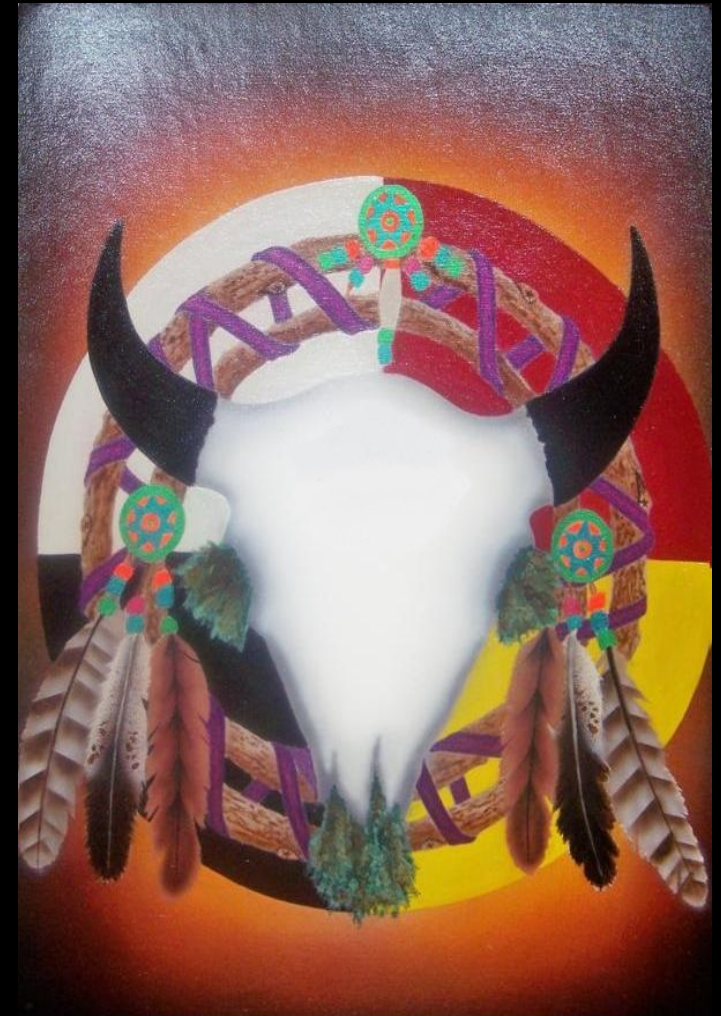




**Photo © 2013 by Beckwith Thompson**

Chief Luis Tijerina, Watching Wolf, as he is known to many is a native of Odessa, Texas. He started working in the field of computer technology right after graduating from high school. He opened an IT services business a few years later before he decided to work as a communications manager for an oil well services company. He married at the age of twenty-five and raised two children. Chief Luis began his Red Road journey at the age of 29 becoming the Chief of the tribe in Trans-Pecos Region of Texas in 2005 and still acts as one to this day.

**Lakota Olowan**  
**Lakota Ceremonial Songs**  
 Presented by: Chief Luis Tijerina  
 AKA: Watching Wolf



**1434 S. Alleghaney Ave. - Odessa, TX 79761**  
**432.889.2693 Cell \* 432.335.7986 Fax**

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# **LAKOŦA CEREMONIAL SONGS**

Songs On Accompanying CD

**Performed by John Around Him**

**Translated by Albert White Hat, Sr.**

## **Acknowledgments**

I would like to thank the following people for their generous assistance in producing and developing **Lakota Ceremonial Songs**: various Medicine Men, Singers, and the Ikce Wicasa (The People) for their wise consultation; Phil Burnham and Charlie Garriott for editing and design; Ron Goodman for additional editing; Don Chalmers for legal advise; Jack Herman for graphics and layout; Botond Halmi for cover photography; the SGC Media Department for technical assistance in production of the tape which accompanies this book; and finally, the SGC Administration and Board of Directors for their continual encouragement and support.

Without these contributions, this book would not have been possible.

Albert White Hat, Sr.

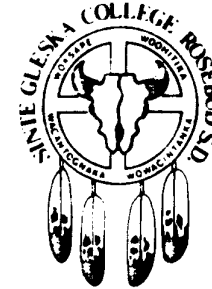
## Glossary

\* (page 18) **Haŋbleceya**: The word "Haŋbleceya," is often translated as "Vision Quest." Literally, this term means "crying through the night." Haŋbleceya is a time for a person to be isolated in order to fast and pray. It is a private time between the individual, the spirits and the Great Spirit. It is a time for a person to find him or herself. And, although it is a private experience, the individual can be held publically accountable to it.

Although people may enter altered states of consciousness during the Haŋbleceya experience, it is important to note that the translation "Vision Quest" can be misleading. Certain individuals receive visions at some time during their lives. Some receive visions while still children, while others receive them when adults. These people do not "Haŋbleceya" to receive visions, but rather to understand visions they're already received.

\* (page 24) **Tohaŋi Paŋ'loŋapi**: We are translating this term as "when they (the Sun Dancers) pierce." By this term we mean the act that takes place when each dancer is pierced on the chest with a carved wooden peg. A dancer may be pierced on one or both sides of his chest, depending on the vow that he made. Each dancer has a special rope of which one end is attached to the piercing peg(s) and the other end is attached to the Sacred Tree at the center of the dance grounds. The act of "piercing" is completed when the dancer pulls on the rope until the flesh breaks. If the peg(s) or the rope break, new ones are attached until the flesh breaks.

There are other methods of "piercing" but the method described above is the most common one.



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Rosebud Sioux Reservation

Rosebud, S.D. 57570

Grateful acknowledgment is extended to R.D. Theisz and the late Ben Black Bear, Sr., for the reprint of previously published material in their book ***Songs and Dances of the Lakota.***

## Dedication

This book is dedicated to the people who preserved our ceremonies and ceremonial songs during the years when governmental and missionary institutions tried to take them away from us. Some Lakota people took the ceremonies "underground." Others practiced them openly in spite of the consequences-institutional persecution, both physical and psychological.

