

THE FEAST OF THE RED CORN

AN AMERICAN INDIAN OPERETTA

FOR LADIES
IN TWO ACTS —

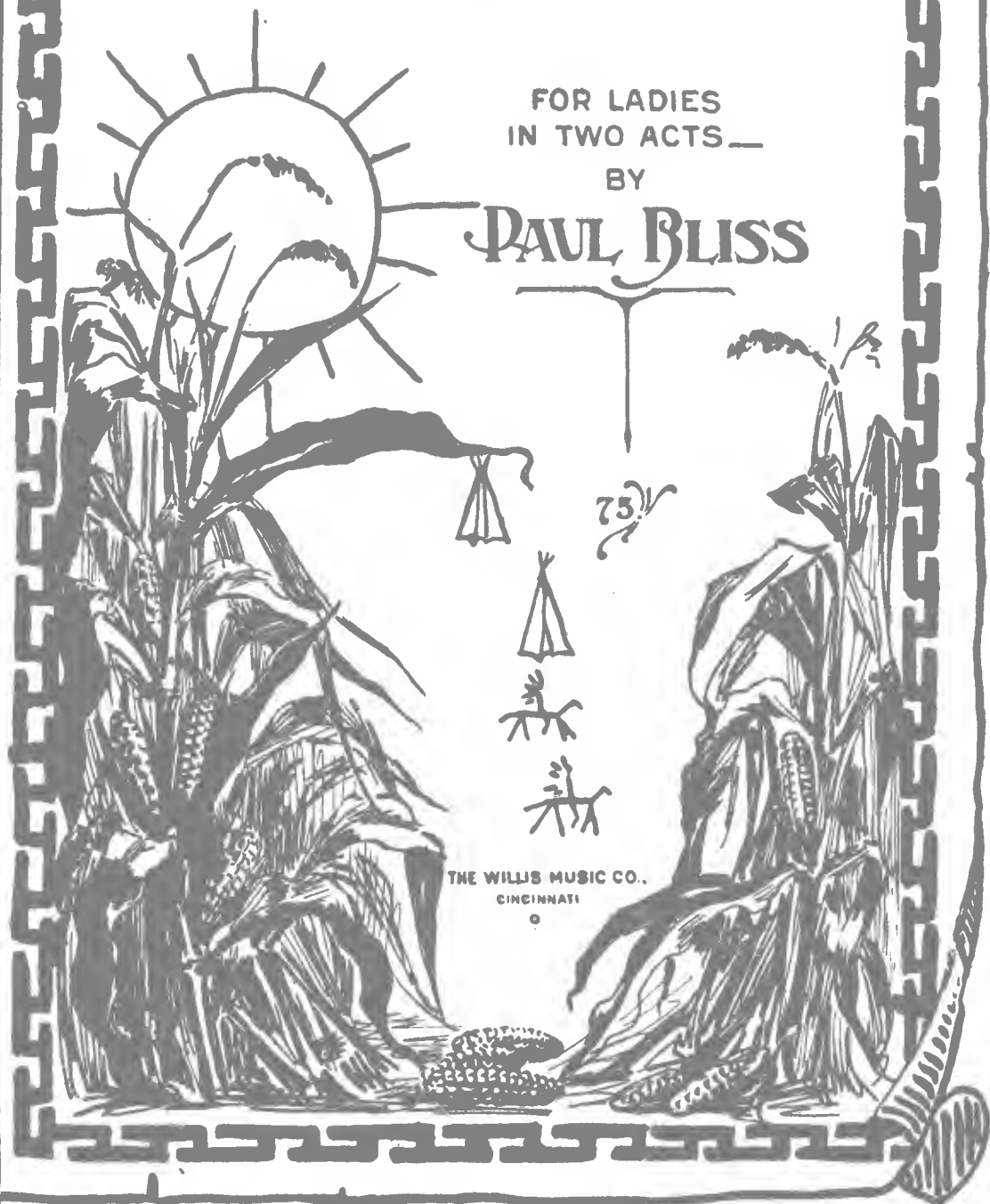
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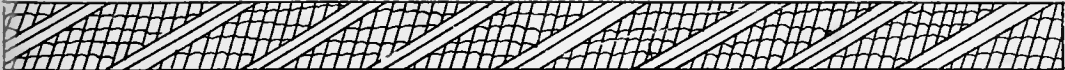
PAUL BLISS

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The Feast of the Red Corn

An American Indian Operetta



FOR LADIES
IN TWO ACTS

BY

PAUL BLISS

Author of "The Feast of the Little Lanterns"

A Chinese Operetta for Ladies

Vocal score .75

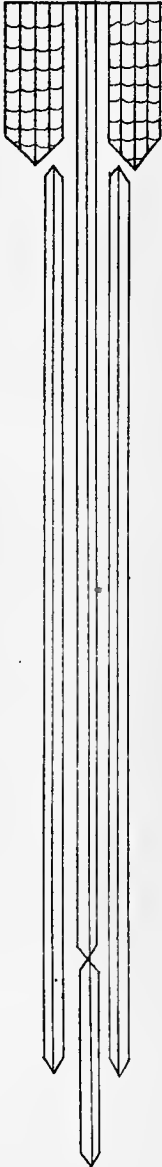
Stage manager's book *net* .75

Orchestral parts in manuscript

Text book of "The Feast of the Red Corn"

sold separately

for use by the audience



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The Feast of the Red Corn

An Operetta for Ladies

Characters

WEEDA WANTA (Soprano). Queen of the Wanta tribe

IMPEE LIGHT (Mezzo Soprano) Her younger sister

FUDGEE }
 PUDGEE } Three children of the Queen
 WUDGEE }

PUDGEE { Three children of the Queen

WUDGE)

OLD SQUAW. Sorceress of the tribe

Chorus: Sopranos, representing spirits of happiness and joy

Altos, representing spirits of sorrow and woe

Dancers

Scene

A hollow in a glen decorated with corn stalks and shocks

Time

Evening before, and morning of, The Feast of the Red Corn

The Feast of the Red Corn

Book and Lyrics and Music by

PAUL BLISS

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Argument.

The maidens of the Wanta tribe of Indians, once every year repair to a secluded spot to celebrate The Feast of the Red Corn.

The one who in the Feast finds the first red ear of corn expresses her dearest wish to the Sorceress (an old squaw of the tribe,) who calls upon the gods of the Four Winds to give a sign that the wish will be granted.

This year the Queen Weeda Wanta joins the maidens, hoping to get the red ear because of her great desire to know of the welfare of the King. The scene opens with the entrance of the maidens into the glen where the feast shall take place.

The old squaw tells the maidens that the Four Winds have whispered to her that there will be no wish granted this year because someone has committed a grievous offense.

Impee Light, the younger sister of the Queen is suspected of being the culprit and is threatened with burning at the stake. While the maidens are pursuing Impee Light away in the forest, the Queen comes to the glen and sings to the "Star of the Farthest North" to protect and guide her King who has gone to the wars in the North, and from whom she has had no word.

The maidens capture Impee Light who has been teasing the three little children of the Queen and committed the terrible offense of tying war-feathers on the sacred stuffed bear. Impee Light excuses herself on the grounds of having inherited a peculiar temperament and as she tells of her weird fancies, the ghosts of the dead trees rush in on the scene and dance, finally disappearing in the forest. The little children have grown tired and the Queen lulls them to sleep. The old squaw makes use of the opportunity and weaves a spell which puts them all to sleep and she disappears in the forest. Night falls.

(END OF ACT I.)

