

FIRST PRODUCTION BY THE METROPOLITAN OPERA CO.

THE ROBIN WOMAN

(Shanewis)

An American Opera

(In One Act)

Libretto by

Nelle Richmond Eberhart

Music by

Charles Wakefield Cadman

PRICE \$2.00

WHITE-SMITH MUSIC PUBLISHING CO.
BOSTON. NEW YORK. CHICAGO.

Copyright 1918, by White-Smith Music Pub. Co.
British Copyright Secured
All rights reserved

Copyright, 1918, by White-Smith Music Publishing Co.
British Copyright Secured
All Rights Reserved

Foreword

The composer of this opera wishes to acknowledge the courtesy of those ethnologists and Indian folksong investigators who have so kindly allowed their gleanings of primitive vocal utterance to be used and idealized in this score.

He would thank Alice Cunningham Fletcher and Francis La Flesche, Frances Densmore, Natalie Curtis and Frederick Burton for themes in their entirety, partial themes or fragmentary themes which were suggestive of color and form and afforded many a rhythmic and melodic foundation for certain episodes.

Without going into details as to how many themes have been employed and at what exact spot, it might be of interest to know that the intermezzo is based upon an Omaha Indian song from a collection of game songs by Miss Fletcher; that the "Spring Song of the Robin Woman" is founded in part upon a Cheyenne melody recorded by Miss Curtis; and that the finale of the first scene and two narratives of Shanewis have their suggestion in themes from "Burton's American Primitive Music." As mentioned in a footnote, an Osage ceremonial song has been used for the Powwow scene just as recorded by Francis La Flesche.

The composer does not call this an *Indian* opera. In the first place the story and libretto bear upon a phase of present-day American life with the Indian in transition. As it is not a mythological tale nor yet an aboriginal story, and since more than three-fourths of the actual composition of the work lies within the boundaries of original creative effort (that is: not built upon native tunes in any way) there is no reason why this work should be labeled an Indian opera. Let it be an opera upon an American subject or if you will — an American opera!

CHARLES WAKEFIELD CADMAN

Argument

Mrs. J. Asher Everton, a wealthy widow and prominent club woman of southern California, has become interested in Shanewis, a beautiful educated Indian girl of musical promise, sending her to New York for vocal training. After several years' study, Shanewis is invited by her benefactress to spend the summer in her bungalow by the sea. A few days before, Amy Everton has returned home from a long trip abroad following her graduation from Vassar and, in honor of both girls, Mrs. Everton gives a dinner dance and musicale. Shanewis, who does not dine before singing, makes her first appearance before Mrs. Everton's guests when she comes into the music room to sing.

Her initial number, "The Spring Song of the Robin Woman," a Tsimshian legend, together with the thrilling quality of her voice, her undoubted histrionic ability, and her engaging smile, create a sensation even among the older, more critical guests.

Lionel Rhodes, the childhood sweetheart and acknowledged fiance of Amy, is fascinated by the charm and novelty of Shanewis. He sees first her photograph which, he declares, recalls to his memory a beautiful face which had attracted him in Arizona two or three years before. Upon meeting her, he names her immediately "Enchantress," "The Robin Woman" who calls springtime to the heart, and he makes impetuous love to her behind a screen of palms while the guests are out on the terrace dancing. Shanewis is at first shy, but, finally, not knowing of his engagement to the daughter of her benefactress, she yields to his wooing conditionally. The condition is that he go with her to her home on the reservation to see if her family be any bar to his regard. He consents and their interview is terminated by the entrance of Amy with a young man who seeks the next dance with the Indian girl. Surprised and annoyed by their evident confusion at her interruption, Amy jealously protests to Lionel, and is not re-assured by his half-hearted efforts to propitiate her. She begins to fear that her long absence has weakened the bond between her and her lover. Throwing herself upon his breast she cries, "Ah, suppose you ceased to love me!" At this moment, the clock strikes twelve and the guests hasten in to take their departure. They congratulate Mrs. Everton and Shanewis, rallying Amy, teasingly, about her lover's interest in the Indian girl. As the guests disappear through the hall door, Shanewis switches off the music room lights and stands in the moonlight alone, dreaming of the romance which has so suddenly come to her.

The second part takes place in Oklahoma a few days later. With a plausible excuse, Shanewis has left Mrs. Everton for the reservation where Lionel has secretly followed her. They are discovered watching the closing scenes of a big summer pow wow. Instead of being repelled, the gay and brilliant pageant, the mingling of traditional, of transitional and of modern Indian life appeals to his strong sense of the picturesque. He watches with lively interest the crowds about the refreshment booths, the gay blankets, the Indian mothers with babies in cradle-boards, the dancers in regalia, and the white visitors in holiday attire. The ceremonial songs, even, move him strangely, so that his impulsive love for Shanewis grows stronger in the vivid atmosphere which belongs to her. Therefore when Philip Harjo, a fanatical young Indian devoted to the old traditions, presents Shanewis with a poisoned arrow once used by a maiden of the tribe to revenge herself upon a white betrayer, he is piqued and assures Harjo that Shanewis will never have use for such a weapon.

Harjo, the foster brother of Shanewis, is an idealist who has brooded over the wrongs of his people until he has acquired a morbid hatred of the white race and resents all attempts at modern civilization. From childhood he has loved Shanewis, but as she grew older and became ambitious for musical training, he kept his passion secret, hoping she would fail to win recognition and be driven by her failure back to her tribe and his love. Her love for a white man comes like a blow to his hopes and his traditions. He is suspicious of Lionel's impulsive attachment and, throughout the pow wow he watches his chance to prove his rival faithless.

Lionel and Shanewis attract much attention especially among the white people. A Jazz Band of young people serenades them, and young high school girls hover around allured by the handsome Californian. Lionel begs Shanewis to leave early but she insists on staying to the end. When the crowd has

nearly all departed, the booths have been stripped, and Shanewis has accepted the poisoned arrow from Harjo, Mrs. Everton and Amy hasten up in traveling costume. They strive to check Lionel's mad infatuation for Shanewis. He refuses absolutely to return with them and declares anew his love for Shanewis. But the Indian girl, learning for the first time of his engagement to Amy, rejects his love with scorn. She insists upon surrendering him to Amy, thus repaying her debt to Mrs. Everton. Passionately she denounces the white race and its dealings with her people. She then declares her intention of retiring from civilization to seek refuge in the forest, near to God, to recover from her wound. Recognizing the evolutionary distance between her and that other maid who sought revenge for treachery, she throws the bow and arrow far from her.

Though all the other Indians had left at the beginning of the altercation, Philip Harjo watches the scene from behind a tree. As Shanewis repulses Lionel, Harjo rushes out, snatches up the bow and arrow and shoots the young man straight in the heart. Shanewis runs back; she and Amy kneel beside him, while Mrs. Everton frantically attempts to drag Amy from the scene. Shanewis looks upward, saying, "'Tis well. In death thou art mine!"

NELLE RICHMOND EBERHART

(The sketch of the story was given by Tsianina Redfeather of the Creek tribe.)

NOTE

For added spectacular effect, the musicale in Part One may be given in costume, the guests impersonating characters representing the various phases of America in the Making. The following are suggestions:

Mrs. Everton	Queen Isabella of Spain
Amy Everton	Evangeline
Lionel Rhodes	John Alden
Shanewis	Pocahontas

CHORUS

Sir Francis Drake
 Marquis de Lafayette
 Hernando de Cortez
 Thaddeus Kosciuszko
 Leif Ericsson
 John Paul Jones
 Robert Fulton
 George Washington
 Abraham Lincoln
 Ralph Waldo Emerson
 Susan B. Anthony
 Anne Hutchinson
 Betsy Ross
 Martha Washington
 Rip van Winkle
 Salem Witches
 Cavaliers
 Quakers
 Franciscan Monks
 Norsemen
 Creoles
 Cow Boys

Cast of Characters



MRS. J. ASHER EVERTON, a prominent California club woman Contralto
 AMY EVERTON, her daughter Soprano
 SHANEWIS, an educated Indian singer, Mrs. Everton's protege Mezzo Soprano
 LIONEL RHODES, a wealthy young architect; Amy's fiance Tenor
 PHILIP HARJO, a young Indian, foster brother of Shanewis Baritone

Californian society people; Oklahoma Indians, half-breeds and whites

Scene: Part One, Southern California
 Part Two, an Oklahoma Indian Reservation

Time The Present

THE ROBIN WOMAN

7

(Shanewis)

Libretto by
Nelle Richmond Eberhart

PRELUDE

Music by
Charles Wakefield Cadman

Moderato maestoso

The first system of the musical score consists of four staves. The top staff is a single treble clef line. The second and third staves are grouped together as a grand staff (treble and bass clefs). The bottom staff is a single bass clef line. The music is in the key of D major (two sharps) and 9/8 time. It begins with a *ff* dynamic marking. The first two staves feature a melody with eighth and sixteenth notes, while the bottom two staves provide a harmonic accompaniment with chords and moving lines. A first ending bracket with a '4' is present in the second measure of the top staff.

