

Viola

text by Waheenee,
a Hidatsa woman born in North Dakota
around 1839

Sing to the Corn

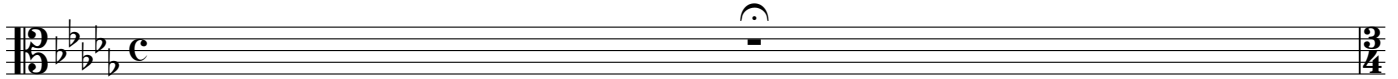
for Narrator & String Quartet

*boxed bold text indicates passages
to be read by the narrator.
It is to be spoken in a simple manner.*

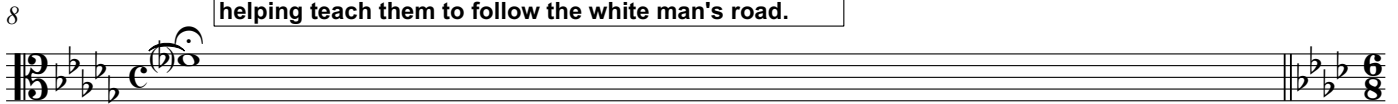
W.M. SOBIESKA

Andantino ♩ = 72
lyrical

I am an old woman now.
The buffaloes and blacktail deer are gone,
and our Indian ways are almost gone.
Sometimes I find it hard to believe that I ever lived them.



My little son grew up in the white man's school.
He can read books, and he owns cattle and has a farm.
He is a leader among our Hidatsa people,
helping teach them to follow the white man's road.



Vivace ♩. = 144

9 (♩. = ♩) rambunctious

9

2 3 2

f

19

p *cresc.*

23

f *ridendo*
(like a laugh) *p* 2 2

28

cresc. *ff*

31

Adagio ♩ = 63
searching

He is kind to me.
We no longer live in an earth lodge,
but in a house with chimneys,
and my son's wife cooks by a stove.

34

35

43

51

56

62

♩ = 72

67 horrifying

But for me, I cannot forget our old ways.

68

72

(time - rests ahead)

This page is intentionally left blank.

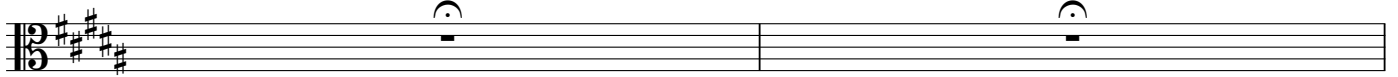
Tempo giusto ♩ = 50

direct

Often in summer I rise at daybreak
and steal out to the corn fields,

and as I hoe the corn I sing to it,
as we did when I was young.

74



76

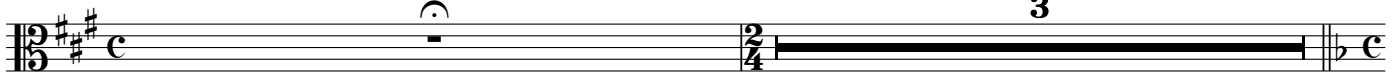


82



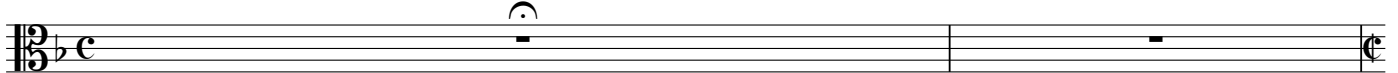
88

No one cares for our corn songs now.



Sometimes in the evening I sit,
looking out on the big Missouri.
The sun sets,
and dusk steals over the water.
In the shadows I seem again to see our Indian village,
with smoke curling upward from the earth lodges,
and in the river's roar I hear the yells of the warriors,
and the laughter of little children as of old.

92



L'istesso tempo ma vigoroso (♩ = 100)

allegro molto

steady, but always moving forward

Viola

7

151 *ff* *ricochet*

155 *ricochet*

159 *cantabile*

163 *cantabile*

167 *sempre ff*

175

183 *f*

190

195 *cresc. molto* *fff*

199 *sub. p*

(1 bar rest ahead)

V.S.

207

Musical staff for measures 207-214. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The music features a melodic line with slurs and accents. The instruction *cantabile* is written below the staff.

215

Musical staff for measures 215-222. The staff is in bass clef with a key signature of three flats and a 6/8 time signature. The music continues with a melodic line, including slurs and accents.

