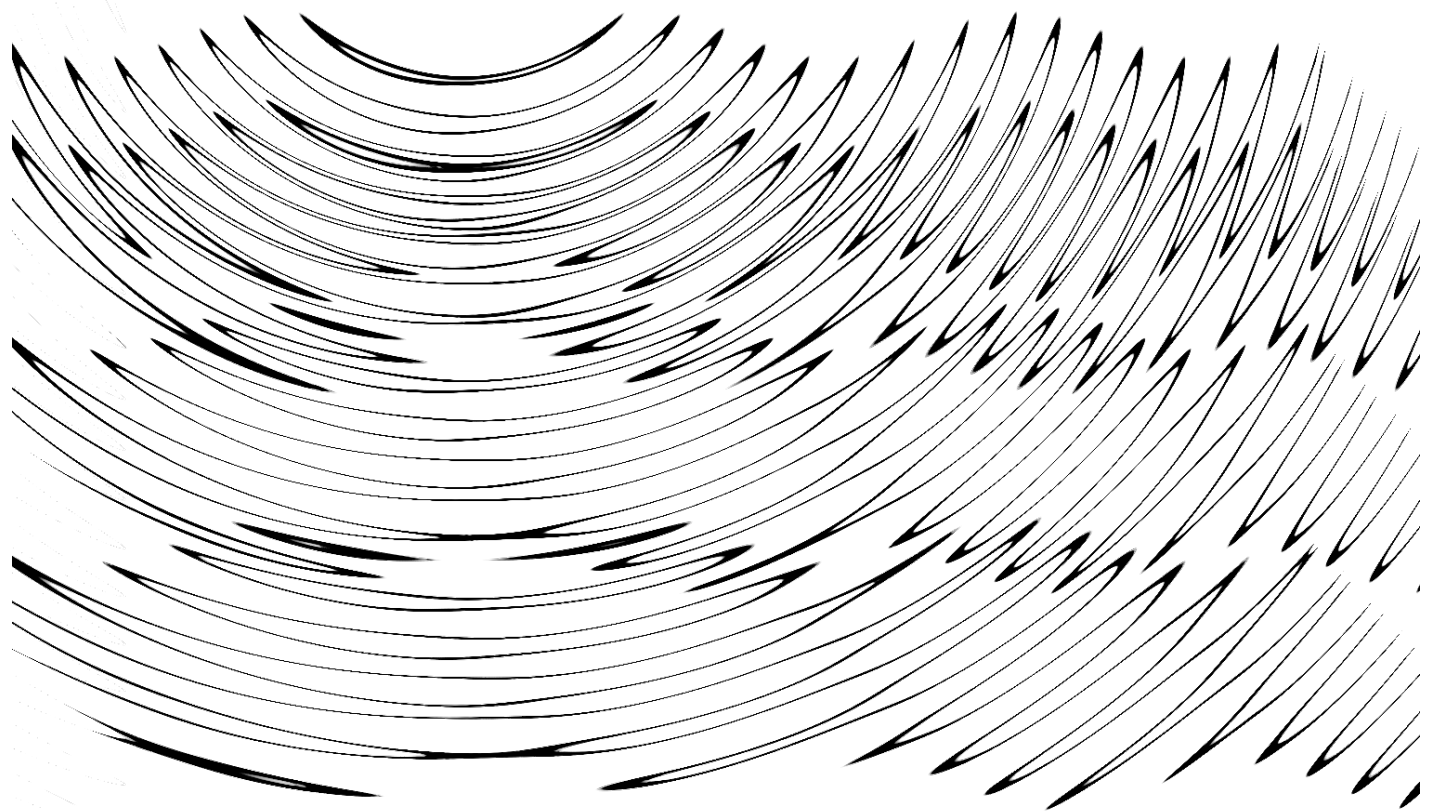


Eighteen Echoes in Cherokee

Revisiting Carl T. Fischer's "Indian Suite" and other notes from the past

Choir parts



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Eighteen Echoes in Cherokee —

1. On “Lament”

Tacet

2. 1938 — Love letter no. 1

$\text{♩} = 92$ *mp*

Voice I
Gv - ge - yu - i _____ hes - di tsi - gi - ne - lv - hi _____ Gv -

Voice II
Gv - ge - yu - i _____ hes - di tsi - gi - ne - lv - hi _____ Gv -

Voice III
Gv - ge - yu - i _____ hes - di tsi - gi - ne - lv - hi _____ Gv -

Voice IV
Gv - ge - yu - i _____ hes - di tsi - gi - ne - lv - hi _____ Gv -
Beloved don't leave me alone / forget me Beloved

Reduction I
mp

18

V. I
-ge - yu - i _____ hi - a _____ tsi - ge - li - a _____ go - we - li

V. II
-ge - yu - i _____ hi - a _____ tsi - ge - li - a _____ go - we - li

V. III
-ge - yu - i _____ hi - a _____ tsi - ge - li - a _____ go - we - li

V. IV
-ge - yu - i _____ hi - a _____ tsi - ge - li - a _____ go - we - li
this I am thinking paper

Pno I
pp

10

20

V. I *mf* *f* *mf* *p*
ti - nv - nv - i a - gi - go - li - ye - di ne - lis - gv - i

V. II *mf* *f* *mf* *p*
ti - nv - nv - i a - gi - go - li - ye - di ne - lis - gv - i

V. III *mf* *f* *mf* *p*
ti - nv - nv - i a - gi - go - li - ye - di ne - lis - gv - i

V. IV *mf* *f* *mf* *p*
ti - nv - nv - i a - gi - go - li - ye - di ne - lis - gv - i
send me for me to read [your] thinking

Pno I *mf* *f* *mf* *p*

29 **30** *a tempo* *mf*

V. I *mf*
Gv - ge - yu - i Gv - ge - yu - i yi - do - das - gi - nv - ne - li

V. II *mf*
Gv - ge - yu - i Gv - ge - yu - i yi - do - das - gi - nv - ne - li

V. III *mf*
Gv - ge - yu - i Gv - ge - yu - i yi - do - das - gi - nv - ne - li

V. IV *mf*
Gv - ge - yu - i Gv - ge - yu - i yi - do - das - gi - nv - ne - li
Beloved Beloved could you send them to me

Pno I *mf*

The image shows a musical score for a piece titled "Eighteen Echoes in Cherokee" (1938), "Love letter no. 1". The score is for a vocal ensemble (V. I, V. II, V. III, V. IV) and piano (Pno I). The first system starts at measure 20 and ends at measure 29. The second system starts at measure 30, marked "a tempo", and continues to the end of the page. The lyrics are in Cherokee syllabary. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). The score includes various musical notations such as notes, rests, and slurs.

38

37

-Solo-
mf

(unis.)
p cresc.

V. I solo

di - qua - sa - no de - tsi - ga - de - no - hes - di - quu so - i wa - le - nv -
my dresses I will just be looking for them

mf > ppp p unis. cresc.

V. I

di - qua - sa - - - - - no so - i wa - le - nv -
my dresses p cresc.

V. II

so - i wa - le - nv -

-Solo-
mf

(unis.)
p cresc.

