

# POCAHONTAS

## TWO PART CANTATA



*Text by*  
**Frederick H. Martens**  
*Music by*  
**Francesco B. De Leone**

PRICE 75 CENTS  
EXCEPT CANADA & FOREIGN

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No staging or costuming is required in presenting this cantata; in fact, each of the songs may be used separately as well as in the complete work.

However, to those who would perform the cantata in costume, we suggest bright blankets and mantles of various colors, and feathered head-dresses fastened with crimson bands to the back of the heads. John Smith wears the steeple-hat, breeches, doublet and mantle of the period.

A centre back-stage campfire may serve as the focal point around which the characters may be grouped. In No. 1, the homage of Powhatan's sub-kings and the Indian Braves; in No. 2, the conjure-men's dance; in Nos. 3 and 4, the dancing of Pocahontas and her maidens, while John Smith is entertained; and in No. 5, the dramatic climax in which Pocahontas interposes to save John Smith's life. Supply a simple action scheme to accompany the choral singing.

# POCAHONTAS

TWO PART

Text by  
FREDERICK H. MARTENS

Music by  
FRANCESCO B. DeLEONE

## Prelude to No.1.

INTRO.  
Maestoso

The musical score is written for piano and bass. It begins with a 3/4 time signature and a key signature of one sharp (F#). The first system consists of two measures. The first measure is marked *f marcato* and features a strong, accented melody in the right hand and a supporting bass line in the left hand. The second measure is marked *mf* and continues the melodic and harmonic development. The second system also spans two measures. The first measure is marked *p* and features a series of chords in the right hand and a steady bass line. The second measure is marked *p* and *pp*, with a dynamic shift and a melodic flourish in the right hand. The third system also spans two measures. The first measure is marked *mf* and features a series of chords in the right hand and a steady bass line. The second measure is marked *fz* and features a strong, accented melody in the right hand and a supporting bass line.

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# No. 1. The Emperor Powhatan

SOPRANO

ALTO

*f marcato*

In

We - ro - wo - co - mo - co's for - ests where gi - gan - tic chest - nuts

tow - er, Stands a pal - ace built - of - sap - lings, wild mag -

The musical score is written for Soprano, Alto, and Piano. The key signature has one sharp (F#) and the time signature is 3/4. The piano part begins with a *f marcato* dynamic. The lyrics are: "In We - ro - wo - co - mo - co's for - ests where gi - gan - tic chest - nuts". The score continues with two more systems of music and lyrics.

no - lias round it flow - er. Pow-ha-tan, the In-dian emp - 'ror,

*f marcato*

There his sav - age state is keep - ing, While a hun-dred chos-en

*leggiere* *mf*

*leggiere*

war - riors guard him wak - ing, guard him sleep - ing.

*f* *dim. e rit.*

*dim. e rit.*

*f* *dim. e rit.*

*a tempo*  
*p dolce* *p*

Wrapped in his ra-coon - fur man - tle, There he views the maid-en's

*a tempo*  
*p dolce* *p*

*a tempo*  
*p dolce* *p*

*cresc.*

danc - es, There his sub - kings pay him hom - age All Vir-

*cresc.*

*cresc.*

*dolce*

gin - ias we-ro-wan - ces. Ah

*dolce* *p*

*p rit.*

Ah

*p rit.*

*pp rit. p*

*mf a tempo*

Where his paint-ed run - ners speed - ing, Bring his or - der and his

*mf a tempo*

*mf a tempo*

*allarg. poco a poco*

to - ken, All the tribes bow down be - fore him Say - ing:

*allarg. poco a poco*

*allarg. poco a poco*

Maestoso

*f* *ten. ten.*

"Pow-ha-tan has spo - ken!"

*f* *ten. ten.*

*f* *ten. ten.* *a tempo* *f* *fz*

Prelude to No. 2.

Allegretto

*mf dolce*

*dim.* *mf*

*dim. e rit.*



# No. 2. Indian Drums

Allegretto vivace

The piano introduction consists of two staves. The right hand features a series of chords in the upper register, starting with a *pp* dynamic and transitioning to *p*. The left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible between the two systems.