At the break of dawn, Impee Light having pretended sleep, but having resisted the spell of the Old Squaw, rouses the sleeping maidens who with great glee join her in The Tale of the Three Little Bears. The Queen suggests a canoe ride before they celebrate the feast, whereupon the old squaw emphatically declares there can be no use in holding the ceremony because the Four Winds will not grant the sign. The Queen protests that during the canoe trip some sign may come to show how they may obtain the good offices of the Four Winds and all but the old squaw go off for the canoes. The old squaw left alone, sings the "Song of Sorrow" and the shades about her take form and dance the Flaming Arrow dance which is interrupted by the return of the Queen and all the maidens, hysterical over the drowning of the three little ones and Impee Light. They all sing the "Song of Sorrow" and then the three little Indians' bodies having been recovered, they are brought in on stretchers and the maidens cover their eyes to lament. The three little Indians, who have been playing dead, jump up and laugh at the maidens — explaining how they upset their canoe in shallow water, and kept their heads above water under the canoe, and Impee Light rushes in to enjoy the joke.

The Queen insists seriously that Impee Light has really saved the lives of the little ones and on this account, the Four Winds must be appeased and surely will harken to the maidens.

The old squaw undertakes to invoke the winds again and this time with success.

The Feast is celebrated, the Queen finds the Red Ear, and in answer to her expressed wish, she sees a vision of her King, who is alive and well and on his journey home.

The Feast is progressing gaily as the curtain falls.

Costumes.

All wear Indian costumes. The hair should be black—faces streaked. The altos should have broad band of black paint across the chin—sopranos, white. The principals' costumes may be varied only in the touch of bright ribbons and beads. The three little ones dressed exactly alike. All hair worn down in braids or loose. All wear sandals. Altos carry bows and arrows and tomahawks. Sopranos carry light colored veils to be waved in movements and worn about neck when quiet. Impee Light should have plenty of brilliant red in costume—red bow in hair—Queen's costume richer—more beads—and should wear a silk shawl of bright color—yellow or white.

The old squaw has many wrinkles—is always bent over—is all in brown, ragged costume—carries heavy staff and wears anklets and necklace of very white bones. Has one large feather straight up in hair. Ghost dancers add white veils—arrow dancers add red veils.

The Feast of the Red Corn

American Indian Operetta for Ladies

Overture


Book and lyrics and music by

PAUL BLISS

No 1

Fast (♩ = 126)

ff

★ (Drum figure  continuously until changed)

★ Use both bass and snare drum. Remove the snares from the snare drum and use snare drum sticks on both drums. § indicates bass drum ♩ indicates snare drum

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For particulars see second page of cover

1028000

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and quarter notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking *mf* is present in the bass staff.

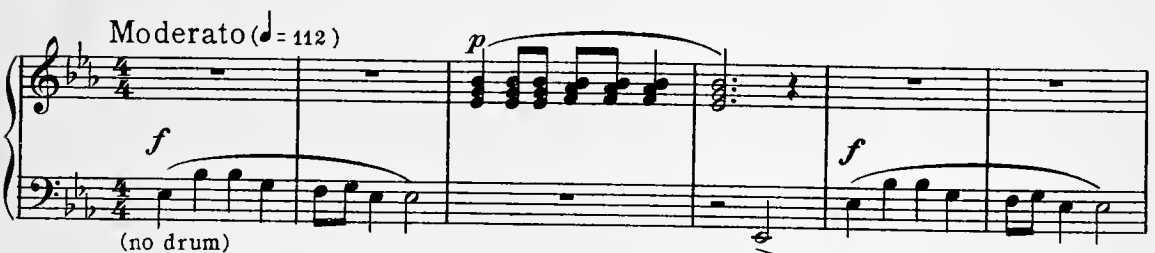
Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the eighth-note accompaniment. A *rit.* (ritardando) marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment. Dynamic marking *ff* (fortissimo) is present in the treble staff. The tempo marking *a tempo* is present in the bass staff. Section markers (§) are present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment. Dynamic marking *mp* (mezzo-piano) is present in the bass staff. The tempo marking *Fast* (♩ = 138) is present in the treble staff. Section markers (§) are present in the bass staff. A drum part is indicated by the text "(drum)" and a short melodic line in the bass staff.

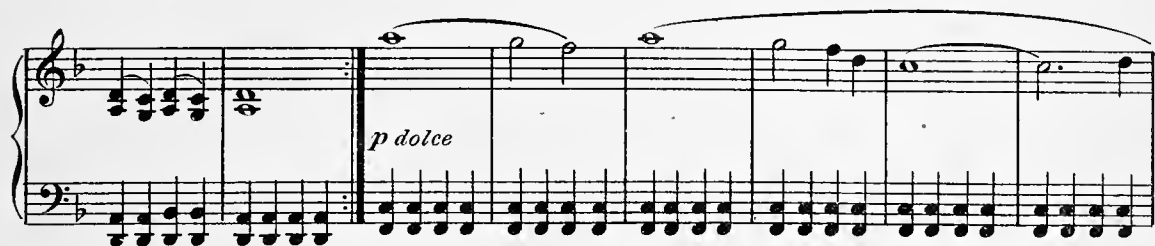
Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady eighth-note accompaniment.



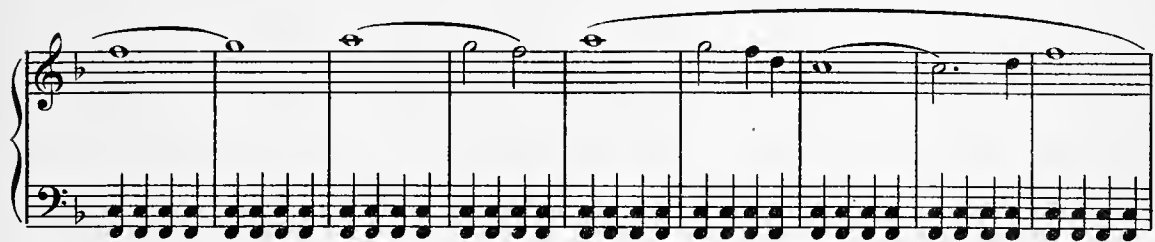




First system of musical notation. The treble clef staff begins with a double bar line and a forte (*f*) dynamic marking. It contains six measures of music, with the first four measures featuring a half note with an accent (>) and a quarter rest, and the last two measures featuring eighth-note chords. The bass clef staff contains a continuous eighth-note accompaniment. A drum part is indicated by the text "(drum)" and a rhythmic pattern of eighth notes.



Second system of musical notation. The treble clef staff begins with a double bar line and a piano (*p*) and dolce dynamic marking. It contains six measures of music, with the first two measures featuring a half note with an accent (>) and the last four measures featuring a half note. The bass clef staff contains a continuous eighth-note accompaniment.



Third system of musical notation. The treble clef staff contains six measures of music, with the first two measures featuring a half note with an accent (>) and the last four measures featuring a half note. The bass clef staff contains a continuous eighth-note accompaniment.



Fourth system of musical notation. The treble clef staff contains six measures of music, with the first two measures featuring a half note with an accent (>) and the last four measures featuring a half note. The bass clef staff contains a continuous eighth-note accompaniment.



Fifth system of musical notation. The treble clef staff contains six measures of music, with the first two measures featuring a half note with an accent (>) and the last four measures featuring a half note. The bass clef staff contains a continuous eighth-note accompaniment. The system concludes with a key signature change to two sharps (F# and C#) and a time signature change to 4/4.

Tempo di Valse

The first system of musical notation for 'Tempo di Valse' is in 3/4 time and D major. The right hand features a continuous eighth-note melody, while the left hand provides a steady bass line of quarter notes. A drum part is indicated by the notation '(drum)' followed by a rhythmic pattern of eighth notes.

The second system continues the piece, with the right hand melody and left hand bass line. A circled group of notes in the right hand indicates a specific musical phrase.

The third system continues the piece, with the right hand melody and left hand bass line. A circled group of notes in the right hand indicates a specific musical phrase.

The fourth system continues the piece, with the right hand melody and left hand bass line. A circled group of notes in the right hand indicates a specific musical phrase.

The fifth system concludes the piece with a final cadence. The right hand melody and left hand bass line lead to a final chord. The word 'Curtain' is written at the bottom right of the system.

