

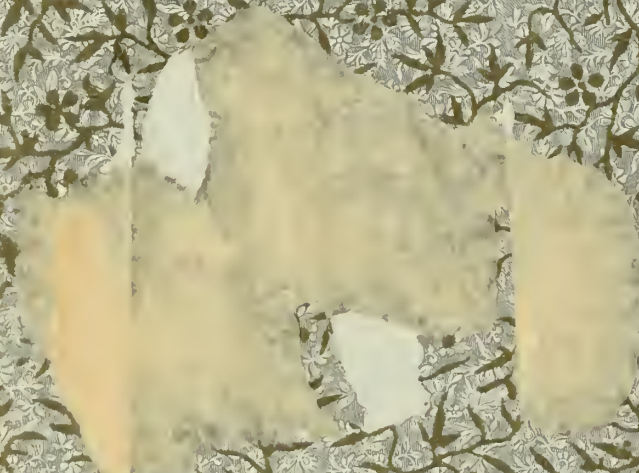
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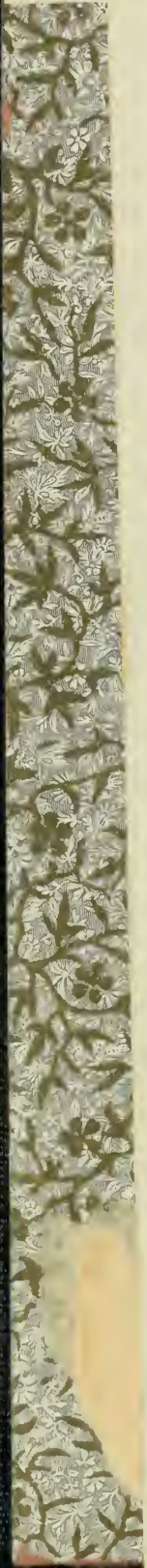
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1911

NATOMA

AN OPERA IN THREE ACTS



THE BOOK BY
JOSEPH D. REDDING

THE MUSIC BY
VICTOR HERBERT



Vocal Score Price \$4.00

IN U.S.A.

172197

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NATOMA

AN OPERA IN THREE ACTS

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CHARACTERS OF THE DRAMA

Don Francisco de la Guerra, a noble Spaniard of the old régime	<i>Bass</i>	
Father Peralta, Padre of the Mission Church	<i>Bass</i>	
Juan Bautista Alvarado, a young Spaniard	<i>Baritone</i>	
José Castro, a half-breed	<i>Baritone</i>	
Pico	} bravos, comrades of Castro	<i>Tenor</i>
Kagama		<i>Bass</i>
Paul Merrill, Lieutenant on the U. S. Brig "Liberty"	<i>Tenor</i>	
Barbara de la Guerra, daughter of Don Francisco	<i>Soprano</i>	
Natoma, an Indian girl	<i>Soprano</i>	

TWO AMERICAN OFFICERS; AN INN-KEEPER; A DANCING-GIRL;
SERGEANT; ALCALDE; MILK-BOY; LADIES, DIGNITARIES,
SOLDIERS, FRIARS, ACOLYTES, NUNS, CONVENT-GIRLS,
VAQUEROS, MARKET-WOMEN, SPANISH DANCERS,
REAPERS, VINEYARDISTS, SHEPHERD-
ESSES, SAILORS

The scene of Act I is laid on the Island of Santa Cruz, two hours' sail from the mainland; Act II, in the plaza of the town of Santa Barbara on the mainland, in front of the Mission Church; Act III, inside of the Mission Church

EPOCH, 1820, UNDER THE SPANISH RÉGIME

CAST

for the
FIRST PERFORMANCE OF THE OPERA
at the
METROPOLITAN OPERA HOUSE
PHILADELPHIA

Feb. 23, 1911

Don Francisco de la Guerra	Mr. Huberdeau
Father Peralta	Mr. Dufranne
Juan Bautista Alvarado	Mr. Sammarco
José Castro	Mr. Preisch
Pico	Mr. Crabbé
Kagama	Mr. Nicolay
Paul Merrill	Mr. MacCormack
Barbara de la Guerra	Miss Lillian Grenville
Natoma	Miss Mary Garden

Story of the Opera

The romantic story of Natoma is set in the early mission days of California, when that region was still under Spanish rule. The scene of the first act is laid on the Island of Santa Cruz, one of the Santa Barbara Channel Islands; of the second act, on the mainland in the plaza of the town of Santa Barbara, in front of the old mission church; the third act takes place within the church.

At the opening of Act I, Don Francisco is discovered gazing over the waters of the Santa Barbara Channel toward the mainland, which can be dimly seen in the distance. It is the afternoon of a summer's day, and he is awaiting the return of his only child, his daughter Barbara, who is just leaving the convent, where she has been under the instruction of the padre and nuns of the mission church in the town of Santa Barbara.

Don Francisco muses on the flight of time and the coming of age of his beautiful daughter. His reverie is interrupted by the arrival of Alvarado and three comrades, Castro, Pico and Kagama. Alvarado, a hot-headed young Spaniard and a cousin of Barbara on her mother's side, is anxious to marry Barbara and thus gain control of the vast estates left to her by her mother. Castro is a half-breed of low cunning; Pico and Kagama are vaqueros and hunters. They have all come to the island ostensibly for a wild-boar hunt, but Alvarado has really come to be on hand on the return of his cousin Barbara. After the formalities of a Spanish welcome they take themselves off for a hunt, leaving Don Francisco alone. He enters the hacienda for his siesta.

Natoma and Lieut. Paul Merrill, the American naval officer, come on, hand in hand, over the rise of ground at the back of the stage. Natoma, "The Maid from the Mountains," is a young Indian girl of pure blood. She is the last of her race, and has been the playmate and handmaiden of Barbara during their childhood. She bears upon her face the mystery and sadness of her vanishing race; she is simple and unaffected.

Paul's ship from the United States has dropped anchor in the Bay of Santa Barbara, and he has rowed out to the island several times. He is the first white stranger Natoma has ever seen, and she is captivated by him. She wears around her neck an amulet—a small abalone shell—hung upon a necklace of beads. He asks her to reveal the secret of this amulet, and in pathetic and dramatic recital she tells him the legend of her people. He salutes her as Queen and ruler of this fair country, but she replies sadly:

"Vanished are my father's people,
Now the stranger comes as chieftain."

He asks her whether Barbara is very beautiful, and in an outburst of affectionate emotion she describes the loveliness of Barbara. Realizing that when Paul sees Barbara he will forget Natoma, she begs him to take her, beat her, kill her, to let her be his slave, and falls at his feet.

Distant music heralds the arrival of the convent-girls with Barbara. An ensemble develops, during which Father Peralta and Barbara enter upon the scene, where they are warmly welcomed by Don Francisco. The eyes of Paul and Barbara meet; it is love at first sight.

Castro, unobserved by those on the stage, watches the warmth of the glances which pass between Paul and Barbara. All go into the hacienda except Natoma, who crosses toward the well with a water-jar on her shoulder.

A scene follows between Castro and Natoma; he upbraids her for spending her time with the white people, and exhorts her to come with him as the leader of their own people. She spurns him with disdain as a half-breed, and goes out.

Twilight begins to fall; Alvarado, Pico and Kagama return and meet Castro, who tells Alvarado that Barbara has eyes for no one but the young American. Alvarado laughs at the idea and proceeds to serenade Barbara, who finally appears on the porch. Castro retires into the shadow; Pico and Kagama enter the hacienda at the invitation of Don Francisco.

A scene follows between Barbara and Alvarado, while a drinking-song and the noise of revelry are heard within the hacienda. Alvarado presses his suit. Barbara at first does not take him seriously. He becomes more impassioned, and finally angry at her indifference. He taunts her with having fallen under the glances of the American, and she leaves him abruptly.

Alvarado, enraged, declares he will have the life of the naval officer, but Castro advises caution. Natoma is seen in the arbor listening while Castro discloses to Alvarado in a few words the better way to proceed. He tells him that to-morrow on the mainland will be the great *fiesta*, the festival on the coming of age of Barbara, when the whole countryside will be assembled to do her honor. When the gayety is at its height swift horses will be ready; they can bear the girl away to the mountains, where none can follow; the whole crowd will be with them, for they hate the Americans. Alvarado accedes to Castro's plan, and when Father Peralta and the guests leave the island he vies with the others in his expression of courtesy and good-will.

All the guests take their departure, leaving Don Francisco and Barbara on the porch in the moonlight. The old father bids his daughter good-night and leaves her alone. To herself she declares her love for Paul. Paul, impelled by longing, enters hurriedly, and they have an impassioned love-duet. A light appears in the first window of the hacienda. Barbara, fearing her father, prevails upon Paul to depart. He leaves her "until to-morrow." The light passes from the first window and reappears in the second window; then in the third. Barbara crosses the stage and disappears into the hacienda in the darkness. The light passes the third window and appears in the fourth; Natoma is seen

with a lighted candle in her hand. She seats herself at a table by the window and places the candle where the light shines in her face. With her elbows on the table and her face in her hands, she gazes, silent and immovable, out into the moonlight.

The second act takes place on the mainland, in the plaza of the town of Santa Barbara. It opens just before the dawn. In the dim light at the back of the stage can be seen the imposing towers and steps of the church, while still further in the background rise the mountains of Santa Inez. At the left is a red-tiled adobe inn. At the right is a partly constructed grand-stand and platform.

Natoma enters from around the arcade of the church. She approaches the small door of the church and stands a moment on the steps, as if to touch the font of holy water, but turns away and in recitative and aria gives expression to the conflicting emotions by which her heart is torn. She leaves rapidly as life commences to stir in the plaza. A milk-boy, playing upon his pipe, delivers his pigskin of milk to Bruzzo. Market-women appear. Soldiers, with drum and trumpets, deliver the flag of Spain to monks on the steps of the church, and the colors are raised to the strains of the Spanish national anthem.

The soldiers break ranks and are served at tables by Bruzzo. Carpenters proceed to complete the festooning of the grand-stand; temporary booths are brought on, in which the women display their wares—*serapes*, rosaries, beads, belts, blankets, fruits, flowers, etc. Some fill their water-jars at the fountain. Mandolin and guitar players sing a sentimental song. The scene becomes more lively and gay and the Vaqueros are announced; they appear in the roadway, gaily dressed for the occasion. The song of the Vaqueros, sung by Pico with chorus, is met with cheers. Alvarado comes on, wearing the dress of a grand cavalier, with a gorgeous *serape* over his shoulders. He is followed by his men, Castro holding himself somewhat aloof. Alvarado makes the round of the booths until he meets the eyes of Chiquita, the dancing-girl. She allures him with click of castanet, and together they dance the Habanera.

Kagama from the roadway cries, "They come, they come!" The crowd is pressed back by the soldiers. Children climb upon the roof of the inn.

Alvarado, Pico, Castro and Kagama are in front. To a triumphant chorus the Alcalde appears from the roadway. He is followed by the leading dignitaries of the town. Convent-girls come in, strewing flowers. Finally Don Francisco and Barbara enter on horseback, Natoma walking by Barbara's side, holding her hand. Don Francisco and Barbara dismount, and, followed by Natoma, the leading dignitaries, ladies, and the Alcalde, they make the circuit of the stage and mount upon the grand-stand. Natoma remains at the foot of the steps of the grand-stand with folded arms. A formal ceremony ensues in which Don Francisco expresses his joy and satisfaction at the tribute to his daughter upon her coming of age. Barbara bursts into a joyous song, "Awake, my love, the Spring is here," in which the fullness of her heart finds expression.

Then Alvarado springs forward, pays a tribute to his cousin in lofty language, and begs the honor of a dance with her. She accepts, and together they begin to tread the dainty measures of the minuet. A cannon is heard off stage. Alvarado would continue, but Barbara hesitates. The booming is heard again; Kagama announces that the American ship is saluting and that an envoy from the United States is about to arrive under escort. Don Francisco orders their fitting reception; Barbara returns to the grand-stand.

A chorus of American sailors is heard off the stage. They come on, followed by Lieutenant Paul and two brother-officers. Paul, in salutation of the flag of Spain, sings a solo in heroic vein, an ode to the great Columbus and to Columbia, Fairest Goddess of the Land, which is, of course, an ode to Barbara herself. He is welcomed by Don Francisco upon the grand-stand, where formal presentations are made.

Alvarado, who has shown his agitation during this scene, again comes forward and demands that his cousin Barbara continue her dance with him. It is apparent that the crowd side with Alvarado, and Barbara, at the instance of her father, steps down and continues the dance. By a preconcerted arrangement many couples now take part in the dance. The minuet accelerates, and breaks into the Pañuelo, or Handkerchief-Dance. This is the dance of declaration, at the climax of which each gallant places his hat upon the head of his lady-love. This is done by all of the men, including Alvarado. Each girl retains the hat upon her head except Barbara, who tosses Alvarado's hat to one side, and, turning toward the grand-stand, joins her father. The people are sullen, but Don Francisco tries to make light of the affair, exclaiming, "Nay, nay, my friends! a dance is but a dance! On with the *fiesta!*"

During all this scene Natoma has sat upon the steps of the grand-stand, motionless. Now Castro breaks through the crowd of vaqueros in front of the inn door. He is in an ugly mood. He rails at the puny dances of modern times. Striking his dagger fiercely into the ground, he demands from the crowd if there be any one who dare dance with him the ancient dance of the Californians, the Dagger-Dance. Like a panther he makes the circuit of the stage, asking that his challenge be met. The people turn away with a show of fear; but Natoma rises slowly, draws the dagger from her belt, and strikes it into the ground beside Castro's. The crowd are amazed. Castro would refuse to dance with her, but she looks sternly at him and points with authority at the daggers. The orchestra breaks into the wild and barbaric rhythm of the dagger-dance.

All eyes are riveted on the dancers, whose evolutions become more and more wild and intense. Kagama and Alvarado slip to the front and untie the leather thongs which support the railing of the grand-stand in the angle facing the audience where Barbara is seated. Alvarado removes his *serape* from his shoulders and creeps up to the edge of the grand-stand near Barbara. Natoma and Castro simultaneously pluck the daggers from the ground and cross each other in the movement of the dance. As Alvarado smothers Barbara in his *serape* and

is pulling her down off the grand-stand, Natoma makes a lunge at Castro, who parries her attack. She purposely passes him, and just as Alvarado and Kagama have covered Barbara with the *serape*, Natoma plunges her dagger into Alvarado.

The dance comes to a stop with a crash. Alvarado, with a wild cry, falls dead. Don Francisco clasps Barbara in his arms. Natoma stands motionless, dagger in hand. Castro would rush upon Natoma, but is held by Paul's brother-officers. The people rush to tear her to pieces; Paul draws his sword, and with his sailors and the soldiers holds the crowd at bay. Wild with rage, they again seek to break through and get at Natoma.

The great doors of the church open and Father Peralta appears. He stands on the steps of the church, holding over his head the crucifix. "Hold!" he cries, "Hold, in the name of Christ!" The people turn toward the church and, seeing the crucifix, fall on their knees, making the sign of the cross. Father Peralta turns toward Natoma with a gesture of protection. Natoma drops the dagger, and, staggering toward the steps of the church, falls at the feet of the priest. Still holding his crucifix aloft, Father Peralta exclaims: "Vengeance is mine, saith the Lord!"

The third act is laid within the Mission Church. It is the afternoon of the same day. The church extends obliquely across the stage; the altar at the left front and the main doors of the church, which are closed, at the right. There is a stained-glass window, through which the glow of the afternoon sun falls upon the steps of the altar. The main aisle of the church extends across the stage, leaving a space in front of the altar-rail. A cross-aisle runs to a double arched door, which is closed. There is an organ-loft over the doors at the right, and a pulpit at the upper end of the altar.

At the rise of the curtain, Natoma is discovered alone in the church. She is huddled together on the steps of the altar with her head between her knees. As if partly dazed by the situation, she croons an Indian lullaby to herself. Gradually coming to her senses, she sings the injustice to her people in the coming of the white man. She becomes impassioned and calls upon the Great Spirit to give her strength and power to join her people and bring down destruction upon the strangers.

At the height of her invocation Father Peralta appears from behind the altar and exclaims, "Peace! peace in the House of God!" She would defy him, but the benign dignity of the priest quiets her. He appeals to her, and would have her understand the beauty of the teachings of the Church and of the great love of the Madonna. She will not be comforted, but would go her own way. The priest again appeals to her to accept the protection of the Church. In simple language he recalls to her mind her childhood days with Barbara, and their mutual love. This strikes the one responsive chord in the heart of Natoma. She realizes that her life is ended, and that by putting herself under the protection of the Church she will bring happiness to her idolized mistress, Barbara.

She turns to the priest and says simply: "Love shall be repaid by love; I will do thy bidding; I have spoken!"

Father Peralta summons the acolytes and bids the church doors to be thrown open. He dons his vestments. Natoma stands upon the steps of the altar, facing the length of the church. While the choir of monks intone the ancient Gregorian hymn, "Te lucis ante terminum," the church fills. Father Peralta mounts the pulpit and proclaims the divine word: "Come unto me, all ye that labor and are heavy laden, and I will give you rest." From behind the convent-garden door is heard the nuns' chorale of praise on the reception into their order of a new convert.

Now the doors of the convent-garden open slowly as the nuns' chorus grows in volume. The nuns enter and form two rows from the doorway to where the main aisle intersects the cross-aisle. The choir in the organ-loft takes up the theme of the nuns' chorus. It reaches a climax, with the nuns kneeling on either side of the cross-aisle.

As Natoma's love-theme develops in the orchestra through the church music and the nuns' chorale, Natoma walks slowly down the main aisle, reaches the pews where Paul and Barbara are seated, pauses, and turns, facing the altar. Barbara and Paul, as if under the spell of some controlling power, come into the aisle and kneel before Natoma, who takes the amulet from off her neck and gently places it over Barbara's head and shoulders. She then turns and continues down the main aisle to the intersection of the cross-aisle, and passes between the kneeling nuns to the open door of the convent-garden.

She stands there with her back to the audience, in the flood of light from the convent-garden. The nuns rise and walk past her on either side. Peralta lifts both his hands in benediction. Paul and Barbara are still kneeling in the aisle. Finally Natoma passes through the doorway of the convent-garden. The doors close upon her. The church music stops. There is a second's pause. The full orchestra plays *fortissimo* Natoma's Indian theme of Fate.

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Natoma

Act I

The scene shows the hacienda of Don Francisco on the Island. Porch left, with entrance showing interior with windows. Semi-tropic treatment, out of doors. Back drop shows blue waters of the Santa Barbara channel, with dim line of mainland in distance. An arbor and vine-covered well are right, with stone bench around part of well. Main entrance shows pathway centre. The scene is rich in coloring - a woodland dell. - Time, afternoon and evening of a summer's day.

Scene I

At rise of curtain Don Francisco is discovered at top of hill, gazing over the water toward the mainland.

Book by
Joseph D. Redding

Music by
Victor Herbert

Molto tranquillo

Piano

(Curtain)

fp

ff

molto cresc.

ff

Allegro

f

(off stage)

P. Pico

A - ié!

A. Alvarado

A - ié!

C. Castro

A - ié!

K. Kagama

A - ié!

ff

fz

Don Francisco (turning up-stage)

(Enter Alvarado, Castro, Pico, and Kagama)

D.F.

Can it be my daughter?

dim. *ff*

Alvarado (at back)

A.

Hail! Don Francisco, hail!

ff

Don Francisco

D.F.

Wel-come, Ju-an Bau-tis - ta, and al - so your good

D.F.

friends! Our is - land home is great - ly hon - ored by your

Alvarado

D.F.
A.

a piacere

com - ing. My friend and comrade, Don Jo - sé

Allegro feroce ma moderato in tempo

A.

Castro!

sffz *sfz* *sfz*

Don Francisco

D.F.

Welcome, Se - ñor, your name is known to me!

ff

D.F.

Ca - ba - lle - ros, I greet you. So

ff *f* *mf*

D. F. *p*

sel - dom do I leave this isle in my ad - vanc - ing

D. F. *p*

years, — you must regard me quite a strang - er in the land. —

D. F. (All) (bowing low)

— At your ser - vice, Se - ñor! —

sfz *f* *poco a poco rit.* (Alvarado and

companions take seats)

molto rit.

Tranquillo (Don Francisco claps hands; two Servants appear on porch)

D. F. Don Francisco

Tor - til - las! Mes - cal!

D. F. My guests will drink with me.

(Servants bow and

exeunt into hacienda)

A. Alvarado

We beg the priv - ilege of a hunt upon the rang-es of your hills,

A.

where bound the antlered stag and vicious boar.

Poco animato
Don Francisco

D.F.

My isle is yours.

D.F.

Se- ñores, my house is

a tempo

(lifts flagon)

D.F.

hon-ored by your pres-ence!

p cresc.

poco accel.

(all drink)

Un poco tranquillo

Piano introduction for 'Un poco tranquillo'. The score is in 6/8 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with triplets. The dynamics are marked *p* (piano).

A. **Alvarado** *p espressivo*

And Bar -

Vocal and piano accompaniment for 'Alvarado'. The vocal line (A.) is in the bass clef. The piano accompaniment includes markings for *poco accel.*, *poco rit.*, and *a tempo*. Dynamics include *p* and *p* with triplets.

A. **Poco meno**

- - ba-ra, my fair cou-sin, I fain would greet her

Vocal and piano accompaniment for 'Poco meno'. The vocal line (A.) is in the bass clef with lyrics. The piano accompaniment is marked *p*.

A. **Don Francisco**

D.F. and present my comrades. I would she were here to greet thee.

Vocal and piano accompaniment for 'Don Francisco'. The vocal line (A. D.F.) is in the bass clef with lyrics. The piano accompaniment features complex chordal textures.

Castro (aside)

Don Francisco

C. D.F. She has not come. This is the day of her re -

fp *pp*

D.F. turn; Her con - vent years are ended. Since ear - ly morn I've

D.F. peered out o'er the water To find in ev - er - y sail and

Alvarado Animato

A. I of - fer a

D.F. white-wing'd gull the coming of my daugh - ter.

poco rall. *Animato*

A. *p*
 toast, — good friends, And bid you hom-age pay — To

A. *portato* *portato* *Poco meno* *ff*
 one whose beau-ty lends New lus-tre to the day: — Bar-ba-ra de la

A. *a tempo*
 Guer - - - ra!
 Tempo I

P. *Poco pesante* *Pico* *ff* *a tempo*
 Bar - ba - ra de la Guer - - -

C. *Gastro* *ff* *a tempo*
 Bar - ba - ra de la Guer - - -

A. *Alvarado* *ff* *a tempo*
 Bar - ba - ra de la Guer - - -

K. *Kagama* *ff* *a tempo*
 Bar - ba - ra de la Guer - - -

Poco pesante *cresc. possibile* *a tempo* *ff*

Don Francisco

D.F.

 Good luck at - tend you! I beg on your re - turn to come this

D.F.

 way. My house, my cel-lar, my boats, are at your com-

Molto animato

(They depart)

D.F.

 mand!

P.

 A-dios, Se - ñor!

A. C.

 Alvarado Castro
 A-dios, Se - ñor! A-dios, Se -

Kagama

C.
K.

ñor! _____ Adios, Se - ñor! _____

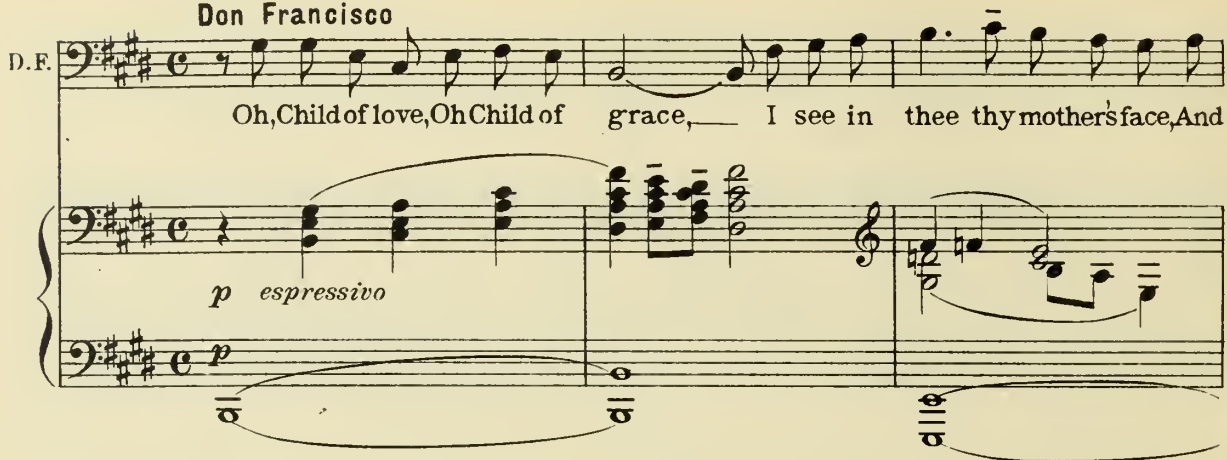
The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'ñor!' followed by a melodic phrase. The piano accompaniment consists of rhythmic patterns in the right hand and sustained chords in the left hand.

The second system continues the piano accompaniment. The right hand features a melodic line with a 'sempre dim.' (sempre diminuendo) instruction. The left hand provides harmonic support with sustained notes and chords.

The third system shows the piano accompaniment with a 'pppp' (pianissimo) dynamic marking. The right hand has a melodic line with a 'perdendosi' (fading away) instruction. The left hand continues with sustained chords.

The fourth system includes piano accompaniment and a timpani part. The piano part has a 'ppp' (pianissimo) dynamic marking. The timpani part is indicated by a line with a 'Timpani' label below it, showing a rhythmic pattern.

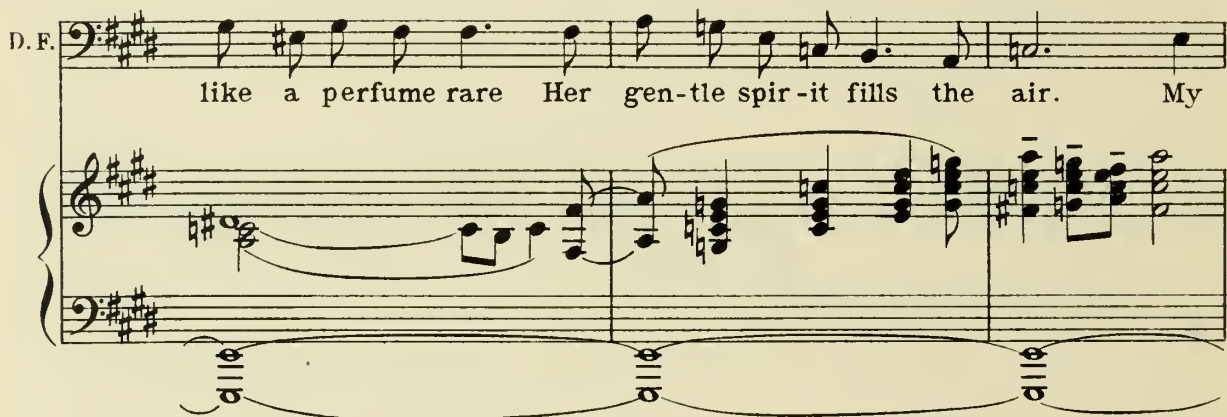
Andante espressivo
Don Francisco

D.F. 

Oh, Child of love, Oh Child of grace, — I see in thee thy mother's face, And

p espressivo

alleg

D.F. 

like a perfume rare Her gen-tle spir-it fills the air. My

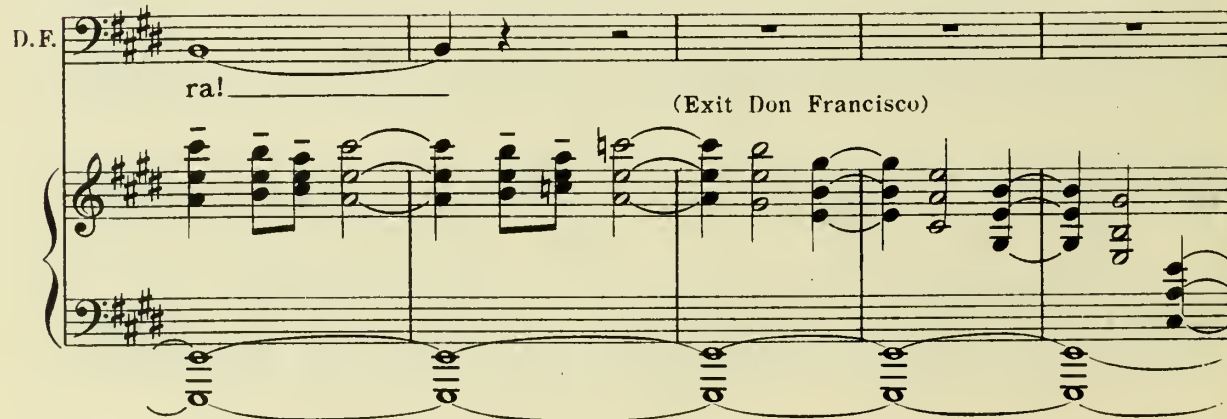
alleg

D.F. 

Bar - ba - ra, my Bar - ba - ra, my Bar - - - ba -

Poco più mosso

alleg

D.F. 

ra!

(Exit Don Francisco)

alleg

Scene II

(Natoma comes up over hill, leading Paul)

Poco tranquillo e senza rigore, ma sempre con moto

ppp dim. *perdendosi* *pppp*

L'istesso tempo

(♩ = ♩ of preceding movement)

Natoma

parlando

N. *rit.* *a tempo*

When I say to you,

rit.

N. *rit.* *a tempo*

Fol - low, — you must o - bey me!

pp rit. *a tempo*

Moderato

P. Paul

p You little witch! Where are you

P. lead-ing me? This is all so strange to me.

pp *fp rit.*

Natoma *p semplice*

N. *a tempo*
No matter.

The first system of music features a vocal line (N.) and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It begins with a piano (*p*) dynamic and an *a tempo* marking. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

N. This is an is - - land of good cheer. We are a - lone,

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic and harmonic patterns, maintaining the *p* dynamic.

N. - for at this hour - - good Don Fran - cis - - co -

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic and harmonic patterns, maintaining the *p* dynamic.

N. - takes his si - es - ta.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar rhythmic and harmonic patterns, maintaining the *p* dynamic.

N. *poco f* *p*
 Come! come!

N. Paul *molto tranquillo*
 P. Ah! Na -

rit.