V. III solo

tsu - sa - no, so - i wa - le - -

mf > ppp p cresc.

V. III

tsu - sa - no so - i wa - le - nv -
her dresses p cresc.

V. IV

so - i wa - le - nv -
next when it's beginning [week]

Pno I

mf p

Detailed description: This is a page of a musical score for 'Eighteen Echoes in Cherokee'. It features six staves: V. I solo, V. I, V. II, V. III solo, V. III, and Pno I. The music is in 4/4 time and includes Cherokee lyrics. Dynamics range from mf to ppp. A 'Solo' section is indicated by a dashed line above the first two staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

43

mf *a tempo p*

V. I
- hv - i _____ do - dis - gi - nv - ne - lv - i _____ Gv -

V. II
- hv - i _____ do - dis - gi - nv - ne - lv - i _____ Gv -

V. III
- hv - i _____ do - dis - gi - nv - ne - lv - i _____ Gv -

V. IV
- hv - i _____ do - dis - gi - nv - ne - lv - i _____ Gv -
send them to me Beloved

Pno I

49

V. I
- ge - yu - i hes - di tsi - tsv - ke - wi - si a - yv ge - vi gv -
don't forget it

V. II
- ge - yu - i hes - di - gwu a - yv ge - vi gv -

V. III
- ge - yu - i hes - di - gwu a - yv ge - vi gv -

V. IV
- ge - yu - i hes - di - gwu a - yv ge - vi gv -
just don't I am living my life I clearly

Pno I

59

55

V. I
-ni tsi - - yo - u - sv - i Gv - ge - - yu -

V. II
-ni tsi - - yo - u - sv - i Gv - ge - - yu -

V. III
-ni tsi - - yo - u - sv - i Gv - ge - - yu -

V. IV
-ni tsi - - yo - u - sv - i Gv - ge - yu -
I will / have died Beloved

Pno I

60

V. I
-i a - qua - du - li gi - nv - sa gi -
f *poco* *a bit slower* *p*

V. II
-i a - qua - du - li gi - nv - sa gi -
f *p*
you and I alone

V. III
-i a - qua - du - li gi -
f
for us to live in our place of cohabitation

V. IV
-i a - qua - du - li
f
I want

Pno I

Detailed description: This is a musical score for a piece titled 'Eighteen Echoes in Cherokee' (1938), 'Love letter no. 1'. The score is for a string quartet (Violins I, II, III, IV) and Piano I. It consists of two systems of music. The first system starts at measure 55 and ends at measure 60. The second system starts at measure 60. The lyrics are in Cherokee and English. The first system features a melody in the violins with lyrics: '-ni tsi - - yo - u - sv - i Gv - ge - - yu -'. The piano accompaniment provides harmonic support. The second system continues the melody with lyrics: '-i a - qua - du - li gi - nv - sa gi -'. The piano part includes dynamic markings like *f* (forte) and *p* (piano), and tempo markings like *poco* and *a bit slower*. The score is marked with a circled '59' in the top right corner.

66 70

V. I
- na - ne - la - dis - di - i gi - nv - sa

V. II
- na - ne - la - dis - di - i gi - nv - sa
you and I alone *p*

V. III
- na - ne - la - dis - di - i gi -

V. IV
gi -
you and I alone *p*

Pno I

72 *poco* $\text{♩} = 92$ *rit* *f*

V. I
gi - na - da - nv - ta - - - - di

V. II
gi - na - da - nv - ta - - - - di

V. III
- nv - sa gi - na - da - nv - ta - - - - di

V. IV
- nv - sa gi - na - da - nv - ta - - - - di
for us to think I decide

Pno I

Eighteen Echoes in Cherokee —

3. On “Maiden’s Prayer”

Tacet

4. 1939 — Love letter no. 2

$\text{♩} = 140$

Voice I

Voice II

Voice III

Voice IV

Reduction I

6

V. I

V. II

V. III

V. IV

Pno I

p

p

p

p

Ga - li - e - li - gi tsi - gv - go - wa - ta ga - li - e - li - gi

Ga - li - e - li - gi tsi - gv - go - wa - ta ga - li - e - li - gi

I am happy I just saw you I am happy

16

11

V. I *P* Ga - li - e - li - gi

V. II *P* Ga - li - e - li - gi
I am happy

V. III

V. IV

Pno I *P*

17

V. I tsi - gv - go - wa - ta ga - li - e - li - gi hi - a - no

V. II tsi - gv - go - wa - ta I just saw you ga - li - e - li - gi I am happy hi - a - no This

V. III

V. IV

Pno I *P*

22

f

V. I
di - qua - la - su - wa di - qua - la - su - wa ka su - da - li

V. II
f
di - qua - la - su - wa di - qua - la - su - wa ka su - da - li
my shoes my shoes now six [size]

V. III

V. IV

Pno I
f

27

f *p*

V. I
di - go - we - li a - se a - se a - se a - se a - se a -

V. II
f *p*
di - go - we - li a - se a - se a - se a - se a - se a -
it is written must must must must must must

V. III

V. IV

Pno I
p *f* *p*

32 35 *f*

V. I *f*
- se des - gi - nv - ne - lv - i

V. II *f*
- se des - gi - nv - ne - lv - i
you get them for me

V. III

V. IV

Pno I *f* *p*

38 42 *mp*

V. I *mp*
di - qa - li - yo -

V. II *mp*
di - qa - li - yo -
my socks

V. III

V. IV

Pno I

43

V. I
- no nas - quu nas - quu nas - quu di - qa - li - yo - no nas - quu

V. II
- no nas - quu nas - quu nas - quu di - qa - li - yo - no nas - quu
those also those also those also my socks those also

V. III

V. IV

Pno I

48

50 *f*

V. I
de - tsi - ga - te - no - hes - di

V. II
de - tsi - ga - te - no - hes - di
i'll be looking for them

V. III

V. IV

Pno I
mp *p* *f* *mf* *p*

54

mp *P*

V. I
u - na - do - da - quo - nv - hi - gwu gv - ge - yu - i gv - ge - yu - i

mp *P*

V. II
u - na - do - da - quo - nv - hi - gwu gv - ge - yu - i gv - ge - yu - i
just on Monday I love you I love you

V. III

V. IV

Pno I
mp *P*

58

f

V. I
gv - ge - yu - i ut - sa - svs - - di - quo_

f

V. II
gv - ge - yu - i ut - sa - svs - - di - quo_
I love you beyond

V. III

V. IV

Pno I
f

63

p

V. I
Ga - li - e - li - gi tsi - gv - go - wa - ta

p

V. II
Ga - li - e - li - gi tsi - gv - go - wa - ta
I am happy I just saw you

V. III

V. IV

Pno I
p

68

V. I

V. II

V. III

V. IV

Pno I
mf *p*

Eighteen Echoes in Cherokee —

5. On “At the Pool”

Tacet

6. 1893 — Letter from Tahlequah

$\text{♩} = 192$

Voice I

Voice II

Voice III

Voice IV

Reduction I

This system contains five staves. The top four staves are for voices I, II, III, and IV, each in 3/4 time with a treble clef. They are currently empty. The fifth staff is a piano reduction, consisting of two staves (treble and bass clefs). It features a melody in the right hand with notes marked with accents and dynamic markings like *f* and *p*. The left hand provides a harmonic accompaniment with notes marked *p*.