The first system of the vocal and piano accompaniment. The vocal line is in two staves, with lyrics: "The lit - tle In - dian drums are". The piano accompaniment is in two staves. Dynamics include *p* and *pp*. A crescendo hairpin is present.

The second system of the vocal and piano accompaniment. The vocal line is in two staves, with lyrics: "beat - ing, — beat - ing, beat - ing in the night, —". The piano accompaniment is in two staves. Dynamics include *p* and *pp*. A crescendo hairpin is present.

*p.* Thud, thud, thud, thud, cease-less-ly they sound!

*p*

*p* *pp*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in a single system, both marked *p*. The lyrics are "Thud, thud, thud, thud, cease-less-ly they sound!". The bottom two staves are piano accompaniment. The right hand has a melodic line with some chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* and *pp*.

*p* The clustered war-ri-ors list-en- in the

*p*

*p* *espressivo*

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines, both marked *p*. The lyrics are "The clustered war-ri-ors list-en- in the". The bottom two staves are piano accompaniment. The right hand has a melodic line with some chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* and *espressivo*.

bon - fire's leap-ing light, — The while the con-jure-men are

*p*

*p* *espressivo*

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines, both marked *p*. The lyrics are "bon - fire's leap-ing light, — The while the con-jure-men are". The bottom two staves are piano accompaniment. The right hand has a melodic line with some chords, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* and *espressivo*.

chant-ing — as they step their round.

*mf* *fz*

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part begins with a dynamic of *mf* and later increases to *fz*. The music is in a 2/4 time signature.

*f animato* *mf*

Their wrig-gling bod-ies have been paint-ed, white and crim-son

*f animato* *mf*

*animato* *f* *mf*

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part starts with a dynamic of *f* and later changes to *mf*. The tempo marking *animato* is present. The music is in a 2/4 time signature.

red! — Thud, thud, thud, thud, hear the In-dian drums!

*p* *p*

Detailed description: This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part starts with a dynamic of *p* and remains at that level. The music is in a 2/4 time signature.

*f animato*

The bob-bing snake-skins glis-ten

*f animato*

*pp*

*f animato*

hang-ing

with - ing from their heads,—

*mf*

*mf*

*mf*

*p*

The while the con-jur-ers are chant - ing, as the drum - beat

*p*

*Largamente f e marcatiss*

*p*

*Largamente f e marcatiss*

*p*

*col canto*

*fz fz*

*a tempo*

hums:  
*a tempo*

*a tempo*

*f*

*Piu moderato*  
*mf*

"O lit - tle In-dian drums a -

*mf*

*Piu moderato*

*mf*

beat - ing, — beat - ing, beat - ing in the night, —

Tempo I

Thud, thud, thud, thud! O say to Pow - ha -

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of one flat. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth notes. Dynamics include piano (*p*) and forte (*f*).

Tempo I

The piano accompaniment for the first system. The right hand plays chords and eighth notes, while the left hand plays a steady eighth-note bass line. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

tan: Be-ware the strang-er com-ing, Seek-ing

The second system of music continues the vocal and piano parts. The vocal lines are marked with piano (*p*). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The piano accompaniment for the second system. The right hand has a melodic line with a slur and a dynamic marking of piano (*p*) *espressivo*. The left hand continues with the eighth-note bass line.

fa - vor in thy sight!\_ For he would be your Lord and

The third system of music. The vocal lines are marked with *allarg.* (allargando). The piano accompaniment also features *allarg.* markings.

The piano accompaniment for the third system. The right hand has a melodic line with a slur and a dynamic marking of *allarg. col canto*. The left hand continues with the eighth-note bass line.

Largamente

mas - ter,      would the pale - face      man?"

Largamente

*fz*

*mf*      *p e calando*

*pp* (like a sigh)

Pale - face man!

*pp*

*pp*

## Prelude to No. 3.

Moderato

*mf molto espressivo*

*cresc.*

*rit.*

No. 3.

## The Feast

Gaily, but in a quaint old English style.

*mf*

*rit.*



*mf*

John Smith, the English Cap - tain, sits be - fore the In - dian

*mf*

This system contains the first two systems of music. The top system has two vocal staves with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef with various notes and rests. The second system continues the vocal and piano parts.

