - ba wa - na - hae - tha - ba.

No. 82. WA-OO WA-AN.

$\text{♩} = 76.$

Nu - dan tha-g'the - dan Ae taeun tha-thae - thae Nu -
Con Ped.
 dan tha-g'the dan Ae-taeun - tha-thae - thae Nu-dan tha-g'the -
 dan. Ae - taeun - tha-thae-thae ya tha ya hi Ha tha

ha tha Nu-dan snae-tae-de wa - kan-da wae - ka - tun - hae thae Wa -

kan - da ae - haeah tun-hae thae ae-taeun-tha-thae-tha ya tha ya hi.

No. 83.

WA-OO WA-AN.

♩ = 60.

Ta-wun-g'thun thae-nun-yae - dae un-thun-ge-ah thun-kae thae

Con Ped.

Wa-kan-da hae-ge-mun-tae He-thin-ga-yae ga - ma he - ah - mae hi.

No. 84.

WA-OO WA-AN.

Thae-thu-tan sha-tha-yae thae-thu-tan sha-tha yae we-tu-zhon-gae e - ae tha-pe-ba

Con Ped.

han-wan-ke-ah yae thae-thu-tan sha-tha yae Wa-han-thin-gae e-

ae tha-pe-ba han - wan-ke-ah yae thae-thu-tan sha - tha yae.

No. 85.

WA-OO WA-AN.

$\text{♩} = 58.$

Du-de-ha un-dum-bae nuz-zhin-ga Du-de-ha un-dum-bae nuz-zhin-

ga ae - thum-bae ah - ya - nuz-zhin - dan the-shna ou-we -

b'the-he - dae tha hi ah ha Een-u-dan muz-zeah tun-hae thae

Een-u-dan muz-zeah tun-hae thae Kan - zae-zhin-ga Een-u-dan muz-zeah tun-hae

nae Pon - ca - ta un - ga-thae-tae tha tha hi.

BE THAE-WA-AN.

LOVE SONG.

With expression. ♩ = 104.

He tha ho ha he ah hae ha hae he ah hae ah hae ha

Con Ped.

ho ho he tha hae he tha ha tha he ha ha tha ha

ha ah ha ah ho wae hae tho-e He tha ho ha he ah hae hae ha

hae hae he ah hae ah hae ha hae ha he tha hae tho.

LOVE SONG.

♩ = 80. Smooth and flowing.

p

Con Ped.

No. 88.

BE-THAE WA-AN.

With feeling. ♩ = 69.

Ha hae ha ha hae ha hae ha nae thae ha tha ae ha tho-e

Con Ped.

♩ = 69.

Um - ba e - dan ha ee - dan hoo - we - nae

ha ho ae ho wa tho hae thae ee - ha ha hae ho

ha hae ho hae ha wae thae tho-e. Um - ba ee - dan

ha ee-dan hoo we nae ha ho ae ho nae tho hae.

No. 89.

BE-THAE WA-AN.

LOVE SONG.

$\text{♩} = 120.$ *Light and joyous, smoothly.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The instruction "Con Ped." is written below the first few notes of the bass staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment, featuring some longer note values and rests.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment. The word "FINE." is written above the end of the upper staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the harmonic accompaniment, ending with a final chord.

Flowingly, with feeling.

♩ = 48.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/3 time signature. It contains a melodic line with eighth and quarter notes, some beamed together. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The instruction "Con Ped." is written below the bass staff.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes and quarter notes. The lower staff provides accompaniment with chords and moving lines. The piece concludes this system with a double bar line.

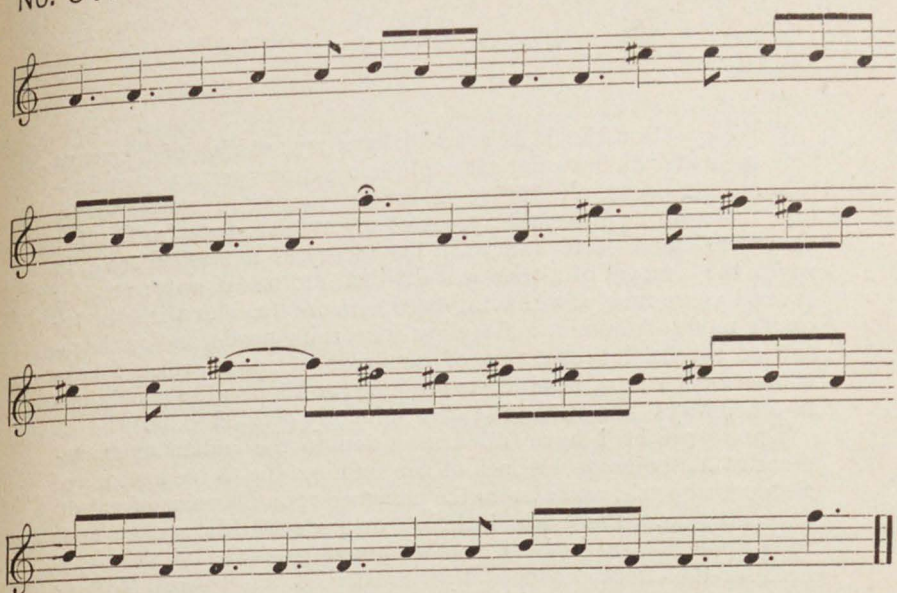
The third system continues the piece with two staves. The upper staff includes a triplet of eighth notes. The lower staff provides accompaniment with chords and moving lines. The piece concludes this system with a double bar line.