The second system of the musical score continues the piece. It consists of four staves in the same layout as the first system. The melody in the top staff continues with eighth and sixteenth notes. The accompaniment in the bottom two staves features chords and moving lines, with a *ffz* dynamic marking. A first ending bracket with a '2' is present in the second measure of the top staff.

The third system of the musical score concludes the prelude. It consists of four staves in the same layout. The melody in the top staff continues with eighth and sixteenth notes. The accompaniment in the bottom two staves features chords and moving lines, with a *ffz* dynamic marking. A first ending bracket with a '2' is present in the second measure of the top staff.

2

First system of musical notation. It consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff contains a melodic line with a tremolo (trem.) and a fermata. The grand staff contains a complex accompaniment with many beamed notes and a fermata. Dynamics include *mp*.

Second system of musical notation, continuing the grand staff from the first system. It features a four-measure rest in the bass staff. Dynamics include *ff* and *mp*.

Third system of musical notation, continuing the grand staff. It features a four-measure rest in the bass staff. Dynamics include *ff*.

Fourth system of musical notation. It begins with a three-measure rest in the bass staff, marked with a circled '3'. The music continues with a *mf* dynamic. The system ends with a 3/4 time signature.

Fifth system of musical notation, continuing the grand staff. It features a *cresc.* (crescendo) marking. The system ends with a 3/4 time signature.

4

First system of a piano score. It consists of two staves (treble and bass clef). The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. A box containing the number '4' is placed above the first measure of the treble staff. The notation includes various chords, arpeggios, and melodic lines.

5

Second system of the piano score. It continues the two-staff format. A box containing the number '5' is placed above the first measure of the treble staff. The music features complex harmonic textures and dynamic markings.

Third system of the piano score. It continues the two-staff format. The word "emphatico" is written in the bass staff. The music is characterized by strong accents and dynamic contrasts.

Fourth system of the piano score. It continues the two-staff format. The word "decrecendo" is written in the bass staff, and "Celeste" is written above the treble staff. The music features a descending melodic line in the bass and a celeste effect in the treble.

Andante espressivo

6

pp melodia marcato

(Wood)

(Str.)

con Ped.

Fifth system of the piano score, marked "Andante espressivo". It features a 3/4 time signature. The music is in a key with two sharps. A box containing the number '6' is placed above the first measure of the treble staff. The notation includes a melody marked "pp melodia marcato" and accompaniment for woodwinds and strings. The word "con Ped." is written at the bottom of the system.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex melodic line in the treble and a more rhythmic accompaniment in the bass. A first ending bracket labeled '8' spans the final two measures.

Second system of musical notation, starting with a first ending bracket labeled '7' and '8'. The music includes dynamic markings: *mf* (mezzo-forte), *rall.* (rallentando), and *a tempo mp Hp.* (al tempo mezzo-piano). A *Red.* (Reduction) marking is present below the bass line.

Third system of musical notation, featuring a first ending bracket labeled '8'. The music includes the dynamic marking *decresc.* (decrescendo) and *pp* (pianissimo). A *Red.* marking is present below the bass line.

Fourth system of musical notation, featuring a first ending bracket labeled '8'. The music includes dynamic markings: *poco a poco rall.* (poco a poco rallentando), *rall.*, and *morendo* (morendo). A *Red.* marking is present below the bass line.

[A long music room with three wide French doors at back opening upon a balustraded terrace beyond which the moonlit sea is visible. A grand piano is at extreme left. At left front are a divan and palms. Heavy curtains separate music room from dining room. The hall is seen right, through a pillared arcade. Extra chairs are set for musicale. A group of young people stroll about, chatting expectantly.]

8 Allegro giusto ♩ = 160

ff *mf*

abbandonoso

Debutantes

Young Men

SOPRANOS

ALTOS

TENORS

BASSES

Sha -

Sha -

Sha -

Sha -

Sha -

cresc. e allarg. *rit. poco a poco*

9

ne - wis, the In-dian maid - en, Will sing this

ne - wis, the In-di-an maid - en, Will sing this

ne - wis, the In-dian maid - en, Will sing

ne - wis, the In-dian maid - en, Will sing

mf

mp

ev - en - ing; Her first ap-pear - ance as can-ta - tri - ce;-

mp

ev - en - ing; Her first ap-pear - ance as can-ta - tri - ce;-

mp

— this ev' - ning; Her first ap-pear - ance as can-ta - tri - ce;-

mp

— this ev' - ning; Her first ap-pear - ance as can-ta - tri - ce;-

mp

At least 'twill have the charm of nov-el - ty! I won-der what her gown is, Of

At least 'twill have the charm of nov-el - ty!

At least 'twill have the charm of nov-el - ty!

At least 'twill have the charm of nov-el - ty!

mp 10

mp

buck-skin or of silk?

She wears a bead-ed cos-tume Of A - las-kan car-i - bou.

The

f

mf

I won - der, I won - -

And can she sing? I won - der! I

mf

cos-tumedoes not mat-ter, Is she beau-ti - ful? Oh, I won - der, I

mf *f*

I won - der. Is she beau-ti - ful and

mf

ff [Mrs. Everton]

der! I won - der, can she sing?

ff

won - der, I won - der, can she sing?

ff

won - der, I won - der, can she sing?

ff

can she sing? Can she sing?

cresc.

and dinner guests enter left from dining-room]

Moderato
(parlando)
mf

Mrs. E.

One word before I bring Sha-

Mrs. E.

ne-wis, That you may hear with kind-ness. Re-

Mrs. E.

mem-ber she is no a-lien night-in-gale Fostered by ten-der, sea-born

Mrs. E.

Andante giocoso *mp*

zeph-yrs In balm-y climes where the

Mrs. E. charm - - ed air Ex-hales a gold - - en

Mrs. E. mel - - o - - dy. She is a na-tive for-est

mp *mp grazioso* *mp*

12

Mrs. E. bird Born of our might-y wil - der-ness,

Mrs. E. Warmed by our fer-vent sun, Taught by our free winds and leap - ing can-yon

f ten.

misterioso

Mrs. E. wa - ters A strange, pri-me-val song

mp

sub 8

[She crosses room and passes out hall door, right. Guests seat themselves. Lionel and Amy stroll in from terrace. They nod greetings to young people who gather round them.]

Mrs. E. of ancient in-ter-vals.

pp

sub 8

13 Allegretto animato

mf

Andante

piu animato
mp

Amy I am

mf

A.

cu - ri - ous to hear Sha - ne - wis; I've scarce - ly seen her.

mp *mf* *mp* *mf*

A.

She on - ly came this morn - ing And has spent the day in qui - et.

grazioso

Lionel

Where did your moth - er find her?

mf *mf*

Amy

In Ok - la - ho - ma, while I was a - broad. She is a de -

mp *mf*

[Amy takes framed photograph of Shanewis from mantle, and hands it to him.]

Andante 13 1/2

A. *(con dignita)*

scend- ant of the great Te - cum - sch. Is she not love - ly?

(St.) *mf* *pp meno mosso*

L. [He studies portrait] *molto espress.*

Beau - ti - ful! So straight, so

mp

L. *poco rall.* *lento, con sentimento*

tall, so lithe and slen - der! Years a - go, in Ar - i -

mp

L. *rall.*

zo - na, I saw a face like hers, With the same proud

L.

eyes,

mf legato

[Amy takes photograph and replaces it. The young people look *con moto*

L.

The same white, flash-ing smile.

fz *mf con moto*

at it handing it about] (Smiling, yet offended)

Amy

But-ter-fly heart! 'Tis well I have re-

mp

Allegro

A.

turned.

ff (Wood)

[Mrs. Everton re-enters right followed by Shanewis and accompanist. Shanewis is in white caribou, beaded. The pianist seats herself at piano; Shanewis stands in the curve; Amy and Lionel sit near piano]

14 *pp* SOPRANOS
Hush! Hush! Hush! Hush!

pp ALTOS
Hush! Hush! Hush! Hush!

pp TENORS
Hush! Hush! Hush! Hush!

pp BASSES
Hush! Hush! Hush! Hush!

15 *L'estissimo tempo*
mf (soavemente)

Mrs. E. Friends, let me pre-

Mrs. E.

sent you My love - - ly wild bird, Sha - ne - wis.

Mrs. E.

p *tranquillo*

Her song will trans- port you To

Mrs. E.

for - est sol - i - tudes, To prai - rie up - lands, to

Mrs. E.

16 *mf*

moun - tain wil-der-ness. She will re-veal to you A

poco rall.

Mrs. E. lit-tle of her Mother Na-ture's heart.

poco rall. *più mosso*

17 [Mrs. Everton bows and seats herself. Shanewis bows and smiles. Lionel moves nearer, fascinated.]

Allegretto grazioso

Shanewis

Mrs. E. Friends, Sha - ne - wis.