7 Repeat till cue

V. I

V. II

V. III

V. IV

Pno I

This system contains five staves. The top four staves are for voices V. I, V. II, V. III, and V. IV, each in 3/4 time with a treble clef. They are currently empty. The fifth staff is a piano reduction, consisting of two staves (treble and bass clefs). It features a melody in the right hand with notes marked with accents and dynamic markings like *p* and *pp*. The left hand provides a harmonic accompaniment with notes marked *p*.

13

V. I

V. II *mf*
 gv - i - gv - na - de - - nv di - gwa - li - - - i
 wide area _____ my friends_

V. III *mf*
 gv - i - gv - na - de - - nv di - gwa - li - - - i
 wide area _____ my friends_

V. IV

Pno I

19

V. I

V. II
 nul - - sdv - nv - i
 it happened

V. III
 nul - - sdv - nv - i
 it happened

V. IV

Pno I

25

Repeat till cue

V. I

V. II

V. III

V. IV

Pno I

31

V. I

V. II

V. III

V. IV

Pno I

mf

mf

gv - i - gv - na - de - nv di - gwa - li - - i _____ nul - sdv - nv - i _____

wide area my friends it happened

43

39

V. I *mf*
yv - i - gv - na - de - nv

V. II *mf*
yv - i - gv - na - de - nv

V. III *mf*
yv - i - gv - na - de - - nv di - gwa - li - -

V. IV *mf*
yv - i - gv - na - de - - - nv

Pno I

47

V. I
di-gwa-li - - i nul - sdv - nv - i

V. II
di-gwa-li - - i nul - sdv - nv - i

V. III
- i nul - sdv - nv - i

V. IV
nul - sdv - nv - i

Pno I

55 *mf* **58**

V. I
a - le o - yo - - i - - tsv o - yo - i -

V. II
a - le o - yo - - i - - tsv o - yo - i -

V. III
a - le o - yo - - i - - tsv o - yo - i -
and_ one bad one bad

V. IV

Pno I

62 *mf*

V. I
- tsv nas - gi tse - ha

V. II
- tsv nas - gi tse - ha
that

V. III
- tsv v - tsv - gi tse - ha

V. IV
v - tsv - gi tse - ha
one's sickness that lives

Pno I

69

V. I

V. II

V. III

V. IV

Pno I

p

79

V. I

V. II

V. III

V. IV

Pno I

p

p

p

p

a - se - di - na ni - ga - di wi - di - ti
we are headed that way

a - se - di - na ni - ga - di

a - se - di - na ni - ga - di
but perhaps everyone

88

V. I *p* *cresc.*
a - se - di - na ni - ga - di

V. II *p* *cresc.*
a - se - di - na ni - ga - di

V. III *p* *cresc.*
a - se - di - na ni - ga - di wi -

V. IV *p* *cresc.*
a - se - di - na ni - ga - di wi -
but perhaps everyone we are headed that way

Pno I

95

98

V. I *mf*
wi - di - ti

V. II *mf*
wi - di - ti

V. III *mf* *p*
- di - ti a - yv ge -

V. IV *mf* *p* *f*
- di - ti a - yv ge - sv - i a - gi - li - do - ha
I it is it's climbing on me

Pno I *p* *cresc.*

102

V. I *f*

V. II *p* *f* a - yv ge - sv - i

V. III *f* *p cresc.* - sv - i a - gi - li - do - ha a - yv ge - sv - i
I it is I it is

V. IV *p* *f* a - yv ge - sv - i a - yv ge - sv - i
I it is I it is

Pno I *f*

108

V. I a - yv ge - sv - i a - gi - li - do - ha a - gi - li - do ha nas -
I it is it's climbing on me

V. II a - gi - li - do - ha a - gi - li - do - ha nas -
it's climbing on me it's climbing on me that

V. III a - gi - li - do - ha a - gi - li - do ha

V. IV a - yv ge - sv - i a - gi - li - do - ha
I it is

Pno I *p*

Detailed description: This is a page of a musical score for a choir and piano. It features five vocal parts (V. I to V. IV) and a piano accompaniment (Pno I). The music is in a 7/8 time signature. The score includes lyrics in Cherokee syllabary and English. Dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo) are indicated throughout. The page is numbered 102 at the top left and 108 at the top left of the second system.

114

120

V. I
- gi v - tsv - gi

V. II
- gi v - tsv - gi
sickness

V. III

V. IV

Pno I

122

V. I
f
yv - i - gv - na - de - - - nv

V. II
f
yv - i - gv - na - de - - - nv di - gwa - li - -

V. III
f
yv - i - gv - na - da - - - nv di - gwa - li - - - i
wide area my friends

V. IV
f
yv - i - gv - na - de - - -

Pno I

128

V. I
di - gwa - li - - - i _____ nul - sdv - nv - i _____

V. II
- - i _____ nul - sdv - nv - i _____

V. III
_____ nul - sdv - nv - i _____
it happened

V. IV
- nv _____ nul - sdv - nv -

Pno I

133

135

V. I

V. II

V. III

V. IV
- i _____

Pno I

141

Optional open repeat

V. I

V. II

V. III

V. IV

Pno I

147

V. I

V. II

V. III

V. IV

Pno I

Eighteen Echoes in Cherokee —

7. On “Lullaby”

Tacet

8. 1897 — Note from a judge

$\text{♩} = 80$ *mp*

Voice I
Voice II
Voice III
Voice IV

Dis - da - da - do - li - tse - di
You two should just forgive each other

Reduction I

f *mp*

6 7

V. I
- quo

V. II

V. III *p*
hi - lv - hi - tlv yv - ga - yv - wa - tv

V. IV *p*
hi - lv - hi - tlv yv - ga - yv - wa - tv
somewhere one can find it

(voices 8ba)

Pno I *p*

16

14

P

V. I
 hi - lv - hi - tlv — yv - ga - yv - wa - tv nas - gi —

P

V. II
 hi - lv - hi - tlv — yv - ga - yv - wa - tv nas - gi —

P

V. III
 hi - lv - hi - tlv — yv - ga - yv - wa - tv nas - gi —
 somewhere one can find it that

V. IV

Pno I

21

V. I
 — i - gv - wa - dv - di - ti ge - sv - i —

V. II
 — i - gv - wa - dv - di - ti ge - sv - i —

V. III
 — i - gv - wa - dv - di - ti ge - sv - i —
 for one to do it it is

V. IV

Pno I

29

V. I

V. II

V. III

V. IV

Pno I

f

33 *mp* 36

V. I

Dis - da ni - lv - i - [hna] - si - quo

just accept each other

V. II

V. III

os - dv *nis - dv*

V. IV

os - dv *nis - dv*

right *you two make it*

Pno I

mp

p

46

41

V. I *p* os - dv _____ nis - dv

V. II *p* os - dv _____ nis - dv

V. III *p* ga _____ os - dv _____ nis - dv
right you two make it

V. IV ga _____

Pno I

49

V. I ga _____ Gi - lo yi - gi _____

V. II ga _____ Gi - lo yi - gi _____

V. III ga _____ Gi - lo yi - gi _____
someone can be

V. IV

Pno I

57 *rit.* *a tempo*

p *cresc.* *f* *p*

V. I
 gv - wa - tlis - di nas - gi i - yus - di _____ i - yu - wes -

V. II
p *cresc.* *f* *p*
 gv - wa - tlis - di nas - gi i - yus - di _____ i - yu - wes -
 for one to understand that like