P. *a tempo*
 to - ma! this is - land hath in - deed a charm.

P. *f* *p*
 Oh! Na -

cresc. *f* *p*

P. to - ma, 'tis you

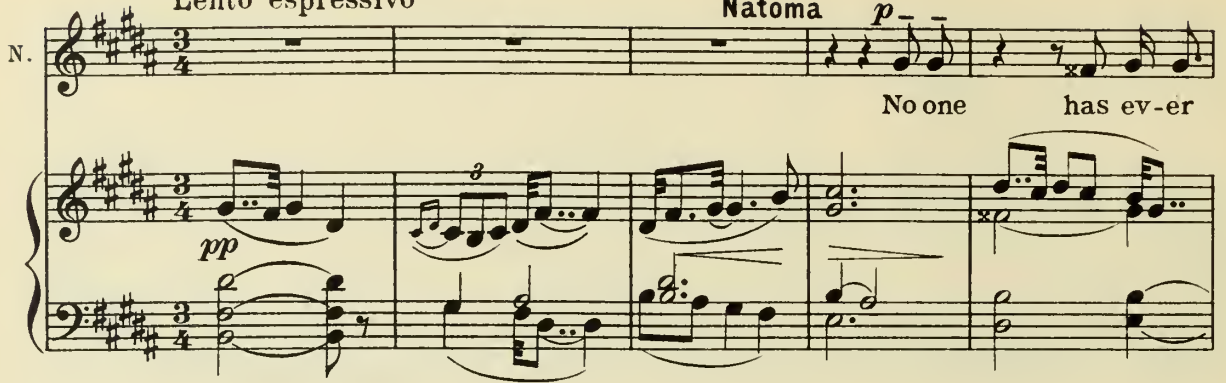
P. who casts a spell o'er all my

P. sens - es.

Lento espressivo

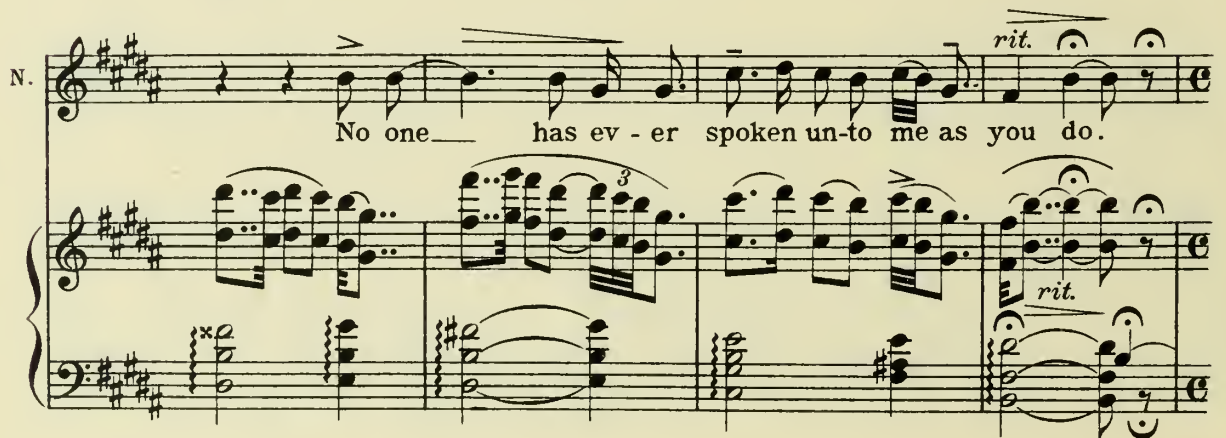
Natoma

p

N.  *p* No one has ev-er

N.  spoken un - to me as you do.

N.  Your voice is soft and gen - tle.

N.  No one has ev - er spoken un-to me as you do. *rit.*

Molto lento

N. *p parlando*

Are all A-me-ri - ca-nos fair and good to look up-on? —

ppp

Allegro moderato

N.

p cresc. e accel.

f rit.

Lento

P. Paul *3pp*

You lit - tle wild - flowr!

pp

rit.

Natoma

Allegro moderato (Tempo I) poco a poco rall.

N.

Tell me — about your

pp

poco a poco rall.

N. peo - ple and the great land far o'er the

N. wa - ter. Speak, and speak a - gain, *poco a poco rall.*

N. until I bid you cease, *sempre rall.* and that

N. will never be. *più rall.* *lunga*

Paul

p poco accel. *poco rit.*

Gentle maiden, tell me, have I seen thee in my dreams, I

p *poco rit. dim.*

poco ten. *p*

won-der? When a-bove my pil-low from the

a tempo *grazioso*

molto cresc. *f.*

night fell star - - - ry gleams, I wonder?

poco accel. *mf* *f rit.*

poco accel. a tempo

Ev-er am I haunted by a pair of eyes so

p

poco rit. *a tempo*

P. *deep and gleaming, a tempo* In whose wealth un-

poco rit. *grazioso*

poco ten. *poco accel. e cresc.* *f. dim.*

P. *fath-omed lie the shafts of love* a - sleep and

poco accel. e cresc.

Più lento *molto rall.*

P. *dreaming.* *Ev-'ry glance she gave me woke my*
a tempo

f rit. *poco accel.* *molto rall.*

molto lento

P. *heart and roused my soul from slum - ber.*

molto lento

P. *dolce* *ten.* *poco accel.* *rit.*
 Gen-tle maid-en, tell me, have I seen thee in my dreams, I
poco accel.
pp *ten.* *rit.*

P. won - der? —
a tempo tranquillo *pp* *dim.* *ppp*

P. **Animato**
 Come, Na - to - ma!
marcato *mf molto cresc. e accel.* *f*

P. Tell me of your peo - ple, — tell me of Na - to - ma; —
p *pp subito*

(taking the amulet, which is hanging around Natoma's neck, in his hand)

P. *Lento*

and see!_what is the secret of this charm you guard so close-ly?

molto cresc.

Detailed description: This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Lento'. The vocal line begins with a rest, followed by the lyrics 'and see!_what is the secret of this charm you guard so close-ly?'. The piano accompaniment starts with a *molto cresc.* marking. There are several accents and a triplet of eighth notes in the vocal line.

Detailed description: This system contains the second system of music, primarily for the piano accompaniment. It consists of two staves. The music features a series of chords and moving lines in both hands. There are several accents and dynamic markings, including *sfz* and *ff*.

riten. e molto dim.

Detailed description: This system contains the third system of music, primarily for the piano accompaniment. It consists of two staves. The music continues with a series of chords and moving lines. There are several accents and dynamic markings, including *sfz* and *riten. e molto dim.*.

piu dim. e rall.

Detailed description: This system contains the fourth system of music, primarily for the piano accompaniment. It consists of two staves. The music concludes with a series of chords and moving lines. There are several accents and dynamic markings, including *piu dim. e rall.*.

Lento

Nato

N. *pp* Would you ask me of my peo-ple, ——— Of my fa-ther and his *ten.*

N. fa - ther? ——— Then I bid you now to

N. lis - ten. *Più lento*

N. *pp* From the clouds came my first fa-ther;

N. *pp* *ten.*

Out he stepped up-on the mountain

colla voce

N.

O-ver there up-on the main-land, In the ear-ly dawn of

N.

morn - ing,

ppp

N. *pp* *>* *portato*

And his peo-ple — followed af - ter.

ppp

172197

a tempo

Soon there came an aw - ful fam - ine, — And his peo - ple paled with

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). It contains three measures of music, with the lyrics "Soon there came an aw - ful fam - ine, — And his peo - ple paled with". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. Both hands play a triplet of eighth notes in the first measure, followed by a half note in the second measure, and another triplet of eighth notes in the third measure. The tempo is marked "a tempo".

f

hun - ger, — Paled with hun - ger and — the

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. It contains three measures of music with the lyrics "hun - ger, — Paled with hun - ger and — the". The piano accompaniment has two staves. The right-hand staff has a treble clef and a key signature of one flat, playing a triplet of eighth notes in the first measure, followed by a half note in the second measure, and another triplet of eighth notes in the third measure. The left-hand staff has a bass clef and a key signature of one flat, playing a triplet of eighth notes in the first measure, followed by a half note in the second measure, and another triplet of eighth notes in the third measure. The dynamic is marked "f".

fam - ine, —

The third system of music shows the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat, with the lyrics "fam - ine, —". The piano accompaniment consists of two staves. The right-hand staff has a treble clef and a key signature of one flat, playing a triplet of eighth notes in the first measure, followed by a half note in the second measure, and another triplet of eighth notes in the third measure. The left-hand staff has a bass clef and a key signature of one flat, playing a triplet of eighth notes in the first measure, followed by a half note in the second measure, and another triplet of eighth notes in the third measure.

Molto tranquillo

N.  To the Spir-it of the moun - tain, To the Spir - it

N.  *poco rit.* of the wa - ters.

N.  *poco animando* And lo! — his prayer was an - swered;

N.  At his feet, in un - told num - bers,

p *cresc.*

N. *ten.* Tossed up by the might - y o - - - cean,

fp *sempre cresc.* *p*

N. Found

N. *molto cresc.* he there

N. the a - ba -

ff ritenente *f rit.*

Molto maestoso

N. *ff*
lo - - - ne,

N. *p*
Rich with meat the a - ba - lo

N. *rit.* *lunga* *Molto lento parlando*
- - - ne. In the old age of my father

N. All my brothers had departed, Lost in bat-tle with the stranger.

pp molto espress.

N. Then my fa-ther called me to him,— And he said to me, "Na-

ppp l.h.

ppp

N. to - ma, Thou, the strongest, thou, the el - dest,

N. Shalt succeed to my do - min-ion. On thy neck I hang the

pp sempre cresc.

pp subito molto cresc.

N. to - ken. Guard the to - ken in thy

p sempre cresc.

f marcato

N. *bo - som -* As a deed of gift and

f *molto cresc.*

N. *plen - ty -* From the Spir - it to his

pp subito *allargando e cresc. possibile*
ten. *allarg.*
ff *p l.h.* *molto cresc.* *molto cresc.*

N. *peo - ple!"* Più mosso

ff *faccel.*

P. Paul I sa - lute thee, Na - to - ma, Prin - cess, Queen - and

sfz *fp* *sfz*

N. *Rul-er* _____ of this fair and ra - - -

ff *pesante* *accel.* *sfz* *sfz*

N. _____ *Molto animato*
- - - diant coun - try!

sfz *sfz* *f*

N. _____ *Meno mosso*

poco a poco rall.
e calcando
sfz *ff* *ritenente* *sfz*

N. _____ *Meno*

sfz *p* *pp* *ppp*

Lento Natoma (sadly) *p*

N. Van-ished are my fa - ther's peo-ple.

N. Now the stran-ger comes as chief-tain.

Paul **Animando**

P. And there is where lives Bar-ba-ra, the

poco animato

P. beau - - - ti-ful Bar - - ba - ra?

poco animando

P.
Tell me, Na - to - ma, tell me, tell me,

rit. is she so *ten.* ver - y *p rit.* beau - ti - ful?

colla voce *dim.* *rit.*

Natoma
a tempo
Bar - ba - ra, my Bar - ba - ra, my Bar - ba - ra!

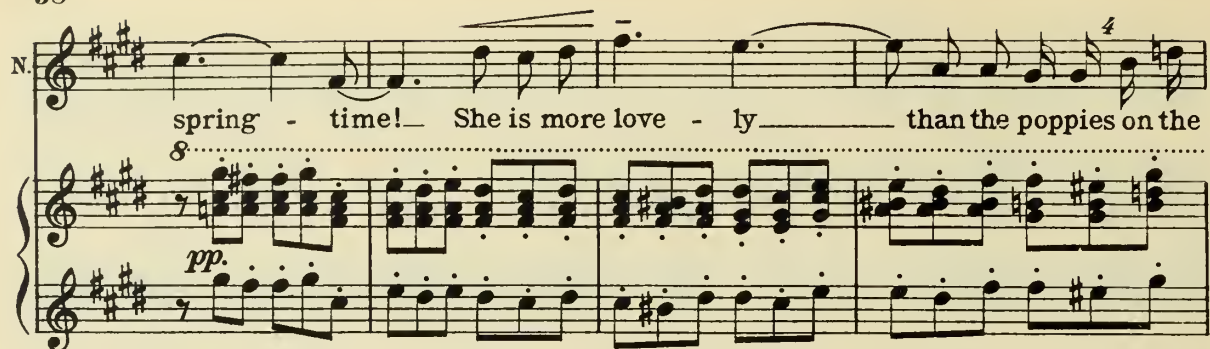
a tempo *p* *accel.*

8. *3* *3* *3* *3* *rit.*

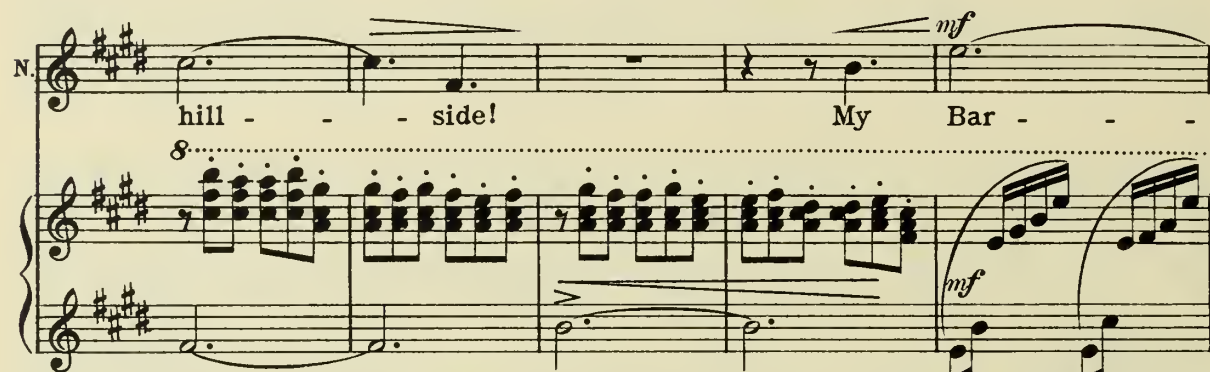
dim.

N. *Allegro moderato* *p molto leggiero*
She is more beau - ti - ful than the fawn in

8. *pp*

N.  *pp.*

spring - time! She is more love - ly than the poppies on the

N.  *mf*

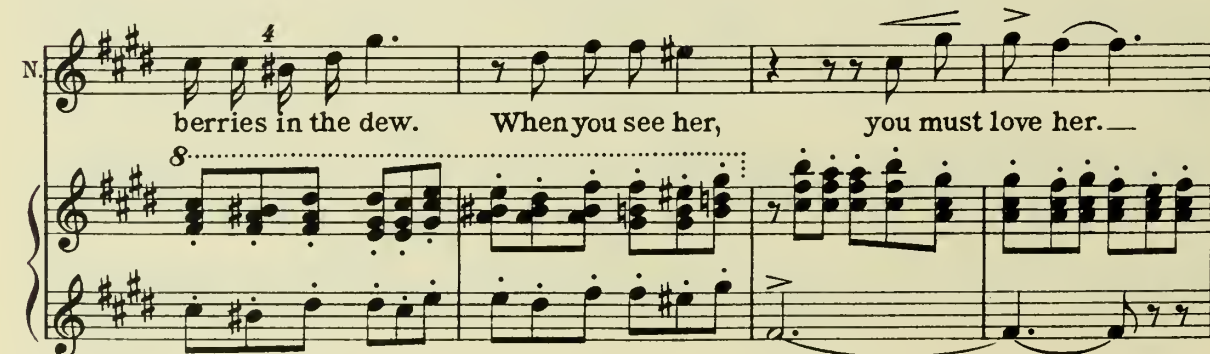
hill - - - side! My Bar - - -

N.  *mf* *p*

- - - ba - ra! Her eyes

N.  *pp*

are like the stars in blue wa - ter. Her lips are red

N.  *pp*

berries in the dew. When you see her, you must love her. —

N *p molto cresc.*
 Oh, Paul! _____ when you see her, _____ you will

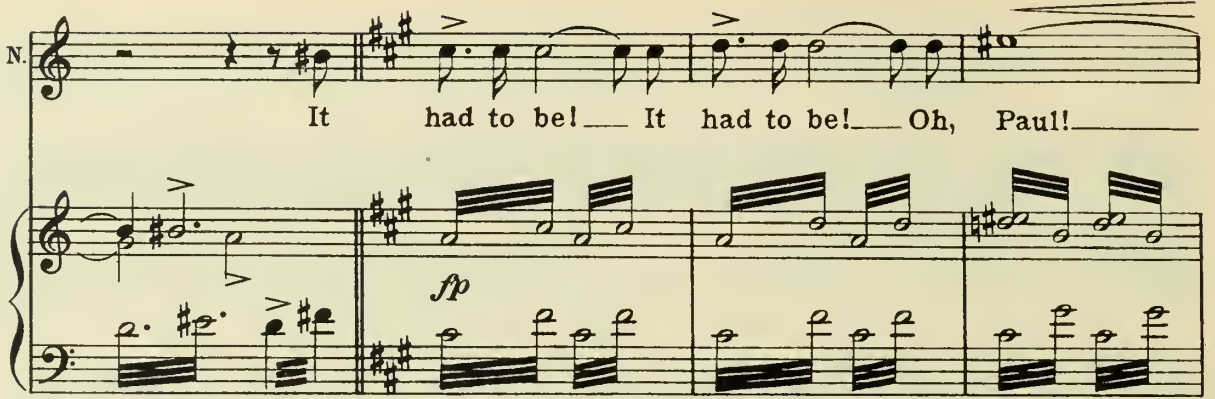
fp sempre cresc.

N
 love her! _____ Oh, Paul! _____ when you

N
 see her, _____ when you see her, _____ you will

N (Natoma stands transfixed)
 love her! _____

N

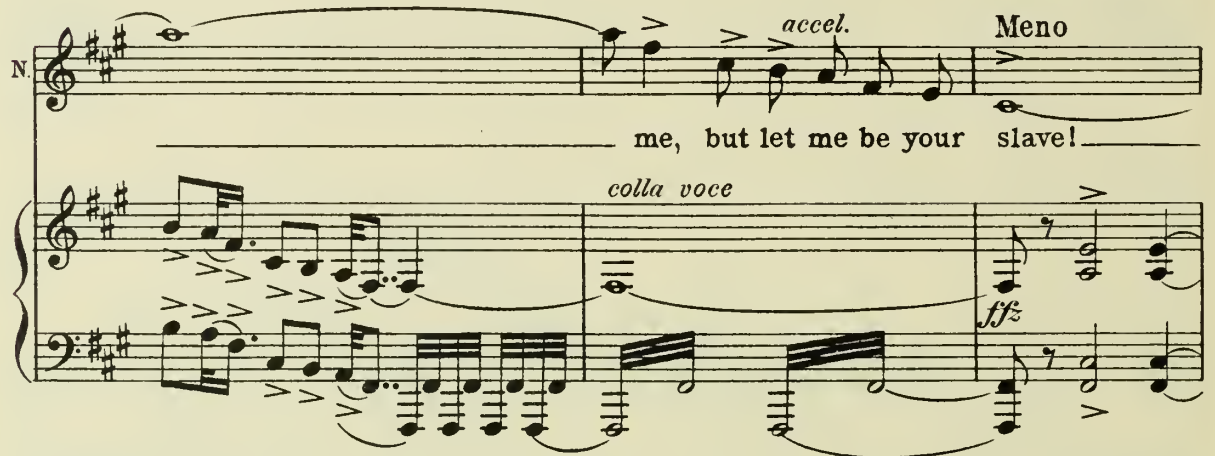
N.  It had to be! — It had to be! — Oh, Paul!

fp

N.  — Take — me, beat — me, kill

cresc. possibile ff

ff fz

N.  — me, but let me be your slave!

accel. Meno

colla voce ffz

N.  (She falls at Paul's feet)

rit. e dim. ffz ffz

Scene III

Arrival of Barbara, etc.

P. Paul *pp*

You lit-tle wild flow'r, — Na - to - ma!

Più lento

pp

molto cresc.

Lento

ff

dim.

l.h.

dim. sempre

p

pp

Andantino

pp

O - hé!

pp

O - hé!

Andantino

pp

8

O - hé! _____ O -
 O - hé! _____

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a complex texture with many beamed sixteenth notes and slurs.

N. *Natoma parlando*

Bar - ba-ra!
 hé! _____
 O - hé! _____

This system continues the musical score with two vocal staves and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in grand staff. The piano part includes a dynamic marking of *p* (piano) and features various articulations like accents and slurs.

8.....

7

Convent Girls A -
(behind scene) A -

cresc.

float, — a - float, — a - float in our o - pen boat, — We

float, — a - float, — a - float in our o - pen boat, — We

p.

swing on the eve - ning - tide; The low - waves gen - tly -

swing on the eve - ning - tide; The low - waves gen - tly -

p.

p.

p.

glide. We come, we come, fair isle of the Sun - set

glide. We come, we come, fair isle of the Sun - set

p.

p.

p.

p.

sea, To bring - her home to thee, Sweet

sea, To bring - her home to thee, Sweet

p.

p.

p.

Bar-ba - ra, home to thee! O - hé! O -

Bar-ba - ra, home to thee! O - hé! O -

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'Bar-ba - ra, home to thee! O - hé! O -'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *f* and *pp*. There are also some markings like *s* and *tr*.

hé! O - hé! O - hé! A -

hé! O - hé! O - hé! A -

pp poco rit. *a tempo*

pp poco rit. *a tempo*

pp poco rit. *a tempo*

The second system continues the vocal lines with lyrics 'hé! O - hé! O - hé! A -'. The piano accompaniment features more complex chordal textures. Dynamics include *f*, *pp poco rit.*, and *a tempo*. There are also markings like *p* and *s*.

float, a - float, a - float in our o - pen

float, a - float, a - float in our o - pen

The third system features two vocal staves and a piano accompaniment. The vocal lines have lyrics 'float, a - float, a - float in our o - pen'. The piano accompaniment is more rhythmic and features chords. Dynamics include *p*. There are also markings like *p* and *p*.

L'istesso tempo

Soprano
boat, _____ We

Alto
boat, _____ We

Tenor
Our mis-tress

Retainers
Our gen-tle mis-tress comes at last, So lift your voic-es high.

Bass
Our gen-tle mis-tress comes at last, So lift your voic-es high.

L'istesso tempo

swing on the eve - - ning - tide, _____ The

swing on the eve - - ning - tide, _____ The

comes at last, _____ So lift your voic-es high. _____

Her drear-y con-vent days are past, _____

low waves gen - tly glide, We
 low waves gen - tly glide, We

— Her drear-y con-vent days are past,
 — are past, And turned to rev-el - ry.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in treble and bass clefs. The time signature is 6/8. The lyrics are: "low waves gen - tly glide, We" and "low waves gen - tly glide, We". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

come, we come, fair isle of the Sun - set
 come, we come, fair isle of the Sun - set

lift your voic-es high, lift your voic-es high! Our mis - tress

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The time signature is 6/8. The lyrics are: "come, we come, fair isle of the Sun - set", "come, we come, fair isle of the Sun - set", and "lift your voic-es high, lift your voic-es high! Our mis - tress". The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a piano (p.) dynamic marking.

sea, _____ To
sea, _____ To
comes! _____ Our mis - tress
Her drear-y con-vent days are past, And turned to rev-el-ry.

bring — her home to — thee, _____ Sweet
bring — her home to — thee, _____ Sweet
comes at last, _____ So lift your voic - es high! _____
She comes at last, _____

Bar-ba-ra, home to thee! 0 -

Bar-ba-ra, home to thee! 0 -

so lift your voic - es high!

she comes at last, our gen - tle mis-tress comes at

hé! 0 - hé! 0 -

hé! 0 - hé! 0 -

Her con-vent days are past, Our mis-tress comes at last!

last, lift your voic - es high, lift your -

22341

hé! O - hé! O - hé! O -
 hé! O - hé! O - hé! O -
 Her con-vent days are past, - And turned to rev-el - ry! - Her convent days are past!
 voic-es high! Her con - vent days are past, -
 hé! O - hé! O - hé! A -
 hé! O - hé! O - hé! A -
 Our mistress comes at last! Her convent days are past, and turned to rev-el-ry!
 are past!

float, a - float, in o - - - pen
float, a - float, in o - - - pen
She comes! she comes! Lift your voic -
She comes! she comes! Lift your voic -

marcato
molto cresc.

boat, She comes!
boat, She comes!
es high! She comes!
es high! She comes!

p
p
p
p
fp
pp

p *pp* *poco a poco cresc.*
 She comes! with loud ac - -
p *pp* *poco a poco cresc.*
 She comes! with loud ac - -
 She comes! — With *pp*
 She comes! — With loud ac-claim we cheer her
pp *poco a poco cresc.*

claim we cheer her name, —
 claim we cheer her name, —
 loud ac-claim we cheer her name! with loud ac-claim we cheer her
 name! with loud ac-claim we cheer her name!
sempre cresc.

we cheer her name, —
 divisi we cheer her name, — we
 with loud ac - claim, we
 name! With loud ac - - claim we
 Bar - ba-ra! Bar-ba - ra!

sfz *sfz*

with
 cheer her name with loud ac - claim, we
 cheer her name with loud ac - claim, we
 cheer her name, we cheer her
 our joy and pride, our joy and pride!

ff *ff*

cheer her

cheer her

name, Wel - come,

With loud ac - claim we cheer her name!

rit. 3

rit. 3

rit. 3

rit. 3

rit.

12/8

12/8

12/8

12/8

12/8

12/8

name, Our joy and

name, Our joy and

Bar - ba - ra!

Our gen - tle mis - tress comes at last, So lift your voic - es high!

fp sempre cresc.

12/8

12/8

12/8

12/8

12/8

12/8

pride, _____ Bar - ba - ra!

pride, Bar - ba - ra! Wel - come home!

Our gen - tle mis - tress comes at last, So lift your voic - es high!

Bar - ba - ra! _____

p molto cresc.

Wel - come home! wel - come home! We cheer thy

p molto cresc.

Her convent days are past! her convent days are past! We cheer thy

p molto cresc.

Wel - come home, sweet Bar - ba - ra! We cheer thy

p molto cresc.

Her convent days are past! her convent days are past! We cheer her, we cheer her!

p molto cresc. *molto cresc.*

name _____ with loud _____ ac -

name _____ with loud _____ ac -

name _____ with loud _____ ac -

— Our gen-tle mis - tress comes at last, We cheer her name with loud ac -

molto allarg. e cresc. possibile

ff

Molto maestoso

ff claim! _____ Praise — our

ff claim! _____ Our ho - - ly

ff claim! _____ All praise — to

ff claim! _____ Our ho - - ly church, we

Molto maestoso

ff *ff*

ho - - - - ly church, and for thy
church, - we thank thee ___ for thy ___ grace, and
thee, our ho - - ly church, ___ we thank ___ thee for thy
thank thee for thy grace, and for thy man - y

Allegro con fuoco

man - y bless - ings, praise to thee! ___
for thy bless - ings, praise to thee! ___
man - y bless - ings, praise to thee! ___
bless - ings, praise to thee! ___

Allegro con fuoco

molto pesante e tutta forza **ff**

Barbara

B. *ff* Na-to - - - ma!

con abbandono

ff tutta forza

sfz sfz

Don Francisco
f *portato* *rit.* Molto meno

D.F. My daugh-ter!

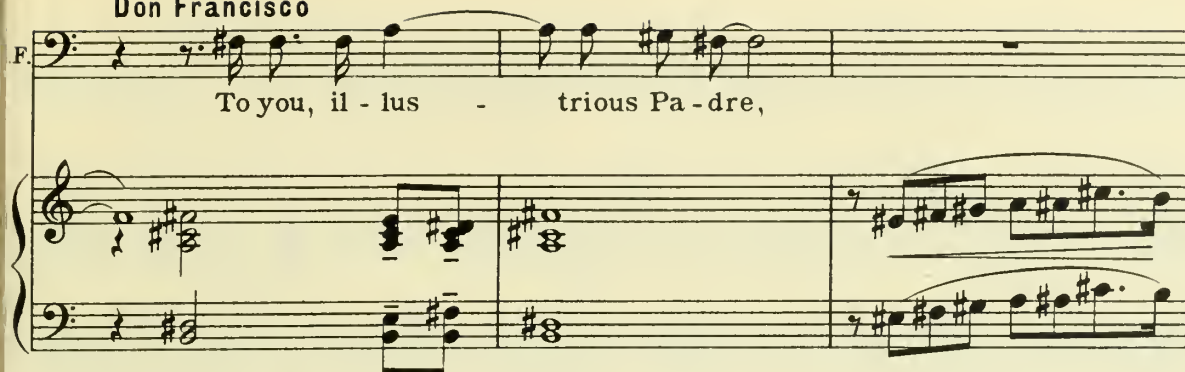
Barbara

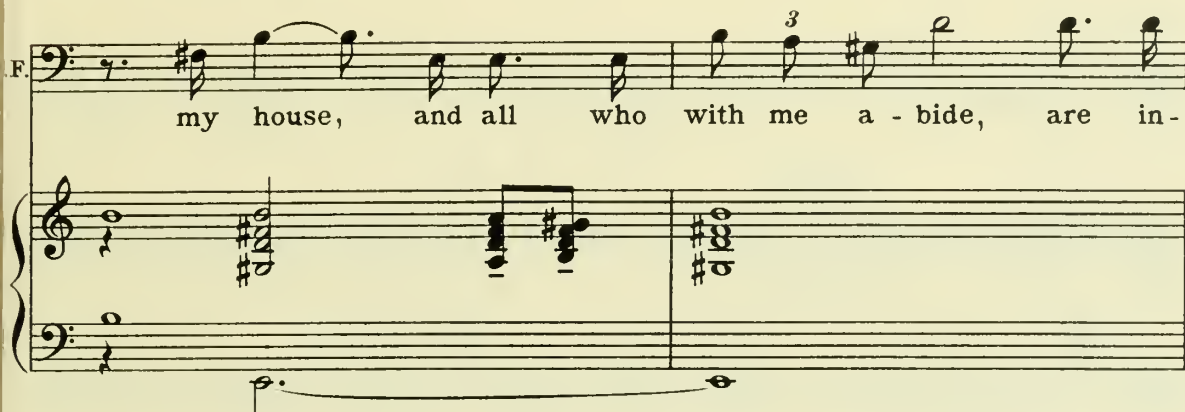
Un poco animato

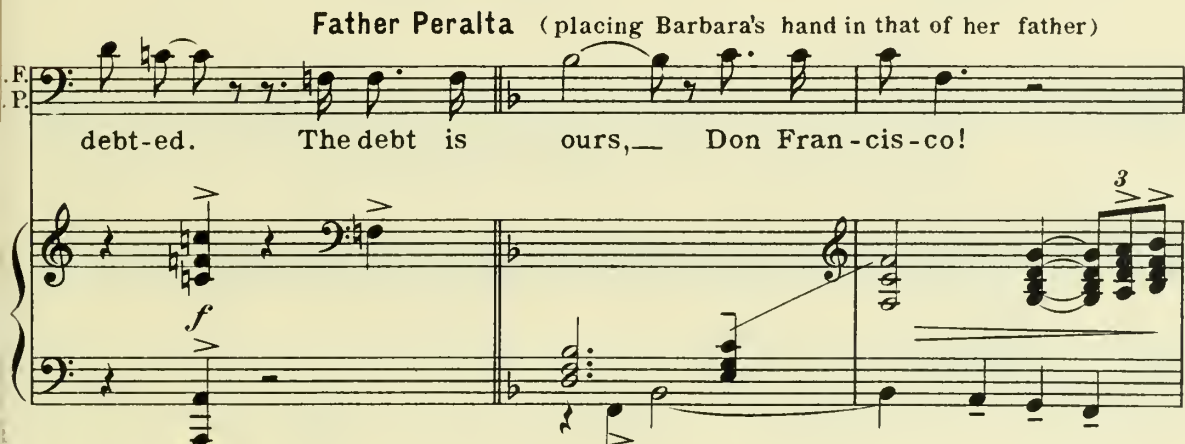
B. *molto espressivo* Fa-ther, dear Fa - - - ther!

