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 Pow wow 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

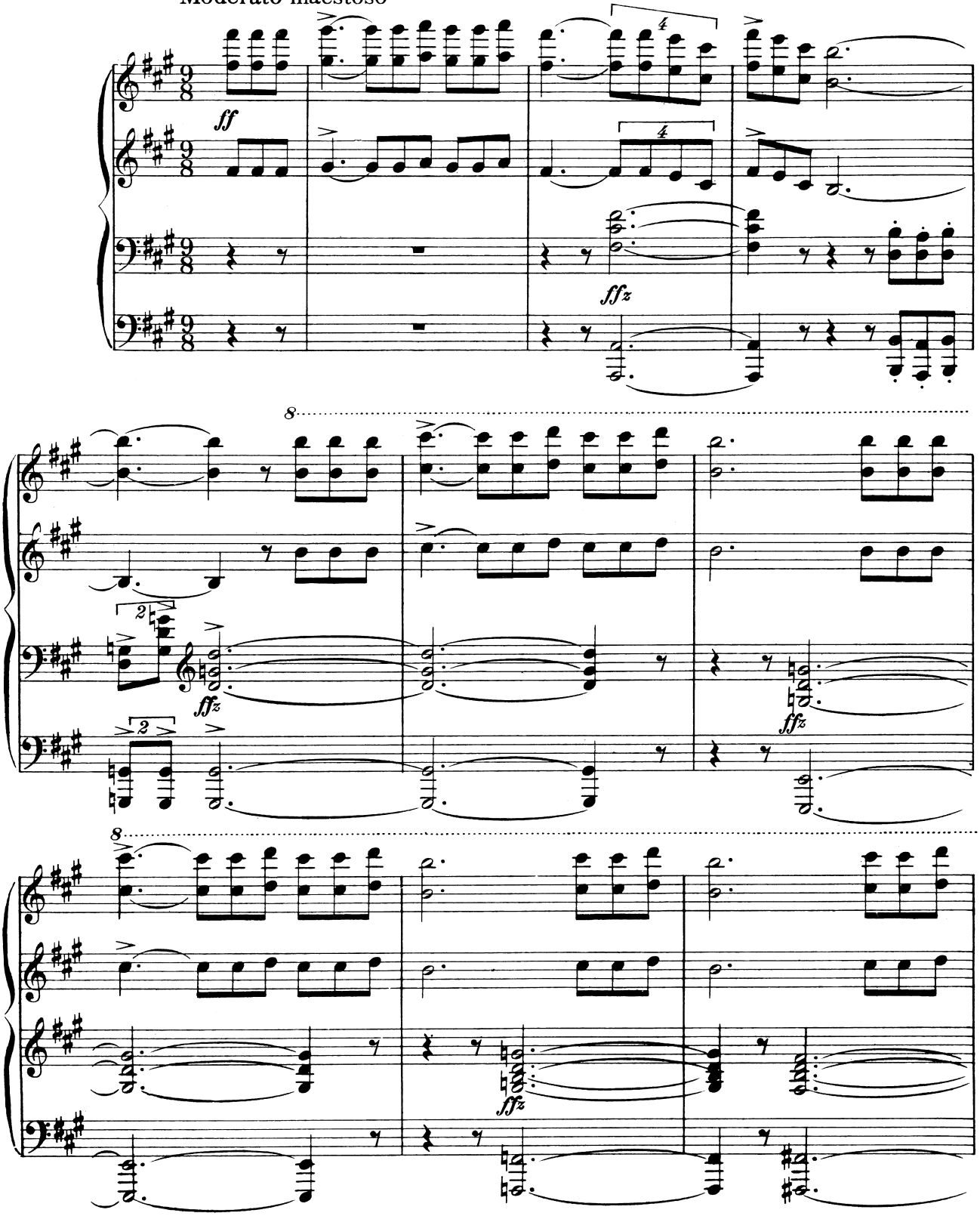
(Shanewis)

Libretto by
Nelle Richmond Eberhart

PRELUDE

Music by
Charles Wakefield Cadman

Moderato maestoso



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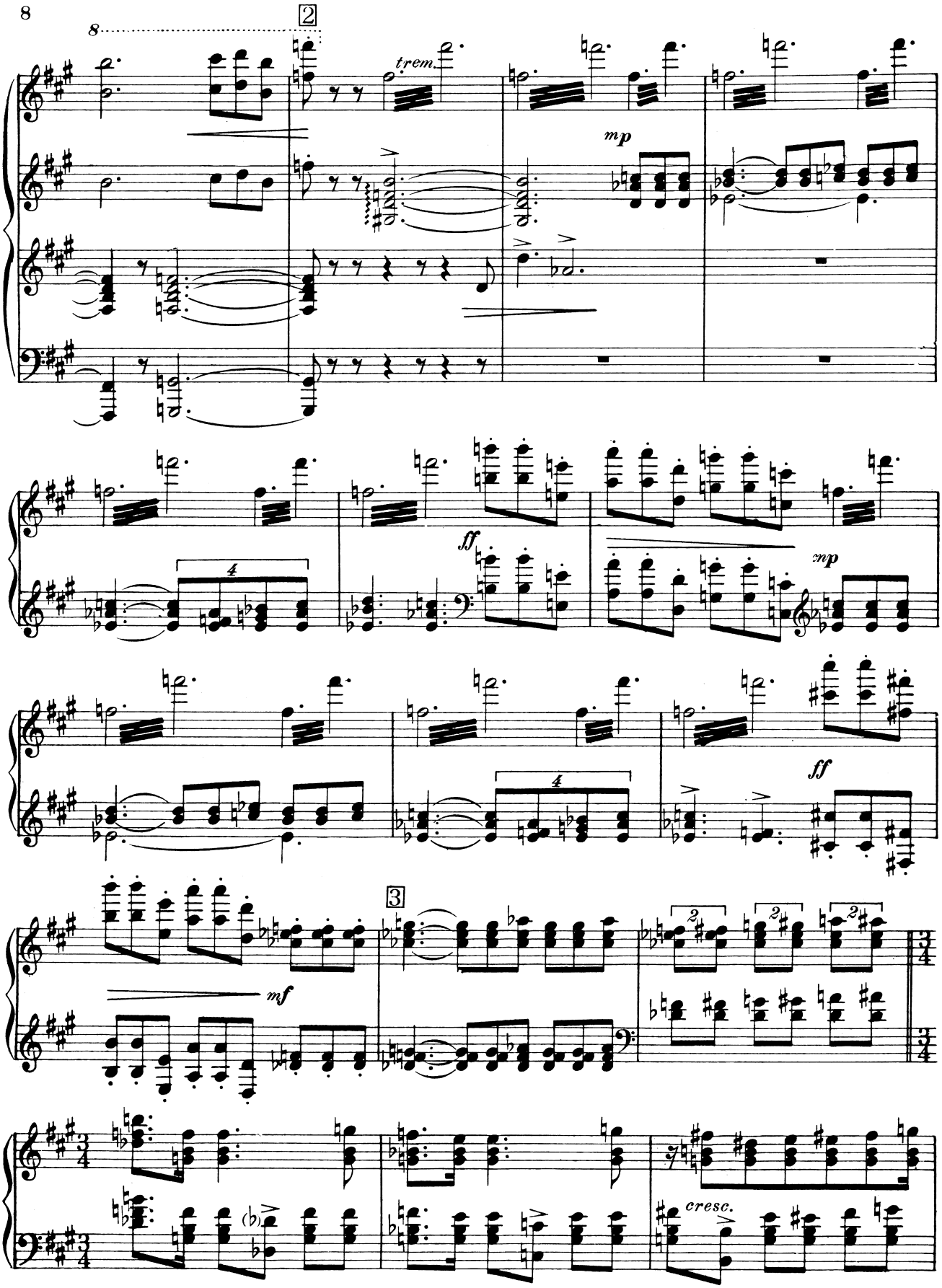
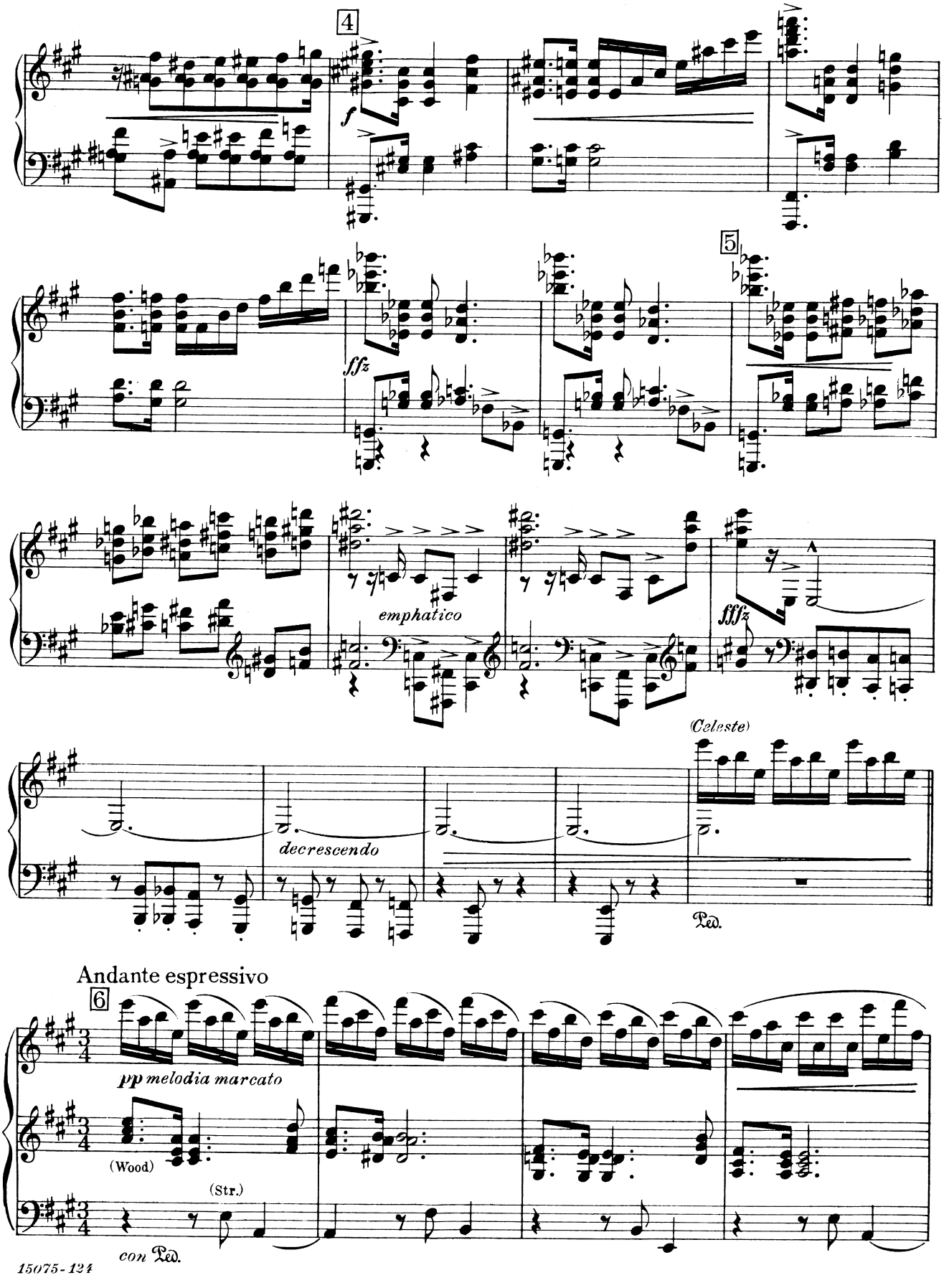
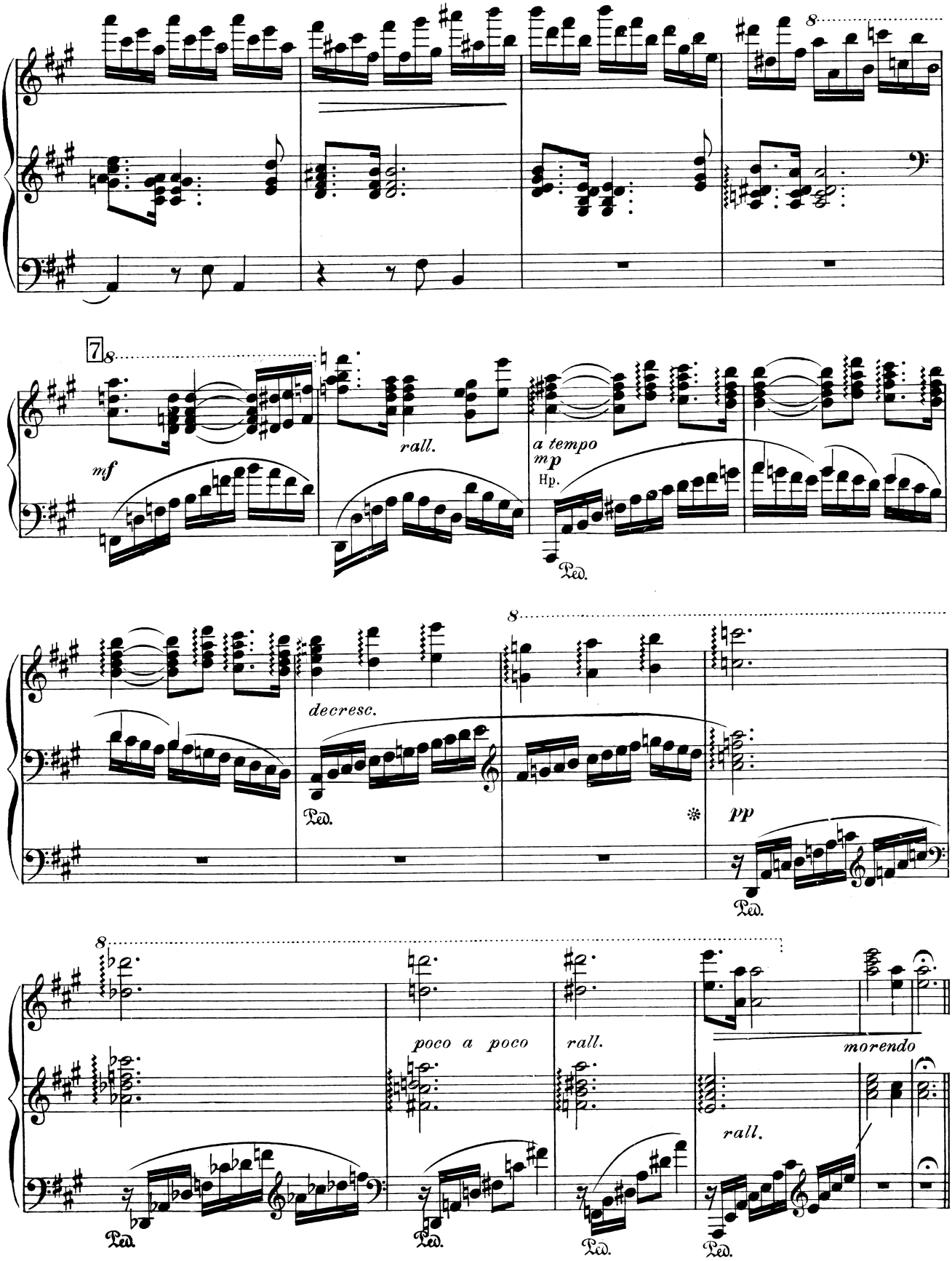
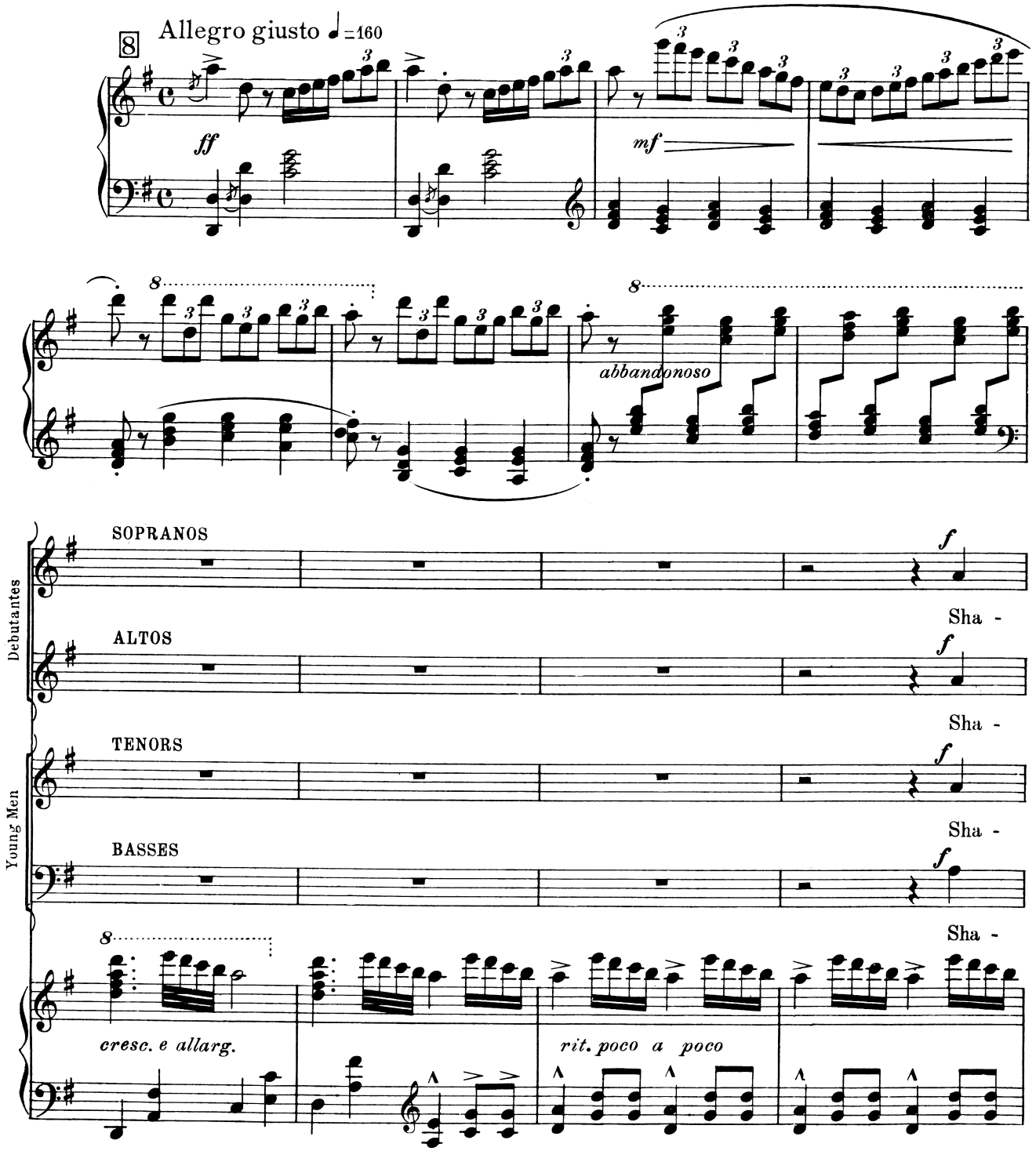

8
2
trem.
mp
4
ff
mp
4
ff
3
mf
2
2
2
3/4
3/4
(b)
cresc.

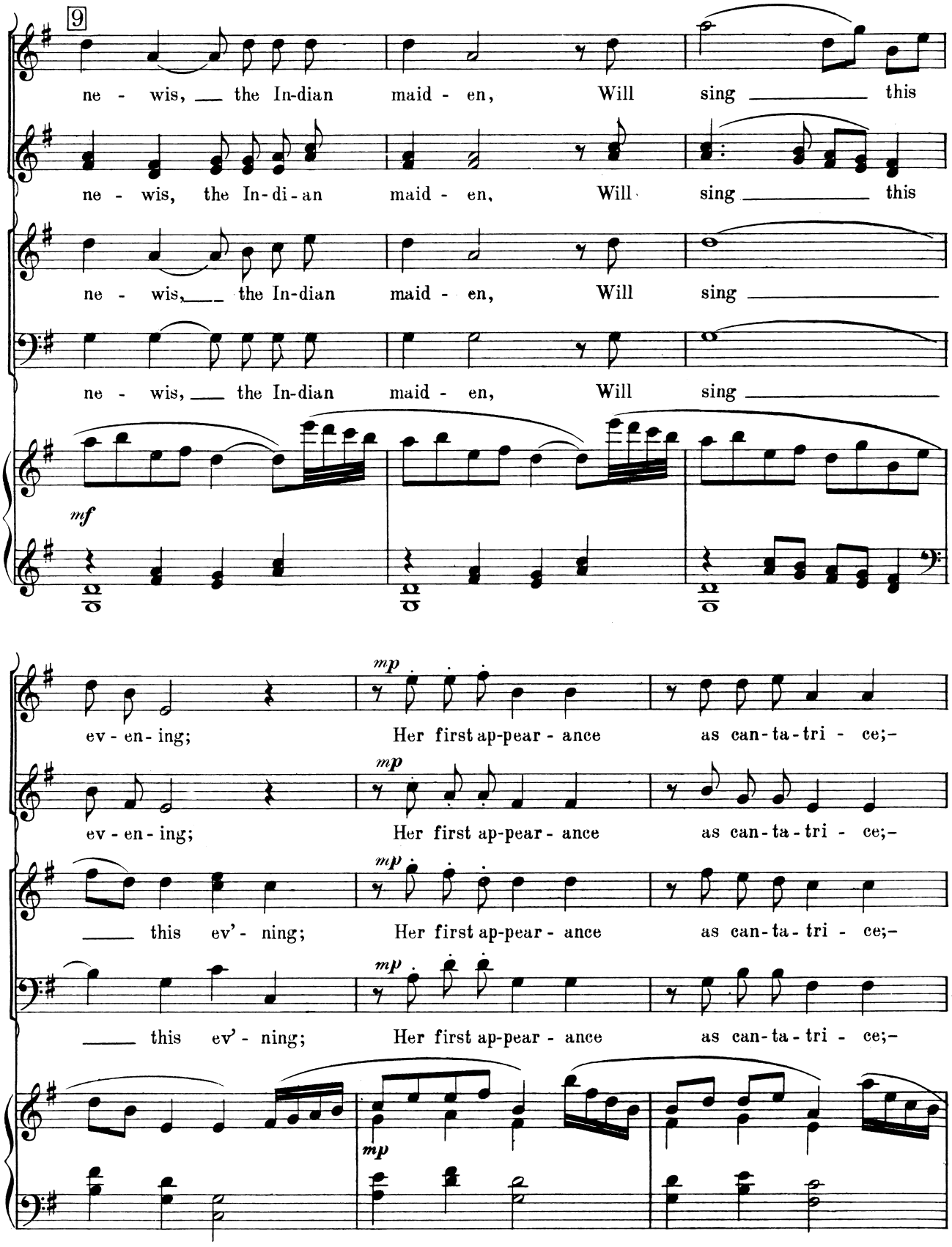

4
f
5
fffz
emphatico
fffz
(Celeste)
decrescendo
Ped.
Andante espressivo
6
pp melodia marcato
(Wood)
(Str.)
con Ped.

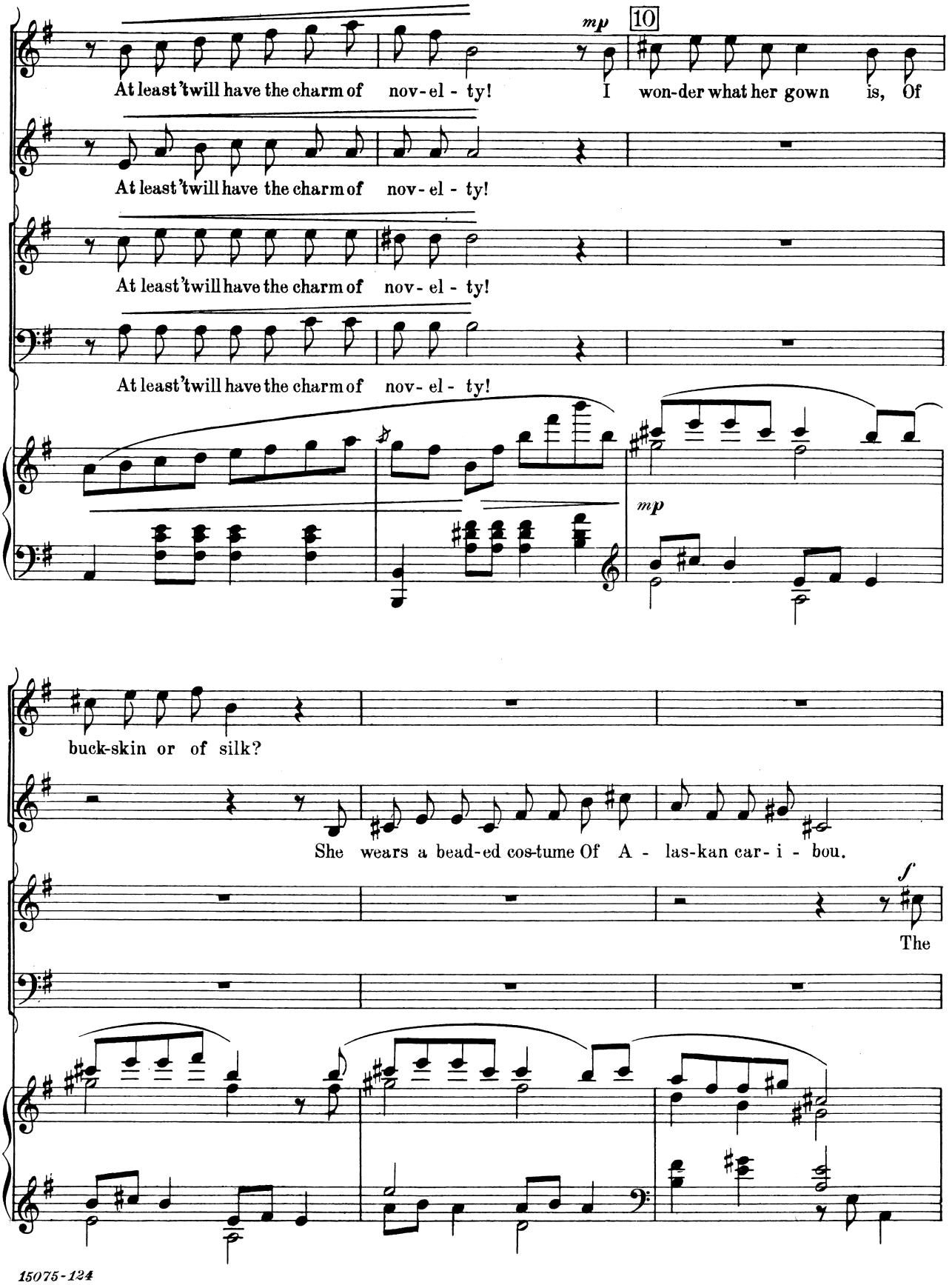

8
7
8
mf
rall.
a tempo
mp
Hp.
Ped.
8
decresc.
Ped.
pp
Ped.
8
poco a poco
rall.
morendo
rall.
Ped.
Ped.
Ped.
Ped.

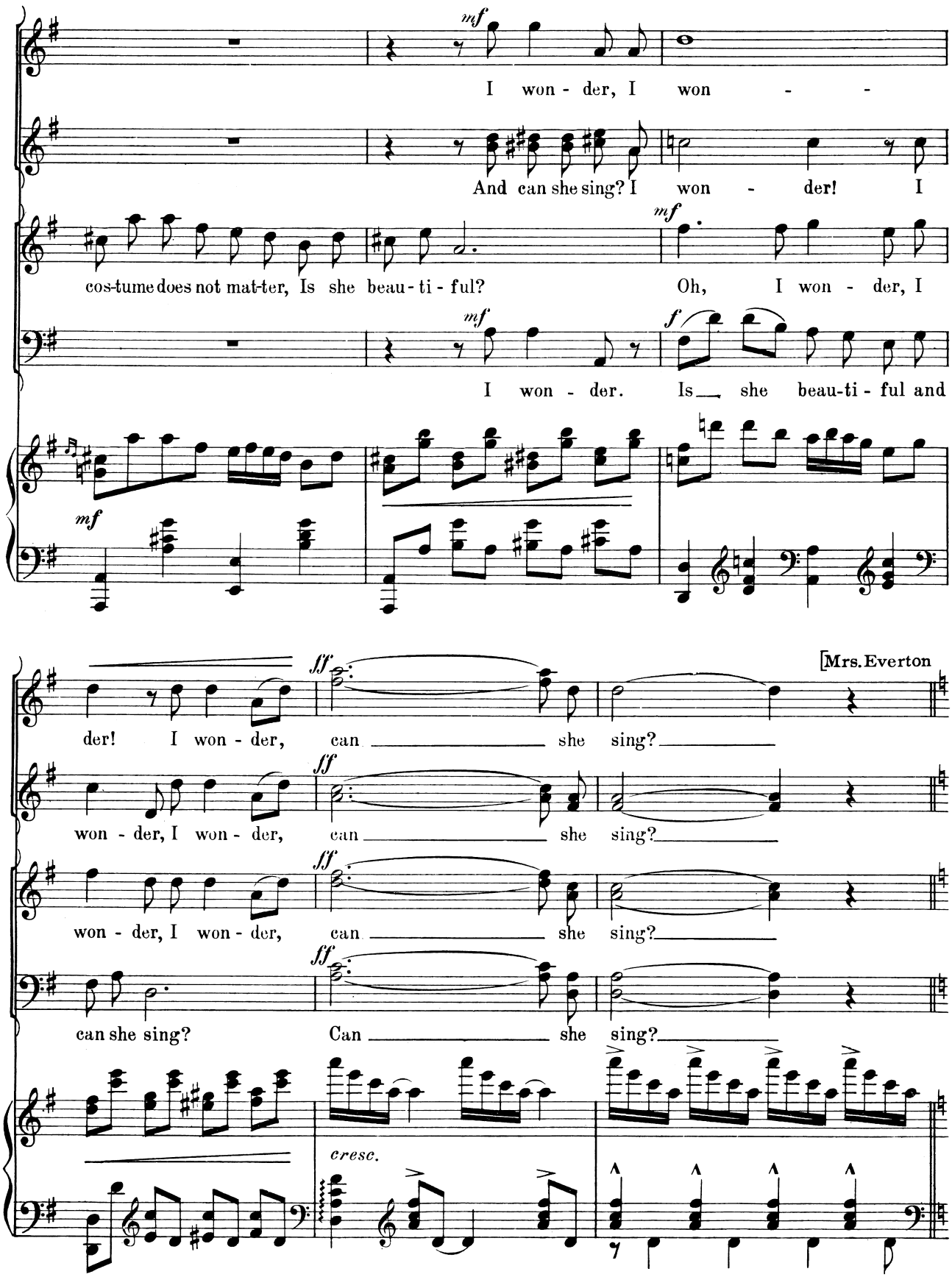
PART ONE

[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.]




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! 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
buck-skin or of silk?
She wears a bead-ed cos-tume Of A - las-kan car- i - bou.
f
The


mf
I won - der, I won - -
And can she sing? I won - der! I
mf
cos-tume does not mat-ter, Is she beau - ti - ful?
Oh, I won - der, I
mf
I won - der.
f
Is she beau-ti - ful and
mf
[Mrs. Everton
ff
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*)

mf

Mrs. E.

One word be-fore I bring Sha-

ff

Mrs. E.

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

mf

Mrs. E.

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

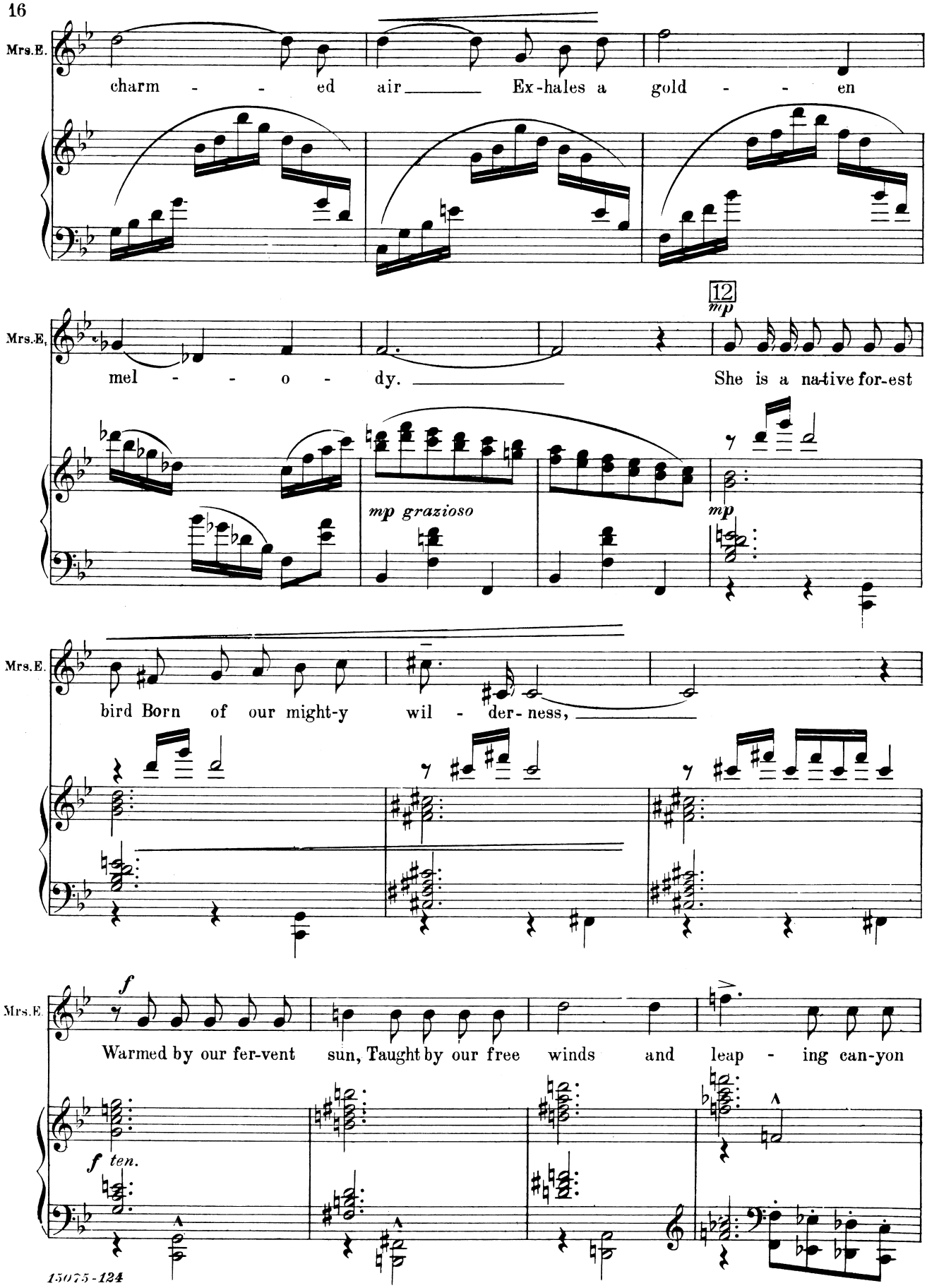
Andante giocoso

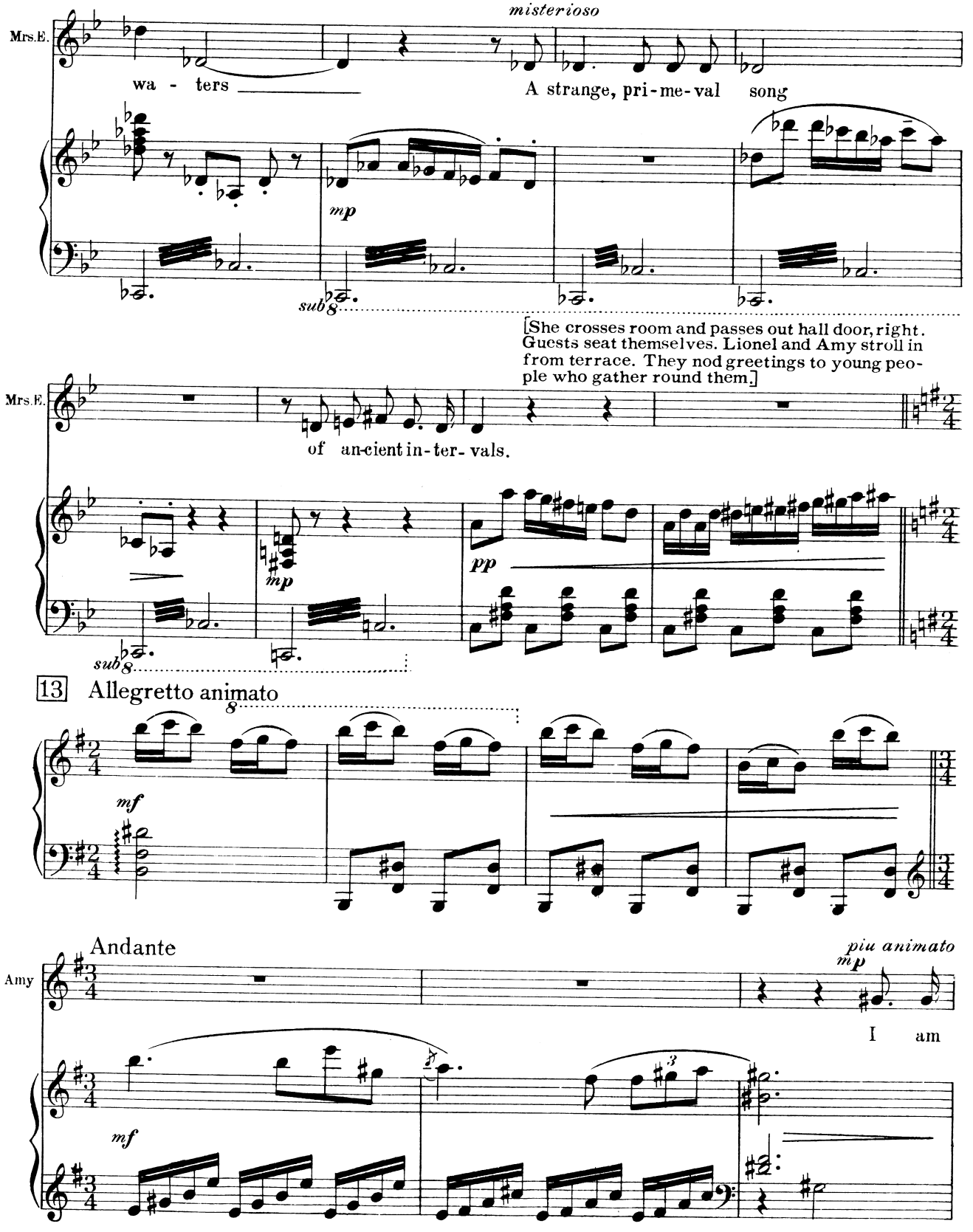
mp

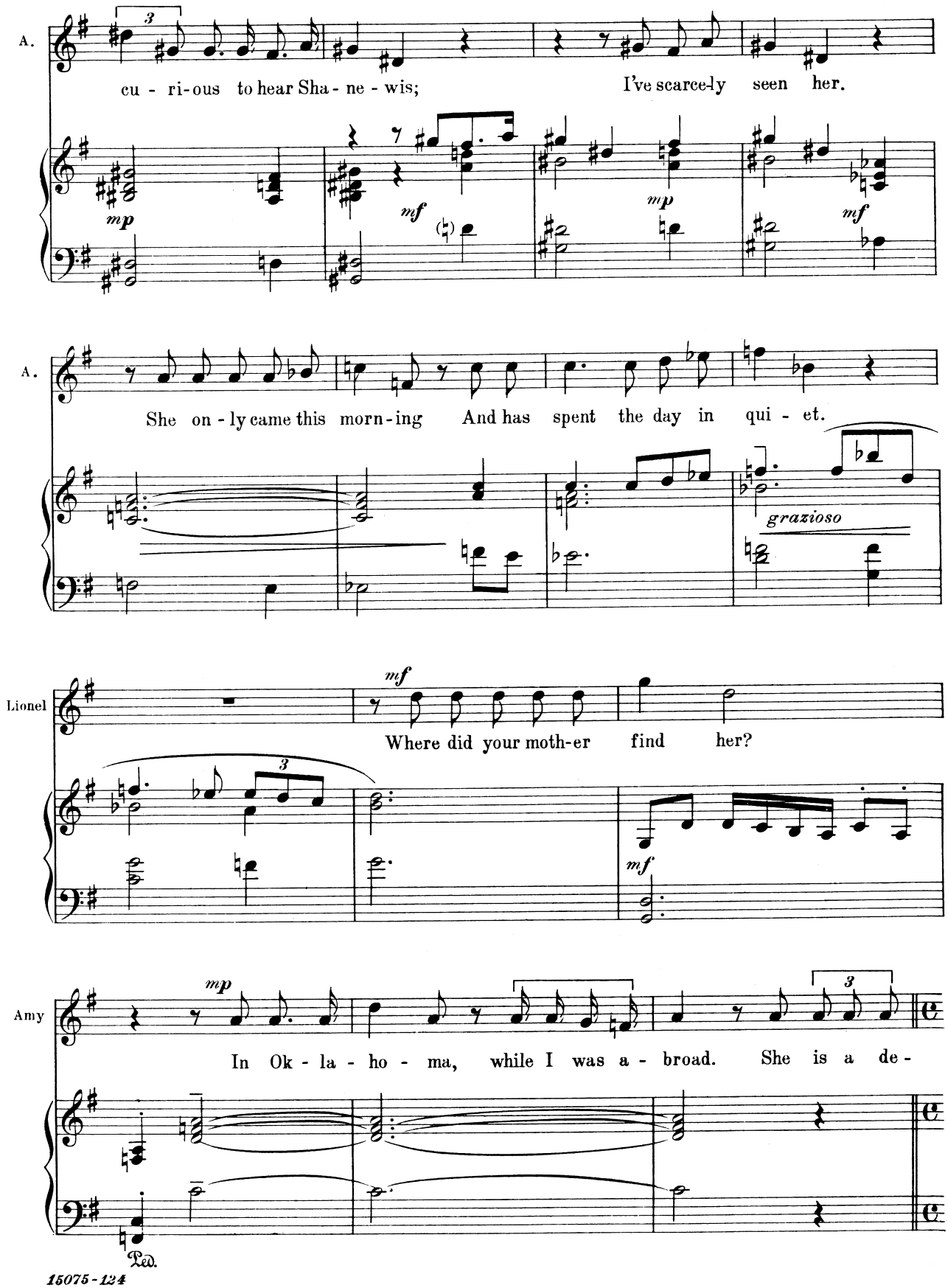
Mrs. E.

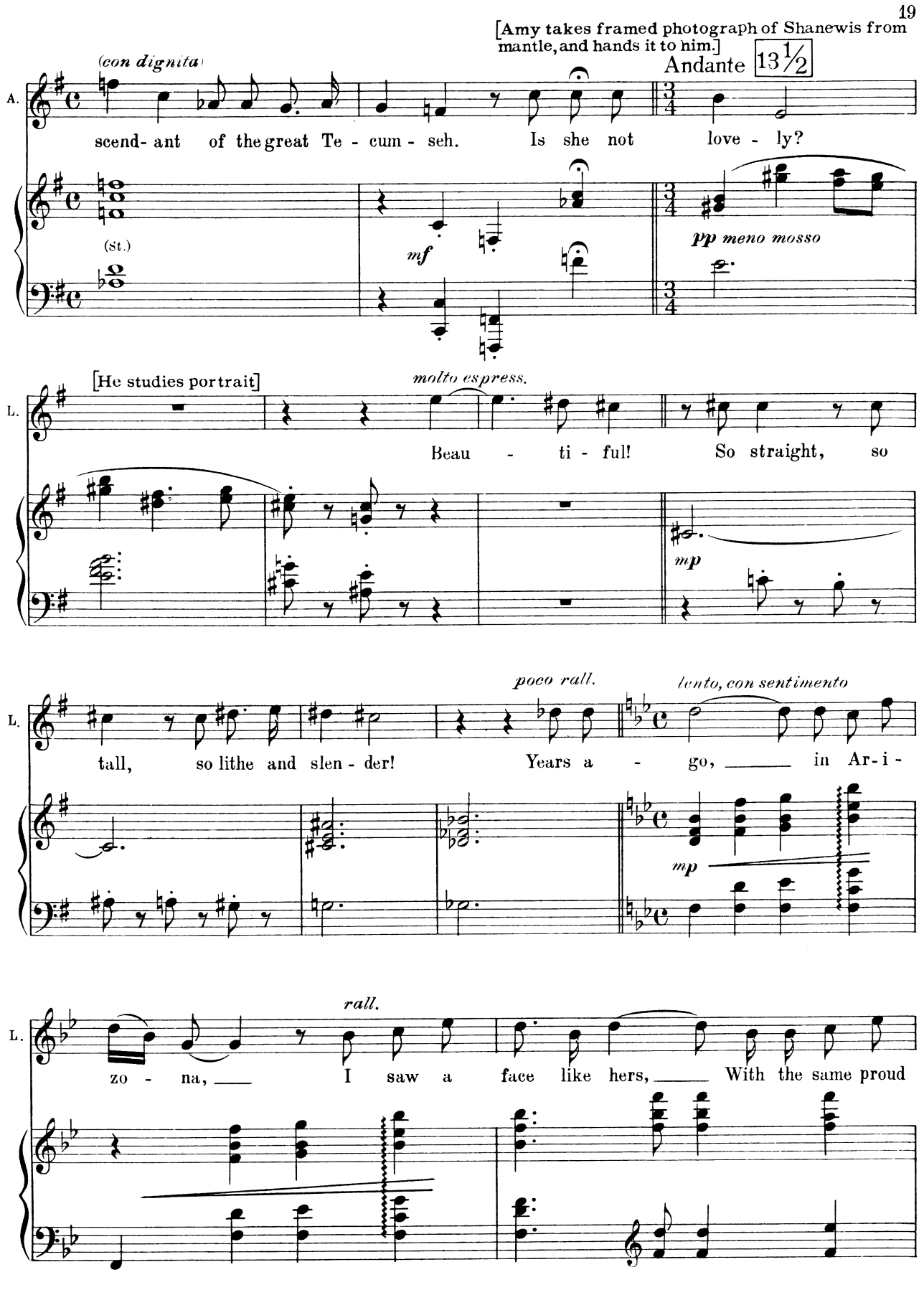
zeph-yrs In balm-y climes where the

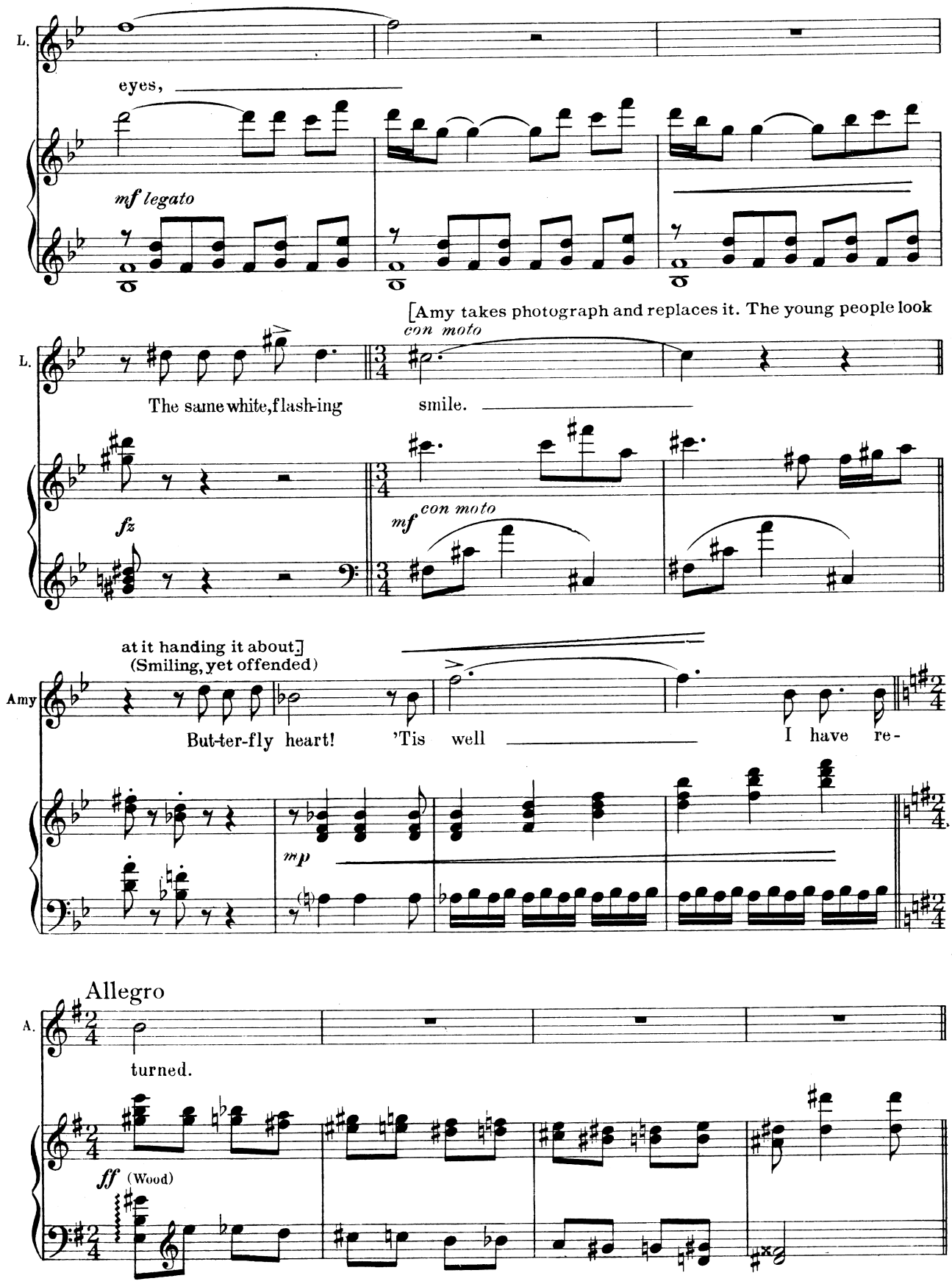
mp


Mrs.E.
charm - - ed air Ex-hales a gold - - en
12
mp
Mrs.E.
mel - - o - dy.
She is a na-tive for-est
mp grazioso
mp
Mrs.E.
bird Born of our might-y wil - der-ness,
f
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 an-cient in-ter- vals.
mp
pp
sub 8
13 Allegretto animato
8
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
mf
Where did your moth-er find her?
mf
Amy
mp
In Ok - la - ho - ma, while I was a - broad.
She is a de-
Ped.


