

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

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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

(Shanewis)

7

Libretto by

Nelle Richmond Eberhart

Moderato maestoso

PRELUDE

Music by

Charles Wakefield Cadman

The musical score consists of three staves of music, each with a treble clef and a key signature of two sharps. The time signature is 9/8 throughout. The score is divided into three systems, each starting with a repeat sign and ending with a double bar line. The first system begins with a dynamic of *ff*. The second system begins with a dynamic of *ffz*. The third system begins with a dynamic of *ffz*. Various performance markings are present, including slurs, grace notes, and dynamic changes. The music is written for a full orchestra or band.

2

8

trem.

mp

ff

mp

ff

mf

cresc.

4

5

emphatico

Celeste

decrescendo

F.

Andante espressivo

6

pp melodia marcato

(Wood)

(Str.)

con F.

10

7. 8.

rall.

a tempo
mp
H.p.

Rit.

decresc.

*

pp

Rit.

poco a poco

rall.

morendo

rall.

Rit.

Rit.

Rit.

Rit.

PART ONE

[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 $\text{♩} = 160$

Debutantes

SOPRANOS

ALTOS

TENORS

Young Men

BASSES

8.

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

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

mp

mp 10

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!

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

buck-skin or of silk?

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

The

mf

I won - der, I won - - -

And can she sing? I won - der! I

mf

costume does not matter, Is she beau - ti - ful? Oh, I won - der, I

mf

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

[Mrs. Everton]

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

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

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

can she sing? Can _____ she sing? _____

cresc.

11

and dinner guests enter left from dining-room]

Moderato
(*parlando*)

15

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

mel - - o - dy. _____ She is a native for-est

mp grazioso

12
mp

bird Born of our might-y wil - der-ness,

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

f ten.

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misterioso

Mrs. E.

wat - ers _____ 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 peo-
ple who gather round them.]

Mrs. E.

of an-cient in-ter-vals.

pp

sub 8

13 Allegretto animato

Amy

Andante

più animato

mp

I am

mf

#2:

A.

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

A.

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

Lionel

Where did your moth-er find her?

Amy

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

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

Andante $13\frac{1}{2}$

(*con dignita*)

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

(St.)

mf *pp meno mosso*

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

Beau - ti - ful! So straight, so

poco rall. *lento, con sentimento*

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

mp

rall.

L. 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-

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

pp

mp

Mrs. E.

L'estissimo tempo
mf (soavemente)

Friends, let me pre-

8.....
3

8.....
3

mp



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

mf

Mrs. E.

poco rall.

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

mp

Once on a

Mrs. E.

Friends, Sha ne - wis.

mf

mp

animato

S.

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

pp

mf

I heard the Spring _____ Song _____ of the

mp poco rall.

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

mp poco rall. *a tempo*

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

[18] *più mosso*

Who stands at win - ter's end In the

s. bow _____ of her ca - noe.

f rapido

[19] *mp dolce*

She

ff *mp*

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

colla voce il basso

riv - er — To wake the South-ern winds, To

[20]
meno mosso

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

s. home, To call _____ the rob - ins

s. home.

fz

poco recit.

fz

This is the song the Rob-in Wom-an sang: —

[Shanewis signals pianist to begin accompaniment]

3

2

2

2

[21]

Allegretto giocoso ♩ = 116

(Like an incantation)

S.

Orch.

Piano on stage

Oh, ye — birds of spring,

(wood wind)

S.

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

Orch.

Piano

S.

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

22

S.

Orch.

Piano

* Notation used purposely to make "reading" easier

S. *mf*

Orch.

Piano

S.

Call ye springtime to the land,

Orch.

Piano

Call ye verdure to the hills,

S.

Wake the blossoms by the rills. Hum - ming birds and rob-ins

Orch.

Piano

[23] *f poco a*

S. all, —————— 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]

S. *mf* 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

[25]

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

Orch.

Piano

mf

S. Ha yu! Ha yu! Come ye to my call! _____

Piano and Orch.

S. Ho! Ho! Ho! _____

S. *molto allegro*

Lionel [Aside, to Amy] She too _____ is an en-chantress!
[The guests applaud enthusiastically.] An

Guests

ff

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26

Con Spirito

Guests

en - core! An en - core! An en - core!

