

THE SUNSET TRAIL

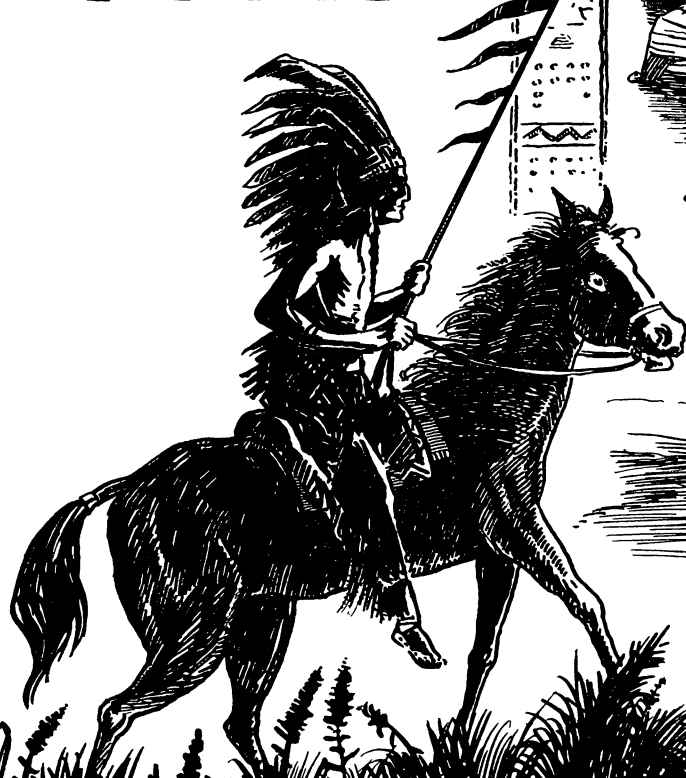
An Operatic Cantata

Poetic Text By

Gilbert Moyle

Music By

Charles Wakefield
CADMAN



Fisher

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THE
SUNSET TRAIL
AN OPERATIC CANTATA

Depicting the Struggles of the American Indians Against the
Edict of the United States Government Restricting
them to Prescribed Reservations.

POETIC TEXT BY

GILBERT MOYLE

MUSIC BY

CHARLES WAKEFIELD CADMAN

Characters:

Wildflower - Contralto Gray Wolf - - - Bass
Redfeather - Tenor Old Man - - - Tenor
Chief - - - Baritone Medicine Man - Tenor

Chorus of Warriors and Women of the Tribe.



WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON

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THE ARGUMENT

The Indians are gathered in council about a smouldering camp fire. The council opens with a prayer to the Great Spirit. GREY WOLF, the aggressive warrior, urges the tribe to renewed struggle against the whites, asserting that a prophet has foretold victory for the red men, and a return of the old freedom to roam the plains. OLD MAN counsels peace and submission to the White Father. MEDICINE MAN supports GREY WOLF'S contention by declaring that the holy men have noted signs portending great events. CHIEF orders the tribesmen to go into the hills and commune with the Great Spirit.

Scene II reveals the camp at break of day. REDFEATHER, the young warrior, appears to serenade his sweetheart, WILDFLOWER. After his stirring love song, WILDFLOWER emerges from her tepee and joins him in a duet, at the close of which she permits REDFEATHER to enfold her in his blanket, the accepted tribal act to establish a betrothal.

MEDICINE MAN and warriors enter singing the ceremonial song, "Awake, Awake!" to rouse the camp. A brave dashes in to report that the white soldiers have come to compel the tribe to go to the reservation. The warriors are called together and, led by the CHIEF and GREY WOLF, they depart to meet the whites in battle, despite the counsel of OLD MAN. The women utter a prayer for their braves and invoke victory from the Great Spirit. After an interval sounds of battle are heard in the distance. Presently the defeated braves straggle in, among them REDFEATHER, who is mortally wounded. WILDFLOWER rushes to meet him; he falls and, after promising to wait for her in the Spirit Land, dies in her arms. The tribe joins the CHIEF in a prayer to the Great Spirit, expressing submission to the will of destiny.

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PART I

*Scene, an Indian camp in the mountains; time, sunset.
Indians are gathered in silence about a smouldering fire.
Chief, rising, addresses the Great Spirit.*

CHIEF AND CHORUS

REDFEATHER

Great Spirit, O Great Spirit,
Thy people take
The sunset trail of destiny
Who once possessed
The fair rich valleys of the dawn.
Around a dying camp fire now
They dream old dreams of glory gone;
Old visions fade, more faintly come
The echoes of their battle song.
But still unconquered, free,
Still unafraid they face
Sundered destinies.

The Prophet!
Saw you the Prophet?

GREY WOLF

Hear ye!
The olden days shall come again,
The buffalo will roam the plain
That once more shall be ours.
So spake the Prophet!

REDFEATHER

The Prophet! It is he
Of whom the holy men have told.

GREY WOLF

The Prophet, yea, the Prophet!
In this unhappy hour he speaks
To bid our souls be strong.
And he who was foretold shall come
To reunite our scattered tribes.
One people shall they ever be,
In the heavens the stars,
And they shall repossess the earth.
So spake the Prophet, and bade us be strong!

CHORUS

Great Spirit, O Great Spirit,
Thou hast willed!

Great Spirit, O Great Spirit,
Thou hast willed!
How high our yearnings, and how deep
Our woe.

Great Spirit, O Great Spirit,
Now sinks the sun;

The sound of battle dies away,
The day is done.

Great Spirit, O Great Spirit,
Thou hast willed!

Great Spirit, O Great Spirit,
We bow to destiny,

Over the sunset trail we
To Thee, to Thee.