V. III
 _____ i - yu - wes -
 for one to say

V. IV

Pno I

64 **67** *rit.* *a tempo*

p *cresc.* *f* *p*

V. I
 - di _____ gv - wa - gv - ti u - da - yo - hu - se - di _____

V. II
p *cresc.* *f* *p*
 - di _____ gv - wa - gv - ti u - da - yo - hu - se - di _____
 for one to see one will have died

V. III
 - di _____

V. IV

Pno I

75

73

V. I

V. II

V. III

V. IV

Pno I

p

f

79

V. I

V. II

V. III

V. IV

Pno I

dim.

p

f

84

with some rubato
mp

V. I
Ni - ga - v - quo os - dv

V. II
Ni - ga - v - quo os - dv
all well mp

V. III
tsi - da - da - do - li - tse - ti u - du - li -

V. IV
tsi - da - da - do - li - tse - ti u - du - li -
forgive each other she wants

Pno I
mp

92

94 in strict time ♩ = 80

V. I
a - le
p

V. II
a - le
p

V. III
- ha a - le
and

V. IV
- ha

Pno I
p

101

V. I
nas - - quo a - yv ge sv

V. II
nas - - quo a - yv ge sv

V. III
nas - - quo a - yv ge sv
now l it is

V. IV

Pno I

III

V. I
nas - gi - gwu i - ga - i

V. II
nas - gi - gwu i - ga - i

V. III
nas - gi - gwu i - ga - i
that also quantity

V. IV

Pno I

121 rit. *p* *mp* *dim.* *a tempo* rit. *p* *mf*

V. I
a - gwa - du - li - ha

V. II
a - gwa - du - li - ha

V. III
a - gwa - du - li - ha
I want

V. IV

Pno I

129 *a tempo* *dim.* 132 rit. *p* *cresc.* *f* *a tempo* *p*

V. I
a - gwa - du - li - ha do - hi - quo

V. II
a - gwa - du - li - ha do - hi - quo

V. III
a - gwa - du - li - ha do - hi - quo

V. IV
a - gwa - du - li - ha do - hi - quo
I want peace

Pno I

The musical score is arranged in a system with five vocal parts (V. I to V. IV) and piano accompaniment (Pno I). The first system (measures 121-128) features a vocal melody with lyrics 'a - gwa - du - li - ha' and 'I want'. The tempo is marked 'rit.' (ritardando) and dynamics range from *p* (piano) to *mf* (mezzo-forte). The second system (measures 129-136) features a vocal melody with lyrics 'a - gwa - du - li - ha do - hi - quo' and 'I want peace'. The tempo is marked 'a tempo' and dynamics range from *p* to *f* (forte). The piano accompaniment provides harmonic support with chords and arpeggiated figures.

138

V. I
is - [dv] - di - ti - yi _____ do - hi - quo _____
peace

V. II
is - [dv] - di - ti - yi _____
for you two to make it

V. III

V. IV

Pno I
p

146

149

V. I
_____ do -
peace

V. II

V. III

V. IV

Pno I

-solo--
pp

154

rit.....

V. I

- hi - - - quo

V. II

V. III

V. IV

Pno I

The image shows a page of a musical score for 'Eighteen Echoes in Cherokee'. The page number is 41. The score is for measures 154-157. It features five staves: four for violins (V. I, V. II, V. III, V. IV) and one for piano (Pno I). The violins have a melodic line with a slur over measures 154-157, with lyrics '- hi - - - quo' under the first two measures. The piano part has a rhythmic accompaniment with chords and a melodic line in the right hand. A 'rit.' (ritardando) marking is present at the end of the section. The key signature has one flat (B-flat).

Eighteen Echoes in Cherokee —

9. On “The Wedding Feast”

Tacet

Eighteen Echoes in Cherokee —

10. 1897 — Letter to remember by

$\text{♩} = 50$ *accel..... rit.....* *freely* $\text{♩} = 50$

Voice I
Voice II
Voice III
Voice IV

Reduction I

p *f* *Ped.*

5 **6** *a tempo*

V. I
V. II
V. III
V. IV

Pno I

mf

9 ||

V. I

V. II

V. III

V. IV

Pno I

12 *mp*

V. I

Ga - do - hi — Ga - do - hi Ga - do - hi —

mp

V. II

Ga - do - hi — Ga - do - hi Ga - do - hi u - li - te - la -

mp

V. III

Ga - do - hi — Ga - do - hi ground Ga - do - hi u - li - te - la - ground shook

V. IV

Pno I

16

rit. poco.....

V. I

V. II

V. III

V. IV

Pno I

-nv - i no - qui - si no - -

-nv - i no - qui - si stars stars

19

a tempo

rit.....

22

a tempo

V. I

V. II

V. III

V. IV

Pno I

mf *p* *mp*

-qui - si no - qui - si u - ni - nv - go - sv

mf *p* *mp*

-qui - si no - qui - si u - ni - nv - go sv stars fell

23

V. I

V. II

V. III

V. IV

Pno I

till cue

27

accel..... rit..... freely ♩ = 50

V. I

V. II

V. III

V. IV

Pno I

34

31

V. I

V. II

V. III

V. IV

Pno I

35

V. I

V. II

V. III

V. IV

Pno I

mp

a - de - lv da - - lo - ni - ge a - de - - lv

mp

a de - lv da - lo - ni - ge a - de - lv da - lo - ni -

mp

a - de - lv da - lo - ni - ge a - de - lv da - lo - ni -

money [gold] yellow money yellow

39 *mp*

V. I *a - de - lv*

V. II *-ge* *mp* *a - de - lv u - ni - wa - dv - hv*
money was found

V. III *-ge* *mp* *a - de - lv*

V. IV

Pno I

42 *till cue*

V. I

V. II

V. III

V. IV

Pno I

45

V. I

V. II

V. III

V. IV

Pno I

47

till cue

V. I

V. II

V. III

V. IV

Pno I

51 *accel*..... *rit*..... *freely* ♩ = 50

V. I
V. II
V. III
V. IV

Pno I

f
Ped.

55

V. I
V. II
V. III
V. IV

Pno I

The image shows a musical score for a piano and four violins. The score is divided into two systems. The first system, starting at measure 51, includes a tempo marking '51 accel..... rit..... freely ♩ = 50'. It features four violin staves (V. I, V. II, V. III, V. IV) and a piano staff (Pno I). The piano part has a complex rhythmic pattern with triplets and a forte dynamic. The second system, starting at measure 55, continues the piece with similar instrumentation and a piano part featuring a prominent seven-note chord.