27

Andante

s.

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

Allegretto giocoso

s.

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

28

mp

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

a tempo

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

a tempo

ho, hey - ah hey - ah, ho, Thus I go! —————— 8.....

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

S.

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

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

p. 

s. win, I know! —

f 

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



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.....*

f

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

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.]

28½

Andante semplice

S.

fz (Orch.) *mf*

mp

Allegretto

Amy

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

con entusiasmo

A.

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

molto mosso

rall.

Amy

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

Shan.

I re -

[29]

brightly (not dragged)

Soprano part:

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

Piano part (measures 1-2):

mp

Soprano part:

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

Piano part (measures 3-4):

p a tempo

Soprano part:

syl - - van notes to ly - ric airs.

Piano part (measures 5-6):

mf *mp*

Soprano part:

mp [3] 30 All that I am she made me,

Piano part (measures 7-8):

mp

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

[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

2 4
f

poco a poco de - cres -

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

(excitedly)

Just now when I clasp'd your hand, I felt a thrill with-in my

mf

mp(shyly)

41

Shan. *(in a hushed voice)*

Lion. heart. Comes love e-ver thus, — so sud-den-ly? I know not!

a tempo

L. *accarezzevolmente* [They clasp hands.] Clasp my hand!

L. [33] *mp* [They gaze long] Look in my eyes!

[Suddenly Shanewis pushes him away, clasping her hands over her heart.]

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

mf anelantemente

più mosso

34

(ecstatically) faster

f

It is _____ enchant - - - - - ment!

carezzando >

My sweet en - chan - tress! My Robin

faster

[They move nearer each other.]

[35] Andantino

There is the Moon of Red-blooming Li - lies —

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

Musical score for "Climbing the Mountain" featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of eighth-note patterns. Measure 12 begins with a bass clef, a key signature of one sharp, and a common time signature. It features a melodic line with eighth and sixteenth notes, followed by a dynamic marking *mf*. The lyrics "Climb-ing the mountain a - bove the o - cean. ____ Did it bring" are aligned with the music.

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

S. love to us — who are strang - ers? _____

L. Ah, _____

S. —

L. [Again he clasps her hand.] Clasp my hand, — look in my eyes, Lookin my

rall.

L. —

ff

rall.

36 Andante con amore

[He leans ardently toward her.] *mp*

L. eyes! — Love — stole

rall.

mp

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

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

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

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

L. *mf*
you? Not

L. *poco rit.* *deliberato* 36½
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. on us dream-ing un - a-ware, Bound our a - lien hearts to -
mp

lento

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

piano: *mf*

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

piano: *mf* *poco* *a* *poco*

cresc.

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

piano: *mf*

cresc.

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

piano: *cresc.*

L. 3 4 Ah! why do you fear to welcome

L. 3 4 Love? Take him to your breast!

37 S. 3 4 Love stole out of the sea at star-break;

L. 3 4 Love stole out of the sea at star-break;

mf appassionata

Soprano (S.) and Piano (L.) parts are shown.

Top System:

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

Middle System:

Or

Was it your eyes ³ so brown ⁵ and ten - der?

Bottom System:

più mosso

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

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

più mosso

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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. — *ff*

L. — *ff*

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

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

S. — *ff*

L. — *ff*

S. *rall.* [38] you, Till it found you?

L. *rall.* you, Till it found you?

S. *rall.* *mf a tempo*

This musical score page features two staves. The soprano (S.) staff is at the top, and the bassoon (L.) staff is below it. The music is in common time with a key signature of four sharps. The soprano part has lyrics in both measures, while the bassoon part only has lyrics in the second measure. Dynamic markings include 'con passione' at the beginning, 'ff' (fortissimo) three times, and 'rall.' (rallentando). Measure 38 is indicated above the soprano staff. The bassoon staff includes a 'mf a tempo' marking. The vocal parts consist of eighth and sixteenth note patterns, while the bassoon part features sustained notes and sixteenth-note chords.

[He clasps her in his arms.]

