



DEDICATE
MRS GILBERT M' CLURG, REG
OF
THE COLORADO CLIFF-DWELLING ASSOCIATION

200



The Origin of The Rainbow

— AN INDIAN LEGEND —



MUSIC BY

LAURA SEDGWICK COLLINS

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The Origin Of The Rainbow.

An Indian Legend.

1.

The rain fell in torrents,
The thunder roll'd deep,
And silenced the Cataract's roar,
But neither the night
Nor the tempest could keep
This warrior Chieftain on shore.

2.

The war-whoop had sounded!
The stream must be cross'd,
Why lingers their leader afar!
'Twere better his life
Than his glory be lost;
He never came late to the war.

3.

He seized a canoe,
As he sprang from the rock:
But fast as the shore fled his reach,
The mountain wave seemed
All his efforts to mock
And dashed the canoe on the beach.

4.

"Great Spirit!" he cried,
"Shall the battle be given
And all but their leader be there!
May this effort land me
With them- or in Heaven!"
And he pushed with the strength of despair.

5.

He has quitted the shore,
He has gained the deep,
His guide is the lightning alone,
But he feels not,
With fast irresistible sweep
The rapids are bearing him down.

6.

But the Cataract's roar
With the thunders now vie;
"Oh, what is the meaning of this?"
He said, turning his eye
To the Cataract's side,
As the lightning glar'd down the abyss.

7.

All the might of his arm
To one effort was given,
At self-preservation's command,
But the treacherous oar
By the effort was riven,
And the fragment remained in his hand.

8.

"Be it so;" said the warrior,
Taking his seat,
And folding his bow to his breast,
"May the Cataract shroud
My pale corpse with its sheet,
And it's roar lull my spirit to rest."

9.

The storm had ceased,
The battle-field stained,
Where the sunset met the war-wearied eye,
But no trace of the boat
Or the Chieftain remained,
Though his Bow is still seen in the sky.

Anonymous.

Dedicated To
MRS. GILBERT MC CLURG
Regent General of
The Colorado Cliff-Dwellings Association.

The Origin Of The Rainbow.

An Indian Legend.

Words
ANONYMOUS.

Music by
LAURA SEDGWICK COLLINS.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 108. The score is divided into three systems. The first system features a piano introduction with a treble clef staff containing a melodic line, a middle staff with a rapid sixteenth-note accompaniment marked *f marcato*, and a bass clef staff with a bass line marked *f*. The second system continues the piano introduction, with the treble clef staff showing a melodic line and the bass clef staff providing harmonic support. The third system contains the vocal melody, starting with the lyrics: "rain fell in tor-rents, The thun-der roll'd deep, And si-lenced the Cat-a-ract's roar, — But". The vocal line is in a treble clef, and the piano accompaniment continues in the bass clef.

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nei - ther the night Nor the tempest could keep This war - ri - or — Chief - tain on shore. —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "nei - ther the night Nor the tempest could keep This war - ri - or — Chief - tain on shore. —". The piano accompaniment includes dynamic markings such as *sf* and *f*.

2. The war-whoop had sound-ed! The stream must be cross'd Why lin gers their lead - er a -

The second system continues the musical score. The vocal line begins with a *ff* dynamic marking. The lyrics are: "2. The war-whoop had sound-ed! The stream must be cross'd Why lin gers their lead - er a -". The piano accompaniment includes dynamic markings such as *ff* and *sf*.

far! — 'Twere bet - ter his life Than his glo - ry be lost; He

The third system continues the musical score. The lyrics are: "far! — 'Twere bet - ter his life Than his glo - ry be lost; He". The piano accompaniment includes dynamic markings such as *f* and *sf*.

nev - er came late to the war, — He nev - er came late to the war. —

The fourth system concludes the musical score. The lyrics are: "nev - er came late to the war, — He nev - er came late to the war. —". The piano accompaniment includes dynamic markings such as *poco rit.* and *f*. The system ends with a double bar line and a 2/4 time signature.

3. He seized a ca-noe, As he

f

f a tempo

fp

sprang from the rock: But fast as the shore fled his reach, The

sf

moun - tain wave seem'd all his ef-forts to mock And dash'd the ca-noe on the beach. —

sf

sf tr

4. "Great

a tempo

f

f poco accel.

ff

Spi - rit!" he cried, "Shall the bat - tle be given — And

ff con fuoco

all but their lead-er be there! — May this ef - fort land me — With

them— or in Heaven!"And he pushed with the strength of des - pair. —

5. He has quit - ted the shore, He has gained the deep, His guide is the light - ning — a

lone, — But he feels not, With fast ir - re - sist - i - ble sweep The

ra-pids are bear-ing him down, — The ra-pids are bear-ing him down. —

6. But the

Cat-a-ract's roar With the thun-ders now vie; "Oh, what is the mean-ing of this?" — He

said, turn-ing his eye To the Cat - a - ract's side, — As the light - ning — glar'd down the a -

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "said, turn-ing his eye To the Cat - a - ract's side, — As the light - ning — glar'd down the a -". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are several triplet markings (3) in both hands. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

byss. ————— 7. All the might of his arm To — one ef - fort was given, At

The second system continues the vocal line with the lyrics "byss. ————— 7. All the might of his arm To — one ef - fort was given, At". The piano accompaniment continues with similar textures, including triplet markings and dynamic markings like *sf*.

self - pre - serv - a - tion's com - mand, — But the treach - er - ous oar — By — the

The third system features the lyrics "self - pre - serv - a - tion's com - mand, — But the treach - er - ous oar — By — the". The piano accompaniment includes a section with repeated chords in the right hand and a more active bass line in the left hand, with dynamic markings of *sf*.

ef - fort was riven, And the frag - ment re - mained in his hand. —

poco rit.

The fourth system concludes the vocal line with the lyrics "ef - fort was riven, And the frag - ment re - mained in his hand. —". The piano accompaniment features a *poco rit.* (ritardando) marking. The system ends with a double bar line and a 2/4 time signature. Dynamics include *sf*.

f a tempo *dolce*

mp *maestoso*

8. "Be it

so;" said the war - ri - or, Tak - ing his seat, and fold - ing his bow to his

breast, "May the Cat - a - ract shroud my pale corpse with its sheet, And its

roar lull my spi - rit to rest, — And its roar lull my spi - rit to

rest, — And its roar lull my spi - rit — to rest." *rall - en - tan - do*

lento *pp una corda* *mp* *p* 9. The

storm had ceased, The bat - tle - field stained

With sadness.

piu mosso

Where the sun - set met the war wea - ried eye, But no

meno mosso

trace of the boat Or the Chief - tain re - mained, Though his

piu mosso

meno mosso

Bow is still seen in the sky, his Bow is still seen in the

rall.

sky.

dim