Once on a

mp 3

17

mf *mp*

animato

s. time when a lit-tle maid Be-fore the camp-fire,

pp

3 3

mf

s. I heard the Spring _____ Song _____ of the

mp poco rall.

s. Rob - - in Wom - an, A love - ly prin - cess,

f *mp poco rall.* *a tempo*

s. An en - chant - ress of a North - ern tribe

mf

18 *più mosso*

s. Who stands at win - ter's end In the

s. bow of her ca - noe.

f rapido

19 *mp dolce*

She

ff

mp

s. sends her beau - ti - ful song A - cross the froz - en

colla voce il basso

s. riv - er To wake the South - ern winds, To

p

S. melt the fields of snow And call the rob - ins

mf

S. home, To call the rob - ins

S. home.

fz

S. *poco recit.* This is the song the Rob-in Wom-an sang: —

fz

Allegretto giocoso $\text{♩} = 116$

(Like an incantation)

mp

S. Oh, ye — birds of spring,

Orch. *mf* (wood wind)

Piano on stage *mf* *simile* *mp*

S. Come from your hid - ing; Rob-ins all and humming birds, Come un-to this bar-ren land.

Orch.

Piano

S. *poco* - - - *a* - - - *poco* - - -
Hear the wa - ters glid - - - ing - - - From the melting

Orch.

Piano

animato

S. ice — and snow; Sal - mon leap un-to my

Orch.

Piano

S. hand, Sal - mon leap un-to my hand,

Orch.

Piano

S. 22

Orch.

Piano *ff*

*Notation used purposely to make "reading" easier

S. *mf*
Call ye springtime to the land,

Orch. *mp*

Piano

S. Call ye ver-dure to the hills,

Orch. *S.*

Piano *mf*

S. Wake the blos-soms by the rills. Hum - ming birds and rob-ins

Orch. *S.*

Piano *mp*

S. *all,* _____ *S.* _____ *Ha yu!*

Orch.

Piano *mf* _____ *mf poco a*

S. *poco cresc.* _____ *Ha yu! Ha yu! Come un-to my call!* _____

Orch.

Piano *poco cresc.* _____

S. _____

Orch. _____ *pizz. str.* _____

Piano _____ *ff* _____

24

mf

S. Oh, — ye — birds of spring, Come ye from your hid - ing; I have loos'd the

Orch.

Piano

S. wa-ters wide, Trout and sal-mon leap and glide; Come

Orch.

Piano

mp

25

S. un-to — my call! — Come ye, bird-lings all, Robins gay and humming birds,

Orch.

Piano

mf

s. *mf*
Ha yu! Ha yu! Come ye to my call!

Piano and Orch.

s. *ff*
Ho! Ho! Ho!

s.

molto allegro *Vivo*

mp poco *a poco* *cresc.* *f*

Lionel *f*
[Aside, to Amy] She too _____ is an enchantress!

Guests [The guests applaud enthusiastically.] *f*
An

fz *fz* *ff*

26

Con Spirito

Guests

en - core! An en - core!

An en - core!

27

Andante

So glad you lik'd my lit - tle tale! I'll sing you an -

Allegretto giocoso

oth - er, an O - jib-way ca - noe song: ___

28 *mp* *

s. Out on the lake my ca-noe is glid - ing,

s. Pad-dle dip - ping soft lest she should take a-larm, Ah, hey-ah hey - ah,

s. ho, hey - ah hey - ah, ho, Thus I go! *a tempo*

s. Some-where a - long shore she is hid - ing, She is shy to

*This song is by Frederick Burton, and the original Ojibway Indian theme and translated words have been further idealized and re-harmonized by Cadman.
15075-134

S. yield to love's al-lur-ing charm, Ah, hey-ah hey-ah, ho, hey-ah hey-ah, Love will

S. win, I know!—

f

S. There is a shad-ow, swift-ly

mf

mf

S. steal-ing! Should it be her own, soon I will win the race. Ah,

s. *hey-ah hey - ah, ho, hey - ah hey - ah, ho, I think it is!* *8.....*

s. *Will she but turn, her - self re - veal - ing,* *8.....*

s. *I will shout a - loud when - e'er I see her face, Ah, hey-ah hey - ah,*

Vivo
s. *ho, hey-ah hey- ah, ho! There she is!* *8.....* *ffz*

[Shanewis bows gracefully with her accompanist then steps to Mrs. Everton's side and lays her hand upon her shoulder. The accompanist joins the guests. Amy goes up to Shanewis impulsively]

28 1/2 *Andante sempplissimo*

S.

Amy

mp *Allegretto*

How ma-ny let-ters have come a-cross the o - cean To tell me of your

A.

con entusiasmo

sing - - - ing. But you are far a-bove my

molto mosso

Amy

rall.

dream - - - ing, You've sung your way in-to my heart. *mf*

Shan.

I re -

brightly (not dragged)

s. joyce that you are pleased; But if I have done well You must thank my ben-e-

s. fac-tress. She took the wild-bird from its for - - est home And chang'd its

s. syl - - van notes to ly - ric airs.

s. All that I am she made me,

risoluto

s. All that I do she taught me. As Heav - en sees me here, I vow Some

s. day I shall re - pay her. At what-ev-er

più mosso

s. cost, at what-ev-er sac - ri-fice, I shall re - pay

poco rit. a tempo

[Mrs. Everton rises. She and Shanewis clasp hands fondly. The guests surround them, congratulating both. The young men are very attentive. Finally they go out on terrace to dance. Lionel detains Shanewis. They remain behind.]

s. her.

31 Allegro

p agitato [Lionel leads Shanewis to divan, left front. They sit.]

Lionel

It is so strange! I must tell you!

cen - do

32 Andante con amore

L.

(excitedly)

Just now when I clasp'd your hand, I felt a thrill within my

mf

Shan. *mp (shyly)* 41

(in a hushed voice) I know not!

Lion. heart. Comes love e-ver thus, - so sud-den-ly?

a tempo

L. *accarezzevolmente* [They clasp hands]

Clasp my hand!

mf

L. **33** *mp* [They gaze long]

Look in my eyes!

mp

Shan. [Suddenly Shanewis pushes him away, clasping her hands over her heart.] *mf anelantemente*

Can it be? Can it be? I feel the thrill! I see a star!

più mosso

34

(ecstatically) faster

S It is _____ en - chant - - - ment!

L My sweet en - chan - tress! My Robin

faster *mf*

carezzando *>*

35 Andantino

[They move nearer each other.]

S There is the Moon of Red-blooming Li - lies _____

L Wom - an! Call - ing the springtime to my heart!

mp

S Climb - ing the mountain a - bove the o - cean. _____ Did it bring

L

mf

ff

S. love to us who are strang - ers?

L. Ah,

mf

S.

L. [Again he clasps her hand.]

Clasp my hand, — look in my eyes, Look in my

ff *rall.*

[36] Andante con amore

L. [He leans ardently toward her.] *mp*

eyes! Love stole

rall. *mp*

L. out of the sea at star-break; Was it the mag-ic— of the

semplice

L. moon — that drew him, Or was — it your eyes — so

L. *pp* brown — and ten - der, Or was it my ar-dent heart

pp

L. *espress.* Long - ing, long - ing, Not know-ing what it longed for Till it found

L. *mf*

you? Not

L. *poco rit. deliberato* $36\frac{1}{2}$

know - ing what it long'd for, Till it found you, Till it found you?

f con forza *poco rit.* *deliberato*

S. *mp (with exaltation)*

Love rose up from the great white wa - ter, Stole up -

mp

S. *mp*

on us dream-ing un - a - ware, Bound our a - lien hearts to -

lento

S. geth - er. Ah, what call'd him from his

mf *pp*

S. far - off plac - es? Was it the Moon of Blood-red Lil - ies? Was it my heart like a warm red

mf poco *a* *poco*

mf poco *a* *poco*

cresc.

S. flow'r, Glow - ing, glow-ing with its de - sire?

mf

L. Sha - ne - wis! Sha - ne - wis!

cresc.

L. *mf*

Ah! _____ why do you fear to wel-come

L. *f*

Love? _____ Take him to your breast!

37 *mf appassionata*

S. Love _____ stole out of the sea at star - break;

L. *mf* Love _____ stole out of the sea at star - break;

mf appassionata

Ped. Ped.

S. Was it the mag - - ic of the moon that drew him?

L.

S. Or

L. Was it your eyes so brown and ten - der?

mf

S. was it my ar-dent heart, Long - ing, long - ing, Not

L. Was it my ar-dent heart, was it my heart Long - ing, long-ing, Not

più mosso

con passione

S. know - ing what it longed for Till it found you? —

L. know - ing what it longed for Till it found you? —

S. Not know - ing what it longed for Till it found.

L. Not know - ing what it longed for Till it found

S. *rall.* you, Till it found you? — 38

L. *rall.* you, Till it found you? —

rall. *mf a tempo*

[He clasps her in his arms.]

S. *mp* Long - ing, long-ing Till it found you? _____

L. *mp* Long - ing, long-ing Till it found you? _____

poco a poco *decresc.* *e* *morendo*

Ad. *Ad.* *Ad.*

S. *ppp molto espress.* Till it found you? _____

L. *ppp molto espress.* Till it found you? _____

ppp *rall.*

[She struggles free. They rise.]