8 *rall.*

Soprano (S.) and Alto (L.) parts:

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

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

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

pianissimo molto express.
— Till it found you? _____

pianissimo molto express.
— Till it found you? _____

Piano part (Bass):

8 *pianissimo* *rall.*

[She struggles free. They rise.]

39 Allegro

S. $\frac{3}{4}$

Piano: $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

mf

f appassionata

S. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Ah, — is hap-pi-ness for us? I am a bird of the

Andante più lento

fz

l.h.

S. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

40

Andantino

mp $\frac{3}{4}$

wil - der - ness,

I am a thrush of the wood-land,

mp delicatissimo

S. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

Captive a-while to art and song Yet true to my tra-di-tions.

S. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

S. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

p

s. *3*

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

poco rall.

s. *3*

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

poco rall.

piu mosso

s. *3*

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

S.

41

Allegro con fuoco
(fired by her enthusiasm)

S. 

L. 

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

The musical score consists of five systems of music. The first system shows piano and bassoon parts. The second system shows bassoon and cello parts. The third system shows piano and bassoon parts. The fourth system starts with a piano solo, followed by vocal entries for Lionel and Amy. The fifth system shows piano and bassoon parts.

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

L. *poco decrescendo* *pp a tempo*

mp
I had forgotten

(Jealously)

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

L. A - my!

fz

Amy trothed?
L. |Looking away.|
L. Of course I did not tell her,— That was for you.

mp *semplice*

[Disconsolately — Leaning against his breast.]
A. *p*
A. 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*
A. Not oft-enare you cold. Some -
(With effort to appear tender)

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

43 Quasi andante con sentimento

A. *poco rall.*

times I wake from sleep Whenday lies pale up-on the deep, To lie and

pp *poco rall.*

A. *a tempo*

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

Airs that hast - en by With care-less sigh.

rall.

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! suppose you ceas'd to love me,

[throwing herself on his breast]

A. *mp più lento* Ah!— sup - pose you ceased to love me, You ceased to

A. *mp* *a tempo* love me!

f più mosso

ff

Lionel

45
Allegretto risoluto

No, Love is not — a fleet - ing pas - sion,
Love is true as an - gels are, Tho' we wan - der
far, mis-tak - ing Stray - ing moonbeams for a star; Tho' we

L.

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

L.

Lo stesso movimento

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.

pp parlando

Do you know the diff'rence be-tween moon-light and

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

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

mistico

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

cresc.

mf cresc.

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

mp

mp

L. treach - er-ous; It neith - er guides nor warms; It is

mp

L. like phos-phor-es-cence on the sea _____ Hid-ing a grave!

poco a poco 3 cresc.

pp

poco a poco cresc.

47

L. Who cares for moon-light While shines a star?

mf

L. Who cares for moon-light While shines a star?

mf

3 3 8 3

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

L. 3 4 - - - - C

48

p

L. 3 4 - - - - C

49 *f (passionately)*

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

ff con passione

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

a tempo

L. 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.]

Piano and orchestra score. The piano part features a dynamic of *ff*. The orchestra part consists of two staves: one for strings and one for woodwinds.

50 Andante più tosto allegretto

[The hall clock strikes twelve]

The company begin their adieux. Some shake hands, some

of the ladies kiss; all bow and smile.

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

S.*mf* Guests A. Now chimes the mid-night hour, Good - night to all;

T. B.

51

mp

Guests

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

Guests

Guests



[Elderly guests to Mrs. Everton.]

Elder Guests

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

Sweet is her strain;

May

Elder Guests

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

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.]
 BARITONES Good-night, good-night, Dear singing wild-bird!

Group of young men

[At the door.]
(mischievously)

Altos. Good-night, A - my, look well to your lov-er; He was flirt-ing withShane-wis in the
(Softly, secretly)

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

Young Men. Good-night!

[Exit right saluting Mrs. Everton and Amy at door.]

56 *fervente*

Shan. Good - night! _____

Altos. cor - ner Half the ev'-ning!

Lion. fol - low to your arms. Good-night,en-chan-tress, good - night! _____
[He bends and kisses her hand, then joins Amy.]