Curtain

Opening Chorus

№ 2

Fast (♩ = 120)

D

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah! Write now along the dust

Sure signs to tell to us hap-pi-ness, hap-pi-ness— or woe, Ah-yah!

The first system of the musical score. The vocal line is in a single staff with a key signature of one flat (B-flat). The piano accompaniment consists of two staves (treble and bass clef). The melody is simple, with the lyrics 'Sure signs to tell to us hap-pi-ness, hap-pi-ness— or woe, Ah-yah!' written below the notes. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Woe! Ah-yah! Ah-yah! Ah-yah!

The second system of the musical score. The vocal line continues with the lyrics 'Woe! Ah-yah! Ah-yah! Ah-yah!'. The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note accompaniment in the bass and a melodic line in the treble.

War - clouds and hate! War - clouds and hate! Great winds sweep the leaves,

The third system of the musical score. The vocal line includes the lyrics 'War - clouds and hate! War - clouds and hate! Great winds sweep the leaves,'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the bass and a melodic line in the treble.

Great winds sweep the leaves in heaps! Ah-yah! Dust on the

The fourth system of the musical score. The vocal line concludes with the lyrics 'Great winds sweep the leaves in heaps! Ah-yah! Dust on the'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the bass and a melodic line in the treble.

top Of stand - ing corn! Sign of woe it is!

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a quarter note 'top', a half note 'Of', a quarter note 'stand -', a quarter note 'ing', a half note 'corn!', a quarter rest, and a half note 'Sign of woe it is!'. The piano accompaniment (grand staff) features a steady eighth-note pattern in the bass and chords in the treble.

Sign of woe it is! O woe! Ah-yah! —

The second system of the musical score. The vocal line continues with 'Sign of woe it is!', a half note 'O', a half note 'woe!', a half note 'Ah-yah!', and a half rest. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

The third system of the musical score. The vocal line includes an accent mark over the first 'Ah-yah!'. It continues with 'Whirl!', 'Ah-yah!', 'Whirl!', 'Ah-yah!', and 'Dead leaves a-mid the corn!'. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah!

The fourth system of the musical score. The vocal line continues with 'Dead leaves a-mid the corn!', 'Whirl!', 'Ah-yah!', 'Whirl!', and 'Ah-yah!'. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble.

Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness_ or

woe, Ah - yah! Woe! Ah - yah! Ah-yah!

Ah - yah!

SOPRANOS

Swish-sh! Swish-sh!

(♩ ♩ ♩ ♩) (♩ ♩ ♩ ♩)

Swish! Swish! Swish! Swish! Fawn-like or maid-en-like,

(♪ ♪ ♪ ♪)

Ah-yah!____ Fawn-like or maid-en-like, Ah-yah!____

Hear how it whis-pers, O soft-est wind! Tips a leaf or waves a tas-sel

(♪ ♪ ♪ ♪)

On the stand-ing,stand-ing corn_Sign of hap-pi-ness, Sign of hap-pi-ness.

Ah-yah! Ah-yah! Ah! Swish-sh!

rit. *a tempo*

(*musical notation*)

Swish-sh! Swish-sh! Swish-sh!

Ah - yah! See the lit-tle tass-els wave. Ah - yah!

ALTOS

See the lit-tle tassels wave. Whirl! Ah-yah! Whirl! Ah-yah!

SOPRANOS

Dead leaves a-mid the corn, Dead leaves a-mid the corn! Ah - yah!

See the lit-tle tas-sels wave. Ah - yah! See the lit-tle tas-sels wave!

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

SOPRANO

hap-pi-ness,

hap-pi-ness,

Sure signs to tell to us, hap-pi-ness, hap-pi-ness, or

ah - yah, ah - yah, ah - yah ah - yah!

woe, ah - yah, Woe, ah - yah!

Unison

O lit - tle red ear, be

rit.

no drum drum

mine, be mine, — O lit - tle red ear, be

mine, be mine, — O lit - tle red ear, to

me in - cline — Grant me my wish-es, O let them come true, lit-tle

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note 'me', followed by a dotted half note 'in - cline' which is tied to the next measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics 'Grant me my wish-es, O let them come true, lit-tle' are written below the vocal line.

ear be mine. — O lit - tle red ear, be

rit. *a tempo*

The second system continues the melody. The vocal line has a half note 'ear', a dotted half note 'be mine.' tied to the next measure, and then 'O lit - tle red ear, be'. The piano accompaniment includes a triplet of eighth notes in the right hand. The tempo markings '*rit.*' and '*a tempo*' are placed below the piano part.

mine, be mine, — O lit - tle red ear, be

The third system features the vocal line with 'mine, be mine,' tied to the next measure, followed by 'O lit - tle red ear, be'. The piano accompaniment continues with chords and single notes.

mine, be mine, — O lit - tle red ear, to

The fourth system concludes the phrase with the vocal line 'mine, be mine,' tied to the next measure, followed by 'O lit - tle red ear, to'. The piano accompaniment continues with chords and single notes.

me in - cline, O lit - tle

The first system of music is in G major (one sharp). The vocal line consists of half notes: G4, A4, B4, C5, followed by a whole note G4. The piano accompaniment features a melody in the right hand with eighth and sixteenth notes, and a bass line with half notes: G2, A2, B2, C3, followed by a whole note G2.

red ear, be mine, be mine!

The second system continues in G major. The vocal line has half notes: D4, E4, F#4, G4, followed by a whole note G4. The piano accompaniment continues with similar rhythmic patterns. The system ends with a key signature change to B-flat major (two flats) and a 4/4 time signature.

This section is a piano solo in B-flat major (two flats) and 4/4 time. It features a continuous eighth-note accompaniment in the bass and a melody in the treble. The melody starts with a whole rest, followed by eighth-note patterns. The system ends with a double bar line.

ALTO
Whirl! Ah-yah! Whirl! Ah-yah! Dead leaves a-mid the corn!

The third system features an Alto vocal line in B-flat major (two flats). The vocal line has quarter notes: Bb4, A4, G4, F#4, followed by eighth notes: E4, D4, C4, Bb3. The piano accompaniment continues with the same eighth-note patterns as the previous section. The system ends with a double bar line.

Dead leaves a-mid the corn! Whirl! Ah-yah! Whirl! Ah-yah!

Write now a-long the dust Sure signs to tell to us, hap-pi-ness, hap-pi-ness_ or

woe, Ah-yah! Woe! Ah-yah! Ah-yah!

Ah-yah! SOPRANOS Swish - sh!

Swish-sh! Swish! Swish! Swish! Swish! Fawn-like or maid-en-like,

Ah-yah! Fawn-like or maid-en-like, Ah-yah!

Hear how it whis-pers, O soft-est wind! Tips a leaf or waves a tas-sel

On the stand-ing, stand-ing corn-Sign of hap-pi-ness, Sign of hap-pi-ness

Ah-yah! Ah-yah! Ah! Swish-sh!

rit. *a tempo*

Swish-sh! Swish-sh! Swish-sh!

Ah - yah! See the lit-tle tas-sels wave. Ah - yah!

ALTOS

See the lit-tle tas-sels wave. Whirl! Ah-yah! Whirl! Ah-yah!

SOPRANOS

Dead leaves a-mid the corn, Dead leaves a-mid the corn. Ah - yah!

See the lit-tle tass-els wave. Ah - yah! See the lit-tle tas-sels wave!

ALTOS

Whirl! Ah-yah! Whirl! Ah-yah! Write now a-long the dust

SOPRANOS

Sure signs to tell to us, hap-pi-ness, hap-pi-ness, or

ah - yah, ah - yah! ah - yah! ah - yah!

woe, ah - yah! woe, ah - yah!

