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## Dark eye has left us.

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**"THE DARK EYE HAS LEFT US"**  
(Song of)

**INDIAN WOMEN**

FROM A POEM ENTITLED

*The Cridal of Connaacook*

**JOHN G. WHITTIER**

MUSIC COMPOSED & DEDICATED TO HIS FRIENDS AND LOVERS OF SONG ON THE  
BEAUTIFUL BANKS OF THE

**Merrimac River**

by

**WILLIAM R. DEMPSTER.**

50 cts. nett.

BOSTON

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### SONG OF INDIAN WOMEN.

Poetry by JOHN G. WHITTIER.

Music by WILLIAM R. DEMPSTER.

Passaconaway, the great Chief of the Pennacook tribe of Indians which inhabited that part of New Hampshire where Concord now stands, had an only daughter who was married to a chief of another tribe. In the spring following her marriage the young wife visited her father, escorted by her husband and the principal warriors of his tribe, with much pomp and ceremony — She remained with her father during the summer months and in autumn she wished to return to her new home — Passaconaway sent notice to the young chief, requesting him to come and take his wife back again — According to the notion of Indian life he felt indignant at this message, replying, that her father ought to send her back with as brave an escort as she came with — This roused the pride of the great Sachem, and he would not permit his daughter to return — At the breaking up of the ice in the Merrimac river in the spring, she attempted to make her escape to her husband by paddling her way alone in a canoe, and perished in descending the falls of the river. — This song is that of the women of her tribe.

LEGATO.

ANDANTINO.

The musical score is written for piano and consists of four systems. The first system is marked 'LEGATO.' and 'ANDANTINO.' and features a treble and bass clef with a 3/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The second system continues the melody and accompaniment. The third system includes dynamic markings such as *p*, *f*, *p*, *pp*, *f*, *f*, and *p Dim:*. The fourth system begins with the instruction 'Rall:' and contains the lyrics: 'The dark eye has left us, The spring-bird has flown; On the'. The piano part continues with accompaniment for the lyrics.

pathway of spirits She wan-ders a - lone. The song of the

wood-dove has died on our shore; *gr* Mat wonck konna monee! Mat wonck konna

monee! Mat wonck konna monee! We hear it no more.

\* Translation — We see her or hear her no more.

4

Oh! dark water spirit! We cast on thy wave These furs that may

never Hang o - - ver her grave; Bear down to our lost one the

robes which she wore, *Ma* wonck kunna monee! *Ma* wonck kunna monee! *Ma*

wonck kunna monee! — We see her no more.

Of the

*pp* *f* *f* *Dim:* *Rall: pp*

strange land she walks in No Powah\* has told: It may burn with the

sunshine, Or freeze with the cold. Let us give to our lost one the

robes which she wore. Mat wonck kunna monee! Mat wonck kunna monee! Mat

*f* *f* *p* *pp* *f*

*f* *f* *p* *pp*

\* Indian Priest.

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*f* *Rall: P* *Rall:*

wonck kunnā monee! We see her no more. *f*

The first system of the musical score. The vocal line begins with a treble clef, a key signature of three flats, and a common time signature. It features a melody with notes and rests, accompanied by dynamic markings *f*, *Rall: P*, and *Rall:*. The lyrics "wonck kunnā monee! We see her no more." are written below the vocal line. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. It includes dynamic markings *f*, *p*, *Rall:*, and *f*.

*p* *f* *Dim:* *Rall: PP*

The

The second system of the musical score. The vocal line continues with a treble clef and the same key and time signatures. It includes dynamic markings *p*, *f*, *Dim:*, and *Rall: PP*. The word "The" is written at the end of the vocal line. The piano accompaniment continues with similar dynamics and includes a *Rall: PP* marking.

path she is treading Shall soon be our own; Each gli - ding in

The third system of the musical score. The vocal line continues with a treble clef and the same key and time signatures. The lyrics "path she is treading Shall soon be our own; Each gli - ding in" are written below. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

shadow Un - - seen and a - lone! — In vain shall we call on the

The fourth system of the musical score. The vocal line continues with a treble clef and the same key and time signatures. The lyrics "shadow Un - - seen and a - lone! — In vain shall we call on the" are written below. A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with the same rhythmic pattern.

souls gone be fore— Mat wonck konna monee! Mat wonck konna monee! Mat

wonck konna monee!—They hear us no more.

Oh mighty Sowanna!  
 Thy gateways unfold,  
 From jhy wigwam of sunset  
 Lift curtains of gold!

Take home the poor spirit whose journey is o'er—  
 Mat wonck konna monee!—We see her no more.

\* Sowanna. The great south-west God.