Full Chorus. [Calling back from door.] *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.]



[The curtain falls.]



End of Scene I.

INTERMEZZO

58

Allegro capriccioso

58

Allegro capriccioso

f

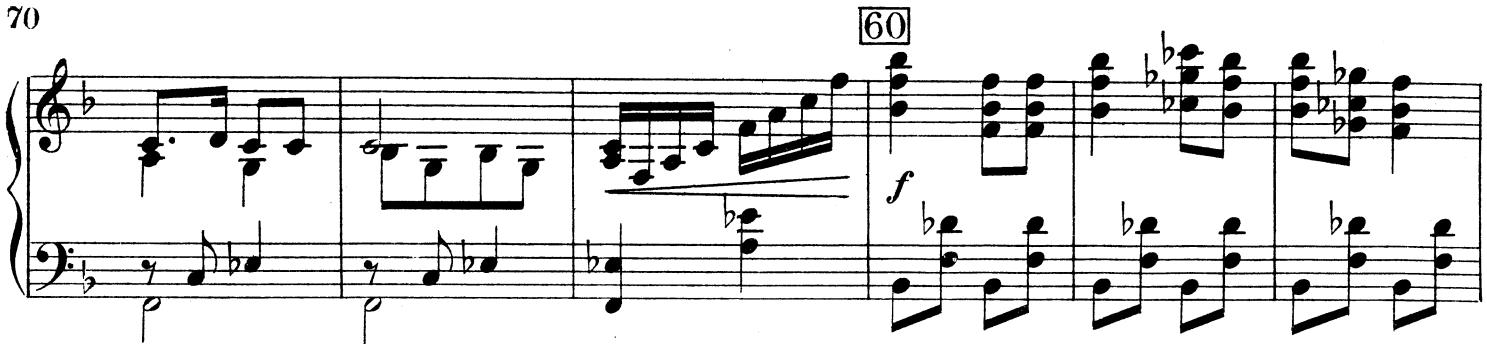
59

59

mp

mf

70



64 71

8

8 ^

8

8

72

65

f

mp

poco

eres - cen - do

67

ff

mp

68

8

8

8

69

fz

The score continues with measure 69, starting with a piano dynamic (fz) in the bottom staff.

Musical score for piano, six staves, measures 70-72.

Measure 70: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure begins with a bass note. Dynamic: *fz*. Measure ends with a bass note. Dynamic: *fz*.

Measure 71: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure begins with a bass note. Dynamic: *mp*. Measure ends with a bass note. Dynamic: *f*, *p*.

Measure 72: Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Measure begins with a bass note. Dynamic: *mf*. Measure ends with a bass note.

74

73

8

mp

74

8

ff

75

mf

>

>

mf

> >

mf decrescendo

8

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 festivita

[Curtain rises]

cen - - - do

abandonoso

ff

Maestoso moderato

Indian Drum on Stage

SOPRANOS

ALTOS

TENORS

BASSES

77

The Sun

The Sun

The Sun

Maestoso moderato

f
Horns

Indians

walks in the south

walks in the south

Whence come _____ all light and

Whence come _____ all light and

bright-ness; But now he goes to the

bright-ness; But now he goes to the

SOPRANO I, II, and ALTO

f

Toy-balloon Vendors
*) (Boys)

Lemonade Vendors (Half-bloods)

TENORS

Indians

SOPRANOS

ALTOS

TENORS

BASSES

west Where dwells the end of

west Where dwells the end of

*) Taken by the girls in male attire.

78

Lo stesso movimento

Bal. 2 4 Ven. 2 4
 loons, bal - loons, Just like the A-mer-i-can flag! Bal-

Lem. 2 4 Ven. 2 4
 all; So

Indians 2 4 So
 all; mf

Indians 2 4 So
 all; mf

Indians 2 4 So
 all; mf

Spectators 2 4 So
 all; mf

Spectators 2 4 So

Spectators 2 4 So

Spectators 2 4 So

Spectators 2 4 So

Lo stesso movimento

78

8 f

79

Bal. Ven. 12/8 loons! _____

Lem. Ven. *sparlando* 12/8 Lem-on-adé! _____ Ice - cold lemonade, _____ ver-y re-

Indians 12/8 we _____ for-sake our

Indians 12/8 we _____ for-sake our

Indians 12/8 we _____ for-sake our

mf scherzando 12/8 See the hand-some man with the pret - ty In - dian maid; I _____

mf scherzando 12/8 Spectators

79 12/8 *mf*

Bal.
Ven.