The first system of the musical score consists of three staves. The top staff is a vocal line with four measures of music, each containing a vocal line and a piano line. The vocal line has lyrics 'ah - yah, ah - yah! ah - yah! ah - yah!' and the piano line has lyrics 'woe, ah - yah! woe, ah - yah!'. The piano line is a continuous eighth-note accompaniment. The bottom two staves are a piano accompaniment, with the right hand playing a continuous eighth-note accompaniment and the left hand playing a continuous eighth-note accompaniment.

Ah - - - yah!

(Whirring off stage)

(continue until old squaw appears)
ff slower

drum

The second system of the musical score consists of three staves. The top staff is a vocal line with four measures of music, each containing a vocal line and a piano line. The vocal line has lyrics 'Ah - - - yah!' and the piano line has lyrics '(Whirring off stage)'. The piano line is a continuous eighth-note accompaniment. The bottom two staves are a piano accompaniment, with the right hand playing a continuous eighth-note accompaniment and the left hand playing a continuous eighth-note accompaniment. The piano line is marked 'ff' and 'slower'.

(Squaw appears) (Whirring on stage)

Black spi-ders! Black spi-ders!

ff (continue until whirr stops)

The third system of the musical score consists of three staves. The top staff is a vocal line with four measures of music, each containing a vocal line and a piano line. The vocal line has lyrics 'Black spi-ders! Black spi-ders!' and the piano line has lyrics '(Squaw appears) (Whirring on stage)'. The piano line is a continuous eighth-note accompaniment. The bottom two staves are a piano accompaniment, with the right hand playing a continuous eighth-note accompaniment and the left hand playing a continuous eighth-note accompaniment. The piano line is marked 'ff' and '(continue until whirr stops)'.

(Whirr) Chorus

Green snakes! Green snakes! Hup! Hup! Hup! Hup! Hup! Hup! Hup! Hup!

The fourth system of the musical score consists of three staves. The top staff is a vocal line with four measures of music, each containing a vocal line and a piano line. The vocal line has lyrics 'Green snakes! Green snakes! Hup! Hup! Hup! Hup! Hup! Hup! Hup! Hup!' and the piano line has lyrics '(Whirr) Chorus'. The piano line is a continuous eighth-note accompaniment. The bottom two staves are a piano accompaniment, with the right hand playing a continuous eighth-note accompaniment and the left hand playing a continuous eighth-note accompaniment.

Solo

Chorus

O North Wind, come!

Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

O South Wind, come! O East Wind! O West Wind!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

(Whirr)

Come! Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

Come and whisper to me! Come and whisper to me! Listen! Listen!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

Somebody's been up to something (sumpin')

Old Squaw and Chorus

Fast (♩ = 138)

No 3

pp

no drums

Chorus

pp

Some - bod - y's been up to some-thing, up to some-thing, up to some-thing;

Some - bod - y's been up to some-thing, up to some-thing bad! — Did

an - y - one here do an - y-thing? Did an-y-one here do an - y-thing?

Some-bod-y's been up to some-thing, up to some-thing bad!

ff

Some - bod - y's been up to some-thing, up to some-thing, up to something;

The musical score is for a vocal melody and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a forte (*ff*) dynamic and consists of a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes. The lyrics are written below the vocal staff.

Some-bod-y's been up to some-thing, up to some-thing bad! Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some-bod-y's been up to some-thing, up to some-thing bad! Solo
The
The
Did

mf

North Wind on - ly sug - gests that some-thing has been done, — But
East Wind whis-per'd a name But it may not be so — Does
you keep an - y - thing on your conscience o - ver - night — And

does - n't say which one — The trou - ble has be - gun? — The
 an - y - bod - y know? — And can you prove it so? — The
 wak - en in a fright — To see the morn - ing light? — Did

South Wind pret - ty near told But would - n't give the name. Now
 West Wind thun - der'd it out And roar'd it in my ears, But
 you know what you were do - ing ought - n't to be done And

who can be the one so bad? —
 this was all that I could hear. —
 won - der if you'd be found out? —

Chorus

ff

Some - bod - y's been up to some-thing, up to some-thing, up to some-thing;

Some - bod - y's been up to some-thing, up to some-thing bad!— Did

an - y - one here do an - y - thing? Did an - y - one here do an - y - thing?

Some - bod - y's been up to some-thing, up to some-thing bad!

Old Squaw

Hark! Afar. afar off I hear. a wailing, a long slow moan. afar it is. Very far. but it comes closer. closer. now it grows in *my* ears. soon in your ears. Listen, and hear.

Chorus (*Singing very loud*)

"Somebody's been" etc.. (Old Squaw tries in vain to stop them. At end of chorus all listen and then Old Squaw begins. "No-o-o wsh, No-o-o wsh-sh-sh," repeated several times.)

Chorus (*cowering*)

"No-o-o wsh, No-o-o wsh!"

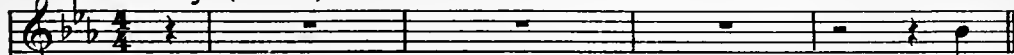
Old Squaw

Somebody *has* been up to something. know you who? Will you tell?

She is a regular Indian

Chorus or Solo

Lively (♩ = 176)



1. When

2. When -

(*slower*) 3. And

No 4



No drums



blame; We might sug-gest the name, It al-ways is the
yell, We might sug-gest the name, It al-ways is the
right, We might sug-gest the name, It al-ways is the

same. Now ev-'ry-one knows an In-di-an wont tell So we must care-ful
same. We nev-er won-der if a-ny-one is hurt We sim-ply keep quite
same. We on-ly won-der what pun-ish-ment ex-ists And what can be the

be. We'll whis-per it, whis-per it, it's Im-pee Light.
still And whis-per it, whis-per it, it's Im-pee Light.
crime. We'll whis-per it, whis-per it, it's Im-pee Light.

pp

Chorus*Softly in unison*

She is a reg-u-lar In-di-an, In-di-an, In-di-an;

She is a reg-u-lar In-di-an, A reg-u-lar In-di-an she!

She is a reg-u-lar In-di-an, In-di-an, In-di-an,

She is a reg-u-lar In-di-an, A reg-u-lar In-di-an she!

Old Squaw

What punishment! What crime! Great crime it must be. Four Winds are much angry. "No-o-o wsh!" Great crime is done. great punishment must be. Fire is great punishment. hot fire. Burn her. burn her. burn her at the stake!

Burn her at the Stake

Chorus and Fudgee, Pudgee and Wudgee

No 5

Fast (♩ = 108) **Cho.**

Burn her at the stake! Burn her at the stake!

ff

Drum ♩ ♪ ♪ ♪ §

F. P. and W.

Wee-da Wan-ta, Wee-da Wan-ta, Wee-da Wan-ta, Wee-da Wan-ta,

Burn her at the stake!

Wee-da Wan-ta, Wee-da Wan-ta, Wee-da Wan-ta, Wee-da Wan-ta!

Burn her at the stake!

Queen Weeda Wanta (*Off Stage Singing*)

O Star of the Farthest North,
Eye of the Night!

Old Squaw (*Mockingly*)

Foolish Queen. great fool. much faith! Many moons ago the great King went up into the North country to the wars. Many great battles and then silence. long silence. no word from the King. King dead. King dead! Queen, foolish Queen believe King alive. all day she looks to the North. All day she calls to the North for her King. Tonight she comes to the Feast of the Red Corn. comes to try to find Little Red Ear. to get message from Four Winds and find her King. (*laughs shrilly*) Hark! She calls and cries to Star of the Farthest North to guide and guard him, her King! (*Squaw hides - Enter Queen*)

O Star of the Farthest North

Queen

Slowly (♩ = 56)

No 6

O star of the farthest North,

p dolce

No drums

Eye of the Night! Watch o-ver him care-ful-ly—

Star from your height, ————— Far a - bove him, — a -

bove him, — A - bove him, — O star! ———

Make a path-way for him, — moon-beam bright,

Make a path-way for him, sil-v'ry light, O pro-tect him,

guide him. — O star of the far-thest North, Eye of the Night!