Great Spirit, O Great Spirit,
Thou hast willed!

Great Spirit, O Great Spirit,
Thou hast willed!

The trails of other days
That led into the dawn,
Hear ye!

Grieve not for battles lost,
Days that are gone,
Hear ye!

For I have walked with him
Who hath communed with God.
Hear ye!

Come, ye warriors,
The day of battle dawns;

Come, ye warriors,
The field of glory calls.

Come, ye warriors, come!
The day of battle dawns;

Come, ye warriors, come!
The field of glory calls.

Come, ye warriors, come!
The day of battle dawns;

Come, ye warriors, come!
The field of glory calls.

CHORUS

Come, ye warriors,
The day of battle dawns;
Come, ye warriors,
The field of glory calls.
Come, ye warriors, come!

OLD MAN

O ye warriors, hear me!
 The Great Father has forbidden
 All the tribes to dance the ghost dance
 That the Prophet has commanded.
 If we disobey the Father,
 He will send his stalwart warriors
 With their weapons touched with lightnings.
 I have spoken.

GREY WOLF

Not thus had we been counseled
 By the warriors of the past.
 They shrank not from battle.

(Murmuring among the braves)

MEN

Shall we be laughed at by the women?
 Or shall we heed the Prophet?

(Chief commands silence)

CHIEF

Long since was it foretold
 Around our fathers' camp fires
 That one should come to be our liberator.

Lo, in the sunset hour,
 A prophet has appeared.
 The holy men alone
 Shall say if he speak truly.

MEDICINE MAN

Last night the clouds passed and on
 yonder hill
 A buffalo stood in the moonlight.
 And when the morning broke
 An eagle was observed above the camp.
 No sign is wanting that great things portend;
 For 'tis through birds and flowers and
 lowly things
 The Mystery unfolds.
 Long have the holy men of many tribes
 Its purpose sought, and now
 One may with clearer vision see
 And understand.

CHIEF AND CHORUS

Go ye into the hills,
 And in the silence of the night
 Commune with the Great Spirit.

Yea, let us go into the hills,
 For there the soul finds solitude
 And is alone with Him.

PART II

Scene, same as Part One. Dawn. Music of the Indian flageolet (the lover's flute) is heard. Wildflower is within her lodge. The stage is empty when curtain rises, but as the sky colors Redfeather enters carrying his flageolet, upon which he has presumably been playing.

REDFEATHER

Why does my heart sing like a bird
 That greets the warm new day?
 Why is the world so lovely now
 With flowers along the way?
 I have found my love, I have found my mate;
 I have found my love, I have found my mate!
 And so my heart sings like a bird
 That greets the warm new day,
 And O the world is lovely now
 With flowers along the way.

BOTH

I have found my love, I have found my mate;
 I have found my love, I have found my mate!

(Wildflower emerges from tepee)

WILDFLOWER

My warrior of the noble heart!

REDFEATHER

My lovely flower, my song!

Come, my beloved, many dawns
 Have whitened into day
 While I have vainly waited;
 Come, let us steal away.
 Come, let us find the trail where love
 Once dropped a flower and where
 The heart goes singing evermore,
 Come, let us wander there.

WILDFLOWER AND REDFEATHER

Together down life's silver stream,
 Together we shall drift and dream,
 And in some far, enchanted grove
 Together build our lodge of love.

WILDFLOWER

Ah, my beloved, all the dawns
 Of all the days have brought
 The white dawn of our dreaming.
 Now is the glory wrought!
 Lo, from my father's lodge the trail
 Leads to the bright new day,
 And with a singing heart I come,—
 Come with my love away.

WILDFLOWER AND REDFEATHER

Together down life's silver stream,
Together we shall drift and dream,
And in some far, enchanted grove
Together build our lodge of love.

(As the lovers are departing, wrapped in Redfeather's blanket, the Medicine Man and the warriors return)

CHORUS

Awake! The morn is come,
The night is gone. Awake!
Lo, in the glory dawns
The bright new day. Awake!

Awake! The sun is high,
The world is fair. Awake!
Lo, life calls anew
And bids you come. Awake!

BRAVE *(off stage)*

Ho, ye! Ho, ye! Ho, ye!

CHIEF

Warriors, ho!

BRAVE *(dashing in)*

Ho, ye! Ho, ye! Soldiers!
They have come
To take us to the reservation!

OLD MAN

Yea, they have come
And we must follow them
Over the hills afar,
Warriors, lay aside those arms
By which the other tribes have perished.

CHIEF

The fighting men shall say
If there be peace or battle.

GREY WOLF

The holy men have spoken.

THE MEN

Heed ye the Prophet! Heed ye the Prophet!

WOMEN *(wailing)*

Ah! Ah!

CHORUS

Come, ye warriors,
An eagle feather awaits;
Come, ye warriors, come!

(Warriors depart for battle)

WILDFLOWER

Singing my warrior goes,
Nor fears a hundred foes;
The battle calls and though he falls
Singing he goes.

But O the heart of me
No gladness knows,
Although it rides with him
Who singing goes.

Singing my warrior goes,
Nor fears a hundred foes;
The battle calls and though he falls,
Singing he goes.

WOMEN

O Great Spirit, O Great Spirit,
Lead them; guard them; grant them victory.

(There is sound of firing, battle shouts and hoof beats of horses. There is a pause and warriors straggle in defeated. Consternation in the camp. Old Man, who did not participate in the battle, reproaches Grey Wolf, one of the first to return.)

OLD MAN

Where is your prophet now?

GREY WOLF

Our medicine has failed!

CHIEF

We are vanquished, our bravest gone.
We are lost!

(Enter Redfeather, mortally wounded)

WILDFLOWER

O, my warrior!