Lem.
Ven.

Indians

Spectators

ff

Red, white and blue bal-loons!

fresh-ing in the heat.

cer - e-mo-nies,

So we cease.

cer - e-mo-nies,

So we cease.

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

mf vigoroso

The crops are look-ing fine, but we

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

Indians

from - sing - ing;

from - sing - ing;

'Tis grow-ing

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

80

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

Jazz-band
of eight
young people

Lo stesso movimento

2 SOPRANOS *ff*

2 ALTOS Za za

2 TENORS *ff*

2 BASSES

Spectators

SOPRANOS

late!

ALTOS

TENORS

dry!

BASSES

80 Lo stesso movimento

ff

(unaccompanied)

(81)

Bal. Ven.

Bal-loons!_ Bal-loons! Bal-

Ice C. C. Ven.

Ice-cream cones! Ice-creamcones! 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)

82

Bal. Ven. Bal-loons!

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

Indians dance is o - ver!

Spectators *con spirito* The sun is sink - ing *con spirito* *con spirito* The sun is sink - ing *con spirito*

82

[The High School
girls hover round
sentimentally.]

83 Allegro moderato

Shan.

mf

The day draws to a close, — The cer - e - mo-nies are fast! — Oh, Sum - mer of Love, — with winds that blow o'er the fast!

Shan.

mf

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

SOPRANOS

High School girls

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

ALTOS

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,

Shan. Ah, _____ Love! _____

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

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

Lem. Ven. Lem-on-ade! - Lem-on-ade! - Iced lem-on - ade! _____

SOPRANOS

ALTOS Pow - wows are pic - tur-esque and quite u-nique; This has been a A

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

BASSES 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! —

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

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

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! —

SOPR.

ALTO Yo ho ho ho Hi yo ho hi yo ho

TEN.

Indians BASS

now — the end has come, —

Spectators now — the end has come, —

86

B.V. [Vendors leave stage gradually.]

L.V.

Indians

Spectators

Clos - ing out bal - - loons. —

Clos - ing out lem - on - ade. —

Hi-yah! — Hi-yah! —

We must pre - pare for home. —

[The picnickers begin to break camp]

87 **Tempo primo**

Ind. Ho! All day the winds have

SOP. ALTO TEN. BASS

Ind. wan - der'd, Ca -

TENORS

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

BASSES

ff

Ind.

ress - - ing the Moth - er Corn

Spect.
(Men)

to _ work we

Ind.

Whose

Spect.
(Men)

now re - turn.

ff

Ind.

spir - it gives us life; Whose

Spect. (Men)

cresc.

religioso

Ind.

spir - it gives us life; Day and

Spect. (Men)

15025-124

fervente

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

Ind. life. — 0 Sun, — 0 Earth, — 0

Ind.

mf

Air, — 0 Waters, — Give us still of thine a-

ff

c

Indians

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

ff

Indians

attacka

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

Bass: $\begin{array}{cccccc} \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} \\ \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} \\ \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} \\ \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} \\ \text{B} & \text{A} & \text{G} & \text{F} & \text{E} & \text{D} \end{array}$

Tenor: $\begin{array}{cccccc} \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} \\ \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} \\ \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} \\ \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} \\ \text{C} & \text{B} & \text{A} & \text{G} & \text{F} & \text{E} \end{array}$

Alto: $\begin{array}{cccccc} \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} \\ \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} \\ \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} \\ \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} \\ \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{F} \end{array}$

Soprano: $\begin{array}{cccccc} \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\ \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\ \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\ \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\ \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \end{array}$

90

Shan.