No drums

Watch o-ver him care-ful-ly — Star from your height, —

Far a - bove him, — a - bove him, — A -

bove him, — O star!

Cov - er him care-ful-ly, Night, — Cov - er him care-ful-ly, Night, — En -

mf

fold him, shield him, En - fold him, bring him to

ff

me. O en - fold him, my King!

p

O star of the far-thest North, Eye of the Night!

Watch o-ver him care-ful-ly,— Star from your height—

Far a - bove him,— a - bove him,— a -

bove him,— a - far!

Queen

There! There! Impee Light is a naughty, bad girl to be always teasing you. There! There! Tell me all about it. did Impee Light hurt my little ones? What did she do? Tell me, what did Impee Light do?

What did Impee Light do?

Fudgee, Pudgee and Wudgee

Moderato (♩ = 112)

No 7

The introduction features a piano accompaniment in 4/4 time, marked Moderato (♩ = 112). The piano part consists of a treble and bass staff. The treble staff has a melody starting on G4, moving to A4, B4, and C5, then descending. The bass staff has a melody starting on G3, moving to A3, B3, and C4, then descending. The piano part is marked *mf* (mezzo-forte) and *p* (piano). A drum part is indicated by a series of eighth notes below the piano part.

Solo

Cho.

The first verse of the song is set in 4/4 time. The solo part is marked *p* (piano) and the chorus part is marked *f* (forte). The piano accompaniment continues with the same melody as the introduction. The lyrics are as follows:

1. We will tell what	Im-pee Light did.	(Well, what did Im-pee Light
2. Once we had a	lit - tle pet bear.	(Well, what did Im-pee Light
3. Once she told a	ter - ri - ble tale.	(Well, what did Im-pee Light
4. Once we found a	lit - tle gray toad.	(Well, what did Im-pee Light
5. One day we went	out for a swim.	(Well, what did Im-pee Light

Solo

The second verse of the song is set in 4/4 time. The solo part is marked *p* (piano). The piano accompaniment continues with the same melody as the introduction. The lyrics are as follows:

do ?)	She ran off and	in the woods hid.
do ?)	He went with us	ev - er - y - where.
do ?)	When we heard, it	made us get pale.
do ?)	He was hop - ping	down in the road.
do ?)	Put our clothes on	hick - o - ry limb.

Cho.

Solo

ff

(But what did she do?) There she hid be -
 (But what did she do?) She tied corn leaves
 (But what did she do?) She put on a
 (But what did she do?) She filled him with
 (But what did she do?) Tied hard knots in

f

f

hind a tree, Wait - ed there most qui - et - ly,
 on his legs, Till they looked like lit - tle pegs,
 long white gown, Just as night was fall - ing down,
 heav - y shot, How to jump he soon for - got,
 ev - 'ry - one, Then she dried them in the sun!

p

Cho.

pp *pp*

When we passed, she yelled at us three! (Was-n't that aw-ful bad?)
 And he walked like stepping on eggs! (Was-n't that aw-ful bad?)
 Then she made a hor - ri - ble sound. (Was-n't that aw-ful bad?)
 That was wick - ed, was it not? (Was-n't that aw-ful bad?)
 May - be you think that was in fun. (Was-n't that aw-ful bad?)

p *pp*

F. P. and W. (*Spoken in unison slowly*)

And that isn't all! She tied war-feathers, on the sacred, stuffed bear!

Queen

(*Great Excitement.*)

Run and bring me the sacred, stuffed bear - run quickly. (*Four girls run off.*)

O Impee Light, Impee Light, what makes you so - Impee Light? Not one other maiden is so mischievous - so naughty - or so boisterous. What makes you so? You are always teasing Fudgee, Pudgee and Wudgee. Always frightening them or annoying them but now what have you done?

What have you done?

(*Enter four girls with sacred stuffed bear.*)

Old Squaw

Great crime! Great punishment! Burn her - burn her - burn her at the stake!

Chorus (*Singing*)

Burn her at the stake!

F. P. W.

Weeda Wanta, etc.

Queen (*Quieting them*)

Now little sister, what have you to say for yourself? Speak up - defend yourself if you can. What makes you so, Impee Light? You must have inherited some savage, wild trait of our earliest ancestors.

Impee Light

O Queen sister, last night I had a terrible time. Just at dark I ran down here to take a peep at the place where we would hold the Feast of the Red Corn and let me tell you about it. It was awful.

I've inherited a most peculiar failing

Impee Light

Con moto (♩ = 132)

Mid whirr of bat and hoot of owl I
A crunch of bone, a shriek of pain! The

No 8

p

Cho.

Solo

hur-ried on my way! (She hur-ried on her way!) From ev-'ry shade great
aw - ful deed was done! (The aw - ful deed was done!) I quick-ly fled a -

Cho.

eyes peered out, So I did not de-lay! (So she did not de-lay!)
long the trail And tho't I was a-lone- (She tho't she was a-lone!)

Solo

Cho.

Solo

Down in the rock-y glen, (Down in the rock-y glen) Swift-ly I sped, and then.
But when I reach'd this spot (But when she reach'd this spot) I found that I was not!

Cho.

Tutti

(Swift-ly she sped, and then.) Wow! Wow! etc. Wow!
 (She found that she was not!) Wow! Wow! etc. Wow!

8-----

I spied a wild-cat on a limb And
 For just be-yond the shad-ow there A

p

Cho.

Solo

he was ver-y still. (And he was ver-y still!) A slim, dark shape stole
 mist-y shape a-rose (A mist-y shape a-rose!) But what it was and

p

Cho.

un - der him And then I had a thrill. (And then she had a thrill!)
whence it came I'm sure that no one knows (She's sure that no one knows!)

Solo

Cho.

Solo

Straight down the wild-cat fell (Straight down the wild-cat fell!) Then came an aw-ful yell
Weird things it had to tell (Weird things it had to tell!) Strange things that made me yell

Cho.

Tutti

(Then came an aw-ful yell!) Wow! Wow! etc. Wow!
(Strange things that made me yell!) Wow! Wow! etc. Wow!

2012
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Solo

I've in-her-it-ed a most pe-cul-iar fail-ing, I have to

No drums

Cho.

Solo

yell, Wow! (She has to yell! Wow!) It's no mat-ter if I'm well or if I'm

Cho.

Solo

ail-ing, I have to yell! Wow! (She has to yell! Wow!) When

I go out at night, I near - ly die from fright, And

al - so I in - her - it - ed the ha - bit Of see - ing things by day, That

Chor.

both - er me and say, I have to yell! Wow! (She has to yell! Wow!)

Ghost Dance

Ghosts of the Dead Trees

No 9

$\text{♩} = 88$

mf

no drum

p



First system of musical notation. The treble staff features a complex, rapid chordal texture. The bass staff has a melodic line with eighth notes and rests. Dynamic markings include *f* and *ff*. The system concludes with a repeat sign.

in repeat



Second system of musical notation. The treble staff continues with a melodic line. The bass staff features a melodic line with eighth notes and rests. Dynamic marking is *mf*.



Third system of musical notation. The treble staff continues with a melodic line. The bass staff features a melodic line with eighth notes and rests.



Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff features a melodic line with eighth notes and rests. The system concludes with a repeat sign.