And, this book is dedicated to the people who have and are bringing the ceremonies and ceremonial songs back into their rightful place in our society-the Medicine Men and Women, the Singers, and the Ikce Wicasa (The People).

We are able to openly participate in ceremonies today, singing the songs in this book, because of the efforts of a few faithful people. May these people be honored in our society.

*Albert White Hat, Jr.*

"The next five songs I will record have melodies but no words. These songs are also Sun Dance Songs. (Note: Only three of the five songs were recorded.)

---

Song 1. Vocables 2 verses

Pause

Song 2. Vocables 2 verses

Pause

Song 3. Vocables 2 verses

"Ho. eya waŋs̄pe nic'iyapi k'uŋ lena olowaŋ ki uns̄peic'iyapo ȩokata  
wapila yayau ktelo. Pila mayapelo.

---

"You students learn these songs. By learning and singing them you will  
help the people and they will be happy and thankful.

"Thank you."



1.  
Wakan tanja  
unsimale ya!  
wani kta ca  
leca mu welo.

**Refrain**  
Wakan tanja  
Unsimale ya!  
wani kta ca  
leca mu welo

Pause

1.  
Wakan tanja  
Unsimale yo!  
wani waci na  
leca mu welo  
omaki ya yo!  
Makakijelo.

**Refrain**  
Wakan tanja  
Unsimale yo!  
Wani waci na  
lecamu welo.  
Omakiya yo!  
Makakijelo.

Great Spirit  
have pity on me!  
I shall live,  
that is why I am doing this.

Great Spirit  
have pity on me!  
I shall live,  
that is why I am doing this.

Great Spirit,  
have pity on me!  
I want to live and  
that is why I am doing this.  
Help me!  
I am suffering.

Great Spirit  
have pity on me!  
I want to live and  
that is why I am doing this.  
Help me!  
I am suffering.

Ho, eya hehan yela olowan k'un hena wocajeyate aikoyake k'un hena e  
yelo. Wiwang Waci olowan ki.

---

"Five of the six Sun Dance songs have just completed have words in  
them."

---

"Ho, hehan! iyokiheya olowan zaptan awahiyayin ktelo. Yukan hena ins  
wocajeyate wanicele. Nahan hena ins eya wiwang waci olowan heca yelo."

---

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### JOHN AROUND HIM

John Around Him is a bilingual teacher at Little Wound School in Kyle, S.D., Pine Ridge Sioux Reservation. He is a member of the Parents Advisory Committee of the Bilingual Education Program in Kyle, and a member of the Board of Directors of Oglala Sioux Community College.

John participates as a singer at many Sun Dances and other ceremonies throughout the Pine Ridge, Rosebud, and Cheyenne River Reservations. He received his guidance and instructions from spiritual leaders knowledgeable in traditional Lakota ways.

In 1967 he entered the Army and served in Vietnam from 1969 to 1970. He is married to Linda F. Thunderhawk and has one son and two daughters.

following song, and as she did she started to dance backwards until she disappeared over the cliff.

This song is still sung at Sun Dances to remind the people of the strong devotion between a man and women in love.

1.  
Wicasala waŋ  
tawahila k'uŋ  
waŋ weglakiŋ kta huŋse

There was a man  
I loved so dearly,  
yes, I will see my man again.

**Refrain**  
Wicasala waŋ  
tawahila k'uŋ  
waŋ weglakiŋ kta huŋse

There was a man  
I loved so dearly,  
yes, I will see my man again.

Ho, hehaŋl iyokiheya k'uŋ he ins'eya wocajeyaŋe aikoyakelo.

"The fourth song also has words. This is a prayer song."

Tuŋkasila  
hoye wayiŋkte  
namaŋ'uŋ yeyo!  
maka siomniyaŋ  
hoye wayiŋ kte  
namaŋ'uŋ yeyo!  
mitakuye ob  
wani ktelo  
Epele.

Grandfather  
I am going to pray,  
hear me!  
To the universe  
I am going to pray,  
hear me!  
With my relatives  
I shall live.  
I am saying this.

**Refrain**  
Tuŋkasila  
hoye wayiŋ kte  
namaŋ'uŋ yeyo!  
maka siomniyaŋ  
hoye wayiŋ kte  
namaŋ'uŋ yeyo!  
mitakuye ob  
wani ktelo!  
Epele.

Grandfather  
I am going to pray,  
hear me!  
To the universe  
I am going to pray,  
hear me!  
With my relatives  
I shall live!  
I am saying this.

Ho, ičiyamni ki le ins tohaŋl pahlokaŋi \* caŋ sna he ahiyapelo. Ho, na omaŋi naku awihiyayin kte k'uŋ he inŋeya pahlokaŋi caŋ sna olowaŋ ki lena cokata wicaka hiyapelo.

"The next two songs I will record are sung when the dancers are pierced by the Sun Dance leader."

Wikoskalaka wan he ins tipi wan lecala ca wicak'u pi ca he pasola iyeyin na tiapiyin na koskala wan he ape yanke keyapi.

Ho, yukan watahan! anpo hanl, eya wana wi hinapi kte ki welehanl. koskala wan he takolaku ki ti egna glicu eyas hosti isnala keyapi.

Hoaglagla eyapaha u na nakun ceya ukeyapi. Koskala wan gli ki han taicu tun kte k'un he, toka atawicayapi na op kicizapi na ektani yunke ca he eca yaotanin au na un naku ceya keyapi.

Oyate ki wica ceyin n a lila cante sicapi keyapi.

Wikoskalaka wan he anpetu ata hinape sni keyapi. Wana htayetu na wi ki hokuciyela yanke ki walehanl henapa keyapi.

