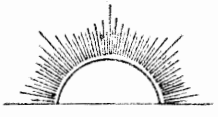
NATOMA

AN OPERA IN THREE ACTS

THE BOOK BY
JOSEPH D. REDDING

THE MUSIC BY
VICTOR HERBERT



Vocal Score Price $4.00 *net*

NEW YORK: G. SCHIRMER

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EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

NATOMA

AN OPERA IN THREE ACTS

* * *

CHARACTERS OF THE DRAMA

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

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, SHEPHERDESSES, 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

22341

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 revery 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

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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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22341

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

EASTMAN SCHOOL OF MUSIC
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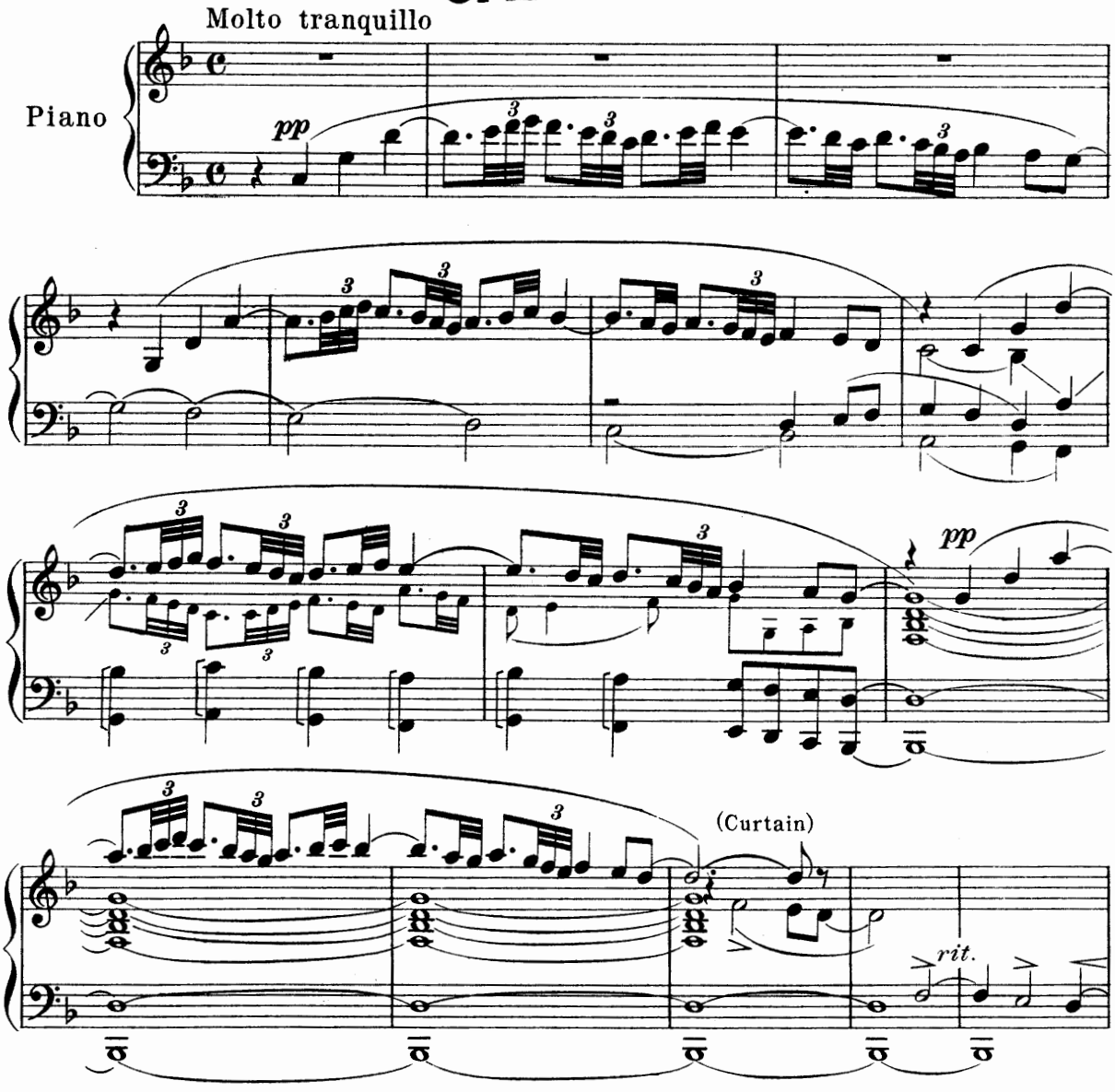
Music by
Victor Herbert



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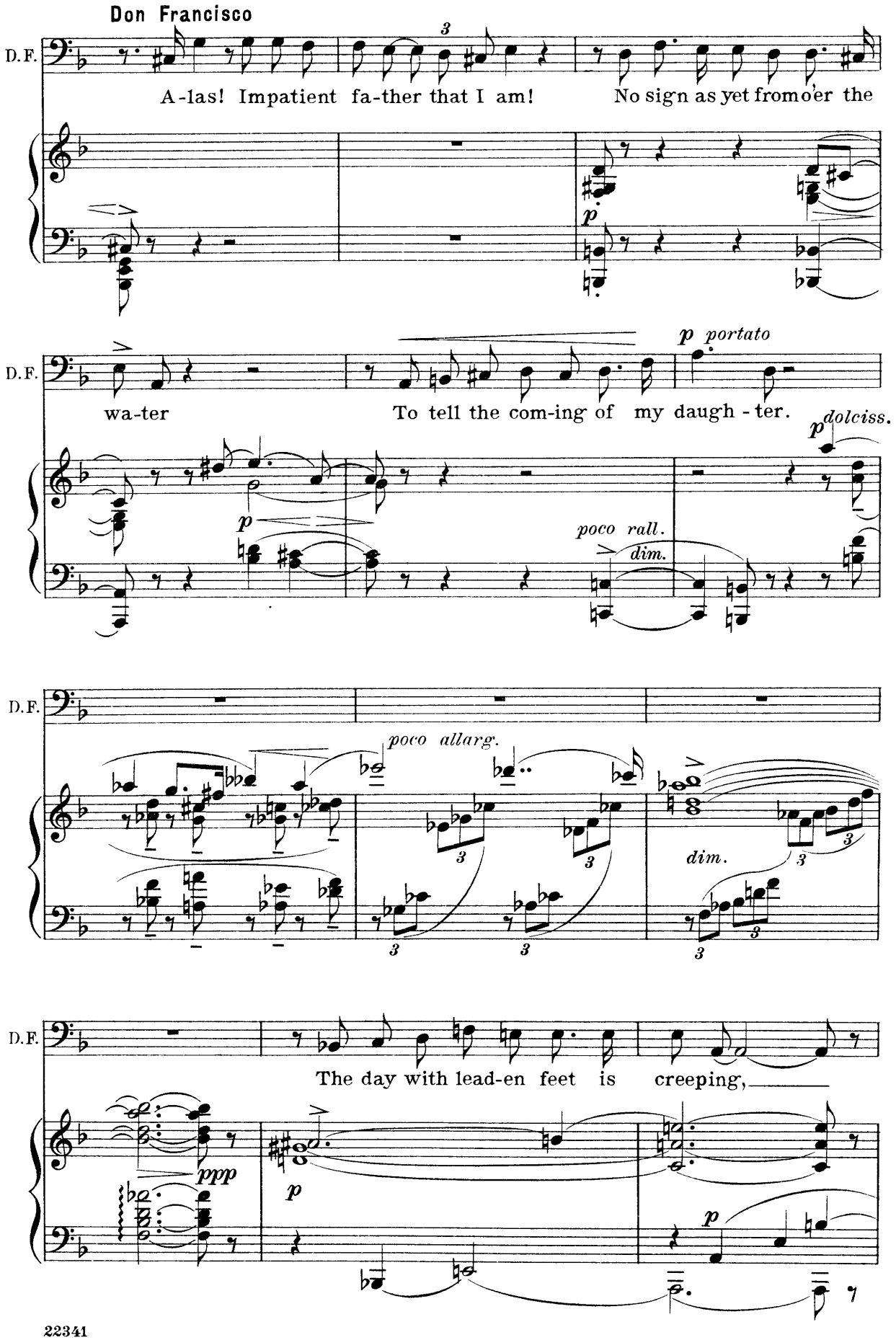
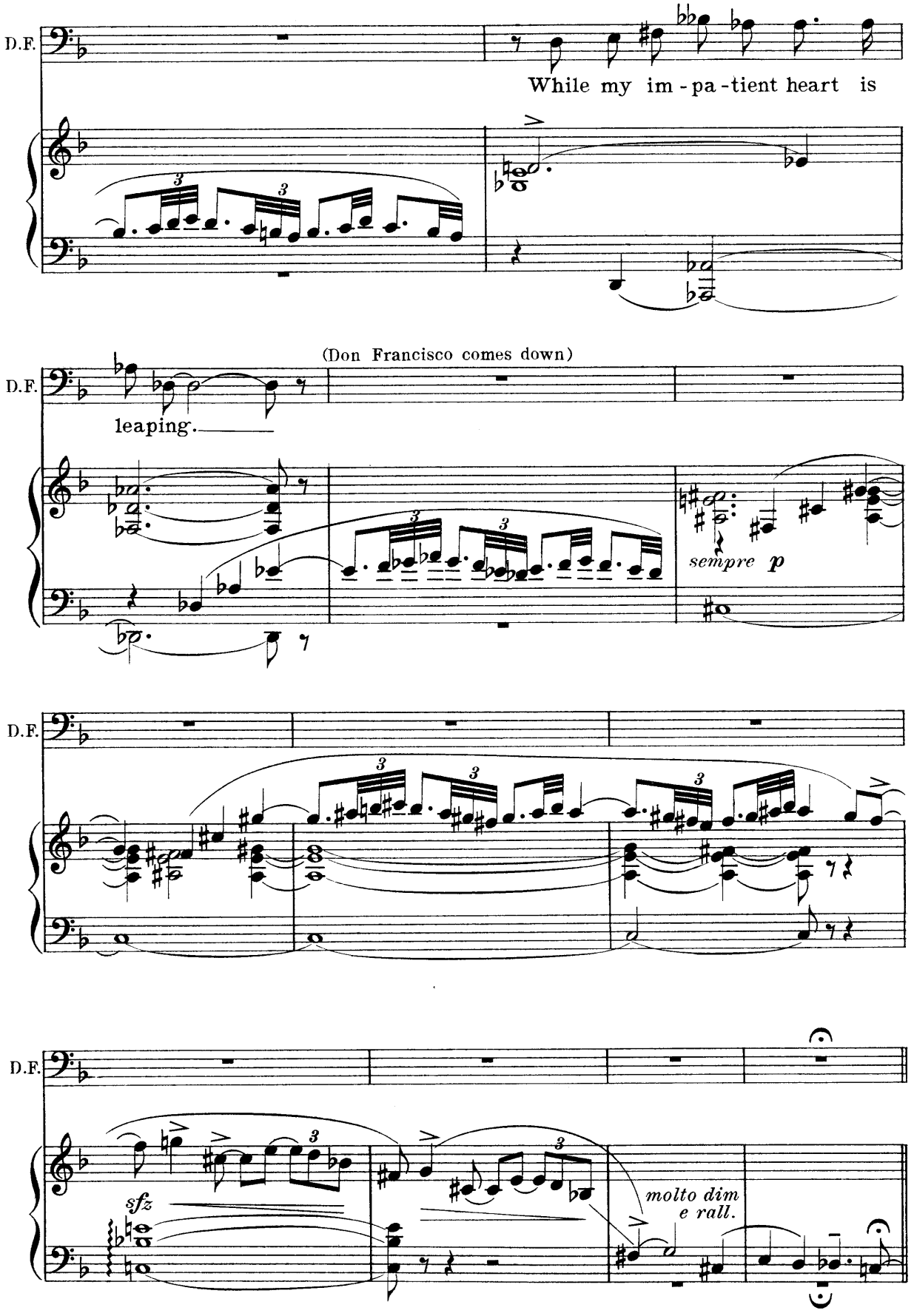
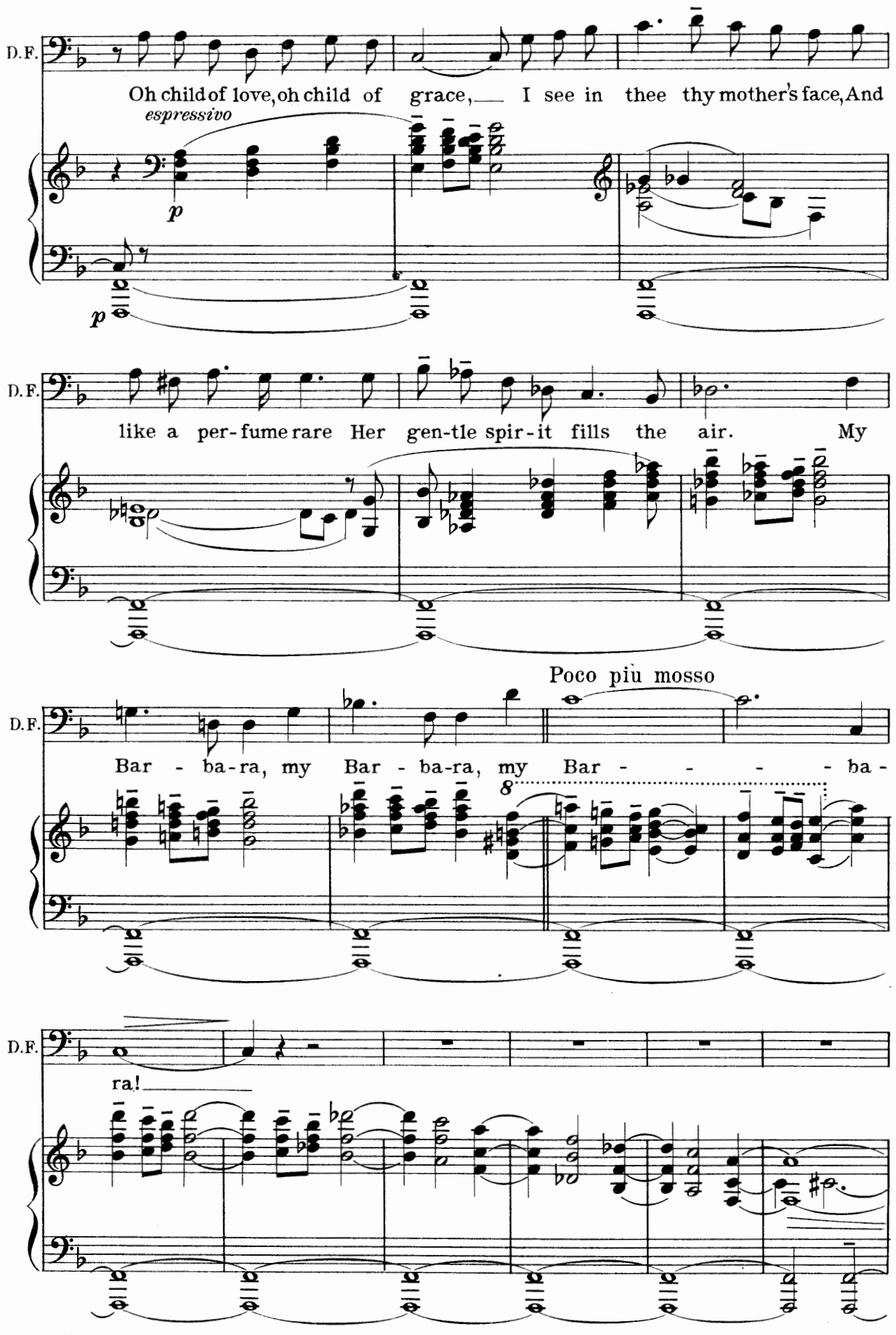
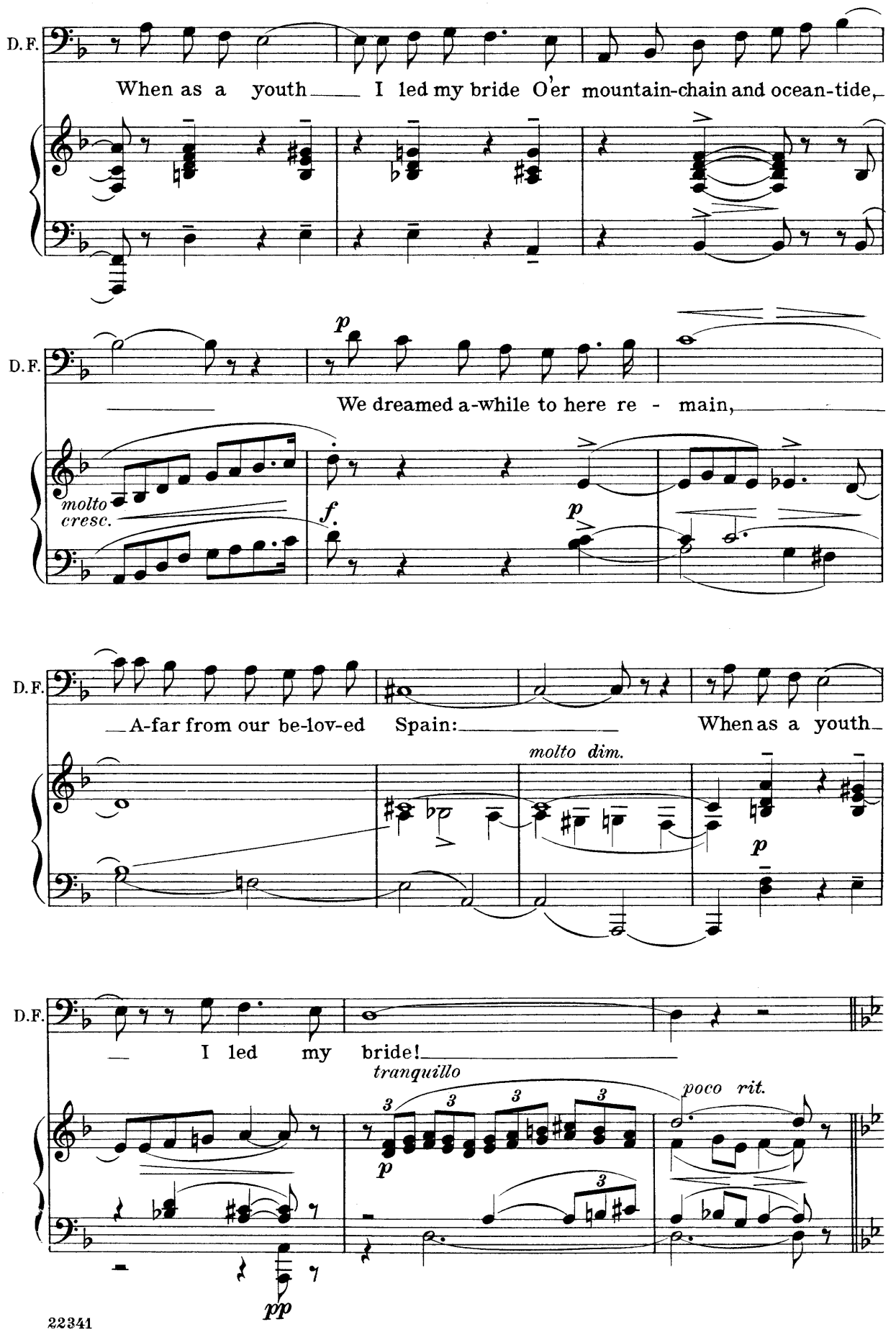
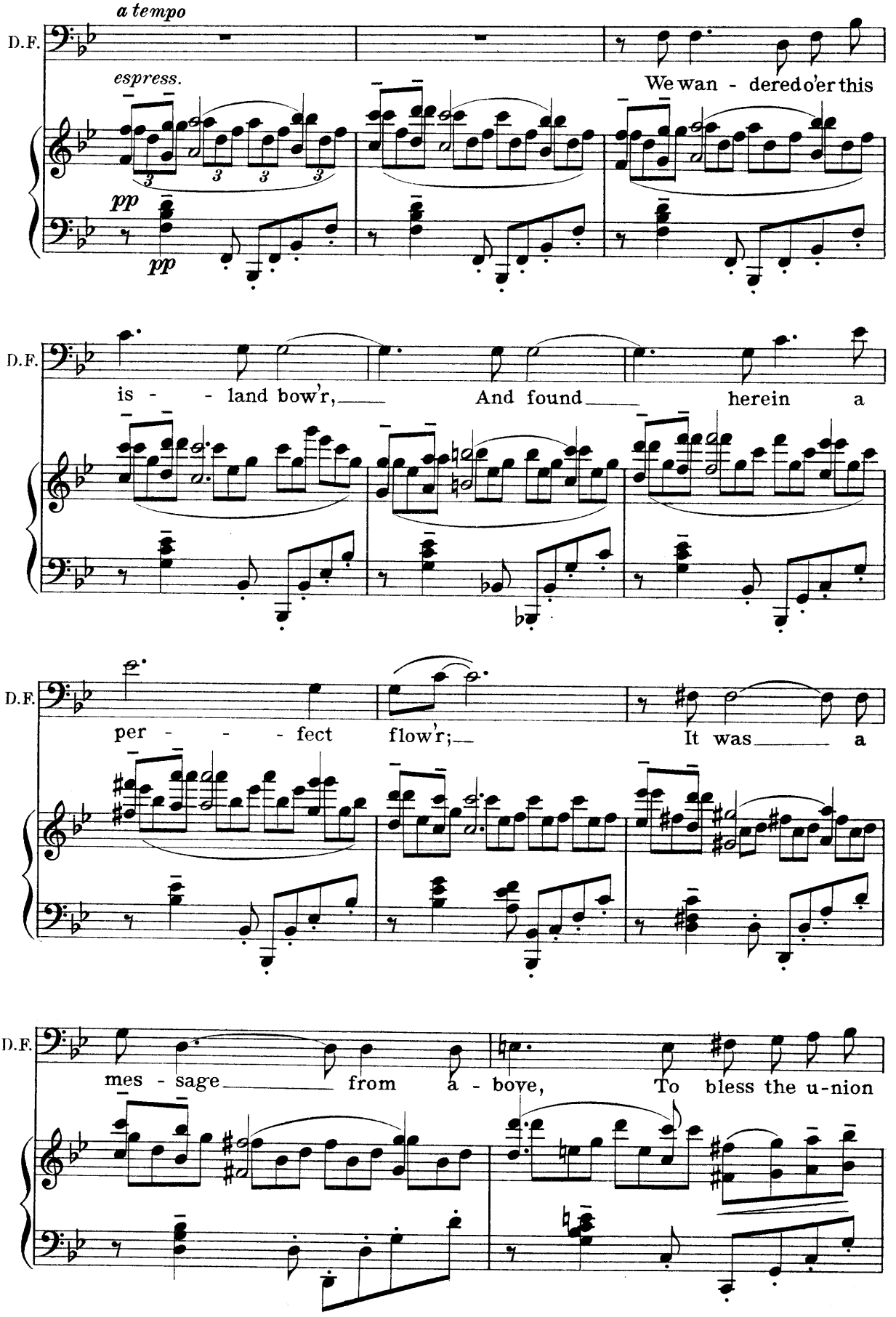
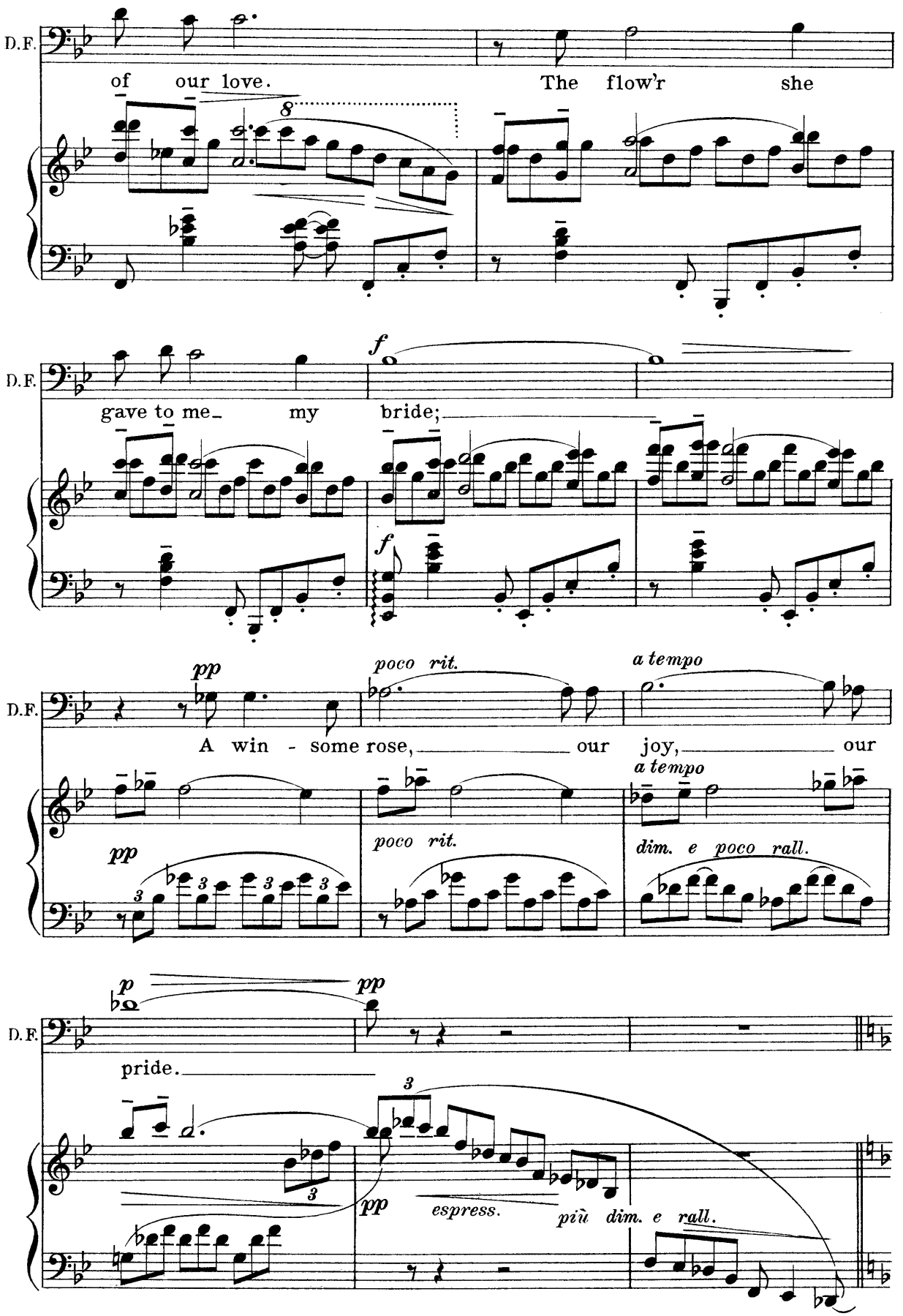