[Amy takes framed photograph of Shanewis from mantle, and hands it to him.]
Andante 13½
(con dignita)
A.
scend- ant of the great Te - cum - seh. Is she not love - ly?
(St.)
mf
pp meno mosso
[He studies portrait]
molto espress.
L.
Beau - ti - ful! So straight, so
mp
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-
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

pp

mp

8

3

f

15

L'estissimo tempo

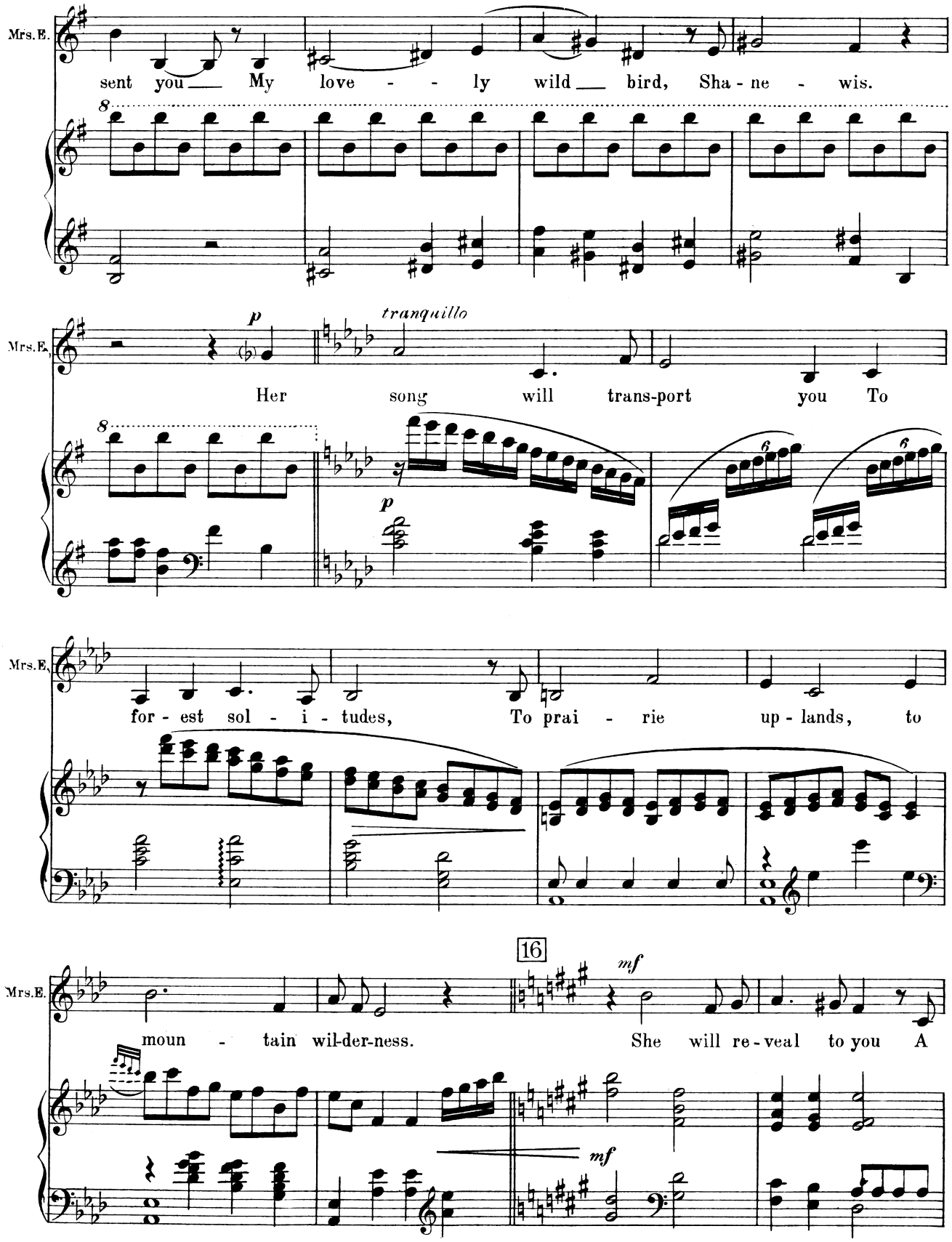
mf (*soavemente*)

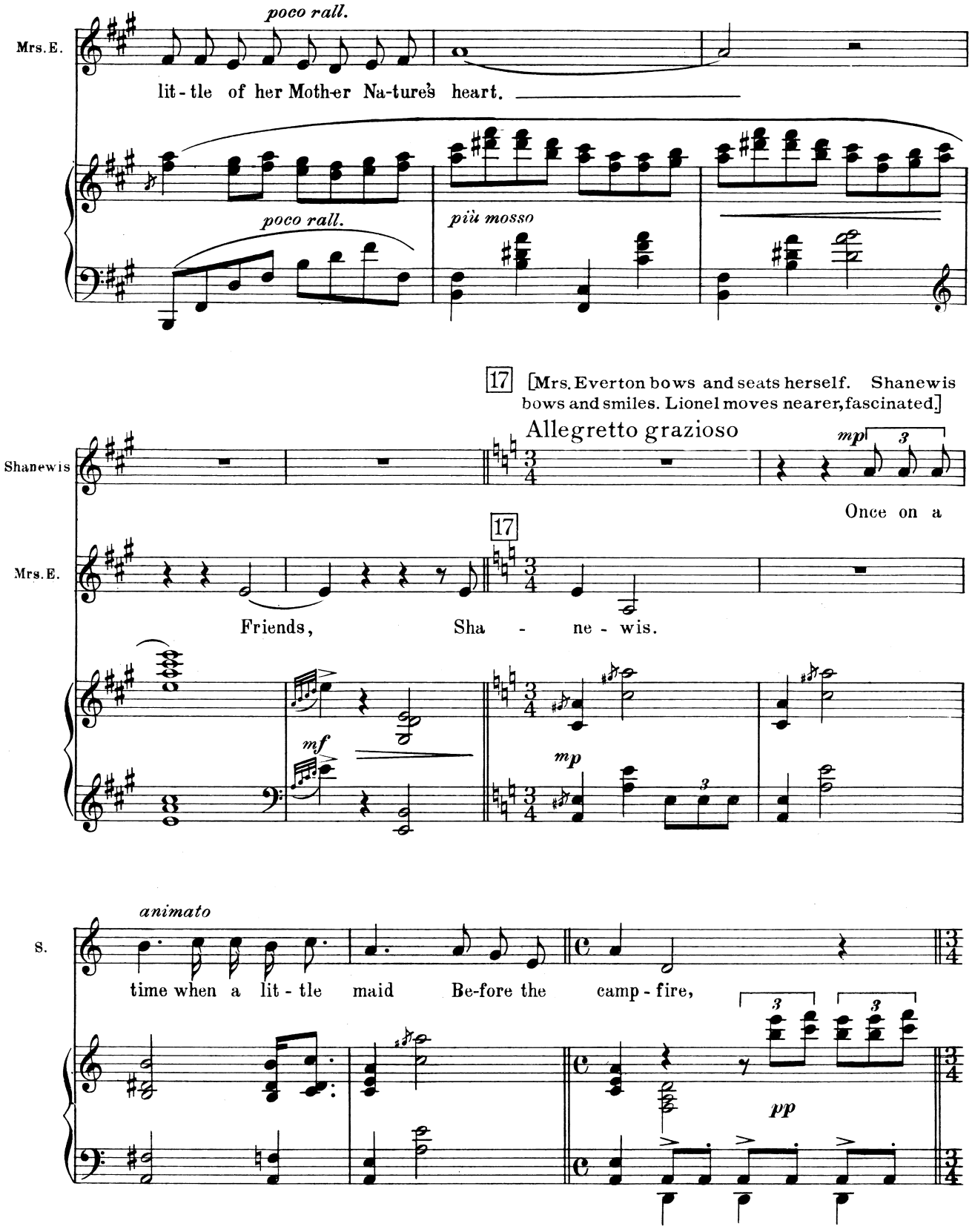
Mrs.E.

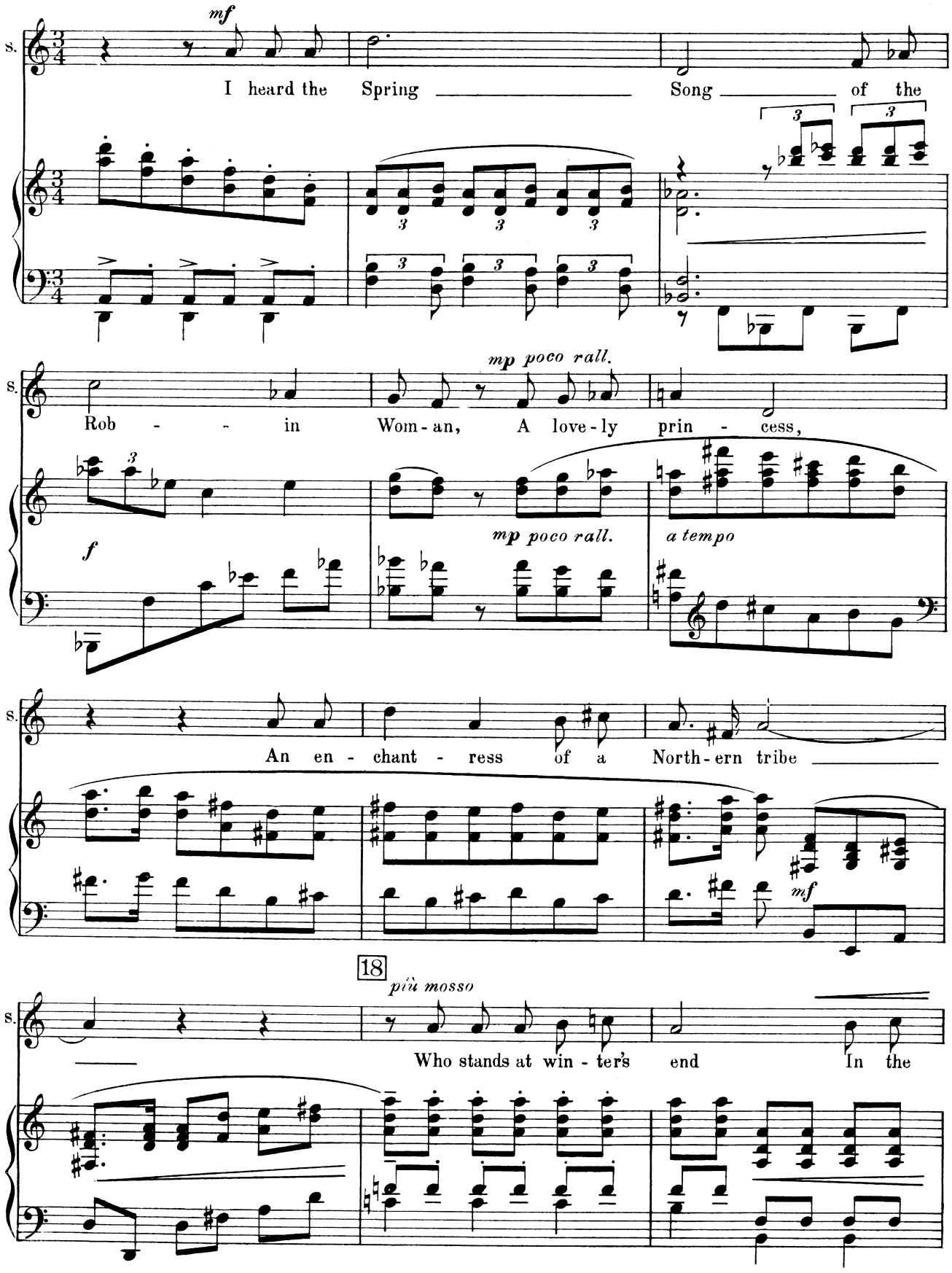
Friends, let me pre-

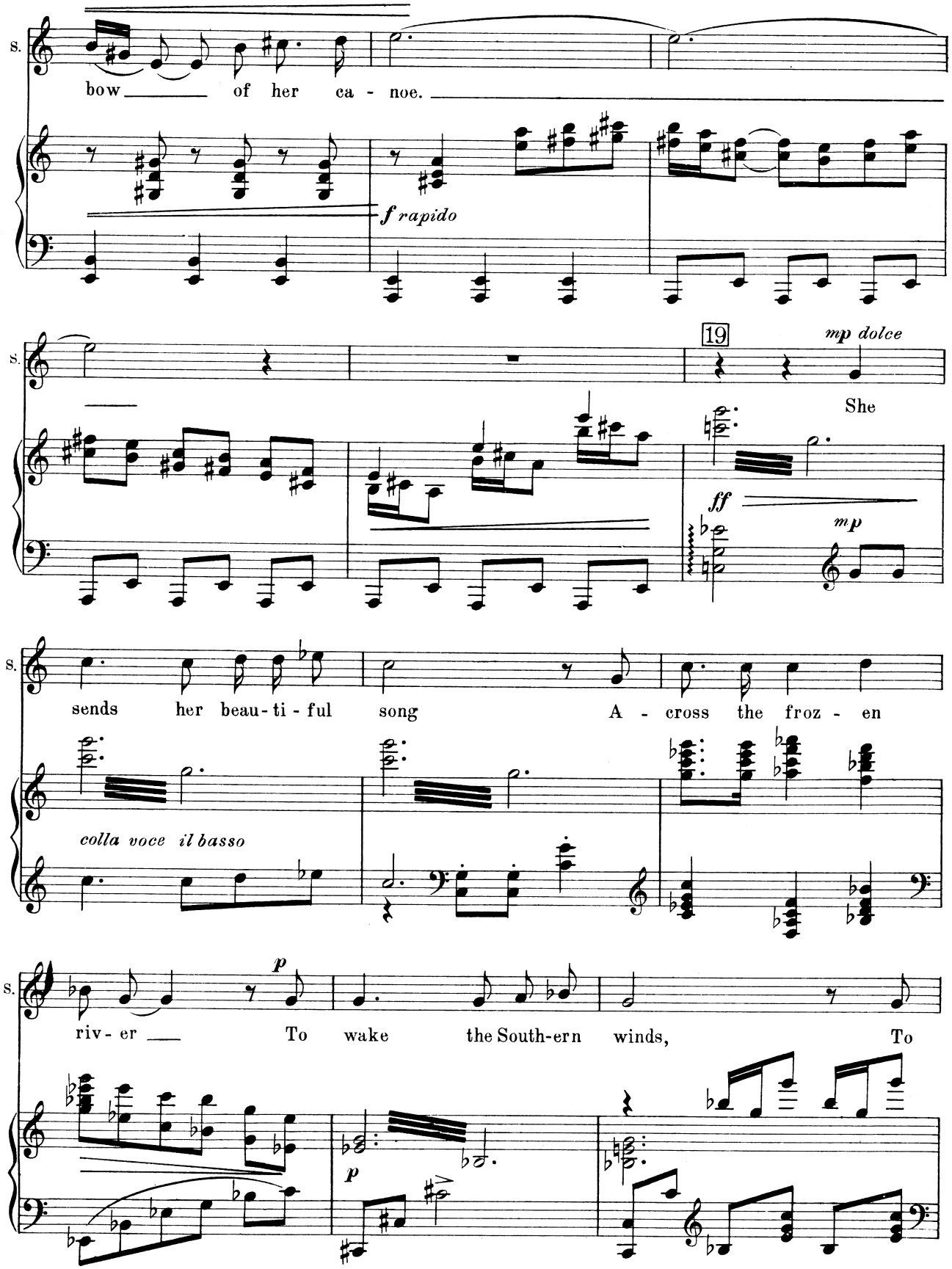
8

mp


Mrs.E.
sent you My love - - ly wild bird, Sha - ne - wis.
p
tranquillo
Her song will trans-port you To
for - est sol - i - tudes, To prai - rie up - lands, to
16
mf
moun - tain wil-der-ness. She will re - veal to you A


Mrs. E.
poco rall.
lit - tle of her Moth-er 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.
17
Friends,
Sha - ne - wis.
mf
mp
S.
animato
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,
f
mp poco rall.
a tempo
An en - chant - ress of a North-ern tribe
mf
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
S.
sends her beau - ti - ful song A - cross the froz - en
colla voce il basso
S.
p
riv - er To wake the South-ern winds, To
p

20

meno mosso

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

mf

S. home, To call the rob-ins

S. home.

fz

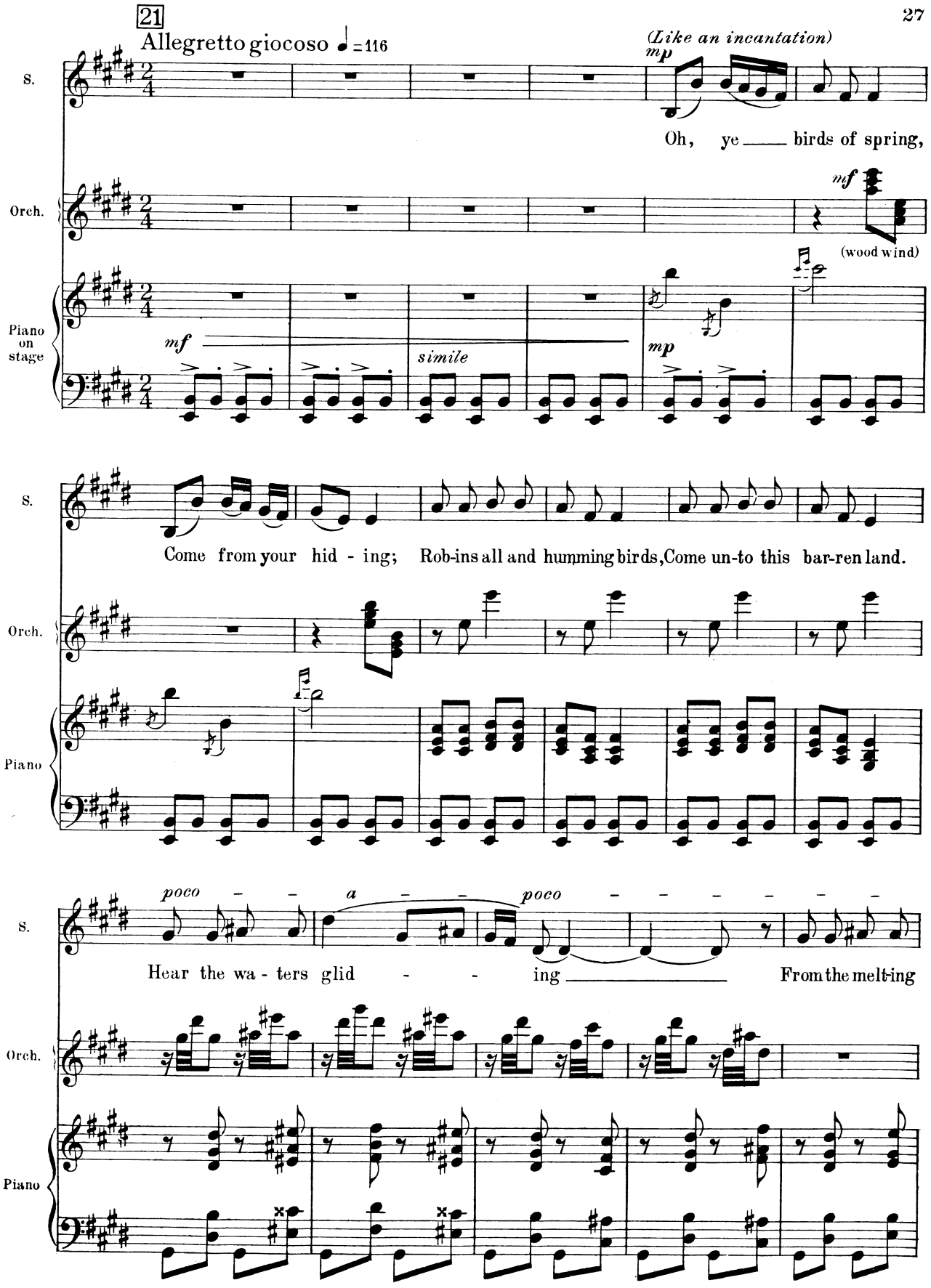
poco recit.

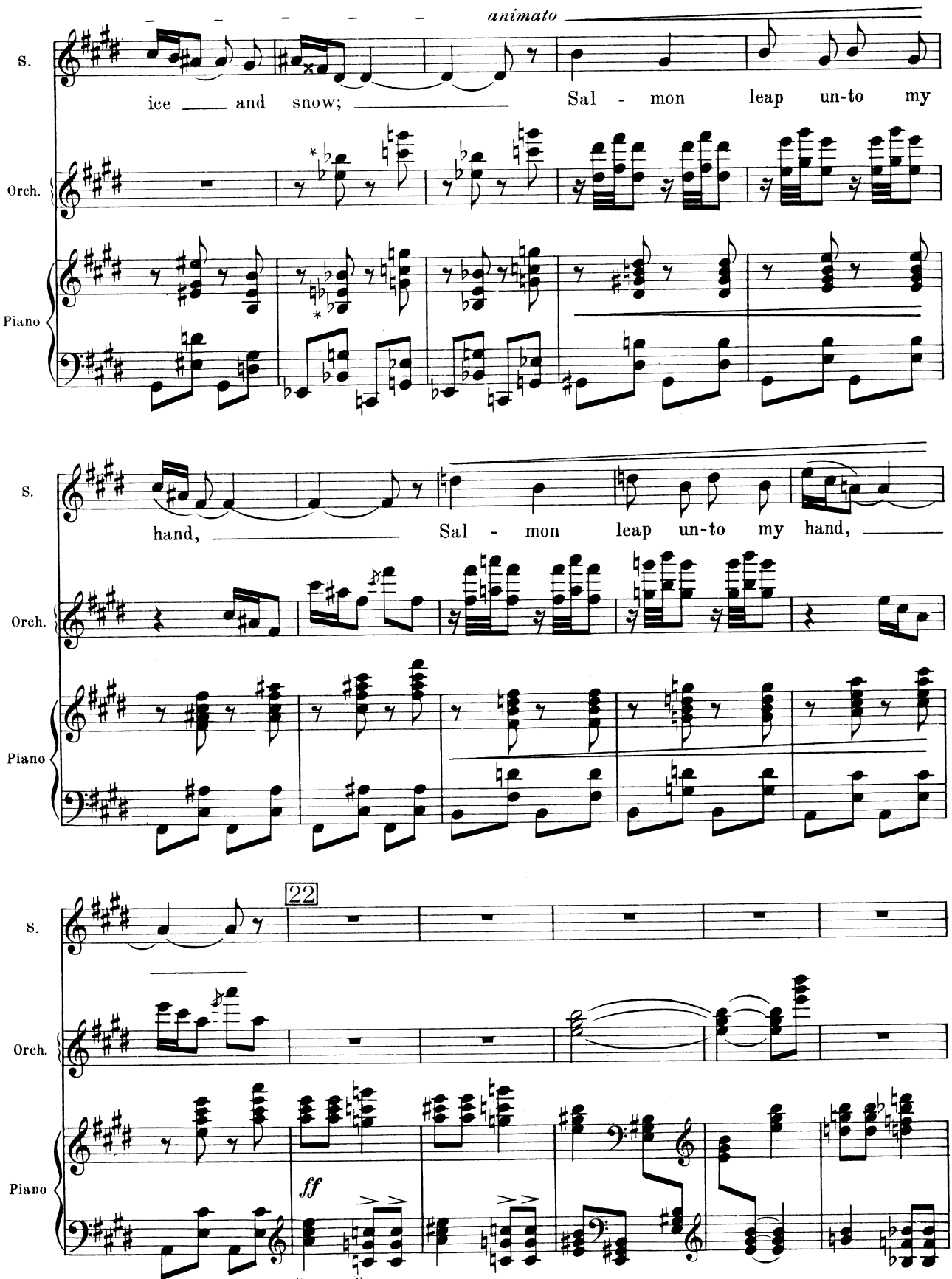
3

[Shanewis signals pianist to begin accompaniment]

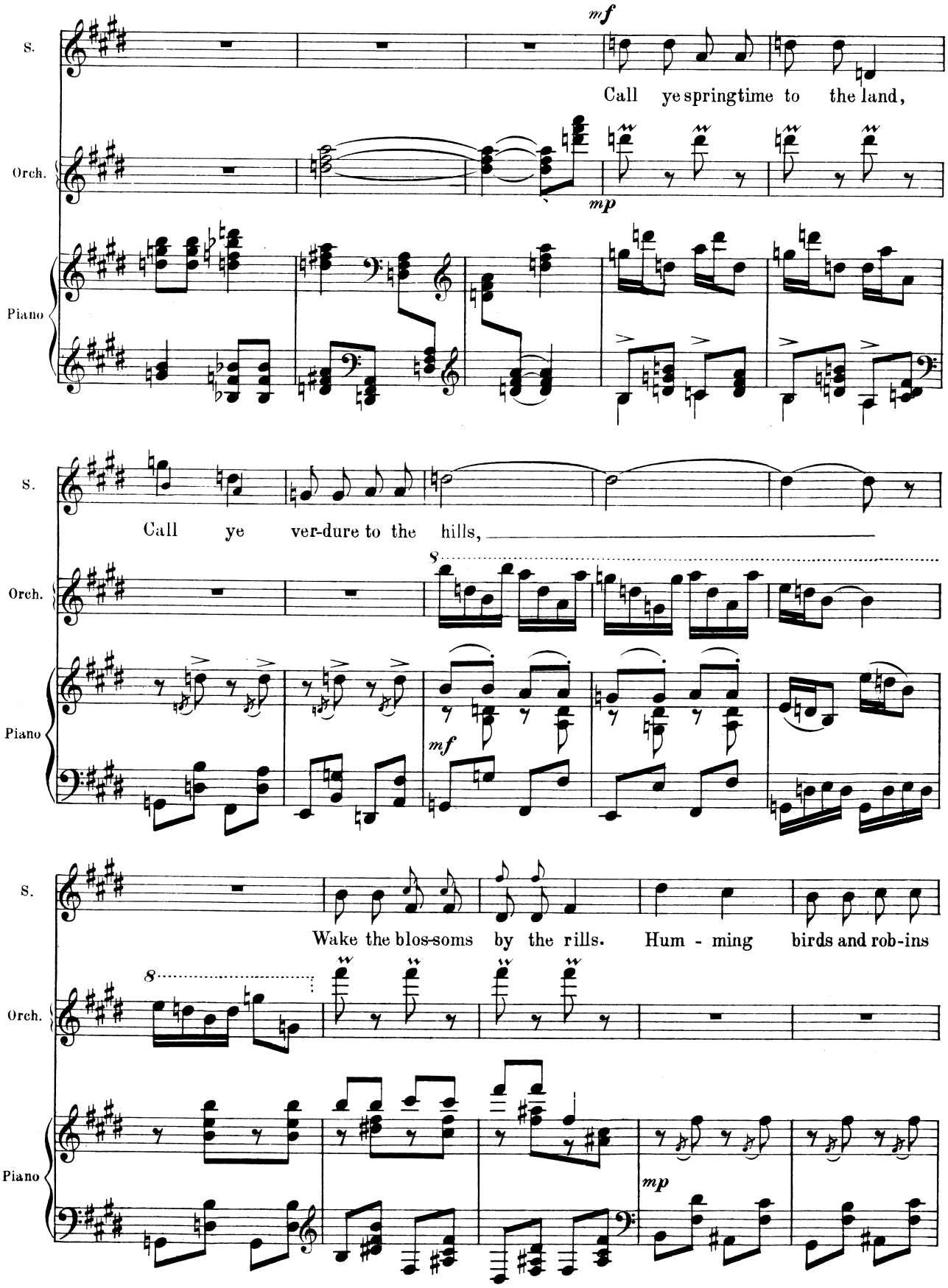
S. This is the song the Rob-in Wom-an sang:

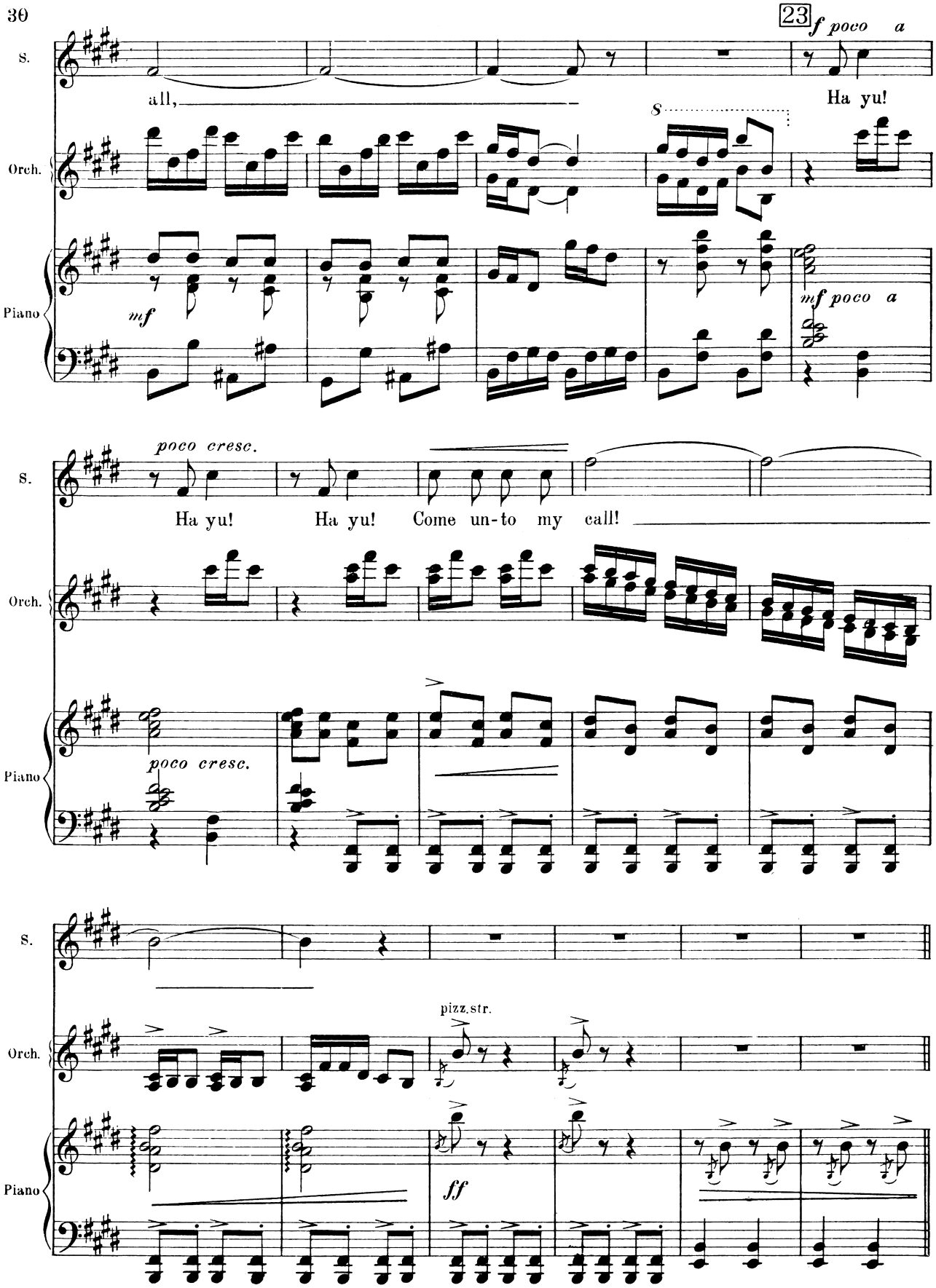
fz

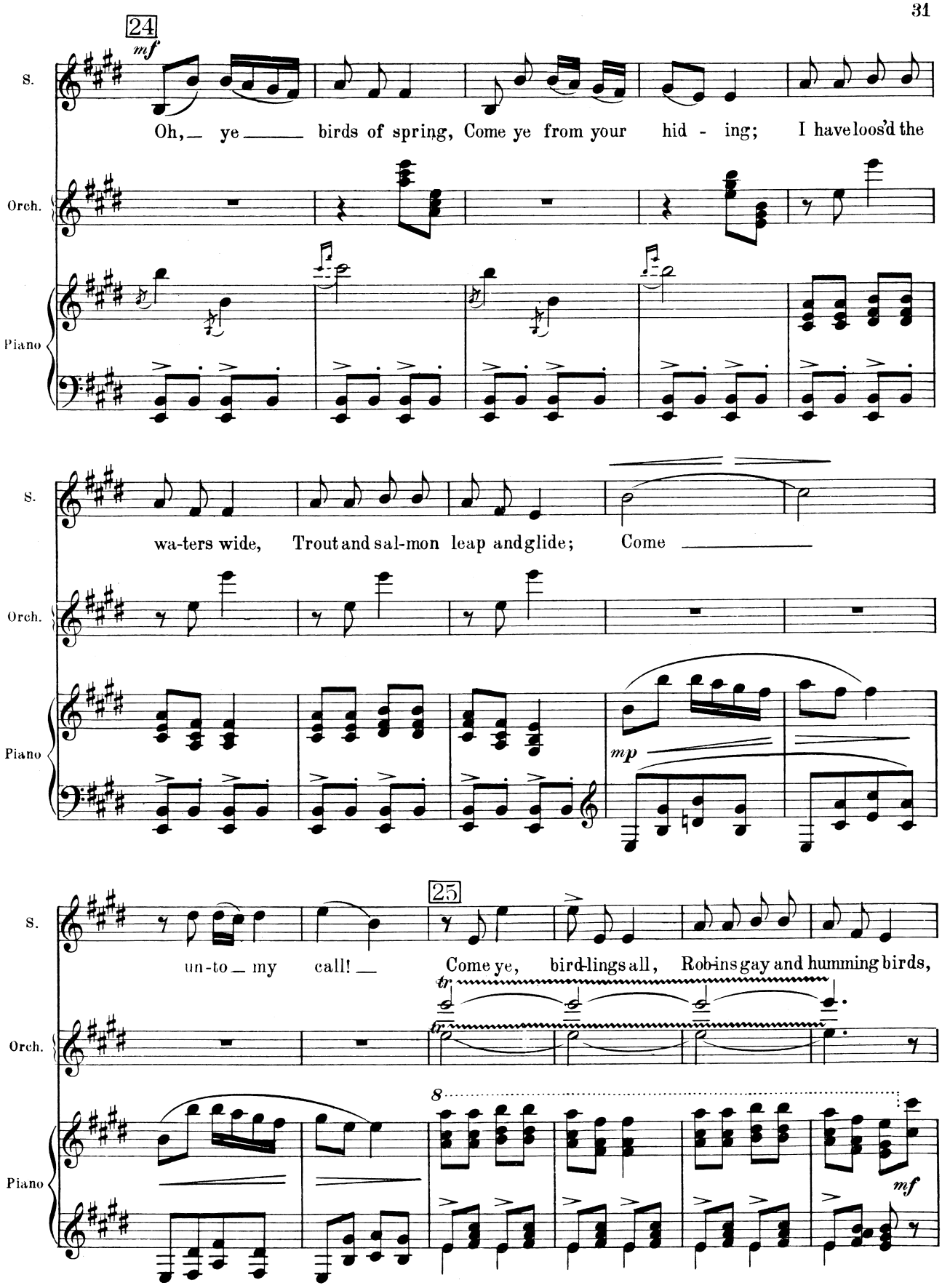

21
Allegretto giocoso ♩=116
(Like an incantation)
mp
S.
Oh, ye birds of spring,
Orch.
mf
(wood wind)
Piano on stage
mf
simile
mp
S.
Come from your hid - ing; Rob-ins all and humming birds, Come un-to this bar-ren land.
Orch.
Piano
poco a poco
S.
Hear the wa - ters glid - - ing From the melt-ing
Orch.
Piano

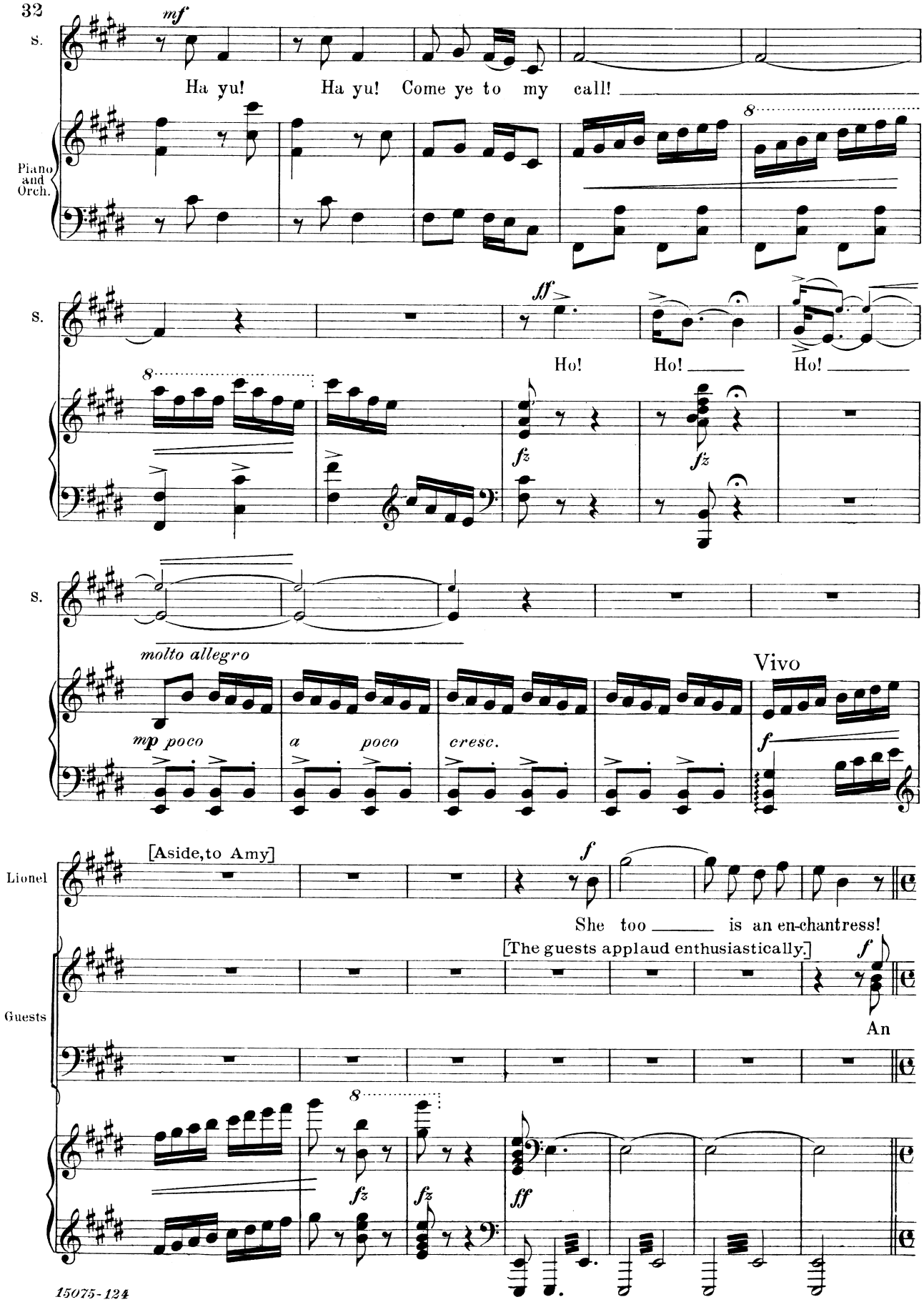


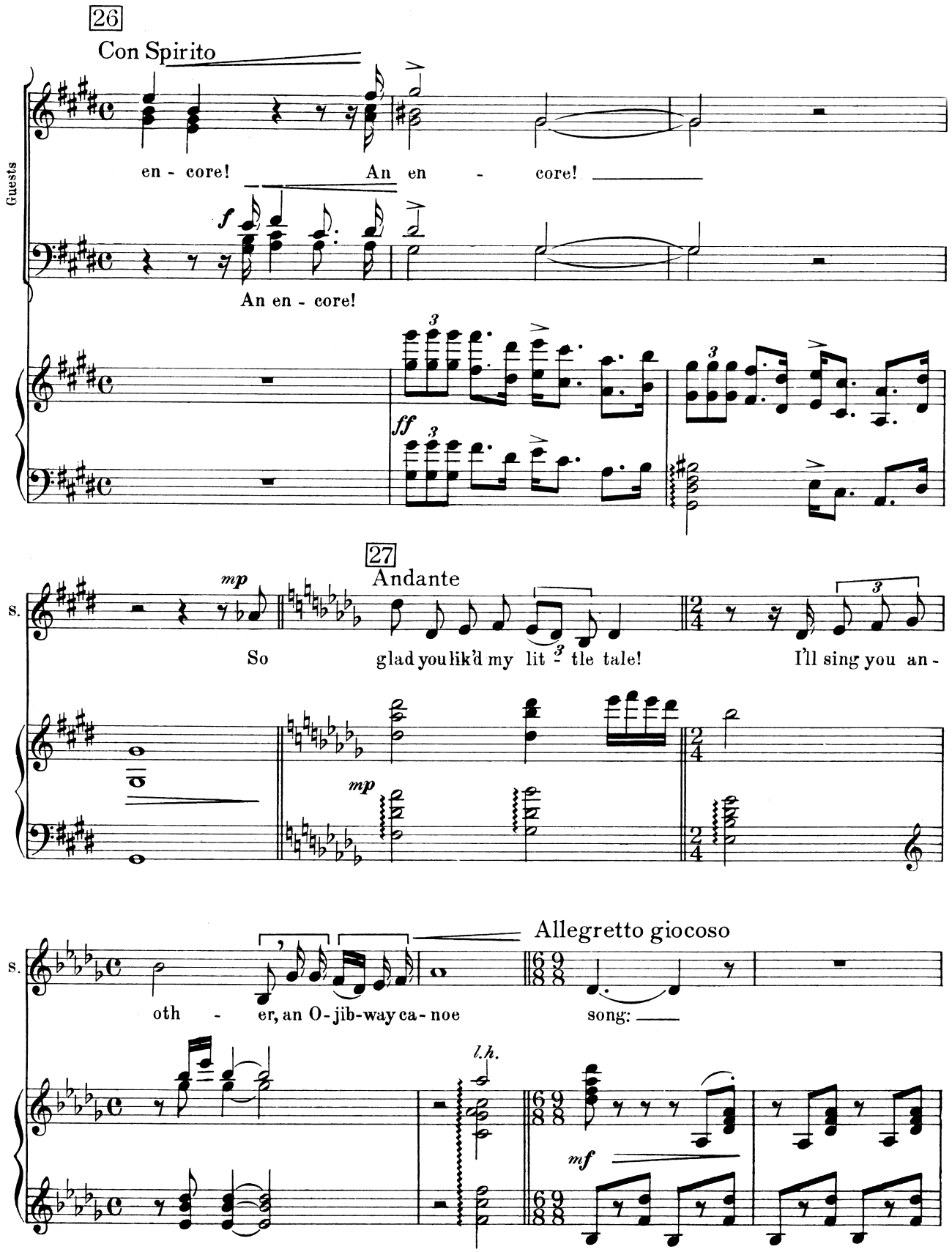
*Notation used purposely to make "reading" easier

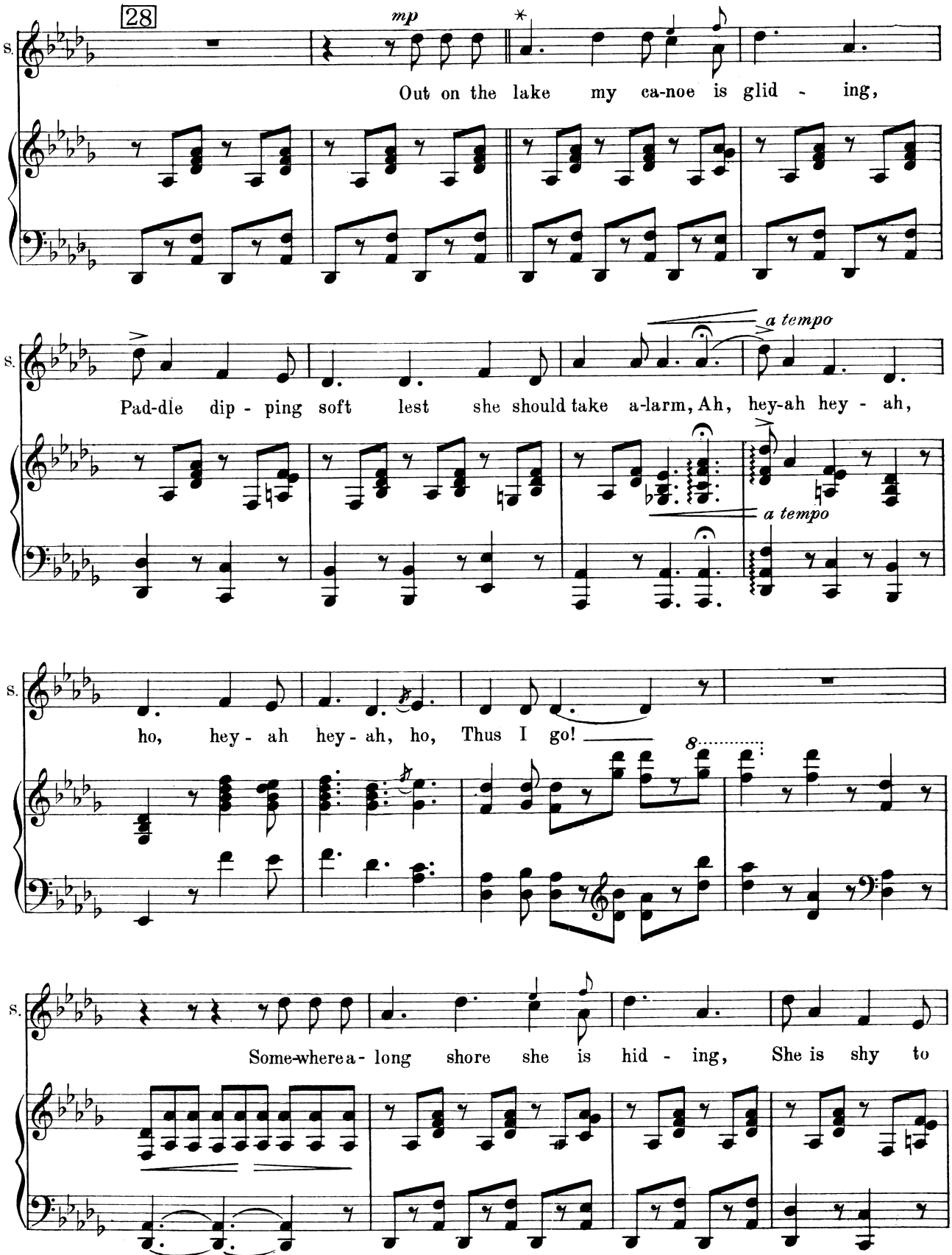

S.
Orch.
Piano
mf
Call ye springtime to the land,
mp
S.
Call ye ver-dure to the hills,
Orch.
8
Piano
mf
S.
Wake the blos-soms by the rills. Hum - ming birds and rob-ins
Orch.
8
Piano
mp


23
f poco a
S.
all,
Ha yu!
Orch.
Piano
mf
mf poco a
poco cresc.
Ha yu! Ha yu! Come un-to my call!
pizz.str.
ff

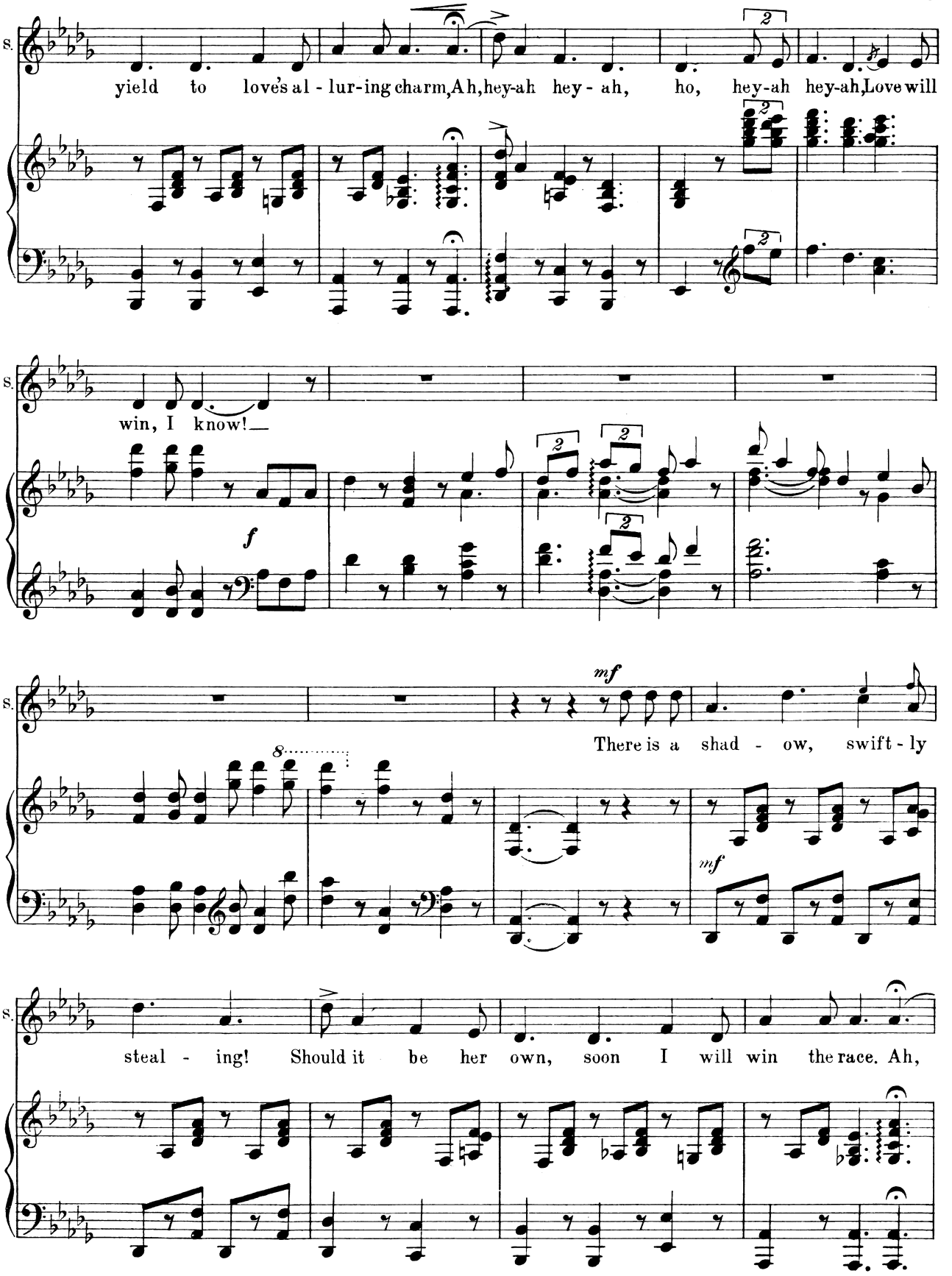

24
mf
S.
Oh, ye birds of spring, Come ye from your hid - ing; I have loos'd the
Orch.
Piano
S.
wa-ters wide, Trout and sal-mon leap and glide; Come
Orch.
Piano
mp
25
S.
un-to my call! Come ye, bird-lings all, Rob-ins gay and humming birds,
tr
tr
Orch.
8
Piano
mf

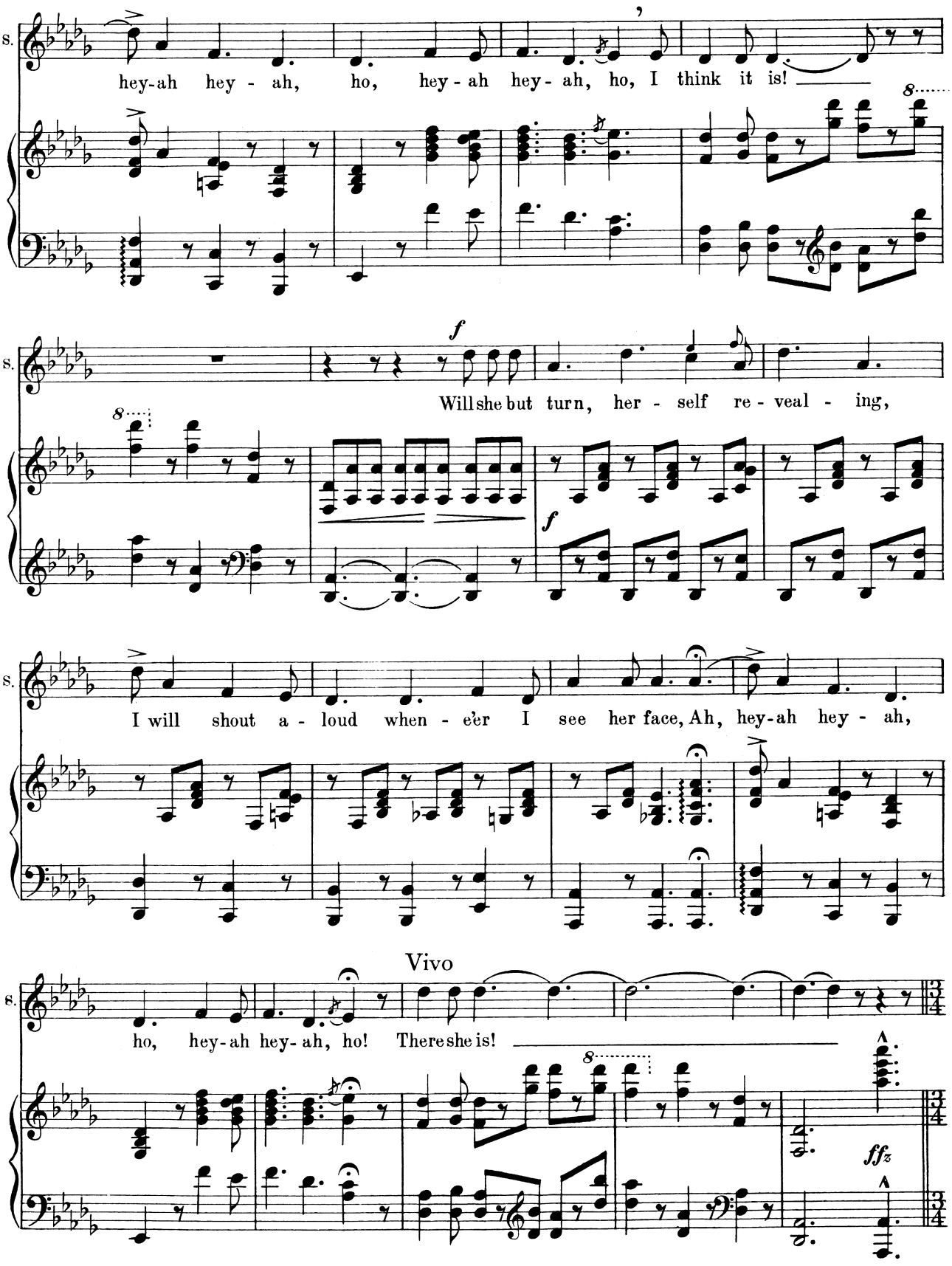

S.
mf
Ha yu! Ha yu! Come ye to my call!
Piano and Orch.
8
S.
ff
Ho! Ho! Ho!
8
fz
fz
S.
molto allegro
Vivo
mp poco
a poco
cresc.
f
Lionel
[Aside, to Amy]
f
She too is an en-chantress!
Guests
[The guests applaud enthusiastically.]
f
An
8
fz
fz
ff


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:
l.h.