REDFEATHER

Tomorrow in the spirit land
I shall sing at dawn and wait for you,
And sigh because you do not come.

WILDFLOWER

Ever at dawn
From out the spirit land
I shall hear your song,
And one day I shall come.

WILDFLOWER AND REDFEATHER

Together down life's silver stream,
Together we shall drift and dream,
And in some far enchanted grove
Together build our lodge of love.

(Redfeather dies)

OLD MAN

We have heeded a false prophet.

CHIEF

Thus are we punished!

CHIEF AND CHORUS

Great Spirit, O Great Spirit,
We bow to destiny;
Over the sunset trail we come
To Thee, to Thee.

CURTAIN

THE SUNSET TRAIL

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Text by
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PART ONE

① **Maestoso**

SOPRANO *f* Great

ALTO *f* Great

TENOR *f* Great

BASS *f* Great

ACCOMP. *ff* *Maestoso*

Spir - it, O Great Spir - it, Great Spir - it, O Great Spir - it,

Spir - it, O Great Spir - it, Great Spir - it, O Great Spir - it,

BARITONE SOLO

② *Più lento, con espress.*

mf

Thy peo-ple take — The

Più lento

mf

sun-set trail of des - ti - ny.

mf

Thy peo-ple take the sun-set trail of

mf

3

des - ti - ny, Who once pos-sessed The fair rich val-leys

Who once pos-sessed The fair rich val-leys

mf

mf

mf

mf

of the dawn.

of the dawn.

mp

A -

mp

④

round a dy-ing camp - fire Now they dream old dreams of glo - ry

mp

gone;

A-round the camp - fire Now they dream old dreams of glo-ry

mf

A-round the camp - fire Now they dream old dreams of glo-ry

mf

A-round the camp - fire Now they dream old dreams of glo-ry

mf

gone, of glo-ry gone, of glo - ry gone; Old vis - ions

pp

gone, of glo-ry gone, of glo - ry gone; Old vis - ions

pp

gone, of glo-ry gone, of glo - ry gone; Old vis - ions

pp

mp

fade, more faint - ly come The ech - oes of their bat - tle song. But

fade, more faint - ly come The ech - oes of their bat - tle song. But

Più mosso

still un - con - quered, free, Still un - con - quered,

still un - con - quered, free, Still un - con - quered,

Più mosso

free, Still un - a - afraid they face

free, Still un - a - afraid they face

f

pp
 Sun-set and des - ti - ny. O Great Spir - it, O Great Spir - it, Thou hast
 Sun-set and des - ti - ny. O Great Spir - it, O Great Spir - it, Thou hast

willed! Thou hast willed!
 willed! Thou hast willed!
 Thou hast willed!

ff

⑤ Andante

mf
 Great Spir-it, O- Great Spir-it, Thou a-
mp

lone dost know_ How high_ our yearn-ings and how

mp

deep our woe. Great Spir - it, O Great Spir - it.

mp

Now sinks the sun; The sound of bat-tle dies a - way, The

day_ is_ done.

Great Spir - it, O Great

Great Spir - it, O Great

f

f

f

Spir - it, Great Spir - it, O Great Spir - it, Thou hast

Spir - it, Great Spir - it, O Great Spir - it, Thou hast

The first system of the score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "Spir - it, Great Spir - it, O Great Spir - it, Thou hast". The piano accompaniment features a steady bass line and chords in the right hand, with a triplet of eighth notes in the final measure of the right hand.

willed.

willed.

dimin.

The second system continues the musical piece. It features four staves. The top two staves are vocal parts with the lyrics "willed." and "willed." respectively. The piano accompaniment continues with chords and a bass line, ending with a *dimin.* (diminuendo) marking. The system concludes with a double bar line and a repeat sign.

SOLO *p* ⑥ *calmo*

Great Spir - it, O Great Spir - it, We bow to des - ti - ny.

The third system begins with a solo bass line marked "SOLO" and "p" (piano). A circled number "6" is above the first measure. The tempo/mood is marked "calmo". The lyrics are "Great Spir - it, O Great Spir - it, We bow to des - ti - ny." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The system ends with a double bar line and a repeat sign.

mp poco a poco cres - cen - do

O-ver the sun-set trail we come, O-ver the sun-set trail we come, To

mp poco a poco cres - cen - do

thee, to thee, to thee!

To thee, to thee, to thee!

To thee, to thee, to thee!

⑦

Tempo primo

Great Spir - it, O Great

Great Spir - it, O Great

rit. Tempo primo

Spir - it, Thou hast willed! _____ Great Spir - it, O Great

Spir - it, Thou hast willed! _____ Great Spir - it, O Great

This system contains the first two systems of music. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in a major key with a key signature of one flat (B-flat). The piano accompaniment consists of chords and moving lines in both hands. The lyrics are: "Spir - it, Thou hast willed! _____ Great Spir - it, O Great".

Spir - it, Great Spir - it, O Great Spir - it. Ah!

Spir - it, Great Spir - it, O Great Spir - it. Ah!

This system contains the third and fourth systems of music. It features four staves: two vocal staves and two piano staves. The vocal lines continue with the lyrics: "Spir - it, Great Spir - it, O Great Spir - it. Ah!". The piano accompaniment includes triplets and a dynamic marking of *ff* (fortissimo). The lyrics are: "Spir - it, Great Spir - it, O Great Spir - it. Ah!".

This system contains the fifth and sixth systems of music. It features four staves: two vocal staves and two piano staves. The vocal staves are mostly empty, indicating a rest for the vocalists. The piano accompaniment continues with complex textures, including triplets and a dynamic marking of *fff* (fortississimo). The lyrics are: "Spir - it, Great Spir - it, O Great Spir - it. Ah!".