Ho, yukan hayapi eya kiciyazapi ki kic'un kte k'un hena e ca un canke lila yupiye, owang wasteya hinapa keyapi. Yupiye hci glasto na kisun keyapi. Ite ki ko yupiye hci wase ikiyun keyapi. Ho, hecun na paha wan wakatiya han ca hecetiya mani ya ca oyate ki iyatap yapi keyapi! Ho, paha hci eyahanl yukan omacinyatanhan maya tanke wan han keyapi. Maya ihanke etan tohan inajin na hekta kiya oyate ki awaicayuta inajin keyapi. Hecun na olowan ki le ahiyayin na unzihekta kiya waciyin na icel maya hel iyatagni sni keyapi.

Ho, heca un olowan ki le eyasna wiwan wacipi hanjans ahiyapelo.

When a man and a women meet and if they like each other and fall in love, they get married. From that marriage you will see new life come into this world. The next song is dedicated to people who are thinking of marriage and the men and women who are already married.

Long time a young man and a young woman made preparations to get married. The young man was to go on a war party with his close friend before the marriage. He wanted to accumulate a little more wealth before the wedding. So he left early in the morning with his friend to raid an enemy camp. While they were gone the young woman put up a new lodge that was given to them for their wedding and spent the rest of the time fixing it up and making the necessary preparations.

Early one morning, just before sunrise, the friend rode into camp alone. He rode around the camp circle announcing that the bridegroom had been killed by the enemy.

The people were shocked and saddened deeply with the news and they waited for the young woman to come out so they could comfort her. But she stayed inside her lodge all day and the people just waited for her.

Towards evening as the sun was going down, she came out dressed in the clothes that she was going to wear for her wedding. Her hair was combed and braided and her face was painted with the symbols of a young maiden who is going to be married. As the people came around her she started walking toward a high bluff above the river. All the people followed her. When she reached the top, she turned and faced them. She sang the

## Pronunciation Guide

The Lakota language employs a variety of symbols to denote the proper pronunciation of certain consonants, nasalized vowels, and glottal stops. Some of the sounds represented by these orthographic marks are not found in English, and are thus sometimes difficult for the beginning Lakota speaker to master. What follows is a key to these sounds and the standardized symbols used to denote them in this text.

**1) C with a dot above it**

C--leciya; ecun wo!; Hocoka.

**2) C with a line above it.**

C-nica upelo; icinupa; icu wo!

**3) G with a dot above it.**

G-opagi; itokagata; anagoptan.

**4) H with a dot above it.**

H--wiohpeyata; htayetu; hwa.

**5) Letter J.**

J--inawajin; nawajin; jojo.

**6) K with a dot above it.**

K--kola; wakan; nikunsi.

**7) K with a line above it.**

K--ki; wamayanka po!; wakan.

**8) n with a tail (nasal n)**

n--inyan!; wanji; cannupa.

**9) P with a dot above it.**

P--epelo; wapaha; pahin.

**10) P with a line above it.**

P--cannupa; upelo; wiohiyanpa.

**11) S with a dot above it.**

S--unsimala; nikunsi; ognas.

**12) T with a dot above it.**

T--tunkasiia; tatanka; tokaheya.

**13) T with a line above it.**

T--taku; iyecetu; oyate.

**14) The Giortal stops are followed by an Apostrophe Mark''''.**

Ci-cici'u

Hi-namah'un

Ki-k'i'un

Pi-p'o

Si-se

Si-se

Ti-t'a

The English letters and corresponding sounds D,F,Q,R,V, and X are not found in the Lakota language.

**Wiwang Waciṗi Olowaṅ (Sun Dance Songs)**

Ho hehaṅl iṗi nup̄a olowaṅ k'uṅ hena iṅs Wiwang Waciṗi Olowaṅ yelo. Yukaṅ tokaheya nup̄ awahiyayin kte k'uṅ hena wocajeyate cola yelo. Hena toka otimahe hiyu caṅ sna ahiyaṗelo.

"The next songs I will record are Sun Dance Songs. The first two songs are entrance songs and are sung when the dancers start the procession into the sacred dance grounds."

"The first song has no words. The second song is sung for the Spotted Eagle."

Song No. 1 Verse 1. Vocables

Verse 2. Vocables

Pause (Note: In the next four songs, each verse is sung twice, first as a vocable and then as verse with words.)

Song No. 2.

1.  
Eca Wanbli Gleska Wan  
u kta kehapi k'uṅ  
wana u welo. wana u welo.

A Spotted Eagle  
you said, was coming.  
he is coming now. He is coming now.

**Refrain**

Eca Wanbli Gleska Wan  
u kta kehapi k'uṅ  
wana u welo. wana u welo.

A Spotted Eagle  
you said, was coming.  
he is coming now. He is coming now.

Ho, hehaṅl iṅs iṗinuṗa k'uṅ he, wocajeyate aikoyakelo. Yukaṅ lena ilazata olowaṅ k'uṅ lena wico woglake aikoyakelo.