39 Allegro

Musical score for measures 39-40. The vocal line (s.) is mostly rests. The piano accompaniment features a melody with triplets in the right hand and chords in the left hand. The tempo is marked 'Allegro'.

Musical score for measures 41-43. The vocal line (s.) has lyrics: "Ah,— is hap-pi-ness for us? I am a bird of the". The piano accompaniment includes a section marked 'f appassionata' and another marked 'Andante più lento'. Dynamics include 'f' and 'mf'. There is a 'l.h.' marking in the right hand of the piano part.

40 Andantino

Musical score for measures 44-46. The vocal line (s.) has lyrics: "wil - der - ness, I am a thrush of the wood-land,". The piano accompaniment is marked 'mp delicatissimo' and features a triplet in the right hand. The tempo is marked 'Andantino'.

Musical score for measures 47-49. The vocal line (s.) has lyrics: "Cap-tive a-while to art and song Yet true to my tra-di-tions." The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

s. *3*

I love the wild life of the plains, — The camp - fires of my peo - ple, The

s. *poco rall.*

young com-pan-ions of my child - hood, My fa-ther and my fos-ter-broth - er.

s. *più mosso*

Ah, if you think you love me, Go with me to my home, —

S.

Learn to know my peo - ple. This sud - den love may

fz

41

Allegro con fuoco

(fired by her enthusiasm)

S.

die! _____ (LIONEL) Take me to your peo - ple! — Where

fz agitato

L.

you love, I love. _____

fz *ffz*

[Amy and a young man enter from terrace. Shanewis and Lionel move apart guiltily. The young man leads Shanewis out to dance. Amy remains.]

42 Andante [Lionel recovers his poise] (*mp* *aside, ruefully*)

I had for-got-ten

poco decrescendo *pp* *a tempo*

(*Jealously*) *mf*

So long with Sha - ne - wis; Does she know we are be -

A - my!

f

Amy
trothed?
| Looking away.

L.
Of course I did not tell her, — That was for you.

mp *semplice*

[Disconsolately — Leaning against his breast.]

A.
p
No kiss to - night? No lov - ing word?

L.

[Lionel looks nervously across piano to open French windows.
He draws Amy further behind palms and piano.]

A.
mf
Not oft-en are you cold. *p* Some -
(With effort to appear tender)

L.
p
Dear A - zure Eyes, — what is your thought?

A. *poco rall.*

times I wake from sleep When day lies pale up on the deep, To lie and

pp *poco rall.*

A. weep; I hear the gulls with ee-rie cry, The morn-ing

a tempo

A. airs that hast-en by With care-less sigh.

rall.

A. *più mosso*

Be-neath my case-ment, I hear the waves com-

mf

A. plain - - ing. — They tell me love is — fleet - ing, —

A. Fleet - ing, not im - mor - tal. Ah! sup - pose you ceased to love me,

44 *ff* *agitato*

[throwing herself on his breast]

A. Ah! — sup - pose you ceased to love me, You ceased to

mp *più lento* *f* *rit.*

A. love me!

f *più mosso* *ff*

Lionel

The first system shows a vocal line for Lionel with a piano accompaniment. The piano part features several triplet figures in both the right and left hands, creating a rhythmic accompaniment for the vocal line.

45 *Allegretto risoluto*

L. No, Love is not a fleet - ing pas - sion,

The second system begins with a vocal line and piano accompaniment. The tempo is marked *Allegretto risoluto*. The piano part includes a *mf* dynamic marking and continues with triplet accompaniment.

L. Love is true as an - gels are, Tho' we wan - der

The third system continues the vocal line and piano accompaniment. The piano part features a *pp* dynamic marking and a *pp tranquillo* instruction, indicating a change in mood and dynamics.

L. far, mis-tak-ing Stray - ing moonbeams for a star; Tho' we

The fourth system concludes the vocal line and piano accompaniment. The piano part maintains the *pp* dynamic marking throughout the system.

L. dream _____ and find, a - wak - ing, Vows for - got - ten, faith for-

Lo stesso movimento

L. sak-ing; Ah, love is not _____ a fleet - ing pas - sion But is

L. stead-fast as a star! _____

46

[He seats her on the divan and stands before her explaining.]

L. Do you know the dif-f'rence be-tween moon-light and

pp parlando

L. star-light? Be-tween re - flect - ed glow and burn - ing flame? Ah,

L. *p* *più mosso*
moon-light is ghost-light; It is like a can-dle shin-ing on a white, dead face, While

mistico

L. *cresc.*
star-light is a bea-con Which guides to the heart of fire!

mf cresc.

L. *mp*
Moon - - light is beau - ti - ful, but

mp

[He looks across the piano and sees Shanewis, with others, entering. Their gaze meets. Amy follows his look and clasps her hands despairingly.]

48

p

49

f (*passionately*)

ff con passione

Love e - ter - nal, love im - mor - tal, Love I fol - low,

fol - low far, — Love e - ter - nal, love — im - mor - tal, Love I

a tempo

fol - low, fol - low far. —

molto cresc.

[As clock begins to strike midnight in the hall, all guests hasten in. Mrs. Everton and Shanewis stand in center of room. Lionel and Amy join them, Amy hiding her emotion conventionally.]

50 Andante più tosto allegretto

[The hall clock strikes twelve]

51 They make their way lingeringly to the hall door.]

Guests

B.

51

Guests

mp

So love-ly is the moon, So soft her thrall,

mp

Guests

Time passed all un-heed-ed Be-yond re-call. Good-night!

52

f

f

Guests

f

Elderly Guests

mp

Sweet is your wood-land thrush, Sweet is her strain; May

mp

Red.

Elderly Guests

Song crown her sov'-reign, May long be her reign. Good - night!

mf

Red. * *Red.* *

54

p molto espressivo

Amy
Good - night, — good - night to all, Good - night,

Shan.
Good - night, — good - night to all, Good - night,

Mrs.E.
Good - night, good - night, do come a - gain; Thank you for your kindness to my

(Fl.)

55 [Shanewis returns to center of room where a group of young men surround Lionel.]

Amy
Good - - night!

Shan.
Good - - night!

Mrs.E.
wild - - bird!

TENORS
[They bend in turn gallantly over Shanewis' hand.]
mf
Good - night, good - night, Dear singing wild - bird!

BARITONES
mf

[At the door.]
(*mischievously*)

Altos
Good-night, A - my, look well to your lov-er; He was flirt-ing with Shane-wis in the

(Softly, secretly)

Lion.
Good-night, Robin Woman, call and I come! If you call me I will hear you, I will

Young Men
Good-night! [Exit right saluting Mrs. Everton and Amy at door.]

Shan. 56 *fervente*

Altos
[To regular alto part below.]
cor - ner Half the ev-'ning! [He bends and kisses her hand, then joins Amy.]

Lion.
fol - low to your arms. Good-night, en-chan-tress, good - night! *rall.*

Full Chorus
[Calling back from door.] *mp* *rall.*
Good-night, Sha-ne - wis, good - night! *rall.*

mp *rall.* *p* *a tempo*

[Mrs. Everton, Amy and Lionel with remaining guests pass thro' hall into garden.]

[Shanewis switches out the music room lights and stands in moonlight. She lays the hand which Lionel has kissed upon her lips in ecstasy.]

[The voices of the young people float in faintly from outside.]

57 *pp*

Dear wood - bird! Bird of the

pp

[The curtain falls.]

wil - der - ness!

mp

decresc. *ppp*

End of Scene I.

INTERMEZZO

58

Allegro capriccioso

Musical score for measures 58-59. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). Measure 58 begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords and sixteenth-note runs, while the left hand plays a steady eighth-note accompaniment. Measure 59 continues with similar rhythmic patterns, including a five-fingered chord (*5 b*) in the right hand. The score concludes with a final chord in the right hand.

59

Musical score for measures 60-63. Measure 60 starts with a forte (*f*) dynamic, which then transitions to piano (*p*) for the remainder of the measure. The right hand plays a series of chords, while the left hand continues with eighth-note accompaniment. Measure 61 begins with a mezzo-piano (*mp*) dynamic. The right hand features a series of chords with some grace notes, and the left hand continues with eighth-note accompaniment. Measure 62 continues with the same accompaniment and chordal texture. Measure 63 concludes with a mezzo-forte (*mf*) dynamic, featuring a final chord in the right hand and a sustained bass note in the left hand.

60

First system of musical notation, measures 60-61. The music is in a minor key. Measure 60 features a dynamic marking of *f*. The notation includes treble and bass staves with various chords and melodic lines.

Second system of musical notation, measures 60-61. This system continues the musical material from the first system, showing the continuation of chords and melodic fragments.

61^s

First system of musical notation for measures 61-62. Measure 61 starts with a dynamic marking of *mp*. The system concludes with a *poco a* marking. The notation includes treble and bass staves with chords and melodic lines.