*dolce*

King, The dusk - y war - ri - ors and squaws a -

*dolce*

This system contains the third and fourth systems of music. The vocal parts continue with lyrics and are marked *dolce*. The piano accompaniment continues with similar rhythmic patterns.

*dolciss* *p gracefully*

round him in a ring. Be - fore him hick - 'ry -

*dolciss* *p gracefully*

*dolciss* *p*

This system contains the fifth, sixth, and seventh systems of music. The vocal parts continue with lyrics and are marked *dolciss* and *p gracefully*. The piano accompaniment continues with similar rhythmic patterns.

plat - ters hold fresh ve - ni - son and bread, And

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "plat - ters hold fresh ve - ni - son and bread, And". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

great bowls filled with hom - i - ny, and maize and ber - ries

The second system continues the musical score. The vocal staves have lyrics "great bowls filled with hom - i - ny, and maize and ber - ries". The piano accompaniment includes a *rit.* (ritardando) marking above the right-hand part and below the left-hand part.

red. John Smith, the En - glish Cap - tain

The third system concludes the musical score. The vocal staves have lyrics "red. John Smith, the En - glish Cap - tain". The piano accompaniment includes a *a tempo* marking above the right-hand part and below the left-hand part, and a *mf* (mezzo-forte) dynamic marking below the left-hand part.

*mf*

feasts\_with\_ gay and care-free mind, The In - dian King has spoke him

*mf*

*mf*

*cresc. e allarg.*

fair, To friend-ship seems\_ in - clined. His

*cresc. e allarg.*

*cresc. e allarg.*

*mf*

*gracefully*

daugh-ter Po - ca - hon - tas And her maid-ens now ad - vance, And

*mf*

*gracefully*

*p*

*dolce*

*dolce* *cresc. allarg.*

sway - ing in their ot - ter skins, they dance the wel - come dance.

*dolce* *cresc. allarg.*

*dolce* *cresc. allarg.*

*a tempo*

*p* *mp*

*p*

The In - dian drums are beat - ing soft the while with smil - ing

*p*

*espressivo*

eyes,

*mp*

Detailed description: This system contains the first three measures of the piece. It features two vocal staves (Soprano and Alto) and a grand staff for piano. The vocal lines are mostly rests, with the word "eyes," written under the first measure. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and eighth notes. A dynamic marking of *mp* (mezzo-piano) is placed in the piano's treble staff.

*p*

The In-dian maid-ens

*p*

*mp*

*p*

Detailed description: This system contains measures 4 through 6. The vocal lines begin in measure 5 with the lyrics "The In-dian maid-ens". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *p* (piano) for the vocal lines and *mp* (mezzo-piano) for the piano accompaniment in the first measure, and *p* (piano) for the piano accompaniment in the final measure.

weave their dance in sweet and gra-cious wise.

Detailed description: This system contains the final three measures of the piece. The vocal lines continue with the lyrics "weave their dance in sweet and gra-cious wise." The piano accompaniment concludes with a final chord and a fermata over the last measure. The key signature changes to two sharps (D major) in the final measure.

Tempo I

John Smith, the English captain smiles, They

Tempo I

*mf*

The first system of the score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'Tempo I'. The lyrics are 'John Smith, the English captain smiles, They'. The piano part includes a dynamic marking of *mf* and various musical notations such as slurs and accents.

*mf*

seem so young and fair, The deer-horns nod-ding on their

*mf*

*mf*

The second system continues the vocal and piano parts. The vocal staves have lyrics 'seem so young and fair, The deer-horns nod-ding on their'. The piano accompaniment includes a dynamic marking of *mf* and features a prominent melodic line in the right hand with slurs and accents.

*rit. calando dolce*

heads, as they are dancing there.

*rit. calando dolce*

*rit. calando dolce*

The third system concludes the page. The vocal staves have lyrics 'heads, as they are dancing there.'. The piano accompaniment includes dynamic markings of *rit. calando dolce* and features a melodic line in the right hand with slurs and accents.

*p dolce*

John Smith, the En - glish cap - tain,

*p dolce*

*mf broadly*

*p* John Smith the En - glish

John Smith, the En - glish cap - tain.

*mf broadly*

*mf broadly*

*rit.*

cap - tain, sits be - fore the In - dian King.