Lion. *f* Oh, come, sweet -

grow. That we may

Indians

grow. That we may

Spectators *f* Good - by, good -

Good - by, good -

conforza

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

Lion. heart, let us go! _____

Indians live and grow! _____

Indians live and grow! _____

[Spectators leave in groups]

Spectators by, we go! _____

Spectators by, we go! _____

Spectators by, we go! _____

tr.
fff

[91]

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

Rattles

TENORS and BARITONE in falsetto

Four old Indians

f

Tsi-go he - thoⁿ-be shoⁿ ni wa ta

(Tympani and lower strings)

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

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 wa ta wa-koⁿ he tse he,

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

93

thoⁿ-be shoⁿ ni wa ta.

(wood)

mflegatissimo

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



[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

94

P. H.

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

Lento

P. H.

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

[95]

*tendrement
mp*

P.H.

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

rall.

P.H.

drive you back In-to my wait-ing arms. But while the

*(bitterly)**rall.*

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

[He displays a handsome bow and arrow.]

P.H.

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. _____

P. H. *dolce*

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

P. H. *rall.* *a tempo pp*

P. H. *più mosso* heart This poi - oned arrow tipp'd with death, This poi - oned arrow tipp'd with

P. H. *poco a poco cresc.*

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

fz

P.H. dramatically treach-er-ous to thee, Here _____ is thy re-

Lionel [He gives the arrow to Shanewis] It is a use-less
P.H. venge!

Lionel 3 keep-sake; Never shall it be need-ed. I shall be true to Sha-

Molto movimento [Mrs. Everton and Amy hasten up in travelling costume.]
Lionel ne-wis! — 8 f mf b d.

Musical score for orchestra and Mrs. E. The score consists of two staves. The top staff is for the orchestra, showing various instruments playing eighth and sixteenth note patterns. The bottom staff is for Mrs. E., showing her vocal line. The key signature changes from C major to G major. Measure numbers 3, 4, and 5 are indicated above the staff.

98

f molto agitato

Musical score for Mrs. E. and orchestra. The score shows Mrs. E. singing and the orchestra accompaniment. The vocal line includes the lyrics "Li - o - nel, we have". Measure number 8 is indicated above the staff.

[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.]

Musical score for Mrs. E. and Lionel. Mrs. E. sings "fol - lowed you ____ To save you from this folly." Lionel responds with "Why folly? I". The vocal lines are shown with corresponding piano accompaniment. Measure numbers 8 and 9 are indicated above the staff.

[Her arm sweeping the scene scornfully.]

Musical score for Mrs. E. and Lionel. Mrs. E. continues her scornful speech with "Is this the life to which". Lionel replies with "love _____ Sha - ne - wis.". The vocal lines are shown with corresponding piano accompaniment. Measure numbers 10 and 11 are indicated above the staff.

Mrs. E. 

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

L. 

Mrs. E. 

Mrs. E.

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

101

Allegro

Mrs. E.

rall. “Lo, I come,” his “Lo, I go.” — The

a tempo

Mrs. E.

rapido lento

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

mp lento

[Lionel and Mrs. Everton face each other angrily]

102

Mrs. E. *Vivo*

nay. Be still; Be still! What do you know of love! What do

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

fz *f*

Mrs. E. *mf amaragnolo*

you know of love? — Dear gen-tle A - my,

Lionel — of love? —

Mrs. E. *lentemente* *rall.*

how ardent-ly you wooed her, How ardent-ly and long,— and now—

rall. *mp* *rall.*

Amy

Mrs. E.

Lionel

[Ashamed. He goes over to Amy.]
p tendrement

p tendremente

Dear gen-tle A - my,

I ask for-give-ness.

Some day I may for-

Some day she may for-

Amv

Mrs. E.

Amy

—
—

give,

not now.

Not for my-self I

give,

not now.

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

15075-124

Amy

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

mp

A.

105

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

A.

(earnestly)

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

A.

(faster)

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

C C

106

Più mosso

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

L.

[Lionel interrupts passionately]

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

L.