Don Francisco
D.F.
A-las! Impatient fa-ther that I am!
No sign as yet from o'er the
wa-ter
To tell the com-ing of my daugh-ter.
p portato
p dolciss.
poco rall.
dim.
poco allarg.
dim.
The day with lead-en feet is creeping,
ppp
p

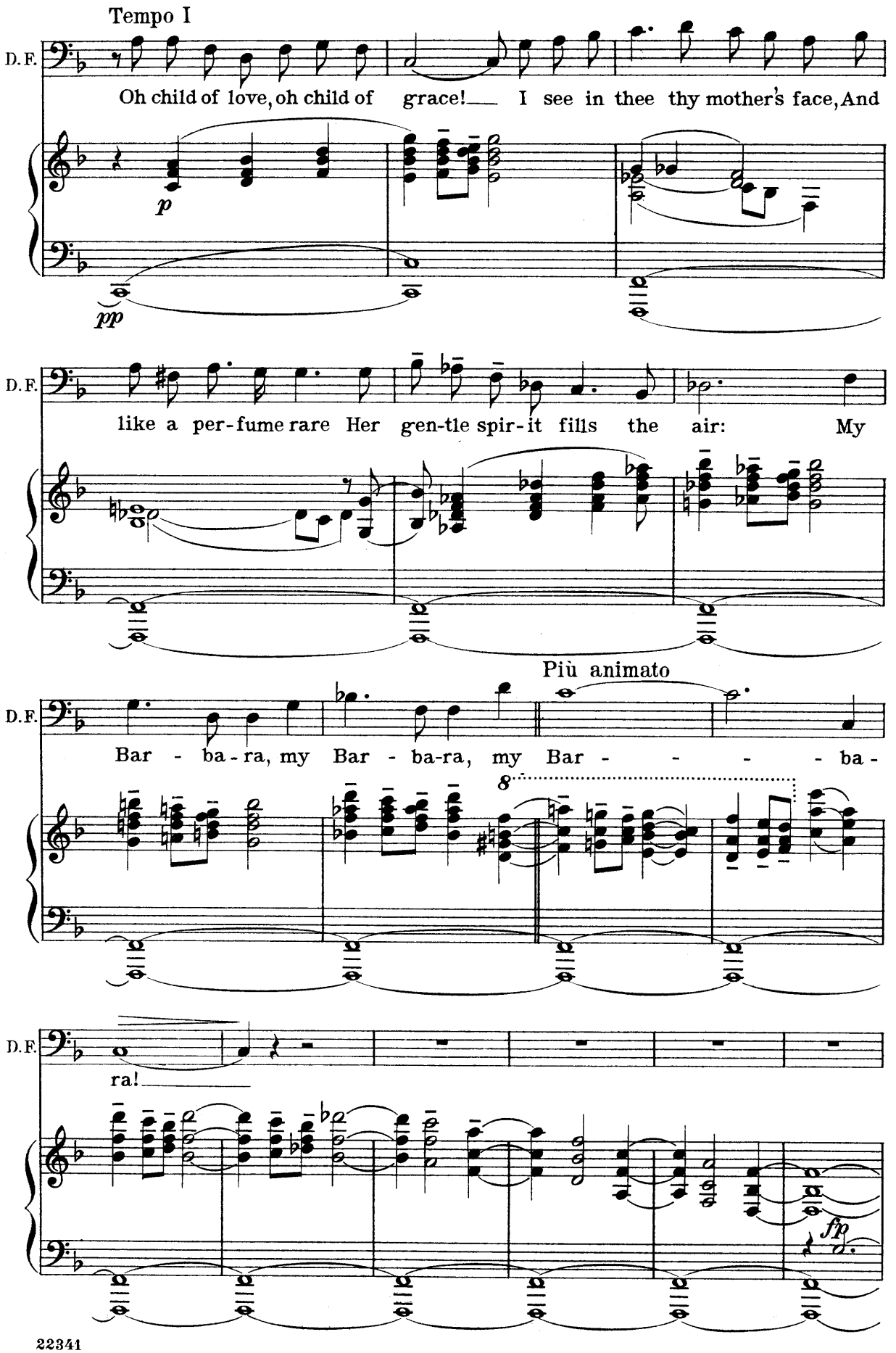

D.F.
While my im - pa - tient heart is
(Don Francisco comes down)
leaping.
sempre p
sfz
molto dim
e rall.

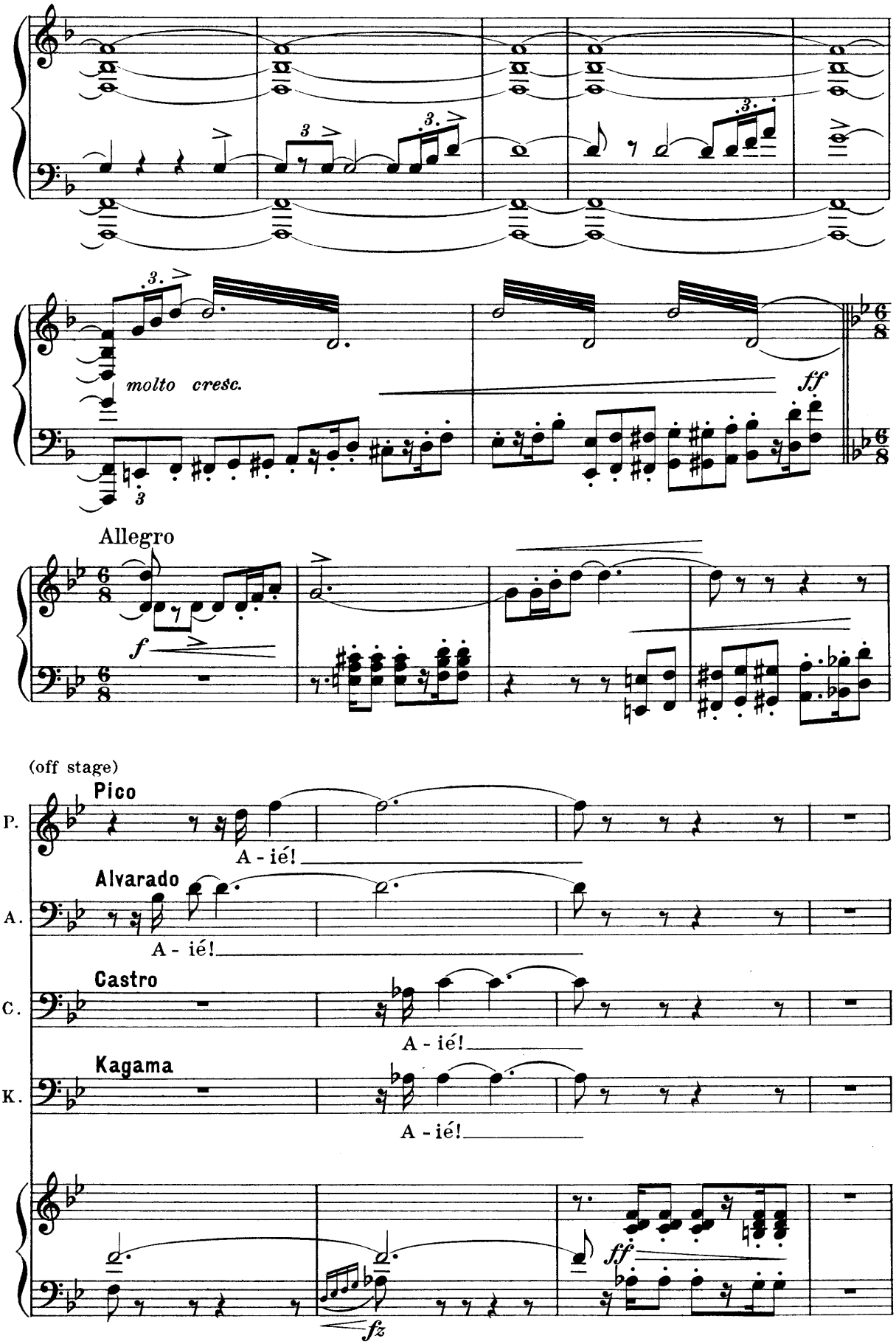

D.F.
Oh child of love, oh child of grace, I see in thee thy mother's face, And
espressivo
p
p
D.F.
like a per-fume rare Her gen-tle spir-it fills the air. My
D.F.
Poco più mosso
Bar - ba-ra, my Bar - ba-ra, my Bar - - - - ba -
8
D.F.
ra!

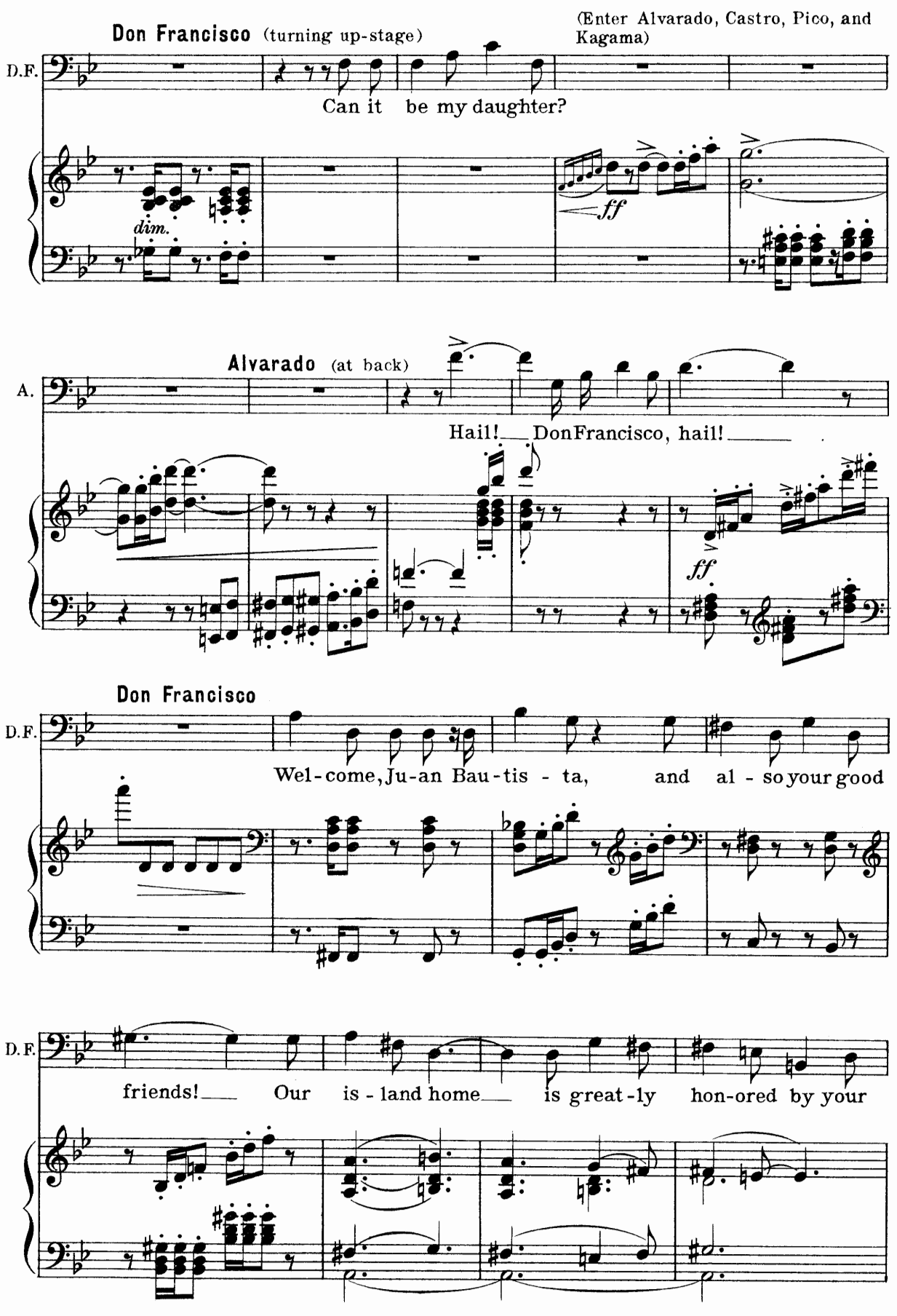

D.F.
When as a youth I led my bride O'er mountain-chain and ocean-tide,
D.F.
We dreamed a-while to here re - main,
molto cresc.
f
p
D.F.
A-far from our be-lov-ed Spain: When as a youth
molto dim.
p
D.F.
I led my bride!
tranquillo
poco rit.
pp

