

N. *ppp*  
 down, lie down.

*ppp*  
*sempre più tranquillo e perdendosi*

*perdendosi*

(Natoma rises)  
 Maestoso e patetico  
 lunga a tempo  
*ppp*  
 8<sup>va</sup> bassa 8<sup>va</sup>

*loco*

Natoma (in front of altar-rail)

N. *molto marcato* Lone - - - ly am

N. I, lone - -

N. - - ly is my heart;

N. I feel it beating here within like the break - ing of the

*molto cresc.*

N. *p*

sea against the shore. I would cry out!

*p* *p* *molto cresc.*

N. *sfz*

Ah!

*f* *drammaticamente e precipitato*

N.

*a tempo*

*f* *8va bassa* *8va*

N.

Yet all a-round me

*loco*

N. are these walls, that on - ly

N. echo back my voice: Lonely am I! What mean these gloom - y

N. shadows, these unknown shapes that point their fin - gers at me?

N. There is a mist before my eyes, I walk in dark - - ness.

N. *dolente* *ff* *p*

The

N. *p*

eyes of my peo - ple were cold and dark; -

N. *p* (coming centre) *pp poco rit.*

The eyes of the stranger were soft - and

Meno mosso

N. *pp dolciss.*

blue, -

*lusingando* *pp*

N. His voice was the call — of the dove — to his mate, —

N. his breath was honey —

*pp*

N. on the wings of the bee.

N.

*mf* *dim.*

N.

*dim.* *pp*

This system shows the beginning of the piece. The vocal line (N.) is mostly silent. The piano accompaniment consists of a treble and bass clef. The bass line features a continuous triplet pattern. Dynamics include *dim.* and *pp*.

N.

His song —

This system introduces the vocal line with the lyrics "His song". The piano accompaniment continues with triplet patterns. Dynamics include *pp*.

N.

— was the song — of the morn - - - ing,

This system continues the vocal line with the lyrics "was the song of the morn - - - ing,". The piano accompaniment features a prominent triplet pattern. Dynamics include *pp*.

N.

the song — of the morn - ing,

*pp sempre*  
*pp possibile*

This system concludes the vocal line with the lyrics "the song of the morn - ing,". The piano accompaniment continues with triplet patterns. Dynamics include *pp sempre* and *pp possibile*.

N. that bids the flow-er

*lusingando*  
*p*

*pp*

N. to lift her head and

*pp sempre* *poco rit.*

*p* *pp poco rit.*

N. hail

*pp a tempo*

*ppp a tempo*

N. the com - - ing of the dawn!

*molto cresc.*

*molto cresc.*

N. *ff*

*molto appassionato*

*sfz* *sfz* *ff* *riten.*

N. *mf*

Lone - - ly is my heart!

(Oboe and Engl. Horn)

*a tempo*

*sva bassa* *sva bassa*

N.

I feel it beat - ing Likethe breaking of the sea against the

N.

shore. I was tempted, I have done

*molto marcato*

*sempre cresc.*

N. wrong, I thought only of Na - to - - ma: False have I

N. been, false to my - self, False to my fa - ther's

N. teach - ing, false to my peo - ple's faith.

N. Ma - ni - tou! hear me! Manitou!

*feroce*

*ff tutta forza*

N. hear me! I have a-wak - - ened!

*ffp* *sfz sfz* *ff*

N. I will go to my peo - - ple. The voice of my

*sfz* *ff* *sfz*

N. father is calling, "This land is ours!" We will rush from the

*sfz* *ff*

N. moun - tain, like the lightning, like the thun - der, Ev'ry stranger and his

*fff* *mf animando* *fff* *ffp animando*

N. house shall lie bur-ied neath our an-ger.

*sfz p sfz p*

N. In my breast I hold the to-ken, And the gift shall be un-

*fp fp fp*

N. broken From the Spirit to his peo-ple.

*ff Più maestoso*

*pp molto cresc. fff*

N.

*tutta forza ff fff tutta forza*