

Continental Divide: 3. Vision quest

Traditional Arapaho (Eagle Song),
Peter Bird (seeker),
Chief Yellow Calf (Thunderbird Song)

Traditional Arapaho (Eagle Song),
PETER BIRD (seeker, Thunderbird Song)

Allegro (♩=132)

Flute

Oboe

Horn in F

Timpani

WOMEN

MEN

Allegro (♩=132)

Violin I

Violin II

Violoncello

Double Bass

p

mf *mp*

mf

Solo:

Hey, - ya, - hey - yah - yah, wa, ya, - a - way, -

5

Timp.

MEN

add Tenors:

add Basses:

- hey - o - way, yay, - ay, - ay. Ya, - ya, - hey - ey - o. Hey - o - way - hey - o - way.

9

Timp.

MEN

H way, - ya - ah - eh - yay - ay. Hay - ey - eh - yay. Heh - ya - eh -

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Full Score

54

13

Timp.

MEN - ay. — O - way, — hey - ey - ey - o - way. — Ya - eh - ya - hey - ey -

17

Timp.

MEN ey - ey - ey - ey. — Ya - ya - hey; — ho - wa - hay - ay - ay - ay - hey.

Vc. *mp*

21

Timp.

MEN Way - yah, — yah, — ah, — yah, — oh, — way, — oh, — way, — oh, — ye hey. Ya - uh - ya - ha -

Vc. *mp*

25

Timp. *p* *f*

MEN - ay - o - ha-way. Ya - o - ay - o - ay. — Oo — huu — Nei -
[Aw — hoo — Nay -

Vc. *mp*

Db. *mf* *mp*

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Full Score

29

Timp.

MEN

Vc.

Db.

mp

(Tenors may omit.)

so - no bee - nii - nei ni Nii' - ei - hii hii - nii - boot.
saw - naw baa - nee - nay nah Nee' - ay - hee hee - nee - bawt.

33

Timp.

MEN

Vc.

Db.

mf

Ay, - ay, - ay, - ya, - ya - Ya - ha - o - way - hey - ey - ey - o - way - o -

37

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

mp

add Altos: *mf*

Ha - e - ai, ha - e - ai, hai - yai

(Tenors return:) *f*

- way - ey. - Ya - o - way - o - way. - Ha - e - ai, ha - e - ai, hai - yai -

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Full Score

56

41

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

hey - o. Ha-e-ai, ha-e-ai, hai - hey - ho, hey - o - way hey - ey.

hey - o. Ha-e-ai, ha-e-ai, hai - hey - ho, hey - o - way-hey - ey.

Detailed description: This block contains the musical score for measures 41 through 44. It features seven staves: Timp., WOM., MEN, Vln. I, Vln. II, Vc., and Db. The key signature is three flats (B-flat major/D minor). The time signature is 4/4. The Timp. part consists of a steady eighth-note pattern. The WOM. and MEN parts have vocal lines with lyrics. The Vln. I part has a melodic line with a fermata at the end. The Vln. II part has a simple accompaniment. The Vc. and Db. parts provide harmonic support with sustained notes.



45

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

Hey, - yah, - yah, - hah, - hay, yah, a way, - a way.

Hey, - yah, - yah, - hah, - hay, yah, a way, - a way.

Detailed description: This block contains the musical score for measures 45 through 48. It features seven staves: Timp., WOM., MEN, Vln. I, Vln. II, Vc., and Db. The key signature is three flats. The time signature is 4/4. The Timp. part continues with the eighth-note pattern. The WOM. and MEN parts have vocal lines with lyrics. The Vln. I part has a melodic line with a fermata at the end. The Vln. II part has a simple accompaniment. The Vc. and Db. parts provide harmonic support with sustained notes.

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Full Score

49

Timp.

WOM.

MEN

Vln. II

Vc.

Db.

Yah, ay - ah - way, ah, — hey. — Yah, — yah, — yah, — hay, — ha - ho - ha -

Yah, ay - ah - way, ah, — hey. — Yah, — yah, — yah, — hay, — ha - ho - ha



53

Timp.

WOM.