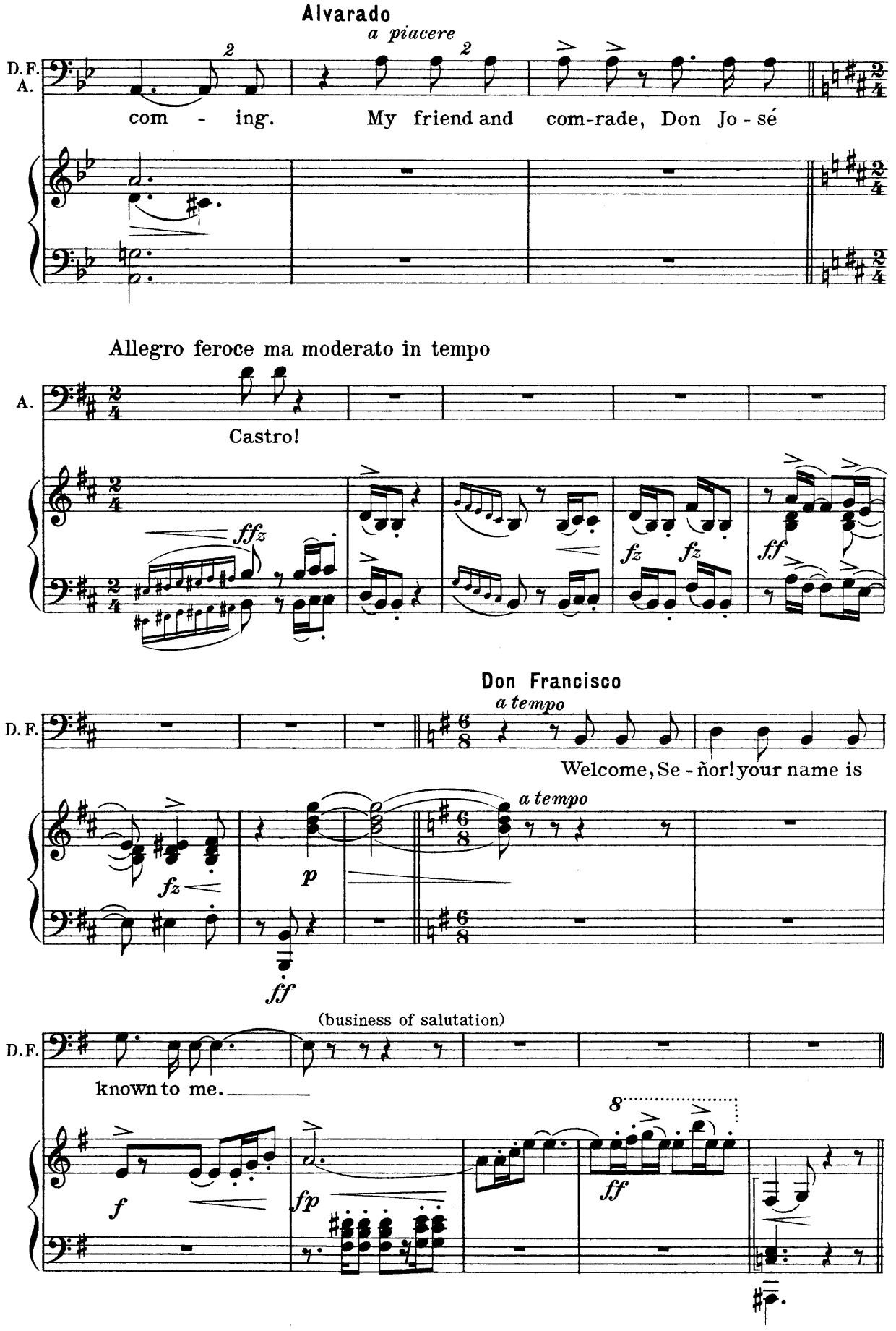

a tempo
D.F.
espress.
We wan - dered o'er this
pp
pp
D.F.
is - - land bow'r, And found herein a
D.F.
per - - - fect flow'r; It was a
D.F.
mes - sage from a - bove, To bless the u-nion

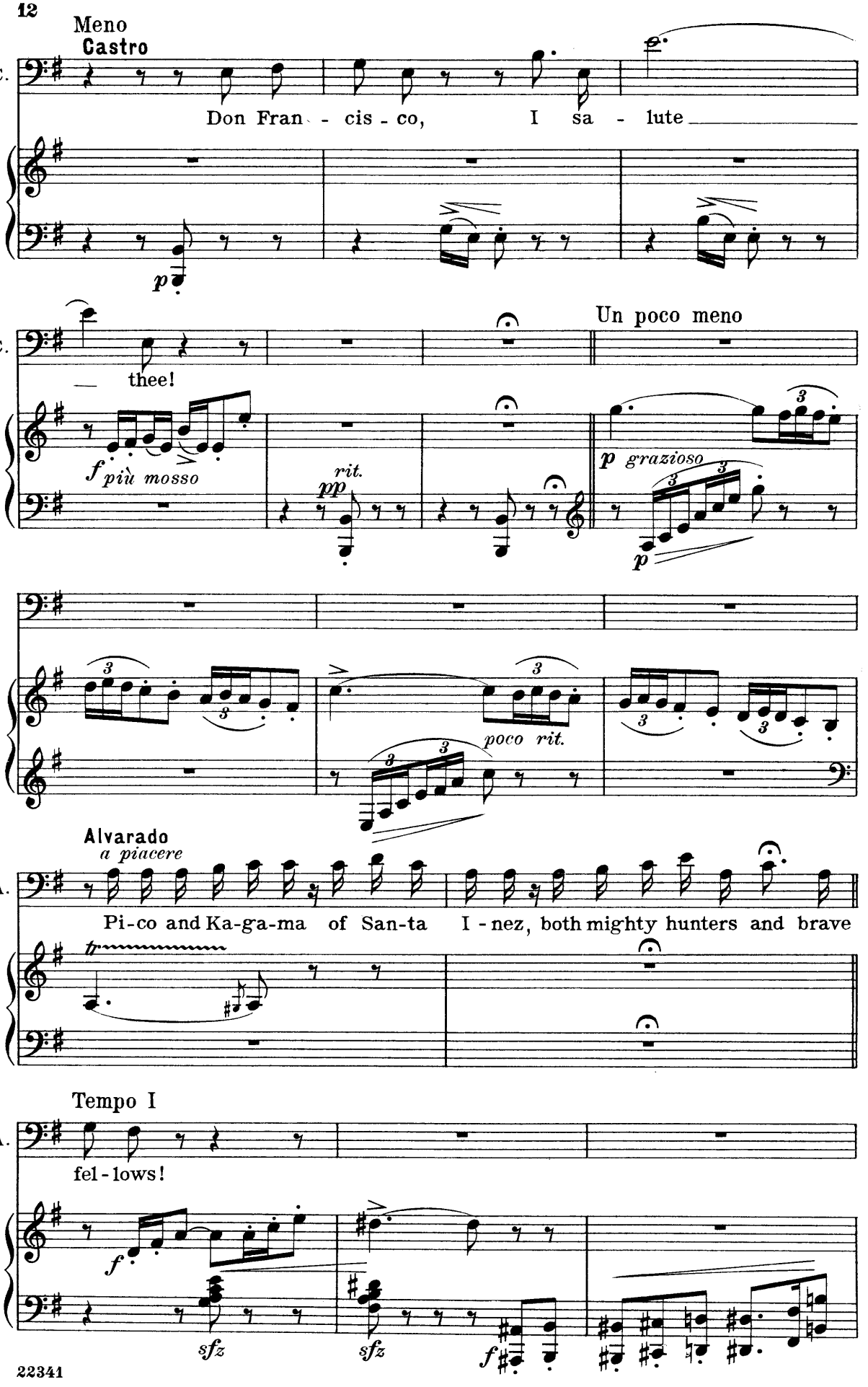

D.F.
of our love.
The flow'r she
8
D.F.
gave to me my bride;
f
f
D.F.
pp
poco rit.
a tempo
A win - some rose, our joy, our
a tempo
pp
poco rit.
dim. e poco rall.
D.F.
p
pp
pride.
3
pp
espress.
più dim. e rall.


Tempo I
D.F.
Oh child of love, oh child of grace! I see in thee thy mother's face, And
p
pp
D.F.
like a per-fume rare Her gen-tle spir-it fills the air: My
Più animato
D.F.
Bar - ba-ra, my Bar - ba-ra, my Bar - - - - ba -
8
D.F.
ra!
fp


molto cresc.
ff
Allegro
f
(off stage)
Pico
P.
A - ié!
Alvarado
A.
A - ié!
Castro
C.
A - ié!
Kagama
K.
A - ié!
ff
fz


(Enter Alvarado, Castro, Pico, and Kagama)
Don Francisco (turning up-stage)
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
a piacere
D.F.
A.
com - ing. My friend and com-rade, Don Jo - sé
Allegro feroce ma moderato in tempo
A.
Castro!
ffz
fz
fz
ff
Don Francisco
a tempo
D.F.
Welcome, Se - ñor! your name is
fz
p
a tempo
ff
(business of salutation)
D.F.
known to me.
f
fp
8
ff


Meno
Castro
C.
Don Fran - cis - co, I sa - lute
p
C.
thee!
Un poco meno
f più mosso
rit.
pp
p grazioso
poco rit.
Alvarado
a piacere
A.
Pi-co and Ka-ga-ma of San-ta I - nez, both mighty hunters and brave
Tempo I
A.
fel - lows!
f
sfz
sfz
f

Don Francisco

a tempo

D.F. Ca - ba - lle - ros, I greet you. So sel - dom do I

D.F. leave this isle in my ad - vanc - ing years,

D.F. you must re-gard me quite a strang - er in the land.

(they bow)

All At your ser-vice, Se - ñor!

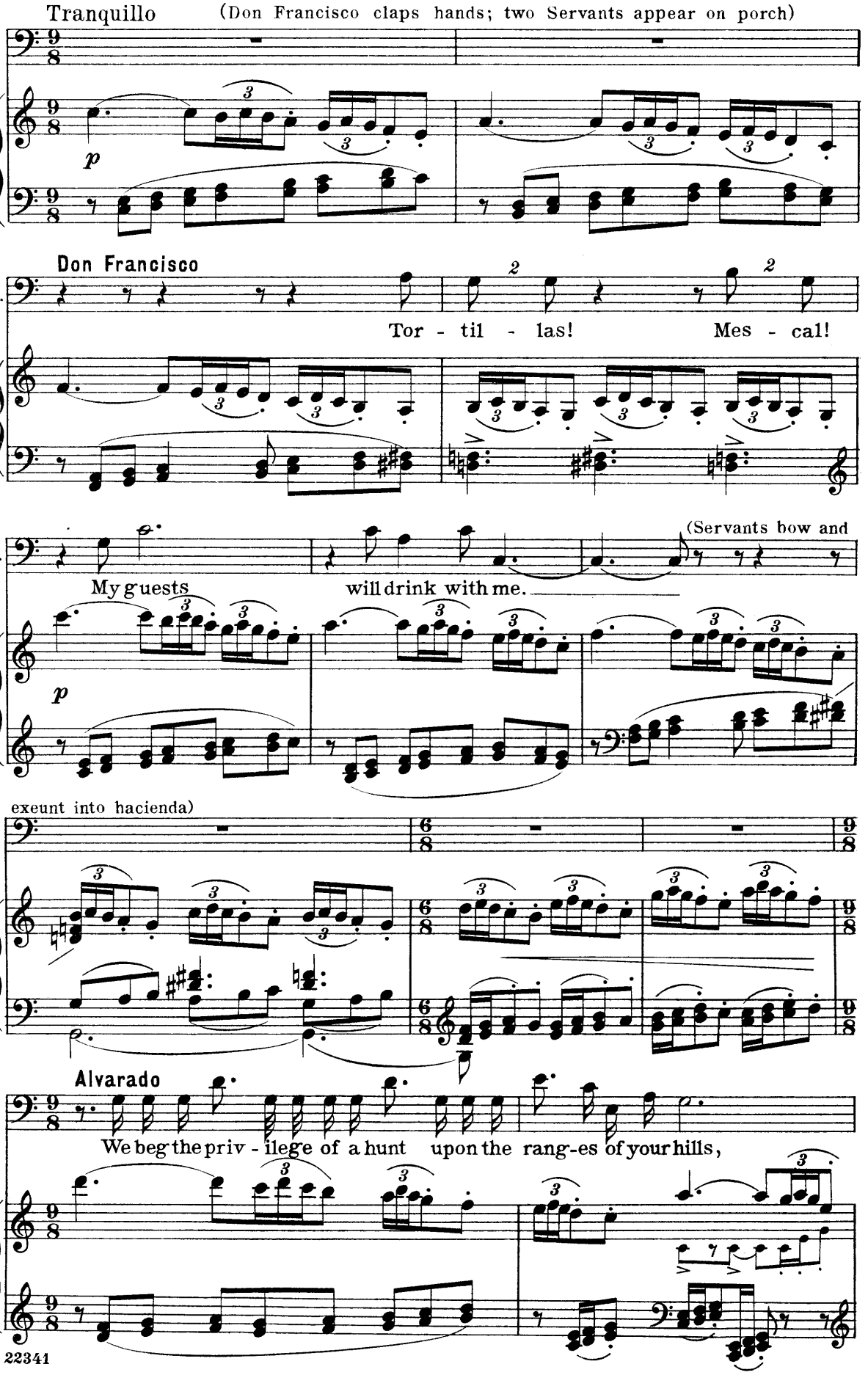
(All)

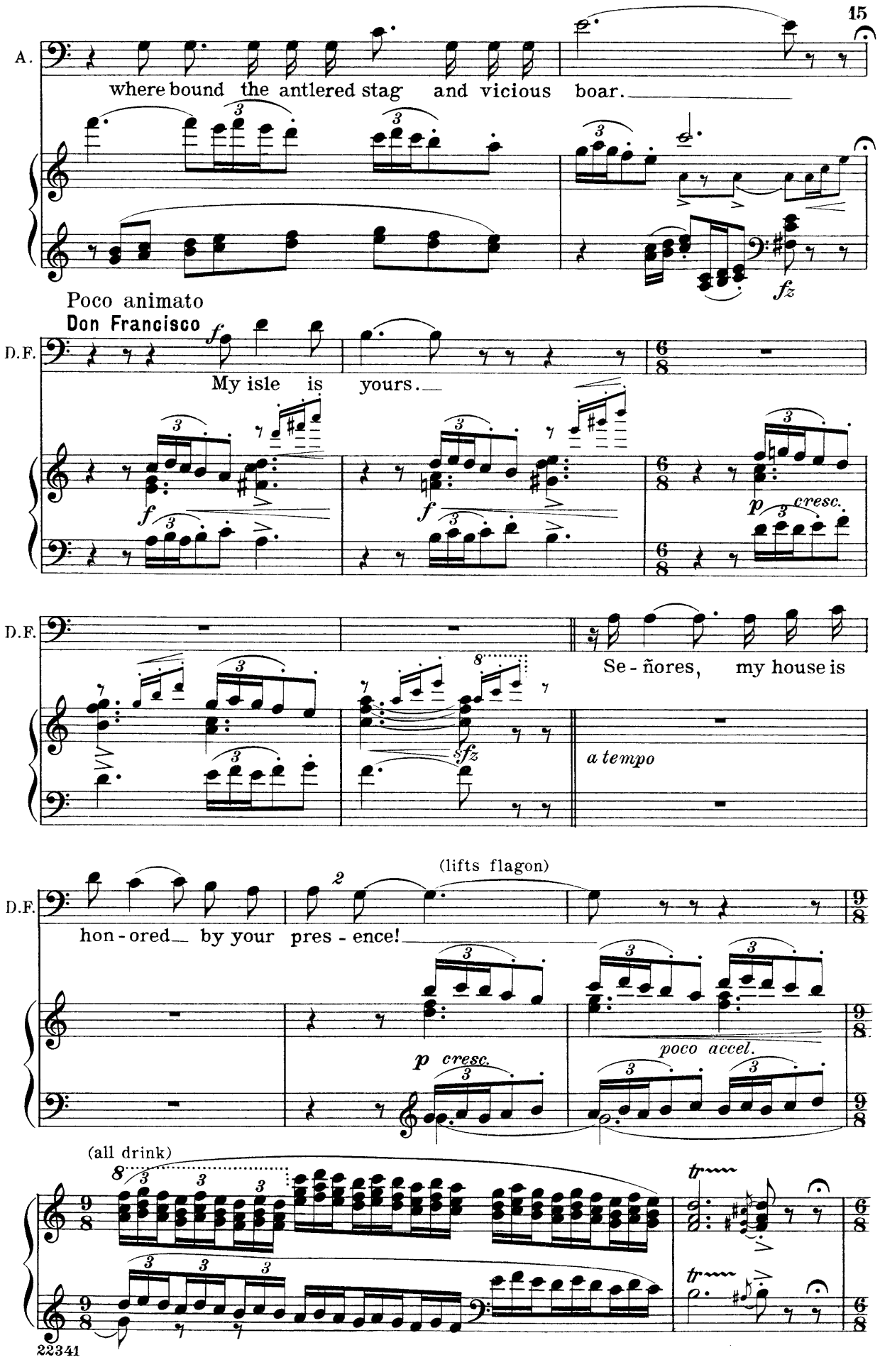
(bowing low)

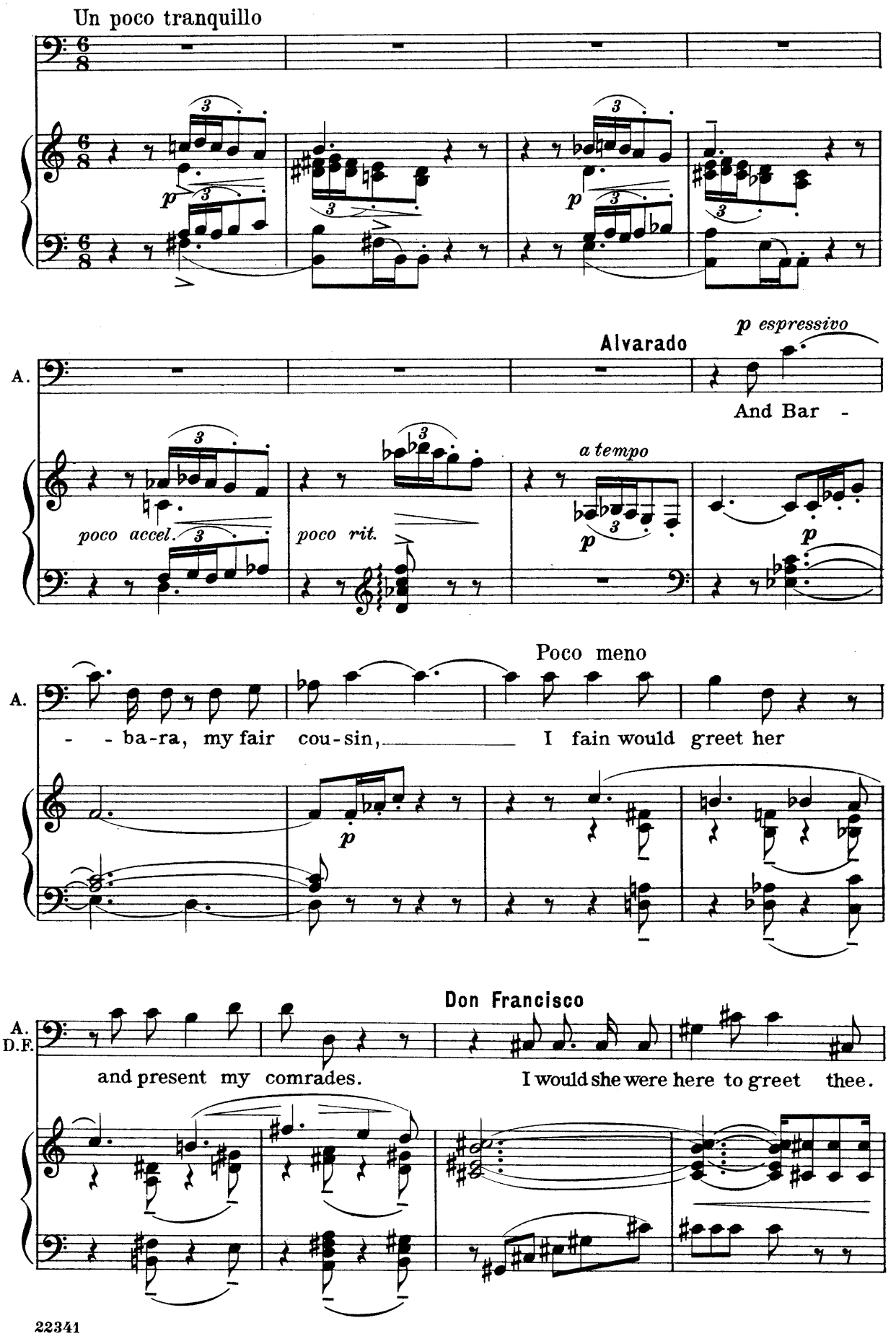
poco a poco rit.