58 ♩ = 54

V. I

V. II

V. III

V. IV

Pno I

63 rit..... ♩ = 68

64

(optional foot-stomp / clapping)

V. I

V. II

V. III

V. IV

Pno I

66

V. I

V. II

V. III

V. IV

Pno I

with intensity and crispness
mp

a - yv go - we - lv - ga hi-
I wrote this

(cresc. poco a poco)

69

V. I

V. II

V. III

V. IV

Pno I

- a an' - da - dis - do e - ti - yu nv - da - gv - wa - da -
to remember with long ago when things started

71 72

V. I

V. II *mf*
-le - nv - dv a - yv go - we - lv - ga hi -
I wrote this

V. III *mp*
a - - yv go - we - lv - ga hi - a
I wrote this

V. IV

Pno I

73

V. I *mf*
a - - yv go -
I wrote

V. II
- a an' - da - dis - do e - ti - yu nv - da - gv - wa - da -

V. III
a - - yv go - we - lv - ga hi - a
I wrote this

V. IV

Pno I

76

75

V. I
- we - lv - ga _____ hi - a _____ a - - yv go -
this l wrote

V. II
- le - nv - dv a - yv go - we - lv - ga hi -
l wrote this

V. III
a - - yv go - we - lv - ga hi - a
l wrote this

V. IV

Pno I

77

V. I
- we - lv - ga _____ hi - a _____ a - - yv go -
this l wrote

V. II
- a an' - da - dis - do e - ti - yu nv - da - gv - wa - da -

V. III
a - - yv go - we - lv - ga hi - a
l wrote this

V. IV

Pno I

79 80

cresc. *f*

V. I
- we - lv - ga _____ hi - a _____ a - yv go - we - lv - ga hi - a
this I wrote this

V. II
- le - nv - dv a - yv go - we - lv - ga hi - a
I wrote this

V. III
a - yv go - we - lv - ga _____ hi - a _____
I wrote this

V. IV

Pno I

82 *rit.*..... 83

V. I

V. II

V. III

V. IV

Pno I

13

Ped.

85 $\text{♩} = 50$ 86

V. I *mp*
Nv - do _____ Nv - do _____

V. II *mp*
Nv - do _____ Nv - do _____

V. III *mp*
Nv - do _____ Nv - do _____
sun sun

V. IV

Pno I *mf*

90 91

V. I
Nv - do _____

V. II
a - de - ha - lu - ge nul(i) sta - nv - i

V. III
a - de - ha - lu - ge nul(i) sta - nv - i
was hiding it happened

V. IV

Pno I

93

V. I

V. II

V. III

V. IV

Pno I

The musical score consists of five staves. The top four staves are for string instruments: V. I (Violin I), V. II (Violin II), V. III (Viola), and V. IV (Violoncello). Each of these staves contains a whole rest in the first two measures and a half note with a fermata in the third measure. The fifth staff is for Piano I (Pno I), which features a more complex rhythmic pattern. It begins with a triplet of eighth notes in the right hand and a quarter note in the left hand, followed by a quarter rest. This pattern repeats in the first two measures. In the third measure, the right hand has a quarter note with a fermata, and the left hand has a quarter note. The piano part includes dynamic markings such as accents (>) and piano (p), and includes a fermata over the final note of the piece.

Eighteen Echoes in Cherokee —

11. On “Ceremonial War Dance”

Tacet

12. 1902 — Note about a runaway

$\text{♩} = 132$

Voice I

Voice II

Voice III

Voice IV

Reduction I

6

V. I

V. II

V. III

V. IV

Pno I

14

V. I

V. II *p*
U - na - do - - da - quo - nv - hi

V. III *p*
U - na - do - - da - quo - nv - hi
Monday

V. IV

Pno I

20

22

V. I

V. II
U - na - do - - da - - quo - nv - hi

V. III
U - na - do - - da - - quo - nv - hi
Monday

V. IV

Pno I

26

V. I

V. II

V. III

V. IV

Pno I

31

V. I

V. II

V. III

V. IV

Pno I

p

p

U - na - do - da - quo - nv - hi u - do - da - qua - dv

U - na - do - da - quo - nv - hi u - do - da - qua - dv

Monday all day

37 39

V. I

V. II

tsi - yo - - hv - gi u - na - do - da - quo - nv - hi u -

V. III

tsi - yo - - hv - gi u - na - do - da - quo - nv - hi u -
I was looking for her Monday all day

V. IV

Pno I

43 47

V. I

V. II

- do - da - qua - dv na - hi - yu - i *p* u - na - do - da - quo - nv -

V. III

- do - da - qua - dv na - hi - yu - i *p* u - na - do - da - quo - nv -
and then Monday