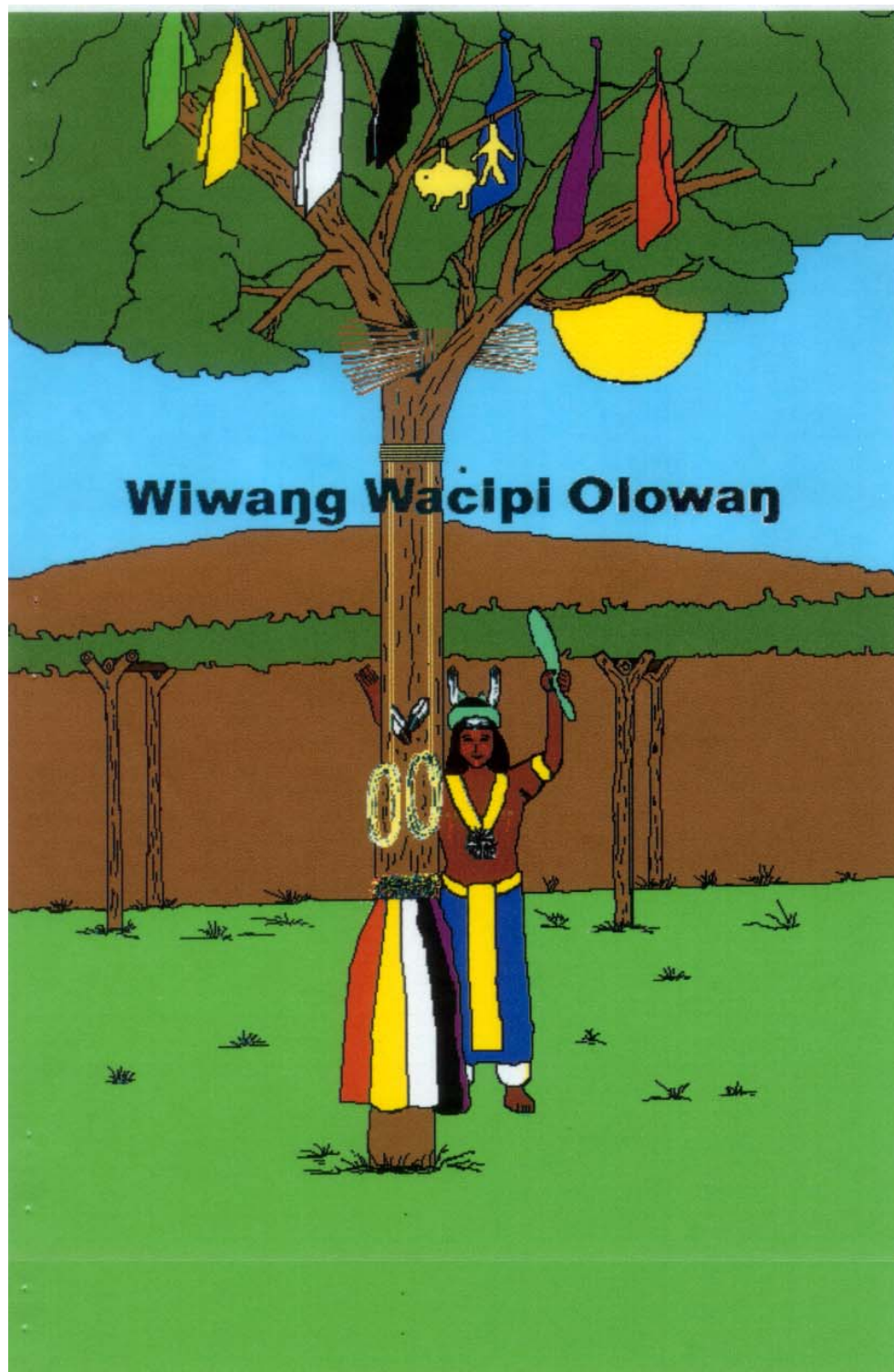
"The next song has words. Songs like this one are special because they teach us something by telling a true story about the lives of the people."  
(Note: The following, as told by Albert White Hat, Sr., is the story which inspired this song.)

Olowaṅ wan ahiyayin kte ki le wico oyake wan aikoyake. Ho, yakan Wicasa na winyan etan waste kicilakapi nahan tekici hilapi hanṭaṅs kiciyazapi. Ho, heṭaṅ wico icage ki le u. He uṅ Olowaṅ ki le Wiwang Waciṗi ei sna ahiyapi. Nahan wico oyake ki le oyakapelo.

Ho, yukaṅ ehaṅni koskalaka wan e na wikoskalaka wan kiciyuzapi kta yukaṅ, koskalaka ki le takolaku kici ehake zuya ya ciṅ, keyapi.

Ho, hihanṅni hci, eya aṅpo kajanjan aukiwahehaṅl iyapi, keyapi.





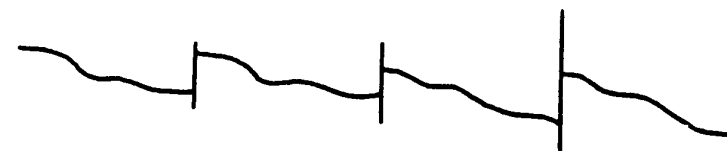
## Song Structures

"Some general comments on the basic structure of songs should prove to be of help in understanding and enjoying Lakota singing:

1. "Virtually all songs are bipartite in structure; that is, a rendition of a song is made up of two repetitions of a specific melody, following an introductory phrase called the "lead" or "push up" and its repetition, the "second." The typical rendition:

Lead	second	Melody	Repeat Melody
		1st half of rendition	Second half of rendition

2. "Virtually all songs begin each rendition of high notes and then descend in a "cascading" manner of some variation:



3. "The "lead" or "push up" is generally the highest section in pitch of a song and consists of a musical phrase or line. It is sung by one male singer, often referred to as the "head singer" or "lead singer." "The "lead" is then repeated exactly in the "second" by the rest of the male singers.

**(If only one person is singing a song there is no "second.")**

4. "Then all singers sing the balance of this rendition of the song through what we will call the "first chorus," "first ending," "second chorus" and "final ending." Frequently a short introductory phrase will precede the second chorus.

Lead	second	1st chorus	1st ending	2nd chorus	final ending
			eh eh eh eh oi		eh eh eh eh oh

5. "In this manner, songs may be sung for many renditions with each successive "lead" breaking into the previous "final ending." The female singers, the "wicaglata," begin singing an octave above the men generally sometime after the "second."

6. "At the end of many songs, the second half of a song will be repeated after a short pause. It is called the "tail" or "sinte." We may refer to this as a "short tail," whereas if another whole rendition of a song--or occasionally several renditions--are sung in addition to the short tail, we can refer to this as a "long tail."