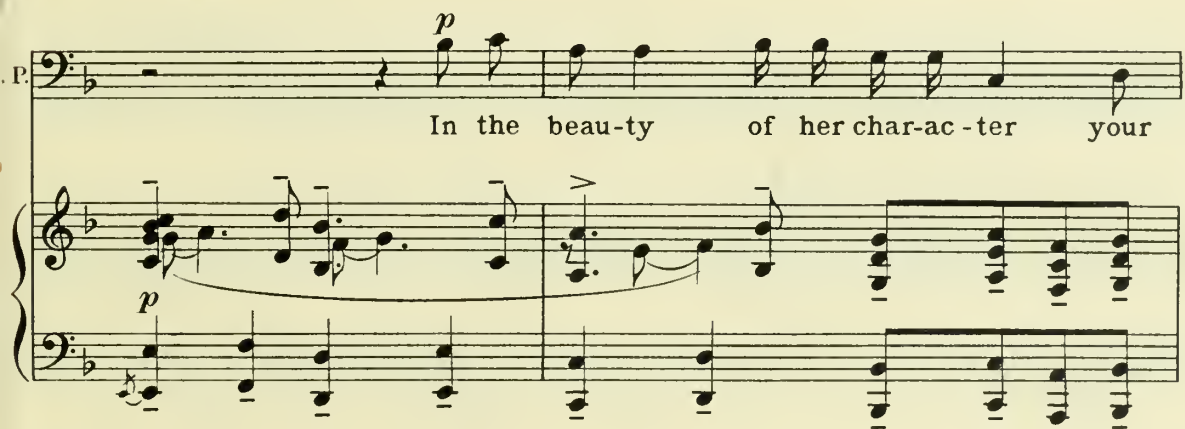
a tempo

Don Francisco

F.  To you, il - lus - trious Pa - dre,

F.  my house, and all who with me a - bide, are in-

F. P.  Father Peralta (placing Barbara's hand in that of her father)
debt-ed. The debt is ours, — Don Fran - cis - co!

P.  In the beau - ty of her char - ac - ter your

F.P.

daugh - ter has been an in - spi - ra - tion to

Meno

(Barbara's and Paul's eyes meet)

F.P.

all, — to all a - round her.

molto espress. *ritenuto* *poco a poco in tempo*

p

F.P.

She pro-claims with pride and yet with mod-es - ty the no-

vallo *vallo* *vallo*


F.P.

bil - i - ty — of both your hous - - es.


vallo *f*

Più mosso

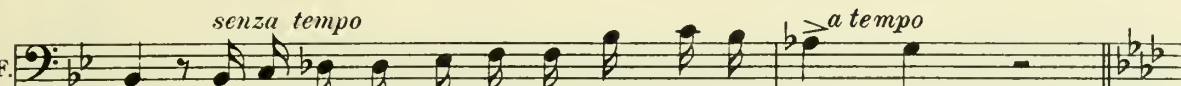
Animato
Don Francisco

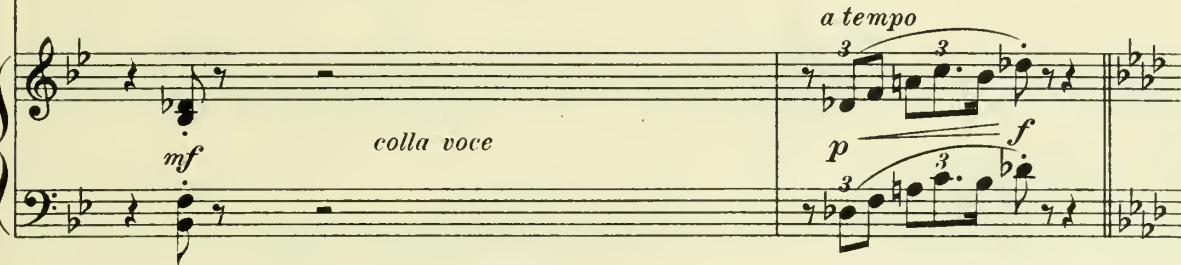
F. 
 Good friends, I bid you all to en-ter and drink — with me —





F. 
 to this glad re-un - i-on. — But


pesante

F. *senza tempo* 
 stay! we are hon-ored by the pres-ence of a stran - ger.


colla voce

N. *Natoma (simply)* 
 This is Se-ñor Paul, from the big ship that came from o'er the


rit.

Animato

N. wa - ters.

pp *riten.*

Molto maestoso

P. Paul
I am Lieutenant Paul

ff *f* *a tempo*

P. Mer-rill — of the brig "Lib - er - ty," from the U-

ff

P. nit - - ed States.

cresc. possibile *fff*

P.

ff

Molto animato

P.

(Paul bows low)

P.

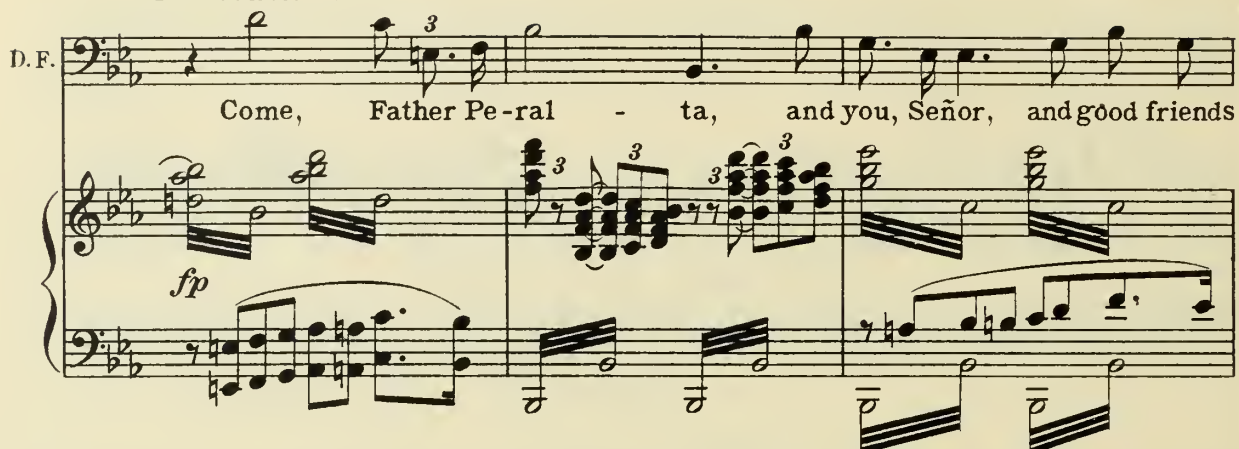
ff

rubato *ten.* *rit.* (Barbara's eyes rest on Paul)

May I do homage to your beau-ti-ful daugh-ter?

p *colla voce* *p* *espress.* *p* *ritenuto* *p*

Un poco maestoso
Don Francisco

D.F.  Come, Father Pe - ral - ta, and you, Señor, and good friends

fp

D.F.  all, complete my joy by drinking round my

D.F.  board from a cask of Spanish wine. Come within!

D.F. 

Ensemble

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows dark - en a - round, We bid thee wel - come

While shad - ows fall, We bid thee wel - come

tutta forza
ff

coll' 8^{ve}

home, Where hap - pi - ness and peace shall be found,

home, Where hap - pi - ness and peace shall be found,

home, Where hap - pi - ness and peace shall be found,

home, Where hap - pi - ness and peace shall be found,

coll' 8^{ve}

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

peace shall be found, Hal - lowed the ground, No more shall thy foot - steps

coll 8ve..... 8.....

bid thee to roam, We wel - come thee home, wel - come home, —

bid thee to roam, We wel - come thee home, wel - come home, —

bid thee to roam, We wel - come thee home, wel - come home, —

bid thee to roam, We wel - come thee home, wel - come home, —

8.....

(all) all all

— wel - come — to thy home, come — to thy

— wel - come — to thy home, come — to thy

— wel - come — to thy home, come — to thy

— wel - come — to thy home, come — to thy

animato

allegro

Più mosso

p home, — thy home! *pp*

p home, — thy home! *pp*

p home, — thy home! *pp*

p home, — thy home! *pp*

Più mosso

p

allegro

sempre dim. *dim.*

ppp *Poco più mosso* (All exeunt)

Now wel - come home!
Now wel - come home!
Now wel - come home!
Wel - come!

Poco più mosso

ppp *dim.*

ppp rit.

Kettledrums

Lento

pp *f* *dim. e rall.*

p *agitato* *f* *rit.* *p*

Lento espressivo
Natoma

N. Oh, the wonder of his speaking, Like the wind up-on the

ppp

N. moun-tain, Like the riv-er thro' the val-ley!

Più lento

N. Speak to me a-gain, my chief-tain!

pp *molto rit.* *ppp*

Allegro feroce ma non troppo agitato

(Castro appears suddenly, and confronts Natoma)

sfz *p* *sfz* *fz* *sfz* *p molto cresc.*

cresc.

Scene IV

Castro Natoma, Castro, Alvarado, etc.

C. Can I be-lieve my eyes? You, the i - dol of our

peo-ple, — the daugh - ter — of your

might-y fa - ther, — to fetch and carry for these dogs!

sfz *fp* *f* *sf* *sfz*

Natoma

N. *2*
Cas - tro, — what do you mean?

C.

N. Hear me! — The e - vil one has

C.

C. cast a spell o - ver Na - to - ma, — or she would not leave her

C. fa - - - ther's peo - ple to spend her days — with

C. *strangers.* *Listen to me!*

strangers. Listen to me!

C. *Listen to me!*

Listen to me!

C. *Your people left the valley in dis - dain, but in the crags of the*

Your people left the valley in dis - dain, but in the crags of the

C. *moun - tains*

moun - tains

molto cresc.

ff > 2

they pray for a chieftain.

p molto cresc.

ff

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Ah! Na - to - ma!

Na - to - ma, be - hold me!

p

C. They call me Jo - sé Cas - tro. It is not my

fp *p* *fp* *p* *fp* *p* *fp* *p*

C. name, — not my name: — I am Tu - ol -

fp *p* *fp* *p* *fp* *p* *fp* *p* *molto cresc.*

C. um - ne, — he who leaves no trail. — Your

fp *p* *fp* *p* *fp* *p* *fp* *p* *ff*

C. peo - ple — are my peo - ple!

fp *p* *fp* *p* *fp* *p* *fp* *p* *ff*

C. *f*
Come!

cresc.

C. *dim.* *p*
come with me!

dim. *p*

C. *p molto cresc.*
Together we will sweep the land of these

fp *cresc.*

C. *stran - gers, as the win - ter tem - pest shakes the*

fp cresc.

C. *leaves from the trees!*

fp

N. *Natoma ff*

C. *Don't touch me!*

ff accel. sf

N. *Molto agitato*

You are no In - dian!

ff fz

C. *to his wigwam, — you would not say him*

C. *nay!*

(he laughs)

C. *Ah! ha! ha! ha! ha! ha!*

Molto meno

N. *Natoma ff* *Takes up jar on her shoulder and*

You half-breed!

exit at the back of well. As she goes off, Castro comes to edge of well, leans

ff
8va bassa.....

over it, and calls out to her, but under his breath)

8va bassa..... *attacca*

Moderato Castro (alone)

c. It is not you he will ask to his wigwam - It is

sf
fp

c. Barbara! I know it!

fp
ff

C.

even if I am a half-breed!

sff sff *senza tempo* *a tempo* *sff sff*

f

Detailed description: This system contains the first two measures of the piece. The vocal line (C) begins with the lyrics 'even if I am a half-breed!'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The first measure is marked 'sff sff' and 'senza tempo', with a dynamic of 'f' in the bass. The second measure is marked 'a tempo' and 'sff sff'. The piano part includes triplets and various articulations like accents and slurs.

f *ppp*

8va bassa

Detailed description: This system contains measures 3 and 4. The piano accompaniment continues with a treble clef and a key signature of two sharps. Measure 3 has a dynamic of 'f' and a triplet. Measure 4 has a dynamic of 'ppp' and triplets in both staves. The bass clef part is marked '8va bassa' with a dotted line, indicating an octave lower register.

cresc. *cresc. molto*

8va bassa

Detailed description: This system contains measures 5 and 6. The piano accompaniment continues with a treble clef and a key signature of two sharps. Measure 5 has a dynamic of 'cresc.' and a triplet. Measure 6 has a dynamic of 'cresc. molto' and a triplet. The bass clef part is marked '8va bassa' with a dotted line.

(Alvarado appears with Pico and Kagama)

molto animando *f*

8.....

Detailed description: This system contains measures 7 and 8. The piano accompaniment continues with a treble clef and a key signature of two sharps. Measure 7 has a dynamic of 'molto animando' and triplets. Measure 8 has a dynamic of 'f' and a triplet. The bass clef part is marked '8' with a dotted line, indicating an octave lower register.

f

Detailed description: This system contains measures 9 and 10. The piano accompaniment continues with a treble clef and a key signature of two sharps. Measure 9 has a dynamic of 'f' and a triplet. Measure 10 has a dynamic of 'f' and a triplet. The bass clef part has a dotted line, indicating an octave lower register.

(They tune their guitars)

Meno mosso

C. *Castro*
p
 She has come!

poco rit.

A. *Alvarado*
 (pausing) *p* *Moderato*

C. *What, Bar-bara?* *p ma distinto* *3* *poco meno*
 The Padre brought her with the convent girls; they're all in-

C. *portato* (Alvarado shows his anger)
 side, and with them that young of-fi-cer.

ffz

C. *animato* *più f* *con abbandono* *rit.*
 Bar-ba-ra has eyes for no one but him; she is en -

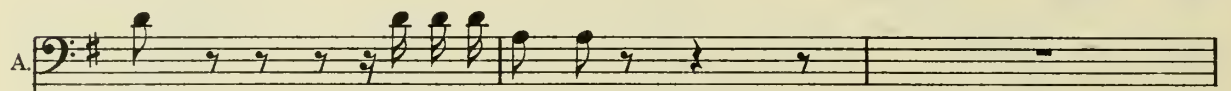
fz animato *rit.*

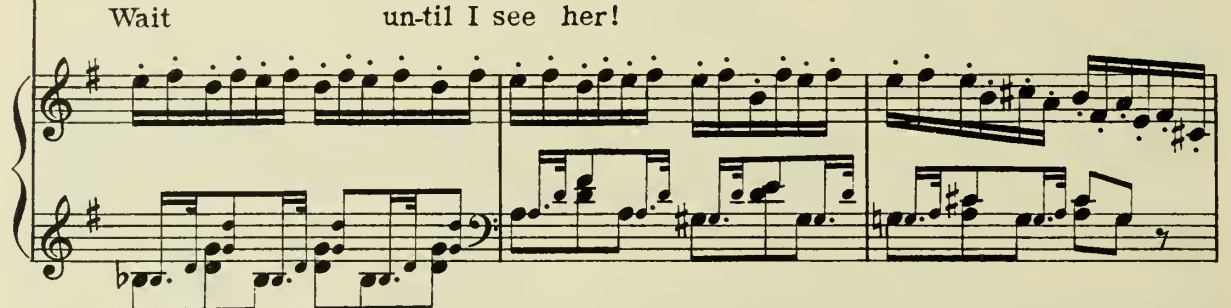
Moderato
Alvarado

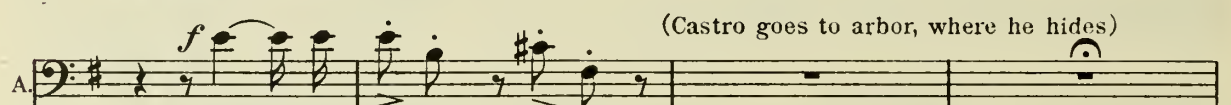
A.  You're de-mented! Non-sense!

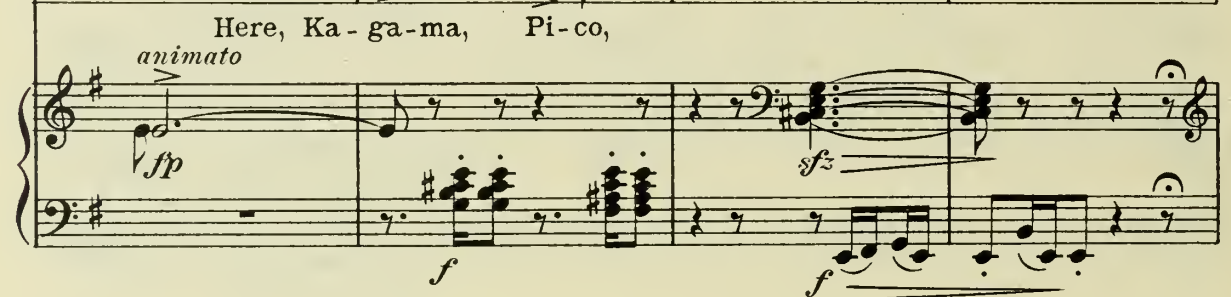
C.  tranced. It is true!

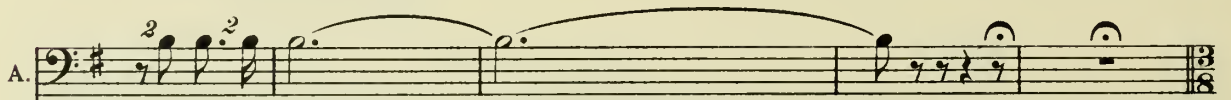



A.  Wait un-til I see her!



A.  *f* Here, Ka-ga-ma, Pi-co, (Castro goes to arbor, where he hides)

animato
fp  *f* *sfz*

A.  our ser-e-nade!

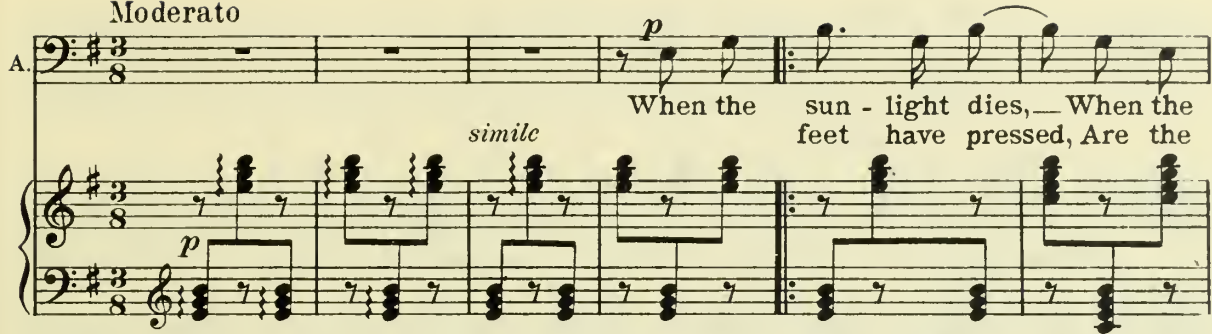
accl.  *sfz*

Serenade

Moderato

A. *p* When the sun - light dies, — When the feet have pressed, Are the

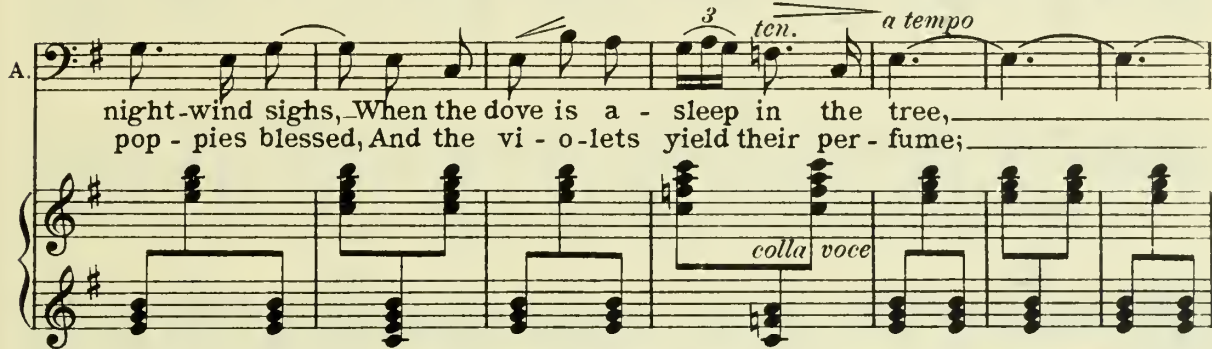
simile



A. night-wind sighs, When the dove is a - sleep in the tree, pop - pies blessed, And the vi - o - lets yield their per - fume;

ten. *a tempo*

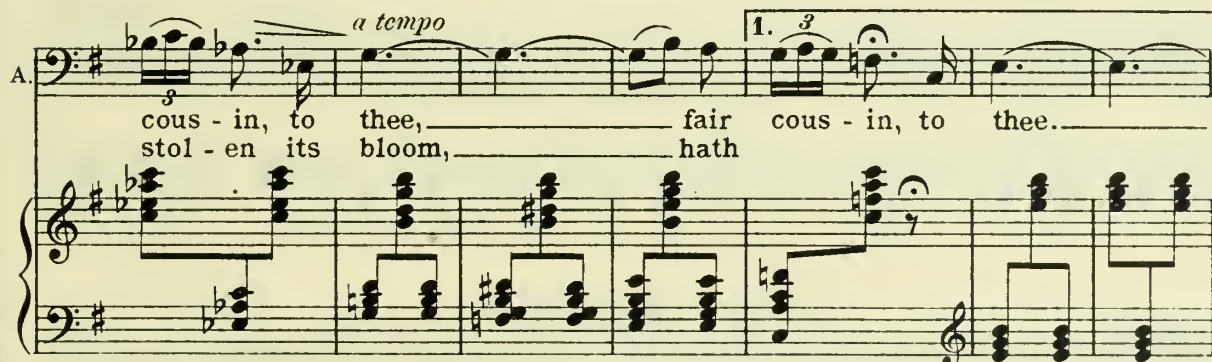
colla voce



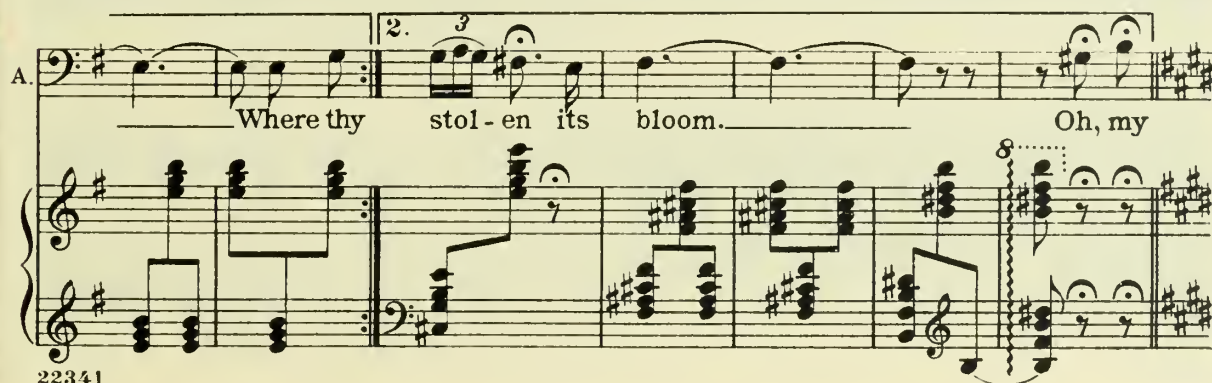
A. — I will come, my love, — With the stars a - bove, — To pay hom - age, fair 'Tis the wild, wild rose, — Ev - 'ry - where it blows, — From thy beau - ty hath



A. *a tempo* *3* *1. 3* cous - in, to thee, — fair cous - in, to thee. — stol - en its bloom, — hath



A. *2. 3* *8* Where thy stol - en its bloom. — Oh, my



A. *pp*

la - dy - love, — oh, my la - dy - love, — Leave me not in the dusk to re -

A. *pp*

pine; — Oh, my la - dy - love, — oh, my la - dy - love, — Bid me

A. *rit.*

sing to thy beau - ty di - vine! —

rit. *f*

B. (Barbara appears in doorway of porch) **Barbara** *f*

Ju - an Bau - tis - ta! —

sf *sf*

Scene V

Allegro giusto **Alvarado** *f*

A. Fair-est cous-in!

Meno molto rit.

A. Stand_ where thou art, _____ and put to shame

rit.

A. the jewels of the night!

a tempo

Tempo giusto
Barbara
ten.

a tempo

B. I do re-call that song _____ un - der my

a tempo

colla voce *p*

ritenente

Tempo I

B
convent win - dow.

ritenente imitating Alvarado

A
Alvarado Poco animato

'Twas I who sang it to thee from be -

imitating Alvarado

A

hind the man - za - ni - ta bush.

rit. *dolce*

A

Ah! beau-teous Bar-ba-ra, - how sweet of you to re -

f *tranquillo*

B. Barbara

Fie! - up-on you, Ju-an! -

A.
member!

a tempo *cresc.* *sf*

Andante

B. You sang that same song to Chi-qui-ta_

p

B. or was it Te-re-si-ta? and you swore it was writ-ten for

B. her and her a-lone.

A. Alvarado

A. Nay, nay! to thee a -

A. lone!

pp

grazioso

Barbara

B. *3 rit.*
 A little bird flew in-to the convent with the mes-sage; ——— you

colla voce

a tempo *3* *8*

B. know ——— lit - tle birds

8

3

B. *leggiero* *a tempo*
 can some-times fly e - ven o - ver con-vent walls. *a tempo*

A. Alvarado

'Tis

8

a tempo

A. cal - um - ny! *rit.* *3*
 Lis-ten to me, — I im -

f *rit.* *3* *ffz* *3*

Allegro con spirito

Tenor

Drinking-Chorus

(behind Scene)

To him who drinks the

Bass

To him who drinks the

(Orchestra behind Scenes)

f

Allegro con spirito

Alvarado

f p.

plore!

wine of Spain,

All oth - er joys of life are vain,

good old wine of Spain,

All oth - er joys of life are vain,

And Bac - chus laughs to see us quaff The
And Bac - - chus laughs to see us

good old wine of Spain, the
quaff The good old wine of Spain, the good old

good old wine of Spain!
wine of Spain!

Tra la la la la la tra la la la la! Tra la la la la la

Tra la la la la!

Barbara

Oh, won - - - drous day,

pp

la la la la la! Tra la la la! Tra la la la!

la la la la! Tra la la la! Tra la la la!

that brings me home once more -

Alvarado

(interrupting) Hear me, Bar-ba-ra!

— Tra la la tra la la tra la la! Tra la la la la la la la la la

— Tra la la tra la la tra la la! Tra la la la la la la la la la

trm

molto cresc.

A. *3*

You're no long-er a girl, but a

pp cresc.

la!

la!

fz

A.

wo - man.

mf

ff.
Tra la la la! tra la la la! tra la la, tra la la, tra la

ff.
Tra la la la! tra la la la! tra la la, tra la la, tra la

f

sfz *sfz* *sfz*

p

3 3

la!

la!

secco

Meno mosso

Alvarado *f* *b2* *p*

I am, sweet Bar-ba-ra, with ev-'ry

f cresc. molto *sfz* *sfz* *p*

più agitato

drop of my heart's blood, my life! my love! my soul!

mf cresc. *sfz* *acccl.* 3 3 3

Molto appassionato

A.

The first system shows the beginning of the piece. The vocal line (A.) is mostly rests. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with accents and slurs. The bass staff provides harmonic support with chords and single notes.

A.

molto appassionato

Fair one, lis-ten to my

Sonore

dim.

The second system continues the piano accompaniment. The vocal line (A.) begins with the lyrics "Fair one, lis-ten to my". The tempo marking "molto appassionato" is present. The piano part includes a "Sonore" marking and a "dim." (diminuendo) marking.

A.

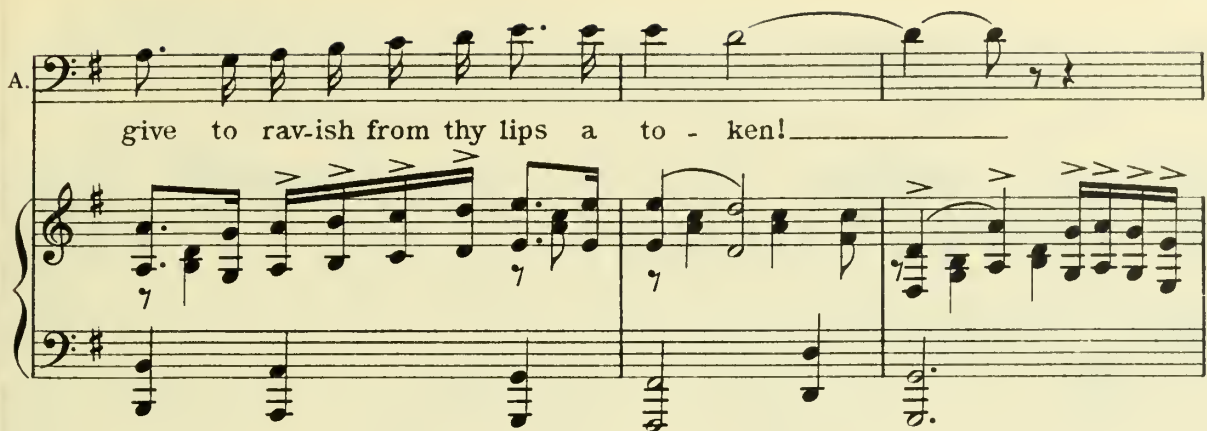
vow of love, A vow that from my ver - y soul is

The third system continues the piano accompaniment. The vocal line (A.) has the lyrics "vow of love, A vow that from my ver - y soul is". The piano part continues with chords and melodic fragments.

A.

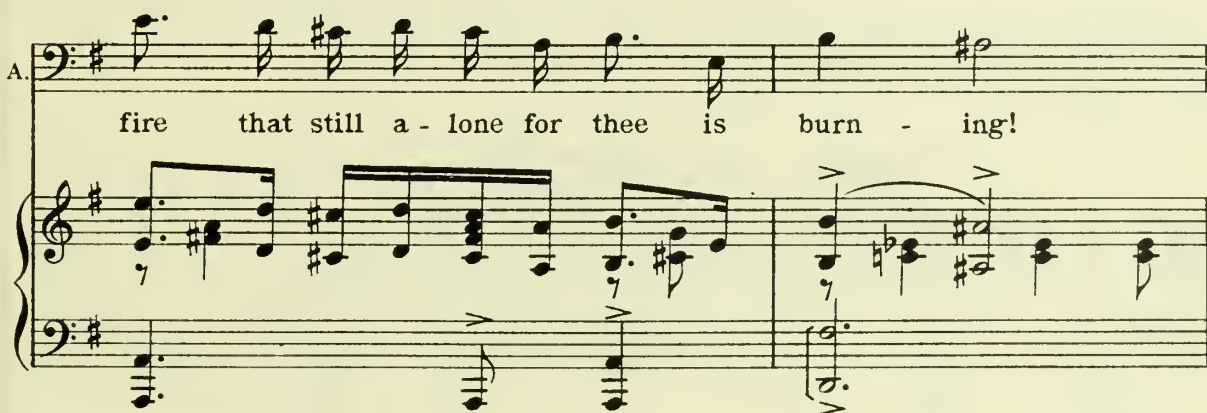
spok - en! Fair one, Par - a - dise and heav'n a - bove I'd

The fourth system continues the piano accompaniment. The vocal line (A.) has the lyrics "spok - en! Fair one, Par - a - dise and heav'n a - bove I'd". The piano part concludes with several chords.