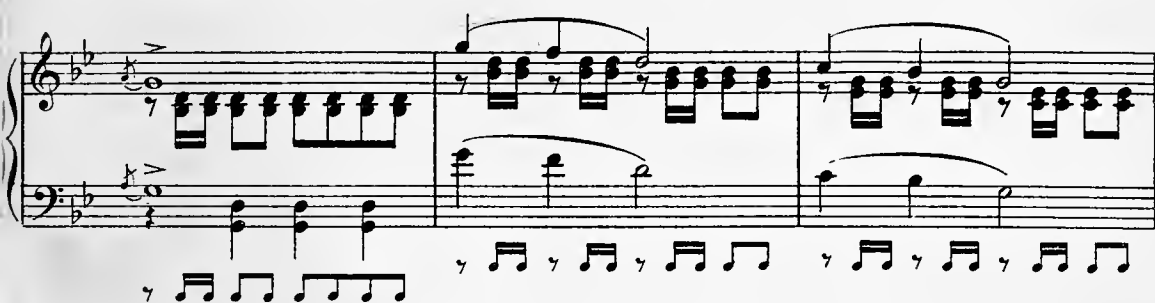




First system of musical notation. The treble clef staff contains a whole rest with a 'V' marking below it. The bass clef staff contains a continuous eighth-note accompaniment. A repeat sign is at the end of the system.



Second system of musical notation. The treble clef staff features a melody with slurs and a *mf* dynamic marking. The bass clef staff has a continuous eighth-note accompaniment.



Third system of musical notation. The treble clef staff continues the melody with slurs. The bass clef staff has a continuous eighth-note accompaniment.



Fourth system of musical notation. The treble clef staff has a melody with slurs. The bass clef staff has a continuous eighth-note accompaniment. A *p lightly* dynamic marking appears in the third measure. A repeat sign is at the end of the system.



Fifth system of musical notation. The treble clef staff features a melody with slurs and a repeat sign. The bass clef staff has a continuous eighth-note accompaniment.



Queen (*observing F.P. & W. are sleepy*)

My little "Flowers of the Forest" are *so* tired. Come and lie down by me and listen while I tell you about the little, wee bears and birds.

Sleep Song

Queen and Chorus

Moderato (♩=84)

Solo

Chorus

Hum

No 10

*) *pp*

no drum

p

Now is the time when the lit-tle wee bears cud-dle down, cud-dle

p

★) For introduction, play first four measures

down, Roll - ing themselves in a soft lit - tle ball, all in

brown, all in brown; Lit - tle hap - py bears,

lit - tle sad bears, Lit - tle sleep - y bears, lit - tle tired bears,

All are cud-dling down, Lit-tle balls in brown, cud-dling down to

sleep.

p Now is the time when the lit-tle wee birds nes-tle

rit.

p a tempo

down, nes-tle down, Hid - ing their heads un-der

mother's warm wings, soft and brown, soft and brown,

The first system of the musical score is in E-flat major (three flats). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, C5, Bb4, A4, and a half note G4. The piano accompaniment features a melody in the right hand with a half note G4, quarter notes A4, Bb4, C5, Bb4, A4, and a half note G4, while the left hand plays a simple bass line with a half note G3 and quarter notes A3, Bb3, C4.

Lit-tle hap-py birds, lit-tle sad birds, Lit-tle sleep-y birds,

The second system continues the melody in E-flat major. The vocal line has a half note G4, quarter notes A4, Bb4, C5, Bb4, A4, and a half note G4. The piano accompaniment follows a similar pattern to the first system, with a half note G4 in the right hand and a half note G3 in the left hand.

lit-tle tired birds, All are nes-tling down, Lit-tle, soft and brown,

The third system concludes the piece in E-flat major. The vocal line features a half note G4, quarter notes A4, Bb4, C5, Bb4, A4, and a half note G4. The piano accompaniment maintains the same harmonic structure, with a half note G4 in the right hand and a half note G3 in the left hand.

nest - ling down to sleep. Sleep; ———

rit.

rit.

rit.

Sleep; ——— Sleep; ——— Sleep; ———

rit.

rit.

Sleep; Sleep; Ah! ———

rit. pp

pp

(Curtain) END OF ACT I

Act II

The Tale of the Three Little Bears

Impee Light and Chorus
Misterioso. Slowly (♩ = 92)

No 11

pp

ff *pp*

ff

Impee Light (*Spoken*)
I'm a bear! Woof!

3 times

Moderately fast (♩ = 138)

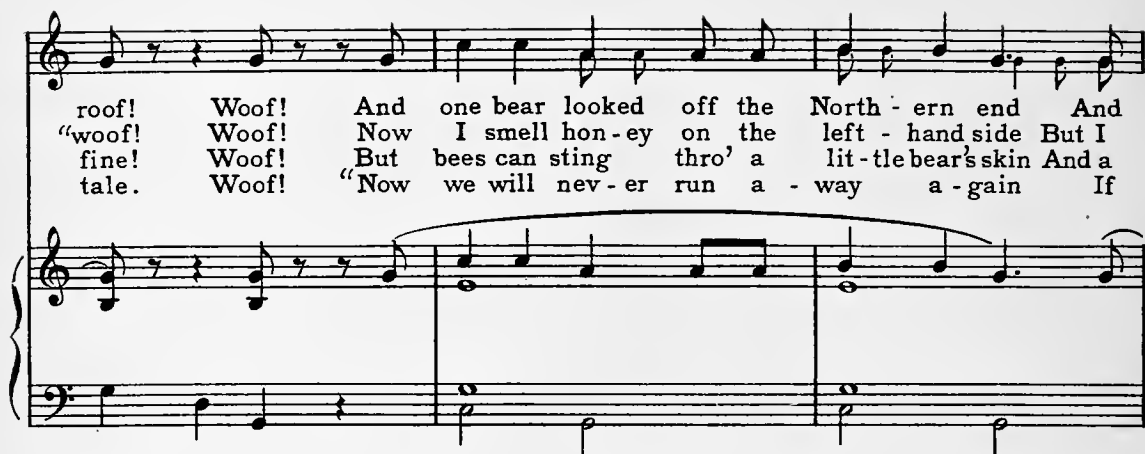
Solo

1. Once up - on a time there were
2. Hig - gel - dy, Pig - gel - dy,
3. Zig - ge - ty, Zag - ge - ty,
4. Squirrm - e - lee, Squeem - e - lee,

no drum

three lit-tle bears Went a wib - be - lee, wob-be - lee, woof! Woof! And they
 down they came From the scrig - ge - lee, scrag - ge - lee roof! Woof! And they
 up they went On the jig - ge - dee, jag - ge - dee pine! Woof! And they
 home they went On the wig - ge - lee, wag - ge - lee trail. Woof! And they

came to a hut on a wig - ge - lee trail And they climbed up its scrag - ge - lee
 wib - beled and wob-beled a - long on their way Un - til one lit-tle bear said
 found there a hob - be - lee, gob - be - lee hole And with - in was the hon - ey
 found their mamma with a sol - em - nee look And they howl'd out their pit - i - ful



roof! Woof! And one bear looked off the North - ern end And
 "woof! Woof! Now I smell hon - ey on the left - hand side But I
 fine! Woof! But bees can sting thro' a lit - tle bear's skin And a
 tale. Woof! "Now we will nev - er run a - way a - gain If



one bear looked off the South, While the third lit - tle bear climbed the
 don't smell a - ny on the right," Then they spied a jig - ge - lee
 bee sting cer - tain - ly smarts So they had to flee with - out
 you won't pun - ish us to - day;" And they look'd so fun - ny as they



rick - e - tee pole And there with o - pen mouth.
 old pine tree And ran with all their might.
 a - ny hon - ee Which near - ly broke their hearts.
 sighed, "Oh, dear!" She had to turn a - way.

3 + min

"Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the
 "Woof! Woof! Woof!" said one lit - tle bear! "Woof! Woof! Woof!" said the

three! "We've run a - way this ver - y day And we're
 three! "I see a hole a - way up high And there
 three! "I am not keen on where I've been, And it's
 three! "'Tis ver - y clear that our 'Oh, dear!' Is the

hap - py, hap - py, hap - py As a bear can be. "Woof! Woof! Woof!" said
 sure - ly must be hon - ey In this old pine tree. "Woof! Woof! Woof!" said
 fun - ny how the hon - ey Is - n't good for me. "Woof! Woof! Woof!" said
 ver - y sort of ar - gu - ment It ought to be. "Woof! Woof! Woof!" said

one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're
 one lit - tle bear, "Woof! Woof! Woof!" said the three "We're

hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a
 hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a
 sad, sad, sad, sad, sad, sad, sad As a
 hap - py, hap - py, hap - py, hap - py, hap - py, hap - py, hap - py As a

run - a - way bear can be." be."
 run - a - way bear can be." be."
 run - a - way bear should be." be."
 run - a - way bear can be." be."