7. "Four or five loud or "accented" beats are generally inserted part-way into the second chorus."<sup>1</sup>

### Vocables

The spirits who bestowed on us songs **with words** have given a great gift. These songs express our knowledge of and joy in the Creator, using an earthly language with rational terms. They have particular meaning and purposes and are sung accordingly.

But the mind cannot think, "Great Spirit" (Wakan Tanka), or conceive reality as it truly is. Thus, additional songs have been given to us--**songs with music only**--praise expressed through a few sacred syllables which go beyond the mind, beyond language and say the inexpressible, sing what is intellectually unutterable. These are perhaps the very chants which the spirits themselves sing--similar to the hosannas and hallelujahs of another tradition.

Therefore, although the philosopher, the musicologist and the anthropologist may have little or nothing to say of these wordless melodies, it should be recognized that these are our highest and most treasured hymns because they go above the intellect and kindle the heart directly.

These sacred songs have different purposes. In social events, they are sung because they are pleasing to the ear and draw an emotional response from the listener. In the composing of social songs the singers and Powers together create music from natural sounds, like the wind, sounds of rippling water from a running stream, and sounds that come out of pine trees when the wind blows through them. Singers claim that the earth has a heart-beat which creates the rhythm for their music.

<sup>1</sup> Reprinted from *Songs and Dances of the Lakota* by Ben Black Bear, Sr. and R.D. Thersz. North Plains Press, Aberdeen, S.D. 1976, pp. 12-13.

2.  
maka cokaŋ  
nawajin na  
hoyeya nawajin yelo.  
istanka oyate wan  
hoyeya nawajin yelo.

In the center of the Earth  
I am standing and  
I am praying as I stand.  
To you, Buffalo Nation  
I am praying as I stand.

3.  
Maka cokaŋ  
Nawajin na  
Hoyeya nawajin yelo.  
Hehaka oyate wan  
hoyeya nawajin yelo.

In the center of the Earth  
I am standing and  
I am praying as I stand.  
To you, Elk Nation  
I am praying as I stand.

4.  
Maka cokaŋ  
nawajin na  
hoyeya nawajin yelo.  
wamakaskaŋ oyate wan  
hoyeya nawajin yelo.

In the center of the Earth  
I am standing and  
I am praying as I stand.  
To you, animal Spirits  
I am praying as I stand.

## Hanbleceya Olowan [Vision Quest Songs]

Ho, hehan! iyokiheya olowan nup awahiyayin kte k'un, hana hanbleceya olowan yelo.

"The two songs I will record now are songs people sing during the Hanbleceya."

1.  
Aie wiohpeyāta  
nawajin yelo.  
wamayanka yo!  
ite Otateya  
nawajin yelo.

Father, to the West  
I am standing.  
Behold me!  
The wind blowing in my face.  
I am standing.

2.  
Aie waziysta  
nawajin yelo.  
wamayanka yo!  
ite Otateya  
nawajin yelo.

Father, to the North.  
I am standing.  
Behold me!  
The wind blowing in my face.  
I am standing.

3.  
Aie wiohiyanpa ta  
nawajin yelo  
wamayanka yo!  
ite Otateya  
nawajin yelo.

Father, to the East.  
I am standing.  
Behold me!  
The wind blowing in my face.  
I am standing.

4.  
Aie itokagaia  
nawajin yelo  
wamayanka yo!  
ite Otateya  
nawajin yelo.

Father, to the South.  
I am standing.  
Behold me!  
The wind blowing in my face.  
I am standing.

Ho, hehan! olowan ici nupa k'un he nakun he hanbleceya olowan yelo.

"This next song is the second Hanbleceya song."

(Note: In the next song, the verse is sung twice, first as a vocable and then as a verse with words.)

1  
Maka cōkan  
nawajin na  
hoyeya nawajin yelo  
wakinyan oyate wan  
hoyeya nawajin yelo

In the center of the Earth  
I am standing and  
I am praying as I stand  
To you, Thunder Spirits  
I am praying as I stand

For ceremonial events, these songs are given in their entirety (without the creative influence of the singer) from The Power which is beyond human grasp. Lakota tradition teaches us that some of these songs are given to individuals for personal use while others are given to the people as a whole. If the song is given to an individual, that person--or those who are going to sing it--will explain its origins; the same is true for a song intended for the group.

Sometimes these ceremonial songs are given when an individual is on Hanbleceya. Other times, as in the following story, the occasion is more public. It is said that once, a long time ago, in the quiet evening after sunset, the full moon lit the clear sky in which the stars were shining brightly, and the people at camp were preparing for nightfall. Suddenly, out of the twilight, they heard a beautiful voice singing out on the prairie. It was the voice of a man, so they checked the camp to see who was missing and thereby account for the mysterious singing. But everyone was there. So the people decided to investigate by walking onto the prairie and surrounding the beautiful voice they hear. As they tightened the circle, at last they came close enough to see that the singer was not a man, but a lone coyote. Then and there they learned the song from the coyote, and today we sing it when we worship.

They are many stories like this that tell how songs with music only, were and are given. But, for some of those sung in the Sun Dance, no specific origins can be cited; they have been sung for ages and passed down from one generation to the next until the accounts of how they were given have been forgotten. These songs are especially able to open the mind and kindle the heart. They evoke emotions from within the dancer which help him to pray openly. Their rhythms fuse the actions of praying and dancing until they become one--creating a moment of openness to communication and union with the Great Spirit.

## Introduction

Olowaŋ ki lena Lakōta ki wakaŋ kilaŋi nahaŋ gluonihaŋŋi. Eciŋ lena uŋ Wakaŋ Tanka cekiyaŋi nahan nakun taŋuye toŋa k'uŋ hena taku wakaŋ ouŋyaŋi k'uŋ hena cewicakiyaŋi nahaŋ nakun maka taŋiya Uŋci Maka k'uŋ he cekiyaŋi.