The fourth system continues the piece with two staves. The upper staff features a melodic line with eighth notes and quarter notes. The lower staff provides accompaniment with chords and moving lines. The piece concludes this system with a double bar line.

The fifth system continues the piece with two staves. The upper staff includes a triplet of eighth notes. The lower staff provides accompaniment with chords and moving lines. The piece concludes this system with a double bar line.

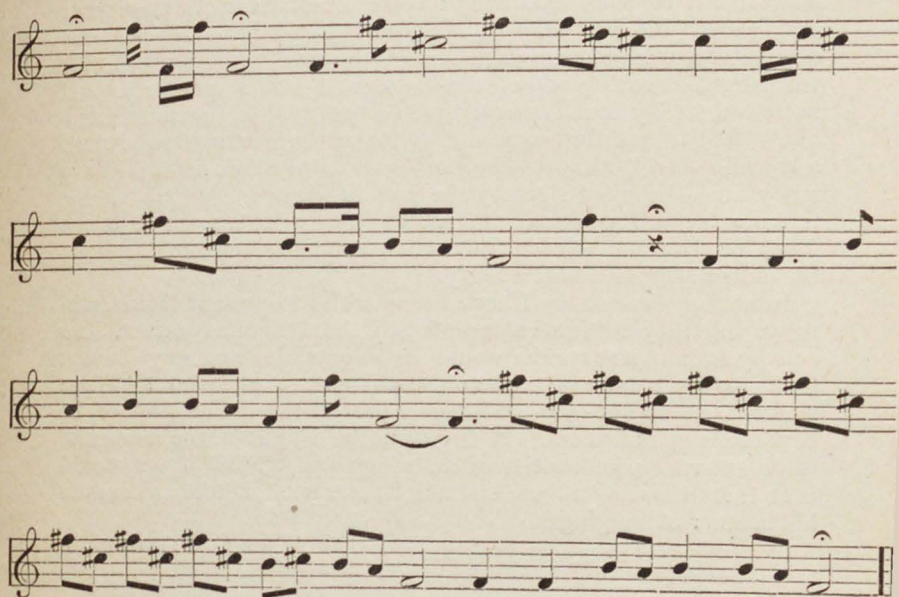
No. 91.

FLAGEOLET PIECE.



No. 92.

FLAGEOLET PIECE.



APPENDIX.

If the question should be asked, why in my notation of the songs here presented, I have not attempted to express certain peculiarities of intonation observable in Indian singing, I would simply say, that, during the earlier years of my studies, I was, with other observers, inclined to believe in the theory of a musical scale, in which the interval of a tone was divided into many parts; but, for several years now past, having become more familiar with the Indian's mode of thought and feeling concerning music, and as the result of careful investigation of hundreds of songs which I have transcribed, I have been led to account for his peculiar intonations in other ways than in the use of a minutely divided scale.

Upon page 11 I have called attention to the Indian's management of his voice, to his lack of ear training due to the absence of a standard pitch, and also to the influence upon his voice of out-of-door singing. Professor Fillmore on page 69 has spoken more fully upon this subject. I have also mentioned the Indian's fondness for the effect produced by vibrations of his voice. He uses various kinds of tremolo in his attempts at expression. For instance, a man, when accepting the gift of a horse, will render his song of thanks as if he were singing it while riding the animal; his notes will be broken and jarred in pitch, as if by the galloping of the horse. Or, as in the Mekasee songs, the warrior will so manage his voice as to convey the picture of the wolf trotting or loping over the prairie. Then again, the expression of emotions of mystery, or dread, seems to require the notes to be broken. If, when I was learning one of these songs, I held a quarter or half note to a steady tone, I was corrected and told to "make it tremble." It has not always been easy for me to distinguish between a tremolo used for expression, and a series of short notes; I have many times been set right by the Indian when I have mistaken a tremolo for thirty-second notes. In trying to express religious fears, or stress of emotion, the Indian is apt to slur from the pitch; he seldom attacks a note clearly.

In noting these songs I have been careful to present them truthfully, and they have been accepted by the Indian as correct. To convey Indian mannerism would be impossible, and any attempt to do so by a fanciful notation would end in caricature. These mannerisms do not form an integral part of the Indian's music, he is unconscious of them. It is easy to be caught in the meshes of these external peculiarities of a strange people, but if one would hear Indian music and understand it, one must ignore as he does his manner of singing.

ALICE C. FLETCHER.