*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
win, I know!
f
mf
There is a shad - ow, swift - ly
mf
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
Will she but turn, her - self re - veal - ing,
8
f
I will shout a - loud when - e'er I see her face, Ah, hey-ah hey - ah,
Vivo
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 semplissimo

S.

fz (Orch.) *mf*

Allegretto

Amy *mp*

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.

Shan. *mf*

I re-

29

brightly (not dragged)

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

mp

rall.

a tempo

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

rall.

p a tempo

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

mf

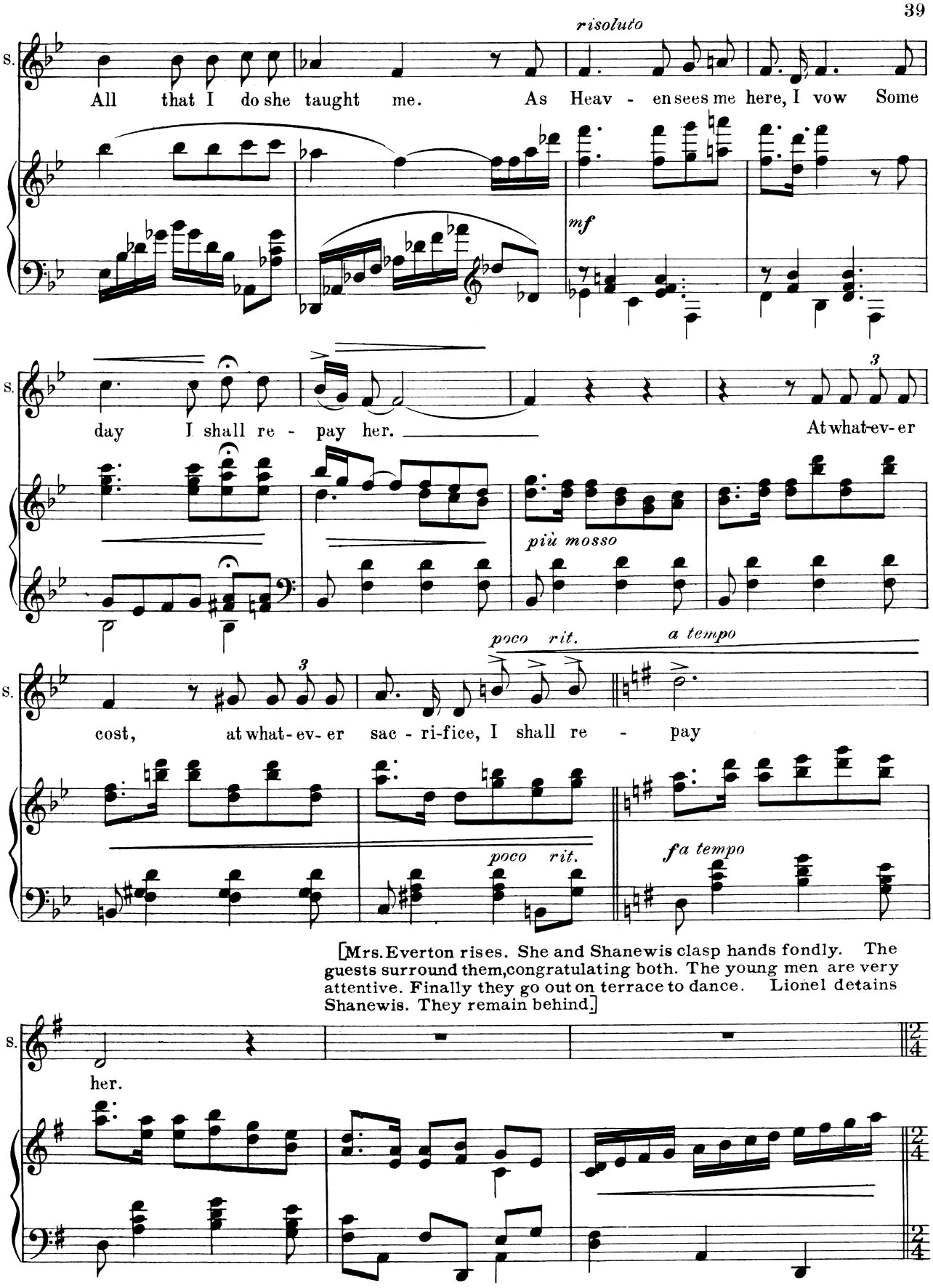
mp

30

mp

S. All that I am she made me,

mp


risoluto
S.
All that I do she taught me. As Heav - en sees me here, I vow Some
mf
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
poco rit.
fa 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

f

poco a poco de - cres -

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

p agitato

Lionel

It is so strange! I must tell you!

cen - do

32 Andante con amore

(excitedly)

L.

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

mf

Shan. *mp(shyly)*

I know not!

Lion. *(in a hushed voice)*

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

a tempo

L. *accarezzevolmente*

Clasp my hand!

[They clasp hands.]

mf

33

L. *mp*

Look in my eyes!

[They gaze long]

mp *mp*

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

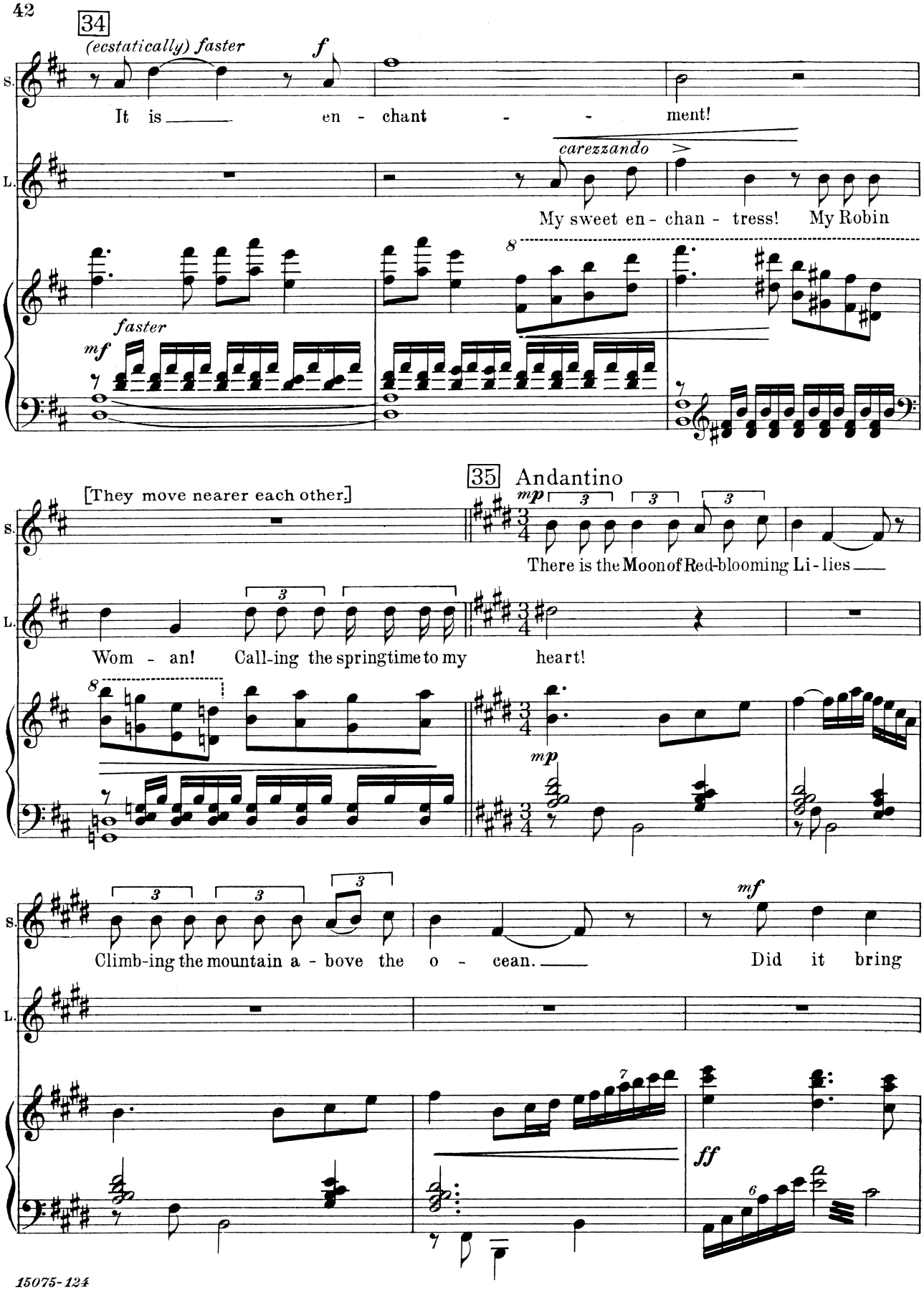
Shan.

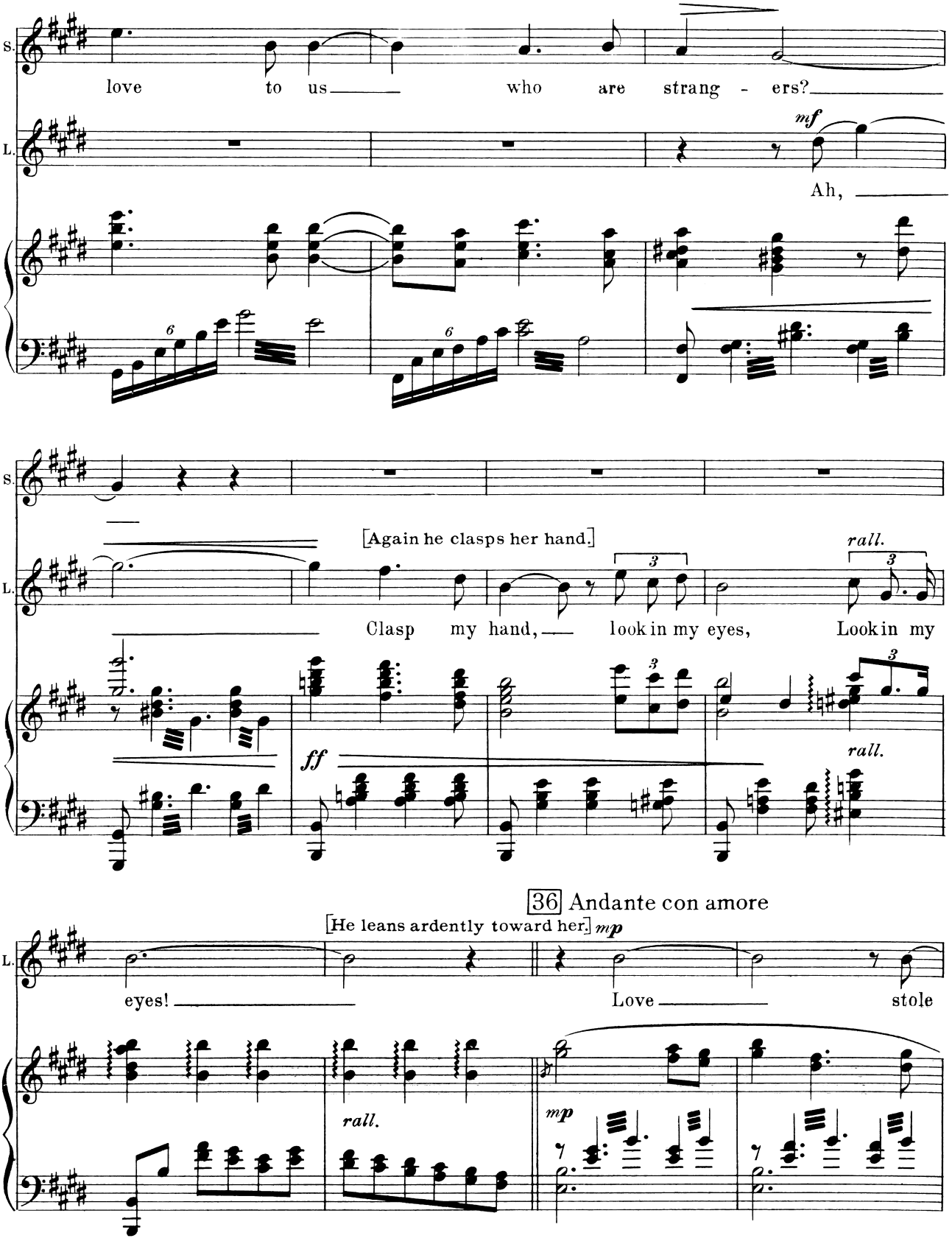
Can it be? Can it be?

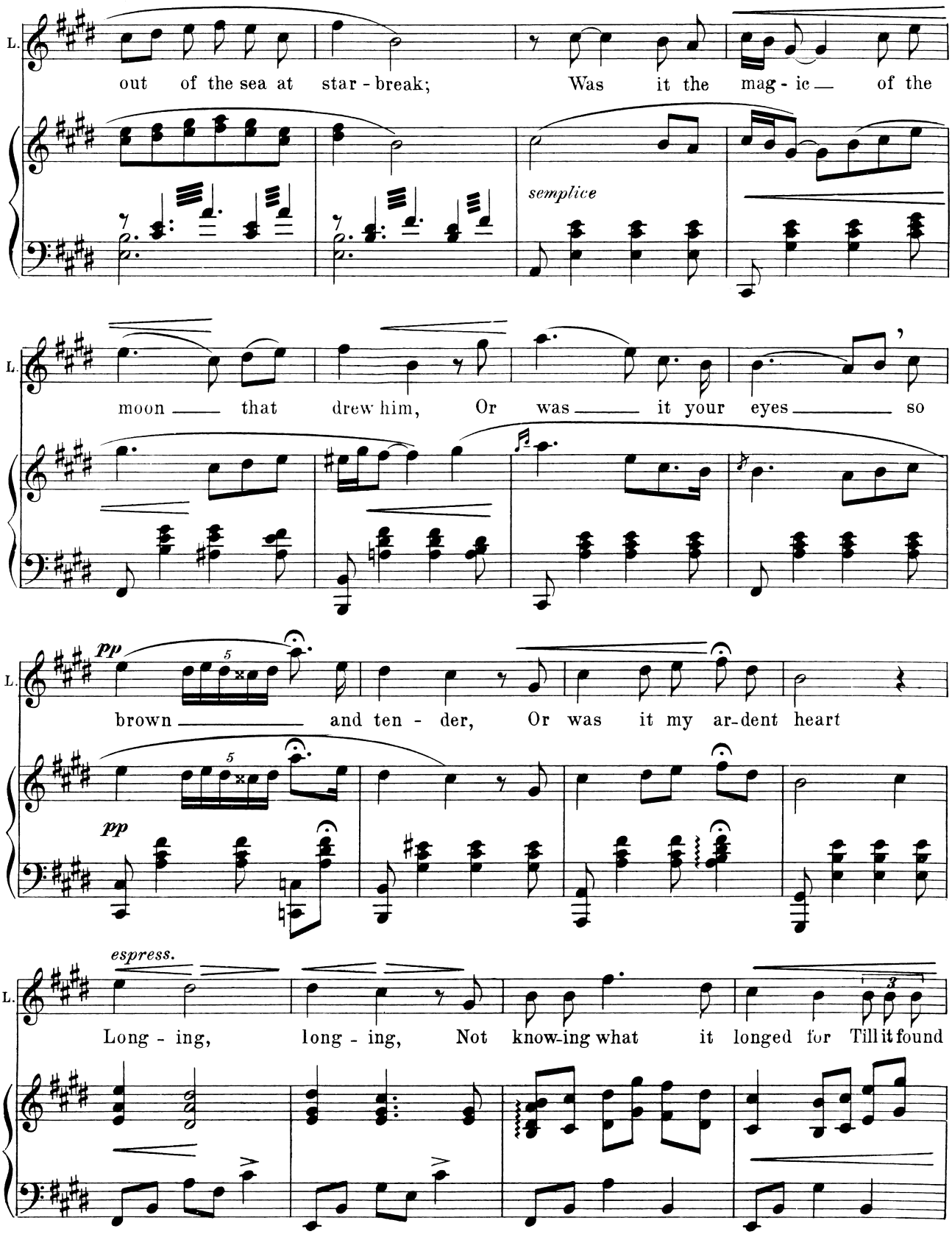
mf anelantemente

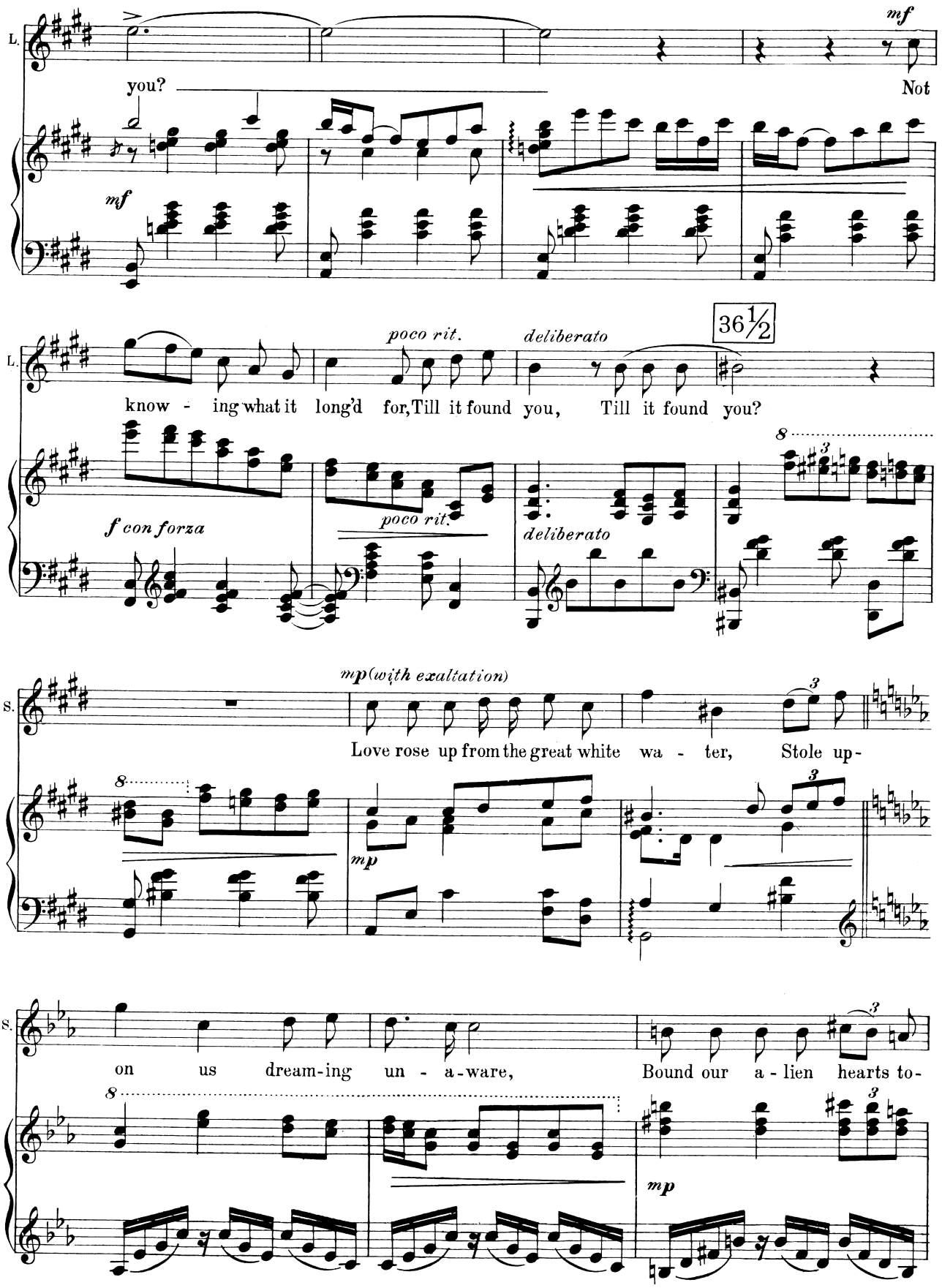
I feel the thrill! I see a star!

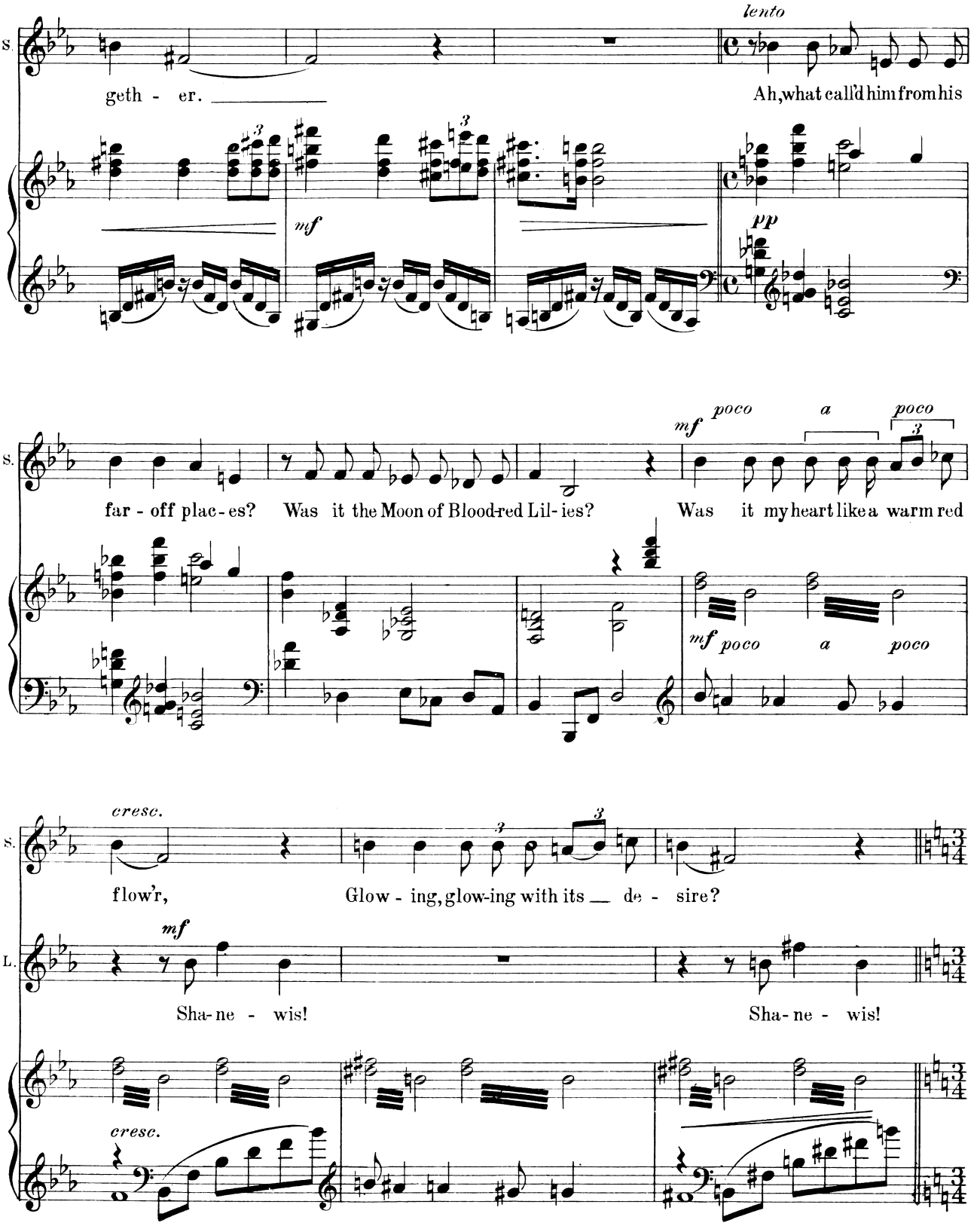
più mosso

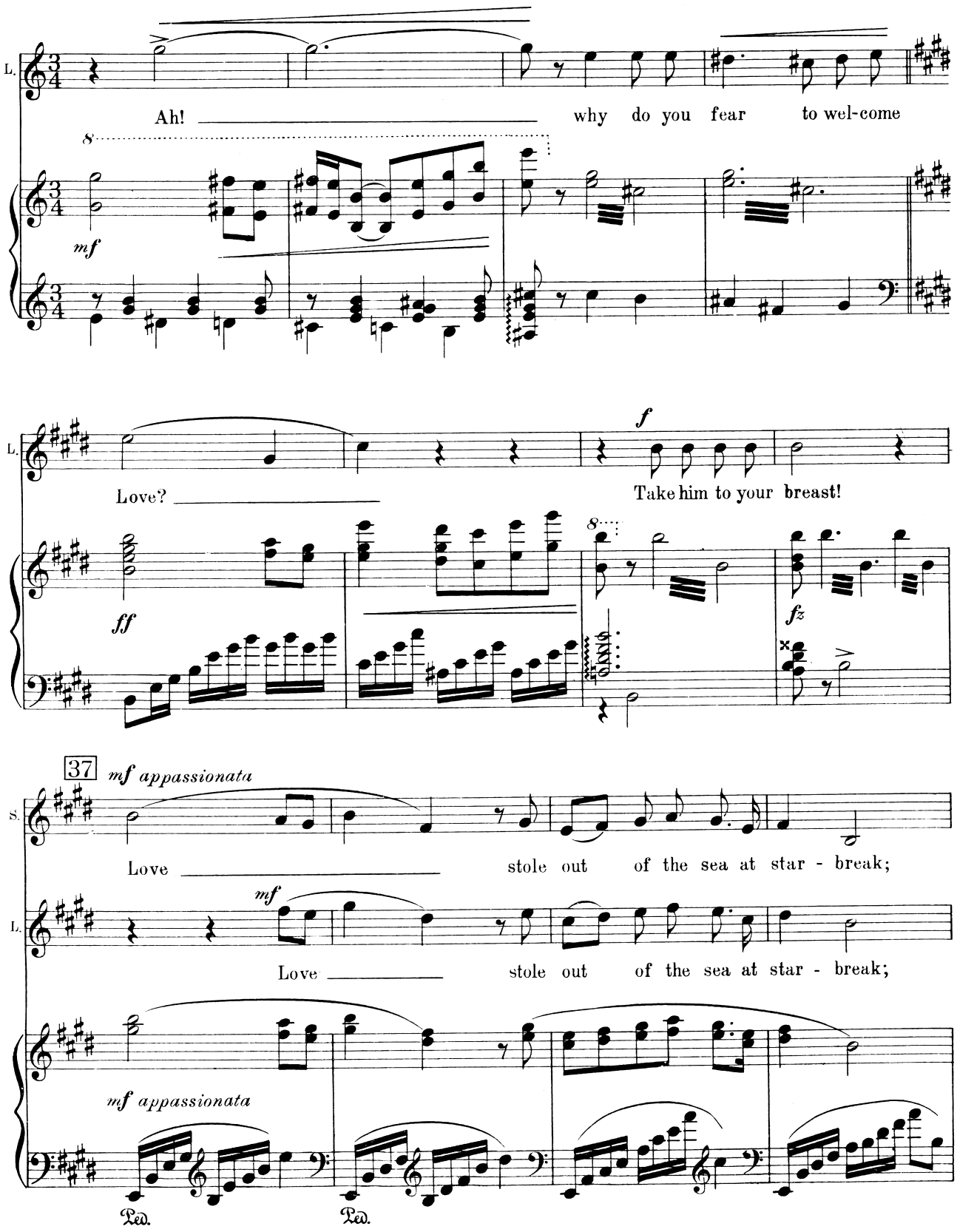

34
(ecstatically) faster
f
S.
It is en - chant - ment!
L.
carezzando
My sweet en - chan - tress! My Robin
faster
mf
[They move nearer each other.]
35 Andantino
mp
There is the Moon of Red-blooming Li - lies
Wom - an! Call-ing the springtime to my heart!
Climb-ing the mountain a - bove the o - cean.
Did it bring
mf
ff

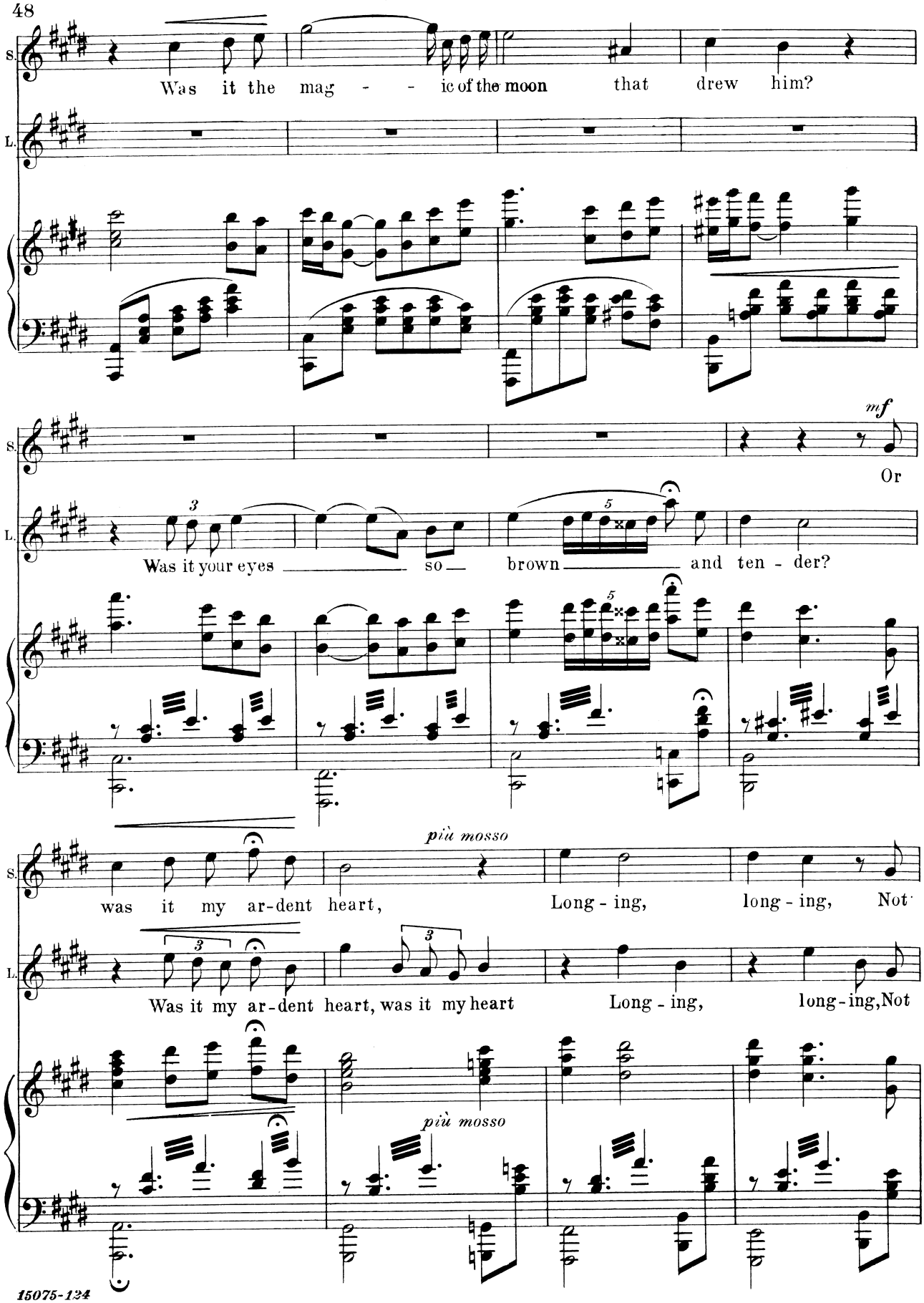

S.
love to us who are strang - ers?
L.
mf
Ah,
[Again he clasps her hand.]
rall.
Clasp my hand, look in my eyes, Look in my
ff
rall.
36 Andante con amore
[He leans ardently toward her.] mp
eyes! Love stole
rall.
mp


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.
you?
Not
mf
mf
L.
know - ing what it long'd for, Till it found you, Till it found you?
poco rit.
deliberato
36½
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


S.
geth - er.
lento
Ah, what call'd him from his
mf
pp
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
cresc.
flow'r,
Glow - ing, glow-ing with its de - sire?
L.
mf
Sha - ne - wis!
Sha - ne - wis!
cresc.


L.
Ah! why do you fear to wel-come
mf
L.
Love? Take him to your breast!
f
ff
fz
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.
L.
Was it the mag - - ic of the moon that drew him?
mf
Or
Was it your eyes so brown and ten - der?
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

con passione

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

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

ff

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

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

rall.

38

S. you, Till it found you?

L. you, Till it found you?

rall.

mf a tempo

[He clasps her in his arms.]

8

rall.

S. *mp*

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

L. *mp*

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

8

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

Ped. Ped. Ped.

S. *ppp molto espress.*

Till it found you?

L. *ppp molto espress.*

Till it found you?

8

ppp

rall.

[She struggles free. They rise.]

39 Allegro

S.

mf

f appassionata

Ah,— is hap-pi-ness for us?

f

fz

Andante più lento

I am a bird of the

l.h.

mf

40 Andantino

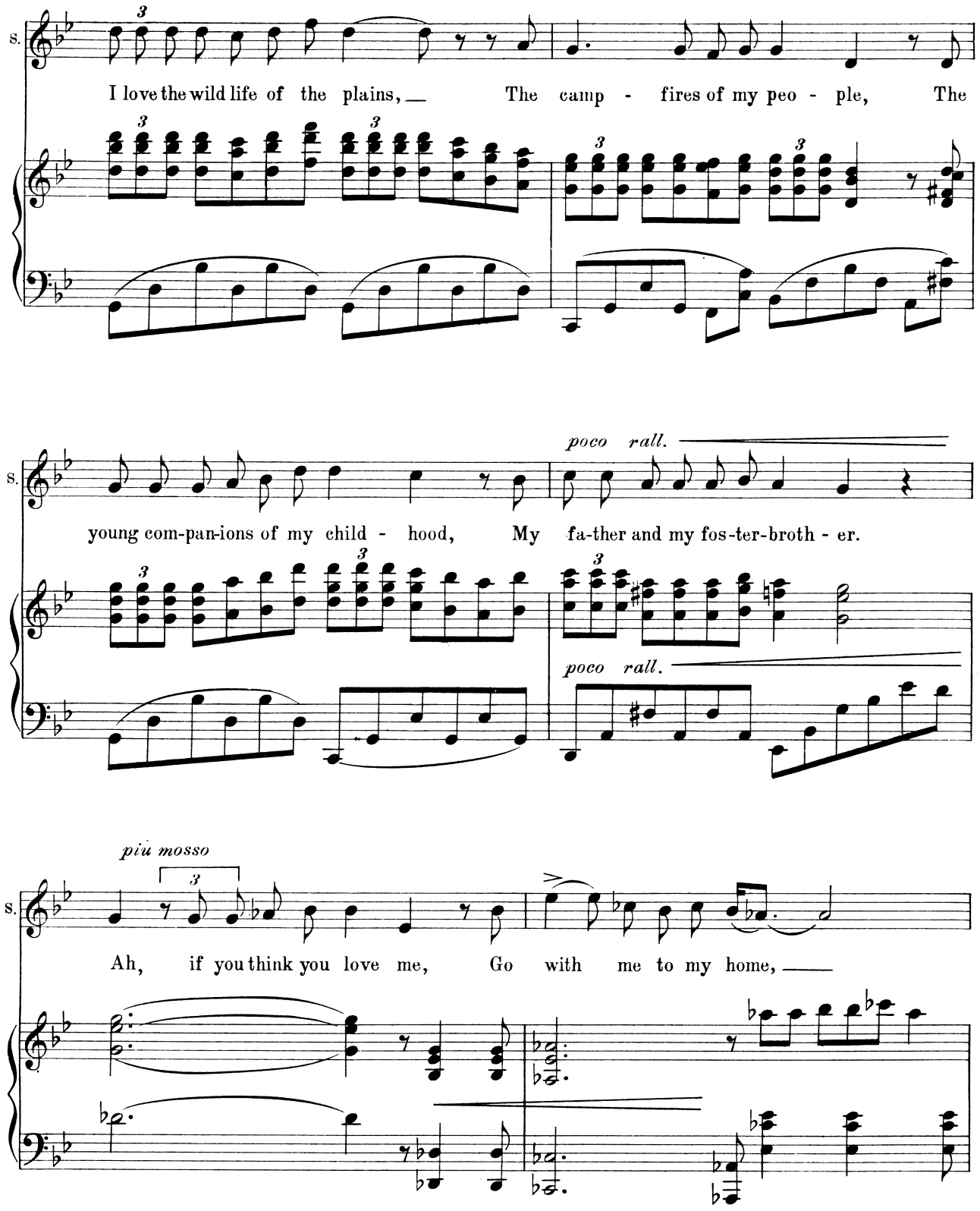
wil - der - ness,

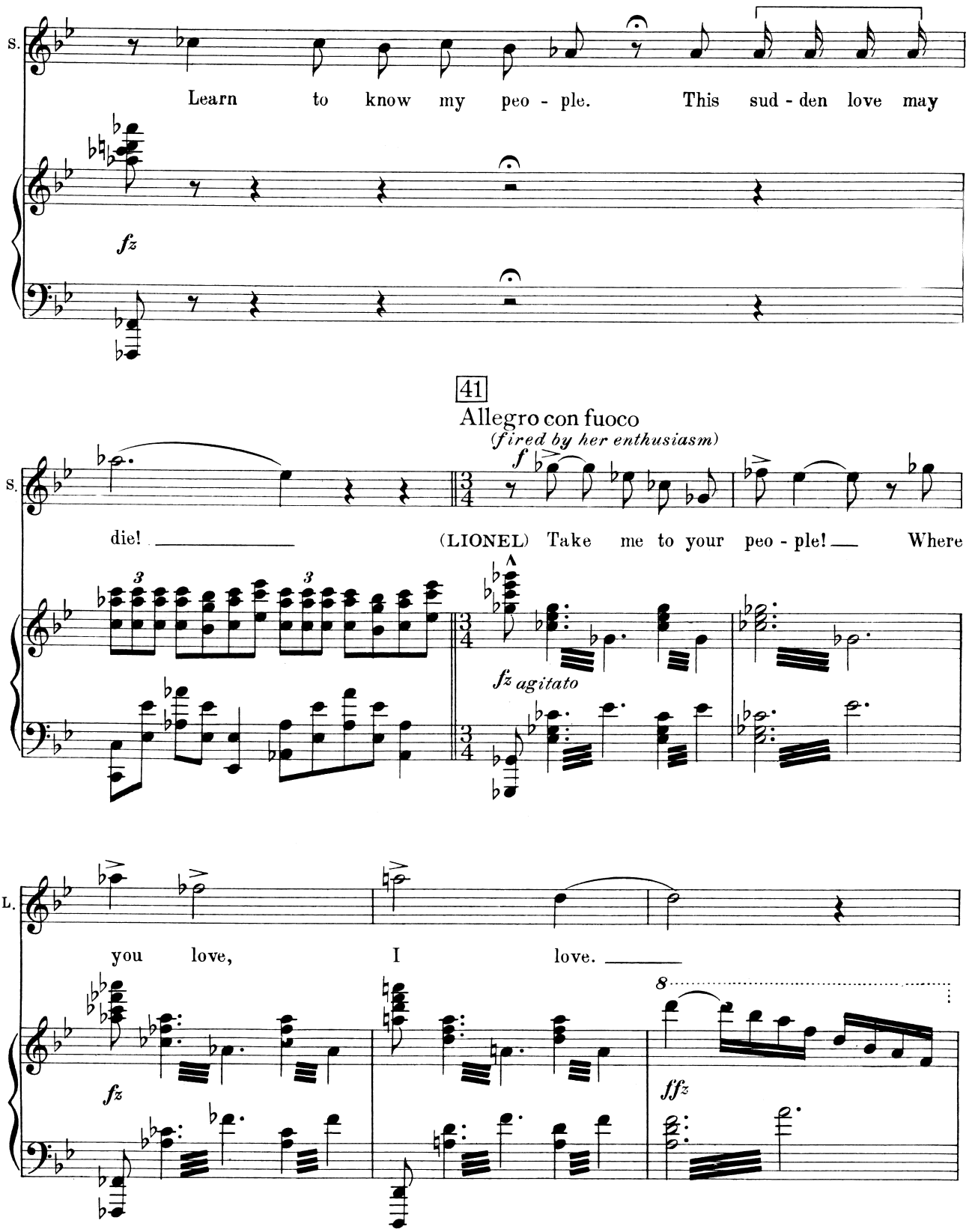
mp

I am a thrush of the wood-land,

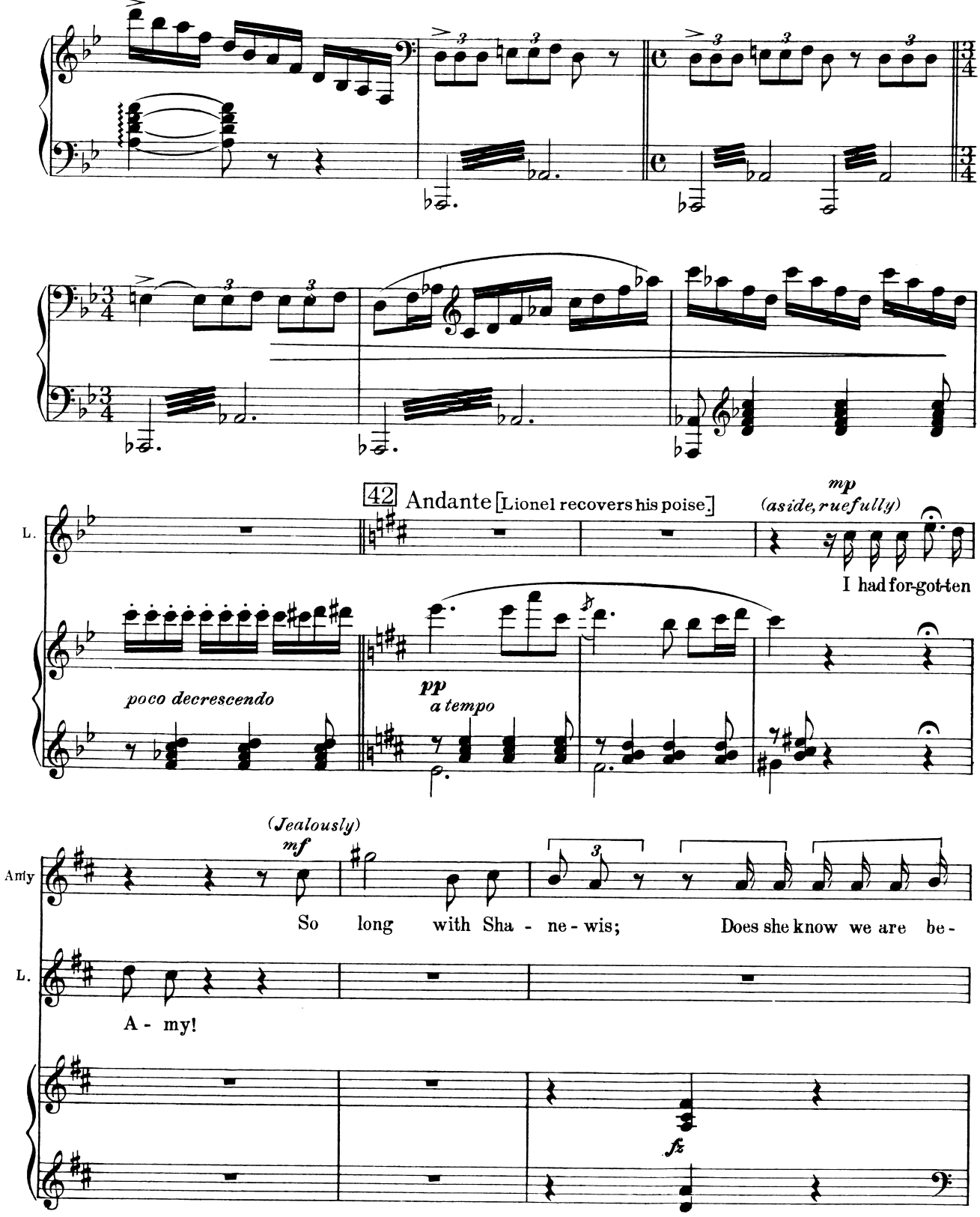
mp delicatissimo

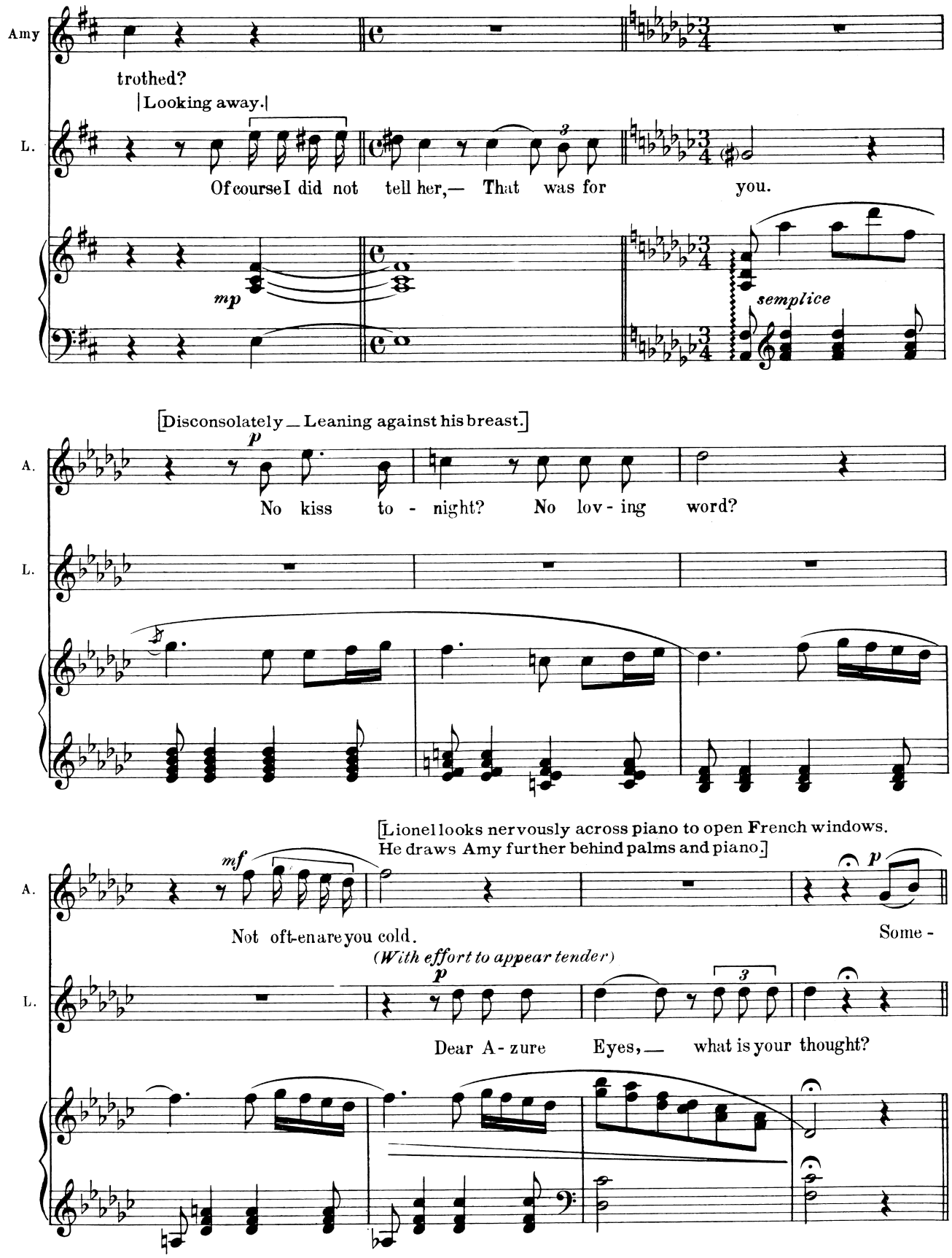
Cap-tive a-while to art and song Yet true to my tra- di - tions.