8

62

Second system of musical notation for measures 61-62. This system includes the vocal line with the lyrics "poco cres - cen - do". The piano accompaniment continues with chords and melodic lines. A dynamic marking of *f* is present.

8

First system of musical notation for measures 62-63. This system continues the piano accompaniment with various chords and melodic lines. A dynamic marking of *f* is present.

63

Second system of musical notation for measures 62-63. This system continues the piano accompaniment with various chords and melodic lines. A dynamic marking of *mp* is present.

64

First system of musical notation, measures 64-67. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with sustained chords.

Second system of musical notation, measures 68-71. The right hand continues the melodic development with some sixteenth-note passages. The left hand maintains the harmonic support.

Third system of musical notation, measures 72-75. The right hand has a more active melodic line with sixteenth-note runs. The left hand accompaniment becomes more rhythmic.

Fourth system of musical notation, measures 76-79. The right hand features a series of sixteenth-note patterns. The left hand accompaniment includes a dynamic marking of *mp* (mezzo-piano).

Fifth system of musical notation, measures 80-83. The right hand continues with sixteenth-note passages. The left hand accompaniment consists of steady eighth-note chords.

Sixth system of musical notation, measures 84-87. The right hand has a melodic line with some sixteenth-note runs. The left hand accompaniment continues with eighth-note chords.

65

First system of the musical score, measures 65-66. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *mp* (mezzo-piano).

66

Second system of the musical score, measures 66-67. The right hand continues with a melodic line, and the left hand has a more active role with eighth-note patterns. Dynamics include *f* and *poco a*.

67

Third system of the musical score, measures 67-68. This system includes vocal lines. The right hand has a melodic line with lyrics: *poco cres - cen - do*. The left hand provides a steady accompaniment. Dynamics include *poco* and *cres - cen - do*.

68

Fourth system of the musical score, measures 68-69. The right hand features a melodic line with a slur over several notes. The left hand has a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *mp*.

69

Fifth system of the musical score, measures 69-70. The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *fz* (forzando).

Musical score system 1, measures 70-71. The system consists of two staves. Measure 70 is marked with a box containing the number 70. The music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *fz* (forzando) and accents (>). The key signature has one flat.

Musical score system 2, measures 72-73. The system consists of two staves. Measure 72 is marked with a box containing the number 72. The music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *mp* (mezzo-piano). The key signature has one flat.

Musical score system 3, measures 74-75. The system consists of two staves. Measure 74 is marked with a box containing the number 74. The music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano). The key signature has one flat.

Musical score system 4, measures 76-77. The system consists of two staves. Measure 76 is marked with a box containing the number 76. The music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *mp* (mezzo-piano). The key signature has one flat.

Musical score system 5, measures 78-81. The system consists of two staves. Measure 78 is marked with a box containing the number 78. The music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *p* (piano) and accents (>). The key signature has one flat.

Musical score system 6, measures 82-85. The system consists of two staves. Measure 82 is marked with a box containing the number 82. The music features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano). The key signature has one flat.

73

mp

ff

mf

mf decrescendo

mp pp

PART TWO

[Approaching sunset. The closing scenes of a modern summer encampment or pow wow of an Oklahoma tribe of Indians are in progress. The camp is on a level piece of ground but in the distance is seen a rolling farming country dotted with occasional patches of live oak and cotton-wood trees. To the right front a trail leads up over a rocky rise of ground skirted by a fringe of woodland. The pow wow is held in an enclosure of canvas fence stretched on tall, slender poles beyond which are visible tepee tops and improvised canvas shelters for the campers. The ceremonial dancers in full regalia stand against this fence waiting their turns.

The crowds consist of full-blood Indians and half-breeds in ceremonial, mongrel or modern dress and white spectators in holiday attire. Booths decorated in red, white and blue bunting occupy the middle ground. Several automobiles stand about. An Indian pony hitched to a red and green wagon filled with Indian children is tied to a tree.

Ice-cream and lemonade vendors are crying their wares. Balloon sellers add noise and color. Shanewis, in red beaded buckskin, and Lionel in an immaculate and correctly cut white summer suit, stand right front and watch the scene with interest.]

76

Allegro moderato con festività

[Curtain rises]

Maestoso moderato

77

Indian
Drum on
Stage

SOPRANOS

ALTOS

TENORS

BASSES

The Sun

The Sun

Maestoso moderato

Horns

walks in the south

walks in the south

Indians

Indians

Whence come all light and

bright-ness; But now he goes to the

bright-ness; But now he goes to the

15075-134

Toy-balloon
Vendors
(Boys)

SOPRANO I, II, and ALTO

f

Bal-

Lemonade
Vendors
(Half-bloods)

TENORS

west _____ Where dwells the end _____ of

Indians

west _____ Where dwells the end _____ of

SOPRANOS

ALTOS

TENORS

BASSES

Spectators

*) Taken by the girls in male attire.

78

Lo stesso movimento

Bal.
Ven.

loons, bal - loons, Just like the A-mer-i - can flag! Bal-

Lem.
Ven.

Indians

all; ————— *mf* So

all; ————— *mf* So

all; ————— *mf* So

all; ————— *mf* So

Spectators

Lo stesso movimento

78

f

79

Bal. Ven. loons! —

Lem. Ven. *f* *parlando* Lemon-ade! — Ice - cold lemonade, — ver-y re-

Indians we — for-sake our

we — for-sake our

mf *scherzando* See the hand-some man with the pret - ty In - dian maid; I —

mf *scherzando*

79 *mf*

Bal. Ven. *ff*
 Red, white and blue bal-loons!

Lem. Ven.
 fresh-ing in the heat.

Indians
 cer-e-mo-nies, So we cease

cer-e-mo-nies, So we cease

won-der, is it a flir-ta-tion?

Spectators *mf* *vigoroso*
 The crops are look-ing fine, but we

mf

5 2 1 3 2 1 3 2 1 4 0 0

Indians

from - sing - ing;

from - sing - ing;

Spectators

'Tis grow-ing

need more rain, we need more rain. *ff* This wind is de-structive; the soil is

ff

The musical score is arranged in three systems. The first system, labeled 'Indians', consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The vocal lines are identical and feature the lyrics 'from - sing - ing;'. The piano accompaniment provides a rhythmic and harmonic foundation. The second system, labeled 'Spectators', also has four staves. The vocal staves have the lyrics ''Tis grow-ing' and 'need more rain, we need more rain. This wind is de-structive; the soil is'. The piano accompaniment includes dynamic markings such as *ff* and *ff*. The third system continues the piano accompaniment with complex chordal textures and melodic lines in both hands.

80

[They circle around Shanewis and Lionel in mock serenade.]

Lo stesso movimento

Jazz-band
of eight
young people

2 SOPRANOS *ff*

2 ALTOS

Za za za za za za za za za za za za

2 TENORS *ff*

2 BASSES

SOPRANOS

late! _____

ALTOS

TENORS

dry! _____

BASSES

Spectators

80 Lo stesso movimento

ff

(unaccompanied)

81

Bal. Ven. Bal-loons! Bal-loons! Bal-

Ice C. C. Ven. Ice-cream cones! Ice-cream cones! Ice-cream _____ cones!

Jazz band of eight young people
za za za za za za. _____

Indians
The drums _____ grow si - lent, _____ The
The drums _____ grow si - lent, _____ The

81

Detailed description of the musical score: The page contains six systems of music. The first system is for 'Bal. Ven.' with a vocal line and lyrics 'Bal-loons! Bal-loons! Bal-'. The second system is for 'Ice C. C. Ven.' with a vocal line and lyrics 'Ice-cream cones! Ice-cream cones! Ice-cream _____ cones!'. The third system is for a 'Jazz band of eight young people' with a vocal line and lyrics 'za za za za za za. _____'. The fourth system is for 'Indians' with a vocal line and lyrics 'The drums _____ grow si - lent, _____ The'. The fifth system is another vocal line for 'Indians' with the same lyrics. The sixth system is a piano accompaniment starting at measure 81, featuring triplets and a dynamic marking of *f*.

82

Bal. Ven. loons! Bal-loons!

Musical notation for Balloon Vendor (Bal. Ven.) in treble clef, 12/8 time, key of D major. The lyrics are "loons! Bal-loons!". The music features a rhythmic pattern of eighth and sixteenth notes with some rests.

Ice-cream cones! Ice-cream cones!

Musical notation for Ice-cream Vendor (Ice C. C. Ven.) in bass clef, 12/8 time, key of D major. The lyrics are "Ice-cream cones! Ice-cream cones!". The music includes a forte dynamic marking (*f*) and a second finger fingering (*2*).

Indians

dance is o-ver!

Musical notation for the Indians in two staves (treble and bass clefs), 12/8 time, key of D major. The lyrics are "dance is o-ver!". The music consists of a melodic line with dotted notes and a supporting bass line.