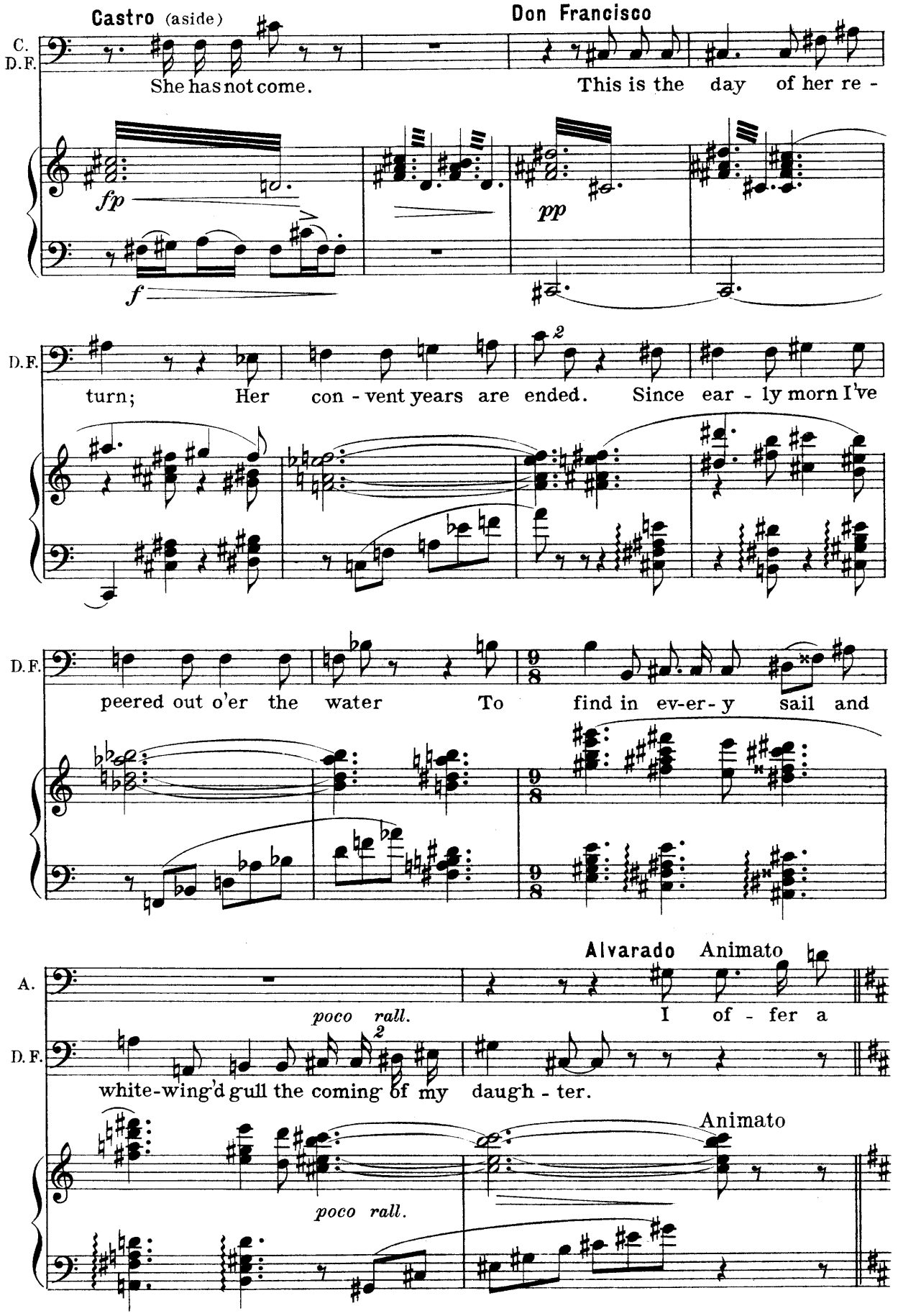
(Alvarado and companions take seats)

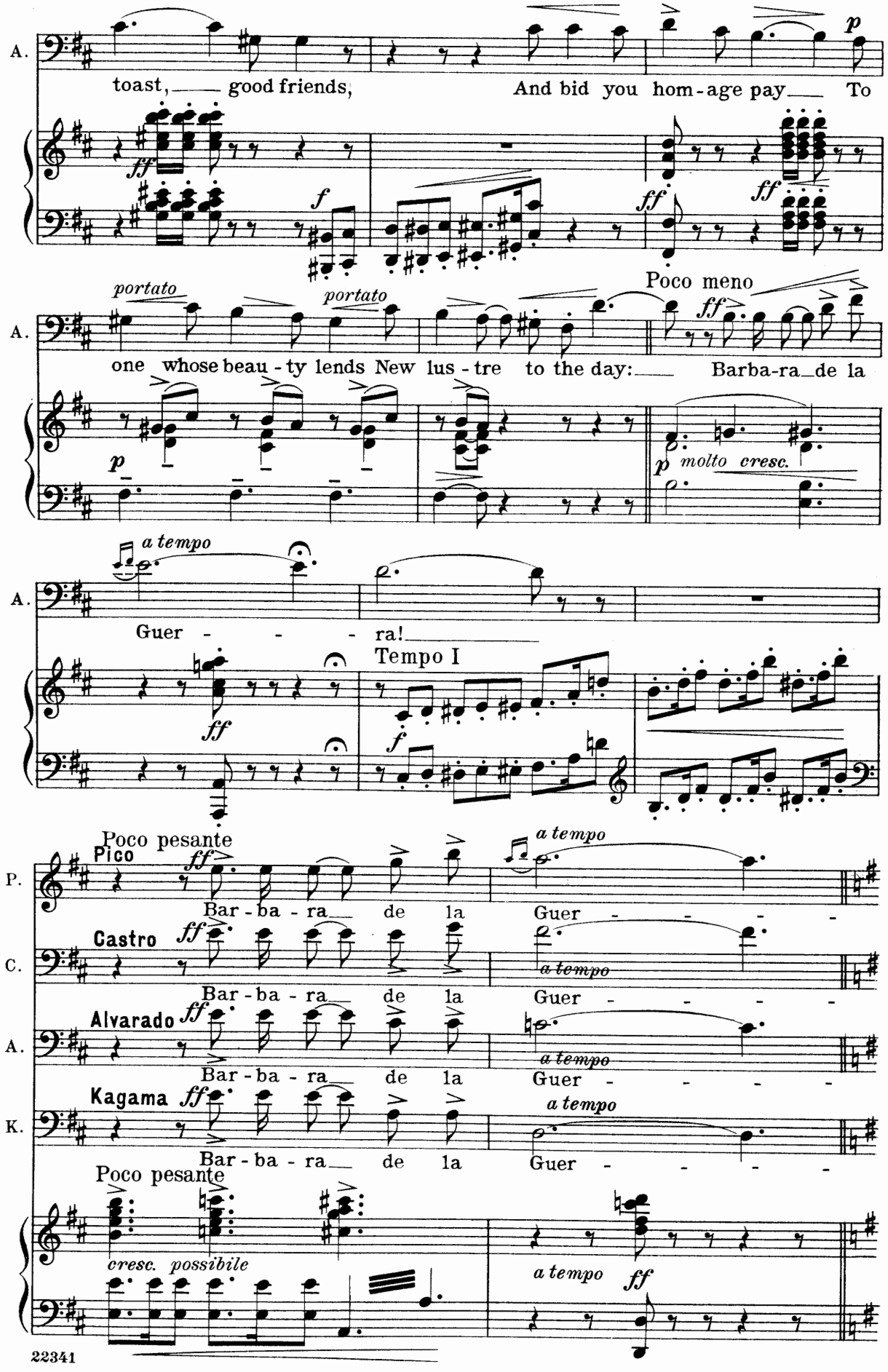
molto rit.

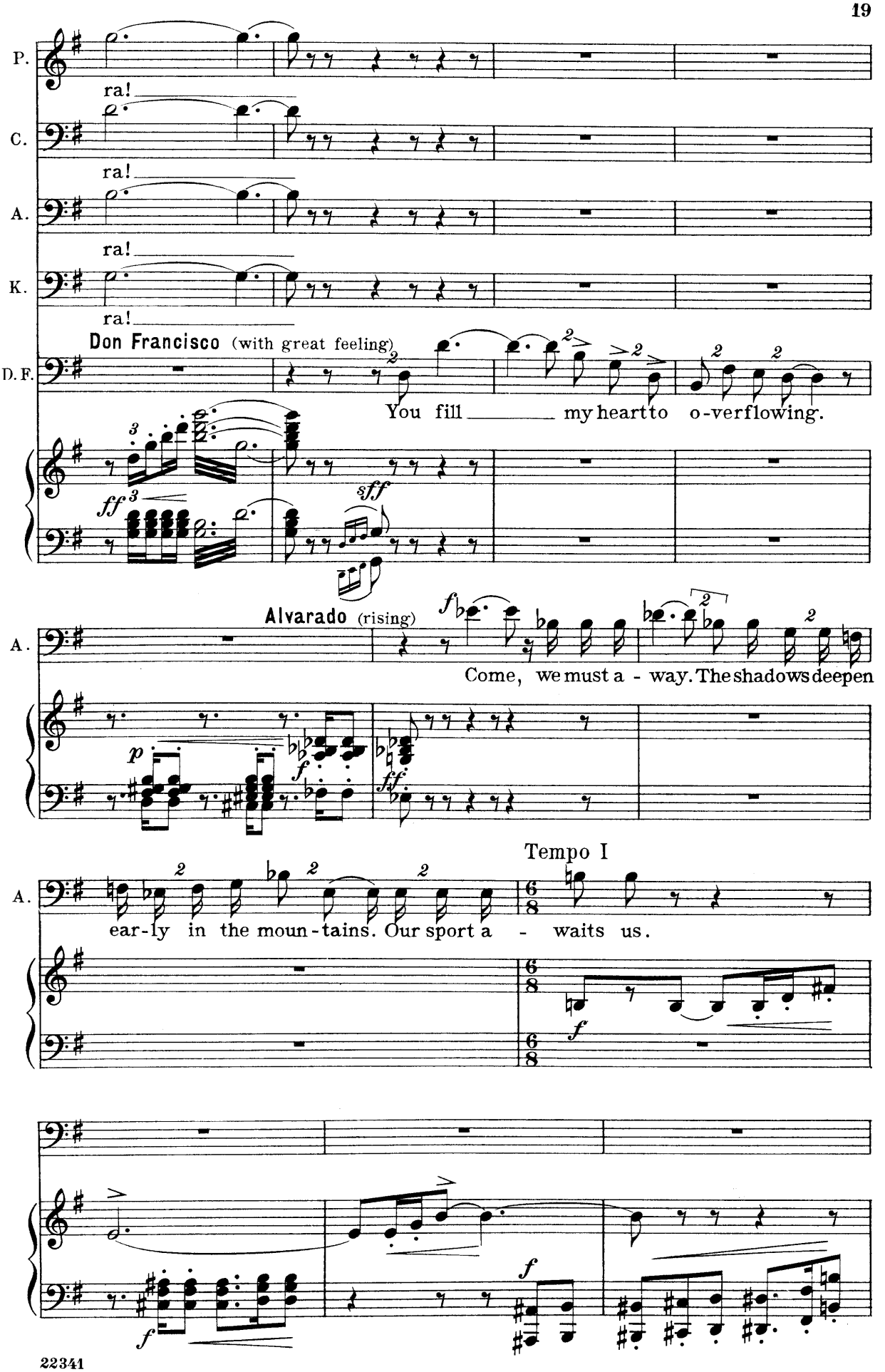

Tranquillo
(Don Francisco claps hands; two Servants appear on porch)
p
Don Francisco
D. F.
Tor - til - las!
Mes - cal!
D. F.
(Servants bow and
My guests
will drink with me.
p
exeunt into hacienda)
Alvarado
A.
We beg the priv - ilege of a hunt upon the rang-es of your hills,

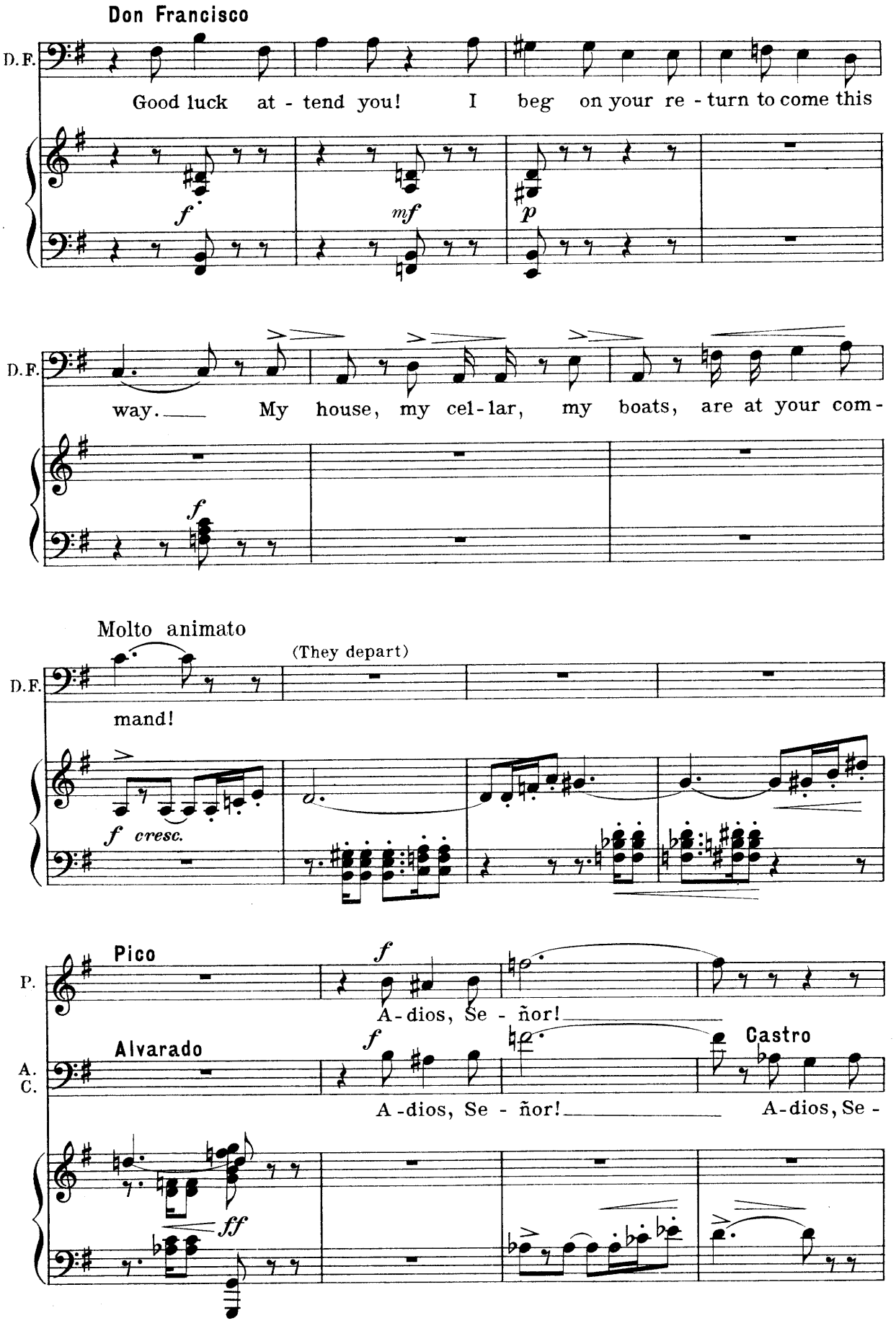

A.
where bound the antlered stag and vicious boar.
fz
Poco animato
Don Francisco
D.F.
f
My isle is yours.
f
f
p cresc.
D.F.
Se - ñores, my house is
sfz
a tempo
D.F.
(lifts flagon)
hon - ored by your pres - ence!
p cresc.
poco accel.
(all drink)
tr
tr

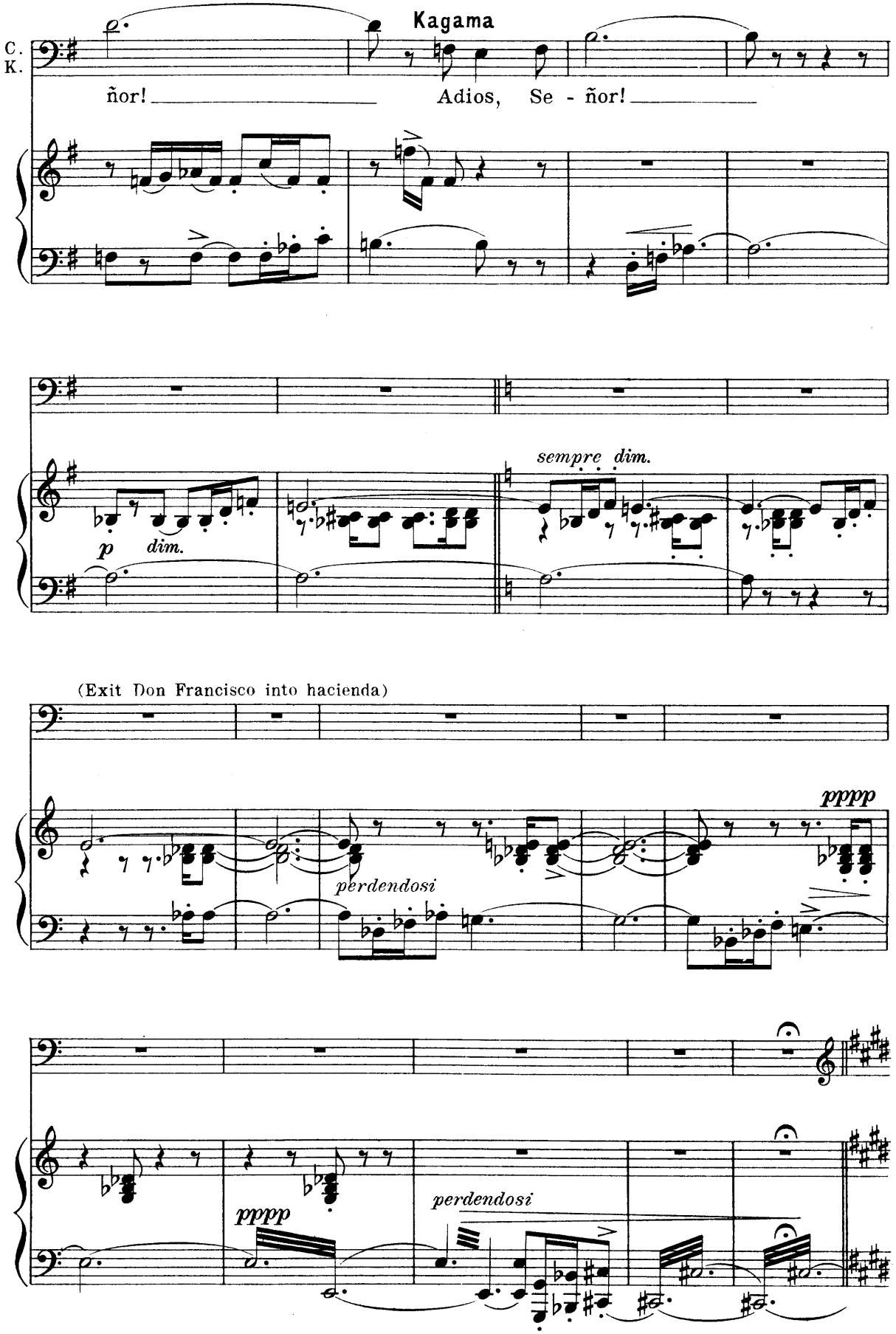

Un poco tranquillo
p
Alvarado
p espressivo
A.
And Bar -
poco accel.
poco rit.
a tempo
Poco meno
- - ba-ra, my fair cou-sin, I fain would greet her
Don Francisco
A.
D.F.
and present my comrades.
I would she were here to greet thee.