*rit.*

*rit.* *ben marcato*

# Prelude to No.4.

Molto moderato

*p dolce* *mf*

*dolce* *espress.* *Segue*

Detailed description: This musical score is for the Prelude to No. 4. It is written for piano and grand staves in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Molto moderato'. The piece begins with a piano (*p*) and 'dolce' (sweet) character. The right hand features a melodic line with slurs and a fermata, while the left hand provides a rhythmic accompaniment. Dynamics shift to mezzo-forte (*mf*) and then back to 'dolce'. The piece concludes with an 'espress.' (expressive) section and a 'Segue' marking.

# No. 4. Pocahontas

Flute Obligato

Gracefully - Tenderly

*mf* *dim.* *dolciss*

Detailed description: This musical score is for 'No. 4. Pocahontas'. It includes a 'Flute Obligato' part and piano accompaniment. The tempo is 'Gracefully - Tenderly'. The key signature is three sharps and the time signature is 2/4. The piano part starts with a mezzo-forte (*mf*) dynamic and includes a 'dim.' (diminuendo) section. The flute part features a 'dolciss' (dolcissimo) section with a triplet. The score is written for flute and piano/grand staves.



SOPRANO

*mf* Gracefully

*mf*

Po-ca-hon-tas, tall and slen - der, for-est lil - y, grace-ful,

Flute Obligato

*dolciss*

*mf* Gracefully

ten - der, Eve-ry In-dian heart be - guiles with her

art-less win-ning smile. Po-ca-hon-tas, like the ber - ry

*mf* *sweetly*

Of the row-an Ros-y, mer - ry, She has liq - uid eyes that

*mf* *sweetly*

*mf* *dolce*

This system contains the first two systems of music. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in treble and bass clefs. Dynamics include *mf* and *sweetly* for the vocal parts, and *mf* and *dolce* for the piano part.

*rit.*

glow — like the eyes of for - est doe.

*rit.*

*tr* *tr*

*p* *p*

*rit.*

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics and *rit.* markings. The bottom two staves are piano accompaniment with *tr* (trills) and *p* (piano) markings.

*mf a tempo*

Po - ca - hon - tas with her glanc - es Eve - ry In - dian brave en -

*mf a tempo*

*a tempo*

*mf* *a tempo*

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics and *mf a tempo* markings. The bottom two staves are piano accompaniment with *mf* and *a tempo* markings.

tranc - es, Po - ca - hon - tas, tall and slen - der,

*rit. dolce* for - est lil - y, grace - ful, ten - der. *p dreamily* Po - ca - hon - tas, tall and

*rit. dolce* *p dreamily*

*rit. dolce* *p dreamily*

slen - der, for - est lil - y, grace - ful, ten - der,

*dreamily*

*dim. e rit.*

Eve-ry In-dian heart be - guiles with her smile.

*dim. e rit.*

*dim. e rit. morendo pp*

### Prelude to No.5.

*Maestoso*

*p misterioso*

*pp*

*fz*

*p*

*pp*

*fz*

*p*

*a tempo*

*marc.*

No. 5.

# The Rescue

*Maestoso*

*f* Pow-ha - tan lifts his

*Maestoso*

*f*

*dim.* *cresc. subito*

hand. A si-lence falls. Then, sud-den-ly, the war-hoop

*dim.* *cresc. subito*

*dim. assai* *p* *cresc.*

*f accel.*

rings, Hai - ai - ai - ai - ai - ai!

*f accel.*

*cresc. di piu* *f e accel.* *fz* *fz*

*fz* *fz* *fz*

Drammaticamente

John Smith's flung on the ground. A - bove his head, laid on a

*p col canto* *cresc. poco a poco*

stone, a war-rior swings his knot-ted club.— But Po - ca -

*accel.* *accel.*

*fz* *ffz* *accel.*

hon-tas swings her-self up - on the cap-tive, thus pro-ject-ing him.