V. IV

Pno I

49

V. I

V. II

-hi u - do - da - qua - dv sv - no - yi - no

V. III

-hi u - do - da - qua - dv sv - no - yi - no
all day and night

V. IV

Pno I

55

mp

56

V. I

u - do - da - qua - dv tsi - yo - - hv -
all day mp I was looking for her

V. II

tsi - yo - - hv - gi
mp

V. III

tsi - yo - - hv - gi tsi - yo - - hv -
mp

V. IV

tsi - yo - - hv - gi tsi - yo - - hv -
I was looking for her

Pno I

60

V. I
-gi

V. II
u - do - da - qua - dv
all day

V. III
-gi
mp
sv - no - yi - no
and night

V. IV
-gi

Pno I

65

68

V. I

V. II
p
U - na - do - - da - quo - nv - hi

V. III
p
U - na - do - - da - quo - nv - hi
Monday

V. IV

Pno I

71 76

p

V. I
u - do - da - qua - dv _____ sv - no - yi - no _____
all day and night

V. II
U - na - do -

V. III
U - na - do -
Monday

V. IV

Pno I

77

p

V. I
u - do - da - qua - dv _____
all day

V. II
- da - quo - nv - hi _____

V. III
- da - quo - nv - hi _____

V. IV

Pno I

83 85

V. I

V. II *p*
U - na - do - da - quo - nv - hi u -

V. III *p*
U - na - do - da - quo - nv - hi u -
Monday all day

V. IV

Pno I

89 93

V. I

V. II
- do - da - qua - dv tsi - yo - - hv - gi u - na - do - da - quo - nv -

V. III
- do - da - qua - dv tsi - yo - - hv - gi u - na - do - da - quo - nv -
I was looking for her Monday

V. IV

Pno I

95

V. I

V. II

V. III

V. IV

Pno I

-hi u - do - da - qua - dv na - hi - yu - i

-hi u - do - da - qua - dv na - hi - yu - i

all day and then

101

V. I

V. II

V. III

V. IV

Pno I

u - na - do - da - quo - nv - hi u - do - da - qua - dv sv -

u - na - do - da - quo - nv - hi u - do - da - qua - dv sv -

Monday all day and night

107 mp 110

V. I *u - do - da - qua - dv*
all day mp

V. II *- no - yi - no* *tsi - yo - - hv -*
mp

V. III *- no - yi - no* *tsi - yo - - hv -*
mp

V. IV *tsi - yo - - hv -*
I was looking for her

Pno I

112

V. I *tsi - yo - - hv - gi*
I was looking for her

V. II *- gi* *u - do - da - qua - dv* mp

V. III *- gi tsi - yo - - hv - gi* *sv - no - yi - no*
and night

V. IV *- gi tsi - yo - - hv - gi*

Pno I

117

V. I *mf* 121

u - do - da - qua - dv _____
all day *mf*

V. II

tsi - yo -
mp

V. III

tsi - yo -
mp

V. IV

tsi - yo -
I was looking for her

Pno I

122

V. I

tsi - yo - - hv - gi _____ sv -
I was looking for her and night

V. II

hv - gi _____ u - do - da - qua - dv _____
all day

V. III

hv - gi tsi - yo - - hv - gi _____

V. IV

hv - gi tsi - yo - - hv - gi _____

Pno I

127 128

V. I
-no - yi - no

V. II

V. III

V. IV

Pno I

134 136

V. I

V. II

V. III

V. IV

Pno I

140 144

V. I

V. II

V. III

V. IV

Pno I

146 148

V. I

V. II

V. III

V. IV

Pno I

p *mf*

u - li - tsv da - qua - tv - - - - no ta -

p *mf*

I had used them

u - li - tsv ta -

When it came second

152

V. I
-li - ne i - ga su - na - le

V. II
-li - ne i - ga su - na - le
day morning

V. III

V. IV

Pno I

158

160

V. I
f
tsi - wa - tv - hv - gi tsi - wa - tv - hv -

V. II
f
tsi - wa - tv - hv - gi tsi - wa - tv - hv -
I found her I found her

V. III

V. IV

Pno I

162 *f*

V. I
- gi tsi - - wa - tv - - - hv -

V. II
f
- gi tsi - - wa - tv - - - hv -
I found her

V. III
f
tsi - - wa - tv - - - hv - - gi

V. IV
f
tsi - - wa - tv - - - hv - - gi
I found her

Pno I

166 *p* 169

V. I
- gi

V. II
- gi di - ha - tsv - di - na

V. III
p
di - ha - tsv - di - na
be coming back

V. IV

Pno I

171

V. I

V. II
a - gwa - dv - nv - gi
na(s) - gi - no

V. III
a - gwa - dv - nv - gi
I said to her
na(s) - gi - no
now

V. IV

Pno I

177

V. I
tsi - yo - - hv - gi
tsi - yo - - hv -

V. II
tsi - yo - - hv - gi
I was looking for her
tsi - yo - - hv -

V. III
tsi - wa - tv - - hv - gi

V. IV
tsi - wa - tv - - hv - gi
I found her

Pno I

183 185

V. I *mp* *dim.*
-gi tsi - yo - - hv - gi

V. II *mp* *dim.*
-gi tsi - yo - - hv - gi

V. III *mf* *dim.* *mp*
tsi - wa - tv - - hv - gi tsi - wa - tv - - hv -

V. IV *mf* *dim.* *mp*
tsi - wa - tv - - hv - gi tsi - wa - tv - - hv -

Pno I

189

V. I *p*
tsi - yo - - hv - gi

V. II *p*
tsi - yo - - hv - gi

V. III *p*
-gi

V. IV *p*
-gi

Pno I

194

V. I

V. II

V. III

V. IV

Pno I

199 *mf* 203

V. I

mf

i - yu - wa - ni - sa - nv - hi sa - quo - ge - sv - i

V. II

mf

i - yu - wa - ni - sa - nv - hi sa - quo - ge - sv - i

V. III

mf

i - yu - wa - ni - sa - nv - hi sa - quo - ge - sv - i

V. IV

mf

i - yu - wa - ni - sa - nv - hi sa - quo - ge - sv - i

She is to blame one is

Pno I

205

mf

V. I
i - yu - wa - ni - sa - nv - hi

mf

V. II
i - yu - wa - ni - sa - nv - hi

mf

V. III
i - yu - wa - ni - sa - nv - hi

mf

V. IV
i - yu - wa - ni - sa - nv - hi

Pno I

lay back.....

210

f

V. I
sa - quo — ge - sv - i sa - quo — ge - sv - - i

f

V. II
sa - quo — ge - sv - i sa - quo — ge - sv - - i

f

V. III
sa - quo — ge - sv - i sa - quo — ge - sv - - i

f

V. IV
sa - quo — ge - sv - i sa - quo — ge - sv - - i

Pno I

13. On “Overture / Reflections of an Indian Boy”

Tacet

14. 1951 — Letter to My Mother

$\text{♩} = 104$

Voice I

Voice II

Voice III

Voice IV

Reduction I

f

p (with as much pedal as possible)

6

V. I

V. II

V. III

V. IV

Pno I

II

P

V. I
nas - quv us - qua - ni - go - di go - hi da - ga - na da - ga - na da -

P

V. II
nas - quv us - qua - ni - go - di go - hi da - ga - na da - ga - na da -
sotto voce, indefinite pitch, somewhere between spoken and whispered

PP

V. III
nas - quv us - qua - ni - go - di go - hi da - ga - na da - ga - na da -
sotto voce, indefinite pitch, somewhere between spoken and whispered

PP

V. IV
nas - quv us - qua - ni - go - di go - hi da - ga - na da - ga - na da -
also surprisingly a while ago it rained it rained it rained

Pno I

P

V. I
- ga - na a - seh - no ko - hi i - ga u - do - da - quv

V. II
- ga - na a - seh - no ko - hi i - ga u - do - da - quv

V. III
- ga - na a - seh - no ko - hi i - ga u - do - da - quv

V. IV
- ga - na a - seh - no ko - hi i - ga u - do - da - quv
but this day all day

Pno I

18

21 23

V. I *f* os - da os -

V. II *f* os - da os -

V. III *f* os - da os -

V. IV *f* os - da os -
fair [weather] fair [weather]

Pno I *f*

V. I - da a - le u - ga - na - wi - quv ge - sv gi

V. II - da a - le u - ga - na - wi - quv ge - sv gi

V. III - da u - ga - na - wi - quv ge - sv gi

V. IV - da a - le u - ga - na - wi - quv ge - sv gi
and warm it was

Pno I *f* *p*

28

33

30 *mp* *mp*

V. I
nas - quv us - qua - ni - go - di go - hi da -

V. II
nas - quv us - qua - ni - go - di go - hi da -
mp it rained

V. III
nas - quv us - qua - ni - go - di go - hi
mp surprisingly a while ago

V. IV
nas - quv
also

Pno I

36 *mp* **41**

V. I
- ga - na da - ga - na da - ga - na a - seh - no ko -

V. II
- ga - na da - ga - na da - ga - na a - seh - no ko -
it rained it rained

V. III
a - seh - no ko -
this

V. IV
a - seh - no
but

Pno I

42 *mp*

V. I
- hi - i - ga u - do - da - quv u - do - da - quv u - do - da - quv

V. II
- hi - i - ga u - do - da - quv u - do - da - quv u - do - da - quv
all day all day all day

V. III
- hi - i - ga
day

V. IV

Pno I

47 **49** *f*

V. I
os - da os -

V. II
os - da os -

V. III
os - da os -

V. IV
os - da os -
fair [weather] fair [weather]

Pno I

51

V. I
- da a - le u - ga - na - wi - quv ge - sv gi

V. II
- da a - le u - ga - na - wi - quv ge - sv gi

V. III
- da u - ga - na - wi - quv ge - sv gi

V. IV
- da a - le u - ga - na - wi - quv ge - sv gi
and warm it was

Pno I

f

f

p

55

V. I

V. II

V. III

V. IV

Pno I

61 62

V. I

V. II

V. III *P*
u - do - hi - yu - quv - di nas - quv ko - 'i - la - quv a - li - ya - li -
truly also as it is coming to pass its passing by