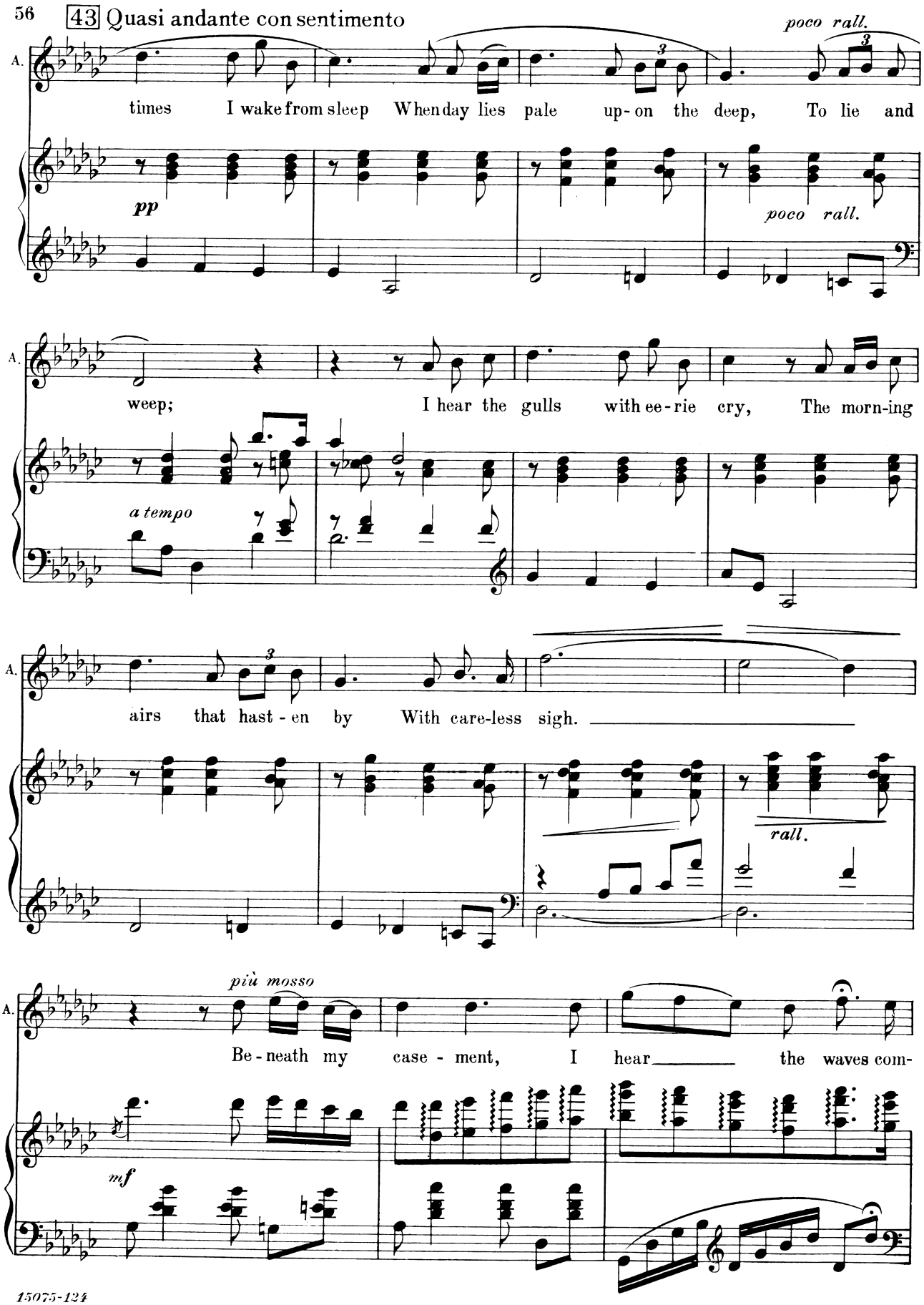

S.
I love the wild life of the plains, The camp - fires of my peo - ple, The
poco rall.
young com-pan-ions of my child - hood, My fa-ther and my fos-ter-broth - er.
poco rall.
più mosso
Ah, if you think you love me, Go with me to my home,

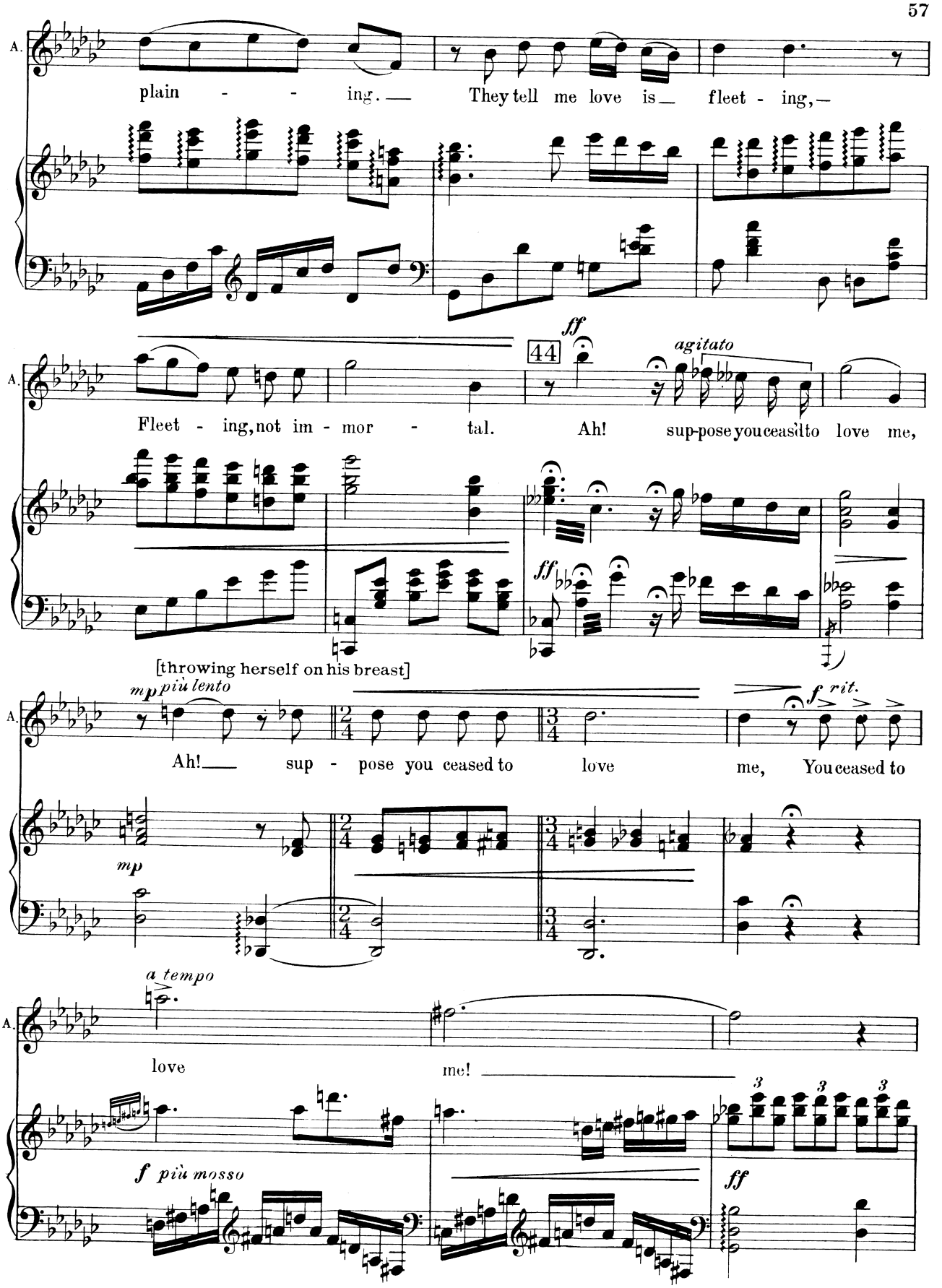

S.
Learn to know my peo - ple. This sud - den love may
fz
41
Allegro con fuoco
(fired by her enthusiasm)
f
die!
(LIONEL) Take me to your peo - ple! Where
fz agitato
L.
you love, I love.
fz
8
ffz

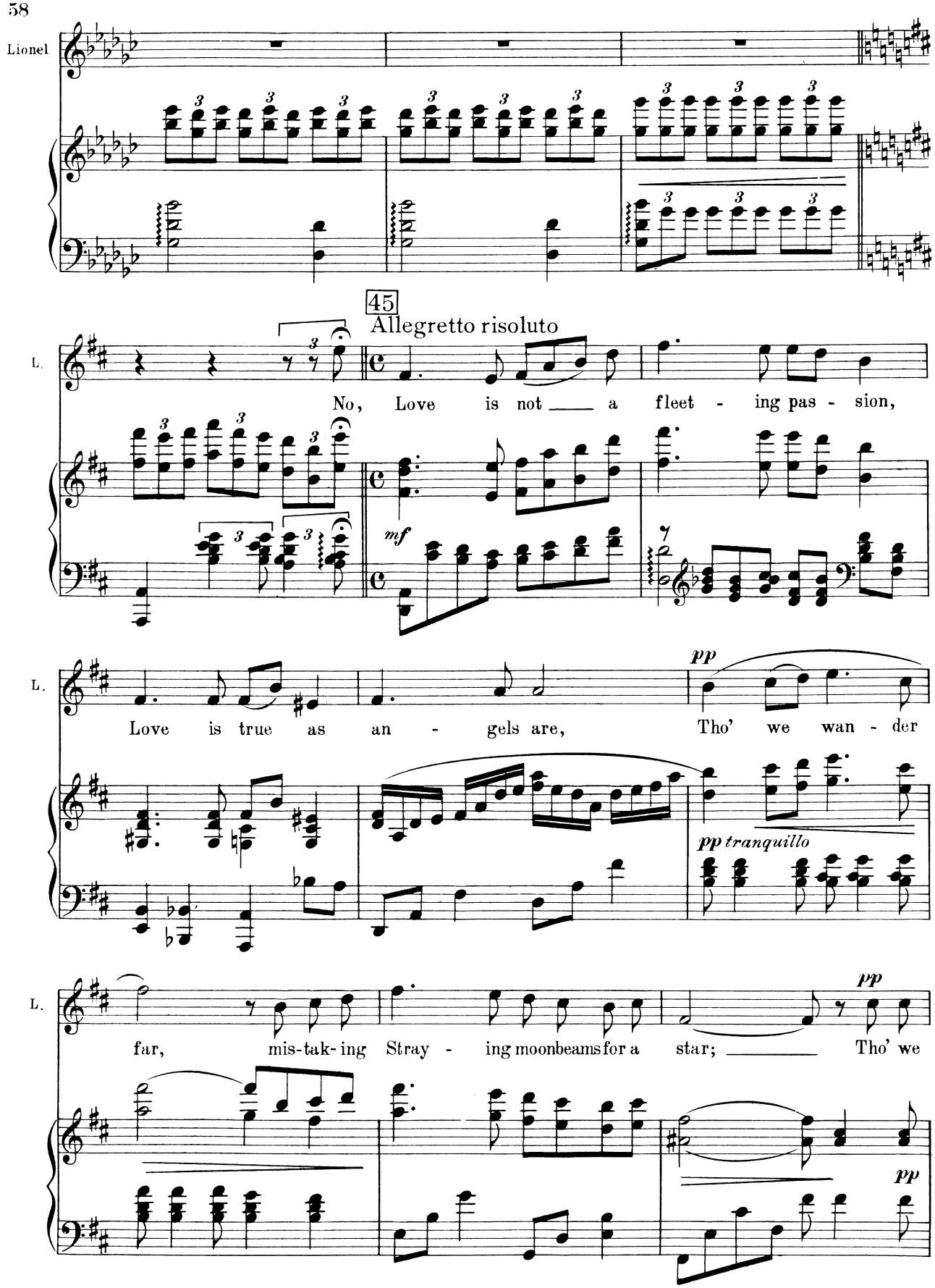
[Amy and a young man enter from terrace. Shanewis and Lionel move apart guiltily. The young man leads Shanewis out to dance. Amy remains.]

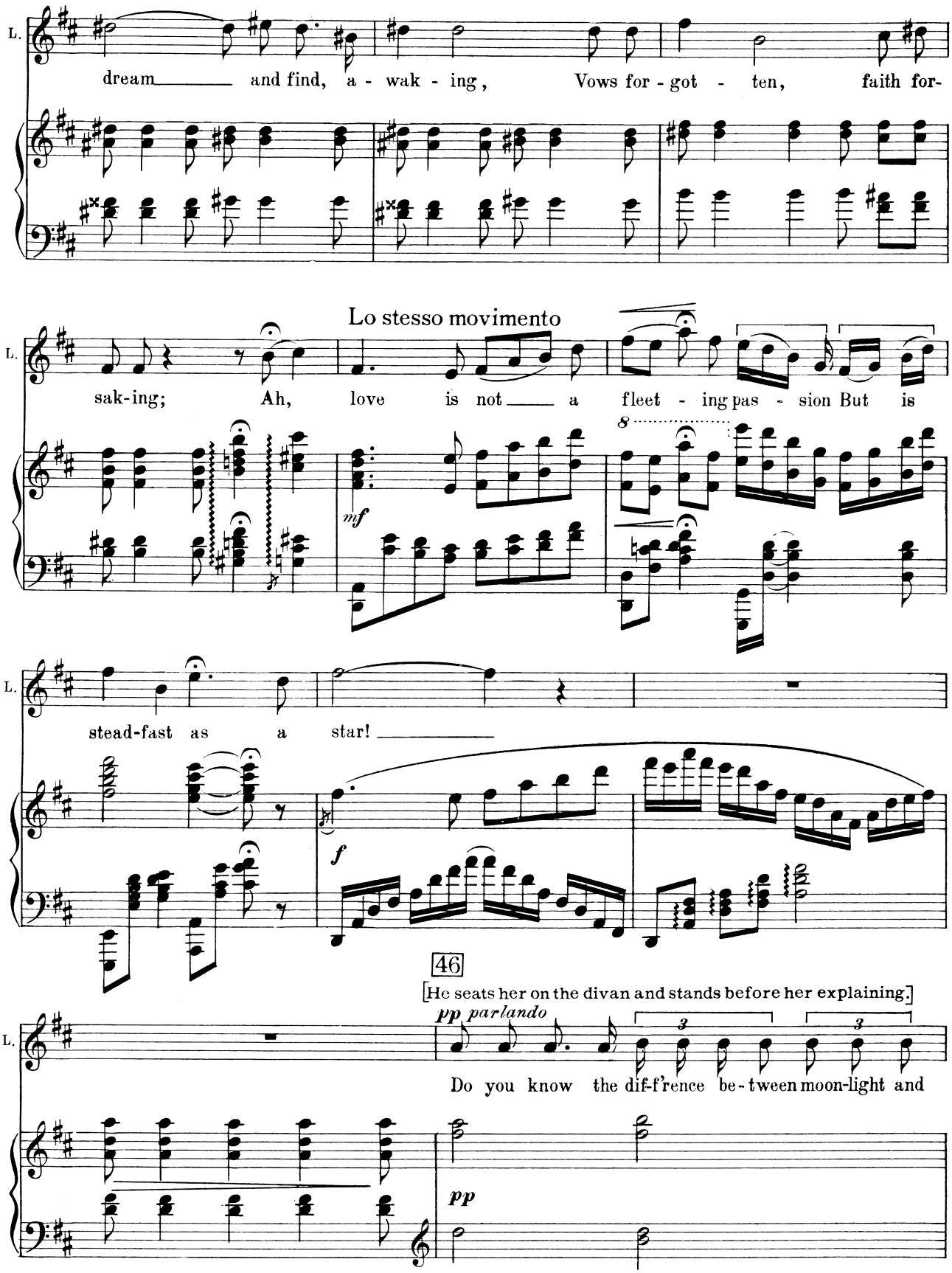


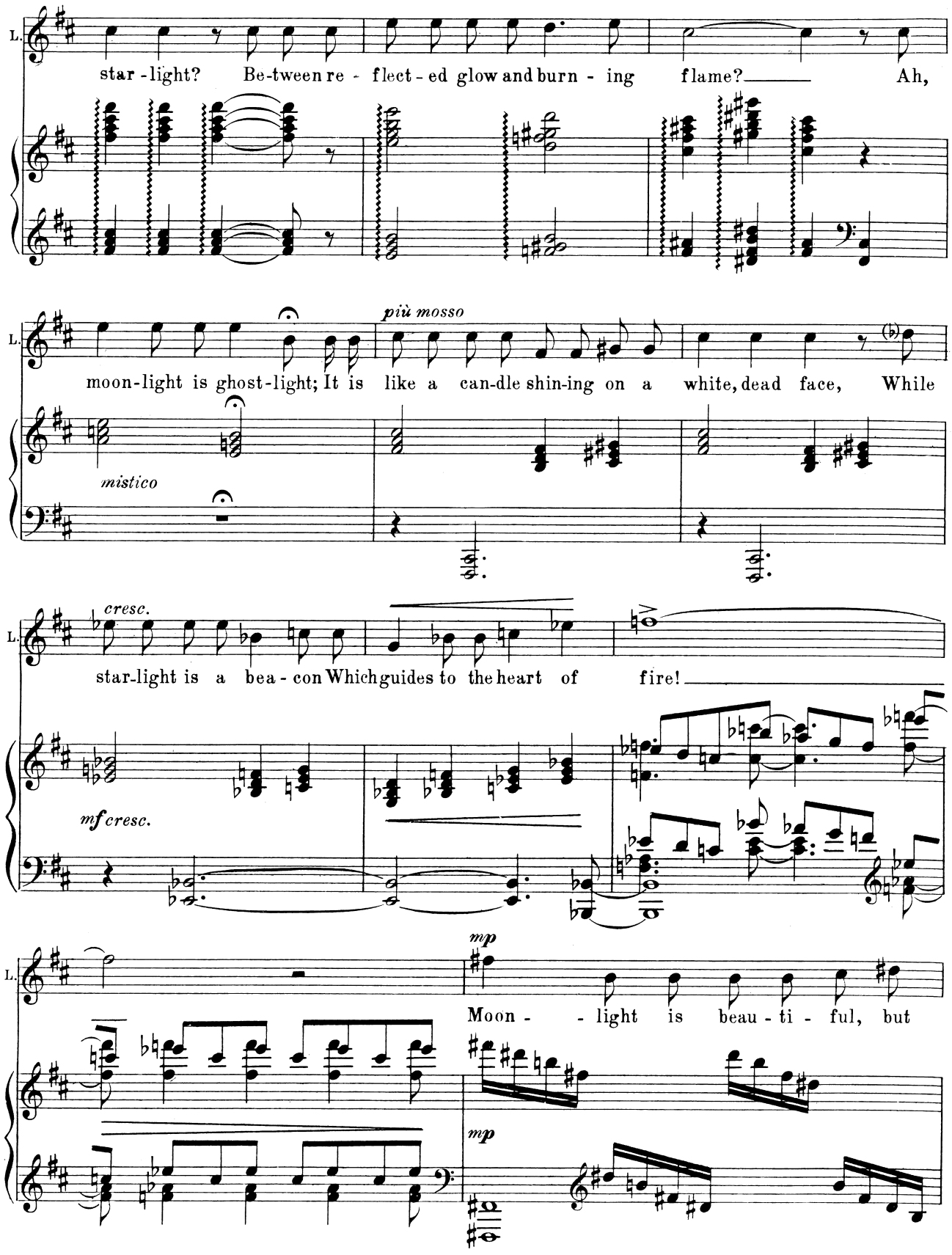

Amy
trothed?
|Looking away.|
L.
Of course I did not tell her,— That was for you.
mp
semplice
[Disconsolately — Leaning against his breast.]
A.
p
No kiss to - night? No lov - ing word?
L.
[Lionel looks nervously across piano to open French windows.
He draws Amy further behind palms and piano.]
A.
mf
Not oft-en are you cold.
p
Some -
(With effort to appear tender)
L.
p
3
Dear A - zure Eyes,— what is your thought?

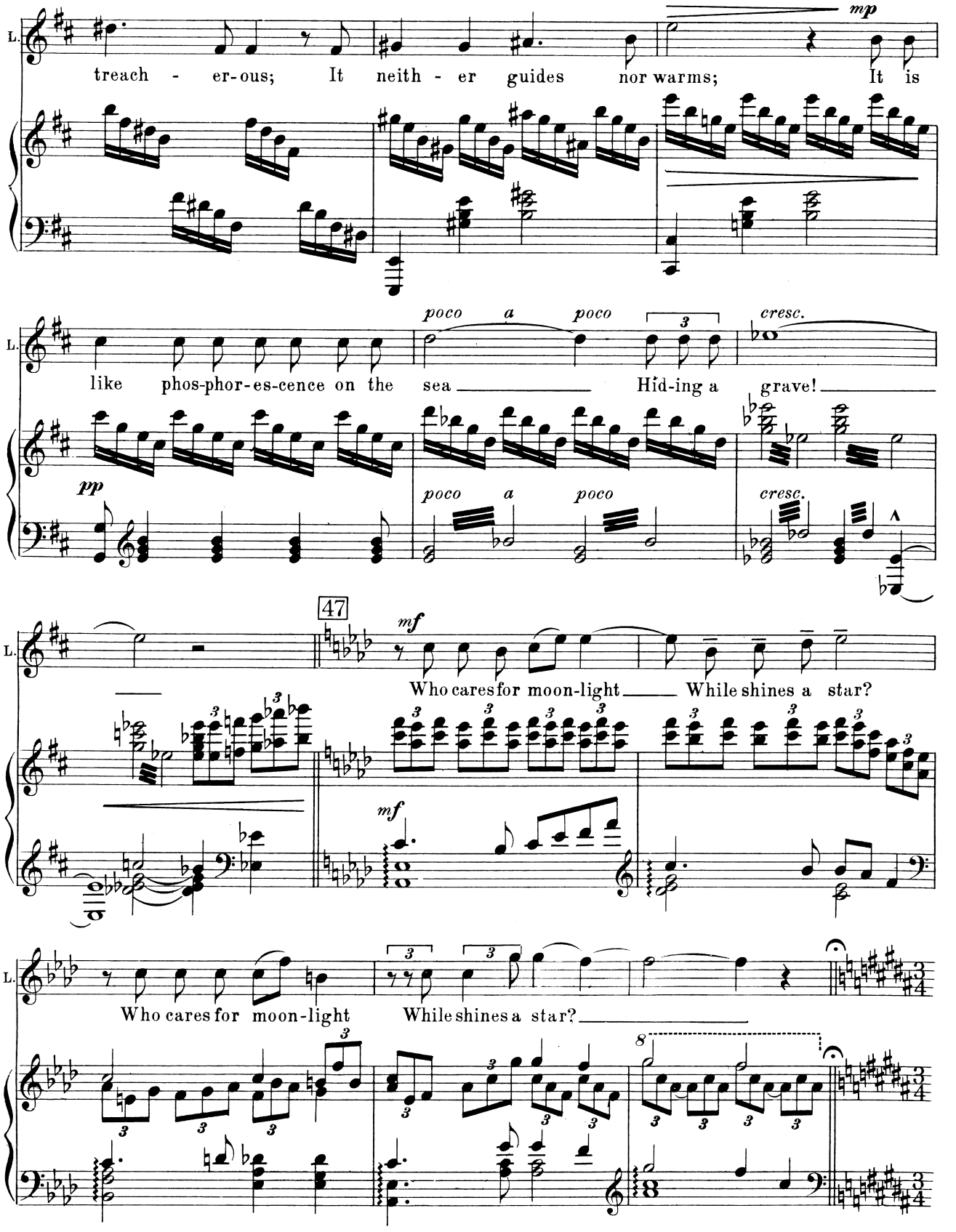

43 Quasi andante con sentimento
poco rall.
A.
times I wake from sleep When day lies pale up-on the deep, To lie and
pp
poco rall.
A.
weep; I hear the gulls with ee-rie cry, The morn-ing
a tempo
A.
airs that hast-en by With care-less sigh.
rall.
più mosso
A.
Be-neath my case-ment, I hear the waves com-
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
ff
[throwing herself on his breast]
A.
mp più lento
Ah! — sup - pose you ceased to love me, You ceased to
f rit.
mp
A.
a tempo
love me! —
f più mosso
ff
3
3
3

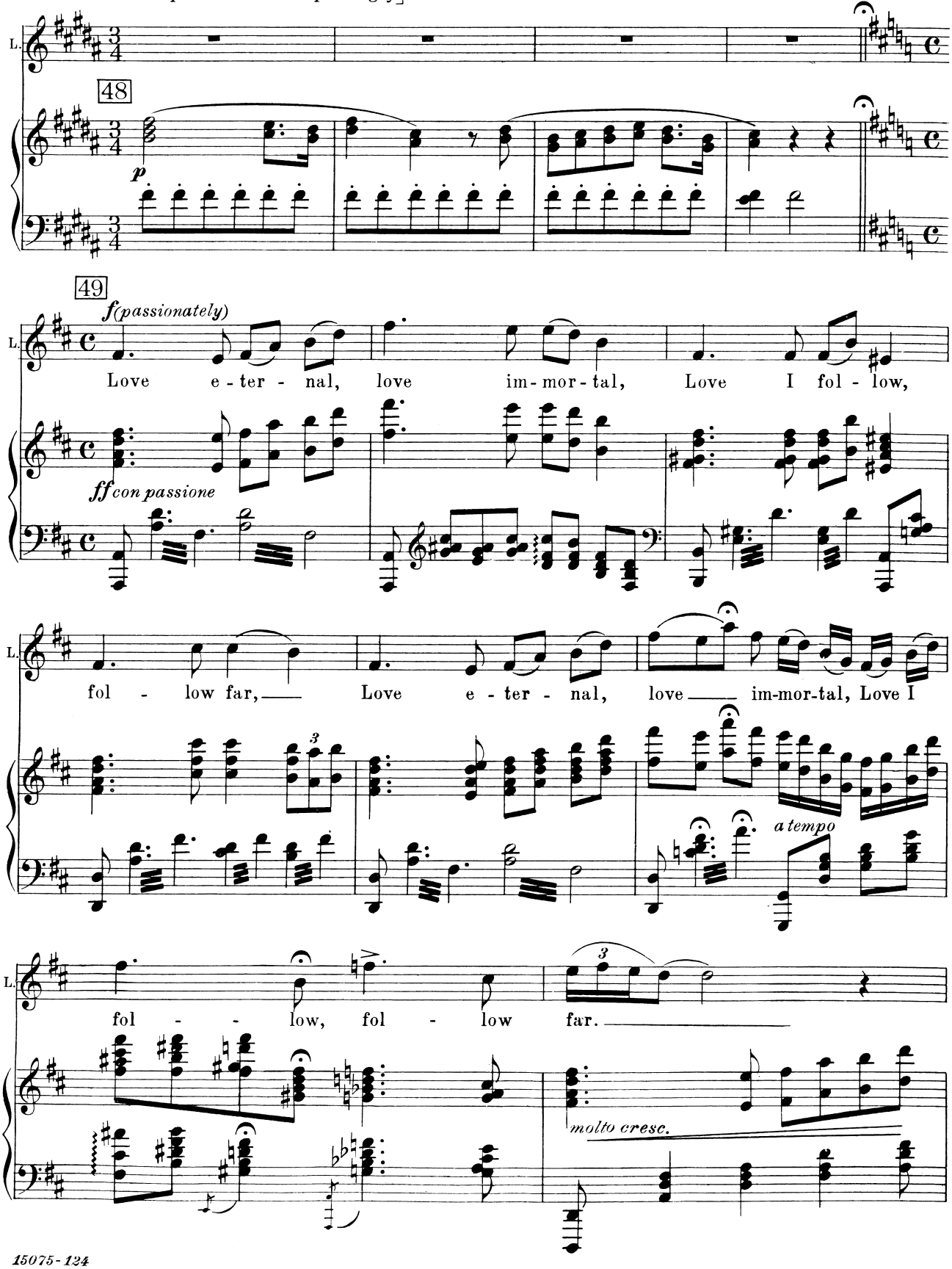

Lionel
45
Allegretto risoluto
L.
No, Love is not a fleet - ing pas - sion,
mf
L.
Love is true as an - gels are,
pp
Tho' we wan - der
pp tranquillo
L.
far, mis-tak-ing Stray - ing moonbeams for a star;
pp
Tho' we
pp


L.
dream and find, a - wak - ing, Vows for - got - ten, faith for-
Lo stesso movimento
sak-ing; Ah, love is not a fleet - ing pas - sion But is
mf
stead-fast as a star!
f
46
[He seats her on the divan and stands before her explaining.]
pp parlando
Do you know the dif-f'rence be - tween moon-light and
pp

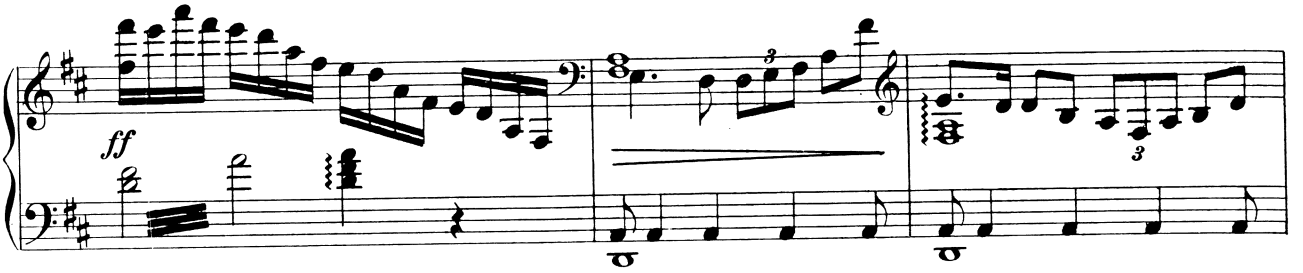

L.
star-light? Be-tween re-flect-ed glow and burn-ing flame? Ah,
più mosso
moon-light is ghost-light; It is like a can-dle shin-ing on a white, dead face, While
mistico
cresc.
star-light is a bea-con Which guides to the heart of fire!
mf cresc.
mp
Moon- -light is beau-ti-ful, but
mp


L.
mp
treach - er-ous; It neith - er guides nor warms; It is
poco a poco
cresc.
like phos-phor-es-cence on the sea Hid-ing a grave!
pp
poco a poco
cresc.
47
mf
Who cares for moon-light While shines a star?
mf
Who cares for moon-light While shines a star?

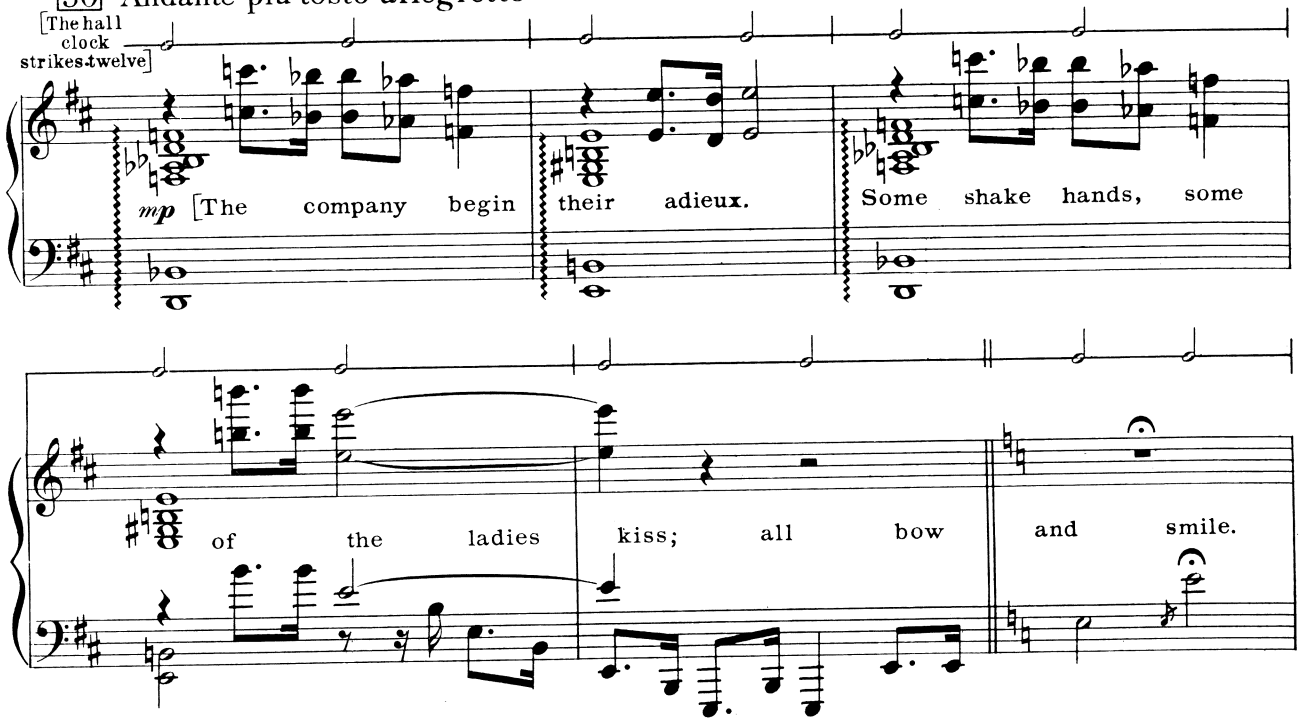
[He looks across the piano and sees Shanewis, with others, entering. Their gaze meets. Amy follows his look and clasps her hands despairingly.]



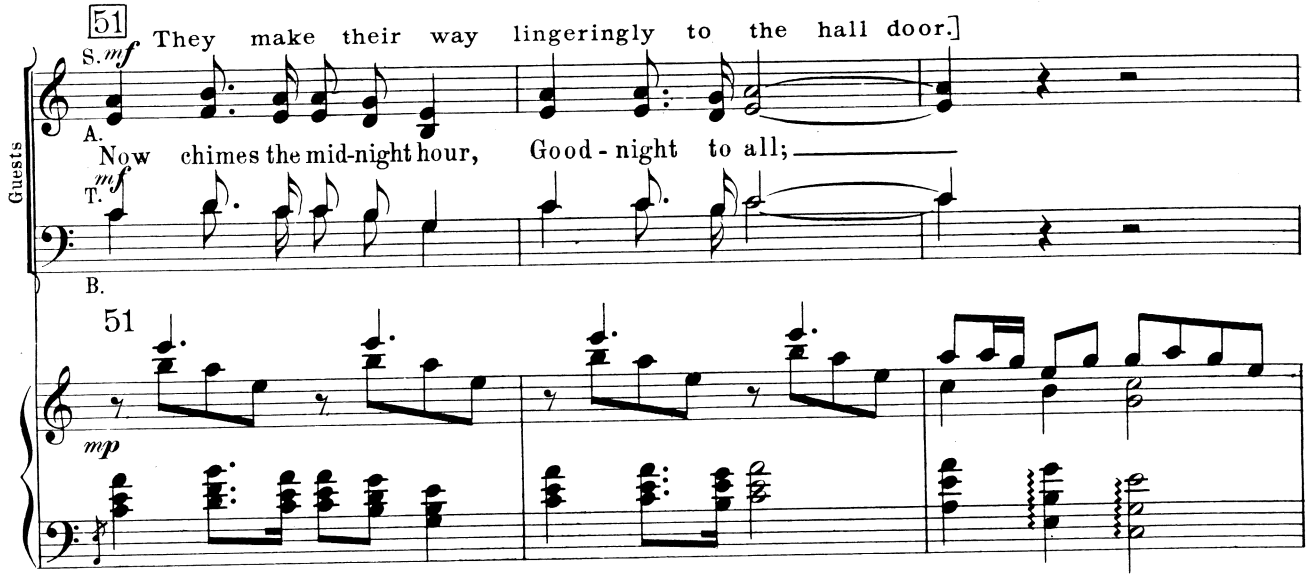
[As clock begins to strike midnight in the hall, all guests hasten in. Mrs.Everton and Shanewis stand in center of room. Lionel and Amy join them, Amy hiding her emotion conventionally.]

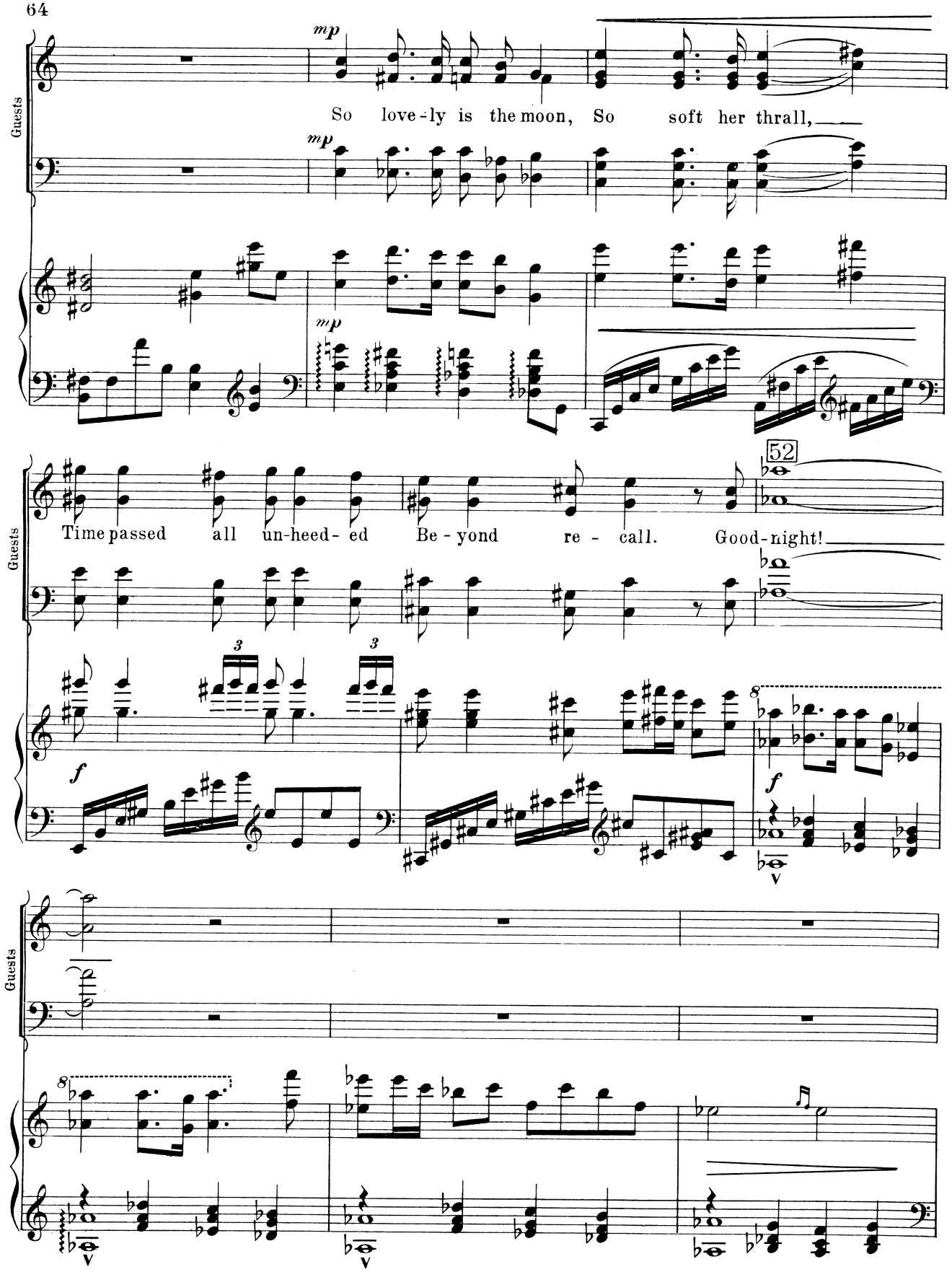


50 Andante più tosto allegretto



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




Guests
mp
So love-ly is the moon, So soft her thrall,
mp
mp
Guests
Time passed all un-heed-ed Be-yond re-call. Good-night!
52
3
3
f
8
f
Guests
8

[Elderly guests to Mrs. Everton.]

Elder Guests

mp

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

Ped. Ped.

Elder Guests

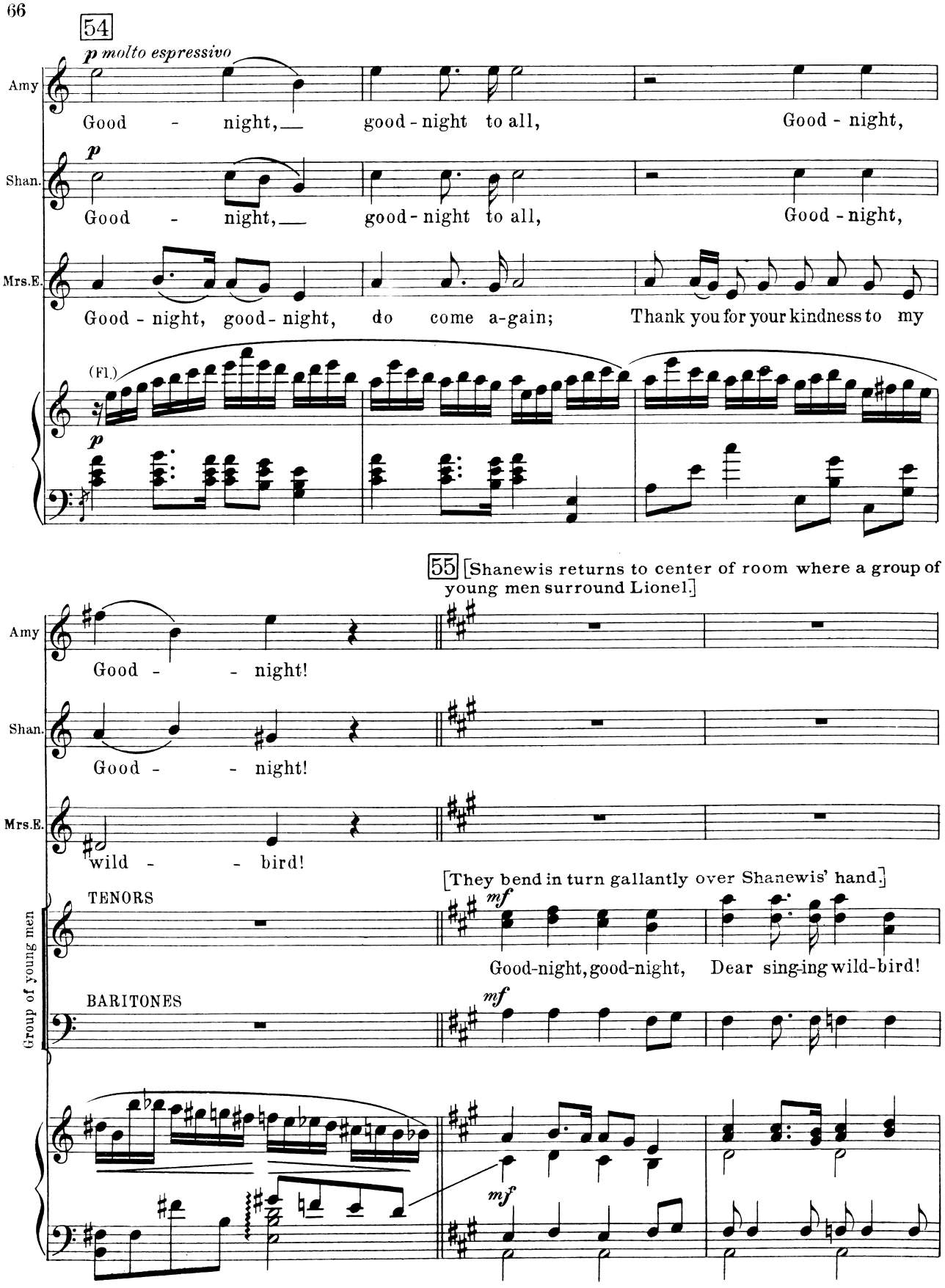
Song crown her sov'reign, May long be her reign. Good - night!

53

mf

Ped. Ped.

p


54
p molto espressivo
Amy
Good - night, good-night to all, Good - night,
p
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.)
p
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!
[They bend in turn gallantly over Shanewis' hand.]
Group of young men
TENORS
mf
Good-night, good-night, Dear sing-ing wild-bird!
BARITONES
mf
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.]

56 *fervente*

Shan.: Good - night!

[To regular alto part below.]

Altos: 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!

[Calling back from door.]

mp *rall.*

Full Chorus: 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.]

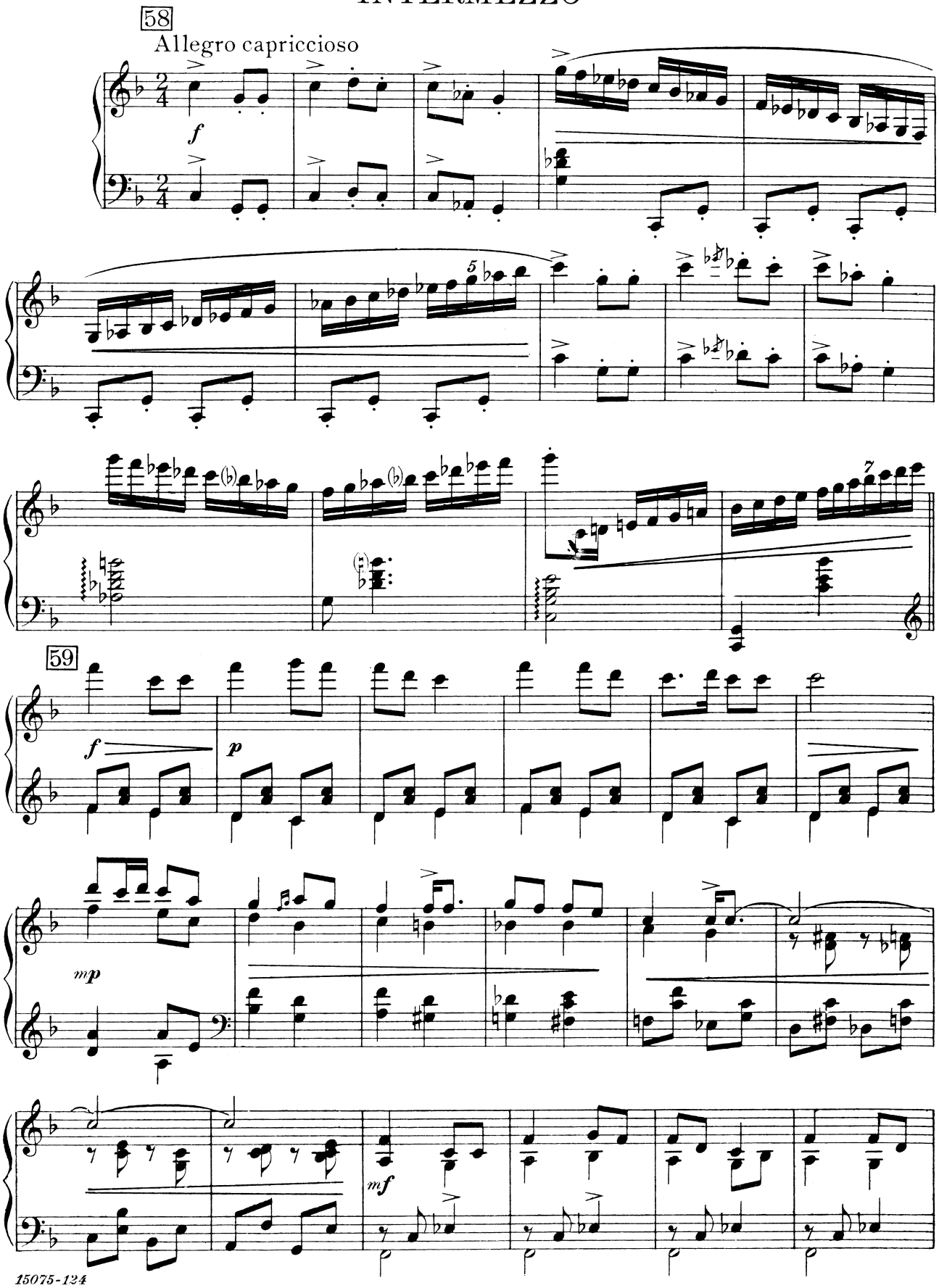
wil - der - ness!