223

Musical staff for measures 223-229. The staff is in bass clef with a key signature of three flats and a 6/8 time signature. The music includes a *pizz.* (pizzicato) instruction. The staff ends with a treble clef.

230

Musical staff for measures 230-234. The staff is in treble clef with a key signature of three flats and a 6/8 time signature. It features a series of chords with upward-pointing stems.

235

Musical staff for measures 235-246. The staff is in bass clef with a key signature of three flats and a 6/8 time signature. It features a series of chords with upward-pointing stems. The instruction *dim. sempre* is written below the staff. A fermata with the number 8 is placed over the final measure.

247

Musical staff for measures 247-250. The staff is in bass clef with a key signature of three flats and a 6/8 time signature. The staff contains two measures with the instruction *G.P.* (Grand Pause) written above the staff.

This page is intentionally left blank.

249 A tempo (♩ = 100)

249 A tempo (♩ = 100)

250 2 3 pizz. *p*

256 arco pizz. arco

262

3 3 3 3 3 3 3 3 3 3 3 3

265

3 3 3 3 3 3 3 3 3 3 3 3

269 sempre *p*

3 3 3 3 3 3 3 3 3 3 3 3

275

3 3 3 3 3 3 3 3 3 3 3 3

279 *mp* *mf*

3 3 3 3 3 3 3 3 3 3 3 3

285 *f* *mf*

3 3 3 3 3 3 3 3 3 3 3 3

291 *mf* *cresc.*

3 3 3 3 3 3 3 3 3 3 3 3

297 *f* *cresc. sempre* G.P.

3 3 3 3 3 3 3 3 3 3 3 3

302

Musical staff 302: Bass clef, key signature of two sharps (F# and C#), common time. The staff contains a sequence of eighth-note triplets, each marked with a '3' and a 'V' above it. The first triplet is marked with a forte dynamic *ff*. The phrase concludes with a half note and a quarter rest. The tempo/mood marking *con gioia* is placed below the staff.

306

Musical staff 306: Bass clef, key signature of two sharps. The staff contains a sequence of eighth-note triplets, each marked with a '3' and a 'V' above it. The phrase concludes with a half note and a quarter rest. The tempo/mood marking *con gioia* is placed below the staff.

310

Musical staff 310: Bass clef, key signature of two sharps. The staff contains a sequence of eighth-note triplets, each marked with a '3' and a 'V' above it. The phrase concludes with a half note and a quarter rest. The tempo/mood marking *cantabile* is placed below the staff.

314

Musical staff 314: Treble clef, key signature of two sharps. The staff contains a sequence of eighth-note triplets, each marked with a '3' and a 'V' above it. The phrase concludes with a half note and a quarter rest. The tempo/mood marking *cantabile* is placed below the staff.

318

Musical staff 318: Bass clef, key signature of two sharps. The staff contains a sequence of eighth-note triplets, each marked with a '3' and a 'V' above it. The phrase concludes with a half note and a quarter rest. The tempo/mood marking *fff* is placed below the staff.

322

Musical staff 322: Treble clef, key signature of two sharps. The staff contains a sequence of eighth-note triplets, each marked with a '3' and a 'V' above it. The first triplet is marked with a forte dynamic *ff*. The phrase concludes with a half note and a quarter rest.

326

Musical staff 326: Treble clef, key signature of two sharps. The staff contains a sequence of eighth-note triplets, each marked with a '3' and a 'V' above it. The phrase concludes with a half note and a quarter rest.

330

Musical staff 330: Bass clef, key signature of two sharps. The staff contains a sequence of eighth-note triplets, each marked with a '3' and a 'V' above it. The phrase concludes with a half note and a quarter rest. The instruction *(1 bar rest ahead)* is placed below the staff.

334

fff 3 3 3 3 3 3

338

cresc. 3 3 3 3 3 3 3 3

342

fff cresc. sempre 3 3 3 3 3 3 3 3

346

3 3 3 3 3 3 3 3

Adagio ♩ = 63

350

It is but an old woman's dream.

Then I see but shadows
and hear only the roar of the river,

ppp

352

and tears come into my eyes.

Our Indian life, I know, is gone forever.

354

niente

Composer's Notes

[CONTEXT]

This piece is a musical setting of a text recorded from Waheenee, a Hidatsa woman born in the Knife River area of present North Dakota around 1839.

The Hidatsa people, a northern Plains Indians culture, are among the oldest to have lived on this land, with the first villages dating back to the 13th century. While hunting was an important part of their lifestyle, the Hidatsa also very much relied on agriculture.