Queen:

Now let's all go for a canoe ride in the early morning before we gather the ears of corn.
The sun is up and the air is cool. Come on! Away to the lake.

Old Squaw: (*Entering with great noise*)

Black Spiders! Green Snakes! No good in feast of Red Corn. Four winds very angry.
Great crime. Much badness. No wish at feast. No feast! No feast!

Queen:

Old Squaw I believe the Four Winds will forgive. I believe they will give a sign. Let us
go in the canoes and perhaps something may happen to please the Four Winds so they will
come to the feast of the Red Corn. Come maidens, let us go. Come children! Stand back,
Old Squaw and we will soon return.

(*Old Squaw retires grumbling*)

Canoe Song

Queen and Chorus

Moderato (♩ = 58)

No 12

No drums

Sun's in the sky, Clear is the air, Come and fly o'er the
See, far a-way, O - ver the trees, Snow - white clouds in the

wa - ter blue. Birds ca-rol gay, Na - ture is fair,
a - zure deep, Float - ing a - long, Borne on the breeze,

rit. *a tempo*
All in wel - come to you. — Night is now past,
slow - ly on - ward they sweep. — Sil - ver - y gleams,

rit. *a tempo*

Morn - ing is here, See! The breez-es the tree - tops sway;
In the sun-beams, See! They beck-on to fol - low on.

Come let us haste! Joy is so near! Come! Be hap-py to-
 Come let us haste! Joy is so near! Come, and let us be-

rit. day. — In our light ca - noe, *a tempo* In our swift ca - noe, Let us
 gone. —

speed a - way from the shore. — In our birch ca - noe, In our

gay ca-noe, Let us float and be gay ev-er - more. — In our

rit. *a tempo*

strong ca-noe, In our safe ca-noe, We will skim the breast of the

wave, — While the sun is up and shin - ing,

rit.

Solo *a tempo*

Come let us drift a - way. Ah _____

Chorus

In our light ca-noe, In our

Speed a - way from the shore.

swift ca-noe, Let us speed a - way from the shore. _____ In our

Ah _____ Float and be gay ev-er-

birch ca-noe, In our gay ca-noe, Float and be gay ev-er-

rit. more. Ah *a tempo*

more. In our strong ca - noe, In our safe ca - noe, We will

skim on the breast of the wave. Ah

skim the breast of the wave, While the sun is up and

rit. Ah Ah

shin - ing, Drift a - way!

rit.

Entrance of Old Squaw

Moderato (♩ = 112)

Nos. 13
and 15

The first system of the musical score is for Nos. 13 and 15. It features a piano accompaniment with a treble and bass staff. The tempo is Moderato (♩ = 112). The key signature has one flat (B-flat). The time signature is 4/4. The piano part includes a star symbol (★) above the first measure of the treble staff. The drums part is indicated by a 'Drums' label and a series of rhythmic symbols (S) below the piano staff.

The second system of the musical score continues the piano accompaniment. It features a treble and bass staff. The piano part includes a star symbol (★) above the first measure of the treble staff. The drums part is indicated by a series of rhythmic symbols (S) below the piano staff.

The third system of the musical score continues the piano accompaniment. It features a treble and bass staff. The piano part includes a first ending bracket (1) above the final measure of the treble staff. The drums part is indicated by a series of rhythmic symbols (S) below the piano staff.

The fourth system of the musical score continues the piano accompaniment. It features a treble and bass staff. The piano part includes a second ending bracket (2) above the first measure of the treble staff. The drums part is indicated by a series of rhythmic symbols (S) below the piano staff.

★ For entrance of Old Squaw, play straight through using second ending and no repeats
For "Flaming Arrow Dance" observe all repeat signs and play until end of dance

*attacca*

Song of Sorrow

Old Squaw

Moderato (♩=112)

Nos. 14
and 16

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains the lyrics: "Wee - paw - kee, Wee - paw - kee No -". The piano accompaniment consists of a right hand with a single note (C4) and a left hand with a steady eighth-note bass line. A drum part is indicated below the piano part with the text "p if desired, use only drum for accompaniment" and a drum notation consisting of four eighth notes.

Second system of the musical score. The vocal line continues with the lyrics: "ro, Ah - yah! Wee -". The piano accompaniment continues with the same pattern as the first system.

Third system of the musical score. The vocal line continues with the lyrics: "paw - kee, Wee - paw - kee No - ro, Ah -". The piano accompaniment continues with the same pattern.

Fourth system of the musical score. The vocal line continues with the lyrics: "yah! Ah, Ah, No -". The piano accompaniment continues with the same pattern.

ro, Ah, Ah, No - ro!

Wee - - paw - kee, Wee - - paw - kee No -

ro, Ah - yah!

Here follows Flaming Arrow Dance using music of number 13.

(Enter Queen and Chorus hysterical, without Fudgee, Pudgee, Wudgee or Impee Light)

Queen: *(crying)*

Oh. Oh. Oh. My children. the canoe upset. they went down. I know they are drowned. Impee Light was with them and she is drowned too. Oh. Oh. Oh. My little 'Flowers of the Forest'. They are dead. dead. They went down and never appeared again. I turned away. couldn't bear to stay. Oh. Oh. Oh. they are dead. *(All weeping, sing Song of Sorrow in unison)*

Funeral March

Slowly (♩ = 58)

No 17

mf

drums

(howl)

(howl)

f

(moan)

1

2

p



First system of a musical score. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with dotted half notes and eighth notes. There are four measures in total. Below the first, second, third, and fourth measures are the letters 'S'.

Second system of the musical score. The upper staff begins with a *ff* (fortissimo) dynamic marking. It features a melodic line with a repeat sign in the second measure, followed by a key change to two flats (B-flat and E-flat) in the third measure. The lower staff continues the bass line. There are five measures in total. Below the first, second, third, fourth, and fifth measures are the letters 'S'.

Third system of the musical score. The upper staff contains a melodic line with a key change to two flats (B-flat and E-flat) in the third measure. The lower staff continues the bass line. There are five measures in total. Below the first, second, third, fourth, and fifth measures are the letters 'S'.

Fourth system of the musical score. The upper staff has a melodic line with a key change to two flats (B-flat and E-flat) in the third measure. The lower staff continues the bass line. There are four measures in total. Above the third and fourth measures is the word *(howl)*. Below the first, second, third, and fourth measures are the letters 'S'.

Fifth system of the musical score. The upper staff has a melodic line with a key change to two flats (B-flat and E-flat) in the third measure. The lower staff continues the bass line. There are four measures in total. Above the first and third measures is the word *(moan)*. Below the first, second, third, and fourth measures are the letters 'S'.