'Tis not in-fat-u-

8

[moving back to Shanewis]

107

Allegro *(Deliberato)*
(sorrowfully)

A. Love is law.

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

8

più lento, molto express.

pp

[Shanewis moves coldly away from Lionel]

più lento, con alterezza

108

113

Andante con espressione

Shanewis

Shanewis's vocal line consists of two staves. The top staff begins with a sixteenth-note pattern, followed by a melodic line with eighth and sixteenth notes. The bottom staff features a bass line with eighth and sixteenth notes. The tempo is marked *mp più lento*. The vocal line continues with lyrics: "So you wooed A-my first,— then me; How ma-ny have you loved be-".

Shan.

Shan.'s vocal line continues with a melodic line featuring eighth and sixteenth notes. The tempo is marked *3*. The lyrics continue: "fore To leave so light - ly As you left A - my? How".

Shan.

Shan.'s vocal line continues with a melodic line featuring eighth and sixteenth notes. The tempo is marked *3*. The lyrics continue: "can you ex-pect hap-pi - ness? Ah, hap-pi - ness is not built on".

Shan.

Shan.'s vocal line concludes with a melodic line featuring eighth and sixteenth notes. The tempo is marked *rapido*. The lyrics end with "bro - ken vows!". The piano accompaniment is marked *tranquillo*.

[109] *poco agitato*

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

The score consists of two staves. The top staff is for the piano, showing a treble clef, common time, and a bass clef. It features sixteenth-note patterns and dynamic markings like *L.H.*. The bottom staff is for the voice, with lyrics in brackets. The vocal line includes eighth and sixteenth notes, with a fermata over the last note of the first line.

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

This section continues the musical line from the previous page. The piano part shows a more active harmonic progression with various chords and dynamics. The vocal part continues with the lyrics, ending with a dynamic instruction *ffrapido*.

110 *f appassionata*

Sha.

A hun - dred years a - go my

far from her and

it rattles to the ground.]

This section begins with a piano introduction in common time. The vocal part starts with "A hun - dred years a - go my" followed by a piano solo line. The vocal part continues with "far from her and" and ends with "it rattles to the ground]."

S.

an-ces-tress Would have drawn that bow And sent the poi-soned ar - row

This section continues the musical line. The piano part provides harmonic support with sustained notes and chords. The vocal part concludes with the line "an-ces-tress Would have drawn that bow And sent the poi-soned ar - row".

(despairingly)

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

molto agitato

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

111

impazientemente

Be si-lent! Let

Women nev-er un-der-stand; - Let me ex-plain.

Andantino espressivo

me speak. For

poco rall.

112

Andante amarissimamente

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

3

Of-fer-ing friend-ship, knowl-edge, pro-tec-tion. With

più mosso

one hand you gave nig-gard-ly, With the oth-er took a-

mf

s. way greed-i - ly! The

accel.

rall.

113 s. più mosso grazioso love - ly hunt - ing grounds 3 of my fa - thers You have made your

pianissimo

rall.

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

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

cresc.

114 *f*

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

mf

poco più $\overbrace{3}$

hills. — What gave you in re-turn? —

poco più

più lento

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

pp

a tempo $\overbrace{3}$

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

a tempo

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

Allegro fuoco

115 $\overbrace{2}^4$

$\overbrace{6}^6$ $\overbrace{6}^6$

ffz

Mrs. Everton, pressing their hands
violently together]

f (half angrily)

5

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

S.

116 [She turns away]
Andante lamentoso

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

S.

poco rall.

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

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

wound!

mp dolce

p

f

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**pp*

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

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.

S. *rall.* - - - - - *p.*
L. *Ped.*

S. longing, But nevermore to find you, Farewell, Fare-
L. longing, But nevermore to find me, Farewell, Fare-

8.

S. *Ped.*
L. *Ped.*

[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

Philip Harjo

Go, messenger of Death!

pp misterioso ffz mf

Seek thou his traitor heart! Avenge her and her

ffz ffz

121
Molto mosso, dramatico

Shan.

Philip

[Running back.] f *parlando*

The poisoned dart!

race!

fff

sub 8

ten.

[Striving to support him]

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

122

Ind.

Ha ha tho! — Ha ha tho! — Ha ha tho! —

123

Ind.

Ho — tho! —

mf — *ffz* — *fff* — *mp* —

ff cresc. — *fff* —

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