V. IV

Pno I

66 68

V. I

V. II

V. III
- sv u - do - da - quv - quv _____
the whole day

V. IV

Pno I *mp* *f*

71

V. I

V. II

V. III

nu - la - quv ni - ge - sv - na ku - woh - ni u - ga - lv - 'is - di - hi ut -
 hurry without April to make an appearance much

V. IV

Pno I

76

79

V. I

f

a - gv - - - - nv - ga go -

V. II

f

a - gv - - - - nv - ga go -
 I'm in a hurry anything

V. III

- sa - ti - yeh - no a - - - gv - - - - nv -

V. IV

a - - - gv - - - - nv -
 I'm in a hurry

Pno I

82

83

V. I
-hus - di gv - dv - - - - nh - di yi - gi a - seh -

V. II
-hus - di gv - dv - - - - nh - di yi - gi a - seh -
for me to do if but

V. III
- ga a - - - gv - - - - nv - - -

V. IV
- ga a - - - gv - - - - nv - - -
I'm in a hurry

Pno I

86

87

V. I
-no nas - gi - - - - quv ni - - - - ga - lis

V. II
-no nas - gi - - - - quv ni - - - - ga - lis
that [is what] happens

V. III
-ga nas - - - gi - - - quv ni - ga - - - lis -

V. IV
-ga nas - - - gi - - - quv ni - ga - - - lis -
that [is what] happens

Pno I

91 *p* *molto rit.....*

V. I
di - ha nas - gi - - quv ni - ga - lis - - di - ha

V. II
di - ha nas - gi - - quv ni - ga - lis - - di - ha
that [is what] happens

V. III
- - - di - - - ha

V. IV
- - - di - - - ha

Pno I
dim. *p*

96 ♩ = 104 97

V. I

V. II

V. III

V. IV

Pno I
f *p* (with as much pedal as possible)

104

102

V. I

mp *mp*

nas - quv us - qua - ni - go - di go - hi

V. II

nas - quv us - qua - ni - go - di go - hi da -

V. III

mp

nas - quv us - qua - ni - go - di go - hi da -
surprisingly a while ago it rained

V. IV

mp

nas - quv nas - quv
also

Pno I

mp

107

V. I

da - ga - na da - ga - na da - ga - na
it rained

V. II

- ga - na da - ga - na da - ga - na

V. III

- ga - na da - ga - na da - ga - na
it rained it rained

V. IV

Pno I

112

V. I

V. II

V. III

V. IV

Pno I

118

last x o

os -

last x o

os -

fair [weather]

Pno I

p

V. I

V. II

V. III

V. IV

123

V. I *mp*
- da _____ u -

V. II *mp*
- da _____ u -
warm

V. III

V. IV

Pno I *mp*

128

V. I *mf*
- ga - - na - - - - - wi - - - - - quv _____ os -

V. II *mf*
- ga - - na - - - - - wi - - - - - quv _____ os -
fair [weather]

V. III

V. IV

Pno I

133

V. I
- da _____ u -

V. II
- da _____ u -
warm

V. III

V. IV

Pno I
mf

138

V. I
- ga - - na - - - - - wi - - - - - quv _____ os -
f

V. II
- ga - - na - - - - - wi - - - - - quv _____ os -
f
fair [weather]

V. III

V. IV

Pno I

143

V. I
- da _____ u -

V. II
- da _____ u -
warm

V. III

V. IV

Pno I
f

148

V. I
- ga - - na - - - - - wi - - - - - quv _____ os -

V. II
- ga - - na - - - - - wi - - - - - quv _____ os -
fair [weather]

V. III

V. IV

Pno I

153

V. I
- da _____ u -

V. II
- da _____ u -
warm

V. III

V. IV

Pno I

158

V. I
- ga - - na - - - - - wi - - - - - quv _____

V. II
- ga - - na - - - - - wi - - - - - quv _____

V. III

V. IV

Pno I

162 *f* **163**

V. I
os - da

V. II
os - da

V. III
os - da

V. IV
os - da
fair [weather]

Pno I

166 **168**

V. I
u - ga - - na - - - - -

V. II
u - ga - - na - - - - -

V. III
u - ga - - na - - - - -

V. IV
u - ga - - na - - - - -
warm

Pno I

170

V. I
- wi - - - - - quv u - ga - na - wi - quv

V. II
- wi - - - - - quv u - ga - na - wi - quv

V. III
- wi - - - - - quv u - ga - na - wi - quv

V. IV
- wi - - - - - quv u - ga - na - wi - quv

Pno I

Eighteen Echoes in Cherokee —

15. On “Loma”

Tacet

16. 1938 — Love letter no. 3

$\text{♩} = 60$

Voice I

Voice II

Voice III

Voice IV

Reduction I

6

7

V. I

V. II

V. III

V. IV

Pno I

p

p

p

p

ooo-----aaah

ooo-----aaah

ooo-----aaah

ooo-----aaah

U - Truly

11

V. I
 - do - hi - yu U - do - hi - yu des - gi - nv - ne - lv - i U - do - hi - yu di -
 Truly send them to me Truly my shoes

V. II
 mmm

V. III
 mmm

V. IV
 mmm

Pno I

15

19

V. I
 - qua - la - su - wa su - da - li a - ye - li di - go - we - li U - do - hi - yu
 six [size] [and a] half written truly

V. II

V. III

V. IV

Pno I

20

V. I
di - li - yo - no di - si - li - gi u - na - do - da - wi - de - na - gwu
also socks silk Saturday

V. II

V. III

V. IV

Pno I

24

25

V. I
de - tsi - ga - de - no - hes - di.
I will be looking for them

V. II

V. III

V. IV

Pno I

30 31

V. I

V. II

V. III

V. IV

Pno I

p

ooo — aaah

p

ooo — aaah

p

ooo — aaah

p

ooo — aaah

7

35

V. I

V. II

V. III

V. IV

Pno I

42

V. I

V. II

V. III

V. IV

Pno I

p

aaah...

p

aaah...

48

49

V. I

V. II

V. III

V. IV

Pno I

p

aaah...

p

aaah...

54 56

54 56

V. I *p*

V. II *p cresc.*

V. III *p cresc.*

V. IV *p cresc.*

Pno I

Detailed description: This system contains measures 54, 55, and 56. The woodwinds (V. I-IV) and piano (Pno I) parts are shown. Measure 54 features a melodic line in V. I starting with a half note, followed by quarter notes in V. II, V. III, and V. IV. Measure 55 is mostly rests for the woodwinds. Measure 56 continues the melodic development with various dynamics and articulations.