Spectators

con spirito
The sun is sink-ing

con spirito
The sun is sink-ing

con spirito
The sun is sink-ing

Musical notation for the Spectators in two staves (treble and bass clefs), 12/8 time, key of D major. The lyrics are "The sun is sink-ing". The music is marked *con spirito* and features a rhythmic accompaniment with some rests.

82

Piano accompaniment in two staves (treble and bass clefs), 12/8 time, key of D major. The music features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. It includes a second finger fingering (*2*) and a dynamic marking (*p*).

[The High School girls hover round sentimentally]

83 Allegro moderato

Shan. *mf* The day draws to a close, — The cer - e - monies are fast! — Oh, Sum - mer of Love, — with winds that blow o'er the

Spectators *mf* fast! —

2 High school girls (Sopranos)

2 High school girls (Altos)

Shan. o - ver, They are break - ing camp. — What

High School girls

SOPRANOS rip - 'ning corn, Our hearts, too, are rip - 'ning in the

ALTOS

mf giocoso

Shan. think you of my peo - ple?

H. S. Girls mel - low har - vest sun; — Oh, bring — us a reap - er with eyes as blue as the

Shan. *mf* Do you still love — your wild bird?

Lionel *mp* Oh,

H. S. Girls skies of morn, Our hearts, too, are wait - ing for the gold - en scythe of Love! — *mp*

84

Shan. _____

Lionel Bird of the Wil - der-ness, Your wild note thrills the heart of me; Oh,

85

Shan. *mf cresc.* Ah, _____ Love! _____

Lionel *cresc.* nest up-on my tree of love And fill my life with mel - o - dy, with

Bal. *f cresc.* Bal-loons! Bal-loons! Bal-loons! _____

Ven. _____

Lem. *f cresc.* Lem-on-ade!_ Lem-on-ade!_ Ieed lem-on - ade! _____

Ven. _____

SOPRANOS _____ *ff*

ALTOS *mf cresc.* Pow - wows are pic - tur-esque and quite u-nique; This has been a *ff* A

TENORS *mf cresc.* Pow - wows are pic - tur-esque and quite u-nique; This has been a

BASSES *mf cresc.* _____

mf cres - cen - do

Shan. *fervente*
I come! —

Lionel
mel - - o - dy. — Oh, come — with me; Ah,

Bal. Ven.
Red, white and blue, — Red, white and blue. —

Lem. Ven.
Five cents a glass! — Five cents a glass! —

Spectators
splen-did show, — a ga - la week. — But

splen-did show, — a ga - la week. — But

fz

86

[The vendors begin to pack their wares.]

Shan. I come. _____

Lion. come _____ with me! _____

B.V. Clos - ing out bal - - loons! _____

L.V. Clos - ing out lem - on - ade! _____

Indians
 SOPR. *f*
 ALTO
 TEN. Yo ho ho ho Hi yo ho hi yo ho
 BASS

Spectators now _____ the end has come, _____

now _____ the end has come, _____

now _____ the end has come, _____

now _____ the end has come, _____

86

[Vendors leave stage gradually.]

B.V.
Clos - ing out bal - - loons. —

L.V.
Clos - ing out lem - on - ade. —

Indians
Hi-yah! — Hi-yah! —

[The picnickers begin to break camp]

Spectators
We must pre - pare for home. —

We must pre - pare for home. —

87 **Tempo primo**

Ind. *f* Ho! All day the winds have

SOP. 12
ALTO 8

TEN. 12
BASS 8

Ind. wan - der'd, Ca -

Spect. (Men) *f* Our hol - i - day is o'er;

TENORS *f*

BASSES *f*

ff

Ind. ress - - ing the Moth - er Corn

Spect. (Men) to - work we

Ind. Whose

Spect. (Men) now re - turn.

The musical score is arranged in three systems. The first system features the vocal line for the Soprano (Ind.) and the Piano accompaniment. The lyrics are "spir - it gives us life; Whose". The piano part includes a *cresc.* marking. The second system features the vocal line for the Soprano (Ind.) and the Piano accompaniment. The lyrics are "spir - it gives us life; Day and". The piano part includes a *religioso* marking. The third system features the vocal line for the Soprano (Ind.) and the Piano accompaniment. The lyrics are "spir - it gives us life; Day and". The piano part includes a *religioso* marking. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature (C). The vocal line is in a soprano range, and the piano part is in a standard piano range. The lyrics are "spir - it gives us life; Whose" and "spir - it gives us life; Day and". The piano part includes a *cresc.* marking and a *religioso* marking. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature (C).

Ind. spir - it gives us life; Whose

Spect. (Men)

cresc.

Ind. *ff* spir - it gives us life; *religioso* Day and

Spect. (Men)

15025-124

fervente

Ind. night the run-ning wa - ters Have_ whis - pered of re-new-ing

Ind. life. O Sun, O Earth,

mf

Ind. Air, O Waters, Give us still of thine a-

ff

SOPRANO
bun - dance That we may live and grow.

ALTO
bun - dance That we may live and grow.

TENOR
bun - dance That we may live and grow.

BASS
bun - dance That we may live and grow.

Indians

The first system of the musical score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of three sharps (F#, C#, G#). The lyrics are "bun - dance That we may live and grow." The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three sharps. It features a steady accompaniment with triplets and accents in the right hand.

attaca

Give us still of thine a - bun - dance That we may live and

Give us still of thine a - bun - dance That we may live and

Indians

The second system of the musical score begins with the instruction "attaca" in italics. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Give us still of thine a - bun - dance That we may live and". The piano accompaniment consists of two staves (treble and bass clef) with a key signature of three sharps. It features a steady accompaniment with triplets and accents in the right hand.

90

Shan.

Lion.

Indians

Spectators

Shan. Musical staff with treble clef, key signature of two sharps (F# and C#), and a whole rest.

Lion. Musical staff with treble clef, key signature of two sharps, and lyrics: "Oh, come, sweet -". Dynamics include *f*.

Indians (top staff): Musical staff with treble clef, key signature of two sharps, and lyrics: "grow. That we may". Dynamics include *f*.

Indians (middle staff): Musical staff with treble clef, key signature of two sharps, and lyrics: "grow. That we may". Dynamics include *f*.

Indians (bottom staff): Musical staff with bass clef, key signature of two sharps, and lyrics: "grow. That we may". Dynamics include *f*.

Spectators (top staff): Musical staff with treble clef, key signature of two sharps, and lyrics: "Good - by, good -". Dynamics include *f*.

Spectators (middle staff): Musical staff with treble clef, key signature of two sharps, and lyrics: "Good - by, good -". Dynamics include *f*.

Spectators (bottom staff): Musical staff with bass clef, key signature of two sharps, and lyrics: "Good - by, good -". Dynamics include *f*.

Piano accompaniment with grand staff (treble and bass clefs), key signature of two sharps, and the instruction *con forza*. The music features dense chordal textures and triplets.

f

Shan. No, there's one more song! _____

Lion. heart, let us go! _____

Indians

live and grow! _____

live and grow! _____

[Spectators leave in groups]

Spectators

by, we go! _____

by, we go! _____

fff

91

* [Four old Indians range themselves in center of stage.]

Rattles $\frac{2}{4}$ $\frac{4}{4}$

Four old Indians TENORS and BARITONE in falsetto *f*

Tsi-go he - thoⁿ-be shoⁿ ni wa ta

(Tympani and lower strings) *f*

wa-koⁿ he tse he, Tsi-go he she shoⁿ ni wa ta wa-koⁿ he tse he,

Ba-bthi he - thoⁿ-be shoⁿ ni wa ta wa-koⁿ he tse he, Tsi-go he -

92

thoⁿ-be shoⁿ ni wa ta Tsi-go he - thoⁿ-be shoⁿ ni wa ta

mf Clar. & pizz. Str.

* Note: This is an Osage Indian ceremonial song and is used by permission of the U.S. Bureau of American Ethnology

wa-koⁿ he tse he, Tsi-go he she shoⁿ ni wata wa-koⁿ he tse he,

Ba-bthi he - thoⁿ-be shoⁿ ni wata wa-koⁿ he tse he, Tsi-go he -

thoⁿ-be shoⁿ ni wa ta.

(wood)

mflegatissimo

[The spectators who have remained thus far make their departure quickly.]

decrease.

Musical score for the first system, featuring a vocal line and piano accompaniment in 3/4 time with a key signature of two sharps. The piano part includes a *ppp* dynamic marking.

[Lionel and Shanewis walk over nearer the center of the stage. The Indians group themselves near Philip addresses Shanewis somewhat pompously.]

Allegro molto

Philip Harjo

Musical score for Philip Harjo, starting at measure 94. It features a vocal line and piano accompaniment in 3/4 time with a key signature of two sharps. The piano part includes a *ff* dynamic marking and an 8-measure rest.

P. H.

Sha - ne - wis, you have chosen an a-lien lov-er. I do not approve the

Musical score for Philip Harjo's vocal line and piano accompaniment. The vocal line includes lyrics and a triplet. The piano part includes a *mf* dynamic marking.