⑧ (GREY WOLF)
Allegretto

Ye war - ri - ors

L.H.

who re - mem - ber still The trails of oth - er days that led in - to the

dawn, — Hear ye!

L.H.

Grieve not — for bat - tles lost, —

Days that are gone, —

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "Days that are gone, —". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Hear ye! —

Con moto

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "Hear ye! —". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The tempo is marked "Con moto". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present in the left hand.

For I have walked with him who hath com -

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "For I have walked with him who hath com -". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

muned with God. — Hear ye!

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "muned with God. — Hear ye!". The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

f
The proph-et! Saw you the proph - - et?

G.W. *mf Più lento mp*
Hear ye! The old-en days shall come a-gain, The buf - fa - lo will

cres - - - - - *cen* - - - - -
roam the plain That once more shall be ours That

cres - - - - - *cen* - - - - -

- - do
once more shall be ours _____ So spake the

- - do

proph-et! So spake the proph-et, and bade

us be strong!

ff con moto

10

CHORUS

SOPRANO

Allegro feroce

Come, ye war-ri-ors, Come, ye war-ri-ors; The

ALTO

TENOR

BASS

Come, ye war-ri-ors, Come, ye war-ri-ors; The

Allegro feroce

ff

day_ of bat- tle dawns, Come, ye war- ri- ors,

day_ of bat- tle dawns, Come, _____ come,

come, ye war- ri- ors, come, The field of glo - ry

come glo - ry

calls. Come, _____

Come, ye war- ri- ors, Come, ye war- ri- ors,

calls. Come, _____

Come, ye war- ri- ors, Come, ye war- ri- ors,

come _____ Come _____
 The day of bat - tle dawns, Come, ye
 come _____ Come _____
 The day of bat - tle dawns, Come, ye

_____ Come _____
 war - ri - ors, come, — ye war - ri - ors, The field of
 _____ Come _____
 war - ri - ors, come, — ye war - ri - ors, The field of

ff _____ *ff* Come ye war - ri - ors,
 glo - ry calls. *ff*
 _____ *ff* Come ye war - ri - ors,
 glo - ry calls. *ff*

come ye war - ri - ors, come ye war - ri - ors,

come ye war - ri - ors, come ye war - ri - ors,

come ye war - ri - ors, come, come,

come ye war - ri - ors, come, come,

come.

come.

fff furioso

11 GREY WOLF

mf

There shall be earth-quakes and newearth shall cov-er all the

The first system of the score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff. The key signature is G major (one sharp). The vocal line begins with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

land The white man shall be driv-en back The

poco a poco cresc.

The second system continues the vocal and piano parts. The vocal line has a long note on 'land' followed by a series of notes. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *poco a poco cresc.* is placed above the vocal line.

white man shall be driv-en back So spake the

The third system continues the vocal and piano parts. The vocal line has a long note on 'white man' followed by a series of notes. The piano accompaniment continues with the same rhythmic pattern.

proph-et the proph - et

rall. ed allargando

The fourth system concludes the piece. The vocal line has a long note on 'proph-et' followed by a series of notes. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *rall. ed allargando* is placed above the vocal line. The piece ends with a double bar line.

s. Allegro feroce

A. Come, ye war-ri-ors, come, ye war-ri-ors, The

T. Come, ye war-ri-ors, come, ye war-ri-ors, The

B.

Allegro feroce

day of bat-tle dawns, Come, ye war-ri-ors,

day of bat-tle dawns, Come, ———— come

come, ye war-ri-ors, come, The field of glo-ry calls.

come glo-ry calls

Come _____ Come _____

Come, the war-ri-ors come, ye war-ri-ors, The day of

Come _____ Come _____

Come, ye war-ri-ors come, ye war-ri-ors, The day of

Come _____

bat - tle dawns, Come, ye war-ri-ors, come, ye war-ri-ors,

Come _____

bat - tle dawns, Come, ye war-ri-ors, come, ye war-ri-ors,

Come _____ *ff* Come, ye war-ri-ors,

The field of glo - ry calls. *ff*

Come _____ *ff* Come, ye war-ri-ors,

The field of glo - ry calls

come, ye war-ri-ors, come, ye war-ri-ors, come, ye

come, ye war-ri-ors, come, ye war-ri-ors, come, ye

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "come, ye war-ri-ors, come, ye war-ri-ors, come, ye".

war-ri-ors, come, come, come!

war-ri-ors, come, come, come!

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "war-ri-ors, come, come, come!".

frantico

This system contains the fifth and sixth systems of music. The top two staves are vocal lines, mostly containing rests. The bottom two staves are piano accompaniment. The word "frantico" is written in the piano part. The system concludes with a key signature change to two sharps (F#, C#) and a time signature change to 3/4.

12 OLD MAN

mf O ye war-ri-ors, hear me! *mp* The Great

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half rest, followed by the lyrics 'O ye war-ri-ors, hear me! The Great'. The piano accompaniment consists of chords and moving lines in both hands, with a mezzo-forte (*mf*) dynamic marking.

Allegretto grazioso

Fa-ther has for-bid-den All the tribes to dance the ghost dance

The second system continues the piece with the tempo marking 'Allegretto grazioso'. The vocal line has the lyrics 'Fa-ther has for-bid-den All the tribes to dance the ghost dance'. The piano accompaniment features a more rhythmic and melodic texture, with a mezzo-forte (*mf*) dynamic marking.

That our proph-et has com-mand-ed.

The third system shows the vocal line with the lyrics 'That our proph-et has com-mand-ed.'. The piano accompaniment continues with a similar rhythmic pattern, ending with a mezzo-forte (*mf*) dynamic marking.