59 *mf* *p*

59 *mf* *p*

V. I *mf* *p*

V. II *mf* *p*

V. III *mf* *p*

V. IV *mf* *p*

Pno I

Detailed description: This system contains measures 59, 60, and 61. The woodwinds (V. I-IV) and piano (Pno I) parts are shown. Measure 59 features a melodic line in V. I starting with a half note, followed by quarter notes in V. II, V. III, and V. IV. Measure 60 continues the melodic development with various dynamics and articulations. Measure 61 features a melodic line in V. I starting with a half note, followed by quarter notes in V. II, V. III, and V. IV.

65 66

V. I *p*
U - do - hi - yu U - do - hi - yu des - gi - nv - ne - lv - i U -
Truly *p* truly send them to me truly

V. II *mmm*

V. III *p*
U - do - hi - yu U - do - hi - yu des - gi - nv - ne - lv - i U -
p

V. IV *mmm*

Pno I

69

V. I
- do - hi - yu di - qua - la - su - wa su - da - li a - ye - li
my shoes six [size] [and a] half

V. II

V. III
- do - hi - yu di - qua - la - su - wa su - da - li a - ye - li

V. IV

Pno I

73 74

V. I *f* *mp*
di - go - we - li *U - do - hi - yu* *di - li - yo - no di - si - li - gi*
written *truly* *also socks silk*

V. II *f* *mp*
aaah...

V. III *f* *mp*
di - go - we - li *U - aaah...*

V. IV *f* *mp*
aaah...

Pno I

77 80

V. I
u - na - do - da - wi - de - na - gwu *de - tsi - ga - de - no - hes - di.*
Saturday *I will be looking for them*

V. II

V. III

V. IV

Pno I *p*

81 rit..... *Attacca*

V. I

gv - ge - yu - i
I love you

V. II

V. III

V. IV

Pno I

Eighteen Echoes in Cherokee —

17. On “Big Brave Song”

Tacet

18. 1873 — Letter from Asheville

freely ♩ = 52

p < *mf* > *p* < *mf* >

Voice I
Ka a - quo - we - lo - di nv - ga - lis - da Ka a - quo - we - lo -

Voice II
Ka a - quo - we - lo - di nv - ga - lis - da Ka a - quo - we - lo -

Voice III
Ka a - quo - we - lo - di nv - ga - lis - da Ka a - quo - we - lo -

Voice IV
Ka a - quo - we - lo - di nv - ga - lis - da Ka a - quo - we - lo -
This for me to write it happened This for me to write

Reduction I

p *p*

V. I
- di nv - ga - lis - da

V. II
- di nv - ga - lis - da

V. III
- di nv - ga - lis - da ha - ni a - to - ki - yas -

V. IV
- di nv - ga - lis - da ha - ni a - to - ki - yas -
it happened here Asheville

Pno I

11

V. I

V. II

V. III
-di - yi ha - ni a - to - ki - yas - di - yi ge - do - ha

V. IV
-di - yi ha - ni a - to - ki - yas - di - yi ge - do - ha
here Asheville I am here

Pno I

16 (strings)

$\text{♩} = 72$

Pno I

$f > p$ $< f$ p $f > p$ f

21

24

Pno I

p f $f > p$ f p

25

Pno I

30

Pno I

34 ♩ = 52

V. I

V. II

V. III

V. IV

Pno I

ha - ni a - to - ki - yas - di - yi a - to - ki - yas - di - yi ge -

ha - ni a - to - ki - yas - di - yi a - to - ki - yas - di - yi ge -

here Asheville Asheville I am here

40 p 43 ♩ = 40

V. I
 ni - go - hi - gi — ge - da ha - ni tsa go - hus-

V. II
 -do - ha ni - go - hi - gi — ge - da ha - ni tsa go - hus-
 A long time I am here not something

V. III
 -do - ha — a - se - quo - quo
 because

V. IV
 -do - ha

Pno I

45 p 49

V. I
 -di — di - ga - lv - wis - da - ne - di - yi - gi — ni - go - hi - gi — ge-

V. II
 -di — di - ga - lv - wis - da - ne - di - yi - gi — ni - go - hi - gi — ge-
 for me to work is not

V. III

V. IV

Pno I

50

V. I
- da ha - ni tsa go - hus - di _____ di - ga - lv - wis - da - ne - di - - yi - gi _____ ni -

V. II
- da ha - ni tsa go - hus - di _____ di - ga - lv - wis - da - ne - di - - yi - gi _____ ni -

V. III

V. IV

Pno I

55

V. I
- go - hi - gi _____ ge - da ha - ni tsa go - hus - di _____ di - ga - lv - wis - da - ne - di -

V. II
- go - hi - gi _____ ge - da ha - ni tsa go - hus - di _____ di - ga - lv - wis - da - ne - di -

V. III

V. IV

Pno I

59 **61** *f*

V. I
- yi - gi _____ ni - go - hi - gi ge - da ha - ni tsa go - hus -

V. II
- yi - gi _____ ni - go - hi - gi ge - da ha - ni tsa go - hus -

V. III
ni - go - hi - gi ge - da ha - ni tsa go - hus -

V. IV
ni - go - hi - gi ge - da ha - ni tsa go - hus -

Pno I

63 *f*

V. I
- di di - ga - lv - wis - da - ne - di - - - yi - gi _____ ni -

V. II
- di di - ga - lv - wis - da - ne - di - - - yi - gi _____ ni -

V. III
- di di - ga - lv - wis - da - ne - di - - - yi - gi _____ ni -

V. IV
- di di - ga - lv - wis - da - ne - di - - - yi - gi _____ ni -

Pno I

Ped. _____

67

V. I *mf*
-go - hi - gi ge - da ha - ni tsa go - hus - di di - ga -

V. II *mf*
-go - hi - gi ge - da ha - ni tsa go - hus - di di - ga -

V. III *mf*
-go - hi - gi ge - da ha - ni tsa go - hus - di di - ga -

V. IV *mf*
-go - hi - gi ge - da ha - ni tsa go - hus - di di - ga -

Pno I *mf*

70

V. I
-lv - wis - da - ne - di - - - - - yi - gi

V. II
-lv - wis - da - ne - di - - - - - yi - gi

V. III
-lv - wis - da - ne - di - - - - - yi - gi

V. IV
-lv - wis - da - ne - di - - - - - yi - gi

Pno I

Ped.

73 *freely* ♩ = 52

p *mf* *p* *molto rit.* *p*

V. I
Ka a - quo - we - lo - di nv - ga - lis -

V. II
Ka a - quo - we - lo - di nv - ga - lis -

V. III
Ka a - quo - we - lo - di nv - ga - lis -

V. IV
Ka a - quo - we - lo - di nv - ga - lis -
This for me to write it happened

Pno I

76 *cresc.* *ff*

V. I
-da

V. II
-da

V. III
-da

V. IV
-da

Pno I