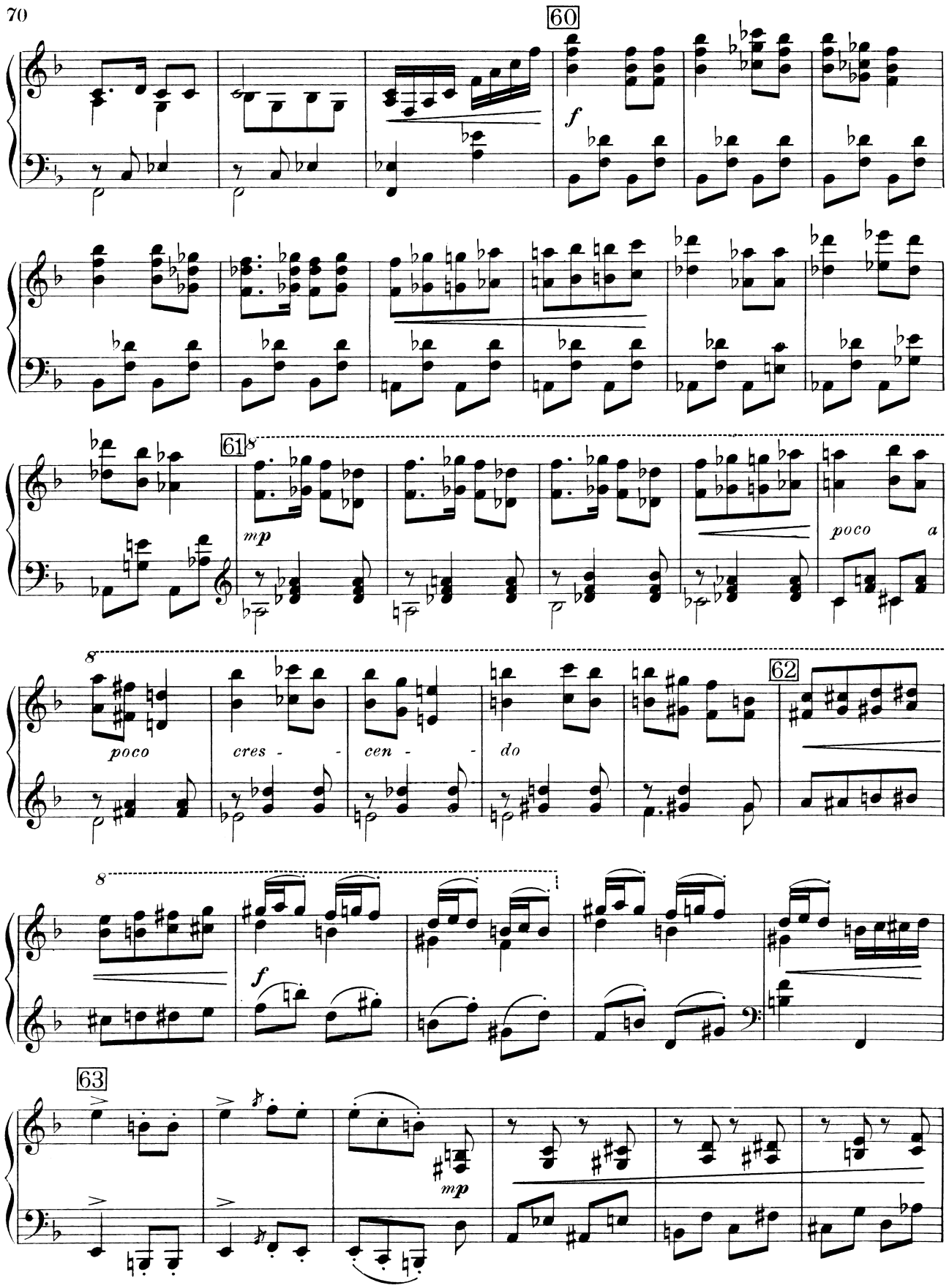
mp

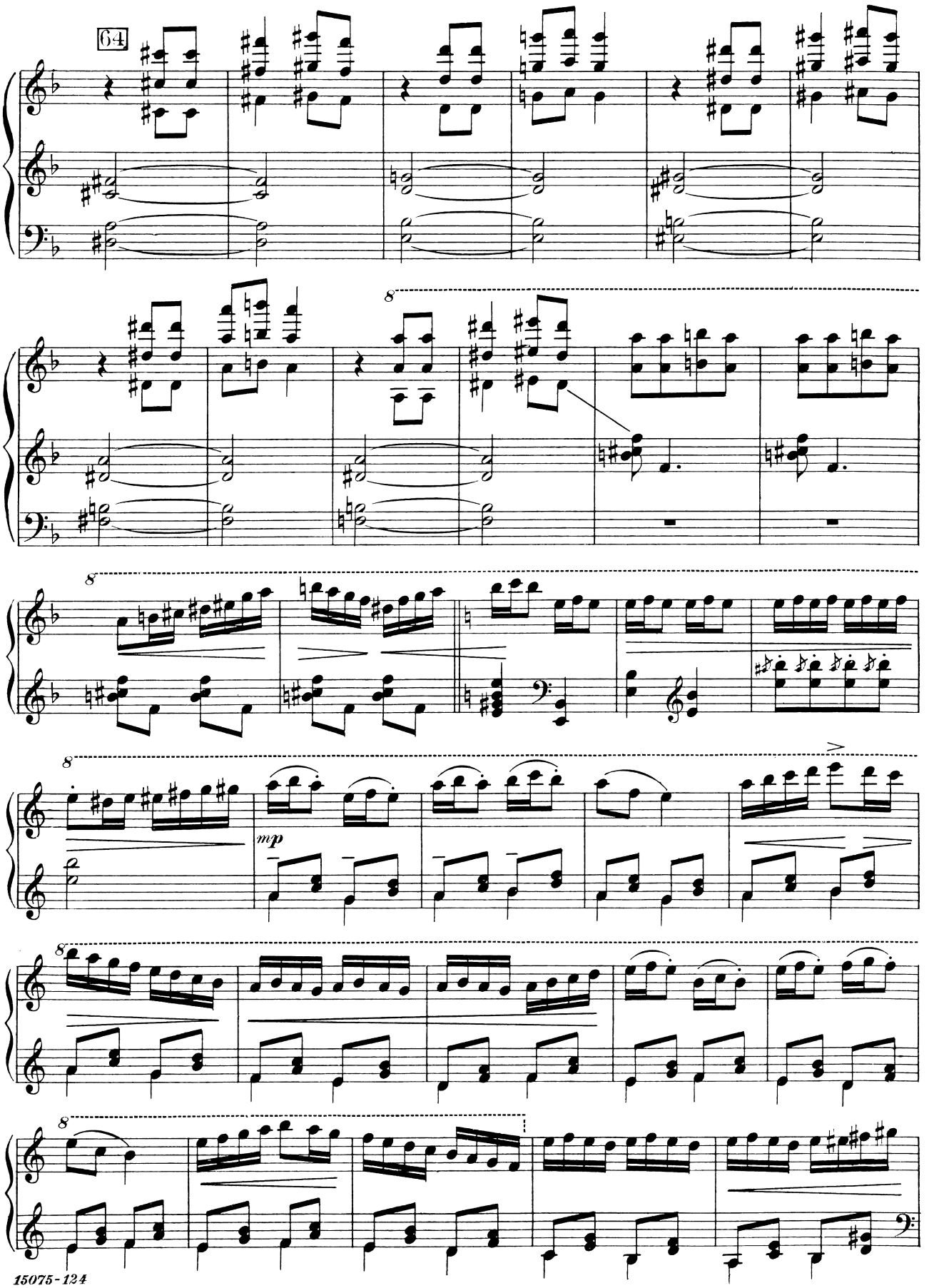
decresc.

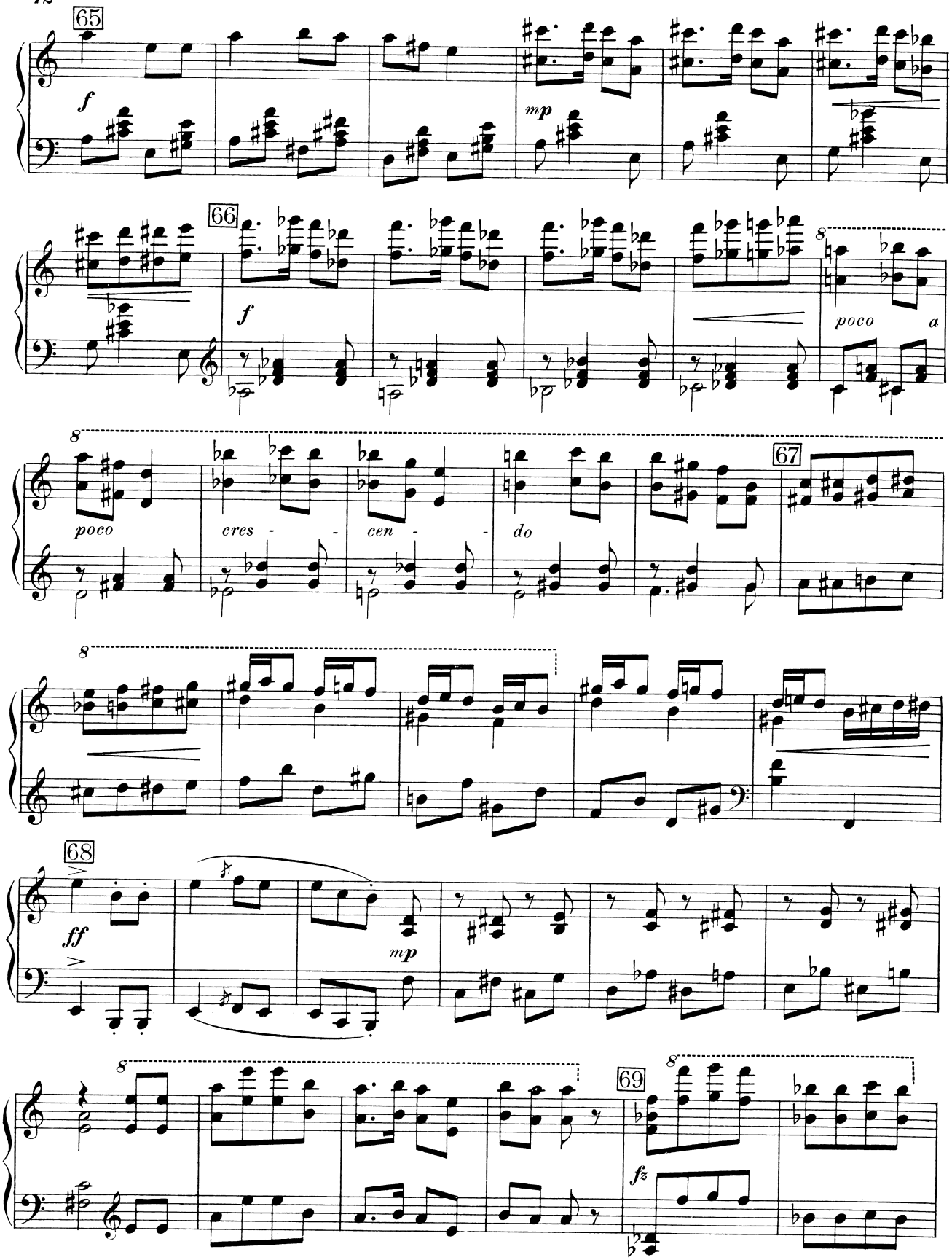
ppp

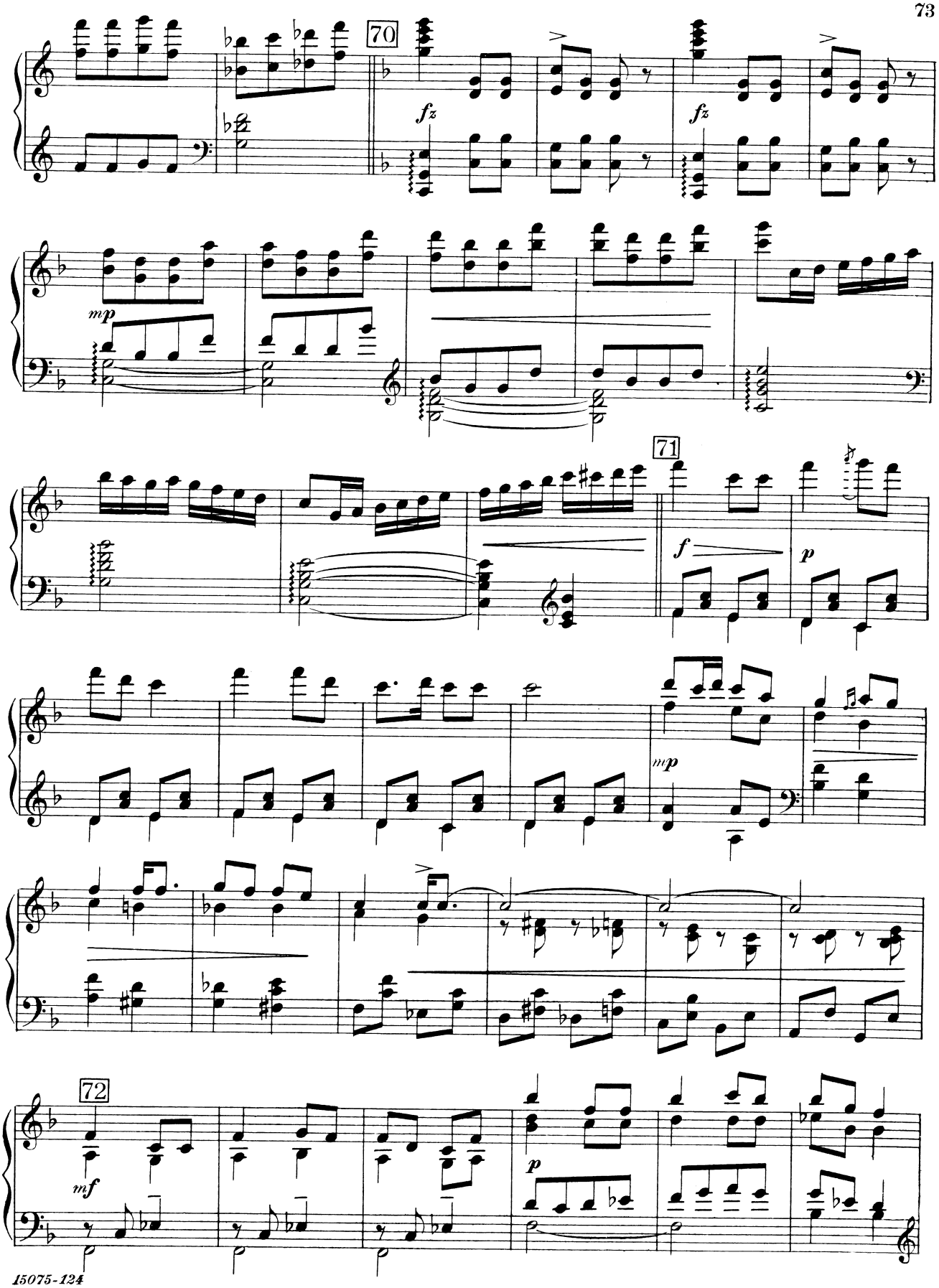
End of Scene I.

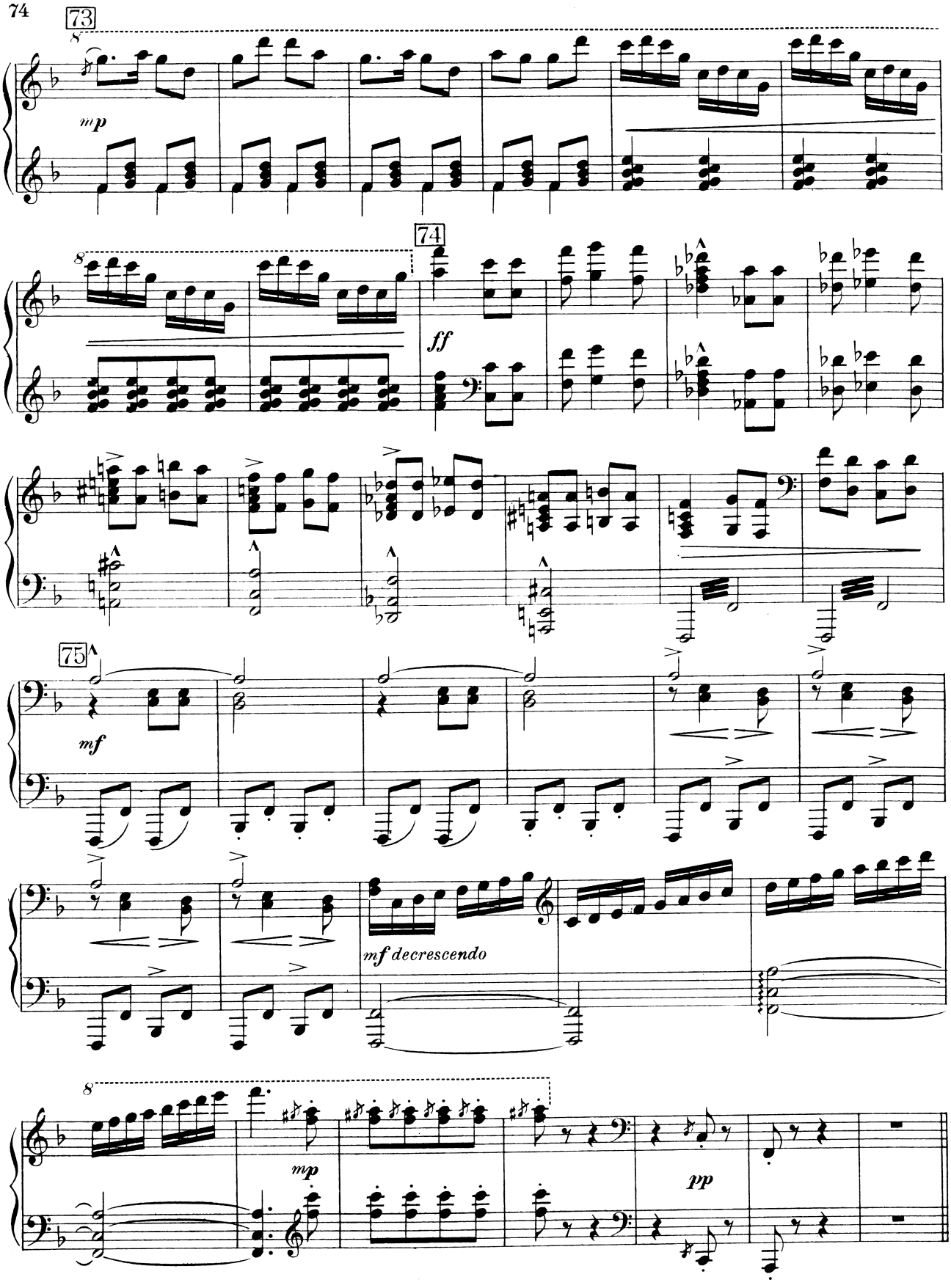

58
Allegro capriccioso
f
5
7
59
f
p
mp
mf


60
f
61
8
mp
poco a
8
poco
cres - - cen - - do
62
8
f
63
mp


64
8
8
8
mp
8
8


65
f
mp
66
f
8
poco
a
8
poco
cres - - cen - - do
67
8
68
ff
mp
8
69
8
fz


70
fz
fz
mp
71
f
p
mp
72
mf
p

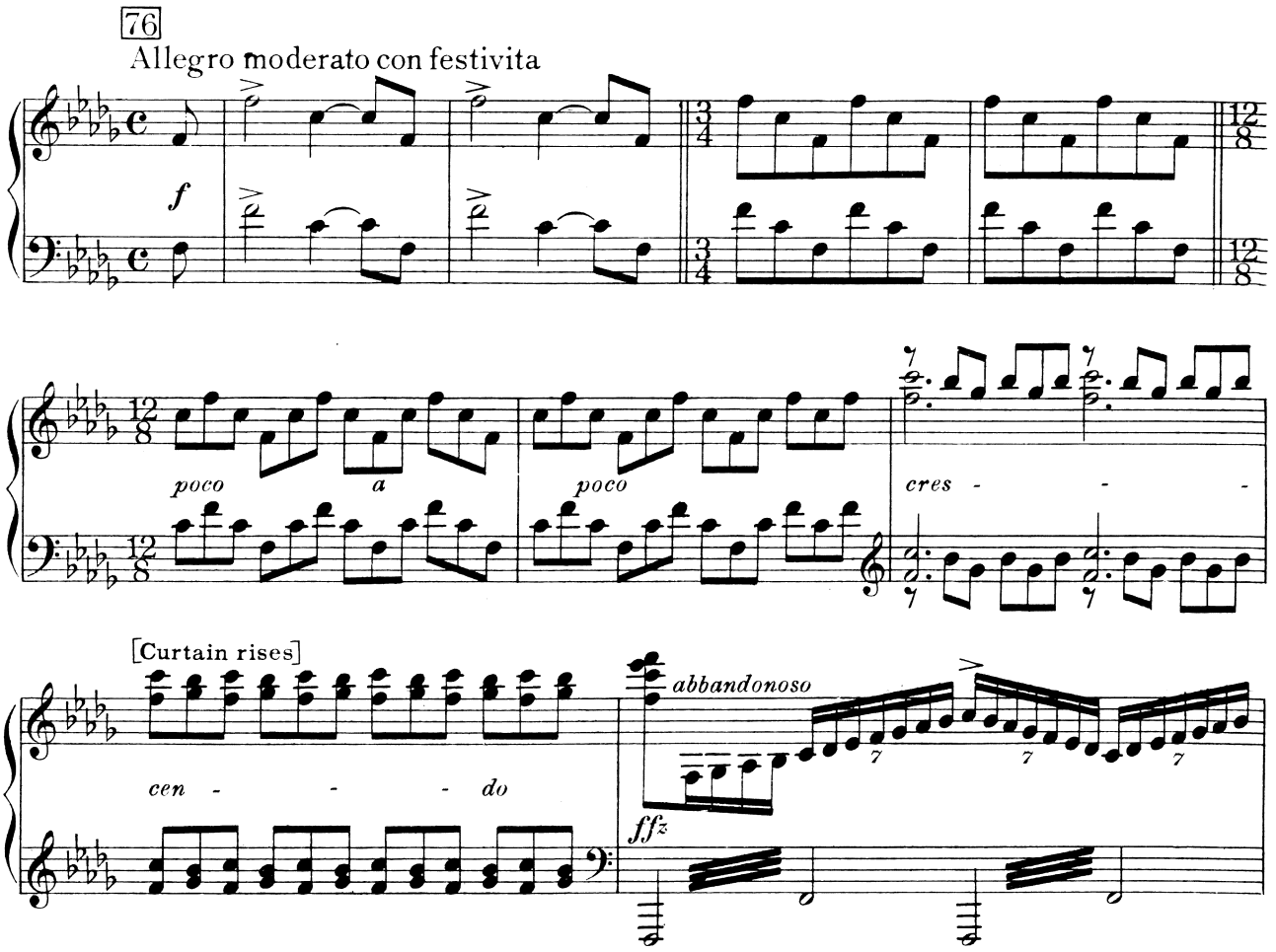

73
8
mp
74
ff
75
mf
mf decrescendo
mp
pp

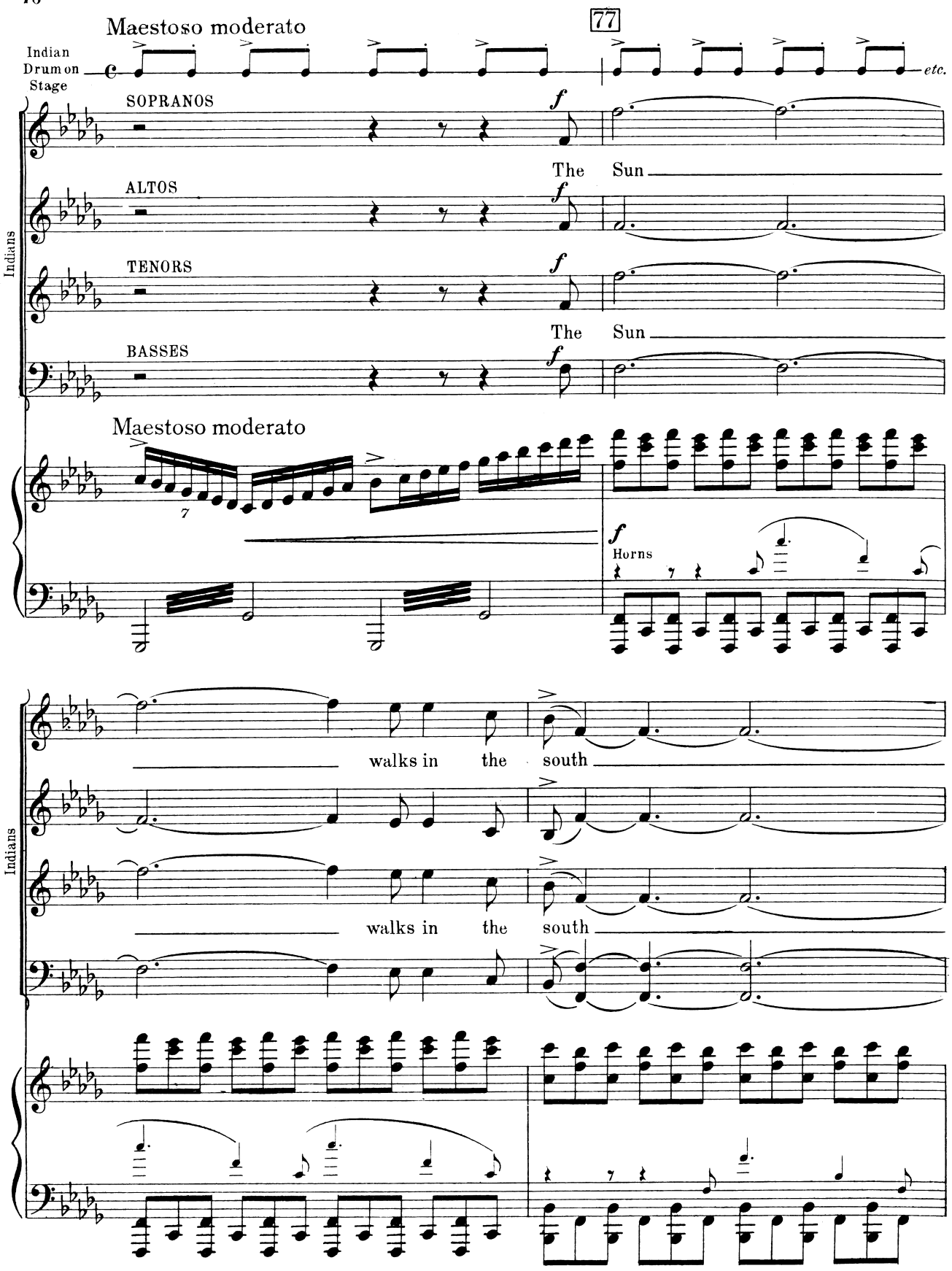
PART TWO

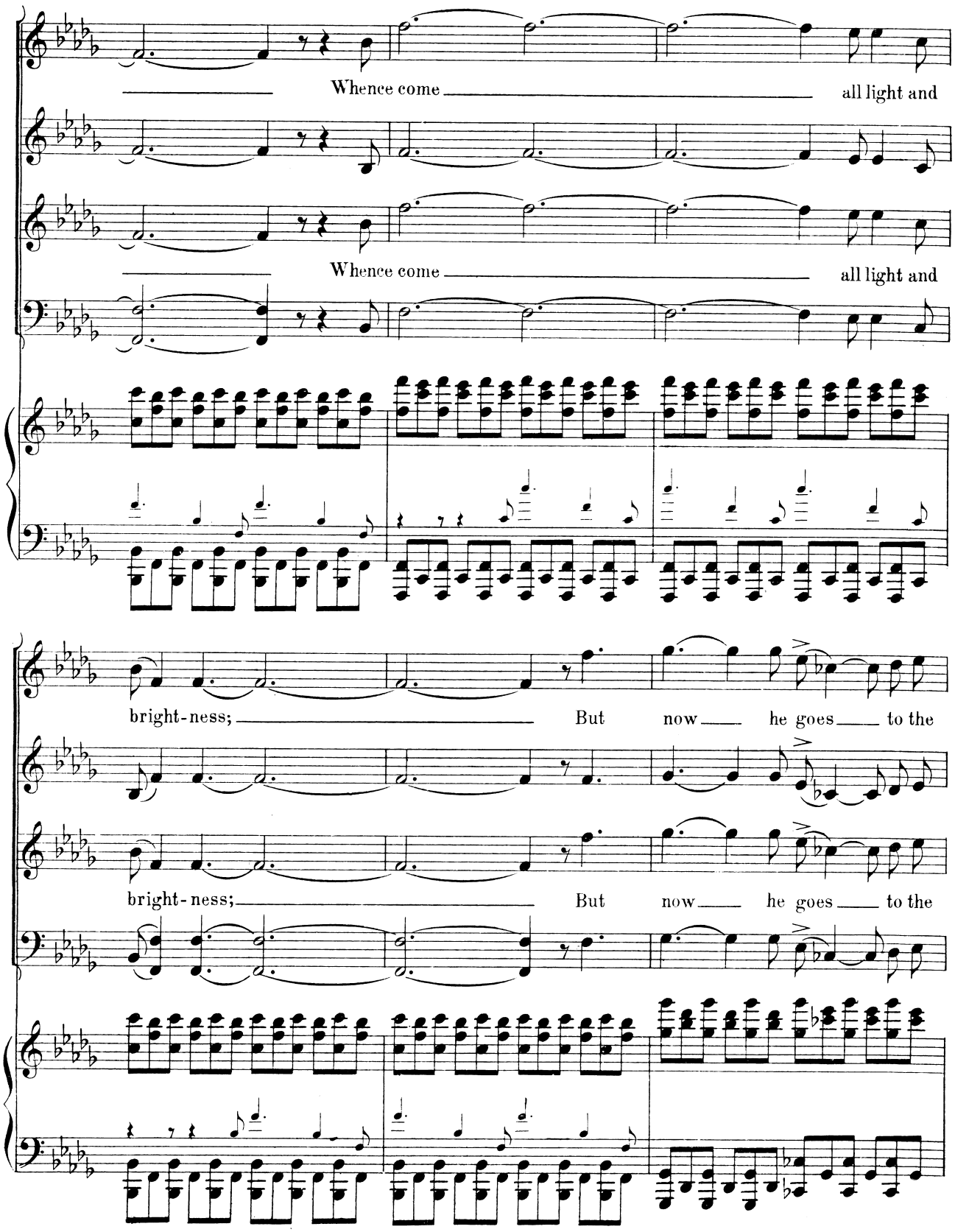
[Approaching sunset. The closing scenes of a modern summer encampment or pow wow of an Oklahoma tribe of Indians are inprogress. The camp is on a level piece of ground but in the distance is seen a rolling farming country dotted with occasional patches of live oak and cotton-wood trees. To the right 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.

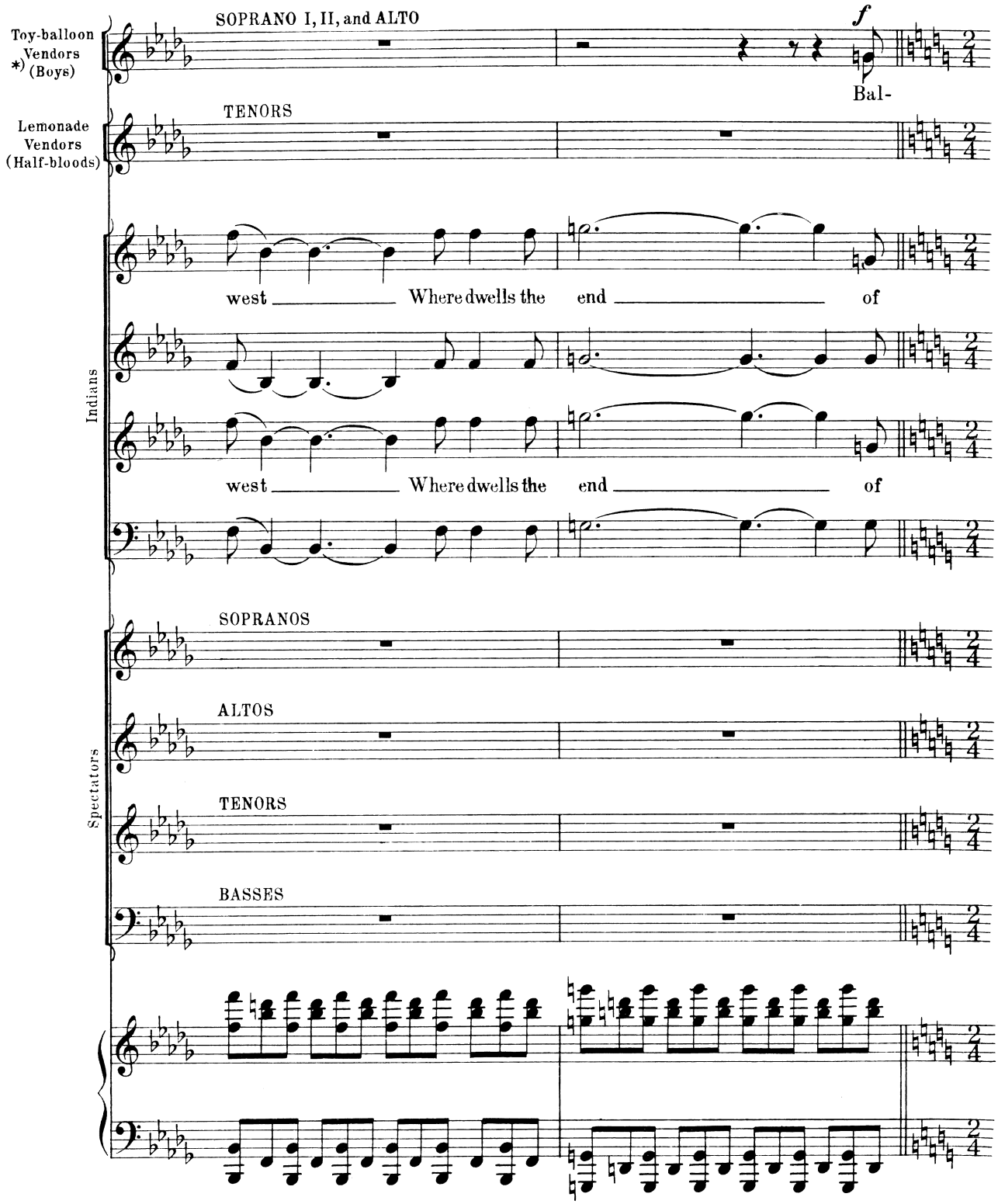
The crowds consist of full-blood Indians and half-breeds in ceremonial, mongrel or modern dress and white spectators in holiday attire. Booths decorated in red, white and blue bunting occupy the middle ground. Several automobiles stand about. An Indian pony hitched to a red and green wagon filled with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

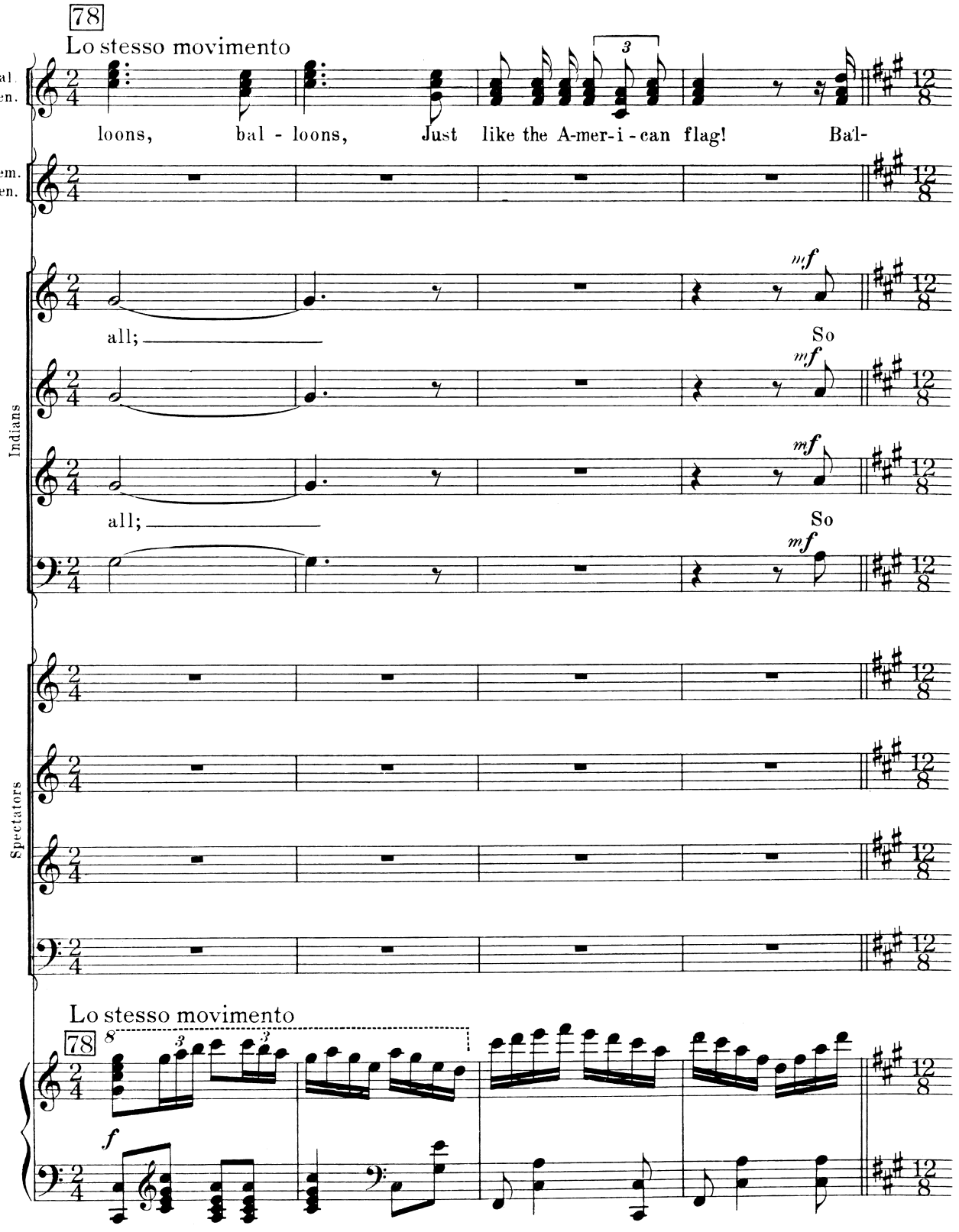


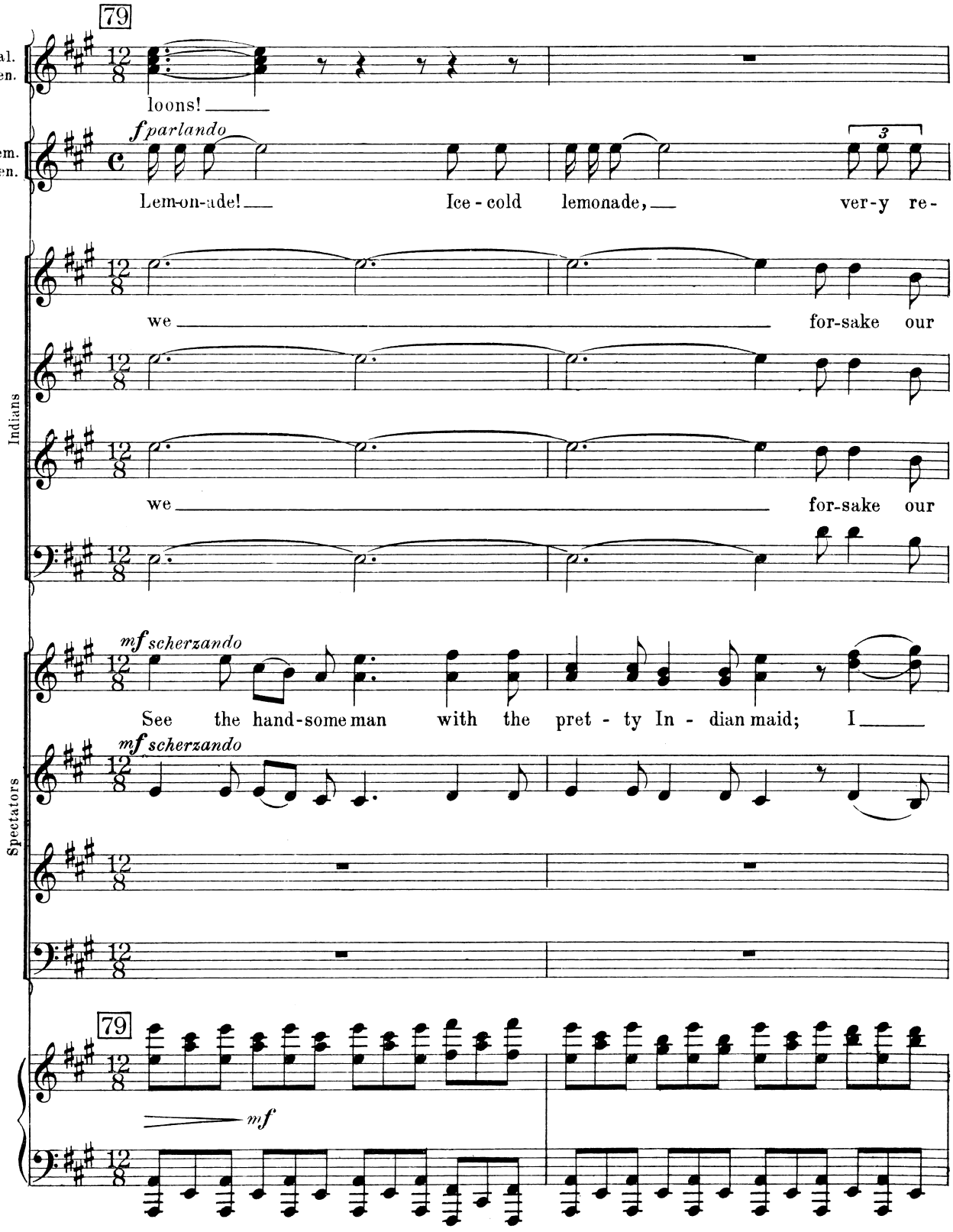

77
Maestoso moderato
Indian Drum on Stage
etc.
SOPRANOS
ALTOS
TENORS
BASSES
Indians
The Sun
The Sun
Maestoso moderato
Horns
walks in the south
walks in the south
Indians

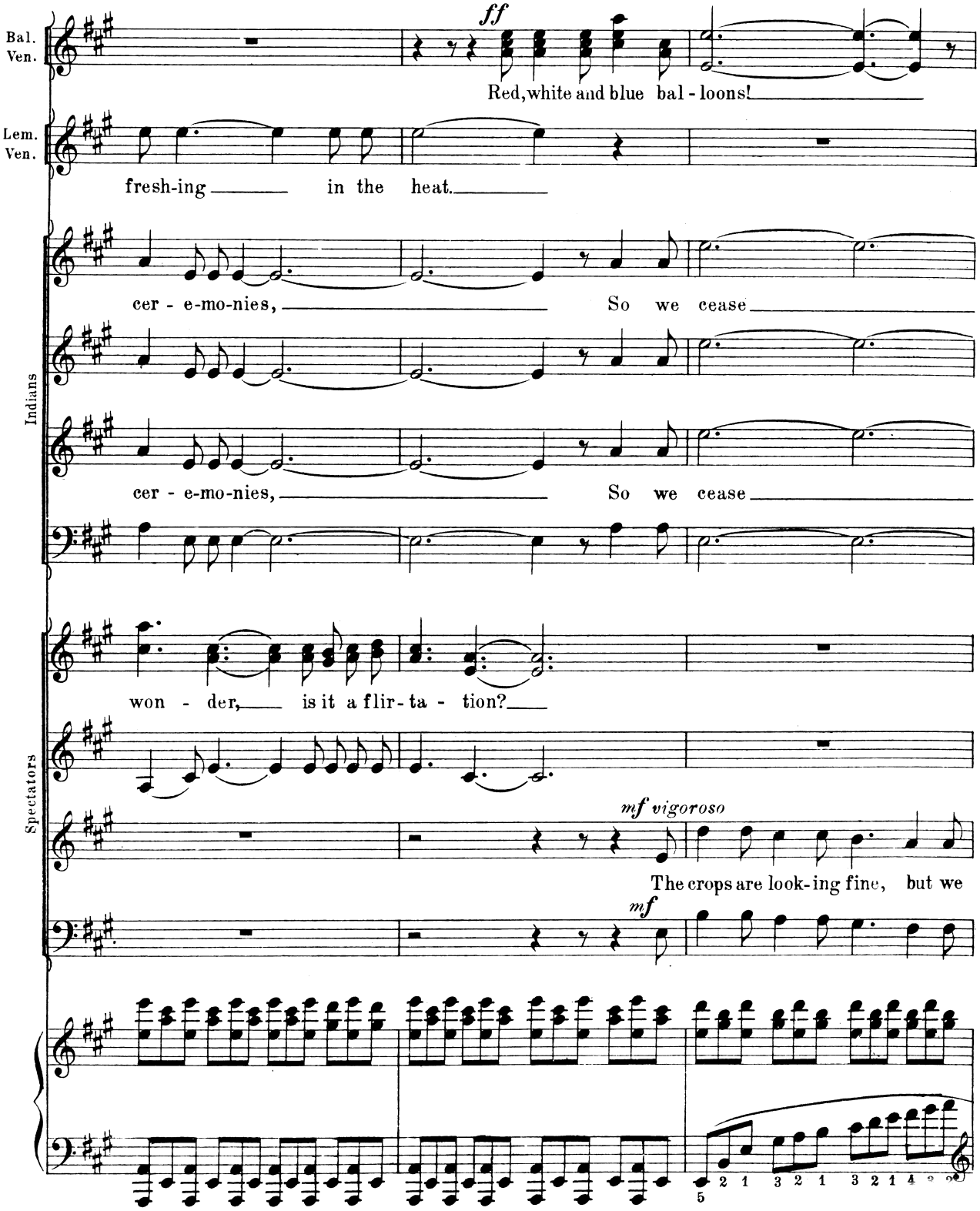

Whence come all light and
Whence come all light and
bright-ness; But now he goes to the
bright-ness; But now he goes to the

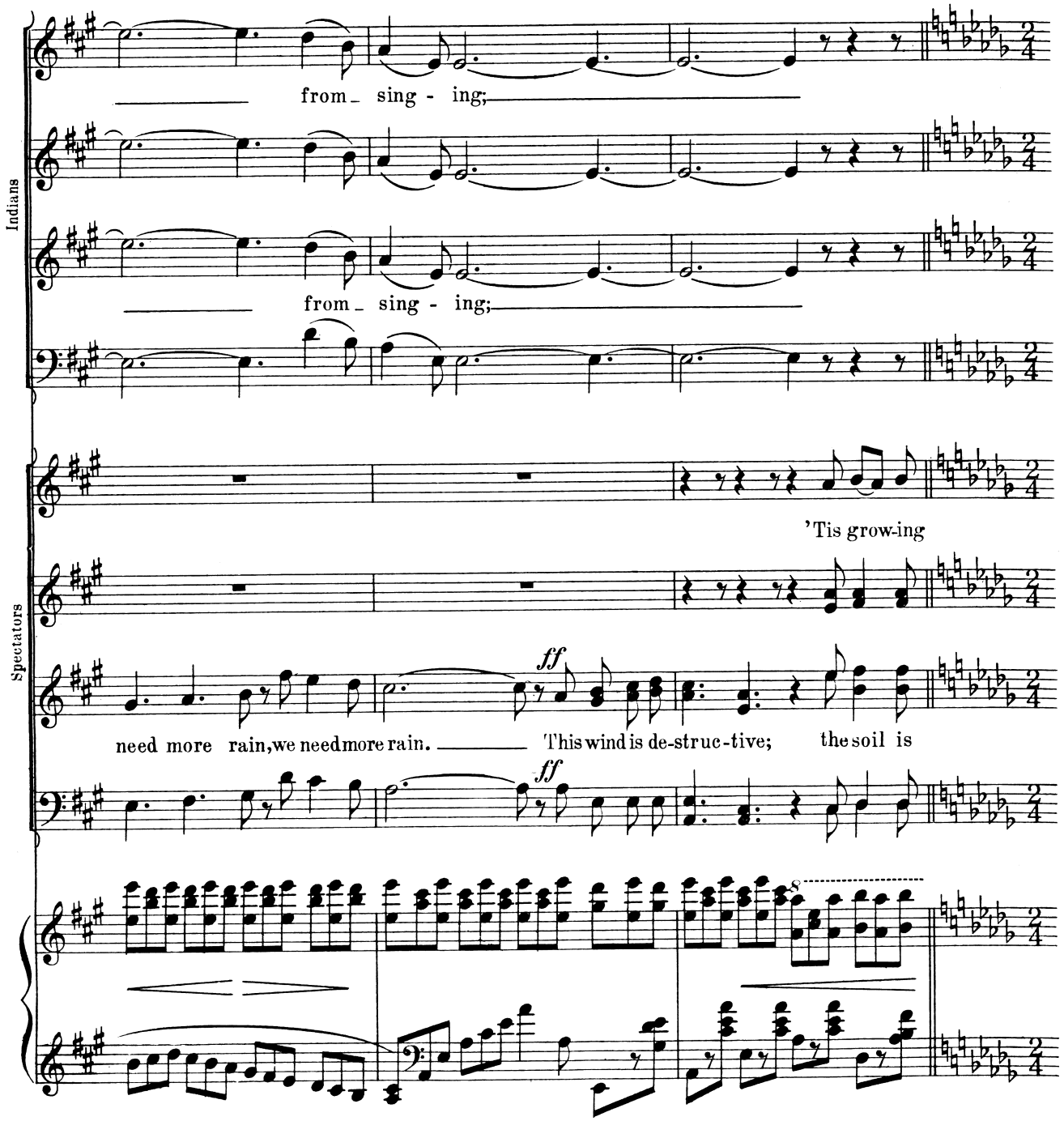


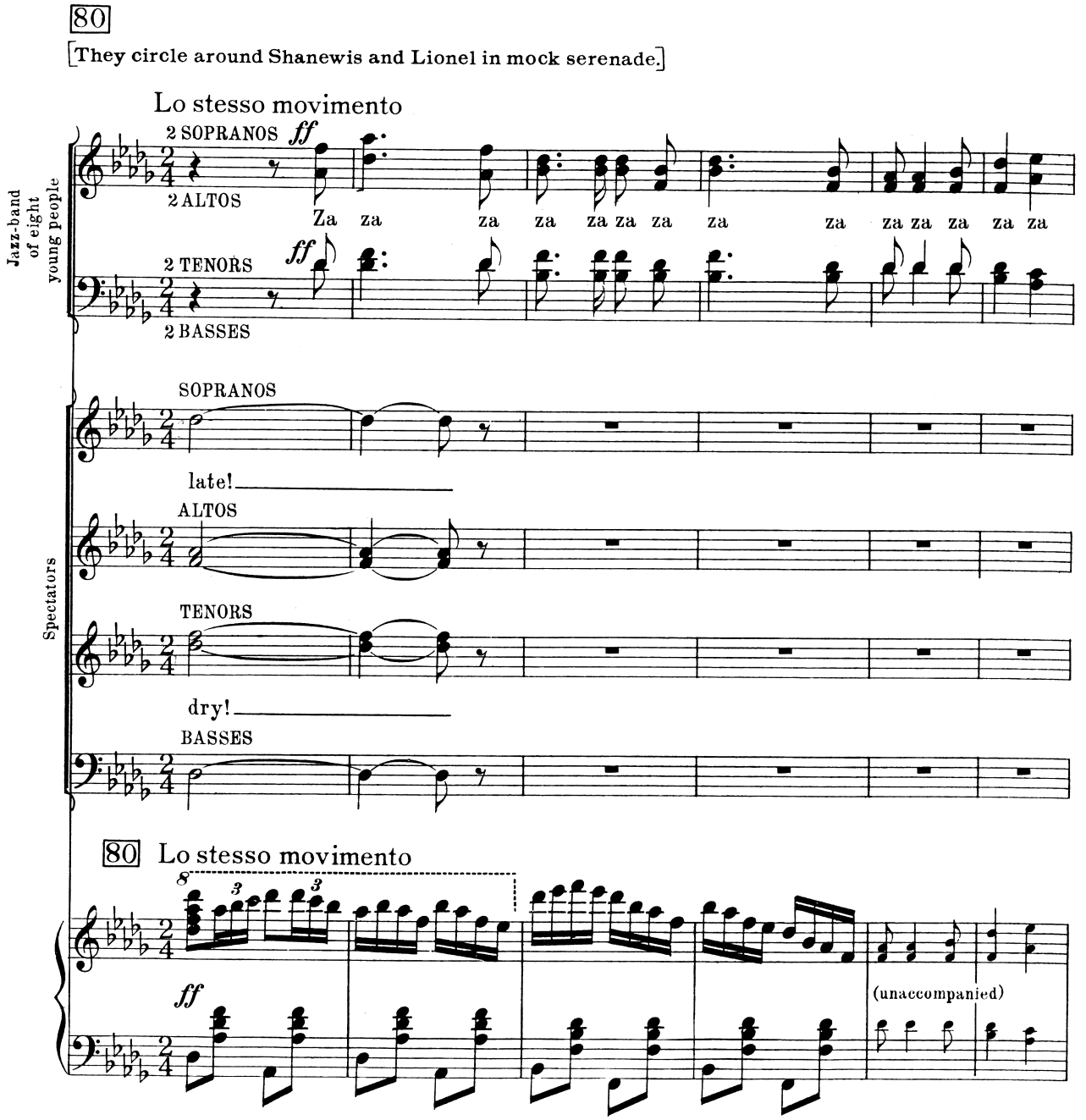
*) Taken by the girls in male attire.