If we dis-o-bey the fa-ther, He will

The fourth system features the vocal line with the lyrics 'If we dis-o-bey the fa-ther, He will'. The piano accompaniment maintains the established style, with a mezzo-forte (*mf*) dynamic marking.

send his stal-wart war-ri-ors With their wea-pons touched with light-nings,

The fifth and final system on the page shows the vocal line with the lyrics 'send his stal-wart war-ri-ors With their wea-pons touched with light-nings,'. The piano accompaniment concludes the piece with a mezzo-forte (*mf*) dynamic marking.

OLD MAN *rall.*
I have spo-ken.

GREY WOLF *mf a tempo*
Not thus have we been coun-celled By the war-riors of the

G.W.
past, They shrank not from bat-tle.

TENORS (*Murmuring among the Braves*) *f*

BASSES Shall we be laughed at by the

wo - men? Or shall we heed the proph-et?

(CHIEF com - mands silence)

CHIEF *mf* *meno mosso*

Long since was it fore-

mp

told A-round our fa-thers' camp-fires That one should come to be our

lib - e - ra - tor. Lo, in the sun - set

mp *Andante*

p

hour, A proph - et has ap - pear - - ed.

mf

The ho - ly men a - lone shall

MEDICINE MAN

rit. *mp*

Last

say if he speak tru - ly

poco rall. *rit.*

poco rall. *rit.*

13 Moderato dolce

night the clouds passed And on yon - der

p

Moderato dolce

p

tranquillo

hill A buf - fa - lo stood in the moon - light in the

pp

moon - light, And when the

mf

semplice

morn - ing broke _____ An ea - gle was observed a - bove the

camp. _____ No sign is want - ing that

great things por - tend; For 'tis through birds and flow - ers and low - ly things The

mys - ter - y un - folds. _____ Long have the ho - ly men of man - y tribes Its

pur - pose sought, and now _____

14 *Piu mosso*

p

one — May with clear - er vis - ion see and un - der - stand

p *quieto*

Lento e solennà

mf *pp* *rall.*

CHIEF

15 Lento

p

Go ye in - to the hills, — — — — — And in the si - lence

of — the night Com - mune with the Great Spir - it.

p

CHORUS

Go ye in - to the hills_____

p

Go we in - to the hills._____ And in the si - lence

p

(Use small notes for rehearsal only)

Go_ ye! *pp* *rall.* Go_ ye!

of_ the night com-mune with the Great_ Spir - it. And

rall.

Go!

in the si-lence of the night_____

And in the si - lence of the

5 1 5

in - to the hills
 com - mune with the Great Spir - it.
 com - mune with the Great Spir - it.
 night

This system contains the first three staves of music. The top staff is a vocal line in bass clef with lyrics 'in - to the hills'. The second staff is a vocal line in treble clef with lyrics 'com - mune with the Great Spir - it.' and a dynamic marking of *mp*. The third staff is a vocal line in bass clef with lyrics 'com - mune with the Great Spir - it.' and a dynamic marking of *mp*. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef.

mune with the Great Spir - it, Great Spir
 Com - mune with the Great Spir - it, Spir

This system contains the next three staves of music. The top staff is a vocal line in treble clef with lyrics 'mune with the Great Spir - it, Great Spir'. The second staff is a vocal line in bass clef with lyrics 'Com - mune with the Great Spir - it, Spir'. The piano accompaniment continues in the bottom two staves.

it.
 it.

This system contains the final three staves of music. The top staff is a vocal line in treble clef with the lyric 'it.'. The second staff is a vocal line in bass clef with the lyric 'it.'. The piano accompaniment is shown in the bottom two staves, with dynamic markings of *mp* and *mf*.

mf Più mosso (16)

molto tenerezza

Let us go in-to the hills; — For

there the soul finds sol - i - tude And is a - lone with Him. —

CHORUS *mf*

Yea

let us go in - to the hills, — the hills, For there the soul finds

sol - i - tude, - And is a - lone with him. - Yea

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "sol - i - tude, - And is a - lone with him. - Yea". The piano accompaniment consists of chords and moving lines in both hands, primarily in the right hand.

let us go in - to the hills - For

The second system continues the vocal line with the lyrics "let us go in - to the hills - For". The piano accompaniment features a more active melodic line in the right hand, marked with a mezzo-forte (*mf*) dynamic.

there the soul finds sol - i - tude And

The third system contains the lyrics "there the soul finds sol - i - tude And". The piano accompaniment continues with a flowing melodic pattern in the right hand. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

is a - lone with him, - And is a - lone with him. - For

The fourth system concludes the lyrics with "is a - lone with him, - And is a - lone with him. - For". The piano accompaniment features a melodic line in the right hand with a mezzo-forte (*mf*) dynamic. The system ends with a final chord in the piano part.

there the soul finds sol - i - tude, And is a - lone_ with

him, And is a - lone_ with

mp *rall.* *cresc.*

mf molto espress. *mp* *rall.* *pp*

him.

molto dim.

mp

poco a poco rall. e dim.

pp

Curtain falls slowly

SCENE two same as Part One. DAWN. Music of the Indian flageolet (the lover's flute) is heard. WILDFLOWER is within her lodge, but sings in duet with REDFEATHER inside of the tepee until the time indicated in the score, when she joins him for the balance of the duet. The stage is empty when curtain rises, but as the sky colors, REDFEATHER enters carrying his flageolet, upon which he has presumably been playing.

(17) Allegretto

mp *rall.*

mf a tempo

p legato

poco rall. *a tempo*

* Omaha flageolet tune, recorded by Cadman in 1909.

Più mosso

Musical notation for the first system, featuring a treble and bass clef with a key signature of two sharps. It includes triplet markings and a fermata.