MEN

Vc.

way ay. — Hey, ya, — ya, — ay - ya - ho - ha - way, — ho - ha - way - ay.

way ay. — Hey, ya, — ya, — ay - ya - ho - ha - way, — ho - ha - way - ay.

mp

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57

Timp. *mf*

WOM. *mf* add Sopranos:
 — Yah, — yah, — oh, — ho - ha - way, ho - ha - way, ay, — ay, — ay, — ay. —

MEN
 — Yah, — yah, — oh, — ho - ha - way, ho - ha - way, ay, — ay, — ay, — ay. —

Vln. I *f*

Vln. II *f*

Vc. *f*

Db. *f*



61

Timp. *mp* *mf*

WOM. *mf*
 Oo huu Nei - so - no bee - nii - nei ni Nii' - ei - hii
 [Aw hoo Nay - saw-naw baa - nee - nay nah Nee' - ay-hee

MEN *f*
 Oo huu Nei - so - no bee - nii - nei ni Nii' - ei - hii
 [Aw hoo Nay - saw-naw baa - nee - nay nah Nee' - ay-hee

Vln. I

Vln. II

Vc.

Db.

65

Fl. *mf*

Timp. *mp*

WOM.
hii - ni - boot. Ay, - ay, - ay, - ya, - ya. Ya - ha - o - way - hey - ey
hee - nee - bawt.]

MEN
hii - ni - boot. Ay, - ay, - ay, - ya, - ya. Ya - ha - o - way - hey - ey
hee - nee - bawt.]

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

Db. *mf*

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60

Full Score

69

Fl.

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

p

mp

mf

mf

mp

p

mf

mf

mf

- ey o - way - o - way - ey. — Yah, — yah, ho, — ho, — ha - way, — ay, — ay. —

- ey - o - way - o - way - ey. — Yah, — yah, ho, — ho, — ha - way, — ay, — ay. —



73

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

mf

f

Ha-e-ai, ha-e-ai, ai - hai - hey - o - way. — Ha-e-ai, ha-e-ai, ai - ai - hey - o - way, —

Ha-e-ai, ha-e-ai, ai - hai - hey - o - way. — Ha-e-ai, ha-e-ai, ai - ai - hey - o - way, —

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Full Score

77

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

Hey - ya - ya - ya - o, ya, ya, ha - ho - way, ha - ho - way, ay, ay, ay,

Hey - ya - ya - ya - o, ya, ya, ha - ho - way, ha - ho - way, ay, ay, ay,

mp

81

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

oh, ay. Yah - ho - ha - way, ay, hey, ay, ay. Yah, yah, ah,

oh, ay. Yah - ho - ha - way, ay, hey, ay, ay. Yah, yah, ah,

A

mp

mp

mp

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62

Full Score

85

Fl.

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

— hey, — hah — ho — way, — hey, — ay, — ay. — Hey, — hah, — yah, — hah, — ho — ha — way, ay, —

— hey, — hah — ho — way, — hey, — ay, — ay. — Hey, — hah, — yah, — hah, — ho — ha — way, ay, —

mp

89

Timp.

WOM.

MEN

Vln. I

Vln. II

Vc.

Db.

— ay, — ay, — ay. — Yah, — yah, — ho, — ha — ho — way, ay, — ay, — ay, — ay, — ay. —

— ay, — ay, — ay. — Yah, — yah, — ho, — ha — ho — way, ay, — ay, — ay, — ay, — ay. —

mp

mp

mp

mp

mp

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Full Score

93

Timp. *pp* *p*

WOM. *mp*

MEN. *mf*

Vln. I

Vln. II

Vc.

Db.

Oo__ huu__ Nei - so - no bee - nii - nei__ ni__ Nii' - ei - hii
[Aw__ hoo__ Nay - saw-naw baa - nee - nay__ nah__ Nee' - ay-hee

Oo__ huu__ Nei - so - no bee - nii - nei__ ni__ Nii' - ei - hii
[Aw__ hoo__ Nay - saw-naw baa - nee - nay__ nah__ Nee' - ay-hee

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Full Score

64

97

Fl. *mp* *mf*

Hn. *p*

Timp.

WOM. *mp*

MEN *mp*

Vln. I

Vln. II

Vc.

Db.

hii - nii - boot. _____ Yah, _____ yah,
hee - nee - bawt. _____

hii - nii - boot. _____ Ay, _____ yah, _____ yah, _____ yah, _____ yah. _____ Yah, _____ yah,
hee - nee - bawt. _____]

100

Fl. *p*

Ob. *p*

Hn. *mp*

Timp.

WOM. *p*

MEN *p*

— hey, — ah, — ho, — hah - way, — ay, — ay, — ay, — ay, — oh. — Yah,
— hey, — ah, — ho, — hah - way, — ay, — ay, — ay, — ay, — oh. — Yah,

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Full Score

103

Timp. *p* *ppp*

WOM. — yah, ho - o - way, — ay, — ay, — ay. —

Ten. *mf* Ay - yah, ay - yah,

MEN *Men divide:* — yah, ho - o - way, — ay, — ay, — ay. —

Bass *p* Oo huu Nei - so - no bee - nii -
[Aw hoo Nay - saw - naw baa - nee

108

Ob. *mp*

Timp. *pp*

Ten. *mf* ay - yah. Ay - yah, ay - yah, ay - yah.