Historically, their agricultural surplus, combined with artisans' crafts and an advantageous geographical position, granted them a central role in the Great Plains Indian trading networks.

The Hidatsa traditionally lived in permanent villages composed of distinctive, large, circular earthen lodges. They were not a nomadic people.

[STRUCTURE]

The piece is comprised of seven deliberately uneven sections.

It deals with transition and treats not only the subject of time but also our perception of it. In this sense, it is a sequence of states -- physical, cultural, mental, emotional, and spiritual.

The final graphic complements the fourth section, central to the work. Its symbolic aspects address a torn fabric of time and the roots of a tree, the longest of which penetrate both the depths of the earth and of our subconscious.

As such, the piece operates in both a sequential and a simultaneous mode.

[MATERIAL]

The work quotes two traditional songs. Suitable Hidatsa material was not available at the time of writing, so the songs quoted are from the closely related Mandan culture.

The very beginning quotes the first fragment of the "Song of the Black-Tailed Deer", which is narrative in nature.

In the fifth section, the viola plays the "Song to the Corn" in its entirety. In traditional use, this song would have served a slightly different purpose than that described by Waheenee, but the spirit of it remains true to form.

Both songs appear again and are reworked in the sixth section.

The original source material for the songs is provided further below. Groups performing the piece are encouraged to study it.

As the songs are crucial to understanding the core of the work, one possibility when rehearsing would be to play, or preferably, sing the songs together in unison.

[CREDITS]

I could of course never say enough to the power of Waheenee's words and the amazing cultural heritage of the Hidatsa people. They are true sources of inspiration, of which this piece is a meager and very fragmented reflection.

Credit must also be given to Frances Densmore for her visionary foresight and incredible dedication in recording the music of the Hidatsa and related cultures and preserving it for future generations. The resources below are pulled from her book "Mandan & Hidatsa Music", published in 1923.

[THEME]

As stated previously, the piece reflects on the nature of time and the passing thereof.

While it was written specifically in the context of the Hidatsa culture, it in this way offers a theme that is universal to humanity.

It is my wish that in this way, the music may speak to the heart of anyone, young and old alike, who has experienced loss, death, transition, remembrance, and a particular sort of inward reflection -- be it upon a person, a culture, a place, a time, a dream, or a hope.

[STYLE]

While the music does make use of authentic quotes, it was never the goal of this piece to accurately emulate the whole of that cultural tradition.

As Waheenee herself stated, "Our Indian life, I know, is gone forever." While, fortunately, many aspects live and thrive in the present day, her assessment is also sadly accurate in a number of ways. What is gone is gone, and she is absolutely right.

Instead, the work reaches to music as a tool that is universal to humanity so that it may speak across the boundaries of space, time, and prejudice, and in doing so share a deeper understanding of existence.

[PERFORMANCE]

The narrator should be a woman with a low voice.

I humbly request that the cellist sit on the outside when performing this piece.

[RESOURCES]

*Drum not recorded.
Originally in E major,
bass clef.*

Song of the Deer

recorded by Bear-on-the-Flat

Voice ♩ = 66

Musical score for 'Song of the Deer' in G minor (three flats), 3/4 time signature. The score consists of three staves of music. The first staff starts with a treble clef and a key signature of three flats. The tempo is marked 'Voice ♩ = 66'. The second staff begins with a measure rest labeled '7'. The third staff begins with a measure rest labeled '13'. The piece concludes with a double bar line.

*Drum not recorded.
Originally in
B-flat major.*

Song to the Corn

recorded by Otter Woman

Voice ♩ = 52

Musical score for 'Song to the Corn' in B-flat major (two flats), 2/4 time signature. The score consists of two staves of music. The first staff starts with a treble clef and a key signature of two flats. The tempo is marked 'Voice ♩ = 52'. There is a triplet of eighth notes in the first measure of the first staff. The second staff begins with a measure rest labeled '6' and contains two triplet markings over eighth notes. The piece concludes with a double bar line.



Hidatsa women tilling the soil. Nine varieties of corn were grown. "Soft white" could be used in any kind of corn food. "Soft yellow" was easy to pound and turn into meal. Each variety had a distinct taste. Besides corn, the women had beans, sunflowers and squash in their well cared for gardens. [courtesy of Wikipedia; downloaded Feb. 2020]



BUT FOR ME,
I CANNOT FORGET
OUR OLD WAYS.