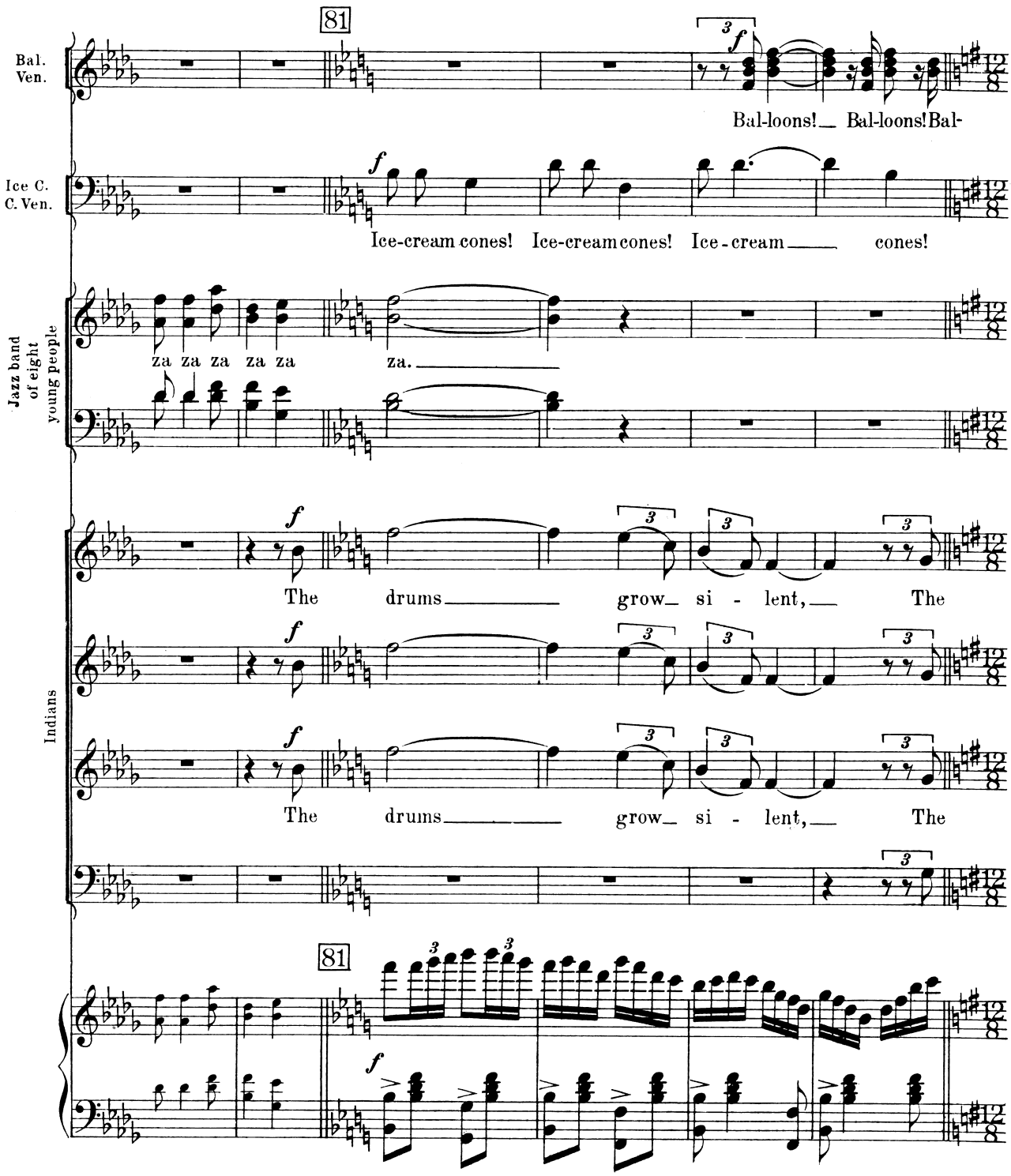

78
Lo stesso movimento
Bal.
Ven.
loons, bal - loons, Just like the A-mer-i-can flag! Bal-
Lem.
Ven.
mf
all;
So
Indians
Spectators
Lo stesso movimento
78
f

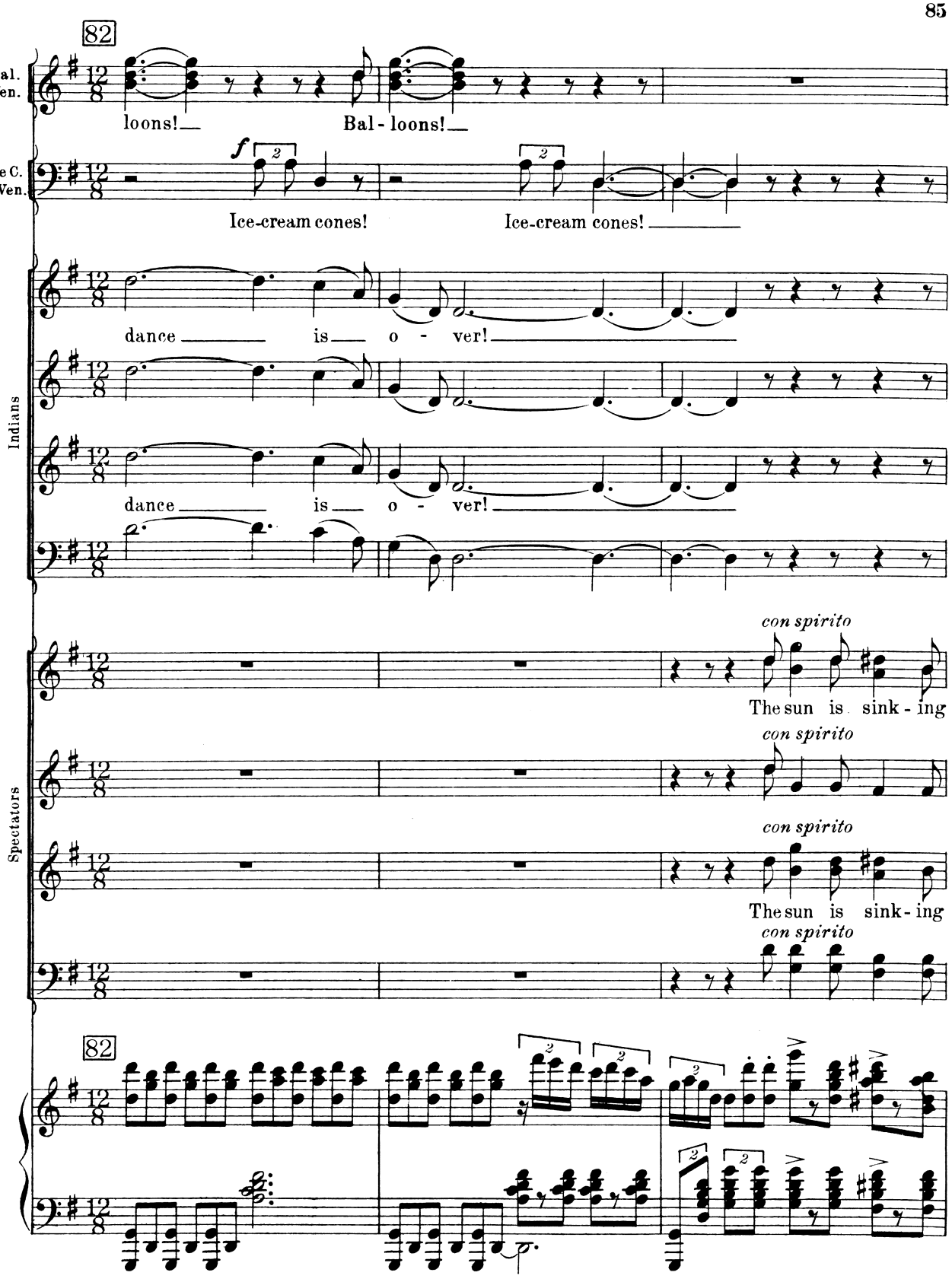

79
Bal.
Ven.
loons!
f parlando
Lem.
Ven.
Lem-on-ade!
Ice - cold lemonade,
ver-y re-
we
for-sake our
Indians
we
for-sake our
mf scherzando
See the hand-some man with the pret - ty In - dian maid; I
mf scherzando
Spectators
79
mf

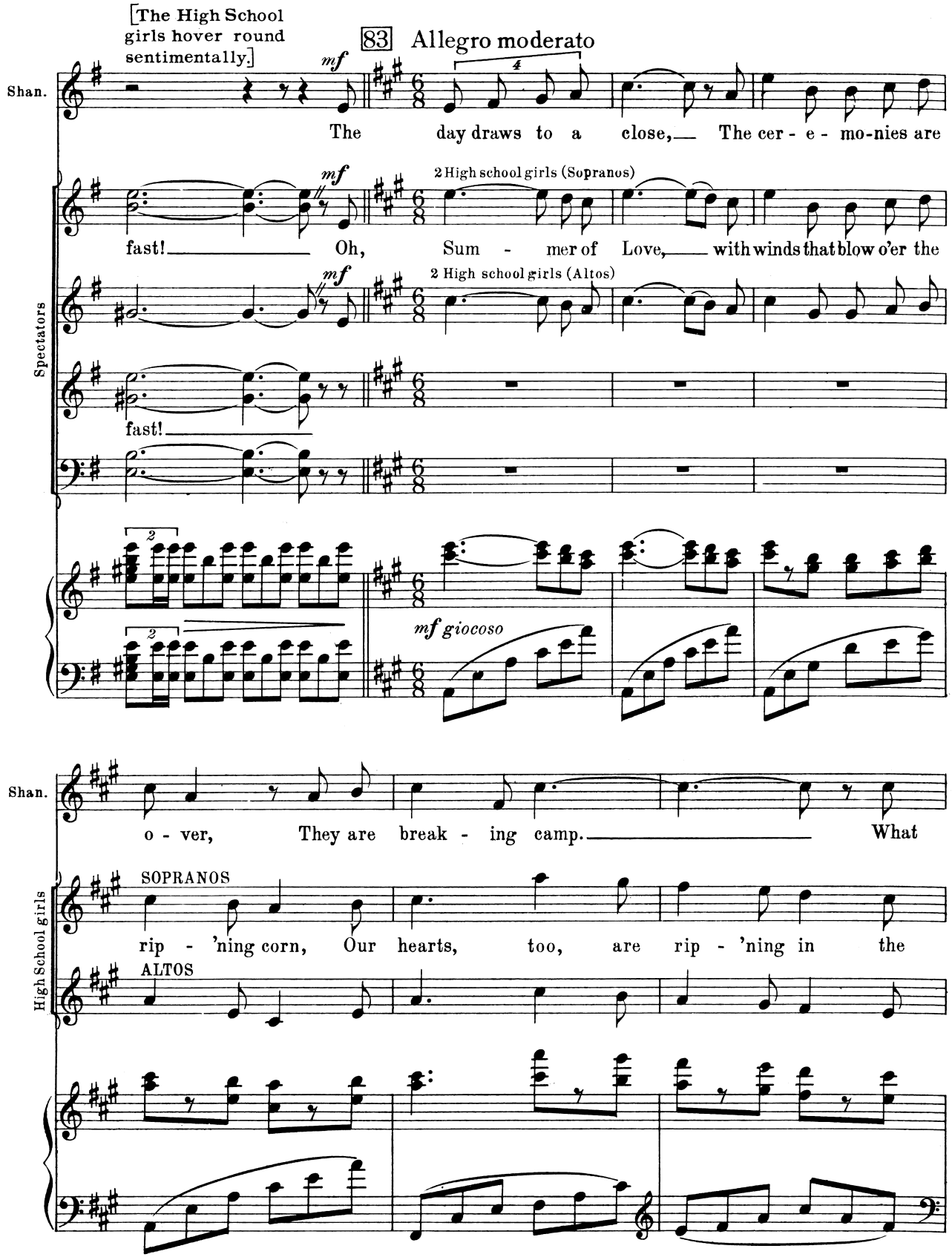

Bal.
Ven.
ff
Red, white and blue bal - loons!
Lem.
Ven.
fresh-ing in the heat.
Indians
cer - e-mo-nies, So we cease
cer - e-mo-nies, So we cease
Spectators
won - der, is it a flir - ta - tion?
mf vigoroso
The crops are look-ing fine, but we
mf

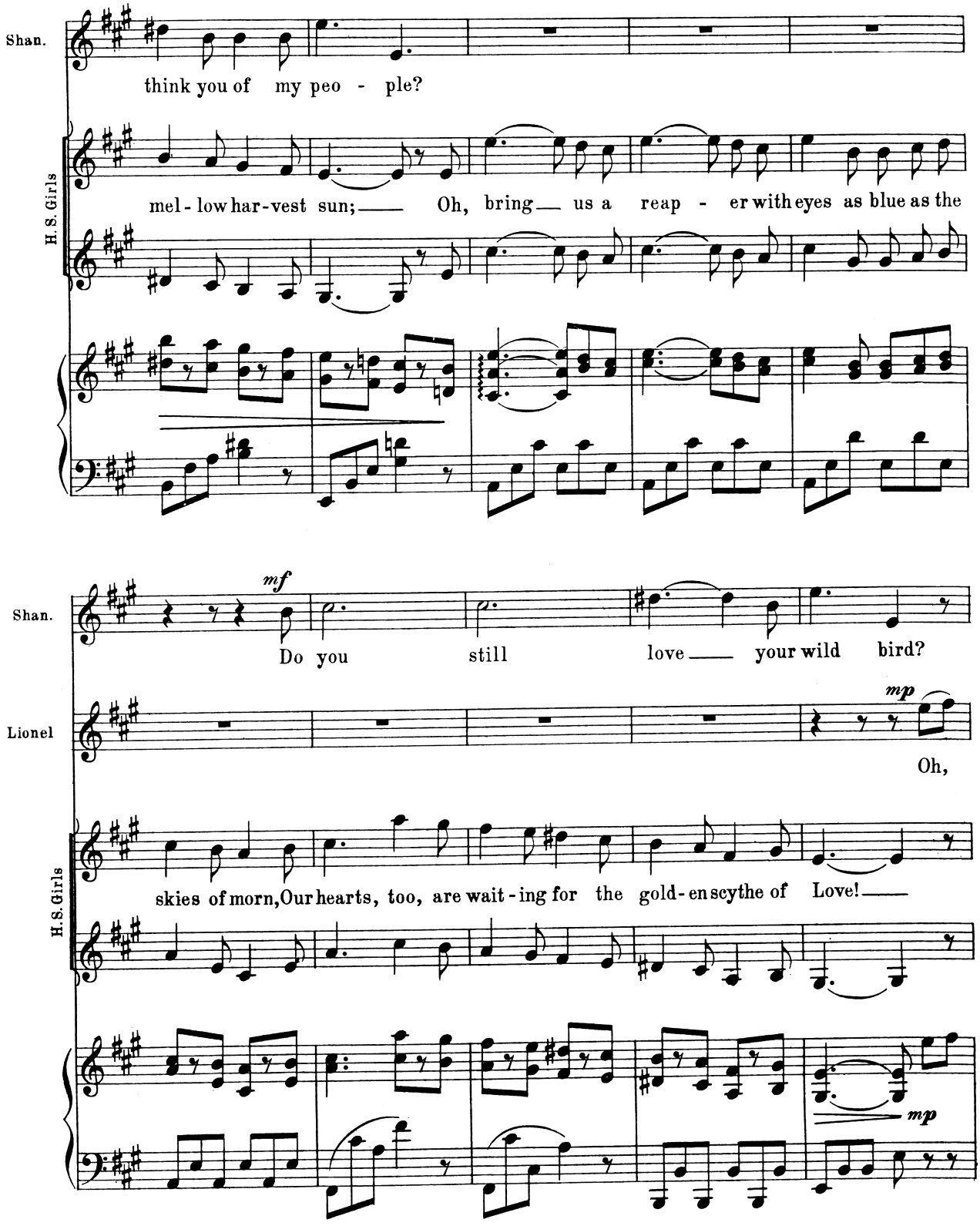

Indians
from_ sing - ing;
from_ sing - ing;
Spectators
'Tis grow-ing
need more rain, we need more rain. This wind is de-struc-tive; the soil is

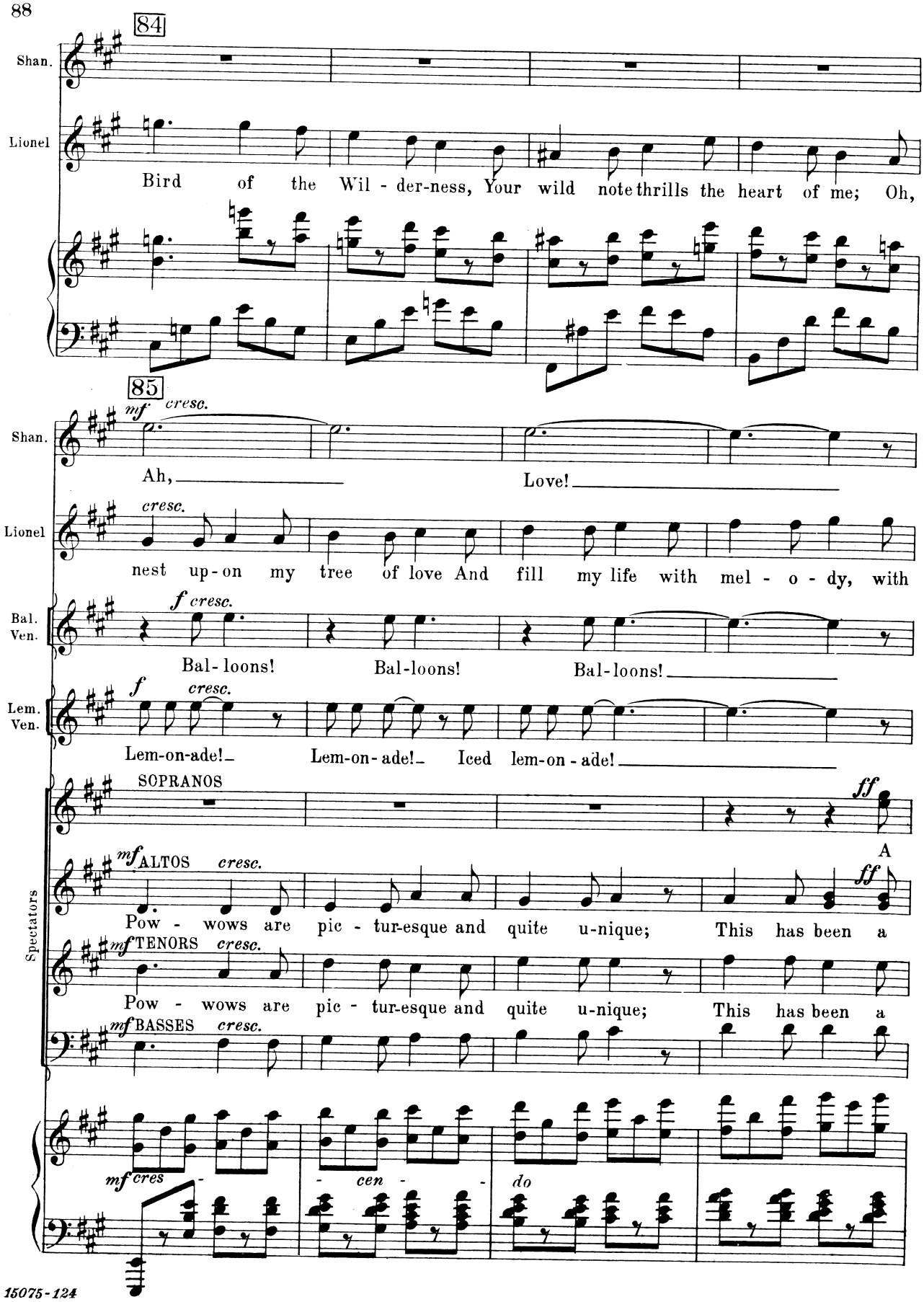

80
They circle around Shanewis and Lionel in mock serenade.
Lo stesso movimento
Jazz-band of eight young people
2 SOPRANOS
2 ALTOS
2 TENORS
2 BASSES
ff
Za za za za za za za za za za za za za za
Spectators
SOPRANOS
late!
ALTOS
TENORS
dry!
BASSES
80 Lo stesso movimento
ff
(unaccompanied)

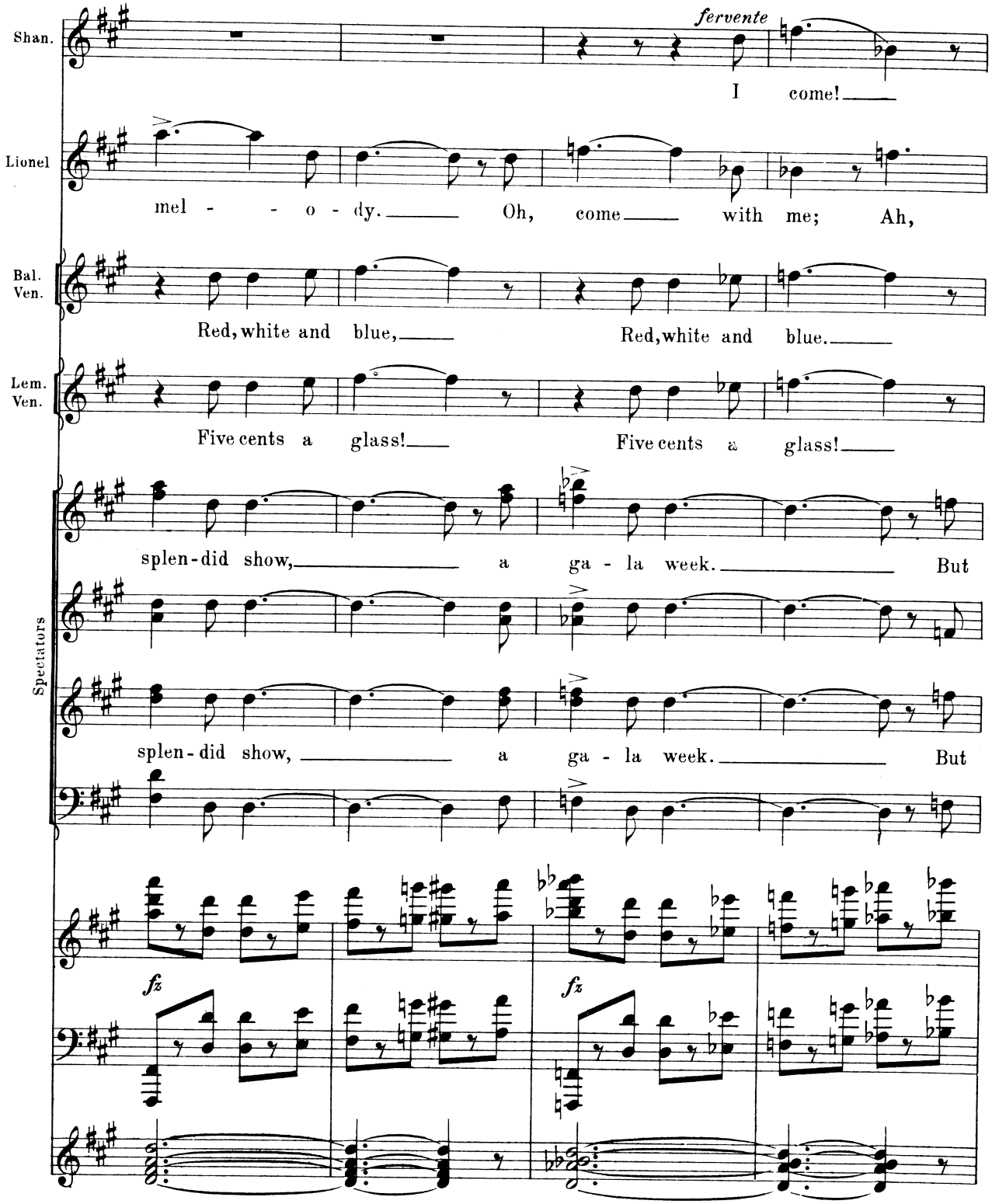

81
Bal.
Ven.
Bal-loons! Bal-loons! Bal-
Ice C.
C. Ven.
Ice-cream cones! Ice-cream cones! Ice - cream cones!
Jazz band of eight young people
za za za za za za.
Indians
The drums grow si - lent, The
The drums grow si - lent, The
81

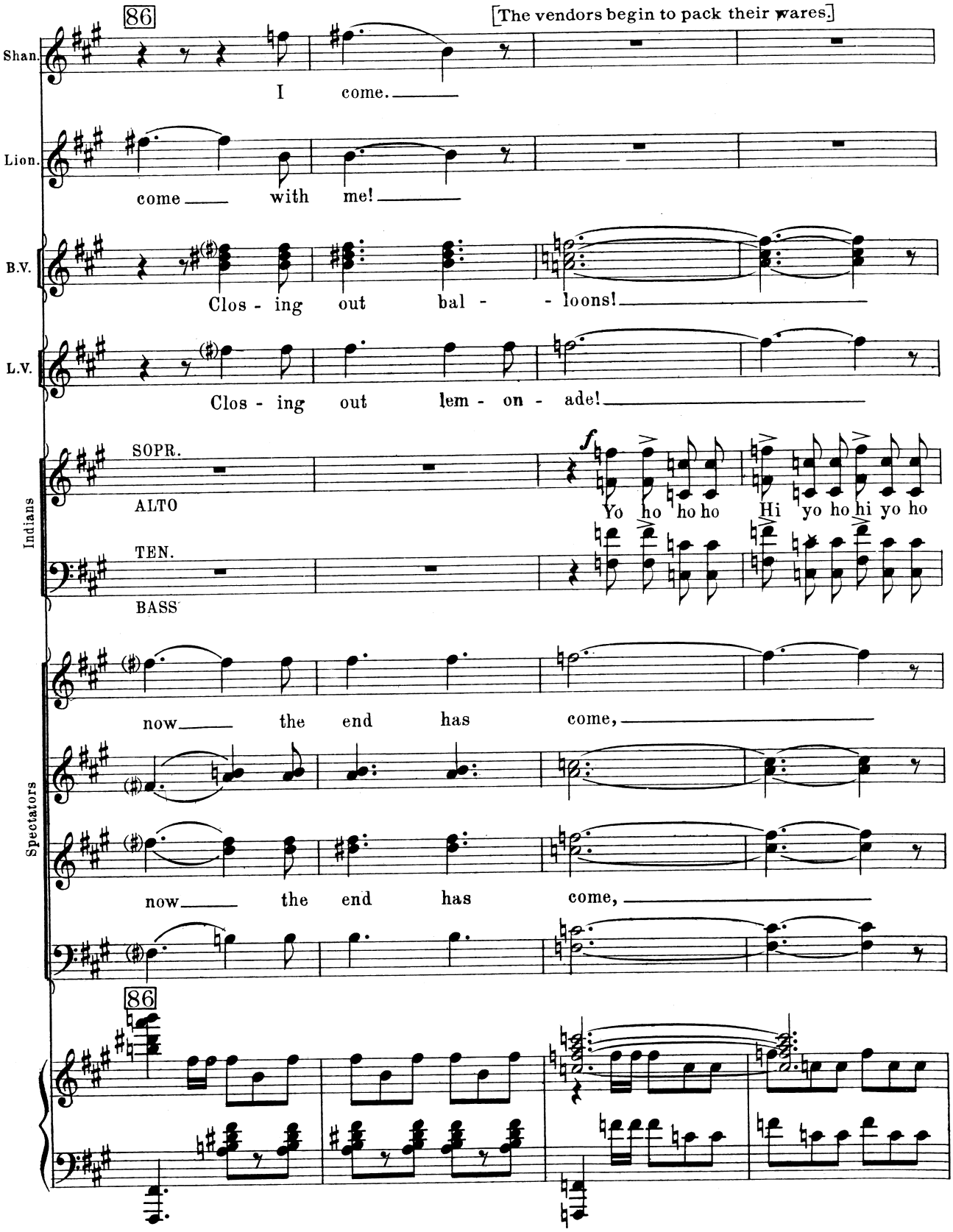

82
Bal.
Ven.
loons!
Bal - loons!
Iee C.
C.Ven.
f
Ice-cream cones!
Ice-cream cones!
Indians
dance is o - ver!
dance is o - ver!
Spectators
con spirito
The sun is sink - ing
con spirito
con spirito
The sun is sink - ing
con spirito
82

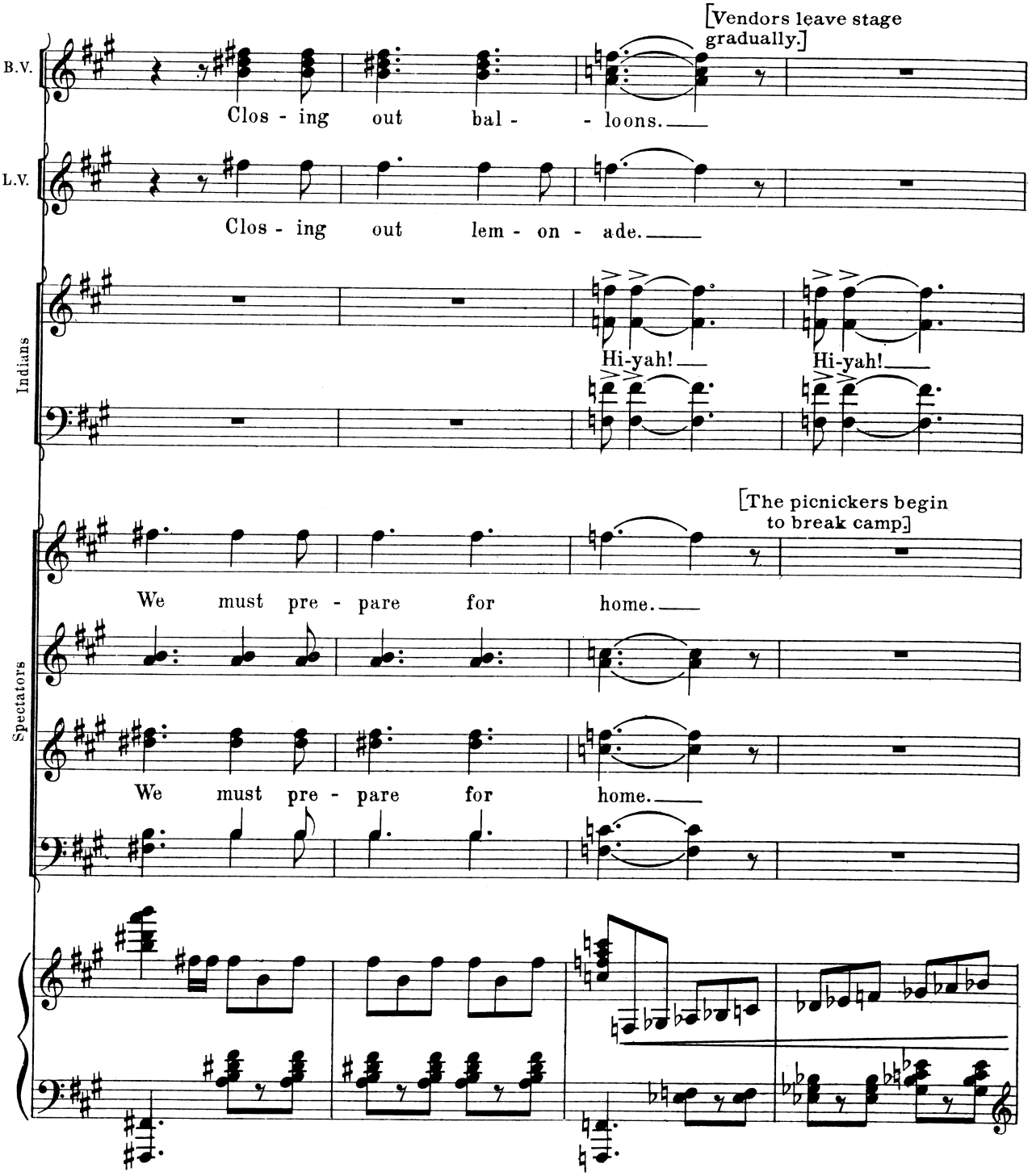

[The High School girls hover round sentimentally.]
83 Allegro moderato
Shan.
The day draws to a close, The cer - e - mo-nies are
Spectators
2 High school girls (Sopranos)
fast! Oh, Sum - mer of Love, with winds that blow o'er the
2 High school girls (Altos)
fast!
mf giocoso
Shan.
o - ver, They are break - ing camp. What
High School girls
SOPRANOS
rip - 'ning corn, Our hearts, too, are rip - 'ning in the
ALTOS

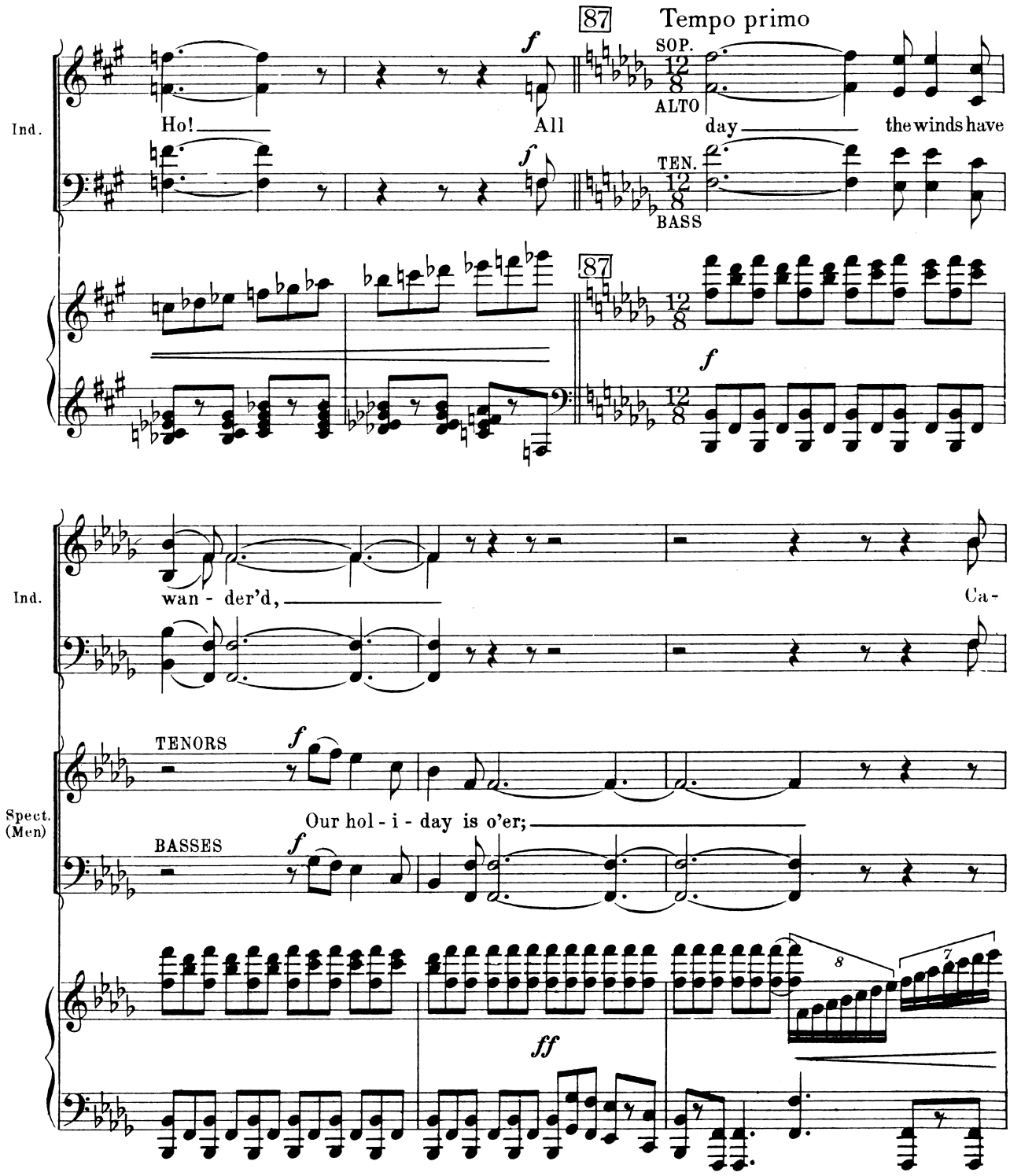

Shan.
think you of my peo - ple?
H.S. Girls
mel - low har - vest sun; — Oh, bring — us a reap - er with eyes as blue as the
Shan.
mf
Do you still love — your wild bird?
Lionel
mp
Oh,
H.S. Girls
skies of morn, Our hearts, too, are wait - ing for the gold - en scythe of Love! —
mp

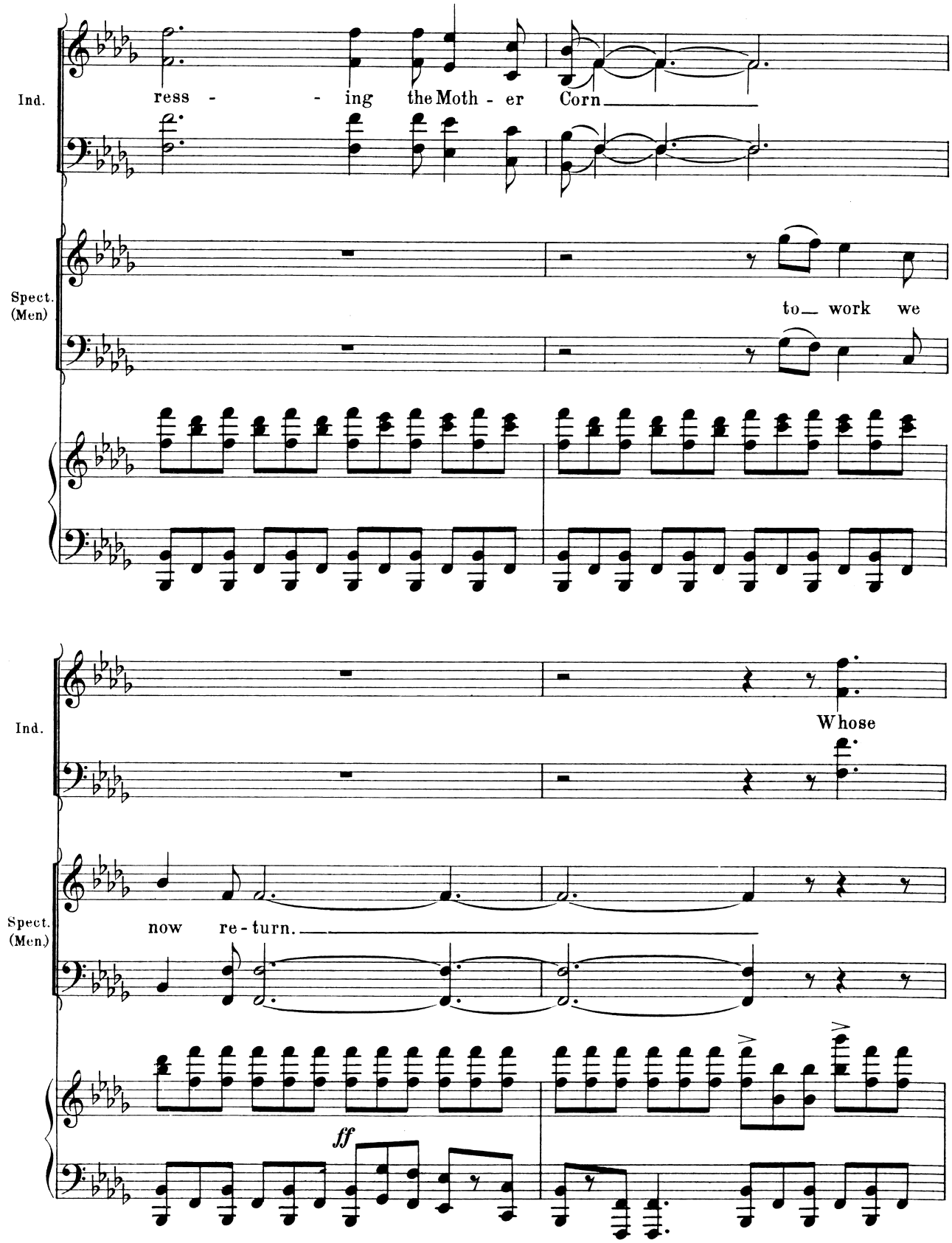

84
Shan.
Lionel
Bird of the Wil - der-ness, Your wild note thrills the heart of me; Oh,
85
mf cresc.
Shan.
Ah, Love!
cresc.
Lionel
nest up-on my tree of love And fill my life with mel - o - dy, with
f cresc.
Bal. Ven.
Bal-loons! Bal-loons! Bal-loons!
f cresc.
Lem. Ven.
Lem-on-ade! Lem-on-ade! Iced lem-on-ade!
SOPRANOS
ff
A
mf ALTOS cresc.
ff
Pow - wows are pic - tur-esque and quite u-nique; This has been a
mf TENORS cresc.
Pow - wows are pic - tur-esque and quite u-nique; This has been a
mf BASSES cresc.
Spectators
mf cres - cen - do

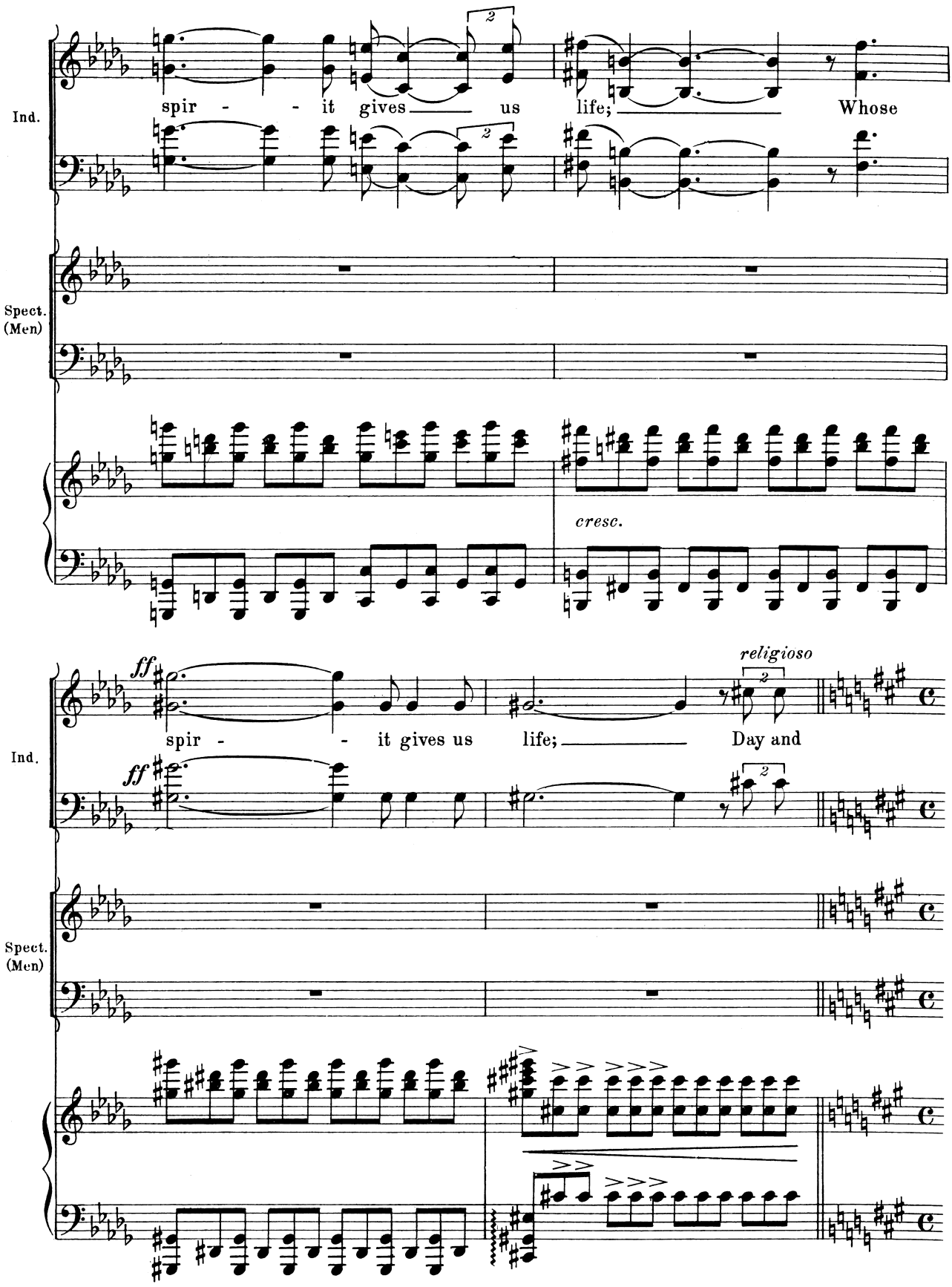

Shan.
fervente
I come!
Lionel
mel - - o - dy. Oh, come with me; Ah,
Bal. Ven.
Red, white and blue, Red, white and blue.
Lem. Ven.
Five cents a glass! Five cents a glass!
Spectators
splen-did show, a ga - la week. But
splen-did show, a ga - la week. But
fz
fz


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.
ALTO
TEN.
BASS
f
Yo ho ho ho Hi yo ho hi yo ho
Spectators
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.]
We must pre - pare for home.
Spectators
We must pre - pare for home.


87
Tempo primo
SOP.
ALTO
TEN.
BASS
Ind.
Ho! All day the winds have
wan - der'd, Ca-
TENORS
BASSES
Spect. (Men)
Our hol - i - day is o'er;
f
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.
ff
religioso
spir - - it gives us life; Day and
Ind.
ff
Spect. (Men)

88

fervente

Ind.

night the run-ning wa - ters Have whis - pered of re-new-ing

Ind.

life. O Sun, O Earth, O

f

3

12/8

mf

Ind.