Bass nei ni Nii' - ei - hii hii - nii - boot. Ay, — ay, — ay, — ya,
- nay nah Nee' - ay - hee hee - nee - bawt.]

112

Ob.

Timp. *ppp*

Ten. *mf* Nii' - ei - hii: be - tee - neen. Ho - hou. Ho - hou.
[Nee' - ay - hee: beh - tah - nahn. Haw - hoe. Haw - hoe.
{Eagle: you sing sacred songs. Thank you; thank you.}

Bass *pp* — ya. — Ya - ha - o - way - hey - ey - ey - o - way - o - way - ey. — Ya -

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66

Full Score

B

116

Hn. *p* (♩=♩; ♩=66)

Timp. *pp* (♩=♩; ♩=66)

Ten. 8

Bass *ppp*
o - way - o - way, ay, ay, ay.

Vln. I *mf* (♩=♩; ♩=66)

Vln. II *mf*



121

Fl. (h)

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

128

Ob. *mp*

Hn. *mp*

Ten. *mf* Ne-nii-so-to-you'-u:
[Ne-nee-saw-taw-yow'-uh:
{Two Guides*:

Vln. I *mf*

Vln. II *mf*

Vc. *mp*

135

Fl. *mf*

Ob. *mp*

Timp. *mp* muffled?

Ten. *mf* hee-tyi-hoo-noo.
haah-tyih-haw-naw.
I will come.}

Vln. I *mf*

Vln. II *mf*

Db. *mp*

*Two mountains in the Front Range of Colorado; now often called Longs Peak and Mount Meeker.

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68

Full Score **C**

141 **accel.** **Andante** (♩=80)

Fl. *p*

Ob. *f*

C

Timp. **mp**

Ten. *mf*
Hey - a - way. Hey - ah.

Vln. I *mp*

Vln. II *mp*

Vc. *mp*

Db.

147

Fl.

Ob.

Timp.

Ten. *mf*
Hey - a -

Vln. I

Vln. II

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Full Score

152

Fl. *p*

Hn. *f*

Timp.

Ten. 8 way. Hey - ah. Wox uun: No - noo ho - bé3-
[Waux oon: Nau-naw hau beth
{Bear: I see

Vln. I

Vln. II *mf*



158

Hn. *mp*

Timp. *mp*

Ten. 8 en. Cih - nii - boon - i!
en. Jih - nee-bawn- ih!]
you. Sing to me!]

Vc. *p*

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Full Score

70

164

Fl.

Ob.

Timp.

Ten.

Vln. I

Vln. II

Vc.

mf

mp

8 Hey - a - way. Hey - ah.



169

Fl.

Ob.

Timp.

Vln. I

Vln. II

Vc.

mf

mp

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Full Score

174

Fl. *mp*

Ob.

Ten. *p*

Vc. *p* *port.*

Db. *pp*

Bex - óó - kee: No - noo - ho - bé3-
[Behx - aw - kaa: Nau-naw hau-beth
{ Cougar: I see

180

Ob. *mp* *poco a poco rall.*

Timp. *mp* *rall.*

Ten. *mp*

Vln. I *mf* *rall.* *add mute:*

Vln. II *mp* *add mute:*

en. Cih - nii - boon - i!
en. Jih - nee bawn- ih!
you. Sing to me!)

186

Fl. *mf*

Ob. *mf*

Timp.

Vln. I *mf*

Vln. II *mf*

(-25%)

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72

Full Score

Larghetto (♩=60)

191 (-25%)

Fl.

Ob. *tr*

Hn.

Timp. **Larghetto (♩=60)**

Ten. *mf*
Ya - hey,

Vln. I **Larghetto (♩=60)**

Vln. II

196 **rall.** (-20%)

Fl. *p*

Timp. **rall.**

Ten. a - hey, a - hey, a - hey. Ya - hey, a - hey, a - hey. Ya, ya, ya, ya - o -

Vln. I (remove mute) **rall.**

Vln. II (remove mute)

200

Fl.

Timp.

Ten. way. Ya, ya, ya, ya - o - way. Ya - hey, a - hey, a - hey, a - hey.

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Full Score

205

Fl. *mp*

Timp. *f* *mf* *f* *mf* *f* *mf*

WOM. Sopranos: *mf*
Ah Ah

Ten. *f*
Ya - hey, a - hey, a - hey, a - hey. Nii' - éí - hii noo' - u - seet
[Nee' - ày - hee naw' - uss - aht
{Thunderbird walks about;

D Andante (♩=96)

D Andante (♩=96)

209

Fl.