Musical notation for the second system, continuing the piece with a fermata and fingerings (5, 2, 1, 3, 2, 1, 3, 2, 1, 3) indicated below the bass line.

Musical notation for the third system, including dynamic markings 'p' and 'pp', and a 'rall.' marking with a dashed line.

⑱ REDFEATHER
Allegro giocoso

Musical notation for the first system of the 'Redfeather' piece, including a vocal line with lyrics and piano accompaniment.

Why does my heart sing like a bird_ that greets the warm new day?

Musical notation for the second system of the 'Redfeather' piece, including a vocal line with lyrics and piano accompaniment.

Why is the world so love-ly now_

with flowers a - long the way?_____

ecstatically
 I have found my love, I have found my mate; — I have found — my

love, I have found my mate! _____ And, so my heart —

— sings like a bird _____ That greets — the warm — new

day? _____ And O the world is love-ly now with

19 Moderato con espressivo

rall. mf *a tempo*

way. Come, come let us find the trail where love, Where

rall. *mf a tempo*

love once dropped a flow - er And where the heart goes sing - ing ev - er -

more, ev - er - more.

f più mosso *legato*

f

Come, let us wan - der, - wan - der

there; Come, let us wan - der wan - der there.

21 Moderato quasi allegretto, affetuoso

mp rall. *a tempo*

To-gether down life's sil-ver stream, To-gether
 To-gether down life's sil-ver stream, To-gether

a tempo
rall. *mp*

we shall drift and dream, And in some
 we shall drift and dream, And in some

L.H.

far en-chant-ed grove To-gether
 far en-chant-ed grove To-gether

L.H.

build our lodge, our lodge of love. To-gether
 build our lodge, our lodge of love. To-gether

down life's sil-ver stream To-geth-er

down life's sil-ver stream To-geth-er

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "down life's sil-ver stream To-geth-er". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a 4-measure phrase marked above the staff.

we shall drift and dream, drift and dream, And in some

we shall drift and dream, drift and dream, And in some

The second system continues the vocal and piano parts. The vocal staves have lyrics: "we shall drift and dream, drift and dream, And in some". The piano accompaniment includes a section marked "L.H." (Left Hand) with a 7-measure phrase.

far en-chant-ed grove, To-geth-er

far en-chant-ed grove, To-geth-er

The third system continues the vocal and piano parts. The vocal staves have lyrics: "far en-chant-ed grove, To-geth-er". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a 4-measure phrase marked above the staff.

rall. build our lodge of love, our lodge of love.

rall. build our lodge of love, our lodge of love.

The fourth system concludes the piece. The vocal staves have lyrics: "build our lodge of love, our lodge of love." The piano accompaniment includes a section marked "rall." (rallentando) and ends with a double bar line.

22 WILDFLOWER
Allegretto

mf

Ah, my be - lov - ed, all the

dawns of all the days — have brought the

white dawn of our dream

mf Più mosso e giocoso

ing. Now is the glo-ry wrought! Lo, — from my

fa-ther's lodge the trail leads to the bright new day, And with a

sing-ing heart — I come! — Come with my

love, — come, — a - way —

mp *molto rit.* **(23)** *a tempo*

To-geth-er down life's sil-ver

To-geth-er down life's sil-ver

stream, — To-geth-er we shall drift — and

stream, — To-geth-er we shall drift — and

dream, And in some far en-chant-ed
 dream, And in some far en-chant-ed

L.H. L.H.

grove, To-gether build our lodge, our lodge of
 grove, To-gether build our lodge, our lodge of

L.H.

love. To-gether down life's sil-ver
 love. To-gether down life's sil-ver

stream To-gether we shall drift and dream, drift and
 stream To-gether we shall drift and dream, drift and

dream And in some far en - chant - - ed

dream And in some far en - chant - - ed

grove, To-geth-er build our lodge of love, our lodge of

grove, To-geth-er build our lodge of love, our lodge of

rall.

rall.

rall.

love.

love.

Allegro fantastico

morendo *pp*

mf

(As the lovers are departing, wrapped in REDFEATHER'S blanket, the MEDICINE MEN return.)

TENORS

* *mf*

A-wake, a - wake, the morn is come, The night is

BASSES *mf*

mf

gone, A - waked a - waked Lo, in g^lo-ry dawns the bright new

f

day, In glo - ry dawns the bright new day.

f

* A Delaware Indian theme is employed here. C.W.C.
15572-68

S. CHORUS *ff*

A-wake! A - wake! The sun is high, The world is
 A-wake! A - wake! Life calls a - new And bids_ you

A. *ff*

T. *ff*

B. *ff*

fair, A - wake! A - wake! waked a - wake!
 come, A - wake! A - wake!

fair, A - wake! A - wake! waked a - wake!
 come, A - wake! A - wake!

frenetico

fff

BRAVE (off stage)

(25) *f* *fiercely*

Ho_ ye! — Ho, ye —

The first system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a fermata and then enters with the lyrics 'Ho_ ye! — Ho, ye —'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

Ho, — ho ye!

The second system continues the vocal line with 'Ho, — ho ye!'. The piano accompaniment features a dynamic marking of *ff* and includes a fermata over the vocal line. The piano part has a more active bass line with eighth notes.

BRAVE
Allegro maestoso (BRAVE dashes in)

CHIEF

War - - ri-ors, hol war - ri-ors, hol

The third system is for the 'CHIEF' and features a vocal line in bass clef and a piano accompaniment in grand staff. The tempo is marked 'Allegro maestoso'. The vocal line has a dynamic marking of *f* and includes a fermata. The piano accompaniment has a dynamic marking of *f* and consists of chords in the right hand and a rhythmic bass line in the left hand.