Castro (aside)
Don Francisco
C.
D.F.
She has not come.
This is the day of her re -
fp
pp
f
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.
poco rall.
I of - fer a
D.F.
white-wing'd gull the coming of my daugh - ter.
Animato
poco rall.


A.
toast, good friends, And bid you hom-age pay To
ff
f
ff
ff
p
portato
portato
Poco meno
A.
one whose beau-ty lends New lus-tre to the day: Barba-ra de la
p
p molto cresc.
ff
a tempo
A.
Guer - - - ra!
Tempo I
ff
f
Poco pesante
Pico
P.
ff
Bar-ba-ra de la
a tempo
Guer - - - -
Castro
C.
ff
Bar-ba-ra de la
a tempo
Guer - - - -
Alvarado
A.
ff
Bar-ba-ra de la
a tempo
Guer - - - -
Kagama
K.
ff
Bar-ba-ra de la
a tempo
Guer - - - -
Poco pesante
cresc. possibile
a tempo
ff


P.
ra!
C.
ra!
A.
ra!
K.
ra!
Don Francisco (with great feeling)
D. F.
You fill my heart to o-verflowing.
ff
sff
Alvarado (rising)
A.
Come, we must a - way. The shadows deepen
p
f
ff
Tempo I
A.
ear-ly in the moun-tains. Our sport a - waits us.
f
f
f


Don Francisco
D.F.
Good luck at - tend you! I beg on your re - turn to come this
f
mf
p
D.F.
way. My house, my cel - lar, my boats, are at your com -
f
Molto animato
(They depart)
D.F.
mand!
f cresc.
Pico
P.
f
A - dios, Se - ñor!
Alvarado
A. C.
f
Castro
A - dios, Se - ñor! A - dios, Se -
ff


Kagama
C.
K.
ñor!
Adios, Se - ñor!
p
dim.
sempre dim.
(Exit Don Francisco into hacienda)
perdendosi
pppp
pppp
perdendosi

Scene II

(Natoma comes up over hill, leading Paul)

Poco tranquillo e senza rigore, ma sempre con moto

p

L'istesso tempo
(♩. = ♩. of preceding movement)

Natoma
parlando

When I say to you,

rit.

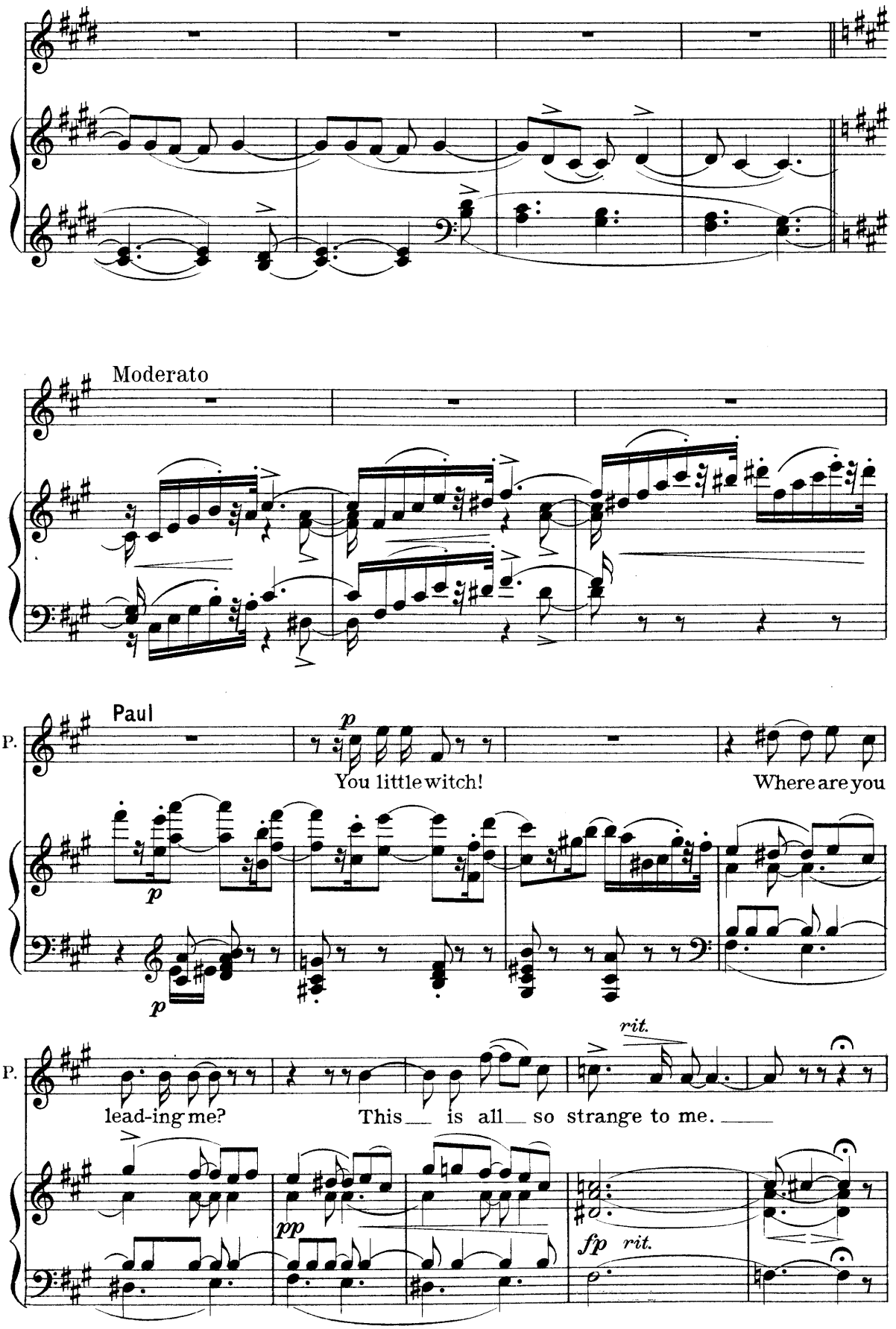
rit.

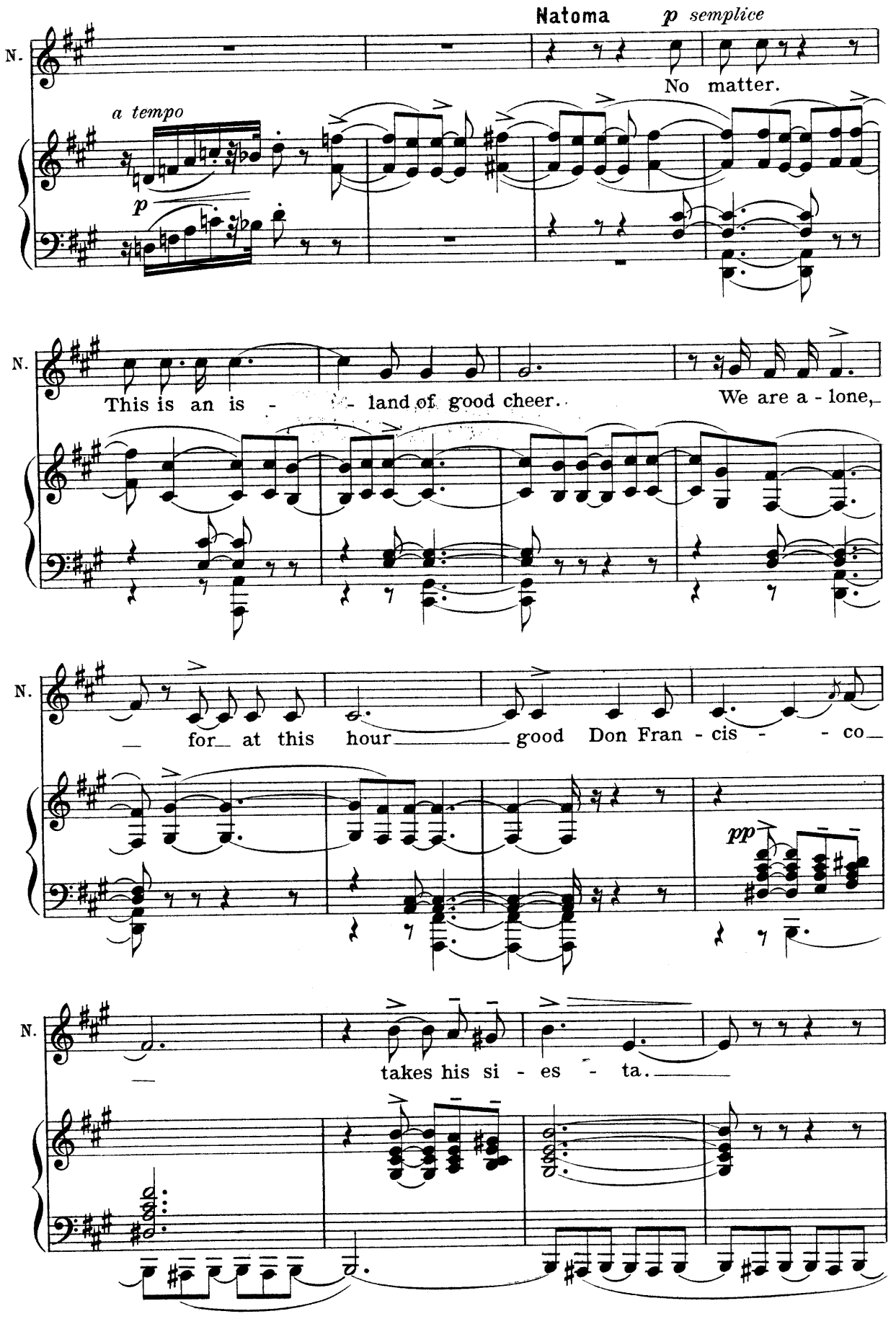
a tempo

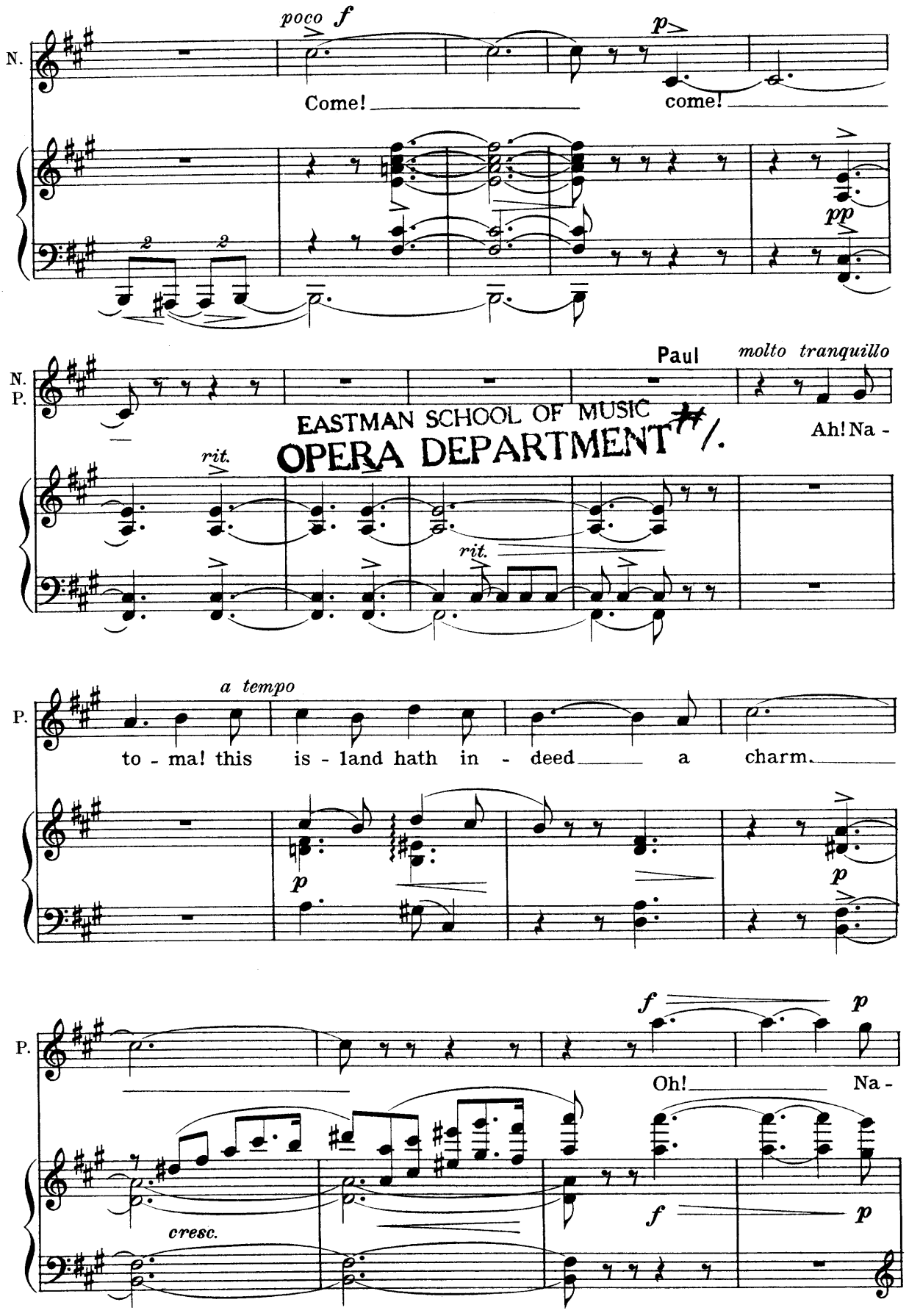
Fol - low, you must o - bey me!

pp *rit.*

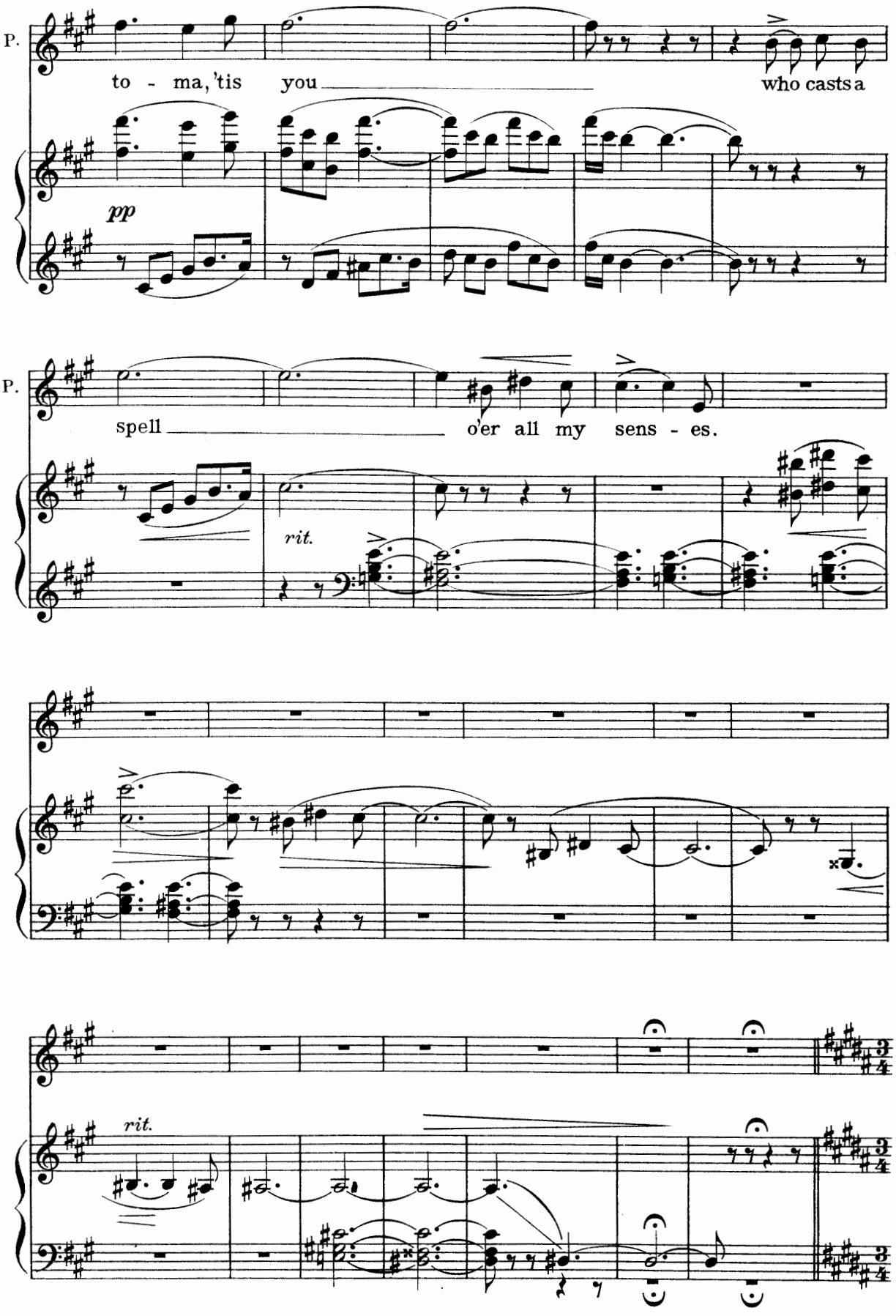
a tempo

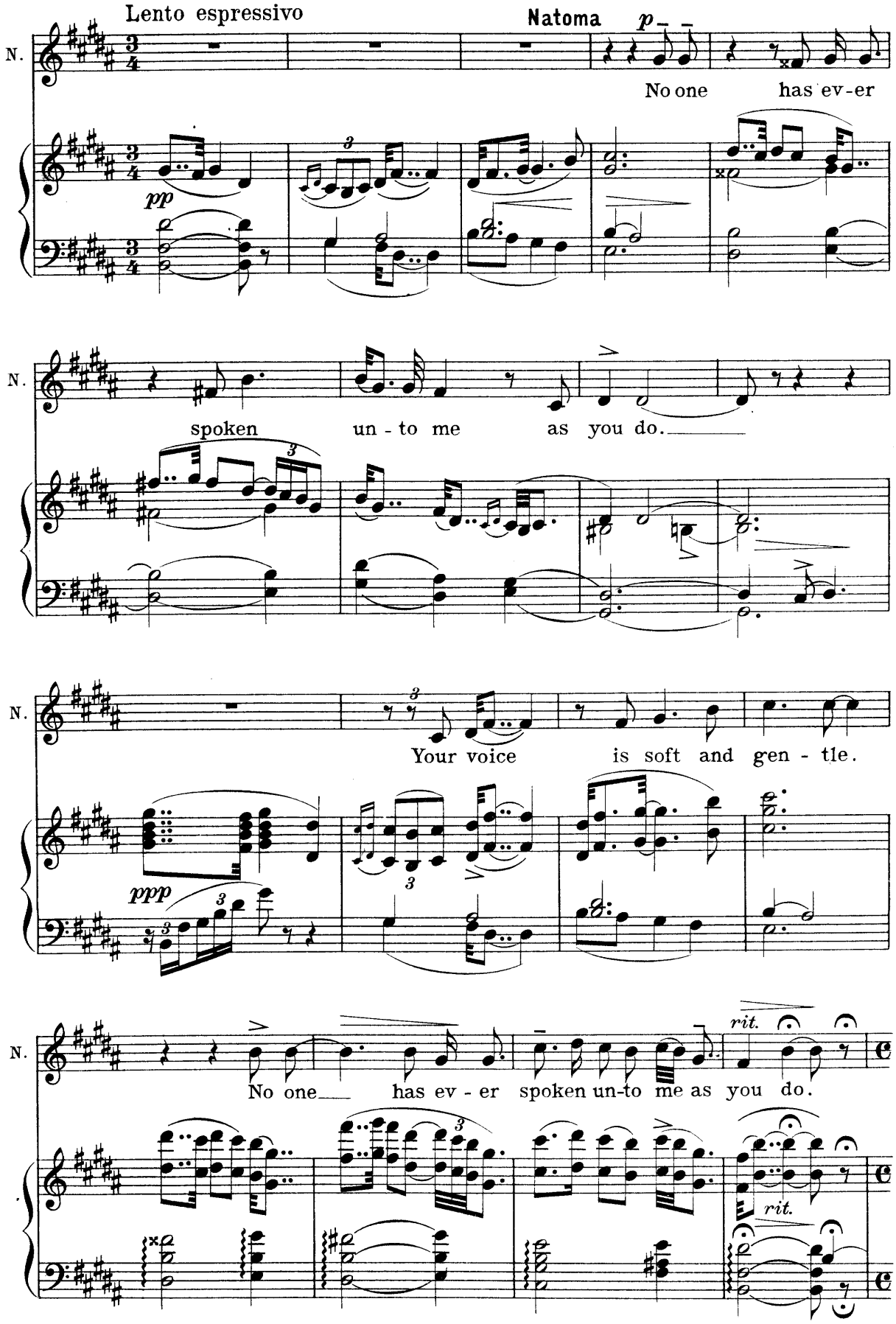

Moderato
Paul
P.
You little witch!
Where are you
lead-ing me?
This is all so strange to me.
rit.
pp
fp rit.