Olowanki lena uŋ wocozaŋi nahaŋ wookiye laŋi. Lena uŋ hoyeyaŋi ki hel icageya akihaŋ ic'iyapi nahaŋ stuŋte ic'iyapi. Tawaŋi nahan cante kic'uya lena ecunpi canke taku wan laŋik'uŋ he el wookiye icuŋelo. Eciŋ wakaŋ Tanka nahaŋ Uŋci Maka nahan taku wakaŋ ki lena waunŋilaŋi ca tuwe waŋ ognayaŋ taku ki lena ecun hantans wookiye waŋ la waŋ he icu welo.

Olowaŋ ki lena oyate ki tawapi ca uŋspeic'iciyaŋi nahaŋ yaŋluonihaŋŋi hantans pilanic'iyapi nahaŋ el wawapila yaŋi ktelo.

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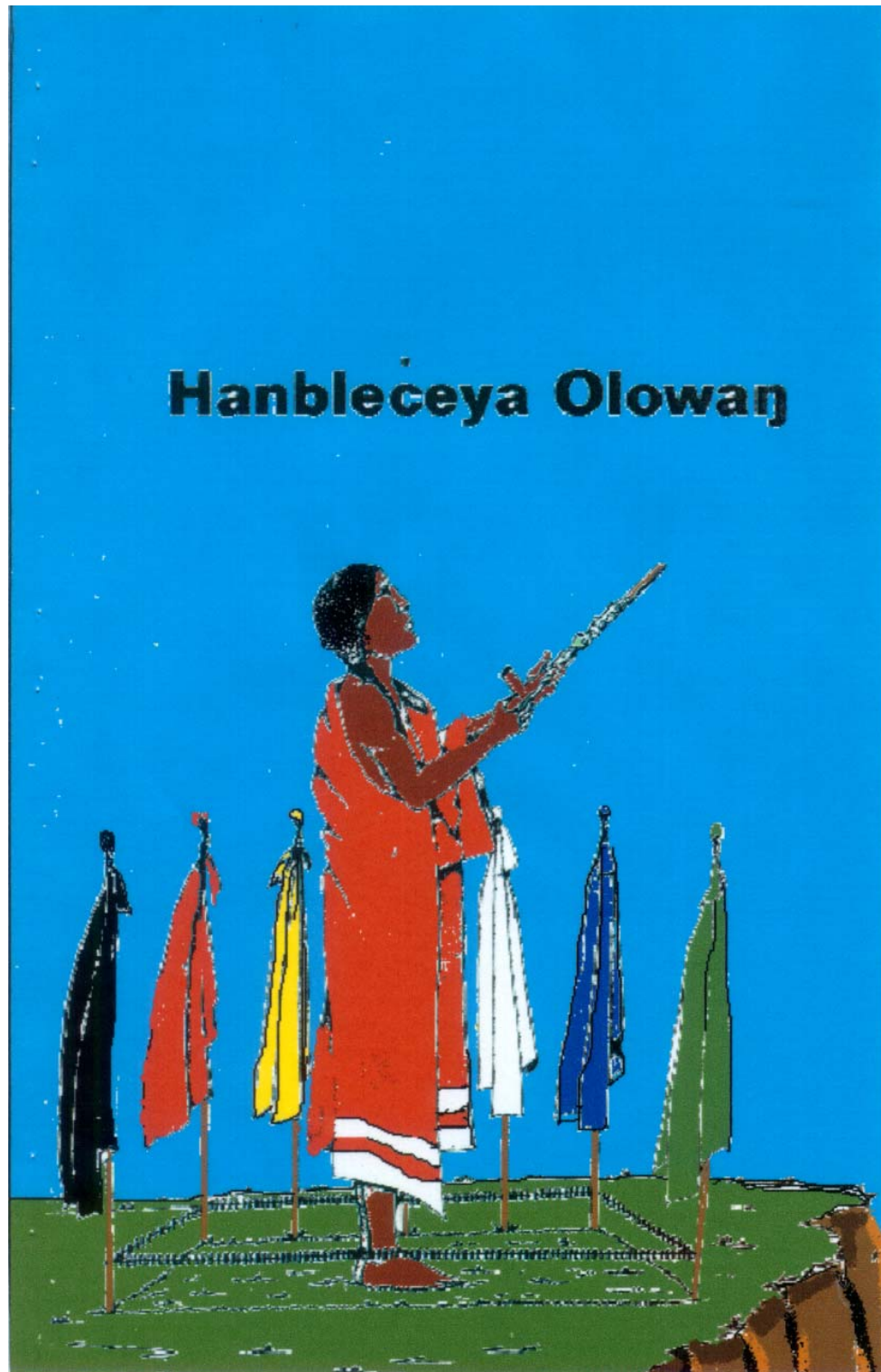
The songs in this book are treasured by the Lakōta people who sing them with respect and love. They are prayer songs to the Great Spirit, the Spirits of the Four Directions and Grandmother Earth. The Spirits of these directions have compassion and love for the people. For that reason, if an individual uses these songs with faith of heart and mind, he or she will receive help from the Spirits.

The English translators of the Lakōta commentary by John Around Him are not word-for-word substitutions, but follow closely the sense and substance of his original introductory remarks. The songs translations are more literal, but also, due to inherent differences between the two languages, do not everywhere reflect a one-to-one correspondence in their vocabularies.

Finally, these songs are for the people. May you learn them well and cherish them with respect and love. I believe you will grow by doing so, but most important of all, you will benefit your people in the future.

Albert White Hat, Sr.

## Hanbleceya Olowaŋ





"When the Purification Ceremony is completed the people give thanks and sing this final song."