Timp.

S. Ah Ah Ah

Ten. *f*
= nii - hoo - ní - noo' óó' hó - no. Ya - way - a ya - ya - ya.
nee - haw - ní - naw' àw' haw - naw'.]
the sky is turning yellow.}

Db. *mf*

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74

Full Score

213

Fl.

Timp.

S.

Ten.

8

Ya - way a - ya - ya - ya. Ha - ya - ha - ya. Way, o - way, o - way, o. Ha -

Db.

217

Fl.

Timp.

S.

Ten.

8

ya, ya, ya, ha - o - way. Ya hey, a - hey, a - hey, a - hey.

Db.

221

Fl.

Timp.

Ten.

8

Ya - hey, a - hey, a - hey, a - hey. Ya, ya, ya, ha - o - way.

Vc.

Db.

mf

f

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76

Full Score

233

Fl.

Ob.

Hn.

Timp.

WOM.

Ten.

Bass

Vln. I

Vln. II

Vc.

Db.

Ah Ah Ah

8

nii - hoo - ní-noo' óó' hó - no. Ya - way-a ya -ya- ya.
nee - haw - ní-naw' àw' haw - naw'.]

nii - hoo - ní-noo' óó' hó - no. Ya - way-a ya -ya- ya.
nee - haw - ní-naw' àw' haw - naw'.]

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78

Full Score

240

Fl.

Ob.

Hn.

Timp.

WOM.

Ten.

Bass

Vln. I

Vln. II

Vc.

Db.

ff

ff

ff

ff

Ah_ Ah_ Ha, ya, ya_

o. Ha - ya, ya, ya, ya - o - way. _

o. Ha - ya, ya, ya, ha - o - way. _

1-1-1: (let ring)

ff

1-1-1: (let ring)

ff

ff

ff

Notes on “Vision Quest”

Source: A web page (<http://www.clarabaker.us/AmericanIndian/samNobleMuseum.htm>) by Clara Baker, Cheyenne-Arapaho Technology & Innovation Training Center, offers recordings from the collection of the Sam Noble Oklahoma Museum of Natural History. They present a skilled southern Arapaho singer and songmaker whose legal surname may be Lawrence. He mentions that he is a grandson of Chief Kou’cuuyuu Henéécee (Scarred Buffalo) on his mother’s side, a grandson of Henéécee Nítóuuhu (Howling Buffalo) on his father’s side, a nephew of Gloria Yuranga, the father of Nicholas Lawrence, and an uncle of Warren Sanke, Sr. He introduces and sings four traditional eagle songs. The text of the verse in the first eagle song means, “My father gave me the song of the eagle.” Later, he comments that, “Arapahos aren’t stingy; they’re not stingy people about their songs. Anyone can sing them as long as they use them in the proper way, and show the proper respect to that song. Anybody can use that song.”

Performance practice:

1. A good way to warm up before rehearsing this piece is to sing natural Bb-minor scales up and down (omitting Gb), and beginning each note mid-way between two drum beats.
2. Many singers will have to strain to reach the high and/or low F’s in Eagle Song. Falsetto may be used. It is natural to sing the high notes with a tight, strained tone, and to sing the low notes with a soft, woofy tone. It is also acceptable to quietly drop out during extreme pitches; others will sing them.
3. Many American Indian singers use a pulsation ornament which is a bit slower (about 4 Hz; adjusted to equal 1, 2, or 4 cycles per beat) and deeper (~50 cents) than European vibrato. Recordings of authentic performances are the best guide. If the chorus is large, the director may wish to request a bit less of this ornament.
4. Most singers should sing the indicated vocable syllables most of the time. However, some individual variation is normal (except in the meaningful verses).
5. Because the musicians symbolically represent the Arapaho nation during the Eagle Song segment, it would be proper for them to observe the Arapaho tradition of standing for this song (up to rehearsal B). Of course, the cellist must sit to play. And, as the audience is typically mostly composed of other tribes, they are not expected to stand.
6. Because of the strong leadership of the drum, it is probably not necessary to conduct during the Eagle Song segment. (The drum varies in dynamic, but never in tempo, until rehearsal B.) Conducting is needed for the rest of the piece.

Philosophy of this piece:

Some may object that it is incorrect to add other instruments or non-melody notes to a traditional song like Eagle Song. I see these songs as analogous to the European liturgical plainchants that were codified 14 centuries ago under Pope Gregory I. Some churchmen were probably offended in the 9th century when these began to be accompanied and harmonized, and in fact this debate still continues. But 12 centuries of beautiful (and still sacred) music have resulted from those innovations.