(26) BRAVE

Ho, ye! Ho, ye! Sol - diers they have

The fourth system continues the vocal line with 'Ho, ye! Ho, ye! Sol - diers they have'. The piano accompaniment features a dynamic marking of *f* and includes a fermata. The piano part has a more active bass line with eighth notes.

No Ped.

come _____ To take us to the res - er - va - - tion!

27 OLD MAN
Yea, they have come _____ And we must

fol - - low them _____

o - ver the hills a - far. _____

rall.

rall.

ffz vivo

mf (Keep rhythm going)

War - ri - ors lay a - side those

mf

arms _____ By which the oth - er

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long horizontal line under the word 'arms', followed by the lyrics 'By which the oth - er'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

tribes have per - tribes - ished

The second system continues the vocal line with the lyrics 'tribes have per - tribes - ished'. The piano accompaniment maintains its rhythmic pattern, with a 'meno mosso' marking appearing at the end of the system.

CHIEF *mf* The fight - ing men - shall

The third system introduces a new character, 'CHIEF', with a dynamic marking of *mf*. The lyrics are 'The fight - ing men - shall'. The piano accompaniment becomes more dramatic, with a *ff* marking and a more complex harmonic structure.

say - If there be peace or bat - tle. (28) GREY WOLF The ho - ly

The fourth system features a vocal line with the lyrics 'say - If there be peace or bat - tle.' and a section marked '(28) GREY WOLF' with the lyrics 'The ho - ly'. The piano accompaniment includes a *ff* marking and a change in tempo and meter.

men have spo - ken If there be peace or bat - tle

The fifth system continues the vocal line with the lyrics 'men have spo - ken If there be peace or bat - tle'. The piano accompaniment features a complex, multi-measure rest in the right hand and a steady bass line in the left hand.

f Allegro con spirito

Heed ye the proph - et! Heed ye the proph - et! *ff* Ah!

Heed ye the proph - et! Heed ye the proph - et! *ff* Ah!

Sopr. CHORUS *f* wailing (with sliding effect)

Alto *f* Ah! wailing (with sliding effect) Ah!

Tenor Ah! Ah!

Bass Ah! the proph-et!

ff Come, ye war-ri-ors, come, ye war-ri-ors, An eagle feath-er a-

ff Come! Come! Come! Come!

wailing

waits, a-waits Ah! Ah!

wailing

Come, ye war-ri-ors, come, ye war-ri-ors

8

ff

Ah! Ah! Come, ye war-ri-ors,

ff *Emfatico*

An ea-gle feath-er a-waits, a-waits Come, ye war-ri-ors,

8

ff

Come, ye war-ri-ors, come, ye war-ri-ors, come ye

Come, ye war-ri-ors, come, — ye war-ri-ors, come — ye

8

....

war - ri - ors, Come, come_ come_

war - ri - ors, Come, come_ come_

The first system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "war - ri - ors, Come, come_ come_". The piano accompaniment consists of two staves with chords and melodic lines. There are dynamic markings like *ff* and some articulation marks.

(Exeunt Chief and Warriors)

The second system is a piano accompaniment consisting of two staves. It features a series of chords and some melodic fragments, continuing the musical texture from the previous system.

The third system is a piano accompaniment consisting of two staves. It continues the chordal and melodic patterns established in the previous systems.

The fourth system is a piano accompaniment consisting of two staves. It concludes the piece with sustained chords and a final melodic line.

30 WILDFLOWER
Moderato.

Sing - ing my

decresc. rall. mp

The 'WILDFLOWER' section begins with a vocal line and piano accompaniment. The tempo is marked 'Moderato'. The key signature has two flats and the time signature is 3/4. The vocal line has the lyrics "Sing - ing my". The piano accompaniment includes dynamic markings: *decresc.*, *rall.*, and *mp*. The section ends with a *Lento* marking and a *mp* dynamic.

war-rior goes, Nor fears a hun-dred foes; The bat-tle calls and

tho' he falls, sing - ing he goes. But O! the

heart of me no glad - ness knows, Al-though it rides with him Who

rall. *a tempo* *Estessimo primo*
sing - ing goes Sing - ing my

war-rior goes, nor fears A hun-dred foes; The bat-tle calls and tho' he falls,

31

Sing-ing he goes.

WOMEN *p* *doloroso*

O! Great Spir-it, O! Great

Spir-it, Lead them; Guard them Grant them vic-tor-y.

(Greatly slurred) *mf*

Ah, Ah, Ah

(There is sound of firing, battle shouts and hoof beats of horses. There is a pause and warriors straggle in, defeated. Consternation in the camp.)

rall.

Allegro con spirito

32 *mp poco a poco cresc.*

Sub 8

ff

(OLD MAN, who did not participate in the battle,
reproaches GREY WOLF, one of the first to return.)

33 OLD MAN
f con moto

CHIEF

van - quished our brav - est gone we are lost!

(34)

(REDFEATHER mortally wounded, staggers in)
WILDFLOWER *mf* *Meno mosso*

O, my war - ri - or! O! my

mf

poco rall. **Andante affettuoso**

war - ri - or!