1.  
tunkaŋ uŋsi uŋlapi ye ya!  
tunkaŋ uŋsi uŋlapi ye yo!  
He mitakuye ob  
wani kta ca  
lena cic'u welo.

**Refrain**  
tunkaŋ uŋsi uŋlapi ye yo!  
He mitakuye ob  
wani kta ca  
lena cic'u welo

**Refrain**  
tunkaŋ uŋsi uŋlapi ye yo!  
He mitakuye ob  
wani kta ca  
lena cic'u welo.

Spirits have pity on us!  
Spirits have pity on us!  
I shall live  
with my relatives  
so I give you these offerings.

Spirits have pity on us!  
I shall live  
with my relatives.  
so I give you these offerings.

Spirits have pity on us!  
I shall live  
with my relatives.  
so I give you these offerings.

Ho le wana oinikage olowaŋ k'uŋ hena eca bluŋaŋ yelo.

"This concludes the Purification Ceremony Songs I want to record."

## Caŋnupa Olowaŋ



## Caṇṇuṇa Olowaṇ [Pipe Songs]

Ho! eya leciya olowaṇ eya nagowayin kta ca wahi yelo.  
 Ho! yukaṇ eya owakpamni oyaṇke ki he maṭanhan yelo.  
 Na tiospaye ki hel inṣ, Pejuṭa Haka oyaṇke ki heṭanhan wahi yelo.  
 Na Lakol caje ki haṇ waciṇyaṇpi emaciyaṇpi.  
 Ho! yukaṇ, caṇṇuṇa olowaṇ waṇ awahiyayin ktelo.  
 Yukan caṇṇuṇa ki le opaḡipi na tuṇkasila kiksuya opaḡipi ki haṇ taḡu kaṇi  
 ki iyecetu welo.

Mr. John Around Him's introductory statement: "I came here to record some songs. I'm from the Pine Ridge Agency. I come from the Medicine Root Tiospaye. My Lakota name is 'Dependable'. I am going to record some Pipe Songs.

"When you load the Pipe and pray to the Grandfather (Great Mystery), whatever you pray for will come true.

"The first Pipe Song goes like this:"

### Refrain

Kola lecel ecun wo!  
 Kola lecel ecun wo!  
 Kola lecel ecun wo!  
 Heṇanu ki, nituṇkasila  
 waniyang u ktelo.

My friend do it like this!  
 My friend do it like this!  
 My friend do it like this!  
 If you do, your Grandfather  
 will come down to see you.

### 1.

Hoco Ka waji  
 uyha notake ci  
 Miksuya opaḡi yo!  
 Heṇanu Ki, taḡu ehe ki  
 iyece tu ktelo.

This sacred ritual  
 when you sit down to begin,  
 remember me as you load the Pipe!  
 If you do this, whatever you desire  
 will come true.

### 2.

Caṇṇuṇa Wanji, yuha notake ci  
 Miksuya opaḡi yo!  
 Heca nu ki Taḡu yaṇin ki  
 iyece tu ktelo.

When you begin the ritual with the Pipe,  
 remember me as you load it.  
 If you do this, whatever you desire  
 will come true.

### Refrain

Kola lecel ecun wo!  
 Kola lecel ecun wo!  
 Kola lecel ecun wo!  
 Heṇanu ki, nituṇkasila  
 waniyang u ktelo.

My friend do it like this!  
 My friend do it like this!  
 My friend do it like this!  
 If you do, your Grandfather  
 will come down to see you.

Ho hehaṇl olowaṇ ici nupa k'un he inṣ, wicakicopi. Inikagaṇi na olowaṇ  
 ki lena ahiyaṇi haṇtaṇs nitunkasila ekta niupi caṇke, olowaṇ ki le wica ka  
 hiyaṇi.

"The next song is an invitation song. When a Purification Ceremony is held and one of these songs is sung, the Grandfathers (Spirits) will come to you. That is why these songs are sung for them."

### 1.

Kola le miye ca wau welo.  
 Kola le miye ca wau welo, wau welo.  
 Kola le miya ca wau welo, wau welo.  
 wiohpeyata  
 inawajin na ahiṭuṇwan, <sup>ya</sup> nawaṇin yelo  
 Kola le miye ca wau welo, wau welo

My friend, this is me, I am coming.  
 My friend, this is me, I am coming, I am coming.  
 My friend, this is me, I am coming, I am coming.  
 To the West  
 I am standing there and looking towards you.  
 My friend, this is me, I am coming, I am coming.

### Refrain

Kola le miya ca wau welo.  
 Kola le miya ca wau welo, wau welo.  
 Kola le miye ca wau welo, wau welo.  
 wiohpeyata  
 inawajin na ahiṭuṇwan, <sup>ya</sup> nawaṇin yelo  
 Kola le miye ca wau welo, wau welo.

My friend, this is me, I am coming.  
 My friend, this is me, I am coming, I am coming.  
 My friend, this is me, I am coming, I am coming.  
 To the West  
 I am standing there and looking towards you.  
 My friend, this is me, I am coming, I am coming.

Ho, hehaṇl olowaṇ iciyamni k'un he wocekiye kaḡaṇi kta caṇ sna le  
 ahiyaṇelo.

"The third song is sung just before the people begin praying."

### 1.

Wakanṭanka  
 tokaheya cewakiyelo  
 wakanṭanka  
 toka heya cewakiyelo.  
 mitakuye ob wani kta ca.  
 toka heya cewakiyelo.

Great Spirit,  
 I pray to him first.  
 Great Spirit,  
 I pray to him first.  
 I shall live with my relatives,  
 that is why I pray to him first.

### 2.

Tuṇkasila  
 toka heya cewakiyelo.  
 tuṇkasila  
 toka heya cewakiyelo.  
 mitakuye ob wani kta ca  
 toka heya cewakiyelo.