Was there ever anybody

Chorus

Fast (♩=58)

No 18

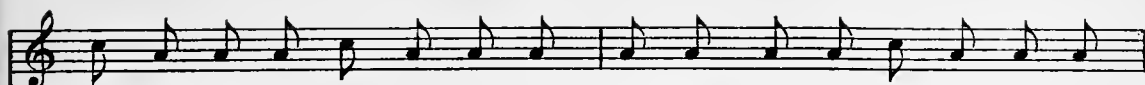
mf

drum

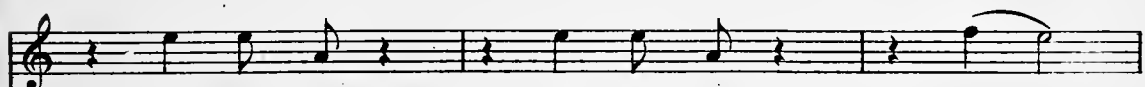
f

Was there ev - er an - y - bod - y,
 Was there ev - er an - y - bod - y,
 Was there ev - er an - y - bod - y,

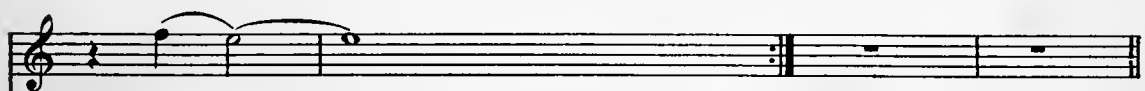
mf



an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,
 an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,
 an - y - bod - y, an - y - bod - y, Was there ev - er an - y - bod - y,

like Fud - gee, like Fud - gee?
 like Pud - gee, like Pud - gee? Ow! —
 like Wud - gee, like Wud - gee?

Ow! —



last time

Somebody's been up to something

Fudgee, Pudgee and Wudgee and Chorus

Fast (♩ = 138)

Some-bod - y's been up to some-thing,

pp

No drums

up to some-thing, up to some-thing; Some -- bod - y's been

up to some-thing, up to some-thing bad! Did an - y-one here do

an - y - thing? Did an - y - one here do an - y - thing?



Fudgee, Pudgee and Wudgee: (*spoken slowly in unison.*)

We are not dead at all, at all; we are not dead at all.

Fudgee: Impee Light told us how to play a joke on all of you by standing in shallow water under the canoe after it was truned upside down and she showed us where it was not deep and then we all tipped over the canoe and came up under it so our heads were out of the water. We stayed there until you all ran away. Wasn't that a good joke?

(*Enter Impee Light yelling and laughing*)

Impee Light:

A joke, a joke, a funny, funny joke! Wow! (*to the Queen*) O Queen sister, even if it was a joke, I brought back Fudgee and Pudgee and Wudgee alive and well to you and I claim as reward, your forgiveness. (*Bowing*)

Queen to Old Squaw:

While it was very mischievous, yet Impee Light did really save the lives of my three little "Flowers of the Forest" and I believe this will atone for her offense against the Four Winds. I do forgive you, Impee Light, and now Old Squaw, call again on the Four Winds and see if they will not hearken and grant the wish of the one who finds the little Red Ear.

Incantation

Solo $\text{♩} = 84$ (*whirr*)

Chorus

No 20 *ff*

O North Wind,

Hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

come! O South Wind, come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

O East Wind, O West Wind! Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

The first system consists of three staves. The top staff is a vocal line with lyrics 'O East Wind, O West Wind! Come!'. The middle staff contains a rhythmic pattern of eighth notes with the lyrics 'hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,'. The bottom staff is a piano accompaniment with chords and eighth notes.

(Whirr)

Come!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup,

The second system consists of three staves. The top staff has a vocal line with the lyrics 'Come!' and a '(Whirr)' marking above it. The middle staff continues the 'hup' pattern. The bottom staff is a piano accompaniment with chords and eighth notes, including a section marked with a '§' and a '7'.

dim. e rit.

Come and whisper to me! Come and whisper to me! Listen! Listen!

hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup!

The third system consists of three staves. The top staff has a vocal line with the lyrics 'Come and whisper to me! Come and whisper to me! Listen! Listen!' and a '*dim. e rit.*' marking above it. The middle staff continues the 'hup' pattern. The bottom staff is a piano accompaniment with chords and eighth notes.

dim. e rit.

The fourth system consists of three staves. The top staff is empty. The middle staff has a vocal line with the lyrics 'hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup, hup!'. The bottom staff is a piano accompaniment with chords and eighth notes, including a section marked with a '§' and a '7'.

Old Squaw:

Hark! It comes! It grows in my ear! Listen! Listen! Sh.sh. wsh. wsh. wish. wish. wish!

Chorus:

Sh.sh. wsh. wsh. wish. wish. wish!

Queen:

The Four Winds have harkened and they will grant the wish. Come, maidens, let's go gather the ears. and bring them here. to see who shall find the red ear and then have her dearest wish granted.

O Little Red Ear

Chorus

Tempo di Valse

No 21

O lit - tle Red

drums

Ear, be mine, be mine, O

lit - tle Red Ear, to me in - cline!

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody on a treble staff and piano accompaniment on a bass staff. The lyrics are 'lit - tle Red Ear, to me in - cline!'. The melody consists of a series of half notes and quarter notes, ending with a long note. The piano accompaniment includes chords and single notes, with a final measure containing a whole note chord.

O lit - tle Red Ear be mine,

The second system continues the melody and accompaniment. The lyrics are 'O lit - tle Red Ear be mine,'. The piano accompaniment features a consistent harmonic pattern of chords and single notes, with a final measure containing a whole note chord.

be mine! Bring me my wish - es O let them come

The third system continues the melody and accompaniment. The lyrics are 'be mine! Bring me my wish - es O let them come'. The piano accompaniment includes a triplet of eighth notes in the melody and a corresponding triplet in the bass line. The system ends with a long note in the melody.

true, lit - tle Ear be mine!

The fourth system concludes the piece. The lyrics are 'true, lit - tle Ear be mine!'. The piano accompaniment features a triplet of eighth notes in the melody and a corresponding triplet in the bass line. The system ends with a long note in the melody, marked with a 'rit.' (ritardando) instruction.

a tempo

O lit - tle Red Ear, be mine, be

a tempo

mine, ——— O lit - tle Red Ear, to

me in - . cline! ——— O lit - tle

Red Ear, be mine, be mine, ———

O lit - tle Red Ear, be mine, be mine._____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It contains the lyrics "O lit - tle Red Ear, be mine, be mine._____". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a series of chords and single notes, with some notes beamed together.

Chorus

humming

pp

The second system is labeled "Chorus". It begins with a vocal line in a single staff with a treble clef and a key signature of one sharp. The vocal line is marked "humming" and features a long, continuous note. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a series of chords and single notes, with some notes beamed together. The piano part is marked "pp" (pianissimo).

The third system continues the chorus. It features a vocal line in a single staff with a treble clef and a key signature of one sharp. The vocal line is marked "humming" and features a long, continuous note. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a series of chords and single notes, with some notes beamed together.

The fourth system continues the chorus. It features a vocal line in a single staff with a treble clef and a key signature of one sharp. The vocal line is marked "humming" and features a long, continuous note. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a series of chords and single notes, with some notes beamed together.

First system of musical notation. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment (grand staff) features a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

Second system of musical notation. The vocal line continues with a half note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note F#3. The piano accompaniment continues with similar harmonic patterns.

Third system of musical notation. The vocal line includes the lyrics "O lit - tle Red Ear, be mine, be". The notes are: half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, and half note F#4. The piano accompaniment continues.

Fourth system of musical notation. The vocal line includes the lyrics "mine, O lit - tle Red Ear to". The notes are: half note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3, and half note F#3. The piano accompaniment continues.

me in - - cline! O lit - tle

Red Ear, be mine, be mine,

O lit - tle Red Ear, be mine, be mine.

Queen:

Now to choose each one an ear. x x x x. (*music continues softly.*)

I have the Red Ear. Oh how happy I am. and my dearest wish is to know that my King is alive.

Old Squaw, stir the fire and let me see in the smoke if the Four Winds will give me a vision of him, my King.

Tableau

Chorus (*singing*)

O little Red Ear. (*Queen falls on her knees as she sees in the smoke the vision of the King.*)

Tempo di Valse

O lit - tle Red

Ear, be mine, be mine, — O

lit - tle Red Ear, to me in - - cline! —

— O lit - tle Red Ear, be mine,

be mine, _____ O lit - tle Red

Ear, be mine, be mine. _____

allarg.
Mine! _____ Mine! _____ Mine! All mine! _____

Mine! _____ Mine! _____ Mine! All mine! _____