A.  give to rav-ish from thy lips a to - ken!

A.  Bar - - - ba - ra! to hold thee in my arms I'm

A.  rit. *ten.* yearn - ing: Fair one, gaze with - in my eyes To see the

A.  fire that still a - lone for thee is burn - ing!

A

Fair one, lis-ten to my vow of love, a vow that from my ver-y soul is

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

A

spok - en! Fair one, I pray, give me thy re-ply,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the rhythmic pattern from the first system.

A

On thy an-swer will I live or die!

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the rhythmic pattern from the first system.

A

Bid me to live, to live_ or

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the rhythmic pattern from the first system. The system ends with a double bar line and a key signature change to two flats (Bb major).

Tempo I
Girls (behind scene)

Falsetto Tenor *f* Bar-ba-ra! Bar-ba-ra!

Tra la la la! tra la la la! Ah, ha ha ha ha

Bass *f* Tra la la la! tra la la la! Ah, ha ha ha ha

die! —

Tempo I

sfz *f* *f* *molto accel. e cresc.*

ha! —

ha! —

ff

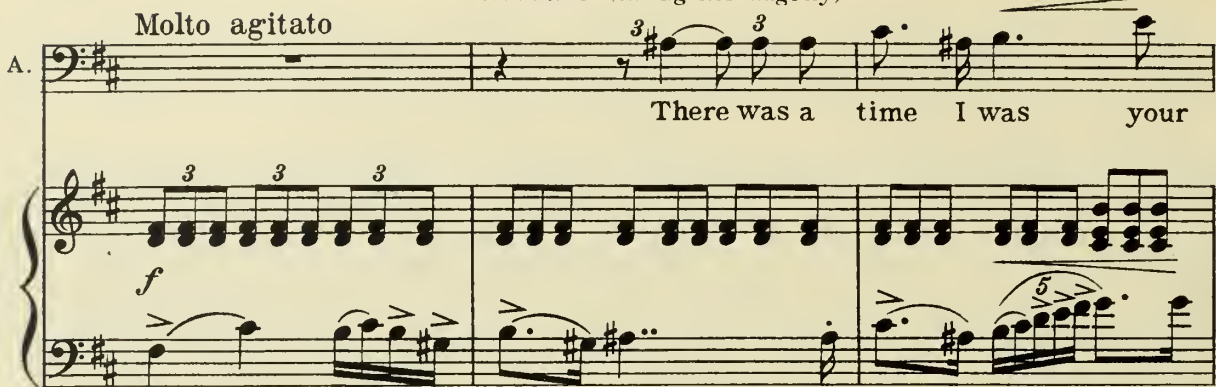
Barbara

f Yes, yes, I'm com - ing!

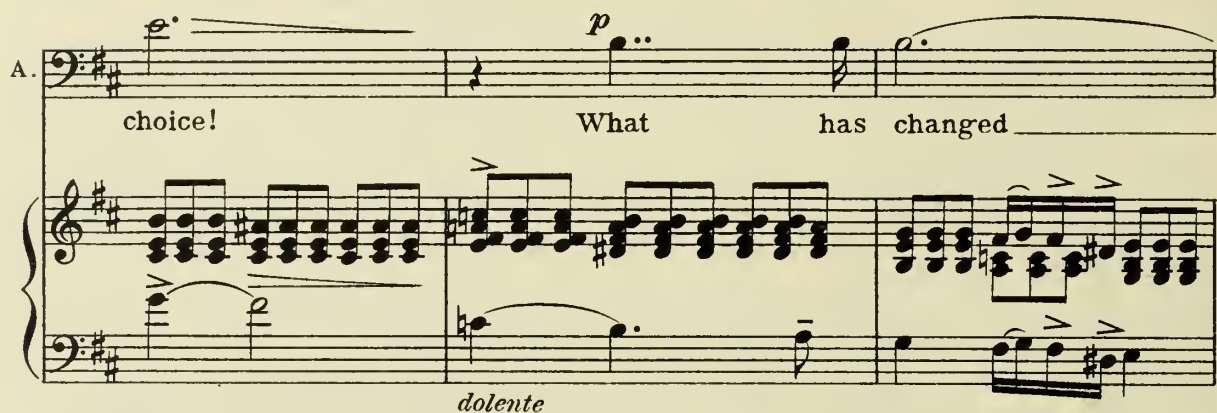
sfz *sfz* *sfz*

Alvarado (facing her angrily)

Molto agitato

A. 

There was a time I was your

A. 

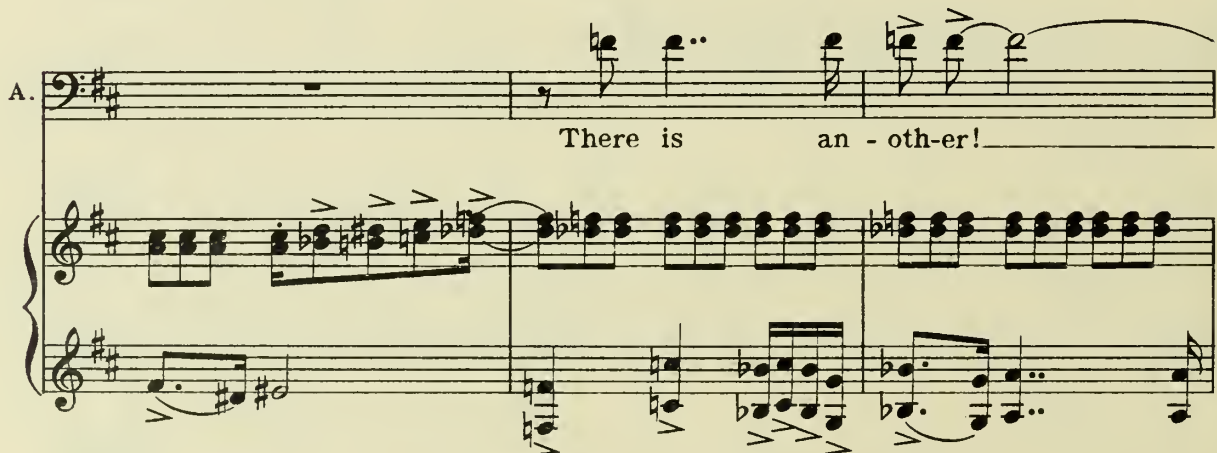
choice! What has changed

dolente

A. 

my cousin?

sempre incalzando

A. 

There is an - oth - er!

Barbara

B. *3*
 Juan Bau-tis - - - - - ta!

A.

tutta forza
fff molto accel.

Meno

B. Ju - an!

ff *fz fz fz fz*

Alvarado

A. *ff*
 And you but a con-vent girl!

sempre ff *ff* *dim.*

(he laughs)

(in derision)

A. Ah ha! Oh in-nocence, thy

poco rit. *fz* *colla voce*

name _____ is Bar-ba-ra _____ de la Guer - - -

a tempo. poco accel. più allarg.

fp cresc. *ff* *a tempo fz*

Più agitato

Girls *ff* Bar - - - - ba - ra! Bar - -

Tenors *f.* Tra la la la! tra la la la!

Basses *f.* Tra la la la! tra la la la!

Più agitato

fz *fz*

Più agitato

Barbara *f* Not an-oth-er word! _____

A. ra! _____

Più agitato

fz *fz* *fz* *f*

ba - ra!

tra la la, tra la la la la la la la la la la!

tra la la, tra la la la la la la la la la la!

Detailed description: This system contains three staves. The top staff is a vocal line with a melodic line and lyrics. The middle and bottom staves are piano accompaniment, featuring a rhythmic pattern of eighth notes with accents.

fz *fz* *fz* *fz* *fz*

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves. It features a steady eighth-note accompaniment with dynamic markings of *fz* (forzando).

B. I'm com - - - - ing!

A.

Detailed description: This system contains two vocal staves. Staff B has a vocal line with the lyrics "I'm com - - - - ing!". Staff A is empty. The piano accompaniment continues from the previous system.

ff *fz* *fz*

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves. It features a more complex rhythmic pattern with dynamic markings of *ff* (fortissimo) and *fz* (forzando).

A. Alvarado *ff* You -

Detailed description: This system contains one vocal staff (A) with the lyrics "Alvarado" and "You -". The piano accompaniment continues from the previous system.

ffz

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves. It features a complex rhythmic pattern with dynamic markings of *ffz* (forzando fortissimo).

A. *ff*
 — prefer a stran — — — — —
ffz
ff *ff*

B. *Barbara* *3* *3*
 Your ev - e - ry word is an in - sult! — I
 A. — — — — — ger! —

con tutta forza e molto cresc.
fff

(exit quickly into hacienda)
 B. leave — — — — — you!
cresc.
molto accel.

A. *Alvarado* (alone, enraged) *Meno mosso* *ff* *3*
 San-ta Ma-ri - - a!
sfz *f*

A. *a tempo* *in tempo*
 — *declamato* I, — Ju-an Bautis-ta Al-va -

A. *portato*
 ra-do, to be jilt - - ed by this convent girl, — who is

A. *ten.*
 mine by ev-'ry right! —

accel. e molto cresc.

fz *a tempo* *molto appassionato* *fz* *fz*

A. (sneeringly)
 'Tis the damn'd A-me-ri - ca - no!

portato

sf più accel.

tutta forza

A.

I will have his

molto accel.

ff

Allegro con fuoco
(shouted)

(Natoma is seen secreted in arbor, listening like an Indian)

A.

life!_

sf

ff

ff

(Castro comes out of shadow)

L'istesso tempo (♩ = ♩)

Castro

C.

Not so fast!

ffp misterioso

p.

(looks around)

C. *There is a bet-ter way!*

C. *To -*

f feroce

ff dim.

(almost spoken)

C. *morrow at the Fi-es - ta there'll be an hundred of our friends! -*

colla voce

ff

C. *When the gaie-ty is at its height, I will have swift horses ready.*

ff

C. *3* *pp* *falsetto* *in tempo animato*

We can steal the girl away to the mountains,

f *ff* *sff* *animato* *sf*

C. (in a whisper) *pp* *più f*

where none can follow. The whole

ppp *pp sec.*

C. (with savage enthusiasm) *molto cresc.*

coun-try will be with us, for they hate the Ame-ri-ca-nos!

p molto cresc. e poco accel. *molto cresc.*

C. *ff* *p tranquillo* *3* *p*

Be guided by me.

ffp *pp* *ppp* *triquillo* *3* *3* *8*

Un poco meno
Alvarado

A. *p* Cas-tro, you are right; we must have

A. *f dim.* *Lento* *suave e portato*
p patience_ but_ to - - mor-row!

poco sf *declamato accel.* *ritenente*
fp *molto vibrato*
molto cresc.

(Natoma comes forth from arbor with water-jar on her shoulder and crosses slowly to left upper)

Lento
molto semplice
pp
rit. e molto dim. *pp*

(exit Natoma Left behind hacienda)

Alvarado

Più lento

A.

I nev-er liked that girl.— She broods too much.

Allegro comodo

Scene VI
(Night begins to fall)

(Convent Girls come out of hacienda with Barbara in their midst)

cresc.

Convent Girls
Sopr. I

Sopr. II The hour has come for us to sev - - - er
Alto The hour has come for us to sev - - - er
The hour has come for us to sev - - - er

Those hap - py days we've spent to - geth - - - er;
Those hap - py days we've spent to - geth - - - er;
Those hap - py days we've spent to - geth - - - er;

For now the eve-ning shades are fall - - - ing,

For now the eve-ning shades are fall - - - ing,

For now the eve-ning shades are fall - - - ing,

And home the con-vent bells are call - - - ing.

And home the con-vent bells are call - - - ing.

And home the con-vent bells are call - - - ing.

For-get us not in all the splen - - - dor,

For-get us not in all the splen - - - dor,

For-get us not in all the splen - - - dor,

The hom-age new-found friends will ren - - - der;

The hom-age new-found friends will ren - - - der;

The hom-age new-found friends will ren - - - der;

The piano accompaniment consists of a treble and bass clef. The treble clef has a melodic line with a triplet of eighth notes. The bass clef has a rhythmic accompaniment of eighth notes.

For time will make our hearts the fond - - er,

For time will make our hearts the fond - - er,

For time will make our hearts the fond - - er,

The piano accompaniment continues with a similar rhythmic pattern in the bass clef and a melodic line in the treble clef.

No mat-ter where thy steps may wan - - der.

No mat-ter where thy steps may wan - - der.

No mat-ter where thy steps may wan - - der.

The piano accompaniment includes a *(rubato)* marking in the treble clef. The bass clef continues with the rhythmic accompaniment.

molto dim.

Un poco più tranquillo
Barbara

B.
Pico
A. Alvarado *espress. p*
C. Castro Good-
K. Kagama (with dignity)

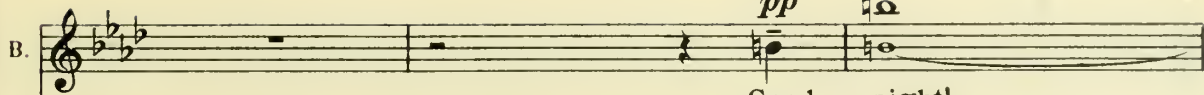
Convent Girls We bid thee
Good - - night! un - -
Good - - night! un - -
Men Ten. I Good - - night! un - -
Ten. II Good - - night! un - -
Bass I Good - - night! un - -
Bass II Good - - night! un - -

Un poco più tranquillo

espressivo

(to Paul)

pp

B.  Good - night!

P. *(sweetly)*
We bid thee all good-night, good-

A. night! un - til the morn - ing light, good-

C. Un - til the morn - ing light we

K. all good night un-til the morning light, we bid thee

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our



B. 

P.  night un - til the morn - ing light, good-night!

A.  night, good - - night,

C.  bid thee all good night,

K.  all good night,

 glad re - un - ion brings, we bid thee all good-night, good-

 glad re - un - ion brings, we bid thee all good-night, good-

 glad re - un - ion brings, we bid thee all good-night, good-

 glad re - un - ion brings,

 glad re - un - ion brings,

 glad re - un - ion brings,

 glad re - un - ion brings,



B.

P. **Paul (to Barbara)**
 Good-night, good night _____ un - til the

A.

K.

pp
 night, _____ good - night, _____
pp
 night, _____ good - night, _____
pp
 night, _____ good - night, _____

ppp
 good - night _____ un -
ppp
 good - night _____ un -
ppp
 good - night _____ un -
ppp
 good - night _____ un -

pp

dolcissimo
(aside to Paul)

B. *pp*
Good -

P. morn - - ing - light our glad re -

A. (up stage) un - til the morn - ing light, good-night!

K. (up stage) good-night, good-night un-til the morn - ing light,

un - til the morn - ing light our glad re -

un - til the morn - ing light our glad re -

un - til the morn - ing light our glad re -

til the morn - ing light our

til the morn - ing light our

til the morn - ing light our

til the morn - ing light our

B. *pp.*
 night!

pp
 un - - - ion brings!

A. *pp*
 good-night, good-night!

K. *pp*
 good - - - night!

pp.
 un - - - ion brings!

pp.
 un - - - ion brings!

pp.
 un - - - ion brings!

pp.
 glad re - un - ion brings!

pp.
 glad re - un - ion brings!

pp.
 glad re - un - ion brings!

pp.
 glad re - un - ion brings!

pp

(All exeunt excepting Barbara and Don Francisco)

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat). The system is divided into two measures. The first measure contains a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure features a dense chordal texture in the treble and a melodic line in the bass. A fermata is placed over the first measure, and a dotted line with the number '8' indicates an eight-measure rest for the first staff in the second measure.

Second system of musical notation. Treble clef, bass clef, key signature of three flats. The system is divided into two measures. The first measure contains a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure features a dense chordal texture in the treble and a melodic line in the bass. A fermata is placed over the first measure, and a dotted line with the number '8' indicates an eight-measure rest for the first staff in the second measure.

Third system of musical notation. Treble clef, bass clef, key signature of three flats. The system is divided into two measures. The first measure contains a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure features a dense chordal texture in the treble and a melodic line in the bass. A fermata is placed over the first measure, and a dotted line with the number '8' indicates an eight-measure rest for the first staff in the second measure. The instruction *sempre dim.* is written in the second measure.

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats. The system is divided into two measures. The first measure contains a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure features a dense chordal texture in the treble and a melodic line in the bass. A fermata is placed over the first measure, and a dotted line with the number '8' indicates an eight-measure rest for the first staff in the second measure. The instruction *piu dim.* is written in the second measure.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats. The system is divided into two measures. The first measure contains a melodic line in the treble and a rhythmic accompaniment in the bass. The second measure features a dense chordal texture in the treble and a melodic line in the bass. A fermata is placed over the first measure, and a dotted line with the number '8' indicates an eight-measure rest for the first staff in the second measure. The instruction *ppp* is written in the second measure.

Allegretto comodo

pp

Chorus (behind scenes)

Sopr. I

Sopr. II

Alto

O - hé! O - hé! We
 O - hé! O - hé! We
 O - hé! O - hé!

leggiero

swing on the eve-ning tide, The low waves gently
 swing on the eve-ning tide, The low waves gently

O - hé!

glide. O - hé!

glide. O - hé!

O - hé!

O - hé!

perdendosi
hé!

perdendosi
hé!

perdendosi
O - hé!

ppp

Molto tranquillo (Don Francisco and Barbara embrace)

ppp

(Exit Don Francisco)

Scene VII

(Barbara pauses a moment and then walks slowly to right front)

Molto tranquillo **Barbara (alone) pp**

B. *Oh, won-drous night!*

B. *The shad-ows fall a - round me: in thy pro-lect - ing*

B. *arms— I am en-fold - ed. — Be not too bold, —*

rit.

B. *O stars; I see you peep-ing thro' the trees; —*

poco ten. p

sempre piu allargando *molto rit.*

pp

B. *lunga*

pray turn thine eyes a-way, — oh won-drous night! — I

ppp *lunga*

Più mosso
dolcissimo possibile

B. love — him! In secret hear my vow: I

pp *fp*

B. love — him! for none shall know but

fp

sempre cresc.

B. thou. I love him! Ah! hide me not, I

p

B. pray! I love him! 'tis all my heart can

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "pray! I love him! 'tis all my heart can". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many triplets and slurs. The lyrics are placed below the vocal line.

B. say, I love, *cresc.*

p molto cresc.

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "say, I love," followed by a long note. The piano accompaniment includes the dynamic marking *p molto cresc.* and features several triplets. The lyrics are placed below the vocal line.

B. I love, *p*

sfz *fp*

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "I love," followed by a long note. The piano accompaniment includes the dynamic markings *sfz* and *fp* and features several triplets. The lyrics are placed below the vocal line.

B. I love him! *marcatissimo* *fp* *con slancio* *Ed.*

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has the lyrics "I love him!" followed by a long note. The piano accompaniment includes the dynamic markings *marcatissimo* and *fp*, and the instruction *con slancio*. The system ends with a double bar line and the signature *Ed.* The lyrics are placed below the vocal line.

Allegro (Paul enters hurriedly)

B.

molto appassionato ed accel.

sfz

Poco meno
Paul

P.

Let come what will, _____ the mag-net of her beau-ty calls me

ffp cresc. *colla voce*

lento

Allegro
(Barbara sees Paul)

Barbara

P.
B.

back a-gain. _____ Se-ñor!—

f ff lento *agitato* *sfz* *f*

Paul

P. Fair maid, I could not leave thee, I could not

colla voce *a tempo*

P. part with-out one word with thee a - lone.

p *accel.*

Barbara

B. Be-ware, the dan-ger

P.

sfz *sfz*

B. My fa-ther

P. Dan-ger? Dan - ger!

accel. *fz* *fp*

P. *Tho' the seas were tem-pest-tossed, Tho' the waves ran moun - tain-high,*

fp

f

P. *I would their strength de-fy, And breast the storm that bears me*

fp

sfz p

P. *close to thee, close to thee,*

fp

P. *— ah, my be-lov-ed, close to thee!*

sfz

p

passionato

p ma con calore

Barbara (aside)

B. *p* His voice — a-wakes my ver - y soul! Ah, I

B. dare not re-ply; My fal - tring lips — can-not de-ny My all too will-ing

B. heart. —

P. **Paul**
I love thee, I love, — love thee!

P. Here I proclaim my a-do-ra - tion! Loved one, my soul — cries out to

pp *poco rit.* *poco a poco accel. al*

B. I trem - ble! my heart is

P. thee!

tempo

B. beat - ing!

P. Turn not a-way; it is the voice di-vine, the

Paul

p *molto cresc.*

fp

P. voice of love that pleads; — one word from those sweet lips, I do implore thee!

B. Barbara *f* *poco riten.* I cannot say thee

molto accel. *sfz* *molto uccel.* *sfz* *colla voce*

Agitato

B. *rit.*
 nay! Look in - to my

f *molto dim.* *più tranquillo* *ritenuto*

Lento

B. *pp* *ten.*
 eyes and read the an - swer there:

ten. *ppp* *pp* *ten.*

Più mosso

B. *pp sempre cresc.*
 I love thee! in se-cret hear my

P. *pp sempre cresc.*
 I love thee! in se-cret hear my

ppp *ten.* *Più mosso* *pp* *fp* *3*

B. *fp*
 vow, I love thee! for none shall knowbut

P. *fp*
 vow, I love thee! for none shall knowbut

fp *3*

B. *thou. I love thee! Ah, chide me not, I pray! I*

P. *thou. I love thee! Ah, chide me not, I pray! I*

The first system of music consists of three staves. The top staff is for Soprano (B.) and the middle for Piano (P.). Both vocal staves have lyrics: "thou. I love thee! Ah, chide me not, I pray! I". The piano accompaniment is on the bottom staff, featuring a treble and bass clef. It includes triplets in the right hand and a piano (*p*) dynamic marking.

B. *love thee! 'Tis all my heart can say, I*

P. *love thee! 'Tis all my heart can say, I*

The second system of music consists of three staves. The top staff is for Soprano (B.) and the middle for Piano (P.). Both vocal staves have lyrics: "love thee! 'Tis all my heart can say, I". The piano accompaniment is on the bottom staff, featuring a treble and bass clef. It includes triplets in the right hand and a piano (*p*) dynamic marking.

B. *love,*

P. *love,*

The third system of music consists of three staves. The top staff is for Soprano (B.) and the middle for Piano (P.). Both vocal staves have lyrics: "love,". The piano accompaniment is on the bottom staff, featuring a treble and bass clef. It includes triplets in the right hand, a piano (*p*) dynamic marking, and a *cresc.* marking.

B. I love,

P. I love,

sfz *fp*

B. I love thee! — May heav-en hear my

P. I love thee! — May heav-en hear my

Meno mosso

marcatissimo *fp* *tutta forza*

B. prayer! Be-neath the stars I swear,

P. prayer! Be-neath the stars I swear,

B. *With all my soul I love thee! —*

P. *With all my soul I love thee! —*

ff accel

B. *With all my soul I love!*

P. *With all my soul I love!*

Maestoso

sfz ff

(They stand in fond embrace)

ff

Poco animando

dim.
pp

(a light is seen in first window of hacienda)

Barbara

B. *p*
My father!

Violins *pp*

sempre dim.
stringendo *più tranquillo* *pp*

(They embrace once more hurriedly)

B. Good-night!

P. Paul *pp*
One

pp

ppp *pp dolcissimo*

(The light in window of hacienda disappears, but reappears over doorway)

P.

pp *ten.*

kiss_ up-on those tell-tale eyes!_

B. **Barbara**

pp parlando *perdendosi*

Un-til to-mor-row, good-night! I love_

molto tranquillo

(The light disappears from over doorway, but reappears in another window of hacienda further up stage. Paul disappears.)

R.

thee!_

perdendosi

(Barbara enters doorway of hacienda in the shadow quickly)

(Natoma is seen in window of hacienda with lighted candle in her hand)

Lento
ppp

This system contains a vocal line and a piano accompaniment. The vocal line features a series of notes with a dotted line above it, indicating a long note or a specific performance instruction. The piano accompaniment is in a minor key and includes a *ppp* dynamic marking. The tempo is marked *Lento*.

(Slow Curtain)

poco cresc.
pp ma marcato

This system continues the musical score with a vocal line and piano accompaniment. The tempo is marked *(Slow Curtain)*. The piano accompaniment includes a *poco cresc.* marking and a *pp ma marcato* marking. The music features a series of notes with a dotted line above them, similar to the first system.

This system concludes the musical score on this page, featuring a vocal line and piano accompaniment. The piano accompaniment includes a series of notes with a dotted line above them, similar to the previous systems.

Act II

Scene I

Plaza in front of the Mission Church, which occupies the upper back of the stage and has an arcade extending across right upper; roadway comes in around arcade. Mountains of Santa Inez in background. Large fountain at left, also an adobe inn. At right, grand-stand.

Music of Prelude indicates approaching Fiesta. Early dawn; light shows through misty windows of inn.

Prelude

Allegro vivo

The first system of the musical score is written for piano. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (*f*) dynamic. The melody in the treble clef features eighth-note patterns. The bass clef provides a steady accompaniment. The system concludes with a *poco accel.* marking.

Allegro brillante

The second system continues the piece with an *Allegro brillante* tempo. It features a *sfz* (sforzando) dynamic marking. The music includes several triplet markings (indicated by a '3' over a group of notes) in both the treble and bass clefs. The treble clef has a more active melodic line with slurs and accents.

The third system continues the *Allegro brillante* section. It features multiple triplet markings in both the treble and bass clefs. The treble clef has a melodic line with slurs and accents, while the bass clef provides a rhythmic accompaniment.

The fourth system concludes the *Allegro brillante* section. It features a *sfz* dynamic marking and continues with triplet markings in both staves. The treble clef has a melodic line with slurs and accents, while the bass clef provides a rhythmic accompaniment.

First system of a piano score. The right hand features a melodic line with eighth notes and some triplets, while the left hand provides a steady accompaniment of eighth notes. A dotted line with the number '8' above it spans the first two measures.

Second system of a piano score. The right hand contains several triplet patterns. The left hand continues with a rhythmic accompaniment. A dotted line with the number '8' above it spans the first two measures.

Third system of a piano score. The right hand has a melodic line with triplet markings. The left hand has a more complex accompaniment with some chords. A dotted line with the number '8' above it spans the first two measures.

Fourth system of a piano score. It includes dynamic markings such as *sf* (sforzando) and *lento dim.* (ritardando). The right hand has a melodic line with a *lunga* (long) note and a *tr* (trill) marking. The left hand has a bass line with triplet markings. A dotted line with the number '8' above it spans the first two measures.

Lento

Fifth system of a piano score. The right hand has a melodic line with a triplet. The left hand has a bass line with a *p molto espressivo* (piano molto espressivo) marking. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth-note triplet. The bass clef provides a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation. It includes dynamic markings *p*, *pp*, and *f subito*. The tempo is marked *Allegro a tempo* with an *accel.* (accelerando) section. The treble clef features a melodic line with a triplet of eighth notes and a sixteenth-note triplet. The bass clef has a steady accompaniment.

Allegro (Tempo I)

Third system of musical notation, starting with a *sf* (sforzando) dynamic. The tempo is *Allegro (Tempo I)*. The treble clef contains a melodic line with several triplet markings. The bass clef has a rhythmic accompaniment with triplet markings.

Fourth system of musical notation, featuring dynamic markings *p* and *pp*. The treble clef has a melodic line with a triplet. The bass clef has a rhythmic accompaniment with a triplet.

Lento

Fifth system of musical notation, starting with a *p* dynamic and a *Lento* tempo. It includes markings for *ritenente* and *piu rit.* (piu ritardando). The treble clef has a melodic line with a triplet. The bass clef has a rhythmic accompaniment with a triplet.

(Curtain)

(Enter Natoma cautiously from roadway, keeping in shadow of arcade; she approaches steps in front of main doors of church, hes-

Molto moderato

l.h.

itates, goes up the steps to small door, pauses, reaches out her hand as if to touch the holy water, pauses again, then turns rapidly away)

Natoma (spoken)

N.

No!

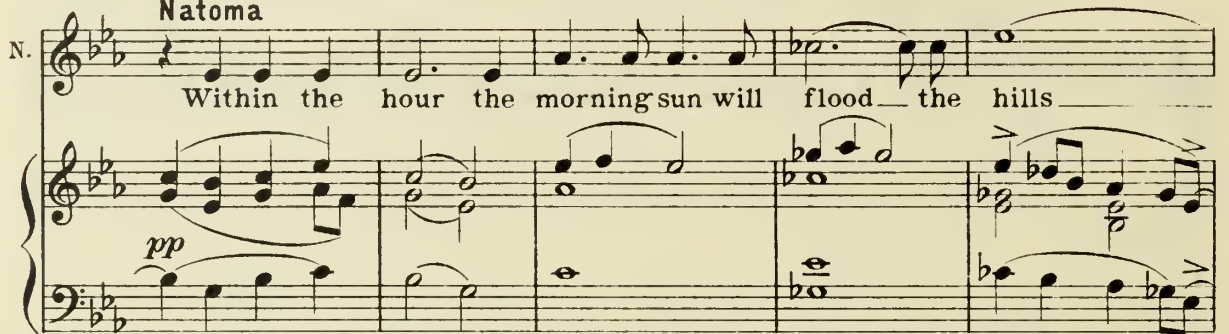
riten. *rit.*

(She looks over scene and turns toward centre)

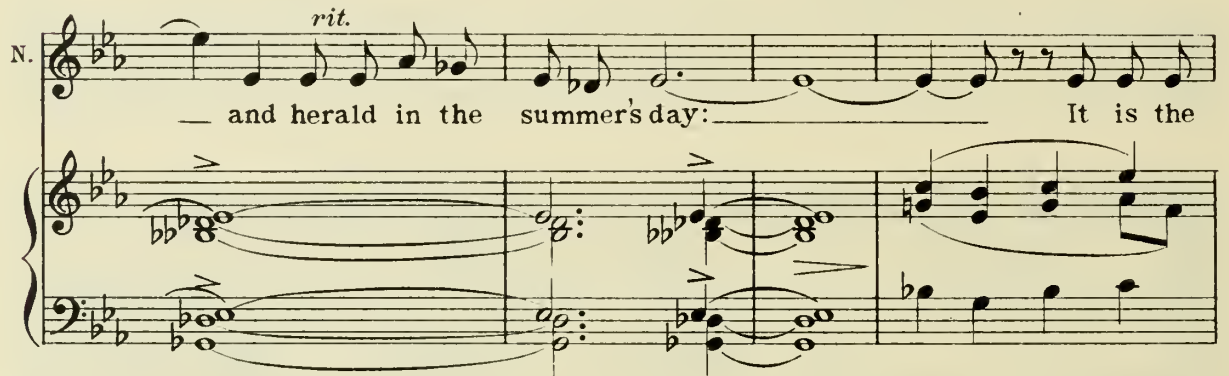
p a tempo, ma molto tranquillo *più tranquillo*

molto rit. *pp* *ppp*

Molto moderato
Natoma

N.  Within the hour the morning sun will flood the hills

pp

N.  — and herald in the summer's day: It is the

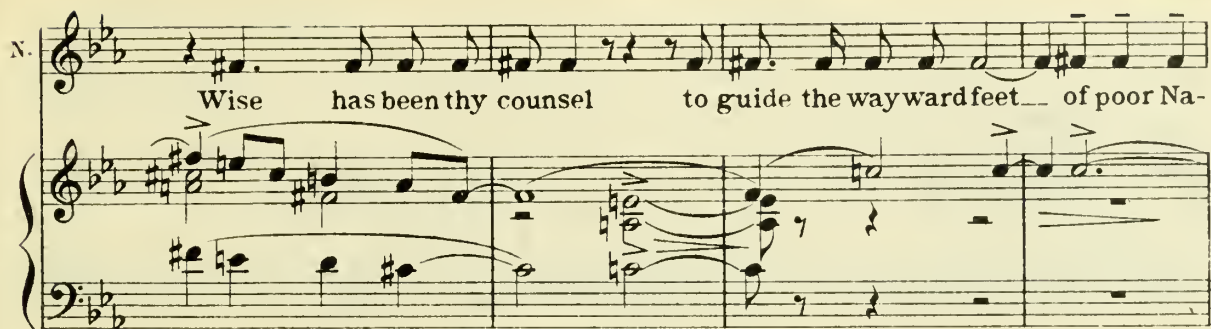
rit.