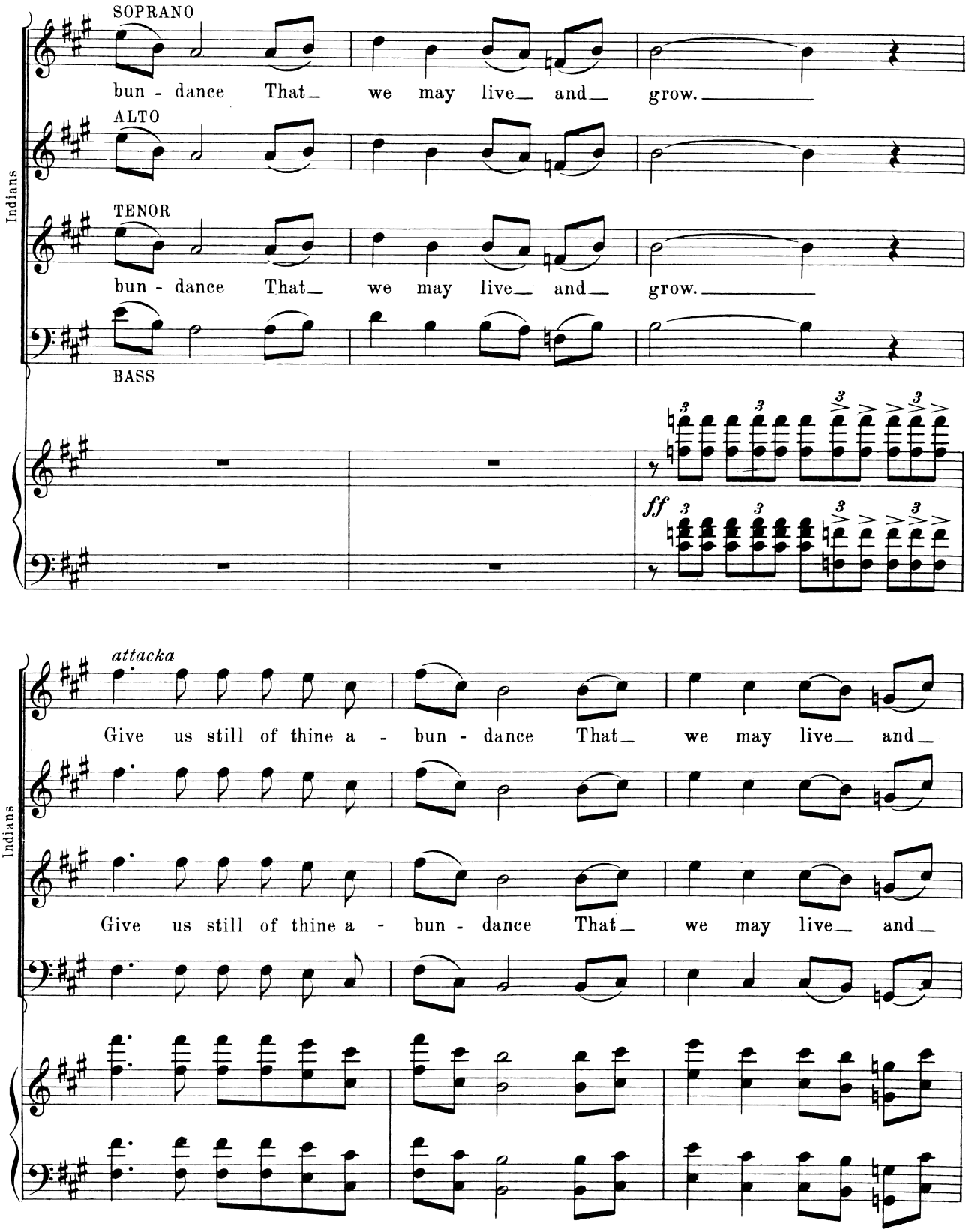
Air, O Waters,

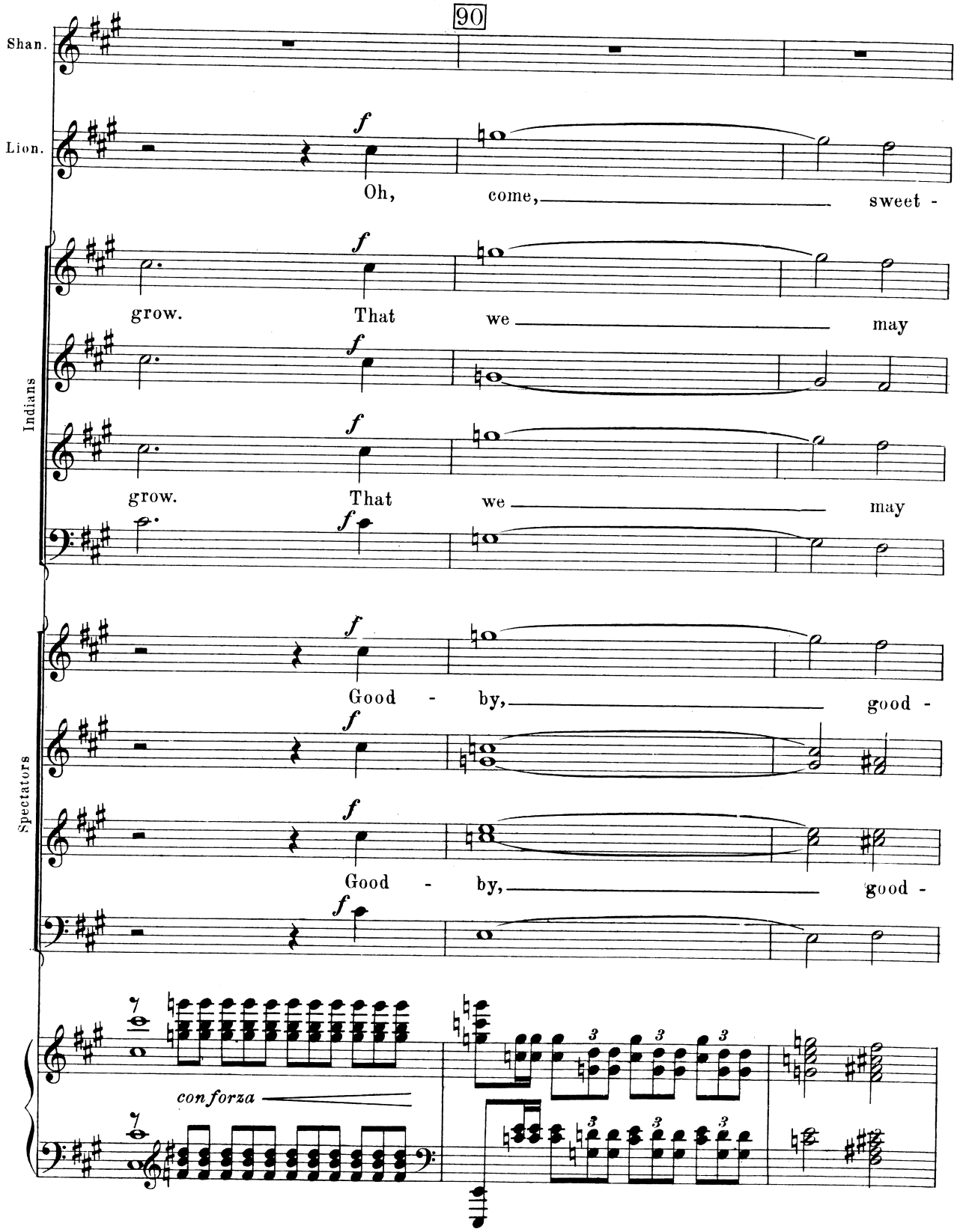
89

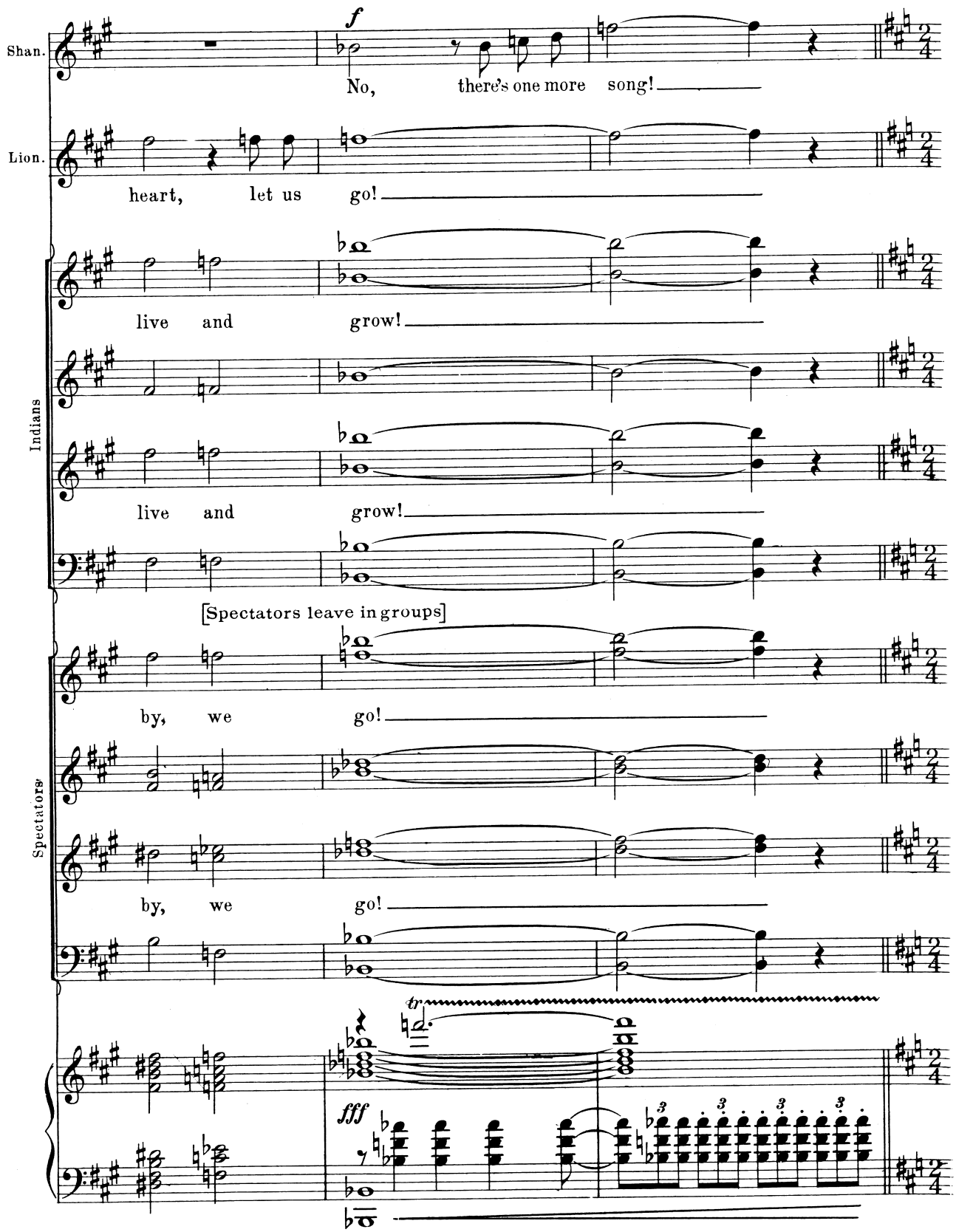
ff

Give us still of thine a-

ff

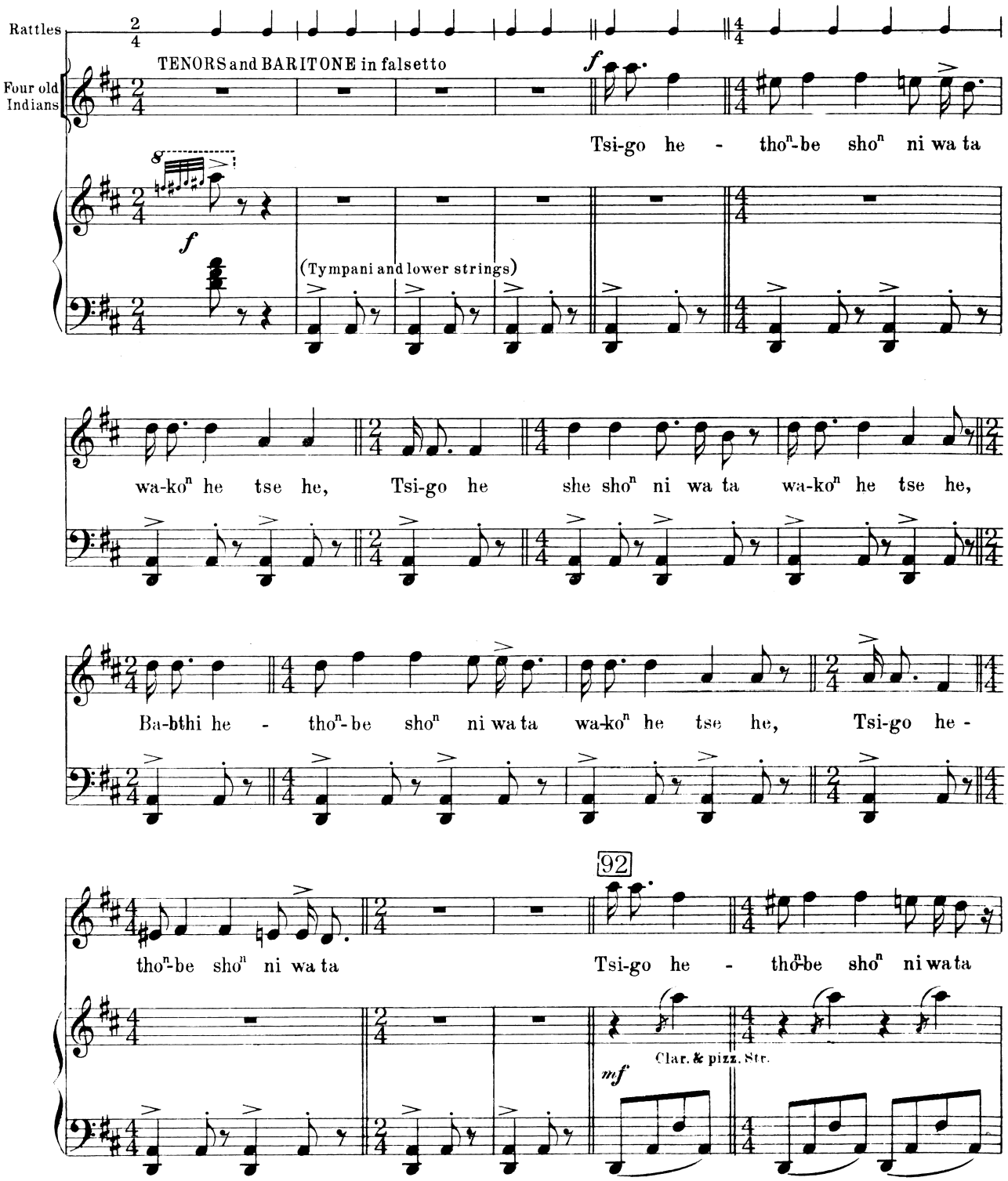

SOPRANO
bun - dance That_ we may live_ and_ grow._____
ALTO
TENOR
bun - dance That_ we may live_ and_ grow._____
BASS
Indians
ff
attacka
Give us still of thine a - bun - dance That_ we may live_ and_
Give us still of thine a - bun - dance That_ we may live_ and_
Indians


90
Shan.
Lion.
Oh, come, sweet -
Indians
grow. That we may
grow. That we may
Spectators
Good - by, good -
Good - by, good -
con forza

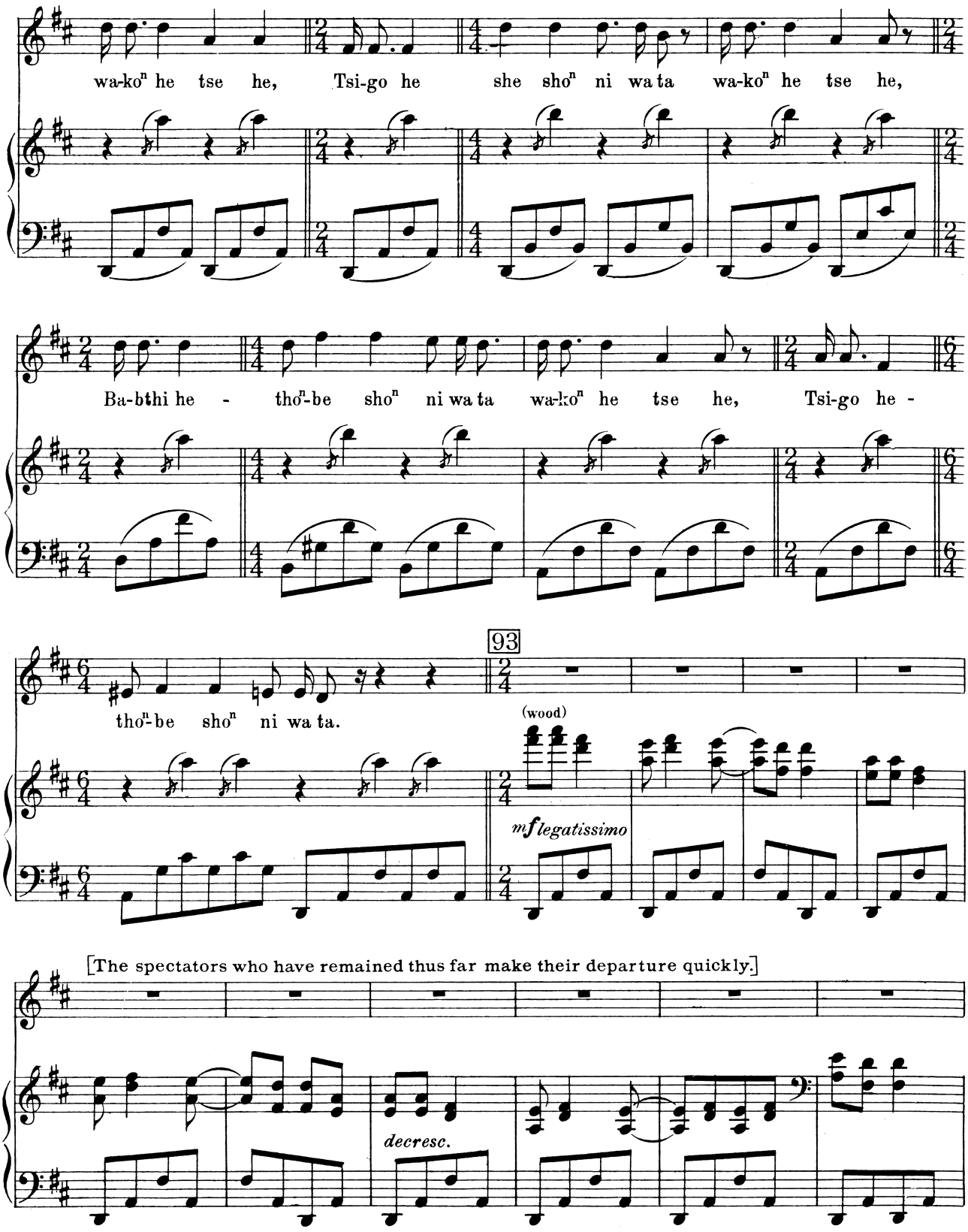

Shan.
f
No, there's one more song!
Lion.
heart, let us go!
Indians
live and grow!
live and grow!
[Spectators leave in groups]
Spectators
by, we go!
by, we go!
tr
fff

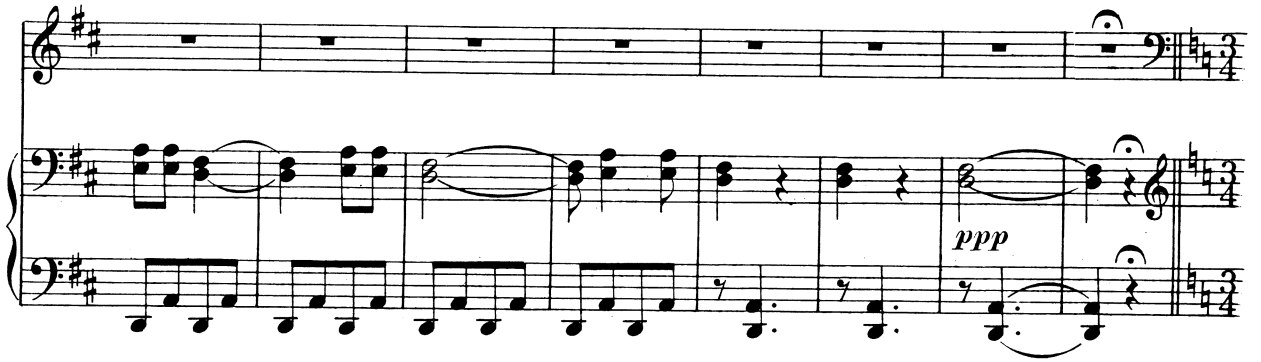
91

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



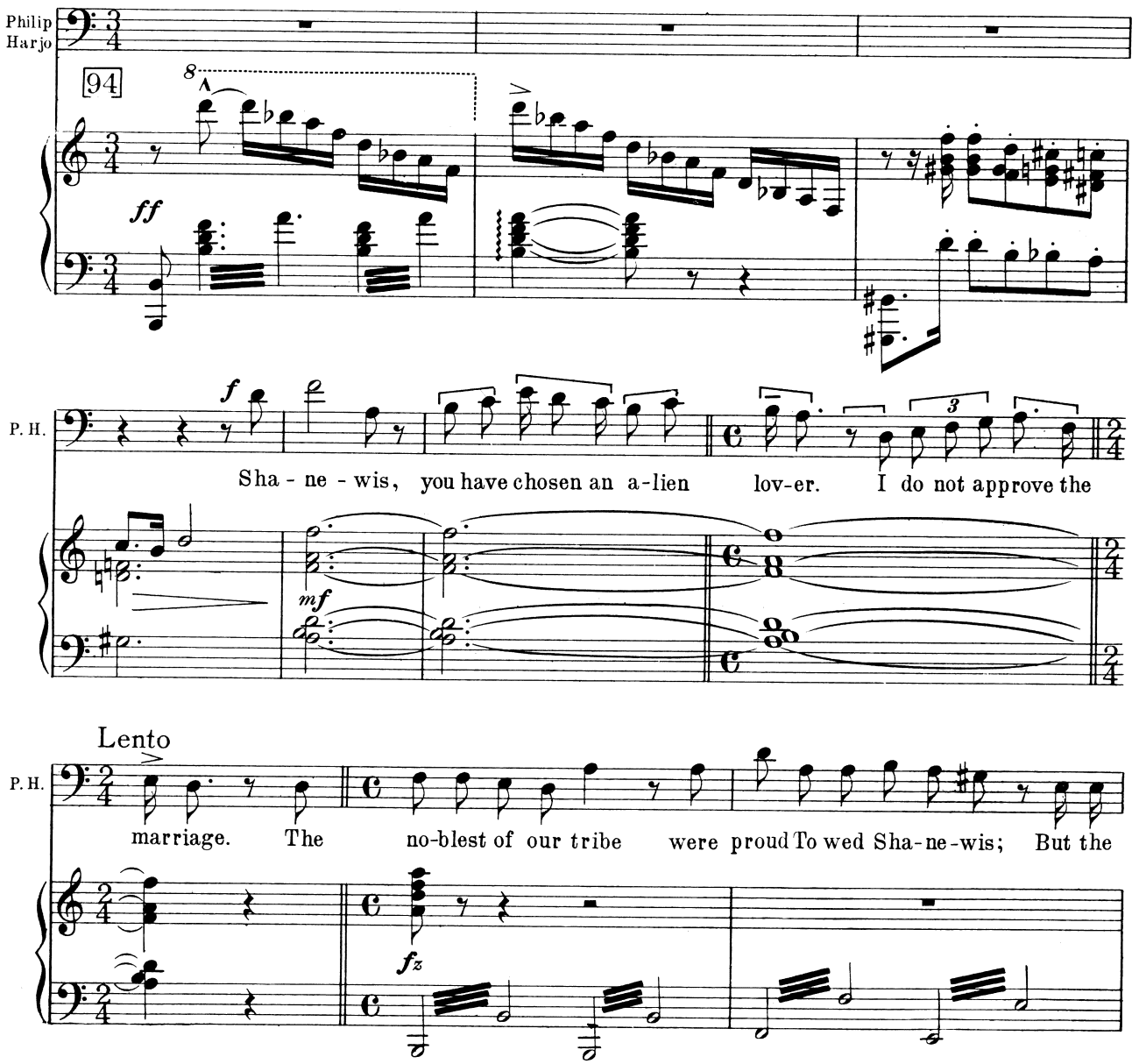
* Note: This is an Osage Indian ceremonial song and is used by permission of the U.S. Bureau of American Ethnology


wa-ko^{n} he tse he, Tsi-go he she sho^{n} ni wa ta wa-ko^{n} he tse he,
Ba-bthi he - tho^{n}-be sho^{n} ni wa ta wa-ko^{n} he tse he, Tsi-go he -
tho^{n}-be sho^{n} ni wa ta.
93
(wood)
mf legatissimo
[The spectators who have remained thus far make their departure quickly.]
decresc.



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

Allegro molto



95

tendrement
mp

P.H.

world first called to you, And then this man. I,

f *mp*

P.H.

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

P.H.

forth To learn the cus-toms of a hat - ed race. I hoped a cru - el world would

f

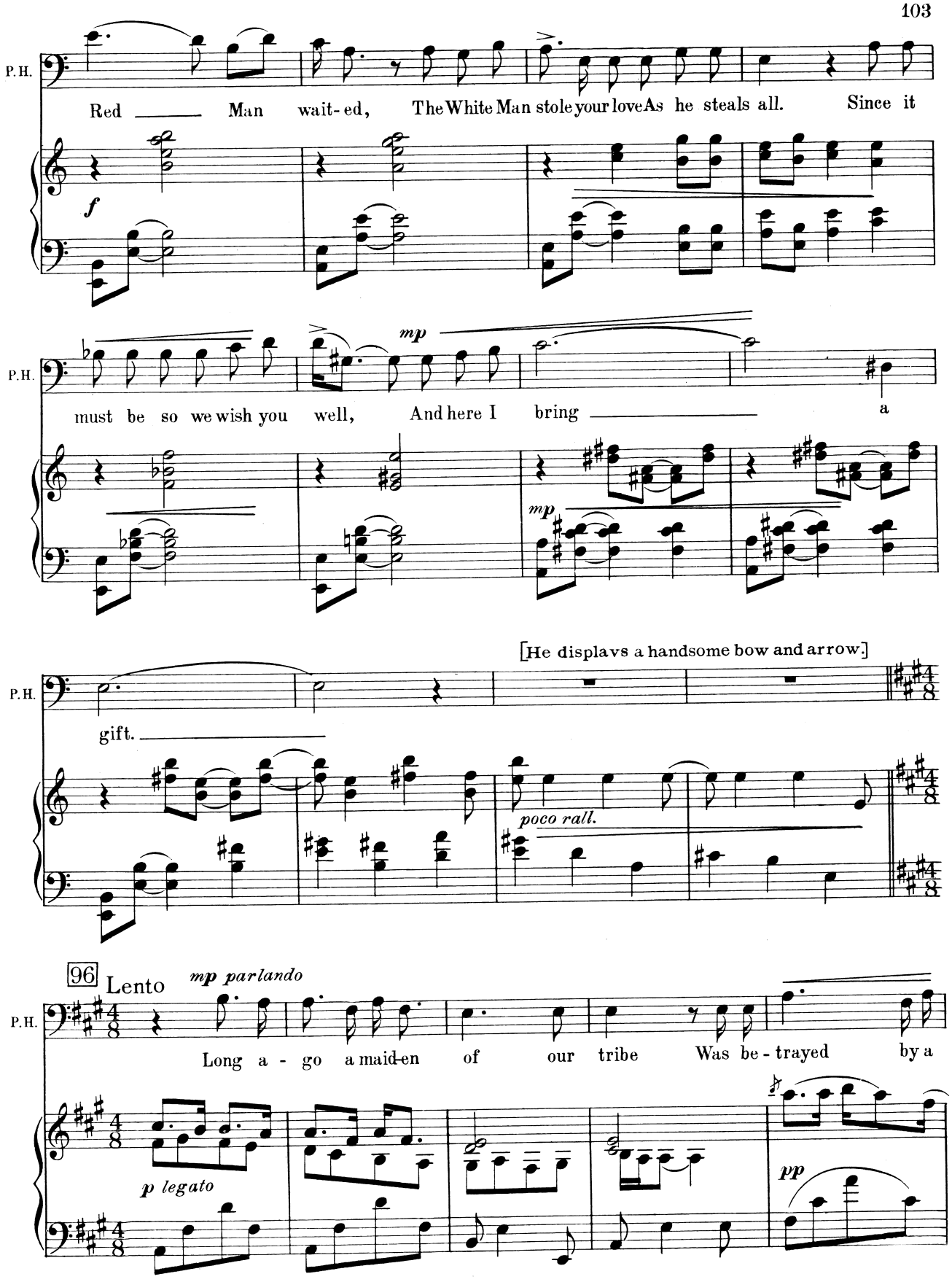
rall.

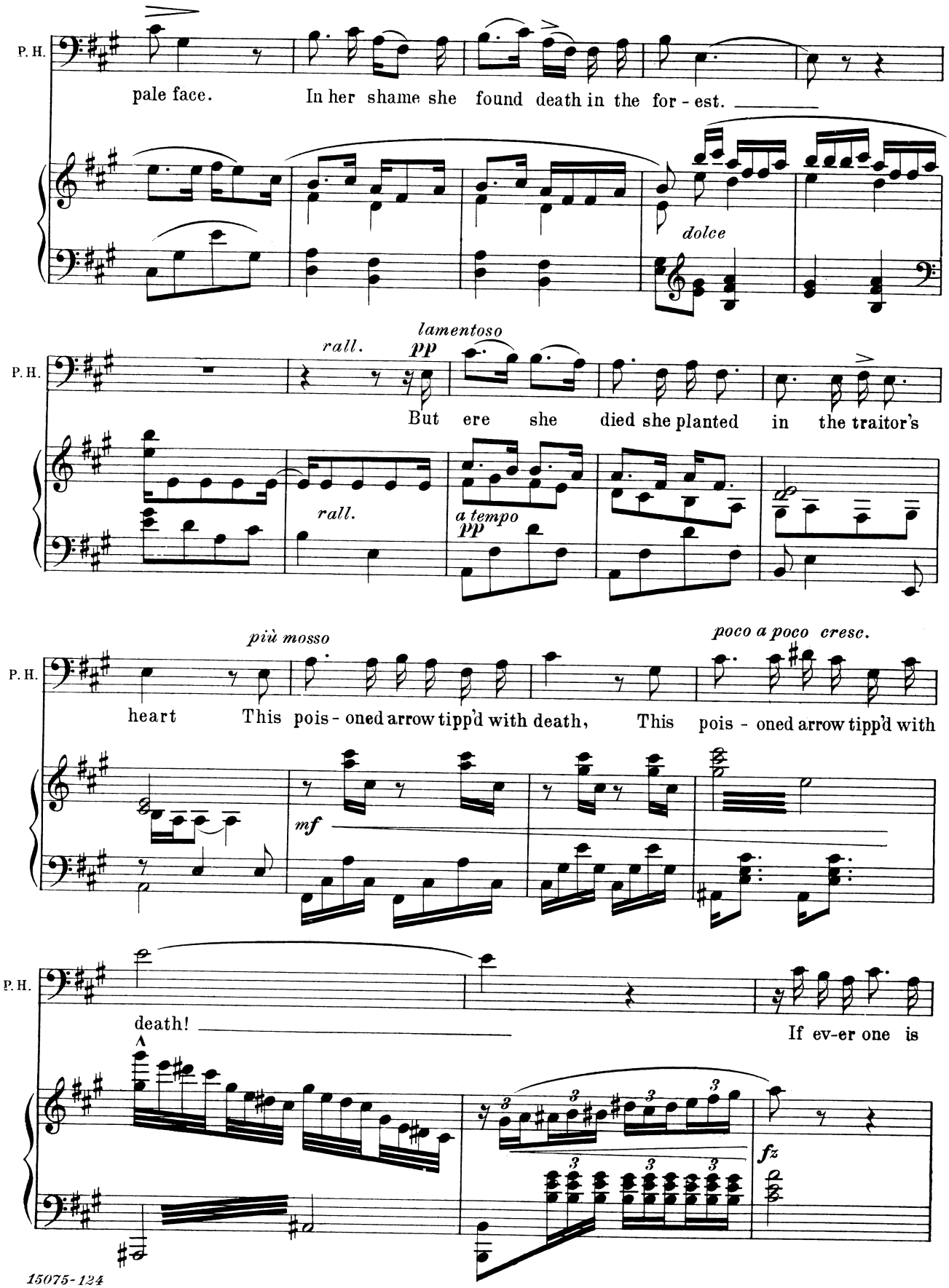
(bitterly)

P.H.

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

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
mp
mp
[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.
dolce
rall.
lamentoso
pp
But ere she died she planted in the traitor's
rall.
a tempo
pp
più mosso
poco a poco cresc.
heart This pois - oned arrow tipp'd with death, This pois - oned arrow tipp'd with
mf
death!
If ev-er one is
fz

dramatically

P. H.

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

fz ten. *jfz* *sub 8*

97

Lionel *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*

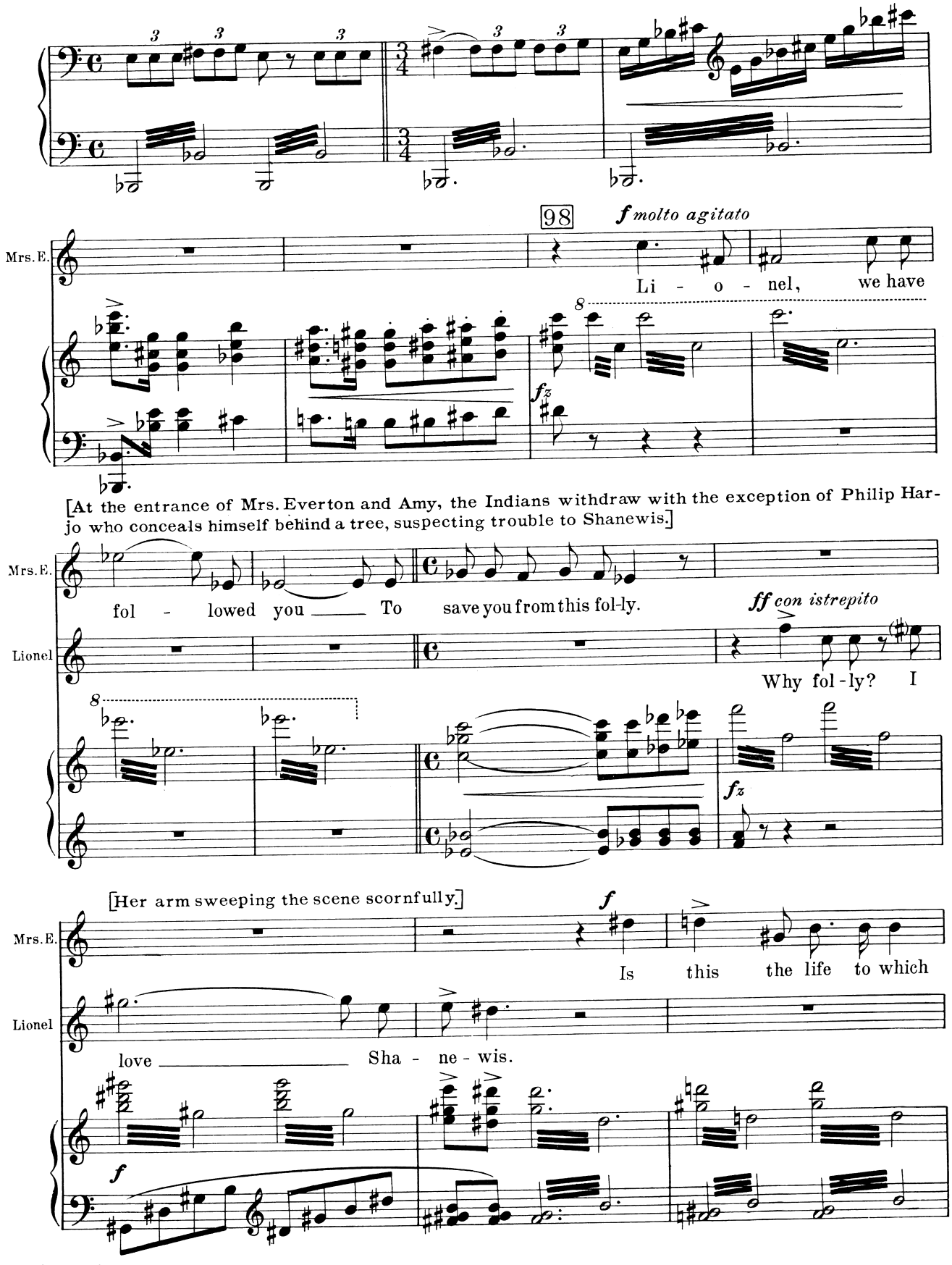
Molto movimento

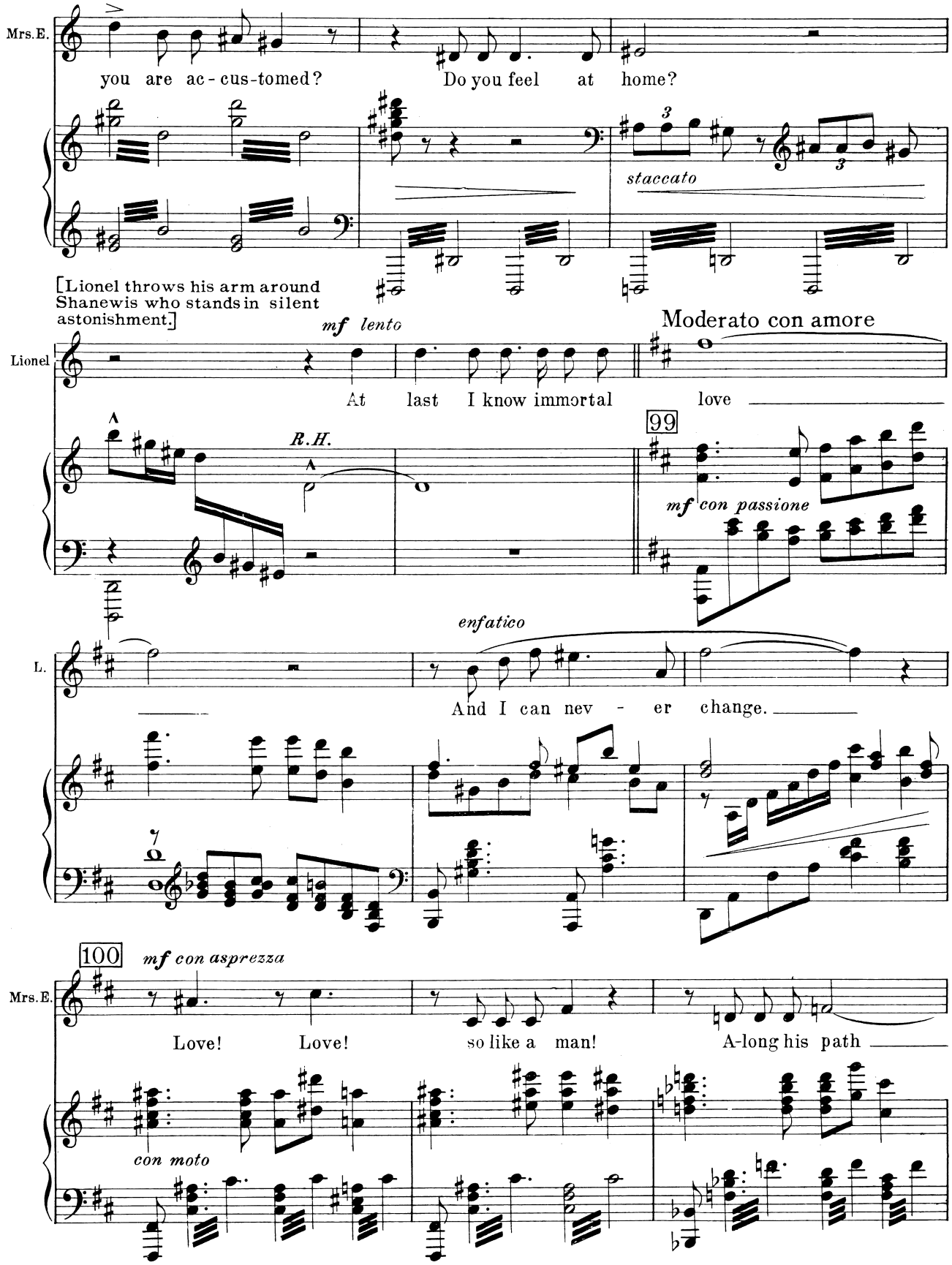
[Mrs. Everton and Amy hasten up in travelling costume.]

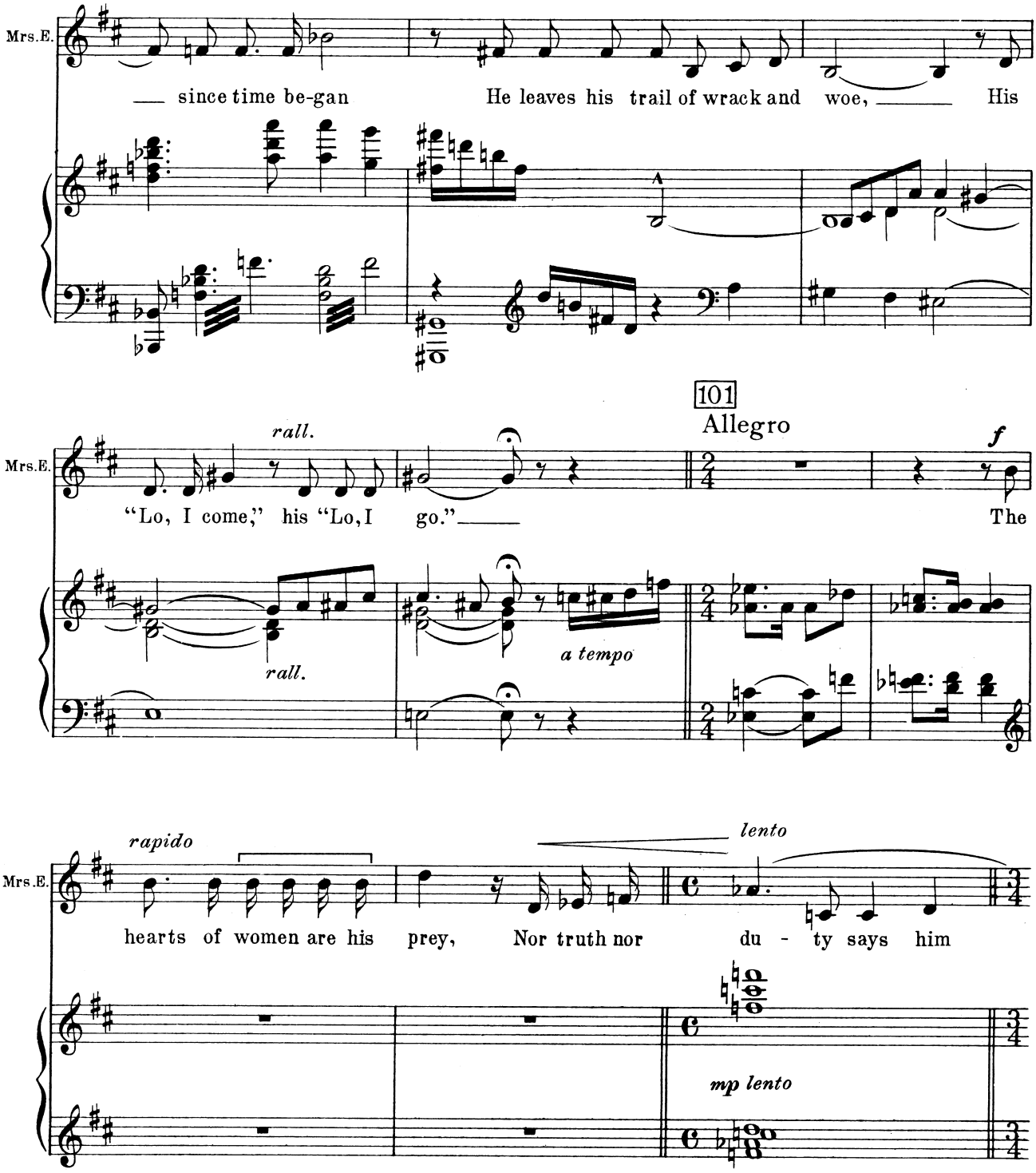
Lionel

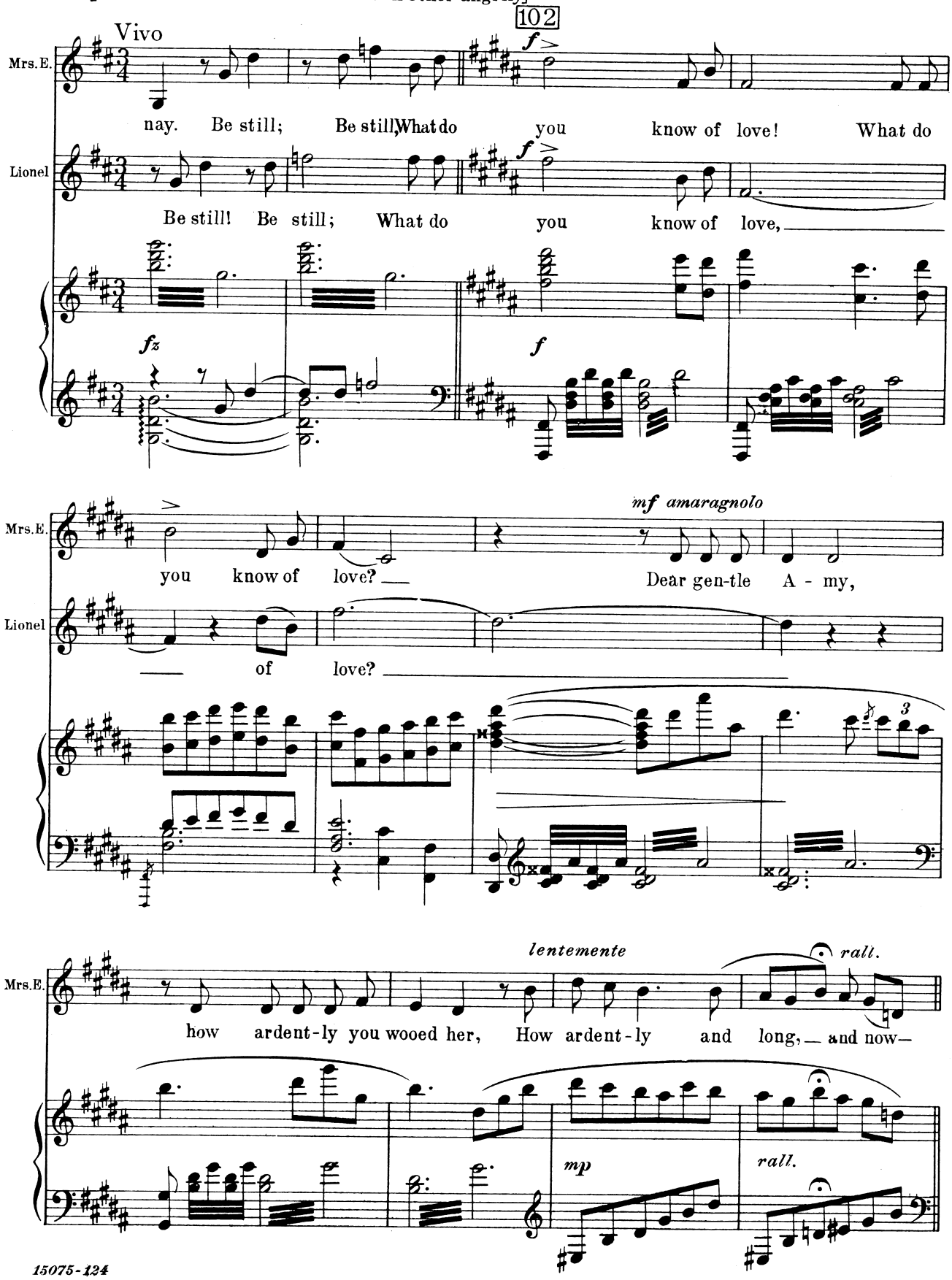
ne-wis!

f *mf*


98
f molto agitato
Mrs. E.
Li - o - nel, we have
fz
[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
fz
[Her arm sweeping the scene scornfully.]
f
Mrs. E.
Is this the life to which
Lionel
love Sha - ne - wis.
f


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
mf lento
At last I know immortal
Moderato con amore
love
R.H.
99
mf con passione
L.
enfatico
And I can nev - er change.
100
mf con asprezza
Mrs.E.
Love! Love!
so like a man!
A-long his path
con moto


Mrs.E.
— since time be-gan He leaves his trail of wrack and woe, — His
101
Allegro
rall.
f
"Lo, I come," his "Lo, I go." —
The
rall.
a tempo
rapido
lento
hearts of women are his prey, Nor truth nor du - ty says him
mp lento


Vivo
102
Mrs.E.
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.
you know of love?
mf amaragnolo
Dear gen-tle A - my,
Lionel
of love?
3
lentemente
rall.
Mrs.E.
how ardent-ly you wooed her, How ardent-ly and long, and now—
mp
rall.

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.

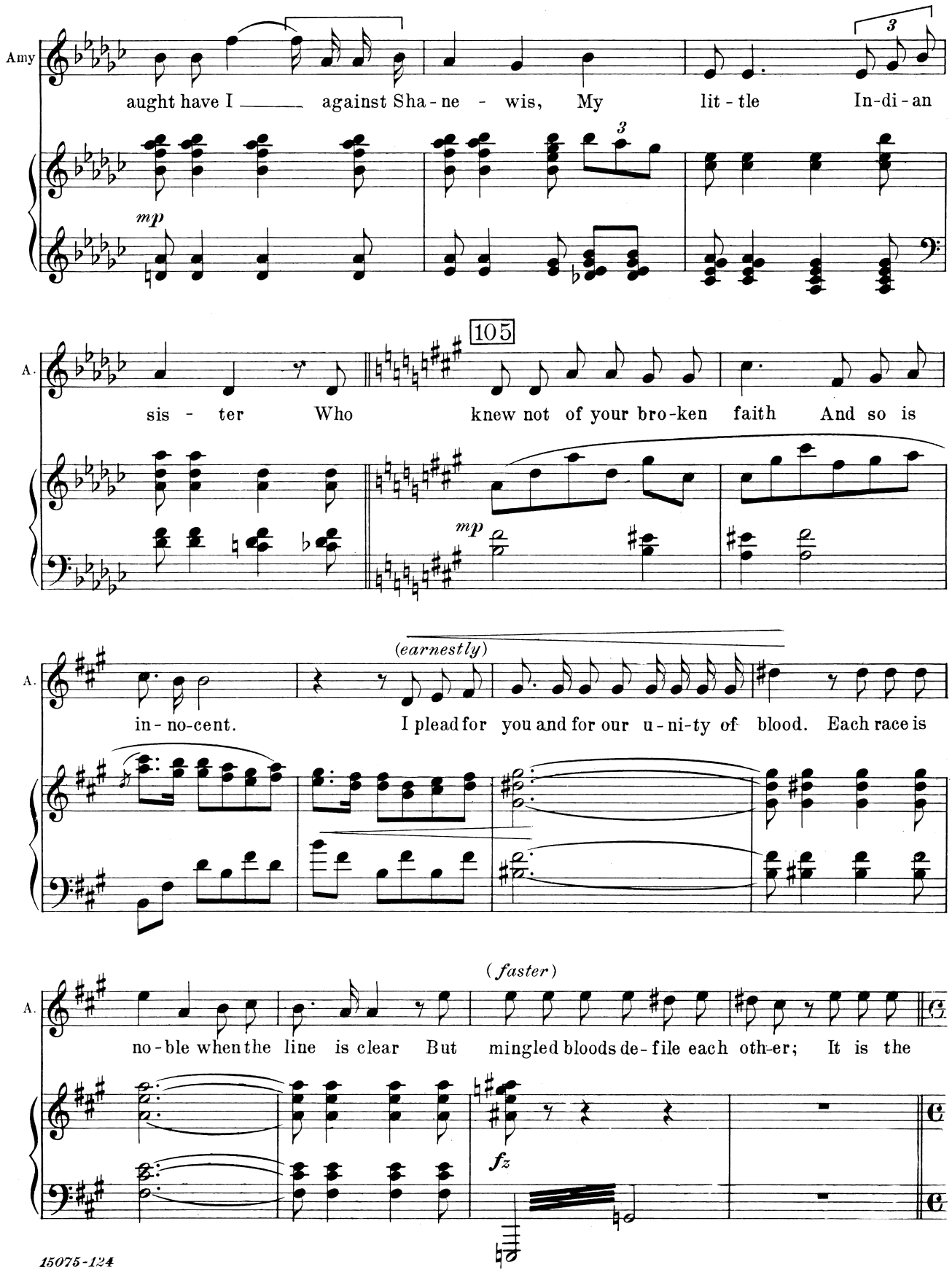
mf

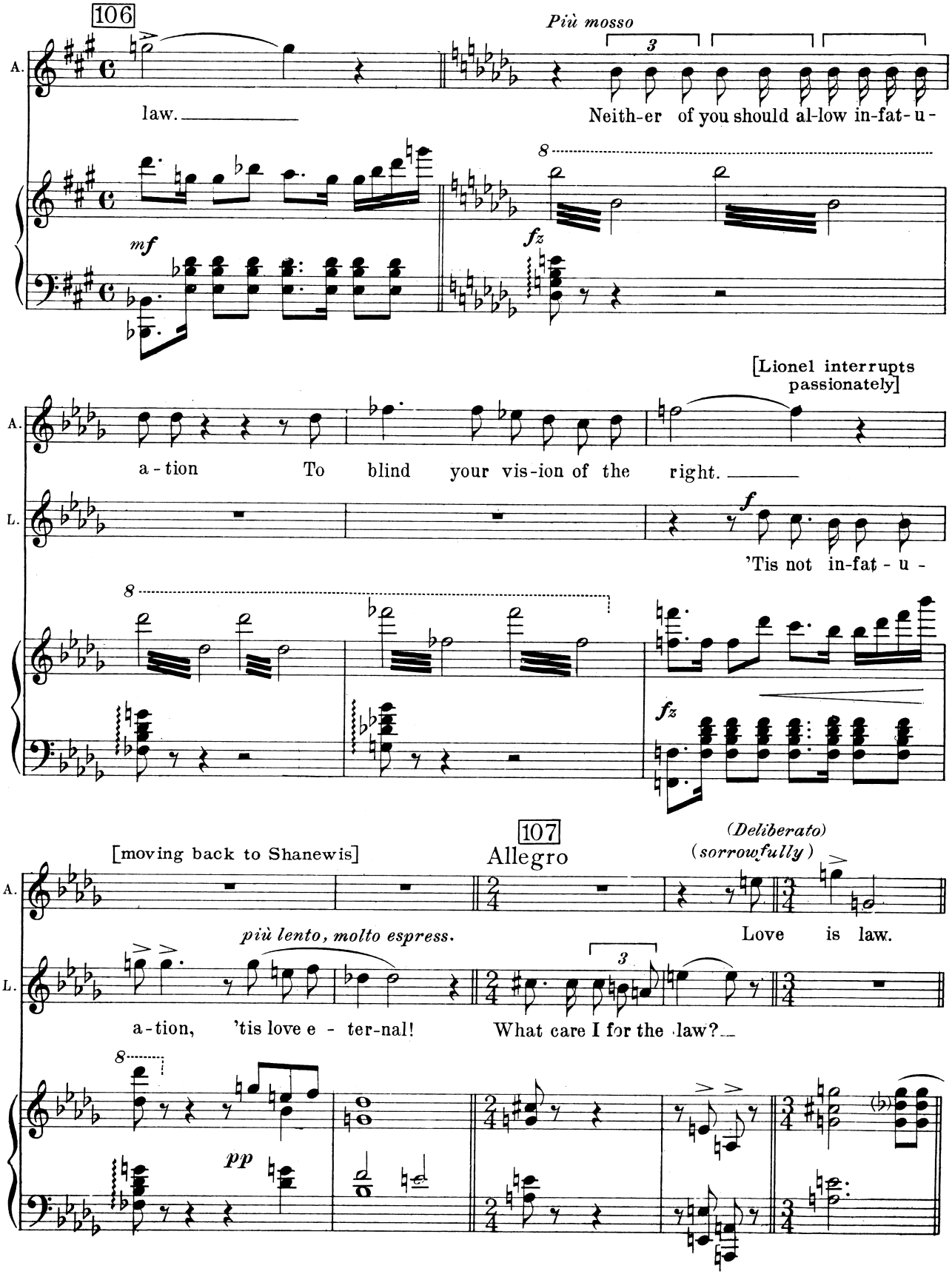
Amy

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

3

3


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
mp
A.
(earnestly)
in - no-cent. I plead for you and for our u - ni-ty of blood. Each race is
A.
(faster)
no - ble when the line is clear But mingled bloods de - file each oth-er; It is the
fz


106
Più mosso
A.
law.
Neith-er of you should al-low in-fat- u -
mf
fz
[Lionel interrupts passionately]
a - tion To blind your vis-ion of the right.
L.
f
'Tis not in-fat - u -
fz
107
Allegro
[moving back to Shanewis]
(Deliberato)
(sorrowfully)
Love is law.
più lento, molto espress.
a - tion, 'tis love e - ter-nal!
What care I for the law?
pp

[Shanewis moves coldly away from Lionel]

più lento, con alterezza

108 Andante con espressione

Shanewis

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

mp più lento

Ped.