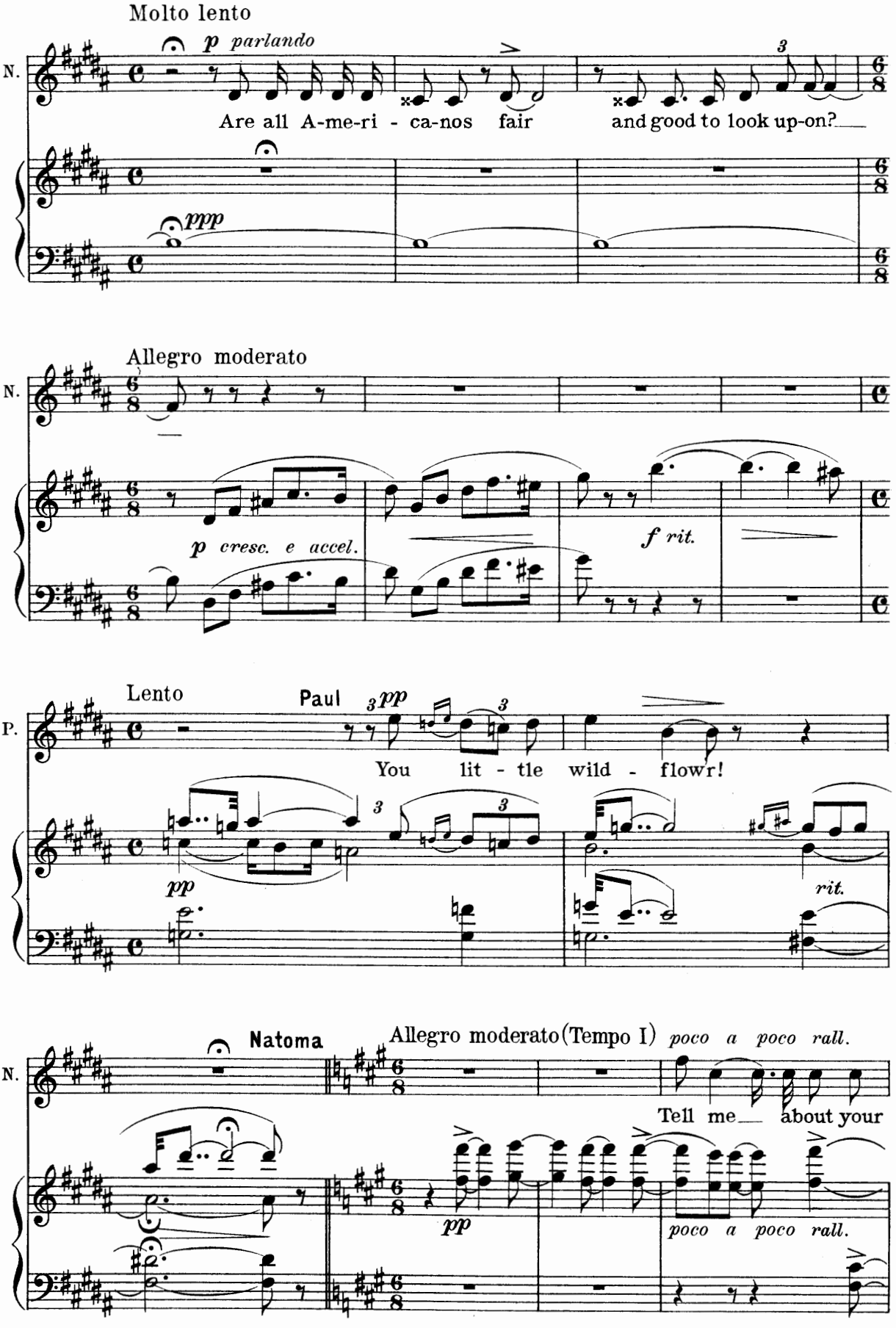

Natoma
p semplice
No matter.
a tempo
p
N.
This is an is - land of good cheer.
We are a - lone,
for at this hour good Don Fran - cis - co
pp
takes his si - es - ta.

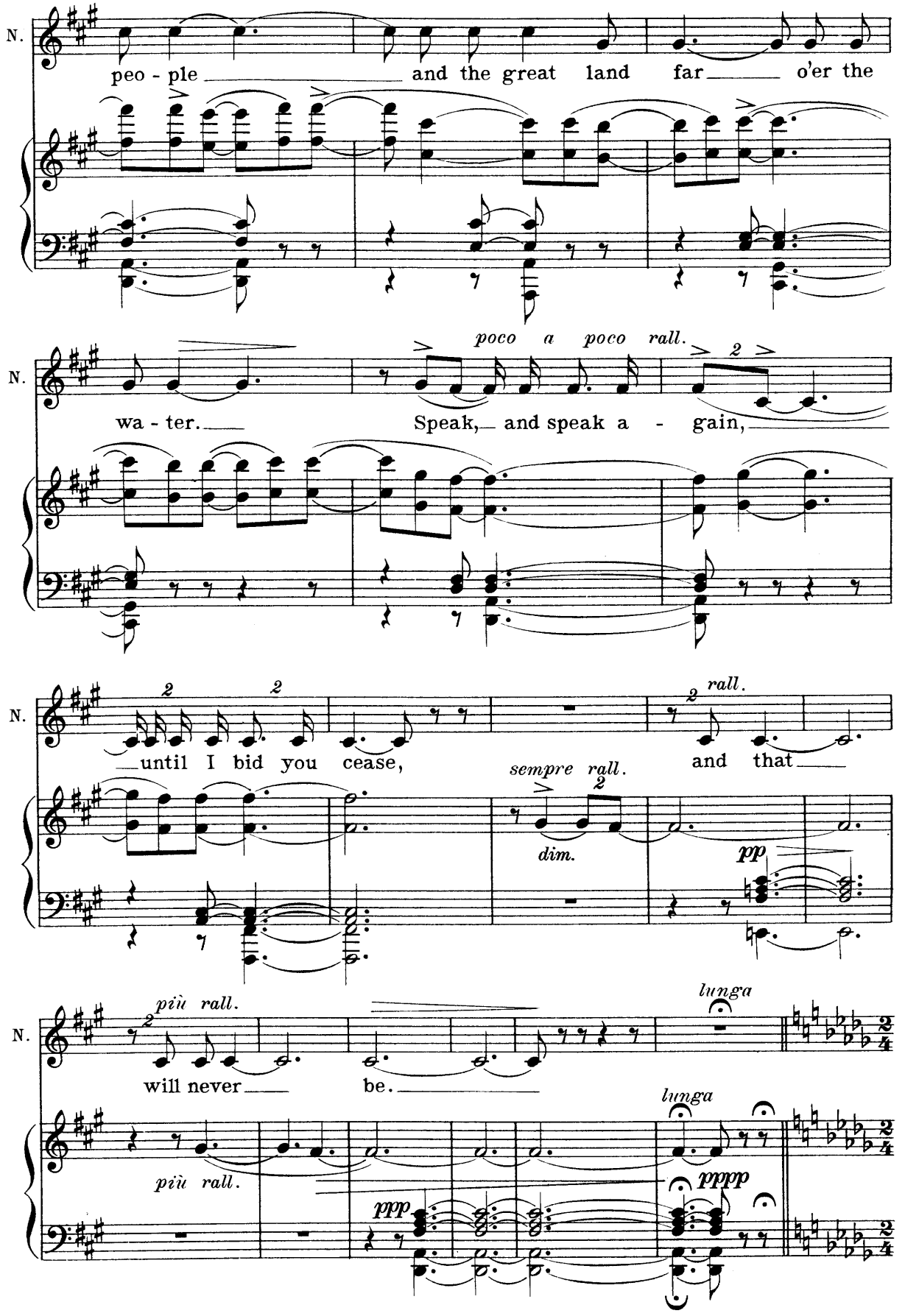


EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT


P.
to - ma, 'tis you
who casts a
pp
P.
spell
o'er all my sens - es.
rit.
rit.

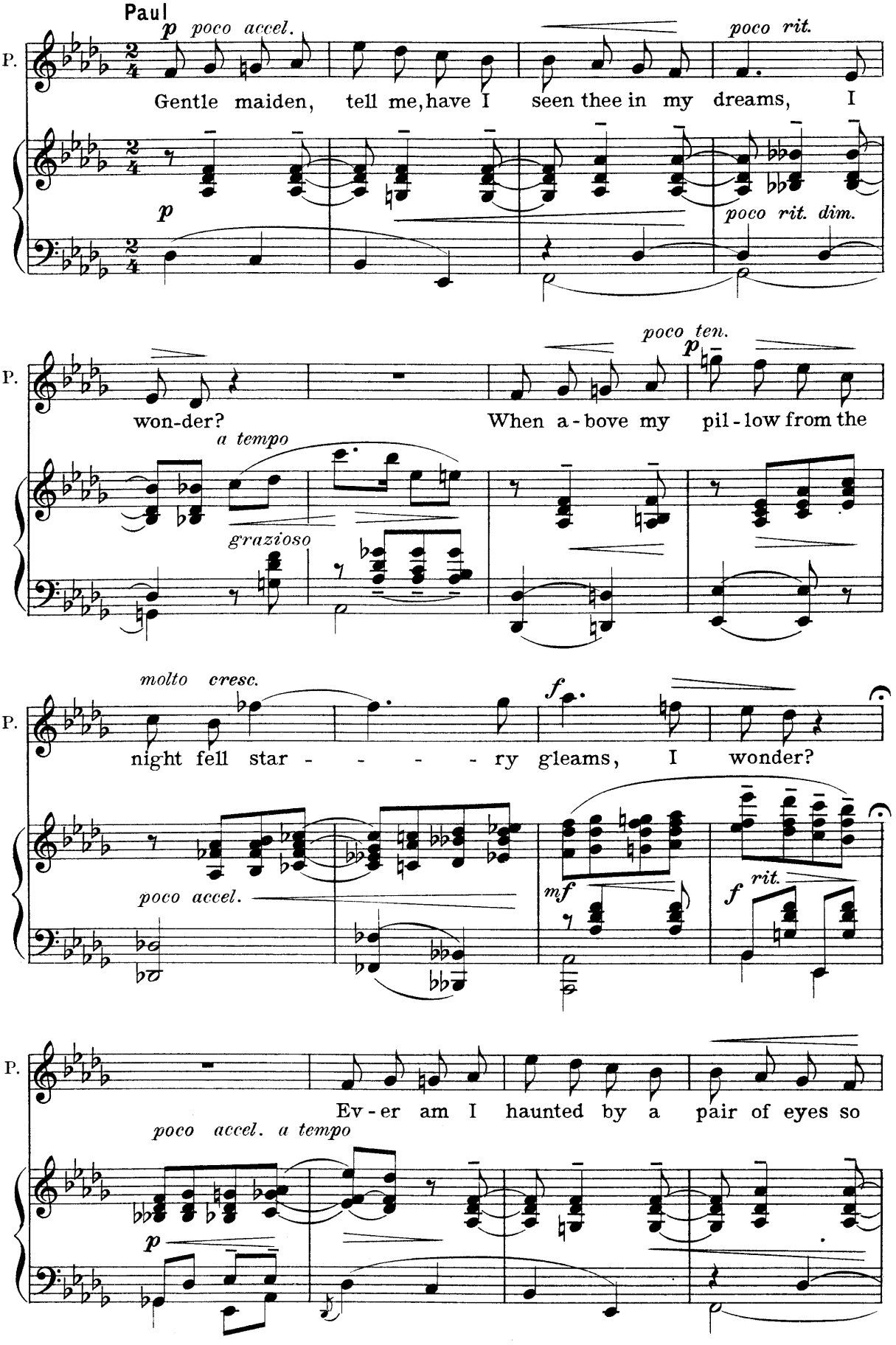

Lento espressivo
Natoma
p
N.
No one has ev-er
pp
spoken un - to me as you do.
Your voice is soft and gen - tle.
ppp
rit.
No one has ev - er spoken un-to me as you do.
rit.

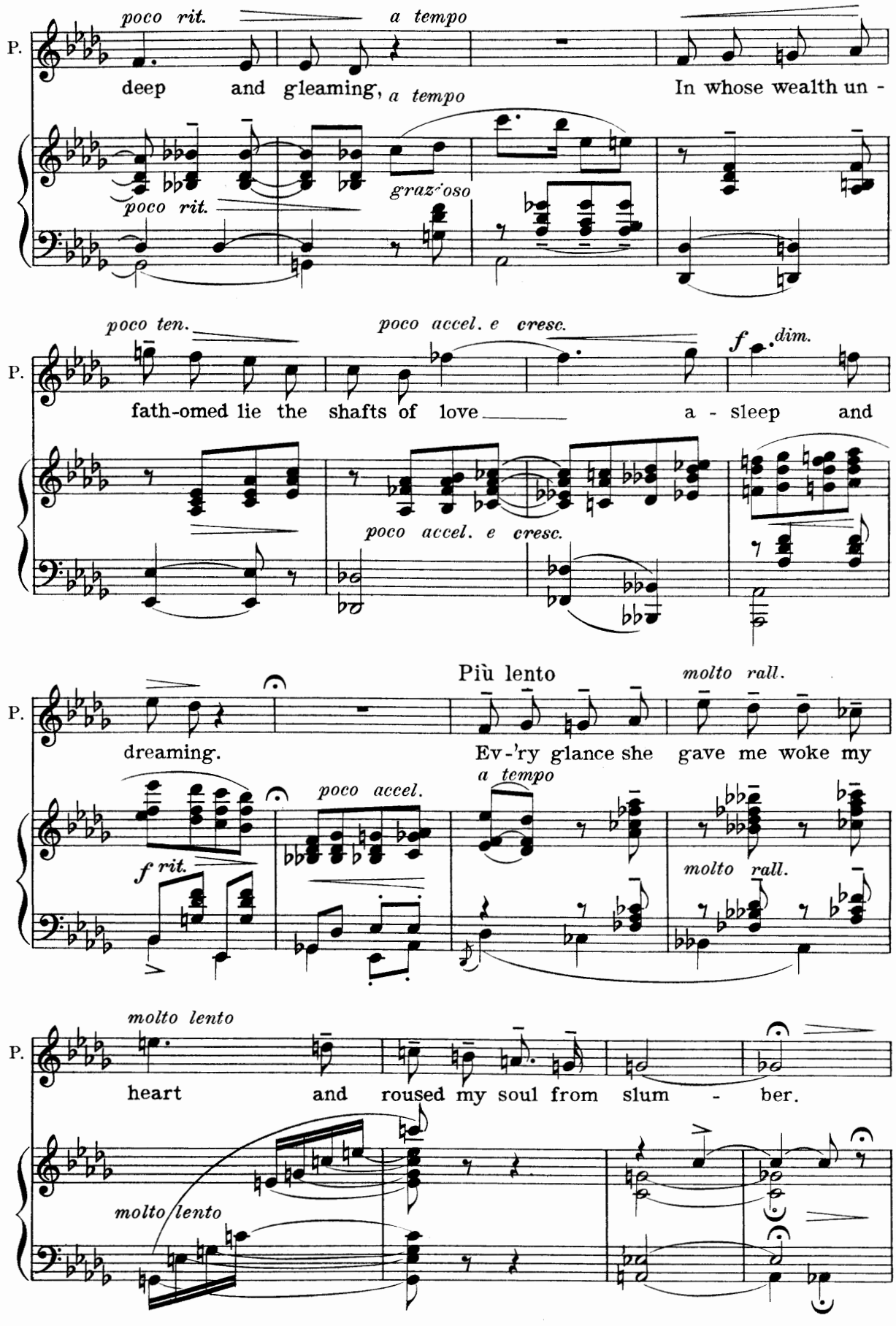

Molto lento
N.
p parlando
Are all A-me-ri - ca-nos fair and good to look up-on?
ppp
Allegro moderato
N.
p cresc. e accel.
f rit.
Lento
P.
Paul
3pp
You lit - tle wild - flowr!
pp
rit.
Natoma
Allegro moderato (Tempo I)
poco a poco rall.
N.
Tell me about your
pp
poco a poco rall.