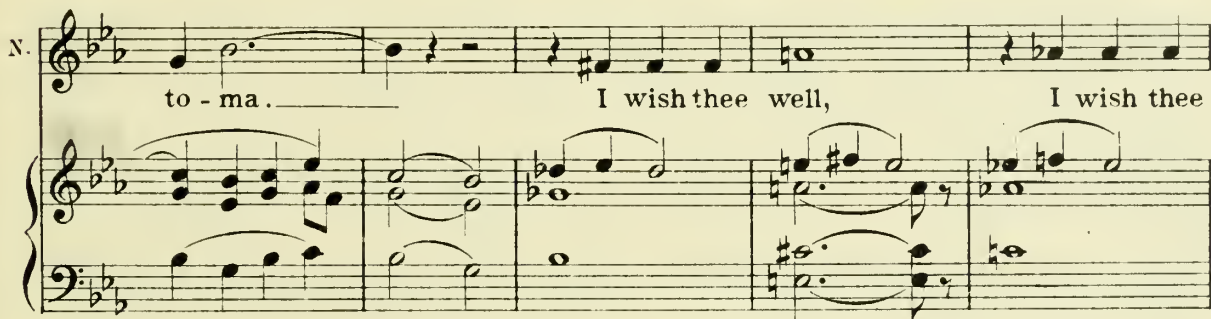
N.  festal day of my dear mistress, Bar - bara! I am thy willing

f

N.  slave, — thy voice is ev-er gen-tle, —

fp

N.  *Wise has been thy counsel to guide the wayward feet... of poor Na-*

N.  *to - ma. I wish thee well, I wish thee*

N.  *joy, and may the mighty Spir-it crown thee queen*
f accel. Lento

N.  *of this fair land.*
f

N.  *Molto lento*
molto rit. rit. pp

Moderato

N.  *ppp* *p* How tall and

N. *f* fair and brave was he! *rit.* *fz* *p lunga*

N. *Lento* *pp* His love was mine, mine_

N. *pp* _ for one short hour! All my heart was his, to

N. take and hold for ev-er. *rit.* *ppp* *lunga*

Molto moderato

N. *To - gether we might have wandered thro' the val - leys,*

Flute vibrato

N. *o - ver the vi - o - let hills, un - der the mighty oak*

N. *to make our couch.*

pp poco meno

N. *a tempo*

I would gather for his pil - low the dain - ty fern; he would

a tempo

N. *hold me in his arms - be - neath the stars, - be - neath the*

mp *pp*

N. *poco meno* stars, *a tempo*

poco meno *a tempo*

ppp

Viol.

N. while fire - flies played a - mong the trees, and from the

8va bassa

N. vale be-low came the music of the stream. Ev-er to live in

ppp

N. my fair land a - lone with thee,

all

più forte

N. a - lone with thee! the world so far, so far a - way,

N. my Chieftain by my side! A - lone with thee,

N. *più rit.* far a - way!

più rit. *ppp*

8va bassa

Lento (Guitar on stage) *f*

G. Girl's Voice (behind scene) Ah!

Lento *p sfz* *pp*

(Laughter and noise from the inn)

pesante

G. Ah!

pp *grazioso*

attacca

A tempo, animato
Natoma

N. Laugh on, and waste the hour in revel!

sfz p *fp*

N. You think to car-ry out your plot, and

sfz

N. reckon not on one whom you ig - nore

sfzp

N. like so much car- rion.

accel. e cresc. possibile

N. 'Tis

sfz più accel.

fz *pp*

N. better so:— for if Na-to-ma is to act,

fp

sfp

N. *molto marcato*
she will take counsel with her- self. —

sfz

accel.

N. *p* *>*
 It is the on-ly way.

fp *triquillo*
fp

(Church-bell sounds) *Lento*

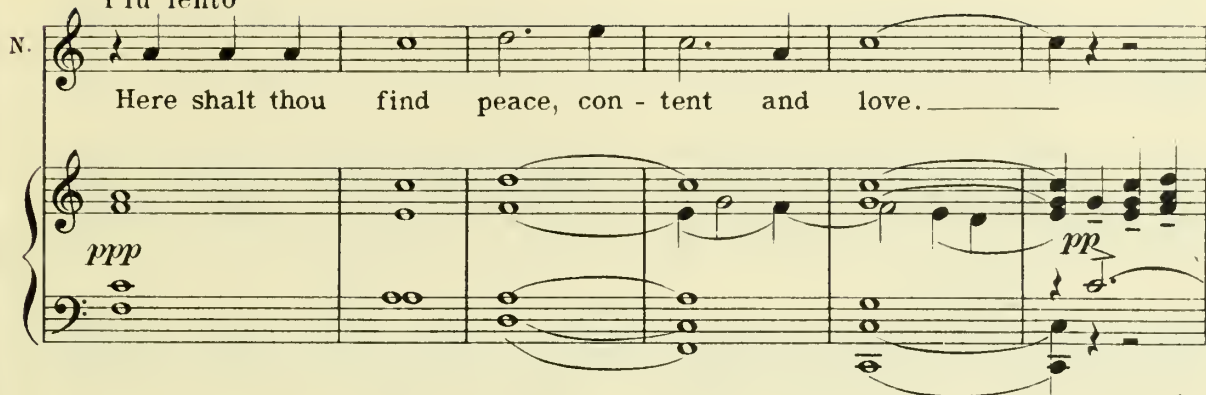
ppp
pp

N. *senza tempo* *a tempo*
 The call to prayer. The padre bids me en-ter in the church;

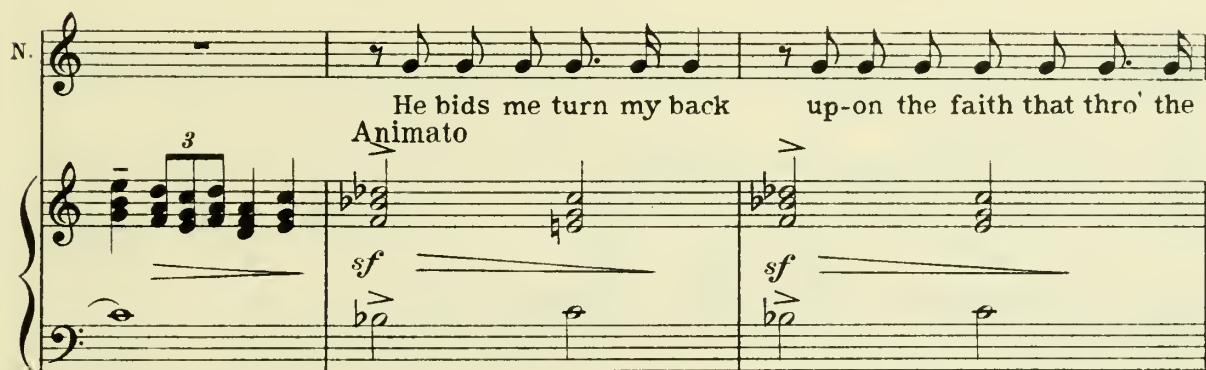
collu voce *rit.* *a tempo*

N. *a tempo*
 Of-ten has he told me:

Più lento

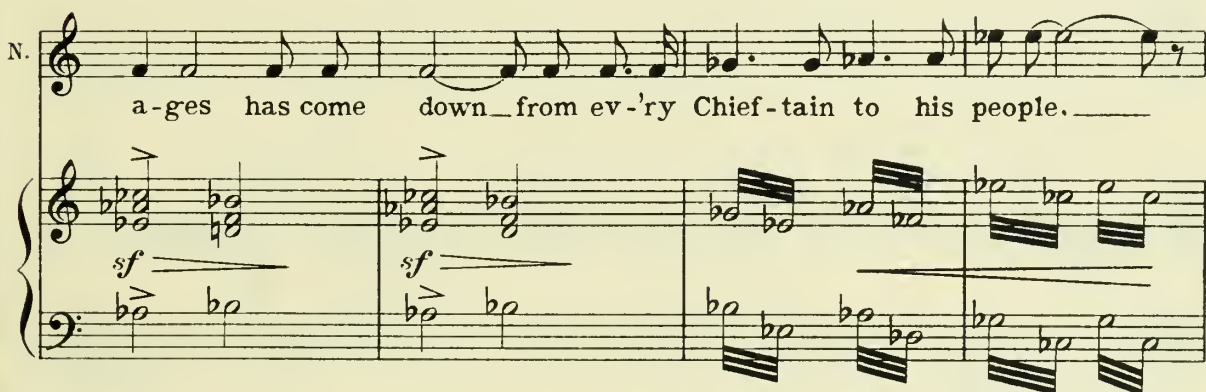
N.  Here shalt thou find peace, con - tent and love. _____

ppp *pp*

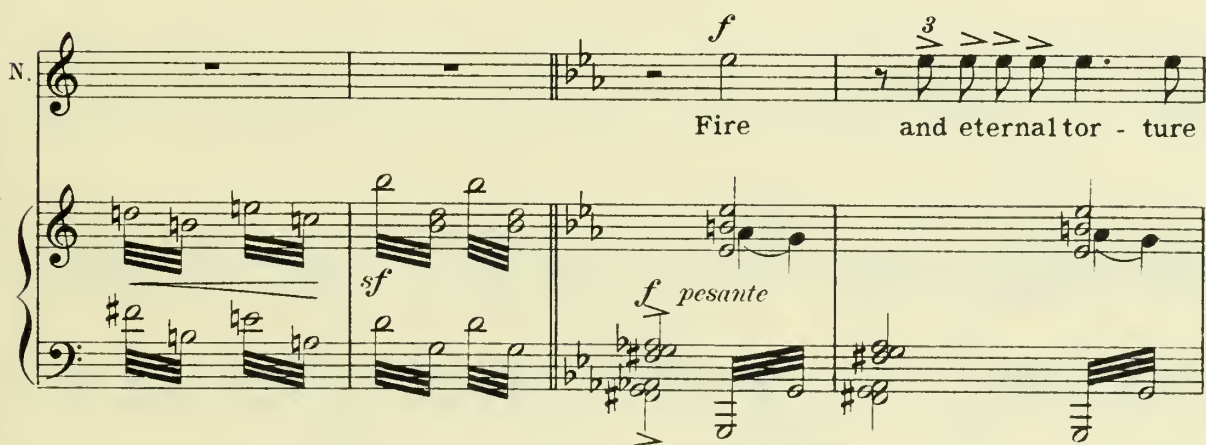
N.  He bids me turn my back up-on the faith that thro' the

Animato

sf *sf*

N.  a-ges has come down from ev-'ry Chief-tain to his people. _____

sf *sf*

N.  Fire and eternal tor - ture

f *f* *pesante*

N. *shall be my lot, if I re - fuse.*

molto pesante *ff* *animando*

cresc. possibile *ff*

N. *I do refuse! I re - fuse!*

ff *allargando* *ff*

allargando *ff*

N.

sfz p

Maestoso

N. Great Ma - ni - tou, Great Spirit of the hills,

N. Bend low thine ear un-to my prayer! Lend me thine aid in my des -

N. pair! Hold forth thy hand, Give thy com-mand;

N. Let not my feet be led a - stray, Guide me aright this

pp molto cresc.

N. *pp molto cresc.*
 day! Great Ma - ni - tou! Great Ma - ni - tou!

pp subito

N. *pp* *cresc. possibile* *ff*
 I pray to you.

ppp cresc. possibile *ff*

N. (exit rapidly)

poco a poco dim. *sempre dim. e calando*

pppp

Kdr. *ppp*

(A Shepherd's pipe is heard off stage)

Moderato

p

ppp

(A Boy appears in the roadway)

pp

poco meno

(He pauses on steps of church and makes sign of cross)

Molto lento

rit.

Tempo I

pp

pp

p *più forte*

f

p

(Door of inn opens; Bruzzo comes out, takes pigskin from Boy and carries it into the inn)

poco più tranquillo

p

f

(Boy follows, whistling)

(door closes)

a tempo, poco a poco rall.

p

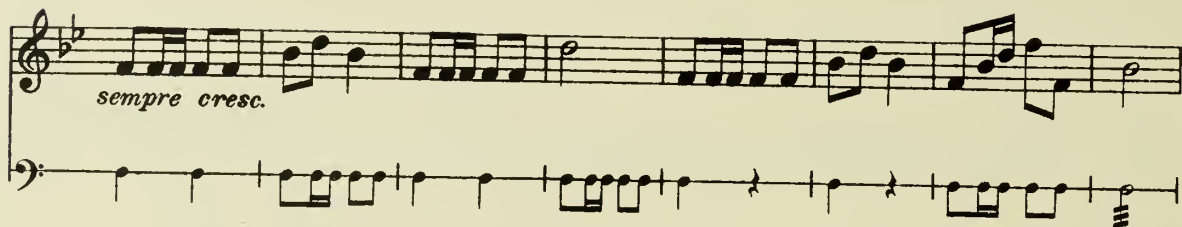
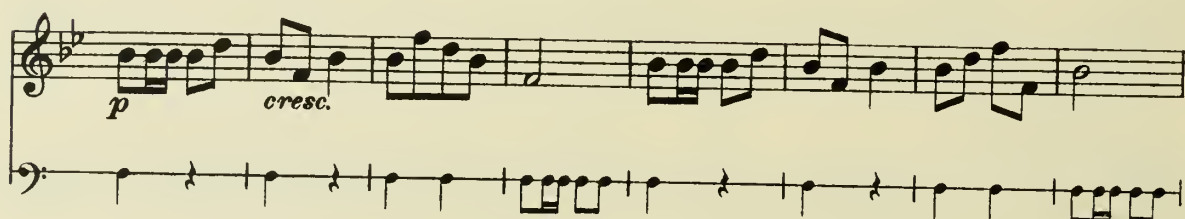
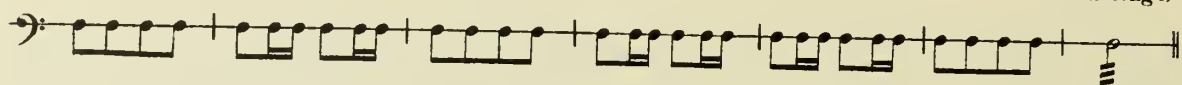
f

(Snare-drum off stage)



(Tramp of soldiers is heard. A drummer with four trumpeters appears, after them a Sergeant followed by squad of soldiers, some women and children, and a few men Two friars come out of church to receive flag)

(Four trumpeters on stage)



(The Sergeant delivers flag to friars)

(The flag is seen mounting)

Trumpets

Musical score for the first system. It consists of three staves: two for piano (treble and bass clefs) and one for trumpets (treble clef). The piano part begins with a *fff* dynamic marking. The trumpets enter with a melodic line. The key signature has two flats and the time signature is 2/4.

Musical score for the second system, continuing the piano accompaniment from the first system. It features two staves (treble and bass clefs). The tempo marking *poco rit.* is present. The time signature changes to 2/4.

(They march off)

(Trumpeters on stage)

Musical score for the third system, featuring piano accompaniment. It consists of two staves (treble and bass clefs). The tempo marking *a tempo* is present. The time signature is 2/4.

(Stage begins to fill. There are several booths at left, in which the women arrange and display their wares. Soldiers inspect wares and flirt with girls)

Musical score for the fourth system, featuring piano accompaniment. It consists of two staves (treble and bass clefs). The piano part includes a triplet marked with a '3' and a *p* dynamic marking. The time signature is 2/4.

First system of musical notation. It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano part features several triplet figures in both hands.

(Trumpeters exeunt)

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part starts with a *p* dynamic and includes triplet figures. A *mf* dynamic is indicated later in the system.

Third system of musical notation. It includes a vocal line and piano accompaniment. The piano part features triplet figures and dynamic markings of *p* and *mf*.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part features triplet figures and dynamic markings of *f* and *ff*. The system concludes with a 3/4 time signature.

Kdr. *in D* *attacca* 3/4

Allegro moderato

p cresc.

Piano introduction in 3/4 time, marked *p cresc.* The right hand features a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with quarter notes.

Chorus

Soprano
Alto
Tenor
Bass

Come, buy! Step up!
Come, buy!

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: Soprano: "Come, buy! Step up!"; Alto: "Come, buy!"; Tenor: "Come, buy!"; Bass: (no lyrics). Dynamics include *f*.

f

Kdr. in D

Piano accompaniment for the chorus. The right hand has a busy texture with eighth notes and triplets. The left hand features a triplet accompaniment. Dynamics include *f*. A keyboard signature *Kdr. in D* is present.

Step up, come and buy!
Step up, come and buy!

Additional vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: Soprano: "Step up, come and buy!"; Alto: "Step up, come and buy!"; Tenor: (no lyrics); Bass: (no lyrics). Dynamics include *f*.

f

Come, drink!

Piano accompaniment for the second chorus. The right hand has a busy texture with eighth notes and triplets. The left hand features a triplet accompaniment. Dynamics include *f*. The lyrics *Come, drink!* are written below the piano part.

The daintiest ev - er seen!
 The daintiest ev - er seen!

Our will - ing hearts you can be - guile with a smile!

1st Group

A jew - ell'd belt, A hat of felt For you, Se - ñor,
 Come, buy!

f Step
 Our will - ing hearts you

2d Group

is just the thing! Here's what you will From old Se -
 up! New caps and
 can beguile With witching eyes and loving smile;

ville, — And royal lace all made by hand! Come buy, step up! Come and
 wraps, a pair of shoes: —
 Your wares will not our pockets tempt!

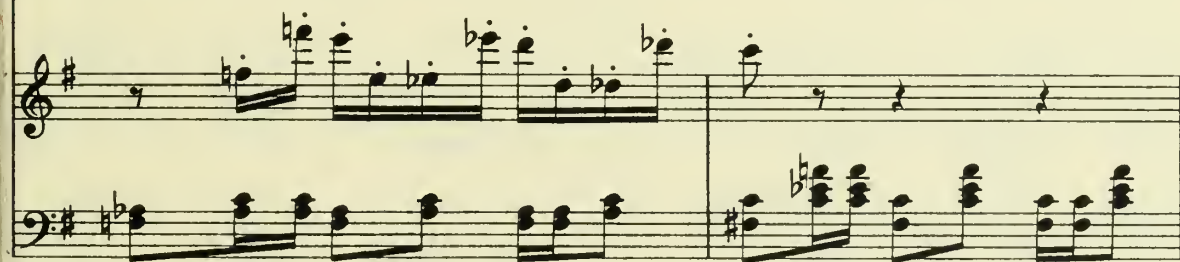
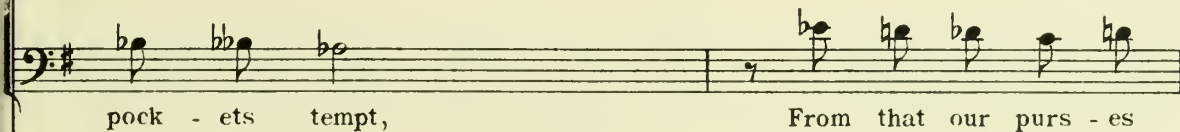
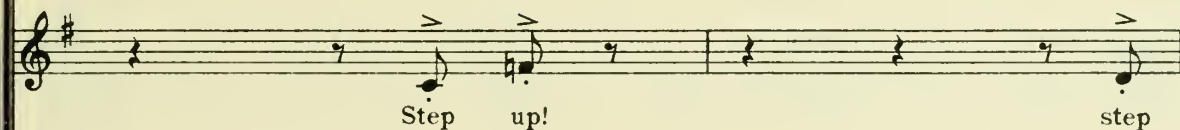
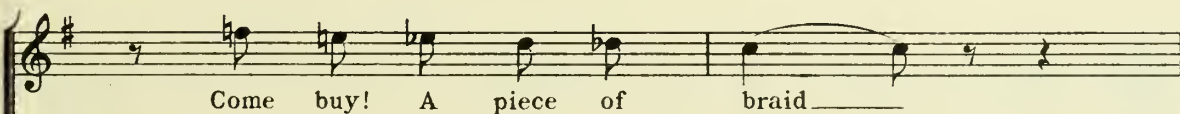
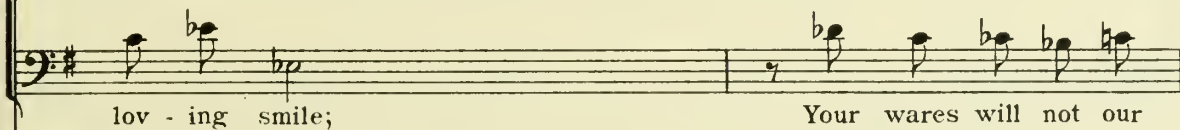
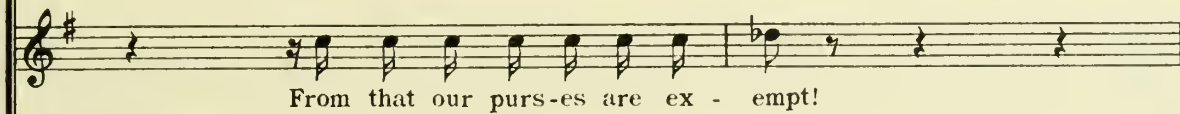
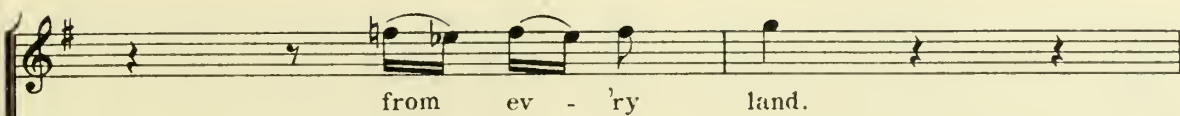
buy!
 2d Group Step up! Step up, come
 Now let your sweet-heart choose, come
 Come, drink

buy! New caps and
 buy! A pair of
 E - nough! enough!
 — a glass of wine, — of old Mescal;

wraps, the dain-tiest ev-er seen!
 shoes, now let her choose, come buy!
 your chatter fills the air;
 — good health and wealth!

Our will - ing hearts you

In fine ar - ray,
 come buy!
 Your wares will not our pockets tempt,
 can be - guile With witch - ing eyes and



Will sure - ly win a maid, come buy! —
 up! Come buy, step up! Here's what you
 e - nough! Your chatter fills the air! Enough! e -
 are ex - empt! — Come drink! —

sfz *fp* *ff*

— Take out your purse, come buy! — Un -
 will From old Se - ville! Here's
 nough! Enough, e - nough! Your
 — come drink a glass of old Mes -

fp *ff*

Tenors

List — to our

The first system of the score features a vocal line for Tenors and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "List — to our". The piano accompaniment consists of two staves: the right hand plays a series of eighth-note triplets, and the left hand plays a similar triplet pattern. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 7/8.

prayer, fair Nymph of a zure eyes!

The second system continues the vocal line with the lyrics "prayer, fair Nymph of a zure eyes!". The piano accompaniment continues with the triplet patterns in both hands. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides a steady rhythmic accompaniment.

One hour with thee in - deed were

The third system features the lyrics "One hour with thee in - deed were". The piano accompaniment continues with the triplet patterns. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides a steady rhythmic accompaniment.

Par - a - dise! By night and day we

The fourth system features the lyrics "Par - a - dise! By night and day we". The piano accompaniment continues with the triplet patterns. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides a steady rhythmic accompaniment.

Come buy! _____

Come buy! _____

dream both near and far of thee, our guid - ing -

Come drink! _____

(laughing)

Ha ha, ha ha ha, ha ha ha!

(laughing) (imitating Tenors)

Ha ha, ha ha ha, ha ha ha! Your guid - ing -

star! _____

star! _____ You dream both near and far! _____

List to our prayer! _____

(imitating Tenors)

By night and day, _____ both near and far,

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and various rhythmic patterns.

(to Tenors)

Oh! love - sick swain! _____ (laughing) Ha! ha! we

list to our prayer! _____

(laughing)

ha, ha! _____ Of on - ly thee, _____

The second system continues the musical score with vocal lines and piano accompaniment. It includes the instruction '(to Tenors)' and '(laughing)' for the vocal parts.

(turning to customers)

know that strain! A jew-elled belt, A hat of

Don't be so gruff!

our guid-ing - star! Come drink!

felt For you, Se - ñor, _____ is just the thing!

(2^d Group, Soprano) Come buy!
Step up! Don't be so gruff!

E-nough, e-

Come and buy! _____ come and
To - day _____ we lay our treasures at your
nough!
Come drink! _____ Our will-ing hearts _____

Kdr. in D

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp). The piano accompaniment includes triplets and a 'Kdr.' (Crescendo) marking. The lyrics are: 'Come and buy! _____ come and To - day _____ we lay our treasures at your nough! Come drink! _____ Our will-ing hearts _____'.

buy! _____ come and buy! we lay our treasures at your
feet! _____ Step up now, let your sweet heart
_____ you can be-guile with a smile, _____

Detailed description: This system contains the second two systems of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: 'buy! _____ come and buy! we lay our treasures at your feet! _____ Step up now, let your sweet heart _____ you can be-guile with a smile, _____'.

feet, old roy-al lace, _____

choose! _____ Come buy! _____

Our will-ing hearts you can be - guile With witching eyes and

sfz

8

all made by hand! Come buy! _____

come buy! _____

(impatiently)

List to our

lov - ing smile! Come

8

8

come and buy!

come and buy, come and buy! New caps and

prayer, fair Nymph of

drink!

8

3

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'come and buy!'. The second staff is another vocal line with lyrics 'come and buy, come and buy! New caps and'. The third staff is a vocal line with lyrics 'prayer, fair Nymph of'. The fourth staff is a bass line with lyrics 'drink!'. Below these are two staves of piano accompaniment. The piano part features a melody with an eighth-note triplet (marked '8') and a sixteenth-note triplet (marked '3').

come and buy, come! step up!

wraps!

a - zure eyes! One hour with

Here's to her who dares to sip! Come

3

3

3

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'come and buy, come! step up!'. The second staff is a vocal line with lyrics 'wraps!'. The third staff is a vocal line with lyrics 'a - zure eyes! One hour with'. The fourth staff is a vocal line with lyrics 'Here's to her who dares to sip! Come'. Below these are two staves of piano accompaniment. The piano part features a melody with eighth-note triplets (marked '3') and sixteenth-note triplets (marked '3').

come and buy!

Come and buy, come and buy! New caps and

thee, in - deed, were

drink!

come and buy!

wraps! Come!

Par - a - dise! Night and day we

come drink!

Step up! step up!

come! come, buy!

dream of thee, near and far our guiding - star!

fill the cup! Come drink! fill the cup!

molto

come buy! come buy!

Step up! step up!

Enough, e - nough! your chat-ter fills the air!

come drink! come

ff

p.

Step up! step
 Come and buy, step up! come and buy, step
 We dream, both near and far. Of thee, our guid-ing -
 Here's health and

sfz *3*

(laughing)
 up! Ha ha, ha ha ha ha ha! step
 up! (laughing) Ha ha, ha ha ha ha ha! step
 star! E - nough! e -
 wealth! Come drink! come

8 *3* *3* *3* *3*

up! step up! step

up! Come and buy, step up! come and buy, step

nough! We— dream, both near and far, Of— thee, our guid-ing -

drink! Here's health and

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "up! step up! step", "up! Come and buy, step up! come and buy, step", "nough! We— dream, both near and far, Of— thee, our guid-ing -", and "drink! Here's health and". The piano accompaniment includes triplet markings and a dynamic marking of *ff*.

(laughing)

up! Ha ha ha ha ha ha ha ha! step

(laughing)

up! Ha ha ha ha ha ha ha ha! step

star! E - nough! e -

wealth! Come drink! come

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: "(laughing)", "up! Ha ha ha ha ha ha ha ha! step", "(laughing)", "up! Ha ha ha ha ha ha ha ha! step", "star! E - nough! e -", and "wealth! Come drink! come". The piano accompaniment includes triplet markings and a dynamic marking of *ff*.

up! step up! come
up! step up! come
nough! e - nough! e -
drink! Here's health and

8.....:

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: 'up! step up! come', 'up! step up! come', 'nough! e - nough! e -', and 'drink! Here's health and'. The piano accompaniment features a melody with triplets and a bass line with triplets. A fermata is placed over the first measure of the piano accompaniment, with the number '8' and a dotted line below it.

buy! Animato
buy! Animato
nough! Animato
wealth! Animato

10

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: 'buy!', 'buy!', 'nough!', and 'wealth!'. The piano accompaniment features a melody with triplets and a bass line with triplets. The tempo marking 'Animato' appears above the first measure of the vocal parts and above the first measure of the piano accompaniment. A fermata is placed over the first measure of the piano accompaniment, with the number '10' below it.

f
The Va-que - ros!

(cracking of whips off-stage) *f*
The Va-que - ros!

f
The Ran-che - ros!

f
The Ran-che - ros!

ff

f *f*

strepitoso

f *f*

ff

Ho - la! Ho - la! Ho -

ff

Ho - la! Ho - la! Ho -

ff

Ho - la! Ho - la! Ho -

ff

Ho - la! Ho - la! Ho -

v *8* *3*

la!
la!
The Vaqueros (dismounting)
la!
Ai-é!
Ai-é!

8

ruvidamente *sf*

Detailed description: This system contains the first four staves of the score. The top two staves are vocal parts, both starting with a long note on 'la!'. The third staff is the vocal line for 'The Vaqueros (dismounting)', which includes the exclamation 'Ai-é!'. The fourth staff is the piano accompaniment, featuring a complex texture with triplets and dynamic markings like *sf*. A first ending bracket labeled '8' spans the final two measures of this system.

Tenor
Ai-é!
Bass
Ai-é!

8

sf *sf*

Detailed description: This system contains the fifth and sixth staves. The fifth staff is for the Tenor voice, and the sixth staff is for the Bass voice, both singing 'Ai-é!'. The piano accompaniment continues with complex textures, including a trill in the bass line and dynamic markings such as *sf*. A first ending bracket labeled '8' spans the first two measures of this system.

sf *sf*

Detailed description: This system contains the seventh and eighth staves, which are primarily piano accompaniment. The seventh staff features a complex texture with triplets and dynamic markings like *sf*. The eighth staff continues the accompaniment with a trill in the bass line and dynamic markings like *sf*.