Lento

P. H.

marriage. The no-blest of our tribe were proud To wed Sha-ne-wis; But the

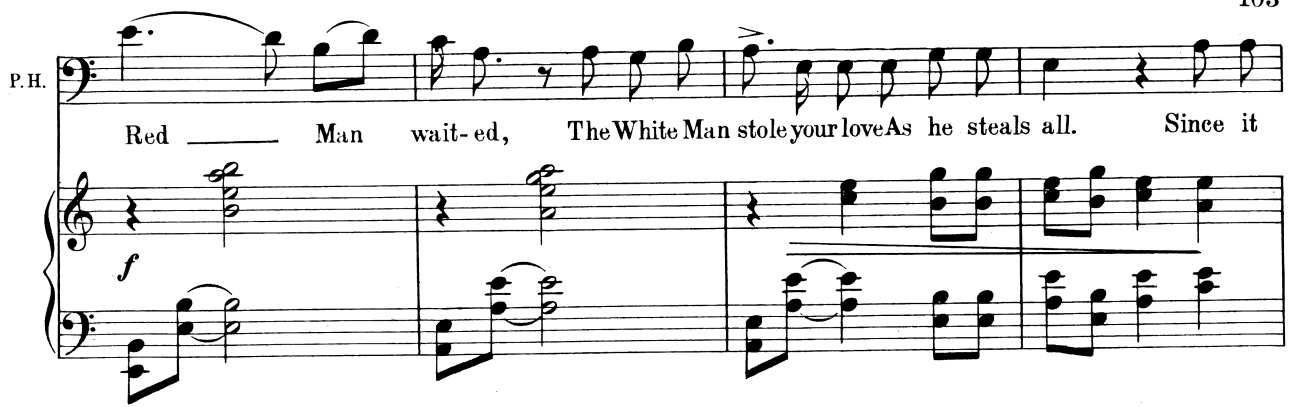
Musical score for Philip Harjo's vocal line and piano accompaniment in a slower tempo. The piano part includes a *fz* dynamic marking.

P.H. *tendrement mp*
 world first called to you, — And then this man. — I,

P.H. too, have loved you long and se-cret-ly, And mourned when you went

P.H. forth To learn the customs of a hat-ed race. I hoped a cru-el world would

P.H. *rall.* *(bitterly)*
 drive you back In-to my wait-ing arms. But while the

P.H. 

Red _____ Man wait-ed, The White Man stole your love As he steals all. Since it

f

P.H. 

must be so we wish you well, And here I bring _____ a

mp

P.H. 

[He displays a handsome bow and arrow]

gift.

poco rall.

96 *Lento mp parlando*

P.H. 

Long a - go a maid-en of our tribe Was be - trayed by a

p legato

pp

P. H. *pale face. In her shame she found death in the for - est.*

dolce

P. H. *rall. lamentoso pp*
But ere she died she planted in the traitor's

rall. a tempo pp

P. H. *più mosso poco a poco cresc.*
heart This pois - oned arrow tipp'd with death, This pois - oned arrow tipp'd with

mf

P. H. *death! If ev - er one is*

fz

P. H. *dramatically*

treach-er-ous to thee, Here _____ is thy re-

fz ten. *ffz*

sub 8

Lionel 97 *mf carelessly*

[He gives the arrow to Shanewis] It is a use-less

P. H. venge!

ff *mf*

Lionel

keep-sake; Never shall it be need-ed. I shall be true to Sha-

ffz *ffz*

Molto movimento

Lionel [Mrs. Everton and Amy hasten up in travelling costume.]

ne-wis! _____

f *mf*

Piano introduction for the first system, featuring triplets in the left hand and a melodic line in the right hand.

98 *f molto agitato*

Mrs. E. Li - o - nel, we have

[At the entrance of Mrs. Everton and Amy, the Indians withdraw with the exception of Philip Harjo who conceals himself behind a tree, suspecting trouble to Shanewis.]

Mrs. E. fol - lowed you — To save you from this fol-ly. *ff con istrepito*

Lionel Why fol-ly? I

[Her arm sweeping the scene scornfully.]

Mrs. E. Is this the life to which

Lionel love — Sha - ne - wis.

Mrs. E.

you are ac-cus-tomed? Do you feel at home?

staccato

[Lionel throws his arm around Shanewis who stands in silent astonishment.]

Lionel

At last I know immortal love

mf lento *Moderato con amore*

R.H. 99 *mf con passione*

L.

And I can nev - er change.

enfatico

Mrs. E.

Love! Love! so like a man! A-long his path

100 *mf con asprezza*

con moto

Mrs. E. *— since time be-gan He leaves his trail of wrack and woe, His*

Mrs. E. *rall.* 101 *Allegro* *f*

“Lo, I come,” his “Lo, I go.” The

Mrs. E. *rapido* *lento*

hearts of women are his prey, Nor truth nor du - ty says him

Vivo 102

Mrs. E. *f*
nay. Be still; Be still, What do you know of love! What do

Lionel *f*
Be still! Be still; What do you know of love, _____

Mrs. E. *mf amaragnolo*
you know of love? — Dear gen-tle A - my,

Lionel
_____ of love? _____

Mrs. E. *lento* *rall.*
how ardent-ly you wooed her, How ardent-ly and long, — and now—

103

mp dolore

Amy
Some day I may for-

Mrs. E.
Some day she may for-

[Ashamed. He goes over to Amy.]
p tendremente
Lionel
Dear gen-tle A - my, I ask for-give-ness.

p *pp*

104

Più mosso, dolcezza con nobilita

mf

Amy
give, not now. Not for my-self I

Mrs. E.
give, not now.

Amy
plead, Be - lov - ed, Love must be free and not com - mand - ed; Nor

mf

Amy

aught have I ——— against Sha - ne - wis, My lit - tle In - di - an

A.

sis - ter Who knew not of your bro - ken faith And so is

105

A.

in - no - cent. I plead for you and for our u - ni - ty of blood. Each race is

(earnestly)

A.

no - ble when the line is clear But mingled bloods de - file each oth - er; It is the

(faster)

fz

106

Più mosso

A. law. _____ Neith-er of you should al-low in-fat-u-

mf *fz*

8

[Lionel interrupts passionately]

A. a - tion To blind your vis-ion of the right. _____

L. _____ 'Tis not in-fat - u -

fz

8

107

[moving back to Shanewis] *Allegro* (*Deliberato*) (*sorrowfully*)

A. _____ Love is law.

più lento, molto espress.

L. a - tion, 'tis love e - ter-nal! What care I for the law?...

pp

8

[Shanewis moves coldly away from Lionel]

108

113

più lento, con alterezza

Andante con espressione

Shanewis

So you wooed A-my first, — then me; How ma-ny have you loved be-

mp più lento

Shan.

fore Tb leave so light - ly As you left A - my? How

Shan.

can you ex-pect hap-pi-ness? Ah, hap-pi-ness is not built on

Shan.

bro - ken vows!

tranquillo

rapido

109 *poco agitato*

[Shanewis fingers the bow absently, gazing at it as if fascinated,

L.H.

her face expressing mingled pride, anger and sorrow. Soon she throws it

ff rapido

110 *f appassionata*

Sha. A hun-dred years a-go my

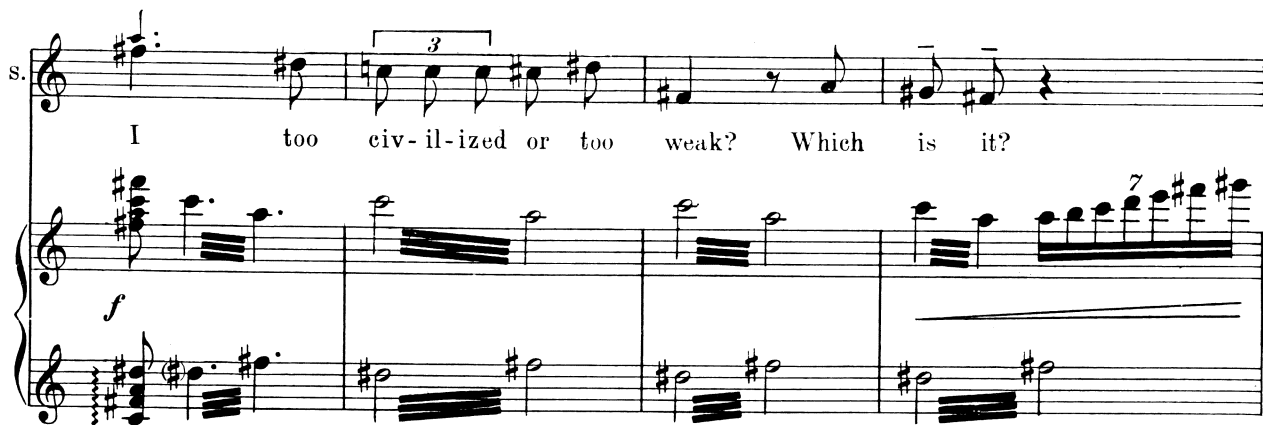
far from her and it rattles to the ground.]

s. an-ces-tress Would have drawn that bow And sent the pois-oned ar-row

(despairingly)

S.  home To your faith-less heart. But I can-not! I can-not! Am

molto agitato

S.  I too civ-il-ized or too weak? Which is it?

111

S.  Be si-lent! Let

L. *impazientamente* *f*  Women nev-er un-der-stand;- Let me ex-plain.

Andantino espressivo

Soprano: *mp*
me speak. For

Piano: *mf* *poco rall.*

112

Andante amarissimamente

Soprano: *mp*
half a thousand years Your race has cheated mine With sweet words and no-ble sen-ti-ments,

Piano: *mp*

Soprano: *3*
Of-fer-ing — friend-ship, knowl-edge, pro-tection. With

Piano: *mf*

Soprano: *più mosso*
one hand you gave — nig-gard-ly, — With the oth-er took a —

Piano: *mf* *3*

s. way *gred-i - ly!* *rall.* The

accel. *rall.*

113 *più mosso grazioso*
 s. love - ly hunt - ing grounds — of my fa - thers — You have made your

più mosso
mf

s. own; The bi-son and the elk have disappeared be-

s. fore you, The giants of the forest are no more.

cresc.