REDFEATHER *mp* (Tenderly)

To - mor - row in the

poco rall. *pp*

spir - it land I shall sing At dawn and

wait for you, And sigh be-cause you do not

p
Ev - er at dawn from out the spir - it land I shall
come

p molto legato

hear your song, And one day I shall

come And one day I shall come To-gether
pp rall.
To-gether

35 Moderato quasi: allegretto, affetuoso

down ————— life's sil-ver stream, ————— To-geth-er

down ————— life's sil-ver stream, ————— To-geth-er

mp

we shall drift ————— and dream ————— And in some

we shall drift ————— and dream ————— And in some

L.H.

far ————— en-chant-ed grove, ————— To-geth-er

far ————— en-chant-ed grove, ————— To-geth-er

L.H.

build our lodge, our lodge ————— of love. ————— To-geth-er

build our lodge, our lodge ————— of love. ————— To-geth-er

down life's sil-ver stream To-geth-er

down life's sil-ver stream To-geth-er

we shall drift and dream, drift and dream And in some

we shall drift and dream, drift and dream And in some

far en-chant-ed grove, To-geth-er

far en-chant-ed grove, To-geth-er

rall.
build our lodge of love, our lodge of love

rall.
build our lodge of love, our lodge of love

rall.
build our lodge of love, our lodge of love

36

Piano accompaniment for measure 36. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with an 8-measure rest. The left hand provides harmonic support with chords and a steady bass line.

OLD MAN

f *mf con moto*
 We have heed-ed — a false proph - et!

Piano accompaniment for the Old Man's line. It includes a bass line with a 3-measure rest and a right hand with a 3-measure rest. The music is marked *ff* and *dramatico*. The key signature remains two sharps.

(REDFEATHER dies)

37 CHIEF

Thus are we pun - ished!

Piano accompaniment for the Chief's line. The right hand has a melodic line with an 8-measure rest. The left hand features a bass line with a 3-measure rest. The music is marked *mp*. The key signature remains two sharps.

Piano accompaniment for the Chief's line. The right hand has a melodic line with an 8-measure rest. The left hand features a bass line with a 3-measure rest. The music is marked *mp*. The key signature remains two sharps.

mp

Great Spir - it, O Great Spir - it, We bow to des - ti - ny.

Piano accompaniment for the Chief's line. The right hand has a melodic line with an 8-measure rest. The left hand features a bass line with a 3-measure rest. The music is marked *mp*. The key signature remains two sharps.

mp poco a poco cres - cen do

O-ver the sun-set trail we come, O-ver the sun-set trail we come, To

mp poco a poco cres - cen do

thee, to thee, to thee!

To thee, to thee, to thee!

To thee, to thee, to thee!

(38)

Tempo primo

Great Spir - it, O Great

Great Spir - it, O Great

Tempo primo

Spir - it, Thou hast willed! _____ Great Spir - it, O Great

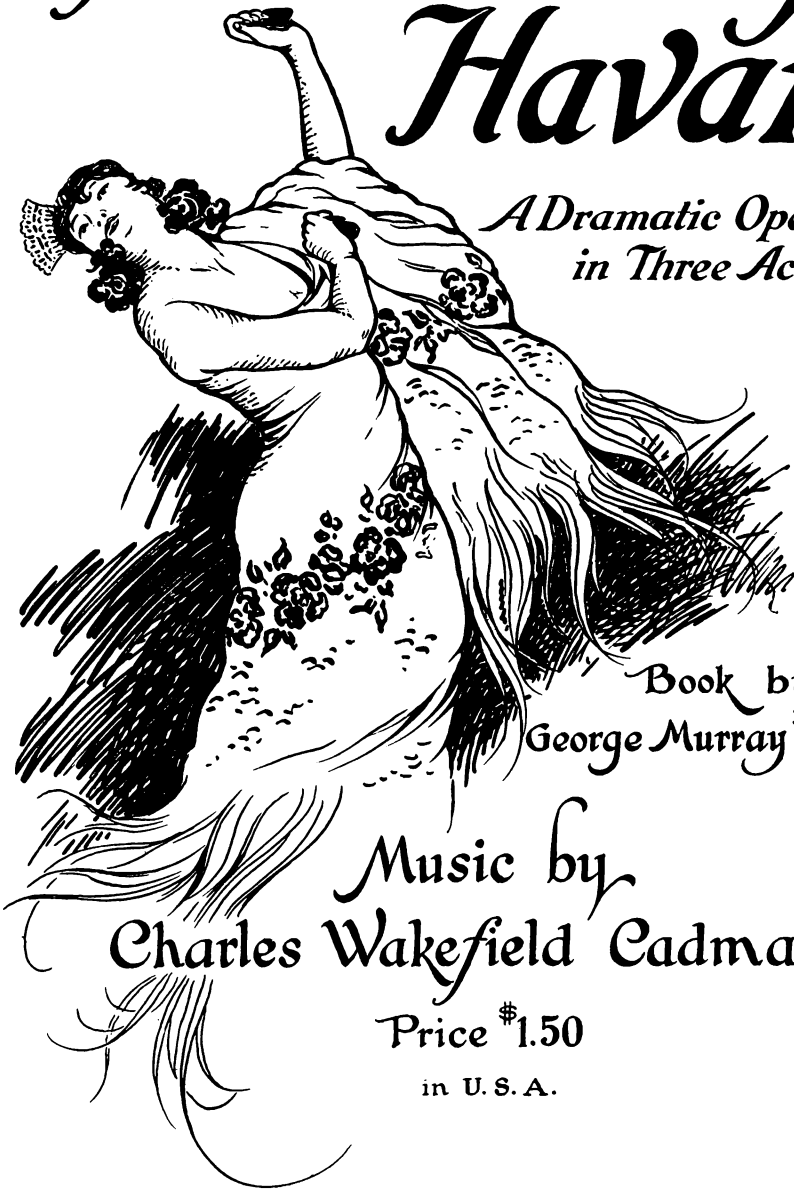
Spir - it, Thou hast willed! _____ Great Spir - it, O Great

Spir - it, Great Spir - it, O Great Spir - it. Ah!

Spir - it, Great Spir - it, O Great Spir - it. Ah!

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*A Dramatic Operetta
in Three Acts*



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