Grandfather,  
 I pray to him first  
 Grandfather,  
 I pray to him first.  
 I shall live with my relatives,  
 that is why I pray to him first.

Ho, ehake olowaṇ k'un he tohaṇl inikaga iglustaṇ pi caṇ sna wopila eyaṇi  
 na olowaṇ ki le ehake ahiyaṇelo.

## Inipi Olowan [Purification Ceremony Songs]

Ho, hehanl ivokiheya olowan eya awahiyayin Kte k'un hena onikage el sna ahiyapelo. Yukan tokaheya olowan awahiyayin kte k'un he tatuye topa olowan heca yelo.

"The next group of songs I will be recording are the songs that are sung in the Purification Ceremony. The first song I am going to record is the Four Directions Song."

1.  
Wiohpeyā eṭuṇ waṇ yo!  
Nituṇkasila  
ahitunwan yaṅkelo.  
Čekiya yo! Čekiya yo!  
Ahitun waṇ yaṅkelo.  
  
Look towards the West!  
Your Grandfather  
is sitting there looking this way.  
Pray to Him! Pray to Him!  
He is sitting there looking this way.
2.  
Waziya tākiya eṭuṇ waṇ yo!  
Nituṇkasila  
ahitunwan yaṅke lo.  
Čekiya yo! Čekiya yo!  
Ahitunwan yaṅkelo.  
  
Look towards the North!  
Your Grandfather  
is sitting there looking this way.  
Pray to Him! Pray to Him!  
He is sitting there looking this way.
3.  
Wiohiyanpa īa eṭuṇwan yo!  
Nituṇkasila  
ahitunwan yaṅkelo.  
Čekiya yo! Čekiya yo!  
Ahitunwan yaṅkelo.  
  
Look towards the East!  
Your Grandfather  
is sitting there looking this way.  
Pray to Him! Pray to Him!  
He is sitting there looking this way.
4.  
Itokaga īa eṭuṇwan yo!  
Nituṇkasila  
ahitunwan Čekiya yo! yaṅkelo  
Čekiya yo! Čekiya yo!  
Ahitunwan yaṅkelo.  
  
Look towards the South!  
Your Grandfather  
is sitting there looking this way.  
Pray to Him! Pray to Him!  
He is sitting there looking this way.
5.  
Wakātakiya eṭuṇwan yo!  
wakaṭanka  
heciya he yaṅkelo.  
Čekiya yo! Čekiya yo!  
Ahitunwan yaṅkelo.  
  
Look up above!  
The Great Spirit.  
He is sitting above us.  
Pray to Him! Pray to Him!  
He is sitting there looking this way.
6.  
Maka tākiya eṭuṇwan yo!  
Nikuṇai K'un  
heciya he yaṅke lo.  
Čekiya yo! Čekiya yo!  
Anagoptan yaṅkelo.  
  
Look down at the Earth!  
Your Grandmother  
is lying beneath you.  
Pray to Her! Pray to Her!  
She is lying there listening to your prayers

Ho! hehanl ivokiheya caṇnupa olowan k'un he ptehiṇcala caṇnupa waṇ waziya yaṅke k'un he, ho, he le tolo waṅki e yelo.

"The next Pipe Song is a song which is addressed to the Calf Pipe, which is kept in a place in the north at Green Grass in Cheyenne River Reservation."

1.  
Oyāte wamayanṅka pō!  
Oyāte wamayanṅka pō!  
Le caṇnupa ki, le wakan yelo.  
Oyāte wamayanṅka pō!  
  
People you must look at me!  
People you must look at me!  
This Pipe before you, it is sacred.  
People you must look at me!
- Refrain**  
Oyāte wamayanṅka pō!  
Oyāte wamayanṅka pō!  
Le Caṇnupa ki le wakan yelo.  
Oyāte wamayanṅka pō!  
  
People you must look at me!  
People you must look at me!  
This Pipe before you, it is sacred.  
People you must look at me!
2.  
Oyāte wamayanṅka pō!  
Oyāte wamayanṅka pō!  
Le caṇnupa ki le wakan yelo  
Oyāte yanipi ktelo!  
  
People you must look at me!  
People you must look at me!  
This Pipe before you, it is sacred.  
People you shall live!

Ho! ičiyamni k'un he tiwahe icekce caṇnupa unyuhapi. Ho na hena wakan ca tiwahe ki el unyuhapi. He unḱagapi na Lokol wicoḱan k'un le el wokicuṇze unḱagapi hanṭans euṅkiṅnaḱapi unḱoḱihiṇi sni eciṇ caṇnupa waṇ wakan unḱahiṇi na wicoiye eya lel epiṇ kte k'un hena awečakeya hecetu.

"The third song is a song that refers to some of our homes in which a Pipe is kept. These Pipes are sacred. In the Lakota way of being, we make commitments or vows. When we do this we cannot lay those commitments aside because the Pipe is sacred. Therefore, whatever I say about the Lakota way of being is full of truth and meaning."

1.  
Caṇnupa waṇ niča upelo  
ṭanyan yuza yo!  
ognas mayagna yeḱilo  
He wakanyan iwayelo.  
ognas mayagna yeḱilo.  
  
The Pipe is being brought to you.  
how you hold it must be worthy  
Maybe you will doubt me.  
though I speak in a sacred manner  
maybe you will doubt me

**Refrain**

Caṇṇupā waṇ niṣa u pēlo.  
iaṇyen yuza yo!  
ogṇas mayegṇa yekilo  
He waṇaṇyēṇ iweyelo  
ogṇas mayegṇa yekilo.

The Pipe is being brought to you,  
how you hold it must be worthy.  
Maybe you will doubt me  
though I speak in a sacred manner,  
maybe you will doubt me.

Ho, eya caṇṇupā olowank'unṇ hena wana wahehaṇ olowaṇ kī ewagnaṇiṇ  
ktelo.

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"This concludes the Pipe Songs I want to record."