The Vaqueros (entering)

Good friends and re - tain-ers all of Don Fran - cis - co, — Ai -

Good friends and re - tain-ers all of Don Fran - cis - co, — Ai -

Piano accompaniment for the first system. The right hand features chords and rhythmic patterns, including an 8-measure rest. The left hand provides a steady bass line. Dynamics include *sf* and *ff*.

Piano accompaniment for the second system, consisting of sustained chords in both hands. Dynamics include *ff*. There are vocal cues 'é!' written above the staves.

Piano accompaniment for the third system, featuring triplets and sixteenth notes in both hands. Dynamics include *sf* and *ff*. There is an 8-measure rest in the right hand.

Piano accompaniment for the fourth system, consisting of sustained chords in both hands.

Piano accompaniment for the fifth system, featuring eighth notes and chords in both hands.

Pico

P. *f* Who dares the bronco wild de-fy? Who looks the mus-tang

fz molto marcato

P. in the eye? Fear - less and bold, their

P. mas - ter be - hold: Ai - é! With a leap from the

P. ground, To the sad-dle in a bound, And a-way! and a - way! Ai -

é!
 Tenor *ff* Ai - é! Ai - é! ai - é!
 Bass *ff* Ai - é! Ai - é! ai - é!

ff *sf* *ff*

See where the bull up - on his knees

Snorts when his neck we tight-er squeeze; Wild are his

eyes! Fierce - ly he dies! Ai -

P. *é!*

Ai-é! *ai - é!* *ai - é!* *ff*

Ai-é! *ai - é!* *ai - é!*

P. *rit.* *a tempo*

Va-que-ros, *devils to dare!* *3* *Va - que-ros,*

(crack of whip)

rit. *a tempo*

p *fp*

P. *3*

nev-er a care! *Va - que-ros, ready to fling Our*

P. *rit.* *a tempo*
 glove in the ring, mis a - mi - - gos! Far oer the me - sa we tear,

P. *rit.* *a tempo*
 Re - a - ta high in the air! Va - que - ros, Kings of the Plain, Un-

P. daunted we reign! Ai - é!

Soprano *rit.* *f* *ff.*
 Va - que - ros, dev - ils to dare!

Alto *rit.* *f* *ff.*
 Va - que - ros, dev - ils to dare!

Tenor *rit.* *f* *ff.*
 Va - que - ros, dev - ils to dare!

Bass *rit.* *f* *ff.*
 Va - que - ros, dev - ils to dare!

rit. *ff.*
 Va - que - ros, dev - ils to dare!

Va - que - ros, nev - er a care! — Va - que - ros, read - y to fling Their
 Va - que - ros, nev - er a care! — Va - que - ros, read - y to fling Their
 Va - que - ros, nev - er a care! — Va - que - ros, read - y to fling Their
 Va - que - ros, nev - er a care! — Va - que - ros, read - y to fling Their

glove in the ring, mis a - mi - gos! — Far o'er the me - sa they tear,
 glove in the ring, mis a - mi - gos! — Far o'er the me - sa they tear,
 glove in the ring, mis a - mi - gos! — Far o'er the me - sa they tear,
 glove in the ring, mis a - mi - gos! — Far o'er the me - sa they tear,

Re - a - ta high in the air! — Va - que - ros, Kings of the Plain, Un -
 Re - a - ta high in the air! — Va - que - ros, Kings of the Plain, Un -
 Re - a - ta high in the air! — Va - que - ros, Kings of the Plain, Un -
 Re - a - ta high in the air! — Va - que - ros, Kings of the Plain, Un -

Tempo I

daunt-ed they reign! ai - - é!

daunt-ed they reign! ai - - é!

daunt-ed they reign! ai - - é! ai - é!

daunt-ed they reign! ai - - é! ai - é!

Tempo I

ai -

ai -

ai - é! ai - é! ai -

ai - é! ai - é! ai -

ff

p accel.

ff

Allegro animato

é! _____

é! _____

é! _____

é! _____

Four vocal staves in treble and bass clefs, 6/8 time signature, key of A major. Each staff begins with a long note and a fermata, followed by a rhythmic pattern of eighth notes.

Allegro animato (♩. = ♩)

(Carpenters with hammers on stage) *f*

ff *sempre ff*

Piano accompaniment in 6/8 time, key of A major. The right hand features a melodic line with a fermata and a dynamic marking of *ff*. The left hand plays a rhythmic accompaniment. A dynamic marking of *sempre ff* is present in the right hand.

Continuation of the piano accompaniment, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Continuation of the piano accompaniment, featuring a melodic line in the right hand with triplet markings and a rhythmic accompaniment in the left hand. The piece concludes with a 3/4 time signature.

(Enter Alvarado and friends)

2/4

f

sfz

p

ff

f

tr

Sergeant

Wel - come! Don Al - va - ra - do!

colla voce

ffz

6/8

Allegro moderato

(Carpenters resume their work)

6/8

ff

2/4

Tempo giusto

Tenor *ff*
 Long life — to Al - va - ra - do! — Long life!

Bass *ff*
 Long life — to Al - va - ra - do! — Long life!

ff *ff* *fz*

(Carpenters resume their work)

ff

A. Alvarado *in tempo*
 Thanks, good
 (The Carpenters finish their work)

fz *fz*

friends! for so I know you all to be. Your kindly

Musical score for the first system. It features a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The key signature has one flat (B-flat). The vocal line includes a fermata over the word "be." and a dynamic marking of *fp* (forzando) at the end of the system. The piano accompaniment includes triplets and a dynamic marking of *fp*.

welcome fills my heart with pride!

Musical score for the second system. It features a vocal line in the bass clef and piano accompaniment in both treble and bass clefs. The key signature has two flats (B-flat and E-flat). The tempo marking is *in tempo*. The vocal line includes the word "Girls" and the phrase "Long life to Al - va - ra - do!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

Allegro moderato

Musical score for the third system. It features piano accompaniment in both treble and bass clefs. The key signature has two sharps (F# and C#). The tempo marking is *Allegro moderato*. The score includes a trill (*tr*) in the treble clef and a dynamic marking of *fp* in the bass clef. There are also triplets in both staves.

Animato

Musical score for the fourth system. It features piano accompaniment in both treble and bass clefs. The key signature has two sharps (F# and C#). The tempo marking is *Animato*. The score includes a dynamic marking of *fz* (forzando) and a *scherzando* instruction. There are triplets in both staves.

Alvarado

A. *f* *fz*

(Bruzzo approaches Alvarado)

Here, Bruzzo!

A. *f*

Re-member, 'tis o - pen house to-day! At my ex-pense

A. *f* *Animato*

they drink with Al - va - ra - do! _____

Girls Al - va - ra - do! _____

Tenors

A. *f* *Animato*

Long life, Al - va -

(Chiquita and other dancing-girls have come out of inn)

Long life! _____

ra - - - do!

tr *f* *ff* *ff*

Alvarado

sotto voce

(Castanets on stage, played by Chiquita)

You lit-tle dev-il! I would

Meno

Più mosso

rather dance with thee than have abso-lution for all my sins!

Meno mosso (Habanera)

p molto espressivo

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with triplets and accents. The bass clef contains a supporting line with chords and triplets. A dynamic marking of *p* is present.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures with triplets and accents. A dynamic marking of *p* is present.

Third system of musical notation, showing further development of the musical themes. It includes triplets and accents in both staves.

Fourth system of musical notation, featuring more complex rhythmic patterns and triplets. A dynamic marking of *f* is present.

Fifth system of musical notation, including a five-note fingering (5) and a dynamic marking of *f*.

Sixth system of musical notation, featuring a five-note fingering (5) and a dynamic marking of *pp*. The instruction *dim. e ritard.* is written above the staff.

Seventh system of musical notation, concluding the page with triplets and accents. A dynamic marking of *pp* is present.

Allegro brillante

Sergeant (to Soldiers; spoken:)

Kagama (from up-stage) Attention!

They come! — they come! —

Allegro brillante, animato (Trumpets behind scenes)

(Drums behind stage)

Fall in!

Soprano

They come! — they come! —

Alto

They come! — they come!

Tenor

They come! — they come! —

Bass

They come! — they come! —

(Trumpets behind scenes)

Piano introduction featuring a melody in the right hand and a rhythmic accompaniment of triplets in the left hand. The key signature has two flats (B-flat and E-flat).

Castro (aside to Alvarado)

C. *dim.* *sfz* *pp*

Damn that wench, Chiquita! Come to your

Vocal line for Castro in bass clef. The piano accompaniment includes dynamics like *dim.*, *sfz*, and *pp*.

Alvarado

A. Bah! the crowd is with me, our plan is

C. senses, man!

sfz *pp* *fp*

Vocal lines for Alvarado in bass clef and piano accompaniment. Dynamics include *sfz*, *pp*, and *fp*.

Pico

P. *portato* (calling Pico) Ready, Se-ñor,

A. eas-y! Here, Pi-co! are the horses ready?

pp *pp*

Vocal lines for Pico in bass clef and piano accompaniment. Dynamics include *pp* and *pp*. The piano part features triplets.

P. *up-on the sig-nal!*

A. (aside) *espressivo pp*

She'll be

Soprano *f* They come! they come!

Alto *f* They come! they come! they come!

Tenor *f* They come! — they come! —

Bass *f* They come! — they come! —

A. *pp* (to Castro) mine! — where is the A - me - ri - ca - no?

C. Castro *pp* Coming from his

(Trumpet behind scenes) *p* (Orchestra) *p*

A. *3* So much the better! 'twill di-vert at-ten-tion.

C. ship with a par-ty of his men.

(4 Sopranos, up stage) *p* They come! ——— they come! ———

(4 Tenors, up stage) *mp* They come! ——— they come! ———

A. *3* *trium* *3* *trium*

A. Come! let my welcome to my fu - ture bride

molto cresc. *3* *3* *3* *3* *3* *3* *3* *3*

(they go up-stage)

A. — out-herald all the rest!

Soprano — Hurry! make ready! Hurry! hurry! hurry!

Alto — Get in-to line! —

Tenor — Stop your chattering!

Bass — Get in-to line! —

brillante *sf*

hur-ry! — Hurry! hur-ry! —

— Hur-ry, hur-ry! — get in-to line, they come!

Make ready! — Here they come! stop your chat-ter-ing!

— They come! — Get in line! —

molto marc.

molto marc.

(to the men)

You take up all the room yourselves, you
 Clouds of dust_ we see nothing yet!
 Here they come! stop your chatter-ing! get in line! get in
 make ready!

sfz brutes!
p we see no-thing yet! hur-ry!
 line!
 Stop your chat-ter-ing! stop your chat-ter-ing!

p Hur-ry! hur-ry! hur-ry! hur-ry! get in line! get in
 hur-ry!
 Stop your chat-ter-ing!
 get in line there!

fp molto cresc.

line!

Hur-ry! hurry! hurry! hurry! get in line!

Ah! ah!

Ah! ah!

The first system of the musical score features a vocal line with a long note on 'line!' followed by a rhythmic pattern for 'Hur-ry! hurry! hurry! hurry! get in line!'. Below the vocal line are two piano staves. The piano accompaniment includes triplets and dynamic markings such as *sf*.

Here they come! stop your chat-ter-ing!

Make read-y! — get in line! —

The second system continues the musical score. The vocal line has a rest followed by the lyrics 'Here they come! stop your chat-ter-ing!' and 'Make read-y! — get in line! —'. The piano accompaniment features a rhythmic pattern with triplets and dynamic markings like *f* and *sfz*.

Get in line there! make read-y now! Be qui-et, here they come! get in
Here they come! stop your chatter-ing! Be qui-et, here they come! get in
here they come! stop your chatter-ing!
hur-ry up!

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with accents (>).

line! be qui-et! here they come! get in line! get in line! —
line! be qui-et! here they come! get in line! get in line! —
(Trumpeters on stage enter)
ff

This system continues the vocal and piano parts. The piano accompaniment includes a section marked *ff* (fortissimo) with a 7/8 time signature change. The piano part features a complex rhythmic pattern with many beamed notes.

15

This system shows the piano accompaniment for the final part of the page. It includes a triplet of eighth notes marked with a '3' and a long melodic line in the right hand marked with a '15' and a slur. The piano part continues with complex rhythmic patterns and dynamic markings.

(Continued shouts. The Trumpeters take their position as soon as they enter, facing the audience)

Piano accompaniment for the first system, featuring complex chordal textures and rhythmic patterns in both hands.

Sopr. *f* Here they come! — here they come! — here they come!

Alto *f* Here they come! — here they come! — here they come!

Tenor *f* Here they come! — here they come! — here they come!

Bass *f* Here they come! — here they come! — here they come!

Here they come! — here they come! — here they come!

Piano accompaniment for the second system, featuring prominent triplet patterns in both hands.

(The procession begins)

(Soldiers enter first)

Piano accompaniment for the third system, featuring complex rhythmic patterns and dynamic markings like "ff".

molto marcato 3

This system features a treble clef with a 7/8 time signature and a bass clef. The treble staff contains a series of eighth-note triplets, each marked with an accent (>) and a '3' below it. The bass staff provides a steady accompaniment of quarter notes.

sempre brillante

This system continues the musical texture with more eighth-note triplets in the treble staff, all accented and marked with '3'. The bass staff continues with quarter notes.

sfz

(The Alcalde enters)

This system introduces a dynamic shift. The treble staff features a series of eighth-note triplets, some of which are marked with *sfz* (sforzando) and an accent (>). The bass staff continues with quarter notes.

ruvidamente

f

This system is marked *ruvidamente* (roughly) and *f* (forte). The treble staff has a more active melodic line with eighth notes and some triplets. The bass staff continues with quarter notes.

This system continues the musical texture with eighth notes and triplets in the treble staff, and quarter notes in the bass staff.

sfp *cresc.*

This system is marked *sfp* (sforzando piano) and *cresc.* (crescendo). The treble staff features a series of eighth-note triplets, some accented and marked with '3'. The bass staff continues with quarter notes.

First system of musical notation. The treble staff contains a melodic line with a trill in the final measure. The bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a forte (*f*) dynamic marking and includes a triplet in the final measure.

Third system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with eighth-note accompaniment.

(Ladies enter)

Fourth system of musical notation. The treble staff begins with a piano (*p*) dynamic and contains several triplet figures. The bass staff starts with a mezzo-piano (*mp*) dynamic. The instruction *espress.* is written above the bass staff, and *poco a poco cresc.* is written below it.

Fifth system of musical notation. The treble staff continues with triplet figures. The bass staff features a melodic line with slurs and accents.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several triplet markings (indicated by a '3' above the notes) and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. It features similar triplet markings and slurs in the upper staff, with a corresponding accompaniment in the lower staff. The notation includes various note values and rests.

The third system shows a change in key signature to two sharps (F# and C#). The upper staff continues with triplet markings and slurs, while the lower staff provides the accompaniment. The overall texture remains consistent with the previous systems.

The fourth system concludes the previous section. The upper staff has triplet markings and slurs. The lower staff features a fermata (indicated by a horizontal line with a vertical bar) over a note, followed by a continuation of the accompaniment.

(Church-bell rings once)

Poco meno

The fifth system is marked 'Poco meno' and 'dim. subito e poco rit.' (diminuendo subito e poco ritardando). The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with slurs and accents. The dynamics are indicated by 'pp' (pianissimo) and 'p' (piano).

Convent Girls (leaving arcade)

p
Hap - - - py day, that bids us to at -
Hap - - - py day, that bids us to at -
Hap - - - py day, that bids us to at -

pp

tend In glad ar - -
tend In glad ar - -
tend In glad ar - -

ray the com-ing of our friend!
ray the com-ing of our friend!
ray the com-ing of our friend!

The first system of the score features a piano introduction. It consists of three staves: two treble clefs and one bass clef. The music is in a key with one flat (B-flat) and a 4/4 time signature. The piano part begins with a series of chords in the right hand and a rhythmic accompaniment in the left hand. The first two staves are mostly empty, indicating rests for the vocalists.

The second system contains vocal entries and piano accompaniment. The top three staves are for vocalists, each with the lyrics "Wel - - - come". The piano part continues with a similar accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part includes a fermata over a chord in the right hand.

The third system continues the vocal and piano accompaniment. The top three staves are for vocalists, each with the lyrics "hour, that sends us forth to greet". The piano part continues with a similar accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano part includes a fermata over a chord in the right hand.

With flo - ral show'r the path-way 'neath her

With flo - ral show'r the path-way 'neath her

With flo - ral show'r the path-way 'neath her

feet!

feet!

feet!

molto cresc.

Tempo I
Soprano

Fair Bar-ba-ra!

Alto

Tenor

Don Fran-cis - - co!

Bass

Tempo I

Don Fran -

Don Fran-cis - co! We see a cloud of dust! Get in-to

You take all the room your - selves,

Here they come! stop your

cis-co de la Guerra, our no - ble Don, how

line! get in - to line! get in - to
— you brutes! — They
chat - ter - ing! They come! they
well he rides his haugh - ty steed! They

The first system of the musical score consists of five staves. The top four staves are vocal parts: a soprano line, an alto line, a tenor line, and a bass line. The bottom staff is the piano accompaniment, split into a right-hand and left-hand part. The lyrics are: "line! get in - to line! get in - to", "— you brutes! — They", "chat - ter - ing! They come! they", and "well he rides his haugh - ty steed! They". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

line! — get in line!
come! — get in line!
come! — get in line!
come! — get in line!

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are: "line! — get in line!", "come! — get in line!", "come! — get in line!", and "come! — get in line!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system concludes with a trill in the right hand of the piano part.

get in line! make read - y!

You brutes! you

Don Fran-cis - - - co,

Our no - - - ble

8.....

3 3 3

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in a soprano and alto register, with lyrics 'get in line! make read - y!' and 'You brutes! you'. The next two staves are vocal lines in a tenor and bass register, with lyrics 'Don Fran-cis - - - co,' and 'Our no - - - ble'. Below these is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a series of chords and triplets, with an '8.....' marking above the first measure and '3 3 3' markings above the last three measures.

stop your chattering! they come! Don Fran-

brutes! You take up all the room your - selves! Don Fran - cis - co,

our mis - tress by his side! Don Francis-co,

Don, how well he rides his steed, his haughty steed!

8.....

3 3 3

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines with lyrics 'stop your chattering! they come! Don Fran-' and 'brutes! You take up all the room your - selves! Don Fran - cis - co,'. The next two staves are vocal lines with lyrics 'our mis - tress by his side! Don Francis-co,' and 'Don, how well he rides his steed, his haughty steed!'. Below these is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a series of chords and triplets, with an '8.....' marking above the first measure and '3 3 3' markings above the last three measures.

cis-co comes, our mis-tress by his side! _____
 our mis-tress by his side! Get in - to line! _____
 our mis-tress by his side! _____
 Don Francis - co, our mis-tress by his side! _____

molto rit.
ff ff ff

(Enter Don Francisco and Barbara, on horseback, Natoma on foot at Barbara's side)

ff
 Hail, fair Bar-ba-ra! To no-ble Don Francis-co, hail!
ff
 Hail, fair Bar-ba-ra! To no-ble Don Francis-co! Hail! fair
ff
 Hail, fair Bar-ba-ra! To no-ble Don Francis-co! Hail!
ff
 Hail, fair Bar-ba-ra! To no-ble Don Francis-co! Hail!

ff

Hail, fair Bar-ba-ra! To no-ble Don Fran-cis-co, hail!—
 Bar-ba-ra, fair Bar-ba-ra! To Don Fran-cis-co, hail!—
 — Hail, fair Bar-ba-ra! To no-ble Don Fran-cis-co, hail!—
 — All hail, fair Bar-ba-ra! To Don Fran-cis-co, hail!—

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a melodic line with lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

(They dismount, and make circuit of stage to grand-stand)

f *sonore*

The second system is a piano accompaniment for the vocalists' movement. It begins with a dynamic marking of *f* and a performance instruction *sonore*. The music is characterized by rhythmic patterns, including triplets and groups of seven notes, and features a variety of chords and melodic lines in both the treble and bass staves.

pesante

fff 3

ff

Chorus

Oh hap - py

ff 3
Hap-py day! oh hap - py

ff 3
Oh hap-py day! hap-py day! oh hap - py

ff
Oh hap - py day! oh hap - py, hap-py day! oh hap - py

day!_ oh hap - py *ritard.* 8 *più ritard.*

day!_ oh hap - py *ritard.* *più ritard.*

day!_ oh hap - py *ritard.* 8 *più ritard.*

day!_ oh hap - py *ritard.* *più ritard.*

(Trumpets on stage) *più ritard.* 3 *fff*

fff ritard.

più ritard.

a tempo
day!

a tempo
day!

a tempo
day!

a tempo
day!

a tempo

sf

Don Francisco

D.F. *f* *ten.*

Good friends, re-tain-ers, trust-y ser-vants all, we greet ye,

f

D.F. *ff* *mf*

and give our heart - y thanks for this in-spir - ing

D.F. *wel - come.* *Fa - mil - iar*

D.F. *fac - es here I see _____ from all the con - fines of our land, each*

D.F. *vy - ing with the oth - er in ex - pres - sion of their joy,*

D.F. *and in de - vo - tion to our house.* (turning to Barbara)

Poco meno
D.F. *Too soon — the fleet - ing years de - prive me of my lit - tle girl, — but*

D.F. bring to me in-stead a wo-man grown;

D.F.

D.F.

D.F. ...and when I gaze in-to her eyes, - I see re- flect-ed there

D.F. (with much warmth) *poco rit.* *pp*
 - the im - age of my own fair bride, - her

molto tranquillo *poco rit.*

Poco meno

), F. *p*

moth-er. _____ A fair Cas-

pp *dolcissimo* *pp* *dolcente*

animando e cresc.

), F. *p*

til-ian rose I plucked from our be-lov-ed Spain; it is trans-

animando e cresc.

p

), F. *molto espress.*

plant - ed here, her no - ble spir-it still sur-vives —

molto espress.

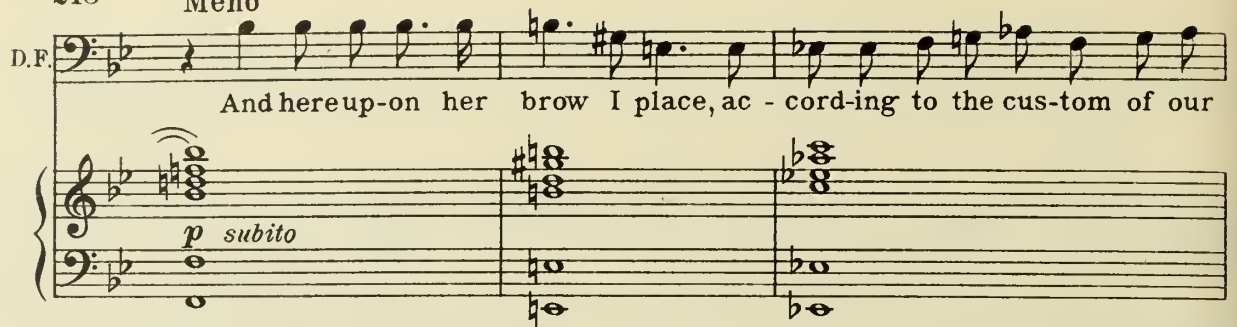
(Natoma kneels before Don Francisco with pillow and lace)

), F. *molto espress.*

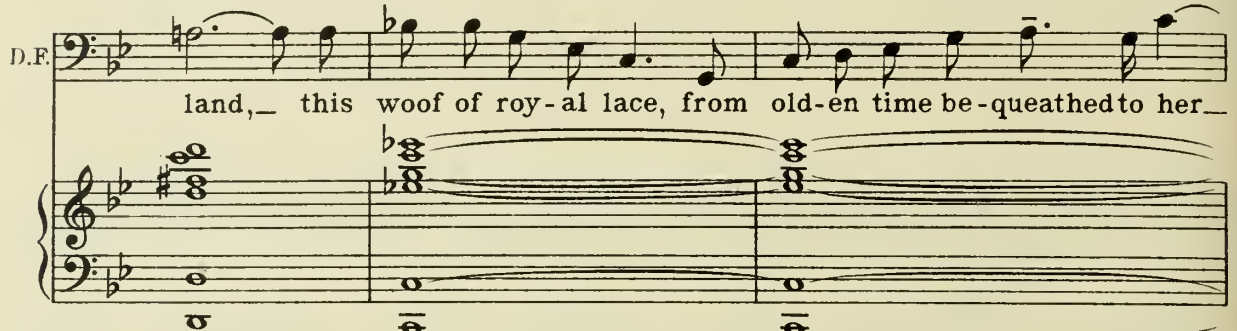
—with-in the heart of this, — our daugh - ter! —

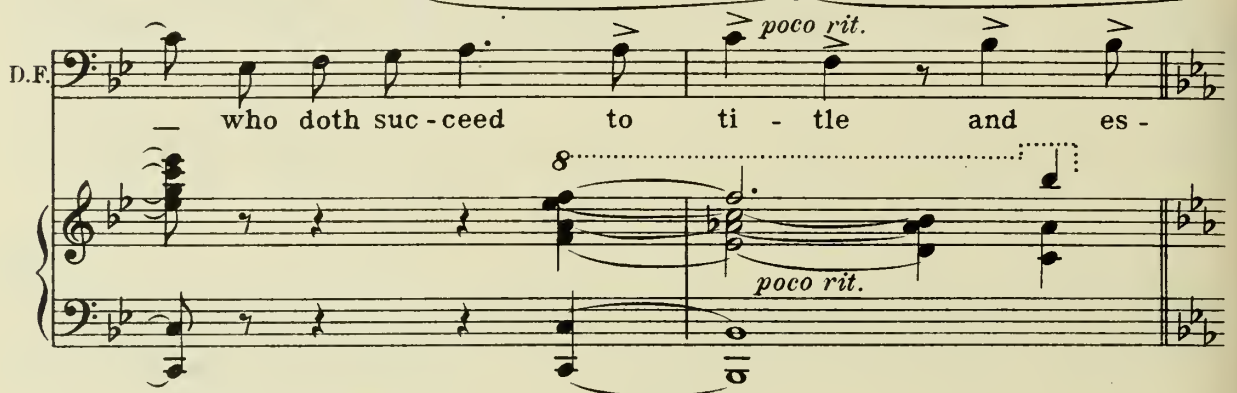
molto espress.

Meno

D.F.  And here up-on her brow I place, ac - cord-ing to the cus-tom of our

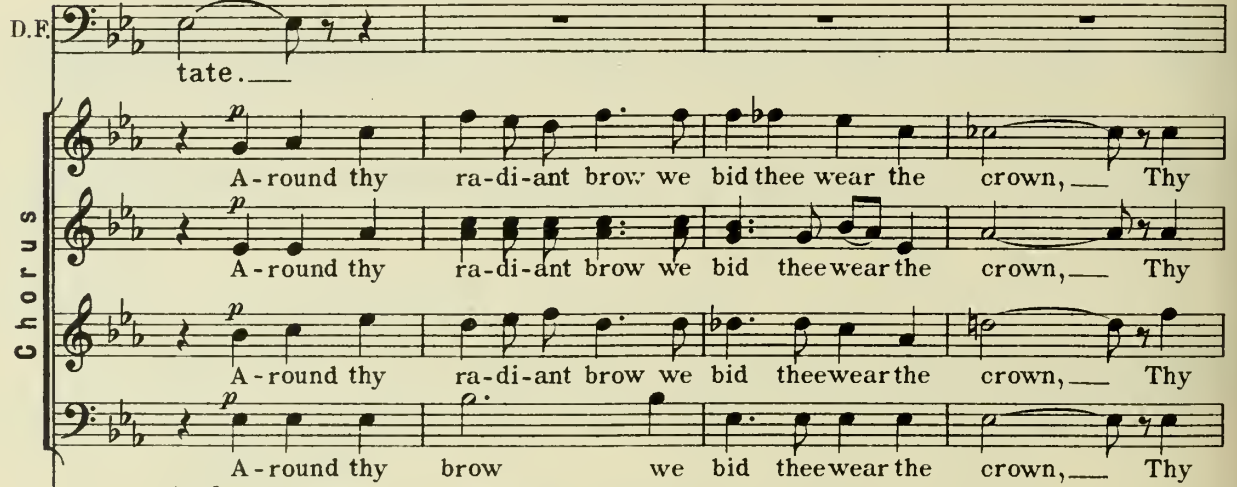
p subito

D.F.  land, — this woof of roy-al lace, from old-en time be-queathed to her —

D.F.  — who doth suc-ceed to ti - tle and es -

poco rit.

Andante mosso

D.F.  A - round thy ra-di-ant brow we bid thee wear the crown, — Thy

p

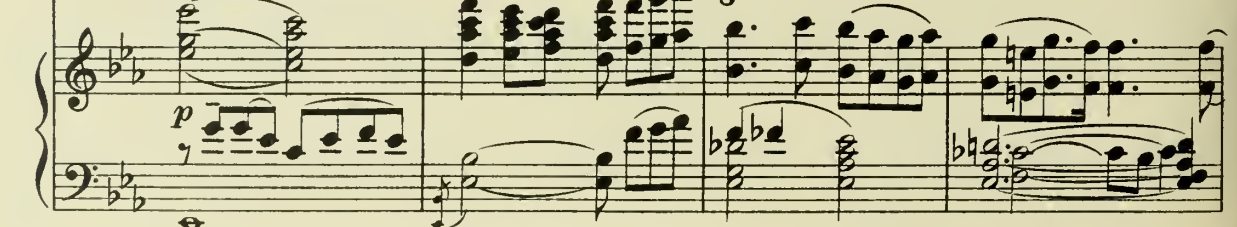
Chorus

A - round thy ra-di-ant brow we bid thee wear the crown, — Thy

A - round thy ra-di-ant brow we bid thee wear the crown, — Thy

A - round thy brow we bid thee wear the crown, — Thy

Andante mosso



p

lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And
 lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And
 lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And

This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in three parts (Soprano, Alto, Tenor) and the piano accompaniment is in two parts (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And".

an-gels a - bove thy hand guide with love, may an-gels a - bove, - from a - bove -
 an-gels a - bove thy hand guide with love, may an-gels a - bove, - from a - bove -
 an-gels a - bove thy hand guide with love, may an-gels a - bove, - from a - bove -
 an-gels a - bove thy hand guide with love, may an-gels a - bove, - from a - bove -

This system contains the next three vocal staves and the piano accompaniment. The lyrics are: "an-gels a - bove thy hand guide with love, may an-gels a - bove, - from a - bove -". The piano accompaniment includes the instruction "molto dim." (molto diminuendo).

guide thee with love.
 guide thee with love.
 guide thee with love.
 guide thee with love.

This system contains the final three vocal staves and the piano accompaniment. The lyrics are: "guide thee with love.". The piano accompaniment includes the instruction "molto tranquillo e sempre" and dynamic markings "ppp" and "p espress.". A performance instruction "(Barbara rises)" is written above the piano part.

Barbara

B. *p* Dear Fa-ther, friends of my girl-hood, and all who came to wish me

B. hap-pi - ness to day: I have no words with which to tell how

B. o-ver-flow-ing is my heart. — For-give me, if I am be-

B. *rit.* wil - - der'd. — *a tempo*

rit. *a tempo* *tranzillo*

B. *Poco meno* My dear mother I nev - er knew,

rit. *pp*

B. *pp*
 but in my dreams a voice has come to me and whis - - - per'd:
pp

B. *Andante espressivo*
ppp dolcissimo

B. *pp*
 Rule thou by love, let kind -
ppp dolcissimo

B. - ness be thy aim;
ppp dolcissimo

B. I live in thee, _____ to

B. all the world pro - claim. _____

pp

B. This pre-cept, by gift _____ di - vine, _____

molto ritenente e dim.