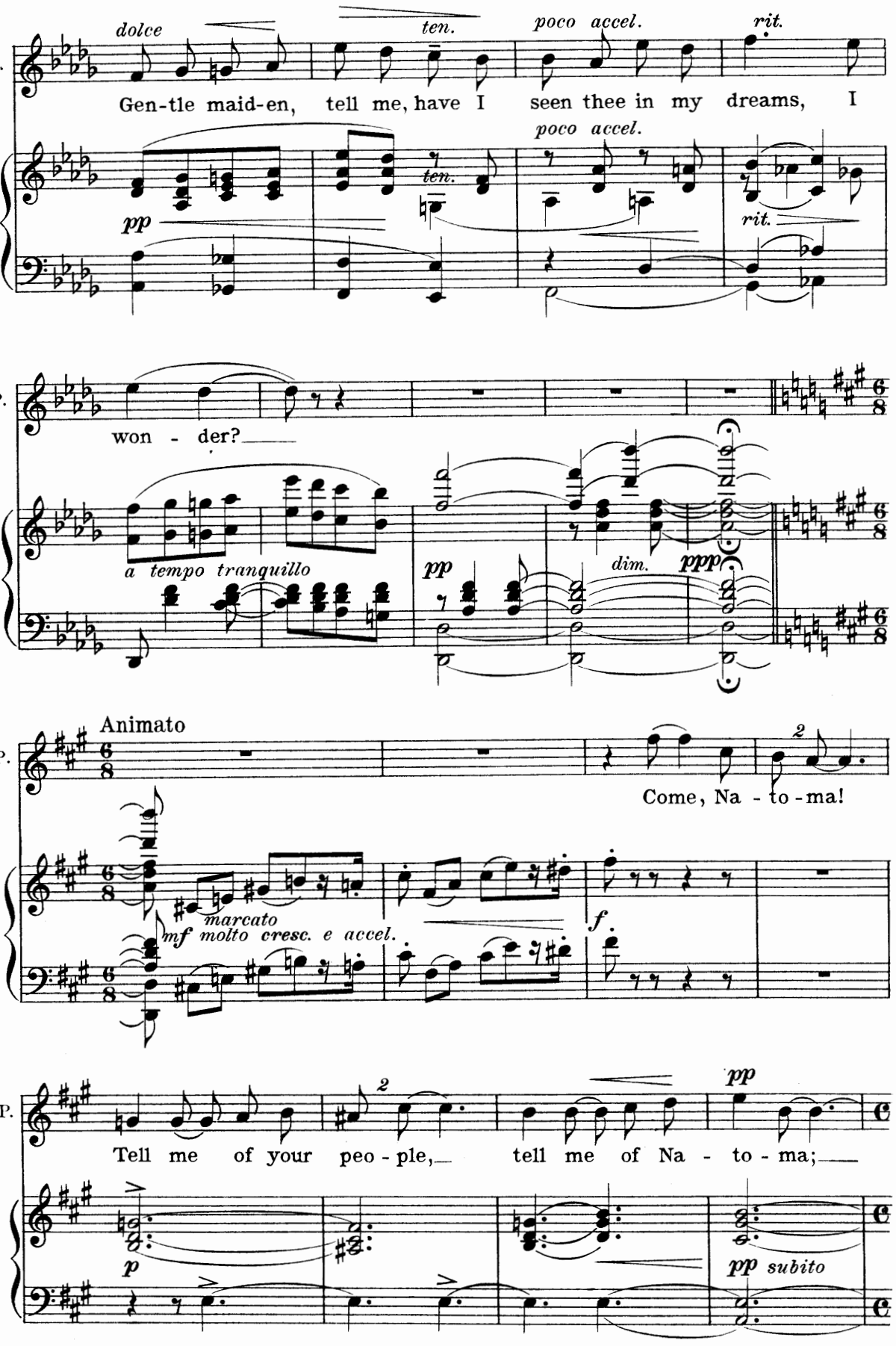

N.
peo - ple and the great land far o'er the
poco a poco rall.
wa - ter. Speak, and speak a - gain,
until I bid you cease,
rall.
and that
sempre rall.
dim.
pp
più rall.
will never be.
lunga
più rall.
ppp
lunga
pppp

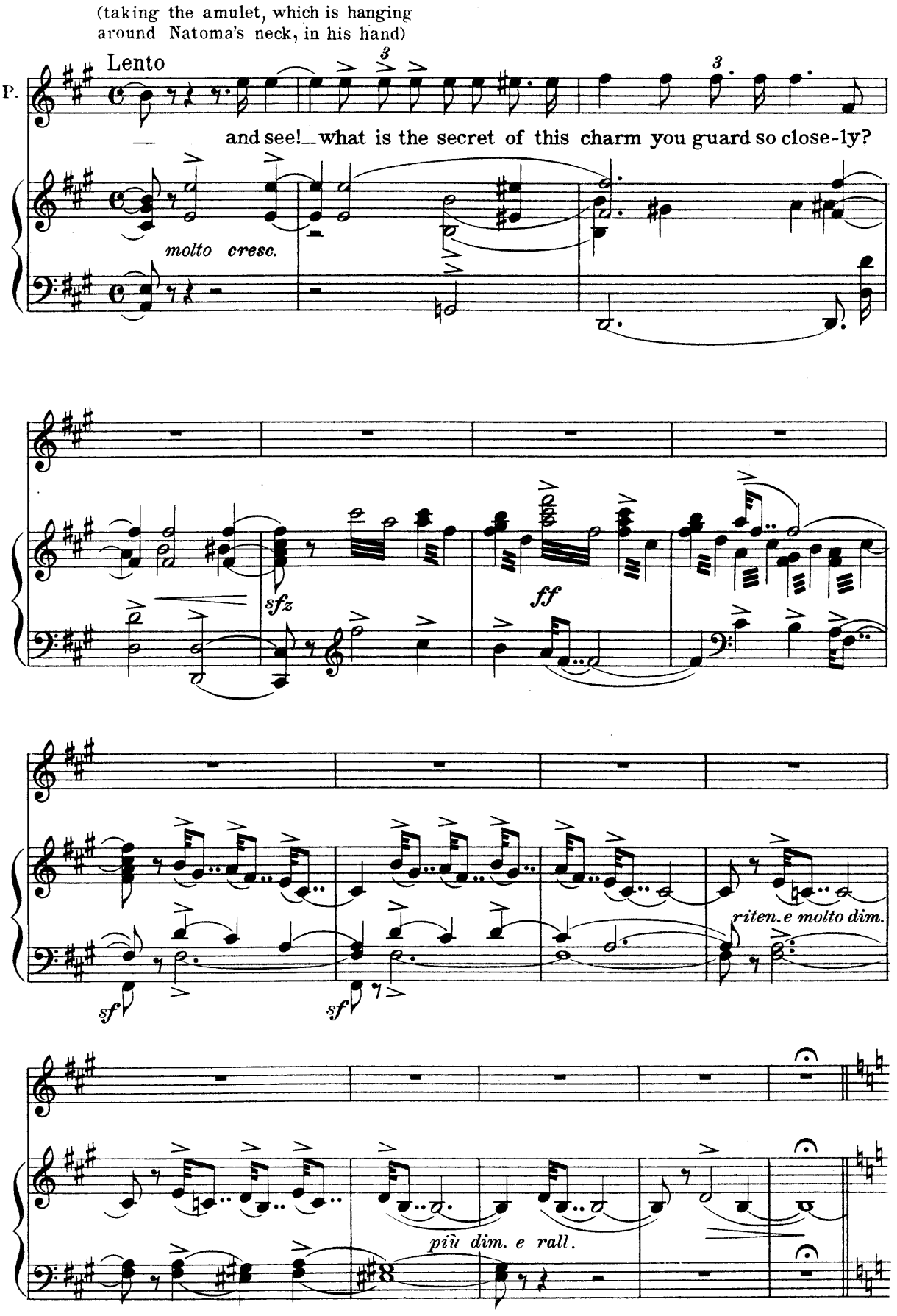
Moderato e molto rubato

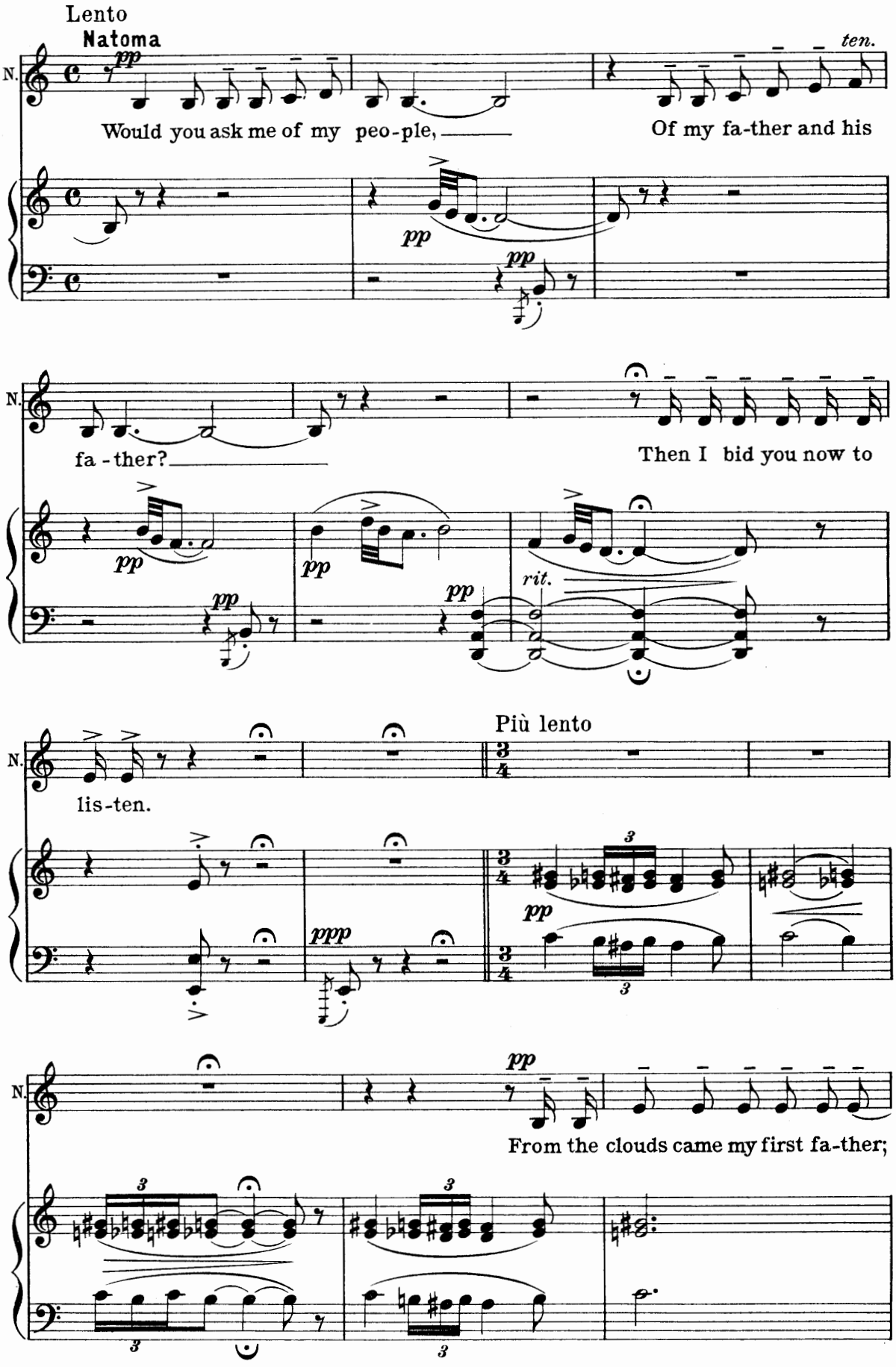
Paul

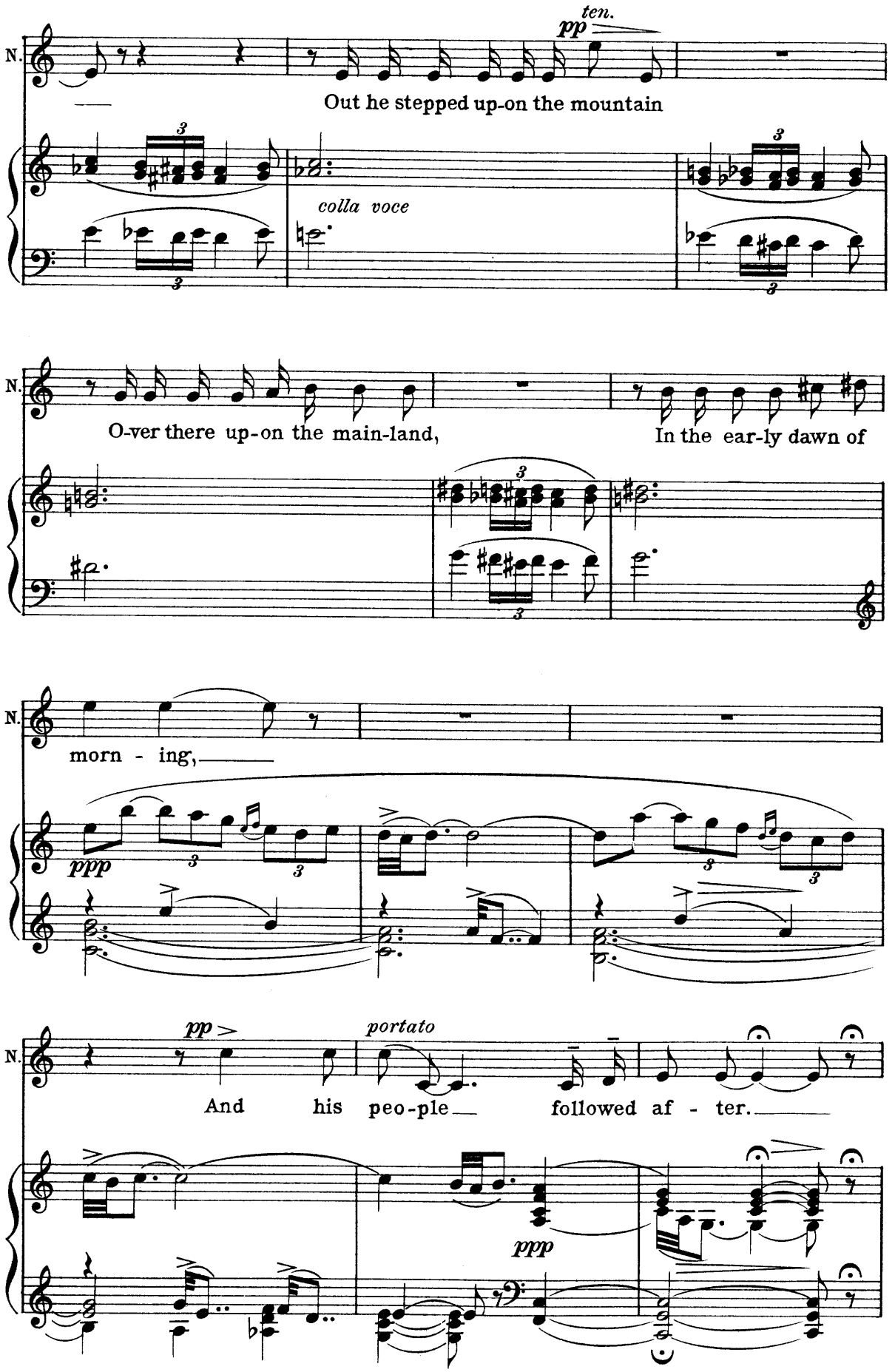


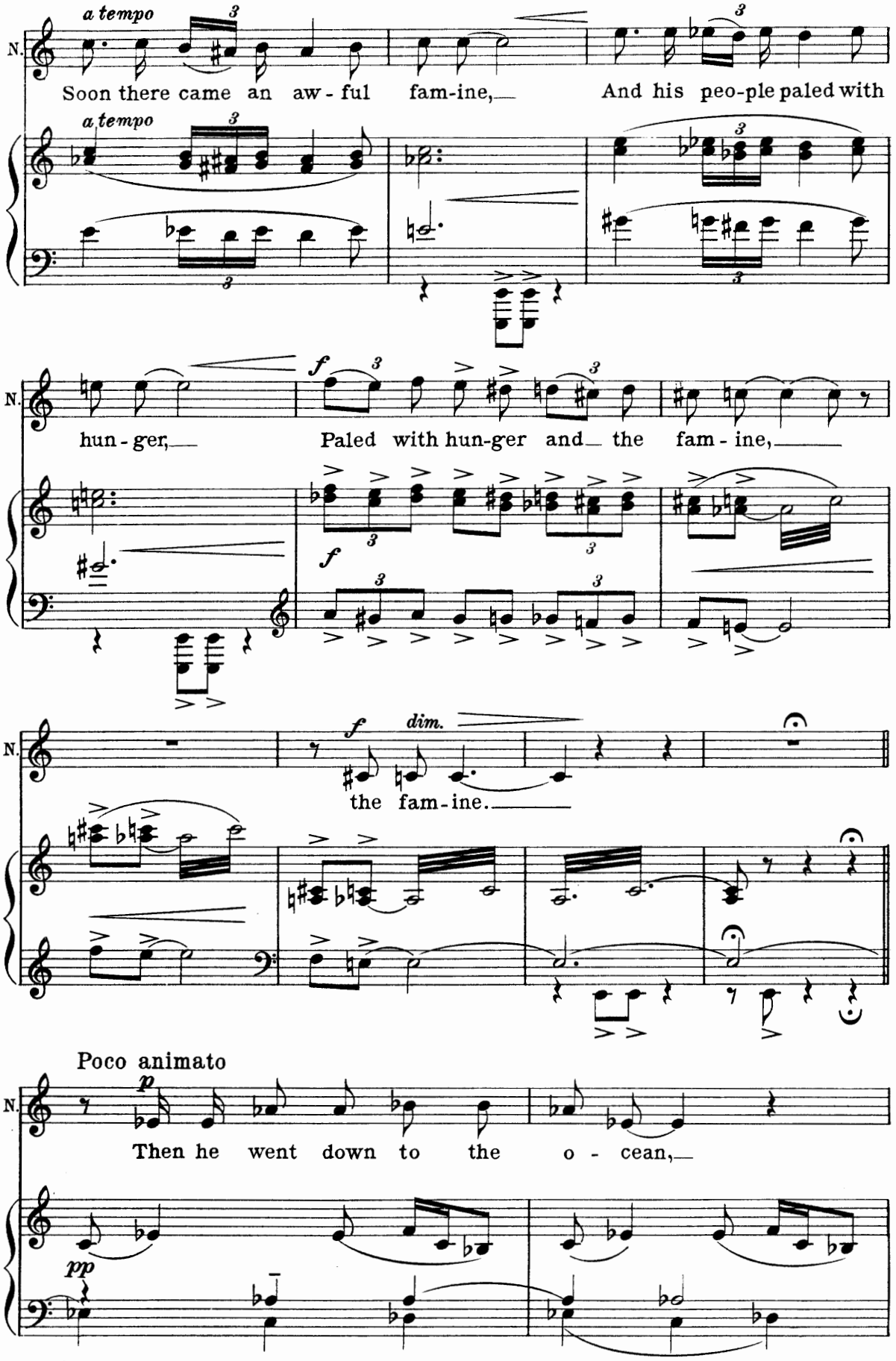

P.
poco rit.
a tempo
deep and gleaming,
a tempo
In whose wealth un -
poco rit.
grazioso
poco ten.
poco accel. e cresc.
f
dim.
fath-omed lie the shafts of love
a - sleep and
poco accel. e cresc.
Più lento
molto rall.
dreaming.
Ev-'ry glance she gave me woke my
a tempo
poco accel.
f rit.
molto rall.
molto lento
heart and roused my soul from slum - ber.
molto lento