*rit.* *Very broad dolce*

*Opp.rit.* *dolce*

*f rit.* *Very broad dolce*

*pp*

*Largamente*

*mf*

*dolcissimo*

*calando*

*rit.*

*Andante moderato*

*pp*

Moved by her tears and pleas the In-dian King,

*pp*

*Andante moderato*

*pp* *dolcissimo*

*pp*

Though in his ears the lit-tle drums still sing

*pp*

— their song of warn - ing, makes a sign. —

*p*

*p*

*p*

*pp*

— A young girl's pit - y o - ver - comes the

*mf*

*mf*

*ppp*

*mf*

*marcato* fate - ful warn - ing of the drums. — John Smith is saved, —

*mf e cresc.*

*mf e cresc.*

*marcato*

*mf*



— saved! — So that he in turn may

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a common time signature and contain the lyrics "saved!" and "So that he in turn may". The piano accompaniment features a complex texture with many chords and moving lines in both the right and left hands.

save — the James - town Col - o -  
broadly  
broadly

The second system continues the vocal and piano parts. The vocal staves have the lyrics "save" and "the James - town Col - o -". The piano accompaniment includes dynamic markings such as *mf* and *broadly*, and features various articulation marks like accents and slurs.

Opp.  
ny.

*f* e *marcato* *sempre f* *calando* *dolce*

The third system shows the vocal lines and piano accompaniment. The vocal staves have the lyrics "ny.". The piano accompaniment includes dynamic markings such as *f*, *marcato*, *sempre f*, *calando*, and *dolce*, along with various articulation marks.

CONCERTIZED  
GRAND OPERA  
"CARMEN"

BIZET

Abridged Version

Adaptation and Score by

J. S. ZAMECNIK

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CHORUS (Men's) . . . . .	<i>With the Soldiers Marching Daily</i>
HABANERA (Soprano Solo) . . . . .	<i>Love's a Bird</i>
TENOR SOLO . . . . .	<i>My Mother! Tell Her I Love Her</i>
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TOREADOR SONG . . . . .	<i>To Your Toast I'm Honored to Reply</i>
WOMEN'S TRIO . . . . .	<i>I Claim that My Heart Is Undaunted</i>
MARCH AND CHORUS . . . . .	<i>Here They Come!</i>
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FLOWER SONG (Soprano Solo) . . . . .	<i>Gentle Flowers</i>
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WOMEN'S TRIO . . . . .	<i>Let Me Gaze</i>
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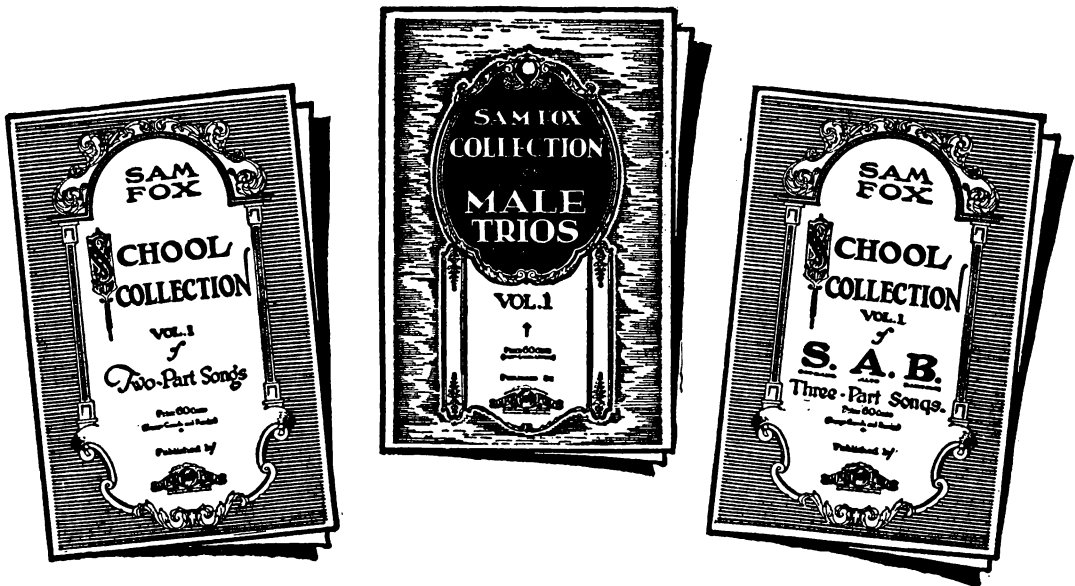
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