B. _____ shall be my dai-ly prayer. _____

pp

molto ritenente e dim.

ppp

Animato

(gayly)

B. *p*
 Good friends, I am of age! _____ it is my fes-tal day! _____ Make

f *animato*

molto cresc.

B. *p* *animando e cresc.*
 mer-ry, fill the air to-day With mer-ri-ment and roun-de-lay; Dull

B. *8*
 care, a-way! _____

A tempo moderato

B. *ff*
 I

B. list the trill in gold - en throat Of yon - der bird on

The first system of music features a vocal line (B.) and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "list the trill in gold - en throat Of yon - der bird on". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. It begins with a piano (*p*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings.

B. wing a - float, Bearing the mes - sage far and near, —

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "wing a - float, Bearing the mes - sage far and near, —". The piano accompaniment includes a *cresc.* (crescendo) marking and continues with complex rhythmic patterns and slurs.

B. — A - wake, — my love, the

The third system shows the vocal line with lyrics "— A - wake, — my love, the". The piano accompaniment features a forte (*f*) dynamic marking and continues with intricate musical notation, including slurs and accents.

B. Spring is here! — A - wake, my love, the

The fourth system concludes the vocal line with lyrics "Spring is here! — A - wake, my love, the". The piano accompaniment continues with its characteristic rhythmic and melodic patterns, ending with a final cadence.

B. Spring is here!

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "Spring is here!" are written below the notes. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

B. The ti - ny rill a -

The second system continues the vocal line with the lyrics "The ti - ny rill a -". The piano accompaniment features a prominent trill in the left hand, marked with a forte (*f*) dynamic and a trill (*tr.*) symbol. The right hand continues with flowing eighth-note patterns. Dynamics include *f* and *p*.

B. down the vale Un - to the brook - let tells the tale;

The third system contains the lyrics "down the vale Un - to the brook - let tells the tale;". The vocal line is in treble clef. The piano accompaniment features a consistent eighth-note accompaniment in both hands, with a melodic line in the right hand.

B. Sing-ing to-geth-er, on they go To

The fourth system has the lyrics "Sing-ing to-geth-er, on they go To". The vocal line is in treble clef. The piano accompaniment includes a *cresc.* (crescendo) marking and a key change to one flat (F) in the second measure. The piano part features a mix of eighth and sixteenth notes.

B. join the riv - er far be - low,

The fifth system contains the lyrics "join the riv - er far be - low,". The vocal line is in treble clef. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (*f*) dynamic marking.

B. to join the riv - er far be -

B. low. *Tranquillo p* A - cross the

B. field of rip - 'ning grain The zeph - yrs

B. bear the same re - frain,

B. From ev - 'ry bough, from ev - 'ry

B. *p*
 tree, I hear a -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two grand staff staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'tree,' followed by a quarter rest, then a quarter note 'I', a quarter rest, and a quarter note 'a -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

B. *p*
 gain, a-gain the mel - o - dy.

The second system continues the vocal line with a half note 'gain,' followed by a quarter rest, then a quarter note 'a-gain', a quarter rest, and a quarter note 'mel - o - dy.'. The piano accompaniment continues with eighth-note patterns and includes some dynamic markings like *pp* in the left hand.

B. *p*
 The wind that plays with - in the sheaf,

The third system shows the vocal line with a half note 'The wind', a quarter rest, a quarter note 'that plays', a quarter rest, and a quarter note 'with - in the sheaf,'. The piano accompaniment features more complex rhythmic patterns and some slurs.

B. *p*
 Car - ries the tale to

The fourth system has the vocal line with a half note 'Car - ries the tale', a quarter rest, and a quarter note 'to'. The piano accompaniment continues with eighth-note patterns and includes some slurs.

B. *pp*
 sil - ver leaf; The drow - - sy

The fifth system concludes the vocal line with a half note 'sil - ver leaf;', a quarter rest, and a quarter note 'The drow - - sy'. The piano accompaniment features a steady eighth-note pattern and includes a *pp* dynamic marking.

B. *pop - py* *hears* *the bee*

B. *Hum - ming the song in ec - sta - sy,* *hum - ming the song in*

molto cresc.

sp

B. *ec - sta - sy!* *A - wake,* *a - wake,* *a -*

B. *wake!* *Fly forth, ye min - ions*

molto pesante *ff* *a tempo*

B. *of the sky, Our hap - pi - ness sing out on high,*

B. Bear-ing the mes - sage far and near,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics "Bear-ing the mes - sage far and near,". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with various accidentals.

B. A - wake, my love, the

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "A - wake, my love, the". The piano accompaniment continues with similar rhythmic patterns and includes some melodic flourishes in the right hand.

B. Spring is here! A - wake, my love, the

con slancio

The third system features the vocal line with lyrics "Spring is here! A - wake, my love, the". The piano accompaniment is marked with the instruction *con slancio* (with spirit). The music shows a slight increase in tempo and intensity.

B. Spring is here!

ff sfz poco incalzando

The fourth system shows the vocal line with the lyrics "Spring is here!". The piano accompaniment is marked with *ff* (fortissimo), *sfz* (sforzando), and *poco incalzando* (slightly increasing tempo). The piano part features a more complex rhythmic texture with many accents.

Alvarado

A. I of - fer a toast, _____

A. — good friends! To one whose ra - diant beau - ty lends New

A. lus - tre to the day: _____

Poco meno

A. Bar - ba - ra de la Guer -

A. *ra!*

Chorus

ff Bar-ba-ra de la Guer - - ra!

ff Bar-ba-ra de la Guer - - ra!

ff Bar-ba-ra de la Guer - - ra!

ff Bar-ba-ra de la Guer - - ra!

a tempo

ff *sffz*

Meno

ff *accel.*

Alvarado (to Barbara)

A. *3* *3*

May I have the hon-or and the priv-i - lege, my

A. *2* *b*

cous-in, to take you by the hand and show to all our lov-ing

Tempo di Minuetto

A. *p*

friends that those grace-ful steps, which in the old-en

A. *rit.*

days found fa-vor with my no-ble aunt,— your moth-er,

A. *a tempo*

are still the her-i-tage of— her love-ly daugh-ter?

B. Moderato **Barbara**

p

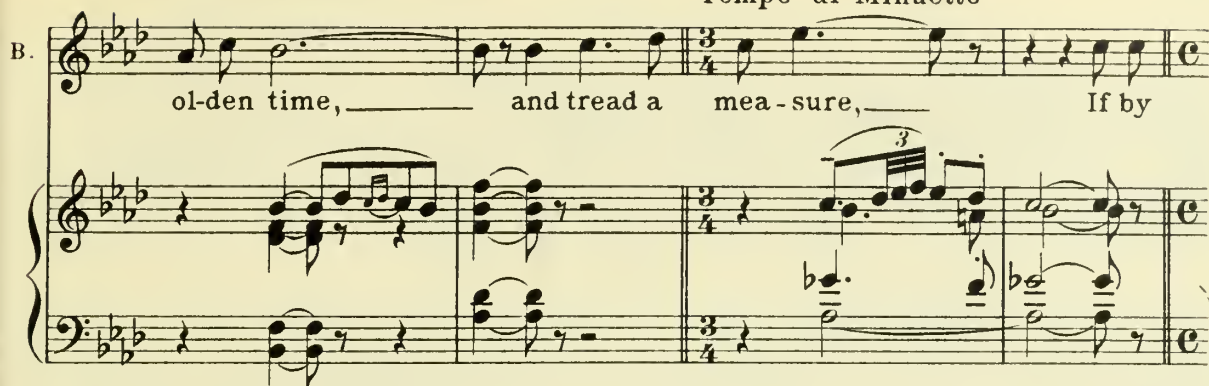
Will-ing-ly will I o-bey the cus-tom of the

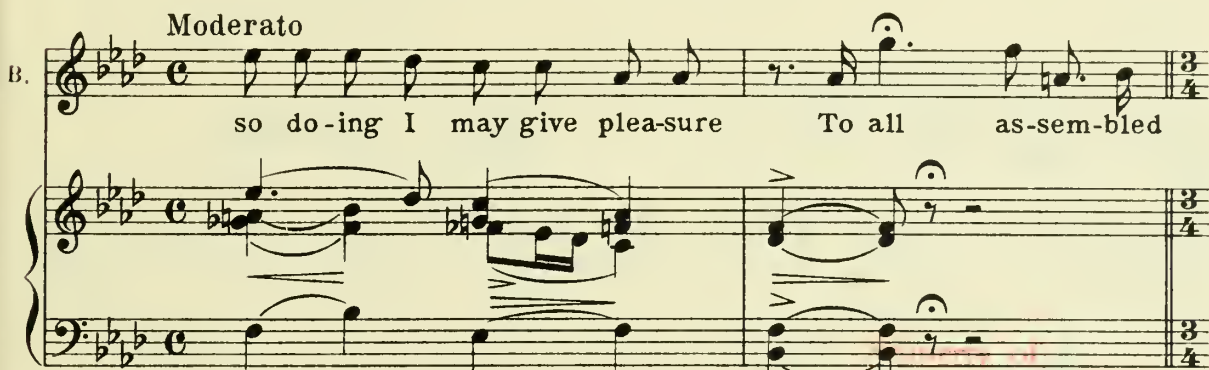
poco rit.

f

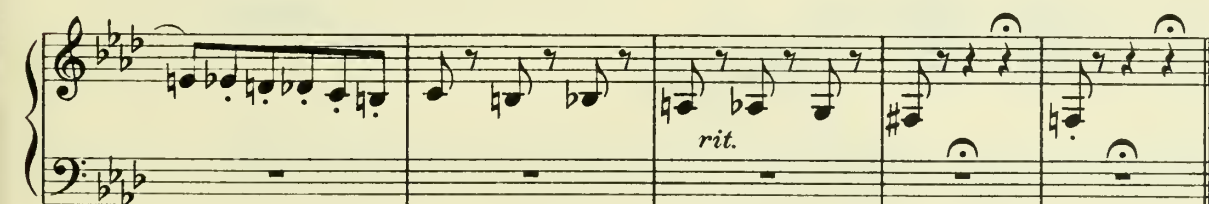
p a tempo

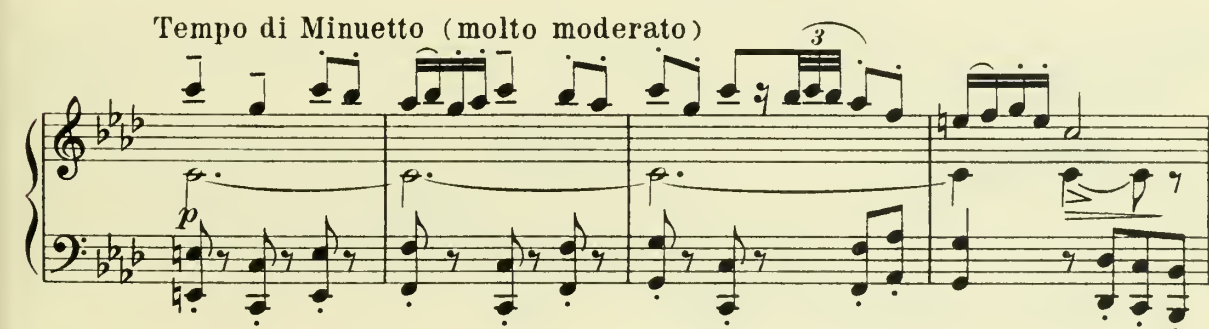
Tempo di Minuetto

B.  *ol-den time, _____ and tread a mea- sure, _____ If by*

Moderato
B.  *so do-ing I may give plea-sure To all as-sem-bled*

Moderato
B.  *here. —*
sempre ritard.

 *rit.*

Tempo di Minuetto (molto moderato)


sfz *rit. sfz*

(Cannon behind scene)

K. *Kagama*
Don Francis - co,

poco a poco in tempo *a tempo* *ff*

K. *in tempo* 3 3

the ship of the A-me-ri-ca-nos is sa - lut-ing;

K. 3 3

An en-vo-y and guard of hon-or have dis-em-

ffp 3 *ffp* 3 *ffp*

K. 3 3 3

barked, and come this way! _____

molto cresc. ed accel.

Don Francisco

D.F. *f* Bid them wel-come, we will greet them!_

This system features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "Bid them wel-come, we will greet them!_". The piano accompaniment includes triplet markings in both the right and left hands.

D.F. it is a tri - bute to our Sov-reign;

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "it is a tri - bute to our Sov-reign;". The piano accompaniment features a forte (*ff*) dynamic at the start, followed by a *f* dynamic, and includes an 8-measure rest in the right hand.

D.F. show them ev - 'ry hon-or!_

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "show them ev - 'ry hon-or!_". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs.

tr *Allegro pesante*

This system shows the piano accompaniment for the fourth system. It includes a trill (*tr*) and the tempo marking "Allegro pesante". The dynamic is marked *sfz*. The time signature changes to 2/4.

This system shows the piano accompaniment for the fifth system. It continues the complex rhythmic patterns from the previous system, ending with a *sfz* dynamic.

236 Chorus of Sailors (off stage)

Tenor
 Bass

f
 Blow, Bo-re-as, blow! Old Nep-tune, shake your locks! We'll

f
 Blow, Bo-re-as, blow! Old Nep-tune, shake your locks! We'll

trimour maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

trimour maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

unis.
 Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

unis.
 Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

Blow, Bo-re-as, blow! blow!

Blow, Bo-re-as, blow! blow!

f *ff*

We round the Horn and laugh to scorn Old Scyl-la and Ca-rib!

Blow, Bo-re-as, blow!

Blow! — Bo-re-as, blow!

We stick our nosewhere-ever it blows, And nev-er stow a

(Enter Paul and brother-officers)

jib!

jib!

The first system of the score features two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines begin with the word "jib!". The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands, with a tempo marking of 8 and a dynamic marking of *ff*.

The second system continues the piano accompaniment from the first system. It features a complex rhythmic pattern with accents and a dynamic marking of *ff*.

ff Blow, Bo-re-as, blow! Oh! We

ff Blow, Bo-re-as, blow! Oh! We

The third system contains two vocal staves and piano accompaniment. The vocal lines are marked with *ff* and contain the lyrics "Blow, Bo-re-as, blow! Oh! We". The piano accompaniment features a complex rhythmic pattern with accents and a dynamic marking of *ff*.

stick our nosewher-ev - er it blows, And nev - er stow a jib!

stick our nosewher-ev - er it blows, And nev - er stow a jib!

The fourth system contains two vocal staves and piano accompaniment. The vocal lines are marked with *ff* and contain the lyrics "stick our nosewher-ev - er it blows, And nev - er stow a jib!". The piano accompaniment features a complex rhythmic pattern with accents and a dynamic marking of *ff*.

unis.
Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,
unis.
Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "Blow, Bo-re-as, blow, oh! Blow, Bo-re-as," and "Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,". The piano accompaniment is written for the right and left hands, with various musical notations including slurs, accents, and dynamic markings.

blow! Blow!
blow! Blow!

The second system continues the vocal and piano parts. The vocal line has two staves with lyrics: "blow! Blow!" and "blow! Blow!". The piano accompaniment includes a triplet of eighth notes in the left hand and a forte (*ff*) dynamic marking.

Lo stesso tempo
attacca, più pesante

The third system is a piano accompaniment system. It begins with the instruction "Lo stesso tempo" and "attacca, più pesante". The music features a triplet of eighth notes in the right hand and a forte (*f*) dynamic marking.

Paul (bowing to Don Francisco)

P.
My com-
stfz *stfz* *stfz*
attacca

The fourth system is a piano accompaniment system. It starts with a piano (*P.*) dynamic marking and the lyrics "My com-". The music features a triplet of eighth notes in the right hand and a *stfz* (sforzando) dynamic marking. The system concludes with the instruction "attacca".

P. man - der as en - voy bids me come, to ten - der you his

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'man' followed by eighth notes 'der as en - voy bids me come,' and a quarter note 'to' followed by eighth notes 'ten - der you his'. The piano accompaniment starts with a fortissimo (*f*) dynamic, playing a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

P. com - pli - ments and ask you to ac - cept the good - will of his

The second system continues the vocal line with 'com - pli - ments' and 'and ask you to ac - cept the good - will of his'. The piano accompaniment features a piano (*p*) dynamic for the first half and a mezzo-forte (*mf*) dynamic for the second half, with more complex rhythmic patterns in the right hand.

P. government.

The third system shows the vocal line ending with 'government.' The piano accompaniment is marked *ff poco animato* and features a series of triplets in both hands, creating a more active and rhythmic texture.

P. Here up - on this far - off shore, where

The fourth system begins with the vocal line 'Here up - on this far - off shore, where'. The piano accompaniment includes a fortissimo piano (*fp*) dynamic and features a triplet in the right hand and a sustained chord in the left hand.

P. Na - ture spreads with o - - pen arms the treasures of her fields, we would sa -

The fifth system continues the vocal line with 'Na - ture spreads with o - - pen arms the treasures of her fields, we would sa -'. The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand.

P. lute your sov'reign flag, the noble pennant of historic

P. Spain!

f animando *pesante* *ff a tempo*

P. No coun-try can my own out-vie In

sfz *f*

P. tribute to the one Who held the flag of Spain on high

P. Toward the setting sun. His

sfz

P. no-ble figure stands a - part In sa - cred trust to

P. hold; Up-on our shield, upon our heart, His

P. name is stamp'd in gold: Co-lum - bus! Led

meno

P. on by hand divine, Colum - bus! my country's love is thine! Più animato

ten. *ten.*

P. The sail that fills with fa - v'ring

animando *sfp* *p*

P. wind ——— Is guid - ed by com-

P. mand ——— Of some im - mor - tal

P. God - - dess kind, Who bids us where to

P. land. ——— The

P. Spir - - it that di - rect - ed thee, Great

P. *with*
 cap - - tain, safe to shore, Is

enthusiasm
 P. God - - dess of our lib - - er - ty, Whose

P. name we all a - - dore. Co - *with*

great fervor
 P. lum - - - bia! bright God - - dess of the free! Co -

P. lum - - - bia! we pledge our love to thee! Co -

P. lum - - - bia! Co - lum - - - bial

molto pesante

P. — we pledge our love to thee! —

Molto maestoso

sfz sfz ff tutta forza

D.F. Don Francisco

Your noble

Animato

ff 3 sfz mf marcatiss.

D.F. sen-ti-ments inspire our hearts a - new — with friend-ship and good-will for

D.F. *pesante*

all _____ your coun-try-men! With pride and pleasure do we

pesante

sfz sfz sfz sfz sfz

D.E. *Meno mosso*

wel - come thee! _____

sfz f ff

(Paul mounts upon grand stand)

ff

molto pesante

cresc. possibile

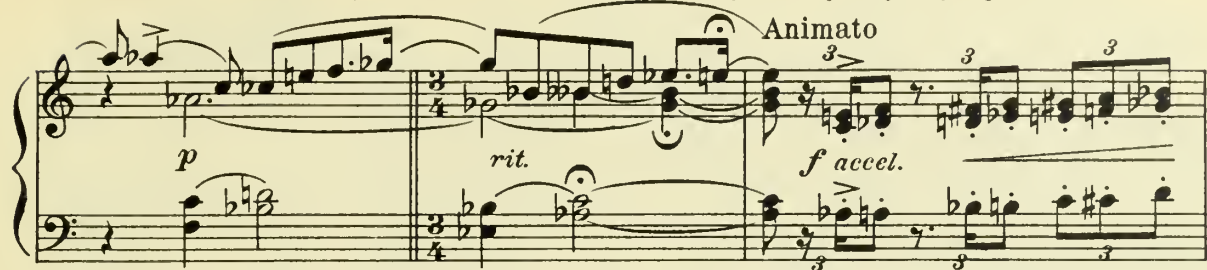
Molto animando

Meno mosso

ff espr. rit.

(Paul addresses Barbara; Alvarado watches them jealously, then quickly steps up to Barbara) 247


p *rit.* *f accel.* **Animato**



Moderato **Alvarado** (sweetly) **Tempo di Minuetto**

A. Fair - est Cou - sin! Thou hast not for - got? We do at -

sfp *poco rit.* *p*



A. tend up-on thy dainty steps.



poco accel. *poco rit.*

A. Now let our dance pro - ceed! _____



Tempo di Minuetto (molto moderato)

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked "Tempo di Minuetto (molto moderato)".

The first system includes a piano (*p*) dynamic marking. The second system features a fermata over the first measure of the piano part. The third system includes a trill in the piano part. The fourth system features a triplet in the piano part. The fifth system includes a fermata over the first measure of the piano part. The sixth system includes a trill in the piano part.

First system of musical notation. The piano part (treble clef) features a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. The bass part (bass clef) has a half note followed by a quarter note. Dynamic markings include *f*, *p*, and *cresc.*

Second system of musical notation. The piano part continues with a triplet of eighth notes and a half note. The bass part has a half note followed by a quarter note. Dynamic markings include *p* and *cresc.*

Third system of musical notation. The piano part features a triplet of eighth notes and a half note. The bass part has a half note followed by a quarter note. Dynamic markings include *cresc.*, *f*, *p*, and *p*.

Fourth system of musical notation. The piano part features a triplet of eighth notes and a half note. The bass part has a half note followed by a quarter note. Dynamic markings include *fp* and *p*.

Fifth system of musical notation. The piano part features a triplet of eighth notes and a half note. The bass part has a half note followed by a quarter note. Dynamic markings include *fp accel.*, *fp*, and *fp più accel.*

Poco più mosso (tempo di Pañuelo)

Sixth system of musical notation. The piano part features a triplet of eighth notes and a half note. The bass part has a half note followed by a quarter note. Dynamic markings include *frit.*, *sfz*, *molto marcato*, *p*, *molto cresc.*, *sfz*, and *f*.

The musical score on page 250 consists of six systems of music, each with a treble and bass clef staff. The dynamics and articulations are as follows:

- System 1:** Treble clef starts with a *p* dynamic and a *sfz* accent. Bass clef starts with a *fp* dynamic. Dynamics change to *mf* and *p* in subsequent measures. Articulations include accents and slurs.
- System 2:** Treble clef starts with a *p* dynamic. Bass clef starts with a *p* dynamic and changes to *f* and *p*. Articulations include accents and slurs.
- System 3:** Treble clef starts with a *f* dynamic. Bass clef starts with a *p* dynamic. A *molto cresc.* marking is present. An arpeggiated figure is marked with a '12' above it. Articulations include accents and slurs.
- System 4:** Treble clef starts with a *ffp* dynamic. Bass clef starts with a *p* dynamic. Dynamics change to *mf* and *f*. Articulations include accents and slurs.
- System 5:** Treble clef starts with a *p* dynamic. Bass clef starts with a *f* dynamic. Dynamics change to *f*. Articulations include accents and slurs.
- System 6:** Treble clef starts with a *p* dynamic and a *molto cresc.* marking. Bass clef starts with a *sfz* dynamic. Dynamics change to *sfz*. Articulations include accents and slurs.

First system of musical notation. The treble clef part features a melodic line with triplet markings (3) and slurs. The bass clef part provides a harmonic accompaniment with chords and single notes. The dynamic marking is *p* (piano).

Second system of musical notation. The treble clef continues with triplet markings. The bass clef part shows a dynamic shift from *f* (forte) to *p* (piano) across the system.

Third system of musical notation. The treble clef part has a melodic line with triplet markings. The bass clef part features a dynamic marking of *ff* (fortissimo) in the latter half of the system.

Fourth system of musical notation. The treble clef part has a melodic line with triplet markings. The bass clef part is marked with *fp* (fortissimo piano) and includes the instruction *poco rit. e dim.* (poco ritardando e diminuendo). The dynamic marking *mf* (mezzo-forte) is also present.

Fifth system of musical notation. The treble clef part has a melodic line with triplet markings. The bass clef part shows dynamic fluctuations between *p* (piano) and *f* (forte).

Sixth system of musical notation. The treble clef part has a melodic line with triplet markings. The bass clef part includes the instruction *molto cresc.* (molto crescendo) and a dynamic marking of *ffp* (fortissimo fortissimo). The system concludes with a *p* (piano) marking.

This musical score consists of six systems of piano accompaniment. Each system contains a treble and a bass staff. The music is characterized by frequent triplet patterns and dynamic contrasts. The first system begins with a treble staff containing a triplet of eighth notes and a bass staff with a similar triplet. The second system features a treble staff with a triplet and a bass staff with a triplet, marked with *f* and *p*. A *molto cresc.* instruction is placed above the treble staff. The third system includes a treble staff with a triplet and a bass staff with a triplet, marked with *f* (2nd time *p*), *p*, and *marcato*. The fourth system shows a treble staff with a triplet and a bass staff with a triplet, marked with *f*. The fifth system continues with a treble staff with a triplet and a bass staff with a triplet, marked with *f*. The sixth system concludes with a treble staff with a triplet and a bass staff with a triplet, marked with *f*. The score is written in a key signature of one sharp (F#) and a time signature of 3/4.

First system of musical notation, measures 1-4. The piece is in 7/8 time with a key signature of one sharp (F#). The first two measures feature a *sfz* dynamic in both hands, with the right hand playing chords and the left hand playing a rhythmic pattern. The last two measures feature a *f* dynamic, with a triplet of eighth notes in the right hand.

Second system of musical notation, measures 5-8. Measures 5-6 continue with *sfz* dynamics. Measures 7-8 feature a *f* dynamic and a triplet of eighth notes in the right hand.

Third system of musical notation, measures 9-12. Measures 9-10 feature a triplet of eighth notes in the right hand. Measures 11-12 feature a *sfz* dynamic in both hands.

Fourth system of musical notation, measures 13-16. Measures 13-14 feature a *f* dynamic. Measures 15-16 feature a *mf.* dynamic and a triplet of eighth notes in the right hand.

Fifth system of musical notation, measures 17-20. Measures 17-18 feature a *p* dynamic. Measures 19-20 feature a *f* dynamic and a triplet of eighth notes in the right hand.

Sixth system of musical notation, measures 21-24. Measures 21-22 feature a *p* dynamic. Measures 23-24 feature a *f* dynamic. The final measure (24) features a *molto cresc.* marking and a triplet of eighth notes in the right hand.

First system of piano accompaniment. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a bass line. Dynamics include *f*, *mf*, and *p*.

Second system of piano accompaniment. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a bass line. Dynamics include *p*, *f*, and *f*.

Third system of piano accompaniment. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a bass line. Dynamics include *p*, *molto cresc.*, and *ff*. A section labeled "(Tableau)" is marked with *tr* and *lunga*.

Meno mosso

Sopr. *mf.*

Alto She jilts him! *mp.*

Tenor It can-not *mf*

Bass She jilts him!

CHORUS

Meno mosso

Fourth system of piano accompaniment. Treble clef with a melodic line featuring triplets and slurs. Bass clef with a bass line. Dynamics include *ff*, *sfz*, and *dim.*

mf *in tempo*

A. Once a-gain_ and

be!

p

He is refused!

tr

molto cresc. *sfz p in tempo cresc.*

(spoken)

A. this time before the world! Damnation! Don Francisco

D.F. Nay, nay, my friends! A

sfz *sfz p* *f* *f*

D.F. dance is but a dance: On with the Fi-es-ta!

f accel. 3

sfz poco accel. sfz sfz

Allegro feroce

f molto cresc.

C. **Castro**
 These mincing steps and these

sfz *ff*

C. **Poco più mosso**
 gri-maces are but mocker-y!

colla voce *sfz*

C. You smirk and bob like pup - pets, — you bow and scrape like

fp *sfz*

C. mid - gets — to a love-sick gui-

sfz *sfz* *ff colla voce* *sfz* *ritenente*

(shouted)

(He sticks his dagger in ground)

C.

dagger-dance!

sfz *ff* *sfz* *dim.*

Allegro agitato

(He makes circuit of stage)

C.

Come!

fp *pp* *fp*

C.

will you?! _____ or you?! or

fp *fp* *p*

C.

you?! _____ Come! _____

sfz *sfz molto cresc.* *sfz*

C. *Comel* _____ *Comel* _____

fz *f molto cresc.*

C. *I chal - lenge you* _____ *one and*

ff (he takes an attitude of defiance) (The crowd turns away, showing disinclination)

C. *all!* _____ *poco a poco tranquillando*

fff *sfz* *sfz*

C. *dim.*

(Natoma rises slowly)

(she walks to centre)

(takes dagger from

Molto lento

molto cresc.

p ma deciso

sffz

pp

rit. molto

her belt and sticks it next to that of Castro)

Castro

You? No! no! ___

C
h
o
r
u
s

Na - to - ma! ___

Na - to - ma! ___

Na - to - ma! ___

Na - to - ma! ___

ff

sffz

ffp

(Natoma points at daggers)

(Castro makes a wild gesture)

(they pose for the dance)

molto allargando e
cresc. possibile

accel. 3
subito

sffz

ffff

rit.

più rit.

sffz

Dagger-Dance

Maestoso

sfz mf sfz mf sfz simile

8va bassa.....

sfz staccatiss.

8va bassa.....

ff fff

8va bassa.....

sfzz tutta forza

8va bassa.....

cresc. possibile

8va bassa.....

sfz

8va bassa.....

Detailed description: The score is for a piece titled 'Dagger-Dance' on page 261. It is marked 'Maestoso' and is in 2/4 time with a key signature of one sharp (F#). The piece is written for piano and bass. The piano part consists of chords and melodic lines with accents and slurs. The bass part is a steady eighth-note accompaniment. Dynamics include *sfz*, *mf*, *sfz*, *simile*, *staccatiss.*, *ff*, *fff*, *sfzz tutta forza*, *cresc. possibile*, and *sfz*. There are six systems of music, each with a piano and bass staff. The bass staff in each system is labeled '8va bassa.....'.

8va bassa.....

staccatiss.

8va bassa.....

ff *fff*

8va bassa.....

ff

(Natoma passes Castro)

ff *f*

Lento maestoso

Alvarado (falls to the ground - dies)

ff

(Natoma stabs Alvarado)

Di - os! _____

fff dim.

colla voce

Soprano *ff* Kill her!

Alto *ff* Kill her!

ritenente - molto patetico *declamato* *a tempo*

Tenor *ff* Kill her!

Bass *ff* A - way with her!

Paul (to his sailors)

To the rescue!

Sopr. *ff* Kill her!

Alto *ff* Kill her!

Ten. *ff* Kill her!

Bass *ff* Away with her!

Away with her!

molto dim. *ff* *sff* *ff*

lunga

(church doors open and Father Peralta appears)
Andante religioso

Organ *p espress.* *molto cresc. e molto allarg.*

Piano *pp*

F. P. Father Peralta

Hold! Hold! No - - mi - ne

fff a tempo *fp*

pppp

F. P. *Più lento* (Natoma goes up stage)

Chri - sti!

declamato *ritenente*

f dim.

sempre più tranquillo (she goes to steps of church)

molto ritenente

(she drops dagger and falls at the feet of Peralta)

fp *ppp* *Adagio* *pp*

Lento maestoso

Father Peralta

F.P.

p ma marcato

Ven - - geance is mine, saith the

Curtain

F.P.

p rit. *cresc. possibile* *sffz*

Lord!