114 *f*

S. Your ships in-fest — our riv-ers, Your cit-ies mar — our

mf

S. hills. — What gave you in re - turn? —

poco più $\overbrace{\quad\quad\quad}^3$

poco più

più lento

S. A lit-tle learn - ing, - rest-less am-bi - tion, A lit-tle fire wa-ter, And

pp

[She seizes Lionel by the hand
and almost drags him to

a tempo $\overbrace{\quad\quad\quad}^3$

S. ma - ny, ma - ny cruel lessons in treach - er - y!

a tempo

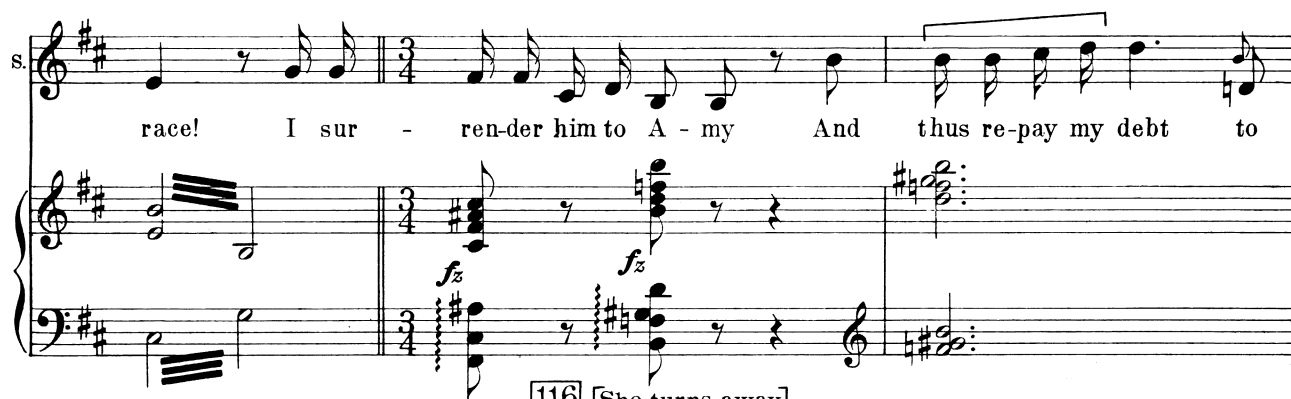
Allegro fuoco

115 *ffz*

Mrs. Everton, pressing their hands
violently together]

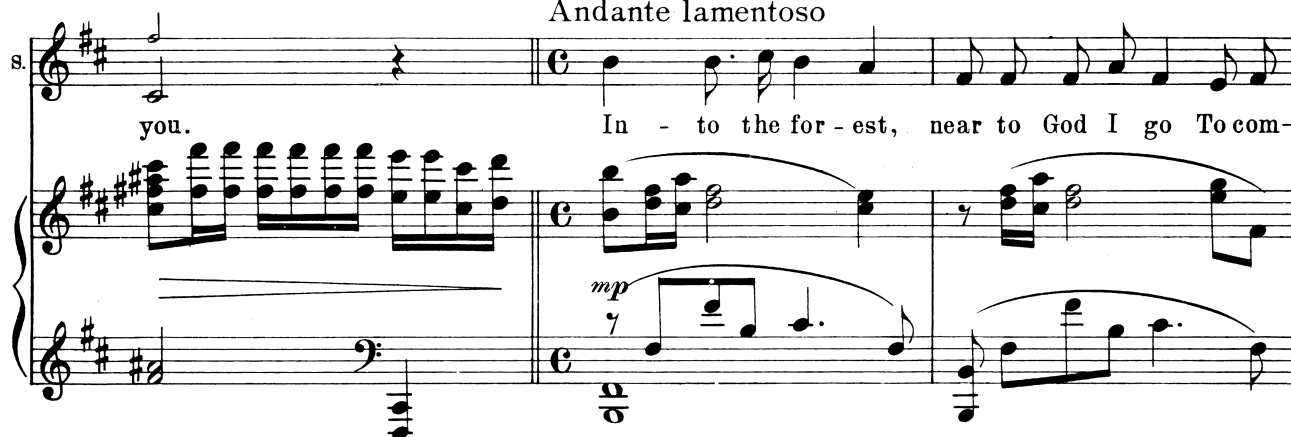
f (half angrily)

S.  Take him — base ex - am - ple of a de - ceiv - ing

S.  race! I sur - ren - der him to A - my And thus re - pay my debt to

116 [She turns away]

Andante lamentoso

S.  you. In - to the for - est, near to God I go To com -

S.  mune with my own soul — With - in the sol - i - tude And re - cov - er from this

poco rall.

arpa

poco rall!

[She starts up the trail slowly and with dignity. Lionel drops Mrs. Everton's hand and runs after Shanewis, clasping her in his arms. She fiercely struggles free.]

117

Andante calmo

s.

wound!

mp dolce

mf più movimento

mf cresc.

118

con desiderio

Lio. I go since you de - sire it; But our love is im - mor - tal. For -

mf

molto affetuoso

L. give me some day when in lone - - li - ness Your heart grows

p *pp*

mp (Horns)

L. soft - - er, Long - ing, long - ing, long - -

pp *molto deliberato, e* *con tenerezza* *rall.*

119

L. ing,

a tempo *pp*

S. Long - ing,
L. Long - ing,

8
rall. *p*
Lad.

S. longing, But never more to find you, Farewell, Fare-
L. longing, But never more to find me, Farewell, Fare-

8
Lad.

[Lionel walks slowly back to Amy. He takes her hand.]

S. well! Fare - well! Fare - well!
L. well! My Rob-in Wom - an, Fare - well!

a tempo

[Philip Harjo, who has been watching the scene from behind a tree, rushes out and snatches up the bow and arrow which Shanewis has cast aside. As Lionel reaches Amy and turns to watch Shanewis Harjo aims straight at his heart and sends the arrow home.]

120
Allegro

f

Philip Harjo

Go, — Mes-sen-ger of Death! —

pp misterioso *ffz* *mf*

Philip

Seek thou his traitor — heart! — A-venge her and her

fz *fz*

121
Molto mosso, *dramatico*

[Running back.] *f parlando*

Shan.

The poisoned dart!

Philip

race!

fff *ten.*

sub 8

[Striving to support him]

Amy *f* Li - o - nel! Li - o - nel! What [looking upward]

Shan. 'Tis

[Gasping and falling]

Lionel *mf* The poisoned dart!

mf fz mp fz mp

[The Indians who have remained in the background, now rush forward in excitement.]

122

Amy woe _____ has come up - on you!

Shan. well, In death thou art mine! _____

Mrs. E. [In *3* horror, to Amy] _____ Come a - way! _____

Indians (Baritones in falsetto, singing with tenors) *ff 3* Ha ha tho! _____

ff 8 3 3 8 3 3 3 3 3 3

Ind

Ha ha tho! _____ Ha ha tho! _____ Ha ha tho! _____

The first system of music consists of three measures. The vocal line (Ind) features a melody of eighth notes with accents and slurs, repeated three times with the lyrics "Ha ha tho!". The piano accompaniment features a steady eighth-note bass line and a treble line with triplets of eighth notes.

Ind

123

Ho _____ tho! _____

mf *ffz*

The second system begins at measure 123. The vocal line has a long note for "Ho" followed by a melodic phrase for "tho!". The piano accompaniment features a treble line with triplets and a bass line with chords. Dynamic markings *mf* and *ffz* are present.

fff *mp*

The third system continues the piano accompaniment. The treble line has a complex rhythmic pattern with triplets, and the bass line has chords. Dynamic markings *fff* and *mp* are used.

ff cresc. *fff*

8

The fourth system concludes the piece. The piano accompaniment features a treble line with a melodic line and a bass line with chords. Dynamic markings *ff cresc.* and *fff* are present. A measure rest of 8 measures is indicated above the final chord.