Shan.

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

Shan.

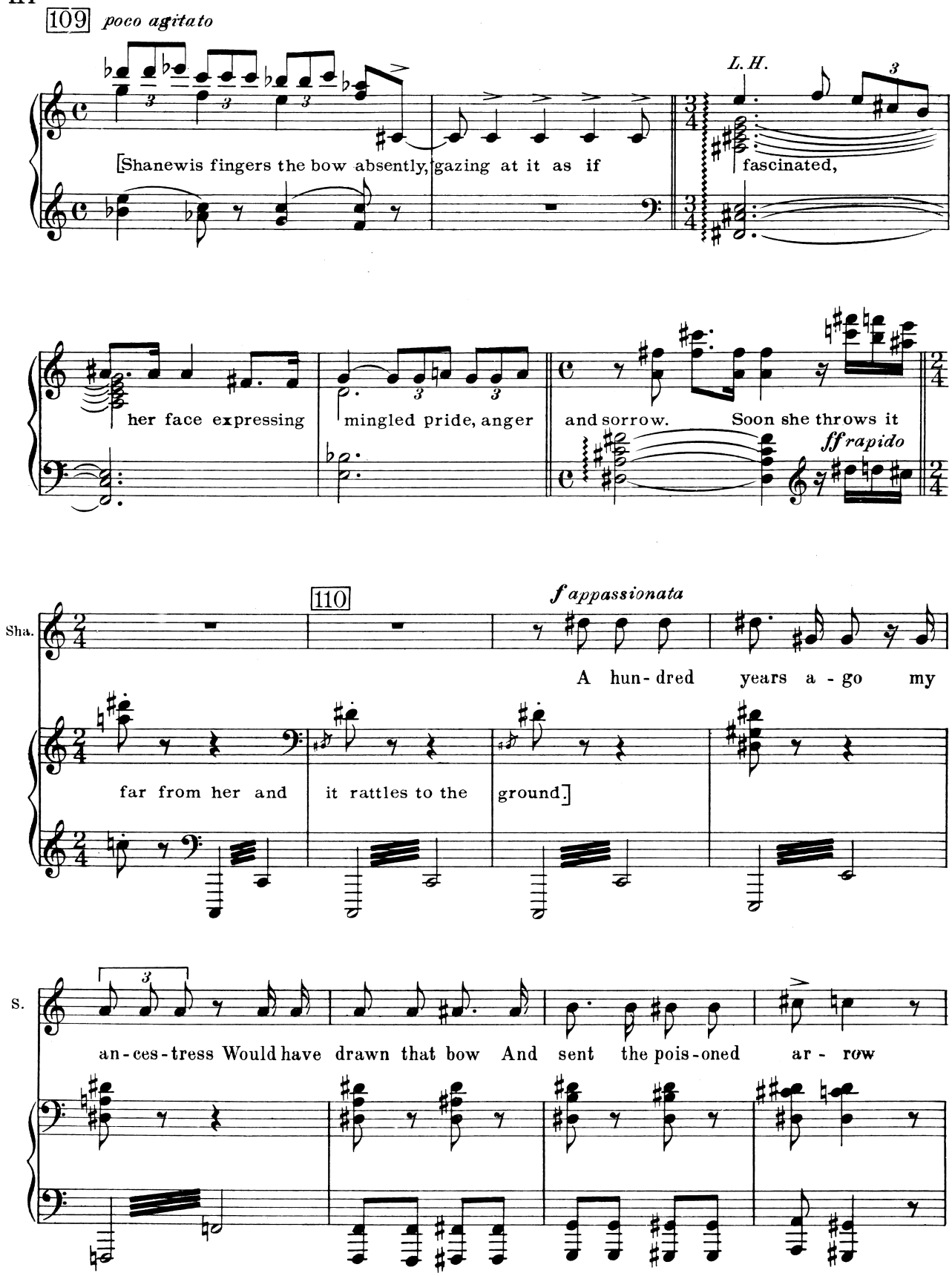
can you ex-pect hap-pi-ness? Ah, hap-pi-ness is not built on

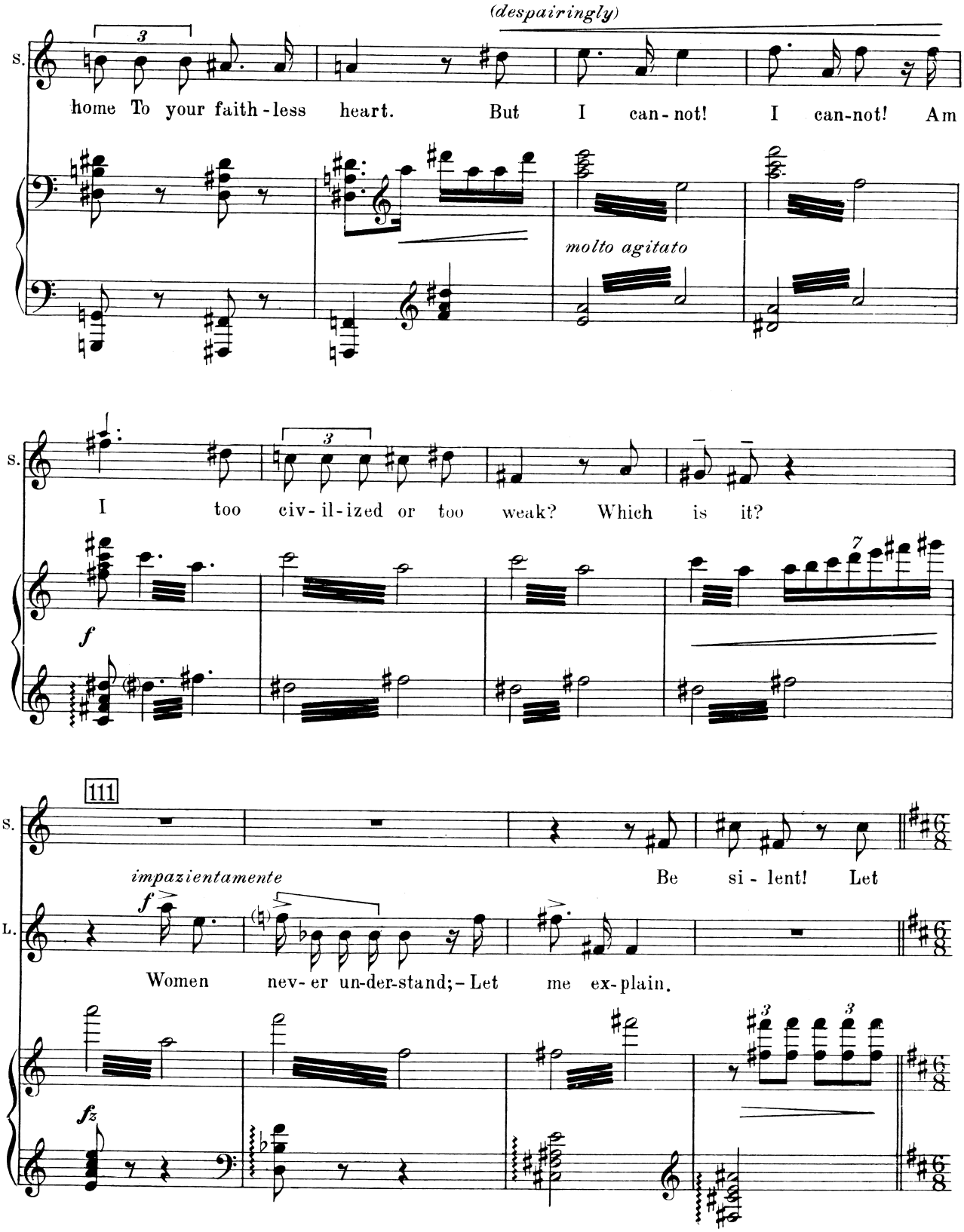
Shan.

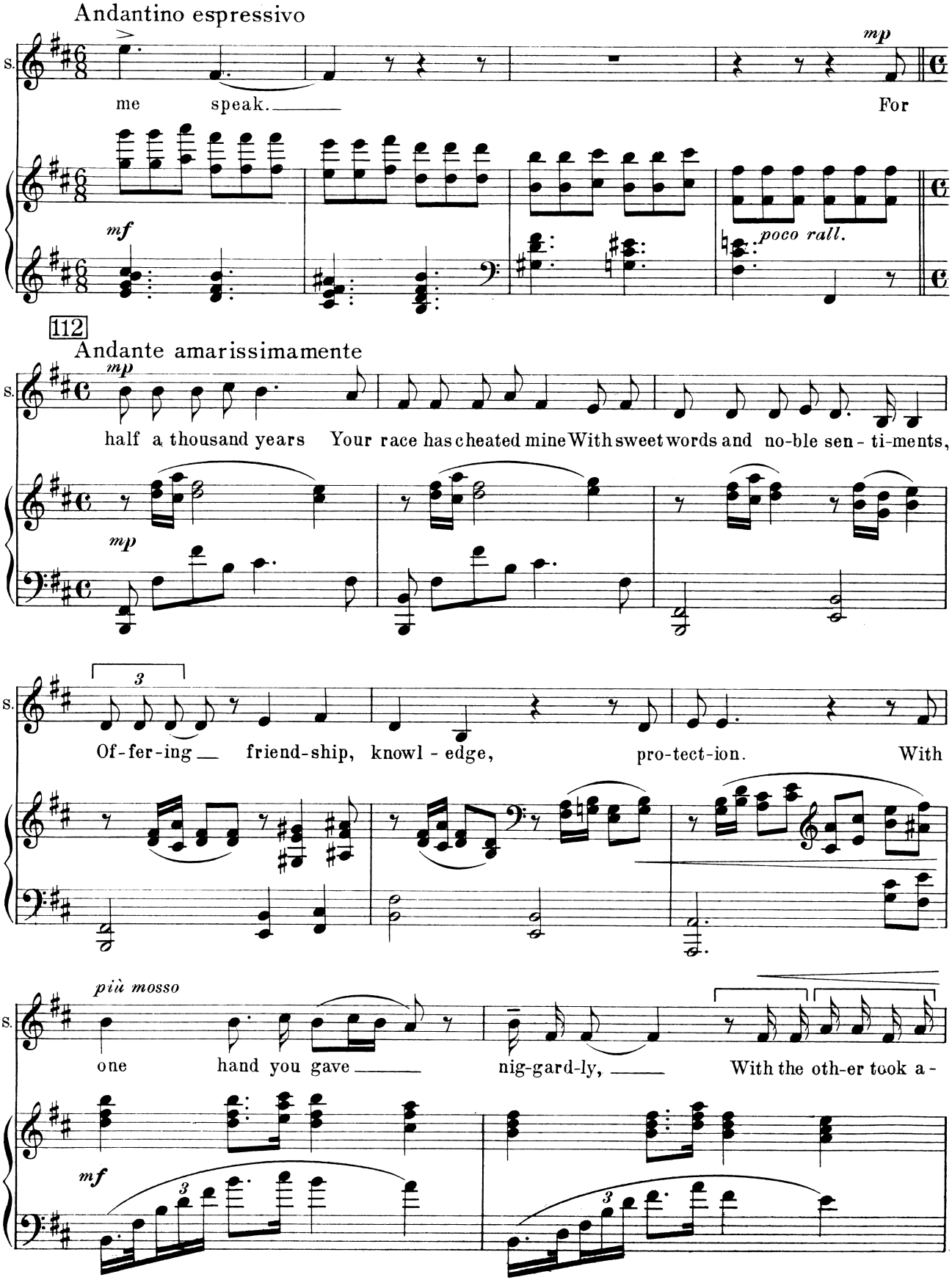
bro - ken vows! —

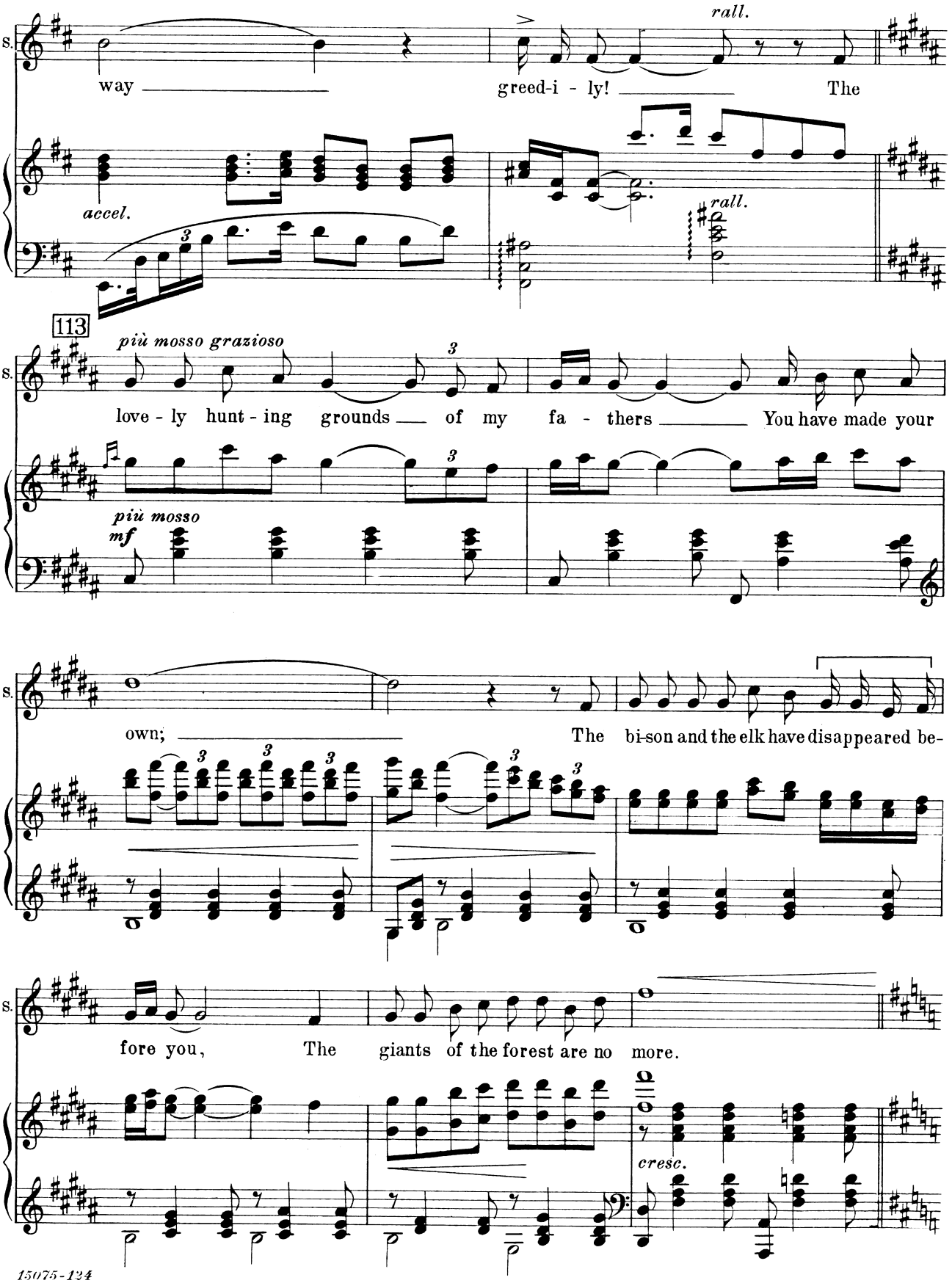
rapido

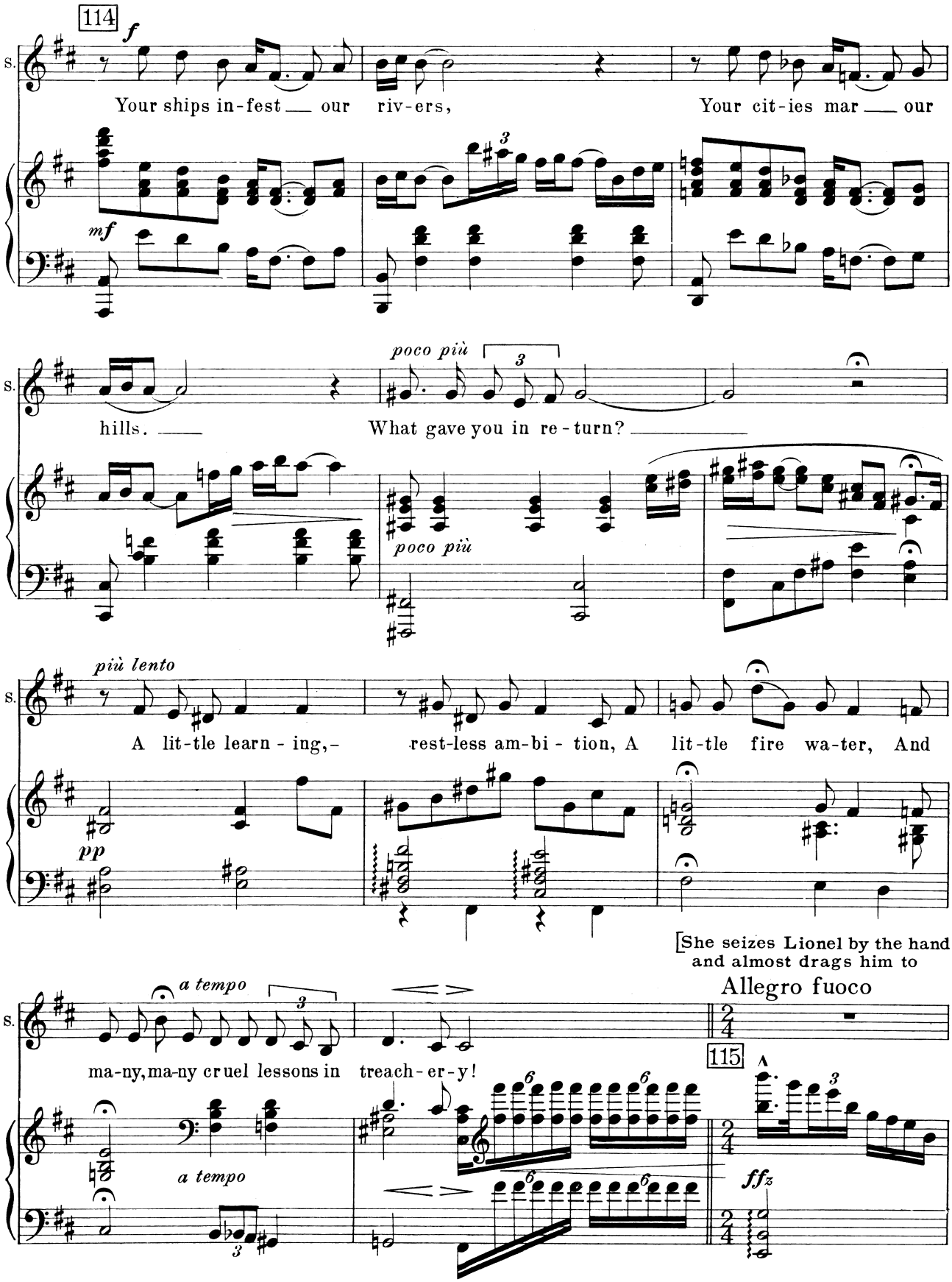
tranquillo

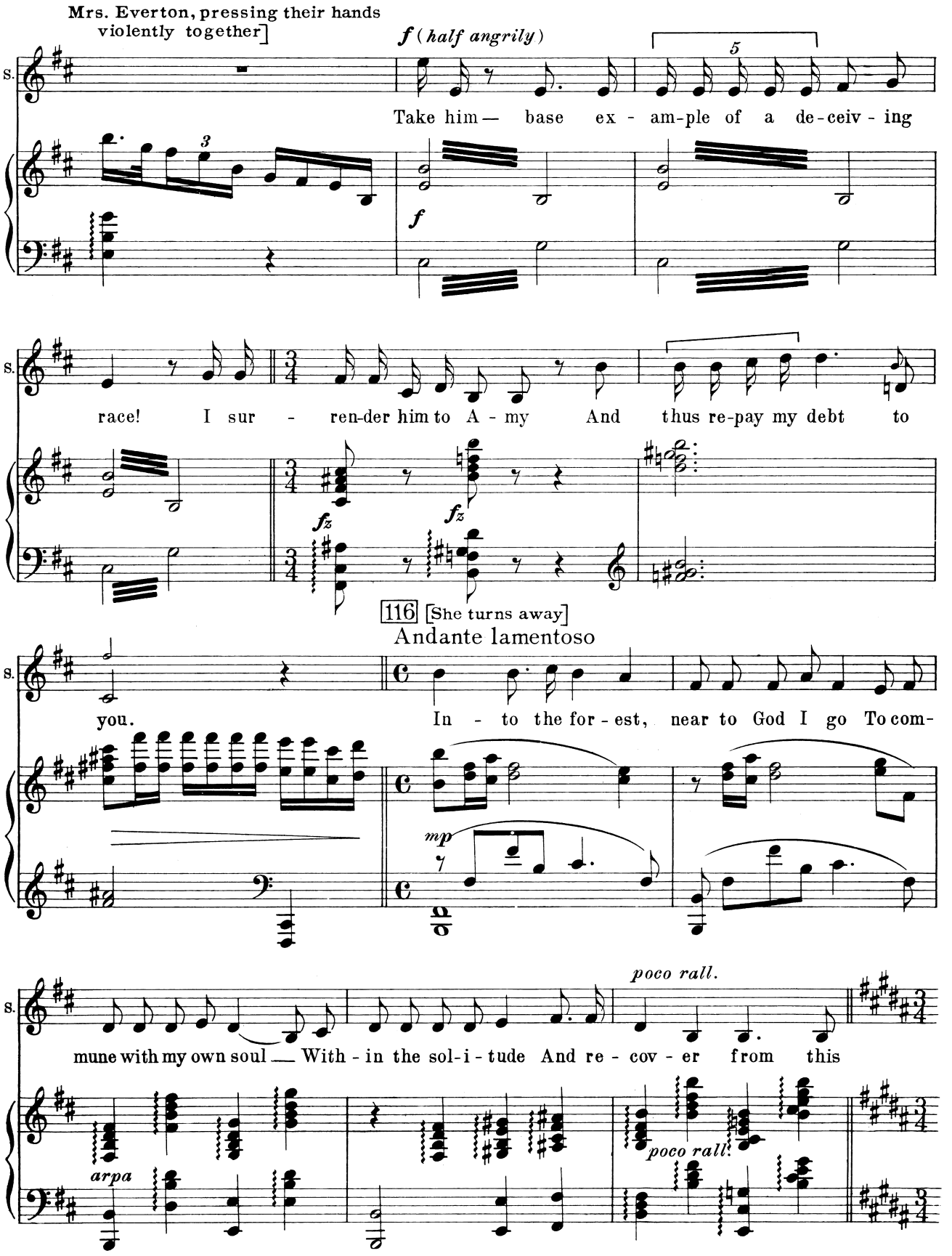

109 poco agitato
L.H.
[Shanewis fingers the bow absently, gazing at it as if
fascinated,
her face expressing
mingled pride, anger
and sorrow. Soon she throws it
ff rapido
110
f appassionata
Sha.
A hun-dred years a-go my
far from her and
it rattles to the
ground.]
S.
an-ces-tress Would have drawn that 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?
f
111
S.
impazientamente
Be si-lent! Let
f
L.
Women nev-er un-der-stand;- Let me ex-plain.
fz


Andantino espressivo
S.
me speak.
For
mp
mf
poco rall.
112
Andante amarissimamente
mp
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-tect-ion. With
più mosso
one hand you gave nig-gard-ly, With the oth-er took a -


S.
way
greed-i - ly!
The
rall.
accel.
rall.
113
più mosso grazioso
love - ly hunt - ing grounds of my fa - thers
You have made your
più mosso
mf
own;
The bi-son and the elk have disappeared be-
fore you,
The giants of the forest are no more.
cresc.

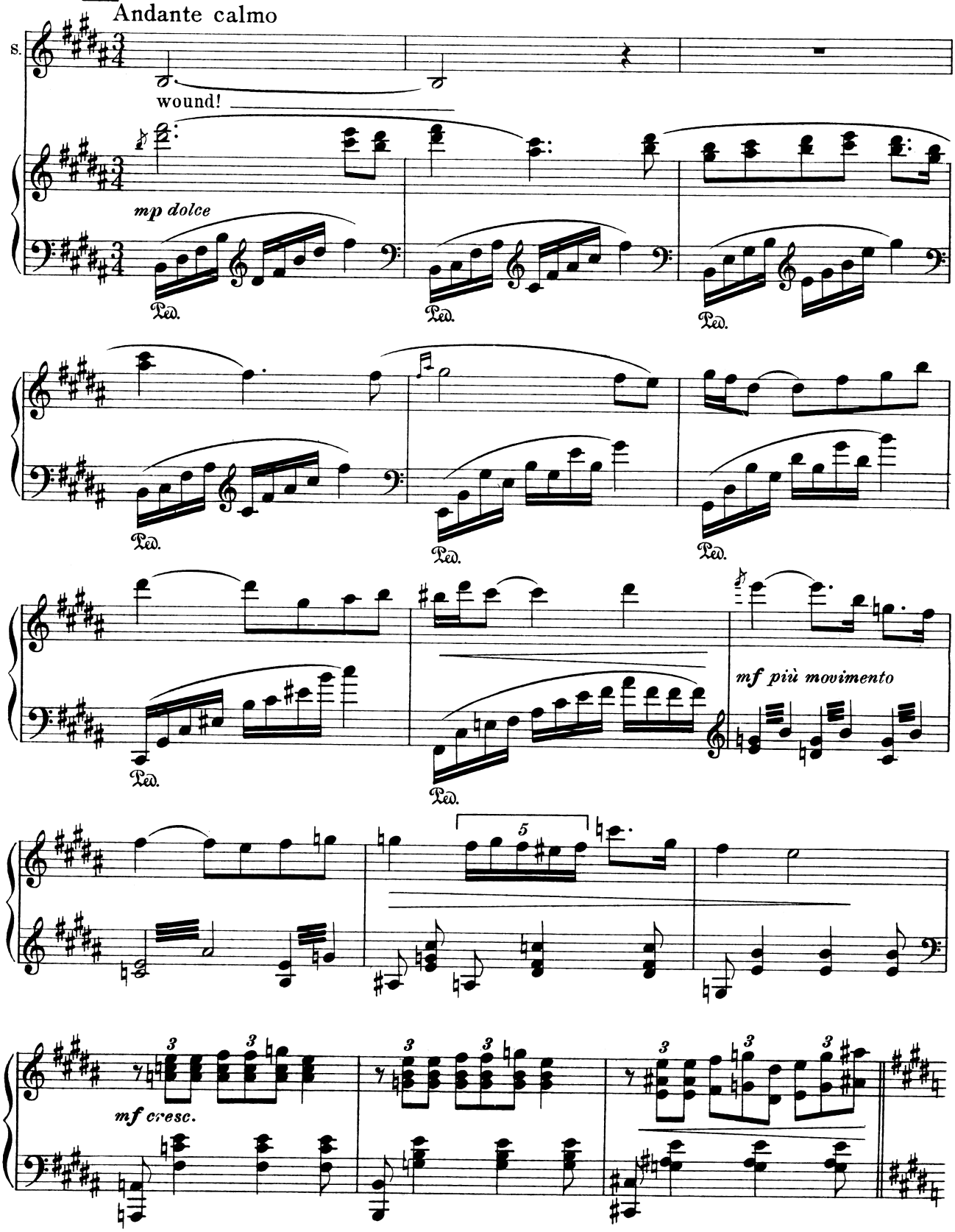

114
f
S.
Your ships in-fest our riv-ers,
Your cit-ies mar our
mf
poco più
hills.
What gave you in re-turn?
poco più
più lento
A lit-tle learn-ing,-
rest-less am-bi-tion, A
lit-tle fire wa-ter, And
pp
[She seizes Lionel by the hand
and almost drags him to
a tempo
Allegro fuoco
ma-ny, ma-ny cruel lessons in
treach-er-y!
115
a tempo
ffz

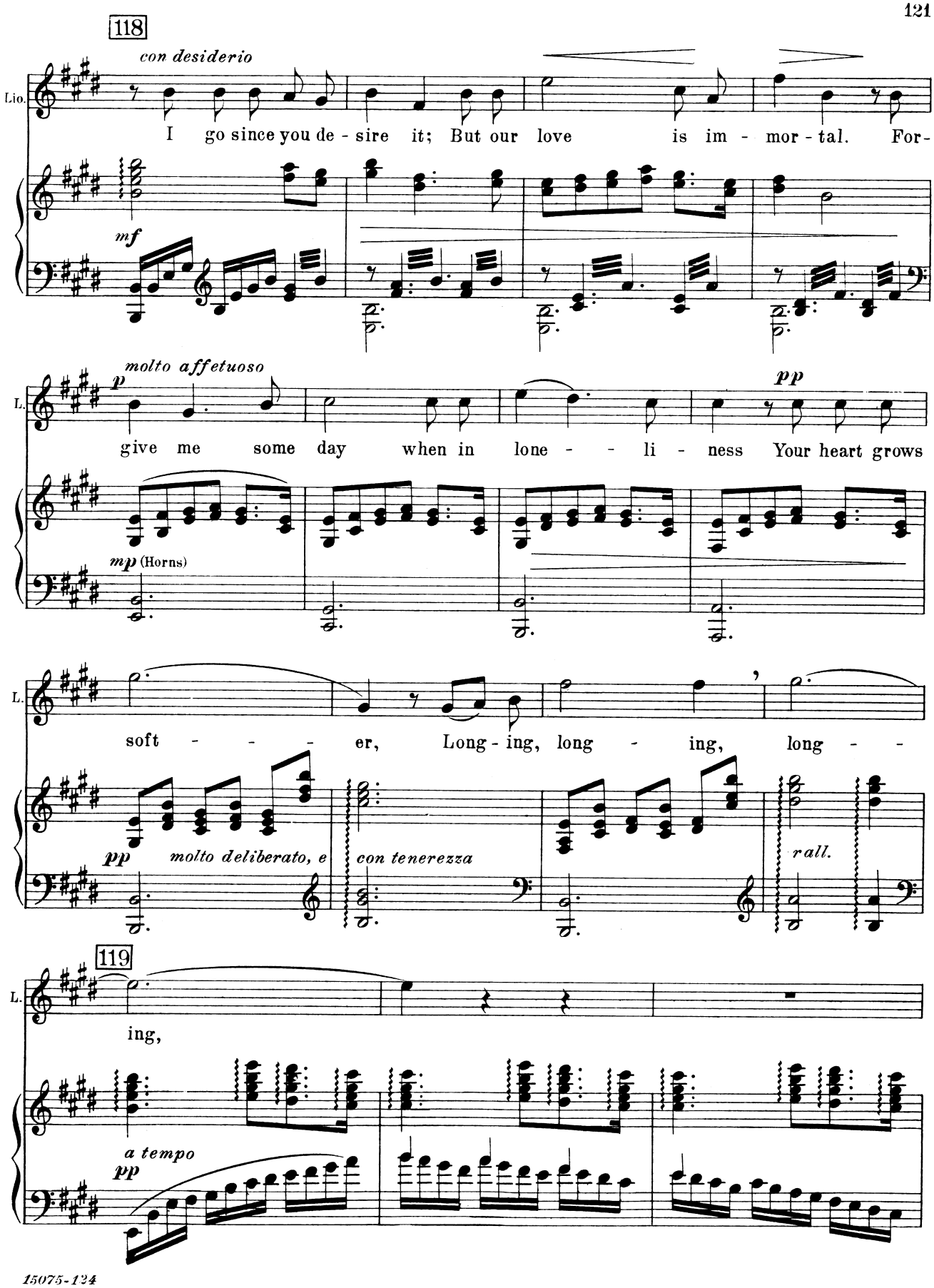

Mrs. Everton, pressing their hands violently together]
f (half angrily)
Take him — base ex - am-ple of a de-ceiv - ing
race! I sur - ren-der him to A - my And thus re-pay my debt to
116 [She turns away]
Andante lamentoso
you.
In - to the for - est, near to God I go To com-
mune with my own soul — With - in the sol-i - tude And re - cov - er from this
poco rall.
arpa
poco rall.

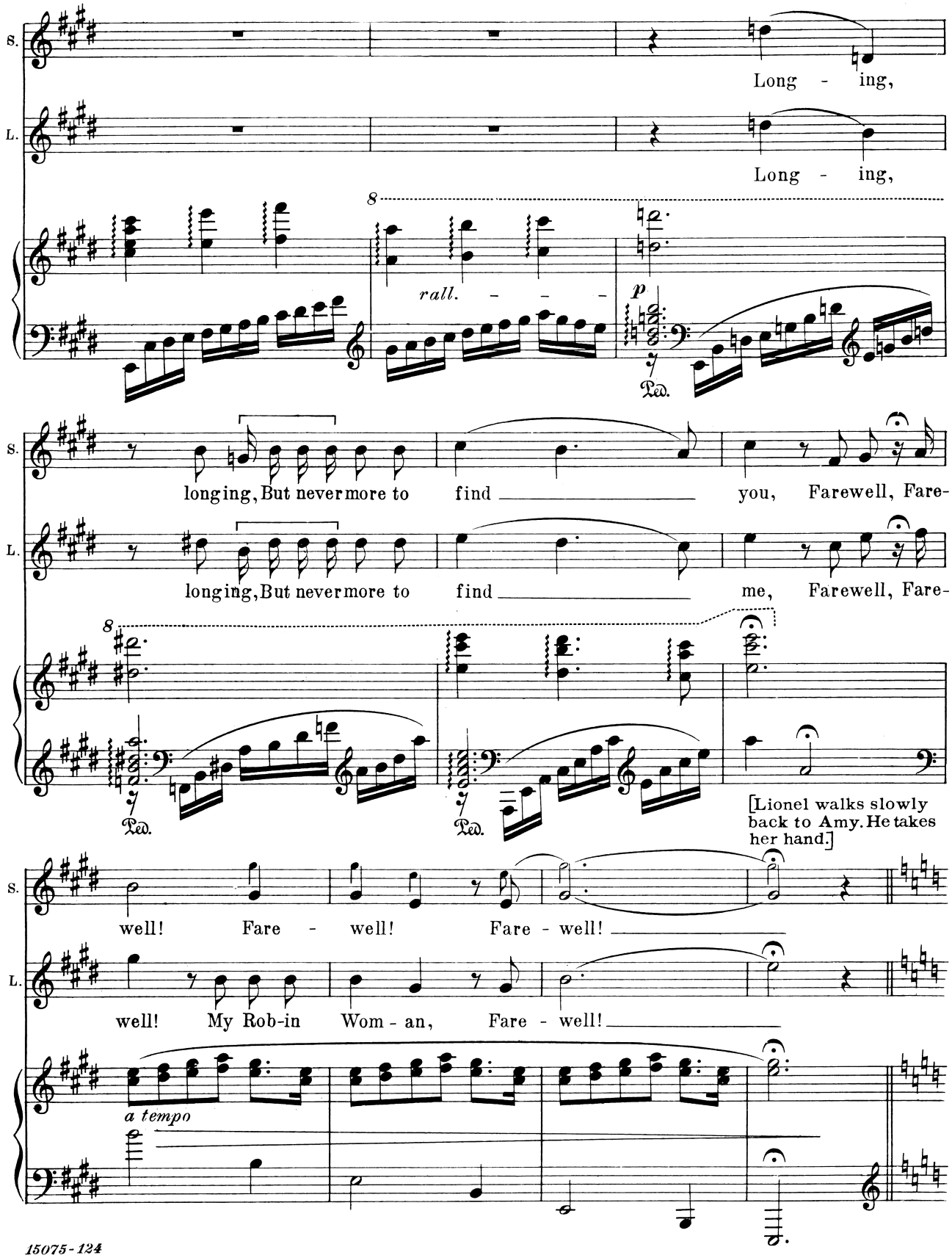
[She starts up the trail slowly and with dignity. Lionel drops Mrs. Everton's hand and runs after Shanewis, clasping her in his arms. She fiercely struggles free.]

117

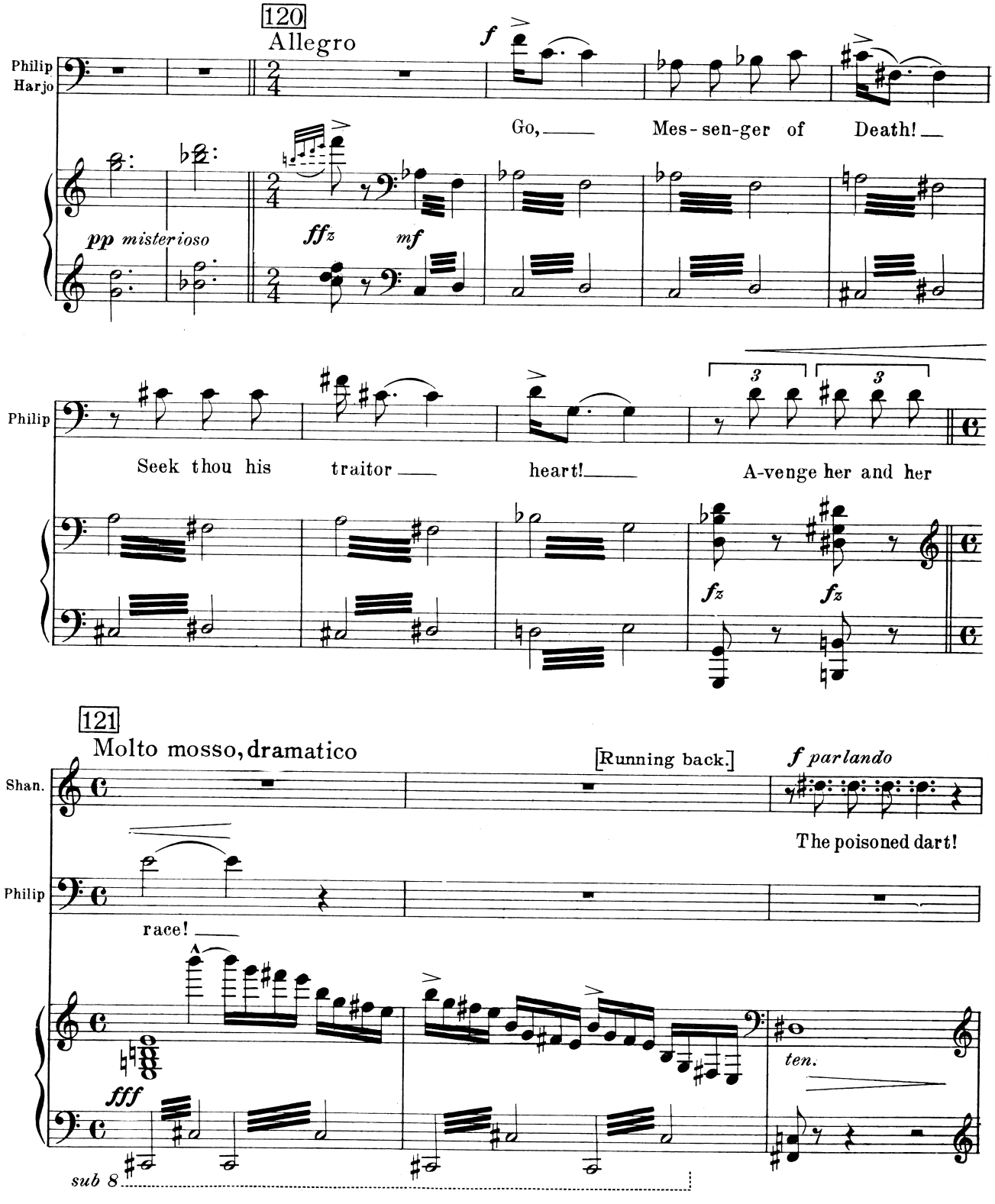
Andante calmo

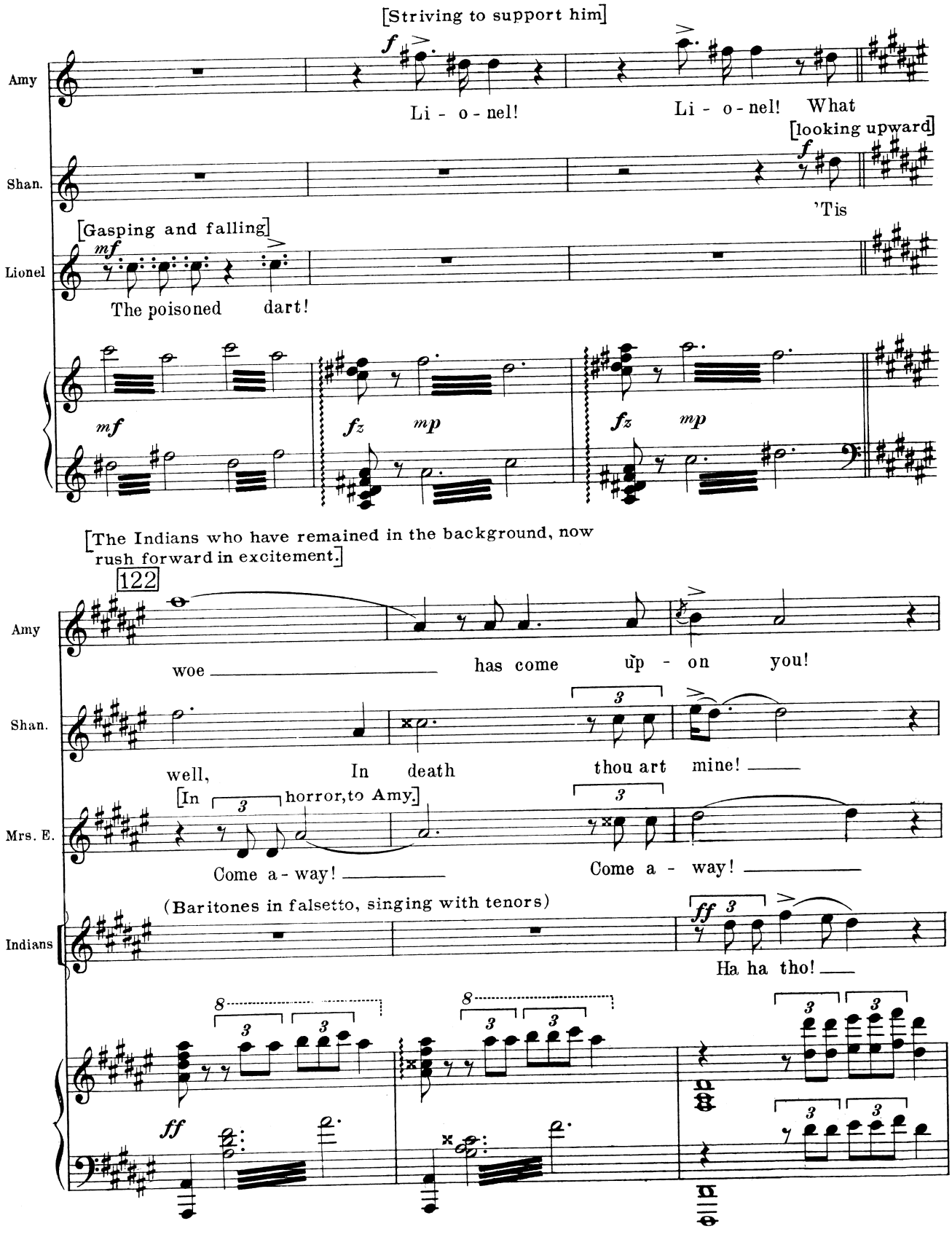


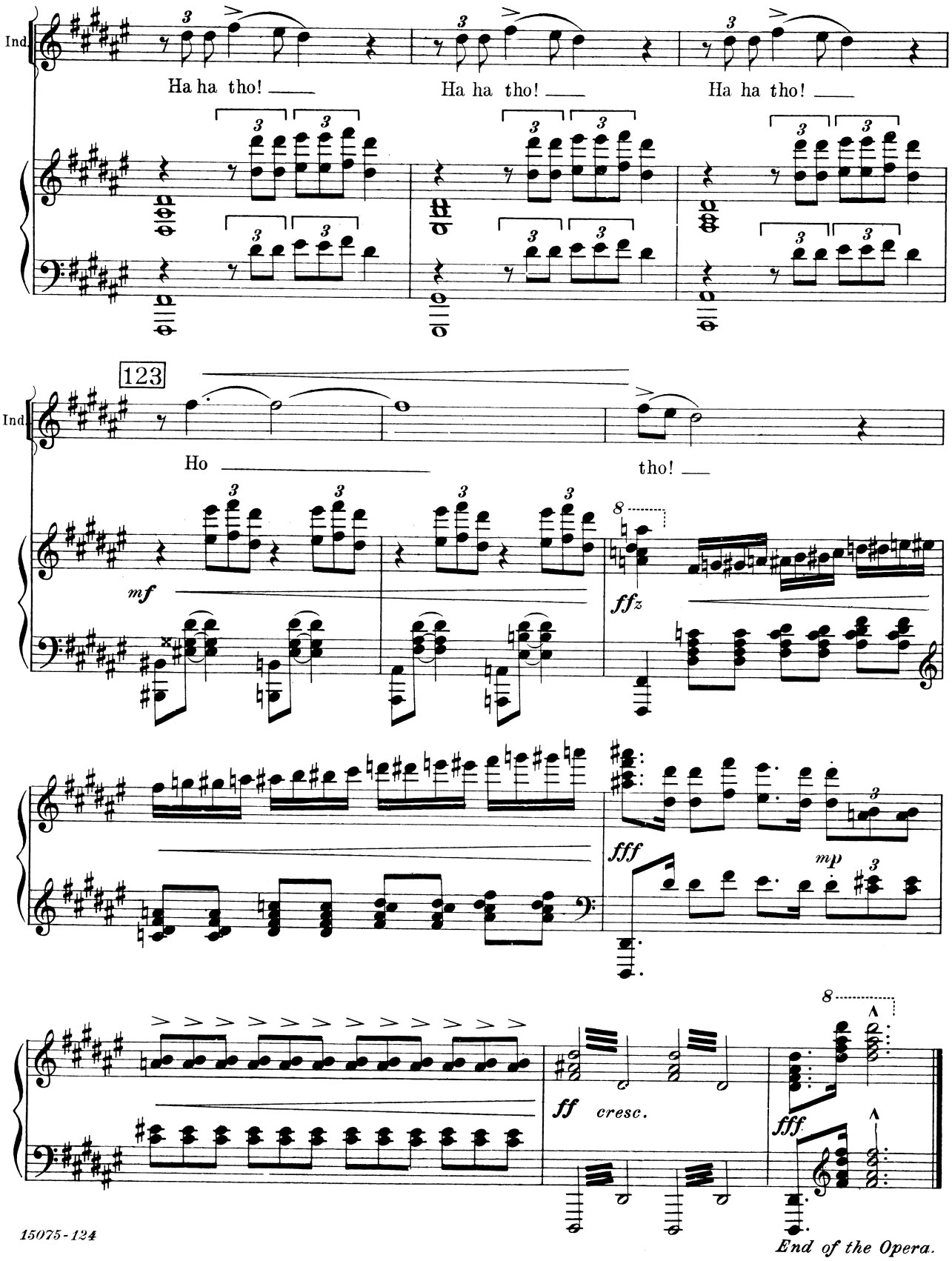

118
con desiderio
Lio.
I go since you de - sire it; But our love is im - mor - tal. For-
mf
molto affetuoso
p
L.
give me some day when in lone - - li - ness Your heart grows
pp
mp (Horns)
L.
soft - - - er, Long - ing, long - ing, long - -
pp
molto deliberato, e
con tenerezza
rall.
119
L.
ing,
a tempo
pp


S.
Long - ing,
L.
Long - ing,
8
rall. - - -
p
Ped.
S.
long ing, But nevermore to find you, Farewell, Fare-
L.
long ing, But nevermore to find me, Farewell, Fare-
8
Ped.
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.]




[Striving to support him]
Amy
Li - o - nel!
Li - o - nel! What
[looking upward]
Shan.
'Tis
[Gasping and falling]
Lionel
The poisoned dart!
[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!
[In horror, to Amy.]
Mrs. E.
Come a - way! Come a - way!
(Baritones in falsetto, singing with tenors)
Indians
Ha ha tho!


Ind.
Ha ha tho!
Ha ha tho!
Ha ha tho!
123
Ind.
Ho
tho!
mf
ffz
fff
mp
ff
cresc.
fff
End of the Opera.