End of Act II

Act III

Prelude

Moderato, ma feroce

ff marcatis. *rit. ten.* *ff*

Più lento

ff *dim.*

declamato

f *fp* *p*

Maestoso e patetico

a tempo *8va bassa* *8va*

loco

molto marcato

molto cresc.

p *molto cresc.*

f *drammaticamente e precipitato* *a tempo* *f*

8^{va} bassa

8^{va}

This system contains the first two systems of music. The top system features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The bottom system continues the grand staff accompaniment. The key signature is three sharps (F#, C#, G#). The first system includes a trill in the treble staff and a triplet in the bass staff. The second system includes a triplet in the bass staff. The label '8^{va} bassa' is positioned below the first system, and '8^{va}' is below the second system.

loco

This system contains the third and fourth systems of music. The top system features a treble clef staff with a melodic line and a grand staff with accompaniment. The bottom system continues the grand staff accompaniment. The key signature is three sharps. The third system includes a trill in the treble staff and a triplet in the bass staff. The fourth system includes a triplet in the bass staff. The label 'loco' is positioned below the third system.

sempre cresc.

This system contains the fifth and sixth systems of music. The top system features a treble clef staff with a melodic line and a grand staff with accompaniment. The bottom system continues the grand staff accompaniment. The key signature is three sharps. The fifth system includes a trill in the treble staff and a triplet in the bass staff. The sixth system includes a triplet in the bass staff. The label 'sempre cresc.' is positioned below the fifth system.

molto allarg.

fff tutta forza

This system contains the seventh and eighth systems of music. The top system features a treble clef staff with a melodic line and a grand staff with accompaniment. The bottom system continues the grand staff accompaniment. The key signature is three sharps. The seventh system includes a trill in the treble staff and a triplet in the bass staff. The eighth system includes a triplet in the bass staff. The label 'molto allarg.' is positioned below the seventh system, and 'fff tutta forza' is below the eighth system.

allarg. e molto dim.

Un poco meno lento

p

p

p

musical score system 1, piano and bass clefs, dynamic markings: *molto cresc.*, *ppp subito*

musical score system 2, piano and bass clefs, dynamic markings: *pp*, *cresc. possibile*

musical score system 3, piano and bass clefs, dynamic markings: *fff*, *fff*, *dim. molto p*, *largamente ten. ten. allarg.*

musical score system 4, piano and bass clefs, dynamic markings: *a tempo*, *pp*, *molto cresc.*, *f*, *cresc. possibile ed accel.*, *fff*, *fffz secco*

Scene: Interior of Mission Church

(Curtain)(Natoma is discovered a-

Andante

lone in the church, huddled together on altar-steps) **Natoma** (*sotto voce*)

N. Be - ware of the hawk, my

N. ba - by, Be - ware of the hawk, my child! It flies in wide, wide

N. cir - cles And turns up - on the wing, *p subito* Too

N. quick for the eye to fol - low: Be - ware! Be -

N. ware! Be-ware!

N. Lie

N. down in the nest, my ba-by, Lie down in the nest, my child; The

N. wil-low - bough will hide you And rock you in its arms;

N. So sleep until to-morrow: Lie down, lie

N. *ppp*
 down, lie down.

ppp
sempre più tranquillo e perdendosi

perdendosi

(Natoma rises)
 Maestoso e patetico
 lunga a tempo
ppp
 8^{va} bassa 8^{va}

loco

Natoma (in front of altar-rail)

N. *molto marcato*

Lone - - - ly am

N. I, lone - -

N. - ly is my heart;

N. I feel it beating here within like the break - ing of the

molto cresc.

N. *p*
sea against the shore. I would cry out!

p *molto cresc.*

N. *sfz*
Ah!

sfz *f* *drammaticamente e precipitato*

N. *a tempo*
f *8va bassa* *8va*

a tempo *f* *8va bassa* *8va*

N. Yet all a-round me
loco

Yet all a-round me
loco

N. are these walls, that on - ly

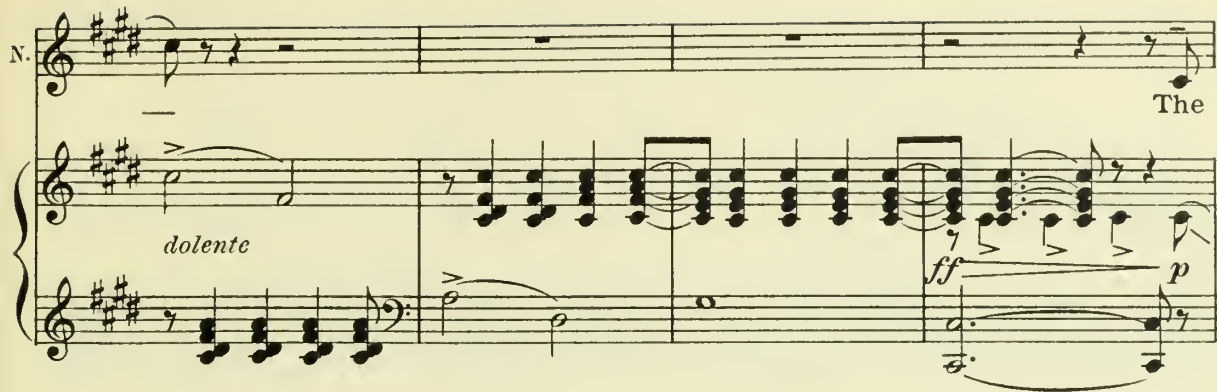
N. echo back my voice: Lonely am I! What mean these gloom - y

N. shadows, these unknown shapes that point their fin - gers at me?

N. There is a mist before my eyes, I walk in dark - - ness.

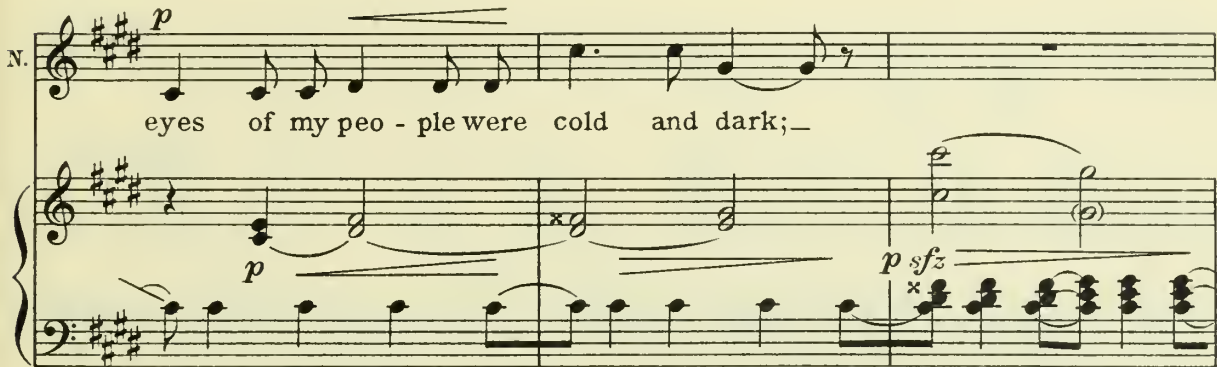
f *ff*

sfz

N.  The

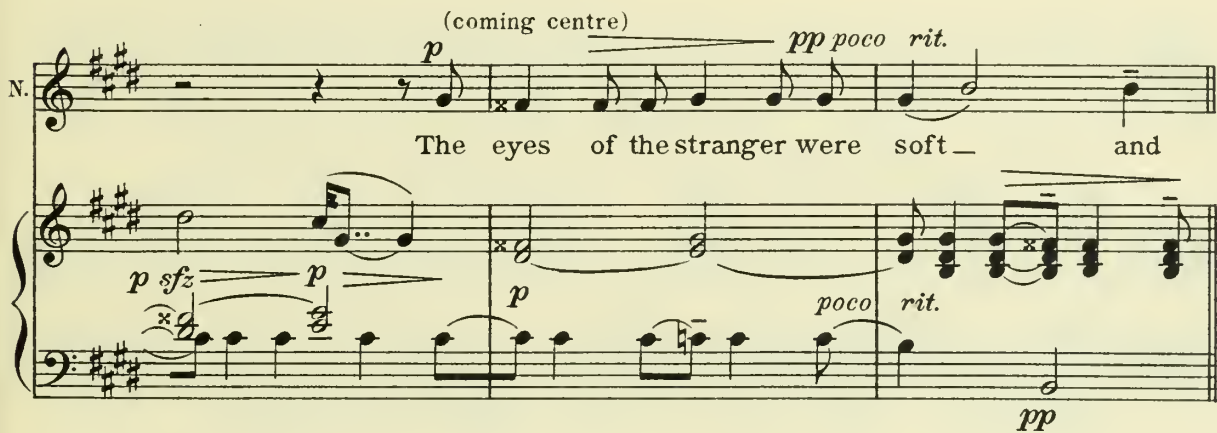
dolente

ff *p*

N.  eyes of my peo - ple were cold and dark; -

p *p sfz*

(coming centre)

N.  The eyes of the stranger were soft - and

p *pp poco rit.* *poco rit.* *pp*

Meno mosso

N.  blue,

pp dolciss.

lusingando
pp
N. His voice was the call — of the dove — to his mate, —

N. his breath was honey —

pp
N. on the wings of the bee.

N.

mf
mf
dim.

N.

dim. *pp*

This system shows the beginning of the piece. The vocal line (N.) is mostly silent. The piano accompaniment consists of a right hand with chords and a left hand with a triplet pattern. Dynamics include *dim.* and *pp*.

N.

His song

The vocal line (N.) begins with the lyrics "His song". The piano accompaniment continues with the triplet pattern.

N.

was the song of the morn - ing,

The vocal line (N.) continues with "was the song of the morn - ing,". The piano accompaniment features a *pp* dynamic and continues with triplets.

N.

the song of the morn - ing,

pp sempre
pp possibile

The vocal line (N.) continues with "the song of the morn - ing,". The piano accompaniment features a *pp sempre* dynamic and includes the instruction *pp possibile*.

N. that bids the flow-er

lusingando
p *pp*

N. *pp sempre* to lift her head *poco rit.* and

p *pp poco rit.*

N. *pp a tempo* hail

ppp a tempo

N. the com - - ing of the dawn! *molto cresc.*

molto cresc.

N. *ff*

molto appassionato

sfz *ff* *riten.*

N. *mf*

Lone - - ly is my heart!

(Oboe and Engl. Horn)

a tempo

8va bassa *8va bassa*

N.

I feel it beat - ing Likethe breaking of the sea against the

N.

shore. I was tempted, I have done

molto marcato

sempre cresc.

N. wrong, I thought only of Na - to - - ma: False have I

N. been, false to my - self, False to my fa - ther's

N. teach - ing, false to my peo - ple's faith.

N. Ma - ni - tou! hear me! Manitou!

feroce

ff tutta forza

N. hear me! I have a-wak - - ened!

ffp *sfz sfz* *ff*

N. I will go to my peo - - ple. The voice of my

sfz *ff* *sfz*

N. father is calling, "This land is ours!" We will rush from the

sfz *ffp* *ff*

N. moun - tain, like the lightning, like the thun - der, Ev'ry stranger and his

fff *mf animando* *fff* *ffp animando*

N. house shall lie bur-ied neath our an-ger.

sfz p sfz p

N. In my breast I hold the to-ken, And the gift shall be un-

fp fp fp

N. broken From the Spirit to his peo-ple.

ff Più maestoso

pp molto cresc. fff

N.

tutta forza ff fff tutta forza

Peralta (comes from back of altar and appears on steps)

F.P. *rit.*
 Peace! — Peace — in the house of God! —

ppp subito pp ppp rit. attacca

Animato
Natoma (defiantly)

N. *ff*
 Your God, — *feroce* not my God! —

a tempo sfz p sfz sfz ff accel. sffz

Più tranquillo Peralta *Andante religioso*

F.P. *a tempo*
 Our God, my child. —

f espressivo p

F.P. *mf espress. doloroso dim*

(softly)

F.P. My child, there is but one God,

p ma maestoso

F.P. — the mighty Spirit of your people and of mine. —

F.P. This is His House, — build-ed to pro - tect, — to

cresc.

F.P. shield, to help us both. —

con calore

f

Natoma (turning her head)

N. I need no help from an - y one.

p tranquillo

Peralta

F.P. Thou art in - deed in need of help.

Natoma *p*

N. I will go my

pp

poco sforzato

way!

Peralta (coming down)

F.P. Turn not a -

animando

espressivo

F.P. *f* *b \flat* *b \flat* *e*.

way, my child! Lift up thine eyes, and greet the

f *dim. e più tranquillo*

F.P. *b \flat* *b \flat* *b \flat* *e* - *ter* - *nal* *love!*

light of e - ter - nal love!

Allegretto moderato

p *semplice* *poco rit. a tempo pp*

ppp *ppp*

Peralta *p molto tranquillo e semplice*

F.P. *Two children wandered hand in hand, semplice*

F.P. *And played a - mid the gold - en sand; The*

F.P. *one was dark and sad of face, The oth - er fair and full of grace. The*

F.P. *light of love shone in their eyes; dolciss.*

F.P. *pp*
 O child-hood days, O Par - a - dise! —

Natoma (spoken)
 N. My Bar - ba - ra! —

F.P. *pp sempre* Unharmed, the

F.P. lark poured forth its trill, — Sang out its

F.P. lay from hill to hill, — And ev - 'ry flow'r a -

F.P. *pp*
 woke to thrill With God's great song: "On earth good-will." O

F.P. *pp*
 Faith di-vine! O Pow'r of Love! *dolciss.*

F.P. *pp*
 This is the message from a - bove. *pp poco rit.*

F.P. *pp*
perdendosi

Con anima

F.P. *p sempre cresc.*

My child of the lone - - ly heart, the

The first system of the musical score. The vocal line (F.P.) is in bass clef with a 7/8 time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a triplet eighth-note pattern. The lyrics are "My child of the lone - - ly heart, the".

F.P.

same love that was yours _____ in the gold - en

The second system of the musical score. The vocal line continues with the lyrics "same love that was yours _____ in the gold - en". The piano accompaniment continues with the same triplet eighth-note pattern in the left hand.

F.P. *molto cresc.*

sands _____ a-waits you here. _____

molto cresc.

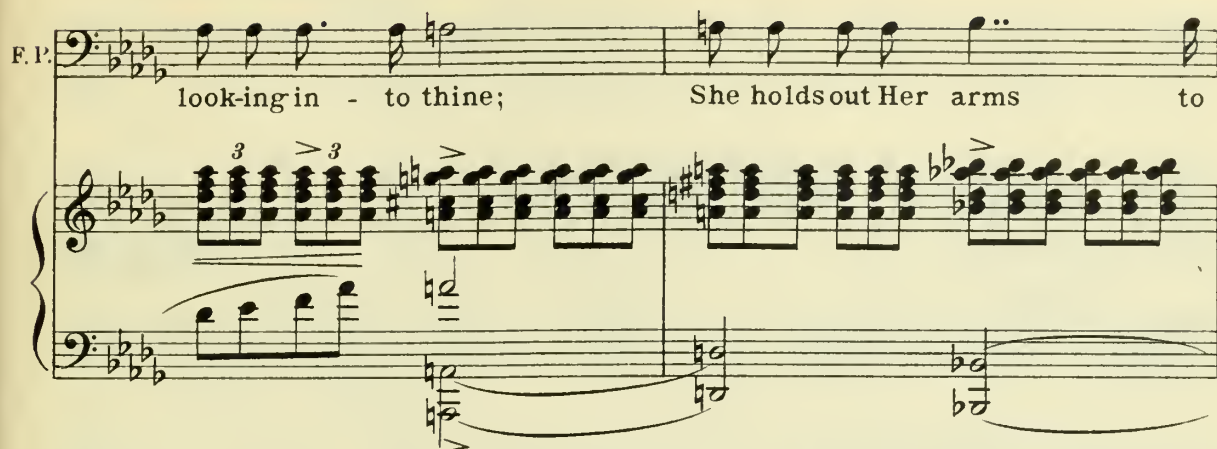
The third system of the musical score. The vocal line concludes with the lyrics "sands _____ a-waits you here. _____". The piano accompaniment features a more active right-hand part with sixteenth-note runs, marked *molto cresc.*

F.P.

The eyes of the Ma-don-na are

fp

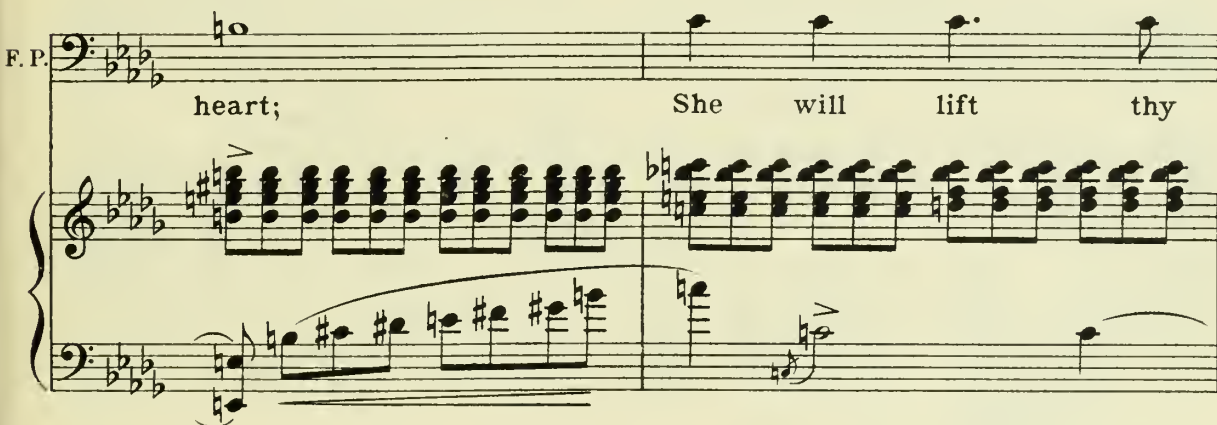
The fourth system of the musical score. The vocal line begins with the lyrics "The eyes of the Ma-don-na are". The piano accompaniment features a right-hand part with sixteenth-note runs and a left-hand part with chords, marked *fp*.

F.P.  looking in - to thine; She holds out Her arms to

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'looking' followed by a quarter note 'in -' and a dotted half note 'to thine;'. The piano accompaniment consists of a right hand with a complex texture of chords and triplets, and a left hand with a simple bass line.

F.P.  thee; She will take thee un - to Her great

The second system continues the vocal line with a half note 'thee;' followed by a quarter note 'She' and a dotted half note 'will take thee un - to Her great'. The piano accompaniment maintains its complex texture with triplets and accents.

F.P.  heart; She will lift thy

The third system features a vocal line with a half note 'heart;' followed by a quarter note 'She' and a dotted half note 'will lift thy'. The piano accompaniment continues with its characteristic chordal and triplet patterns.

F.P.  soul un - til it joins the

The fourth system concludes the vocal line with a half note 'soul' followed by a quarter note 'un -' and a dotted half note 'til it joins the'. The piano accompaniment features a triplet in the left hand.

Meno mosso

F.P. spir - it of thy Fa - ther, thy

rit. pesante

ff

ff

F.P. Fa - ther in the clouds a - bove the moun - tain.

(Natoma has gradually lifted her face)

Meno mosso

più pesante

ffp

Natoma (in quiet ecstasy)

N. Love shall be re - paid by love.

pp

molto espress.

Molto tranquillo

N. *pp* There is one I wish to make hap-py;

dolcissimo
ppp subito

ppp

N. My love is my faith! (coming close to Peralta)

perdentosi

Molto lento

N. *ppp* I will do thy bid - ding: I have spoken!

F. P. Peralta *mf molto cresc.* Glo-ry to the

Più animato

F. P. *f* *Più maestoso* pow'r of love! All praise to our La - dy, who speaks thro' this

p molto cresc. ed animando

(turns toward crucifix)

F. P. child!

8

più cresc.

3

Tempo giusto

F. P. Now let all that trust in Thee re-

ff/p

Vall

ff (Peralta walks up altar-steps and taps a bell)

F. P. joice!

Organ on stage

p

ff

2/4

(Two Friars open main door of church. Choir enter organ-loft)

Organ

The organ introduction consists of two staves. The right hand plays a series of chords and moving lines in a 6/8 time signature, while the left hand provides a steady bass accompaniment with eighth notes.

Piano tacet

Chorus

Tenor I (17th Century) *p*

Tenor II *p*

Bass I *p*

Bass II *p*

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

The chorus part features four vocal staves (Tenor I, Tenor II, Bass I, Bass II) and an organ accompaniment. The lyrics are "Te lu - cis an - te ter - mi - num, —". The organ accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

This section continues the chorus with the same four vocal staves and organ accompaniment. The lyrics are "re - rum Cre - a - tor, po - sci - mus, —". The organ accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

(Acolytes light candles on altar)

dim. p f

ut pro tu - a cle - men - ti - a sis

dim. p f

ut pro tu - a cle - men - ti - a sis

dim. p f

ut pro tu - a cle - men - ti - a sis

dim. p f

ut pro tu - a cle - men - ti - a sis

(Father Peralta dons vestments.
The church commences to fill)

Poco animato
p poco a poco cresc.

præ - sul et cu - sto - di - a. De - o Pa - tri sit

p poco a poco cresc.

præ - sul et cu - sto - di - a. De - o Pa - tri sit

p poco a poco cresc.

præ - sul et cu - sto - di - a. De - o Pa - tri sit

p poco a poco cresc.

præ - sul et cu - sto - di - a. De - o Pa - tri sit

Poco animato

tranquillo dim. pp

(Paul enters, and takes seat near and facing altar)

1st Chorus

glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

2nd Chorus

p Tenor I
De - o Pa - tri sit glo - ri - a, et Fi - li - o
p Tenor II
De - o Pa - tri sit glo - ri - a, et Fi - li - o
p Bass I
De - o Pa - tri sit glo - ri - a, et Fi - li - o
p Bass II
De - o Pa - tri sit glo - ri - a, et Fi - li - o

p *p*

ac pa - ra - cli - to, in sem - pi - ter - na
 ac pa - ra - cli - to, in sem - pi - ter - na
 ac pa - ra - cli - to, in sem - pi - ter - na
 ac pa - ra - cli - to, in sem - pi - ter - na

ac pa - ra - cli - to,
 ac pa - ra - cli - to,
 ac pa - ra - cli - to,
 ac pa - ra - cli - to,

ac pa - ra - cli - to,

rit. *f* *ff* *Meno*

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

f *rit.* *ff* *f*

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

(Don Francisco and Barbara enter last, taking seats across

Meno

rit. *f*

Natoma is standing on upper step of altar, aisle from Paul, facing altar. facing full length of church, recognizing no one.)

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

po - sci - mus.

po - sci - mus.

po - sci - mus.

po - sci - mus.

(Peralta mounts pulpit)

f *sempre dim.*

sempre dim. e più tranquillo

Peralta (spoken)

My children: our steps are taken in
darkness, but the light of Eternal
Love shall make our pathway clear.
Judge not, that ye be not judged.

intoned

F.P.

p

Come

pp

F.P.

a piacere

— un - to me, all ye that la - bor and are heav - y la - den, and I will give you

Nuns (off stage)

Soprano I
p sempre cresc.

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Soprano II
p sempre cresc.

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Alto I
p sempre cresc.

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

Alto II
p sempre cresc.

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

F.P.
pp
rest.

Organ
pp

Piano
pp (Violins con sordini in Orchestra)

(Natoma turns and looks at Peralta, who bows slightly and benignly)

p

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

p

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

p

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

p

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

pp

(The Nuns enter from doorway of convent-garden)

Soprano

Ho - - - - san - na in - - - - ex - -

Alto

Ho - - - - san - na in - - - - ex - -

Tenor
on stage *p poco a poco cresc.*

Lau - da - te Do - mi - num in æ - ter - - num;

Bass
on stage *p poco a poco cresc.*

Lau - da - te Do - mi - num in æ - ter - - num;

p

cel - - sis. Do - - mi - - nus De - us

cel - - sis. Do - - mi - - nus De - us

o - - - mnes gen - tes lau -

o - - - mnes gen - tes lau -

(Natoma slowly steps down into main aisle, and walks to where Barbara and Paul are

Sa - - ba - - oth. San - - - -

Sa - - ba - - oth. San - ctus, San - - - -

da - te e - um, o - mnes po - pu - li

da - te e - um, o - mnes po - pu - li

The piano accompaniment features a complex texture with triplets and arpeggiated figures in both hands, often spanning across bar lines.

seated opposite each other)

ctus, San - - - ctus Do - mi - nus,

ctus, San - - - ctus Do - mi - nus,

lau - da - te Do - mi - num, o - mnes

lau - da - te Do - mi - num, o - mnes

The piano accompaniment continues with similar triplet and arpeggiated patterns, providing harmonic support for the vocal lines.

San - - - ctus, De - - - us

San - - - ctus, De - - - us

po - - pu - li lau - da - te Do - mi - num,

po - - pu - li lau - da - te Do - mi - num,

(the Nuns kneel on either sides of cross-aisle. Natoma turns in main aisle, facing the altar)

Sa - ba - oth, De - us Sa - ba - oth,

Sa - ba - oth, De - us Sa - ba - oth,

lau - da - te Do - mi - num,

lau - da - - - te Do - mi - num, lau -

(Barbara and Paul come into main aisle, clasp hands, and kneel facing altar in front of Natoma)

De - - us Sa - - ba - oth.
 De - - us Sa - - ba - oth.
 num, lau - da - te Do - - - - mi - num.
 da - - - - te Do - mi - num.

fff Ho-san - - na!
fff Ho-san - - na!
fff Ho-san - - na!
fff Ho-san - - na!

ff *tutta forza* *fff* *ppp accel.*

Do - mi - nus De - us Sa - ba - oth.
Do - mi - nus De - us Sa - ba - oth.
Do - mi - nus De - us Sa - ba - oth.
Do - mi - nus De - us Sa - ba - oth.

8.....

(Natoma turns again, facing length of church,

Ple - ni sunt coe - li et
Ple - ni sunt coe - li et
Ple - ni sunt coe - li et
Ple - ni sunt coe - li et

8.....

and resumes her slow walk. When she

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

8.

reaches cross - aisle she turns to the right,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

San - - - ctus, San - - - ctus,

8.

sempre ff

walking between the kneeling nuns.

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

8.....

She proceeds to doorway of convent - garden.

poco a poco dim.

san - - - - na in ex -

poco a poco dim.

san - - - - na in ex -

poco a poco dim.

san - - - - na in ex -

poco a poco dim.

san - - - - na in ex -

8.....

poco a poco dim.

The nuns rise, and walk past her on either side, entering the convent-garden.

ancor dim.

cel - - - - -

cel - - - - -

ancor dim.

cel - - - - -

cel - - - - -

ancor dim.

Peralta lifts his hands in benediction. All kneel)

p *pp*

sis!

p *pp*

sis!

p *pp*

sis!

p *pp*

sis!

(Natoma pauses in doorway of convent-garden, contending with suppressed emotion; her back to audience)

7

sfzp

sfp

ppp dolcissimo

ppp

3

3

3

3

3

3

(She enters the convent-garden, and the doors close upon her)

molto ritenente

sfz

con tutta forza

ffz p

sfz

Curtain

molto cresc.

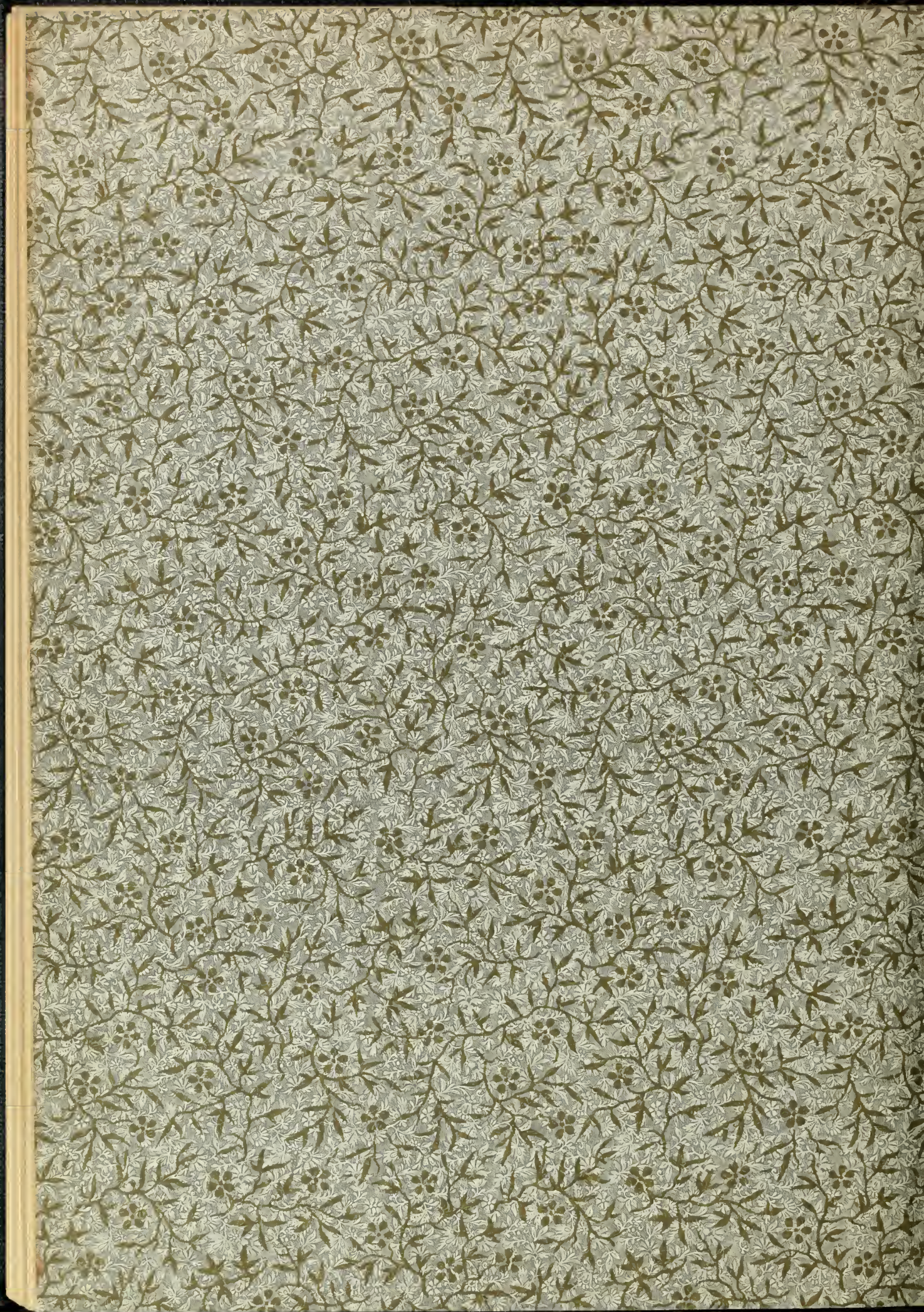
sfz

lunga

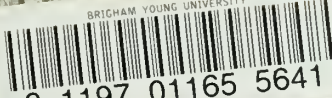
sfz

sfz

sfz



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