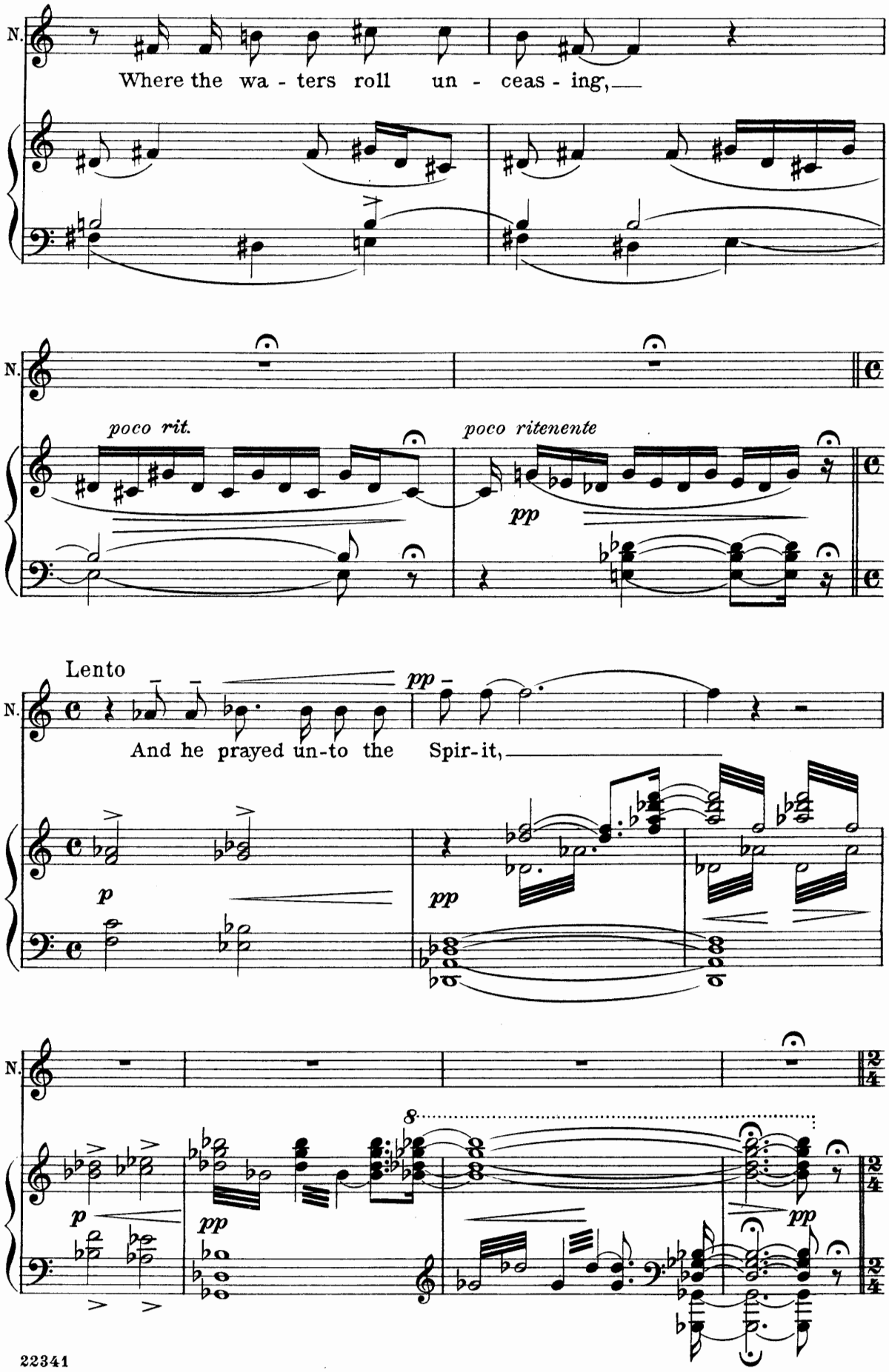

P.
dolce
ten.
poco accel.
rit.
Gen-tle maid-en, tell me, have I seen thee in my dreams, I
pp
ten.
poco accel.
rit.
won - der?
a tempo tranquillo
pp
dim.
ppp
Animato
Come, Na - to-ma!
marcato
mf molto cresc. e accel.
f
Tell me of your peo - ple, tell me of Na - to - ma;
p
pp
pp subito

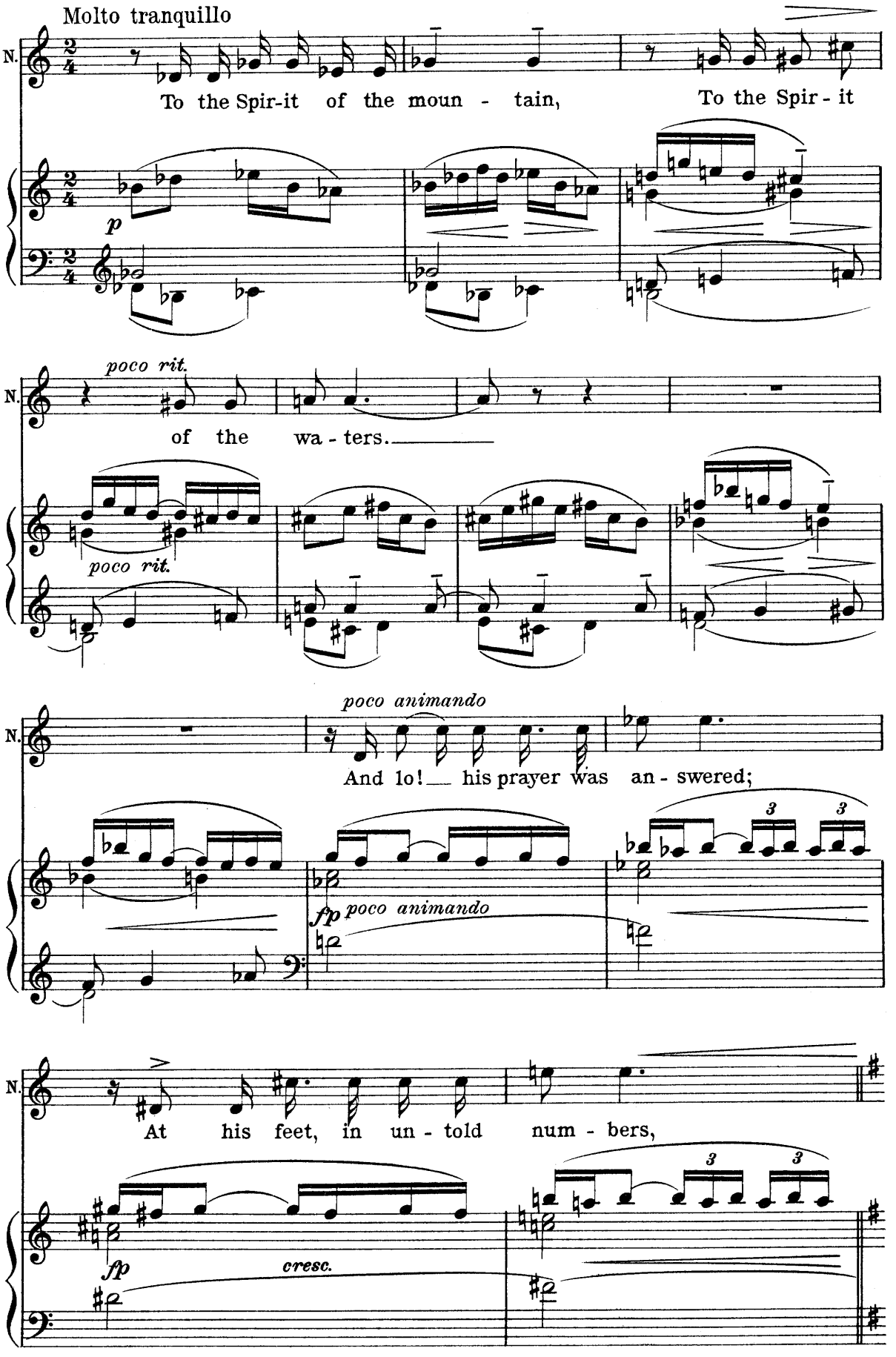

(taking the amulet, which is hanging around Natoma's neck, in his hand)
Lento
P.
and see! what is the secret of this charm you guard so close-ly?
molto cresc.
sfz
ff
sf
sf
riten. e molto dim.
più dim. e rall.

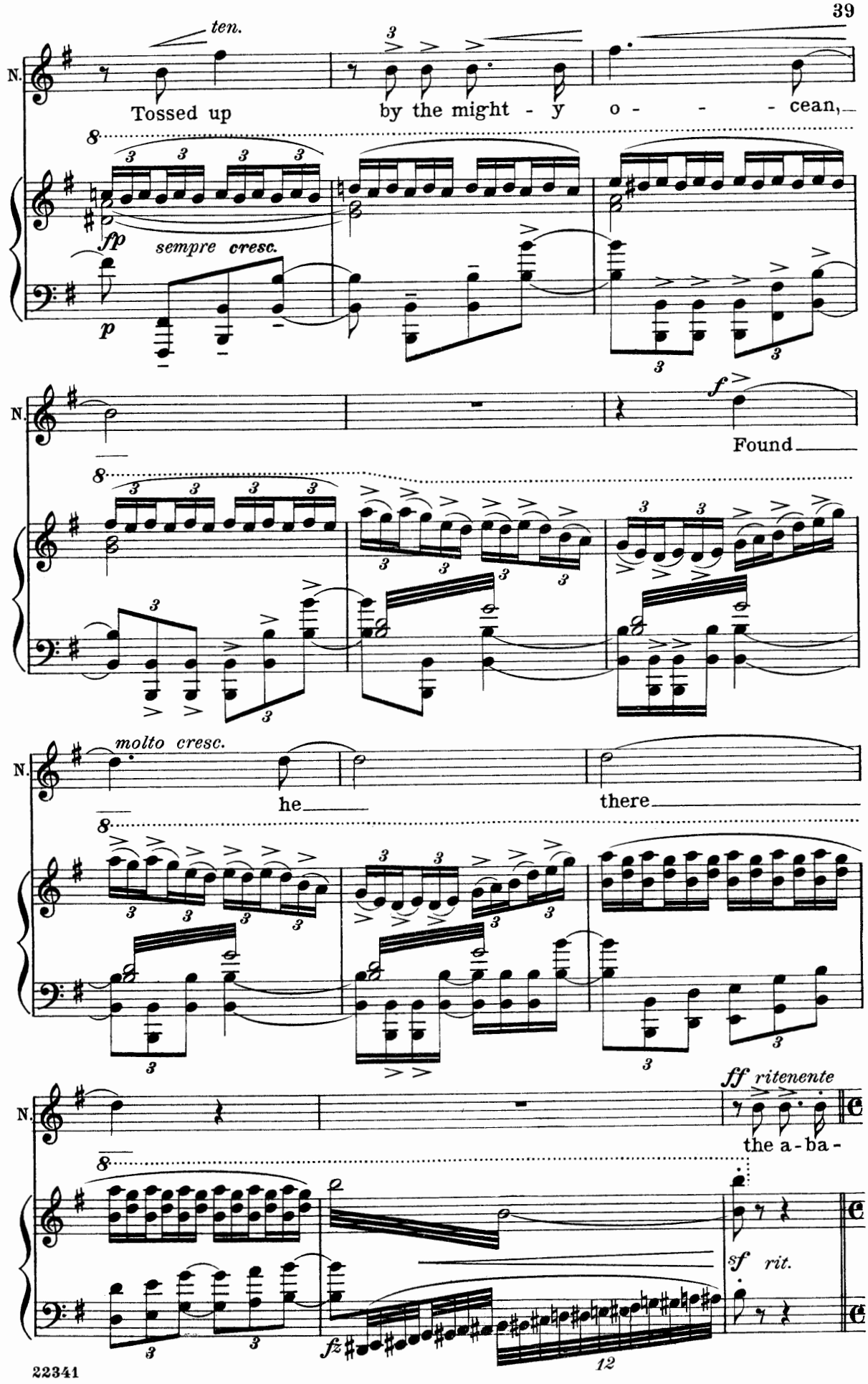

Lento
Natoma
pp
ten.
N.
Would you ask me of my peo-ple,
Of my fa-ther and his
fa-ther?
Then I bid you now to
rit.
Più lento
lis-ten.
ppp
From the clouds came my first fa-ther;

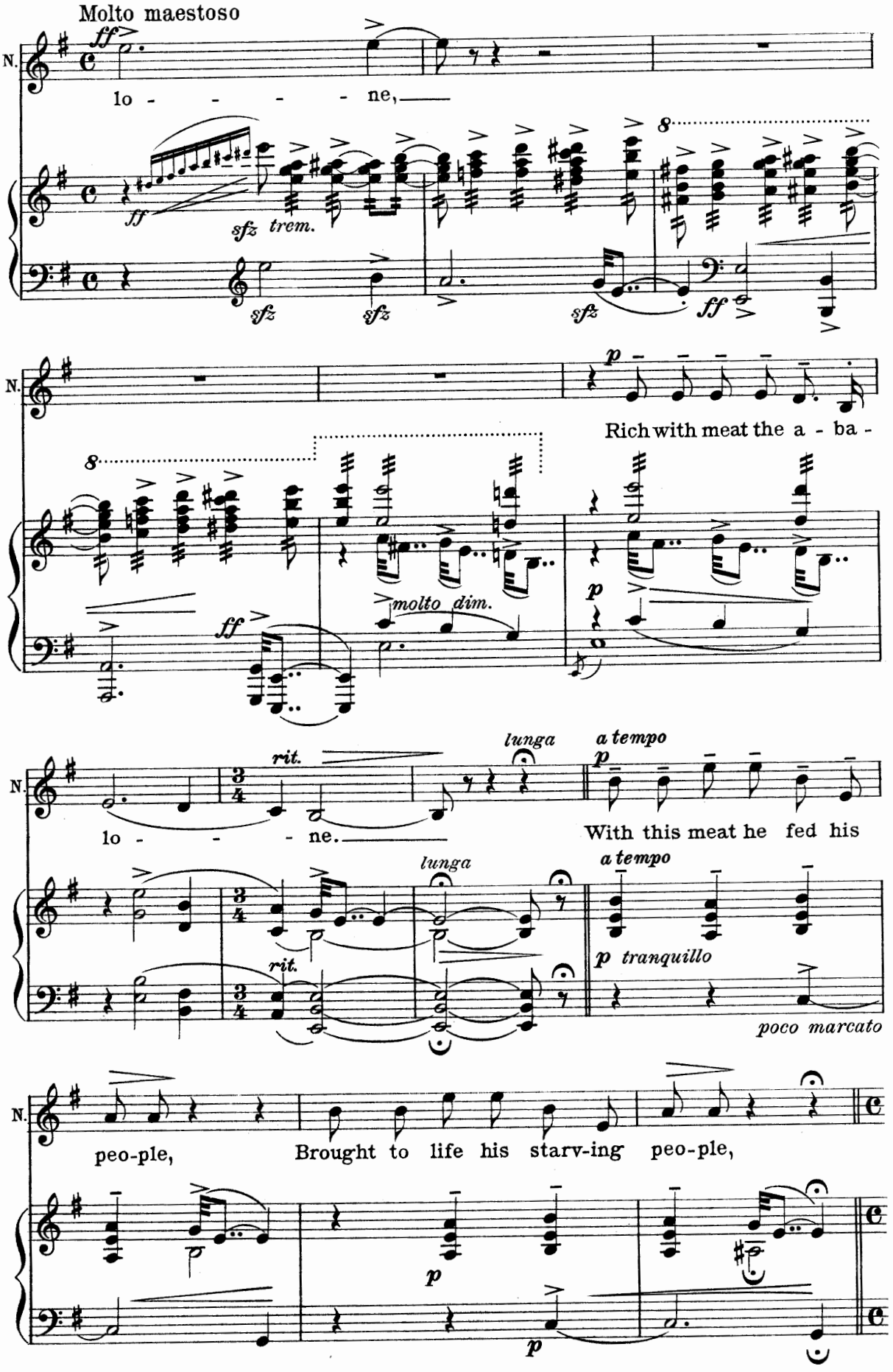

ten.
pp
N.
Out he stepped up-on the mountain
colla voce
N.
O-ver there up-on the main-land,
In the ear-ly dawn of
N.
morn - ing,
ppp
N.
pp
portato
And his peo-ple followed af - ter.
ppp

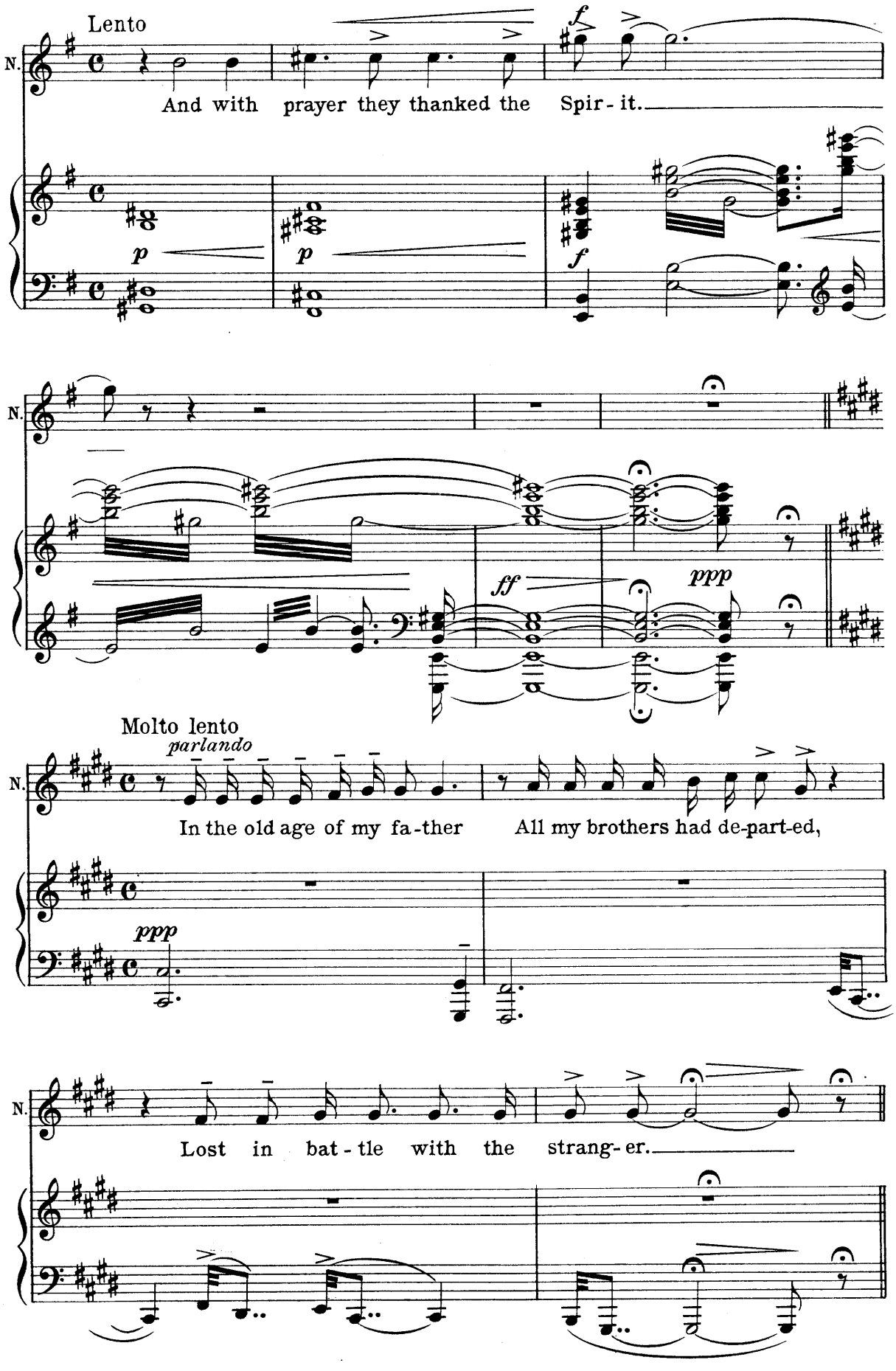

a tempo
N.
Soon there came an aw - ful fam-ine,
And his peo-ple paled with
a tempo
hun - ger,
Paled with hun-ger and the fam - ine,
f
dim.
the fam-ine.
Poco animato
p
Then he went down to the o - cean,
pp

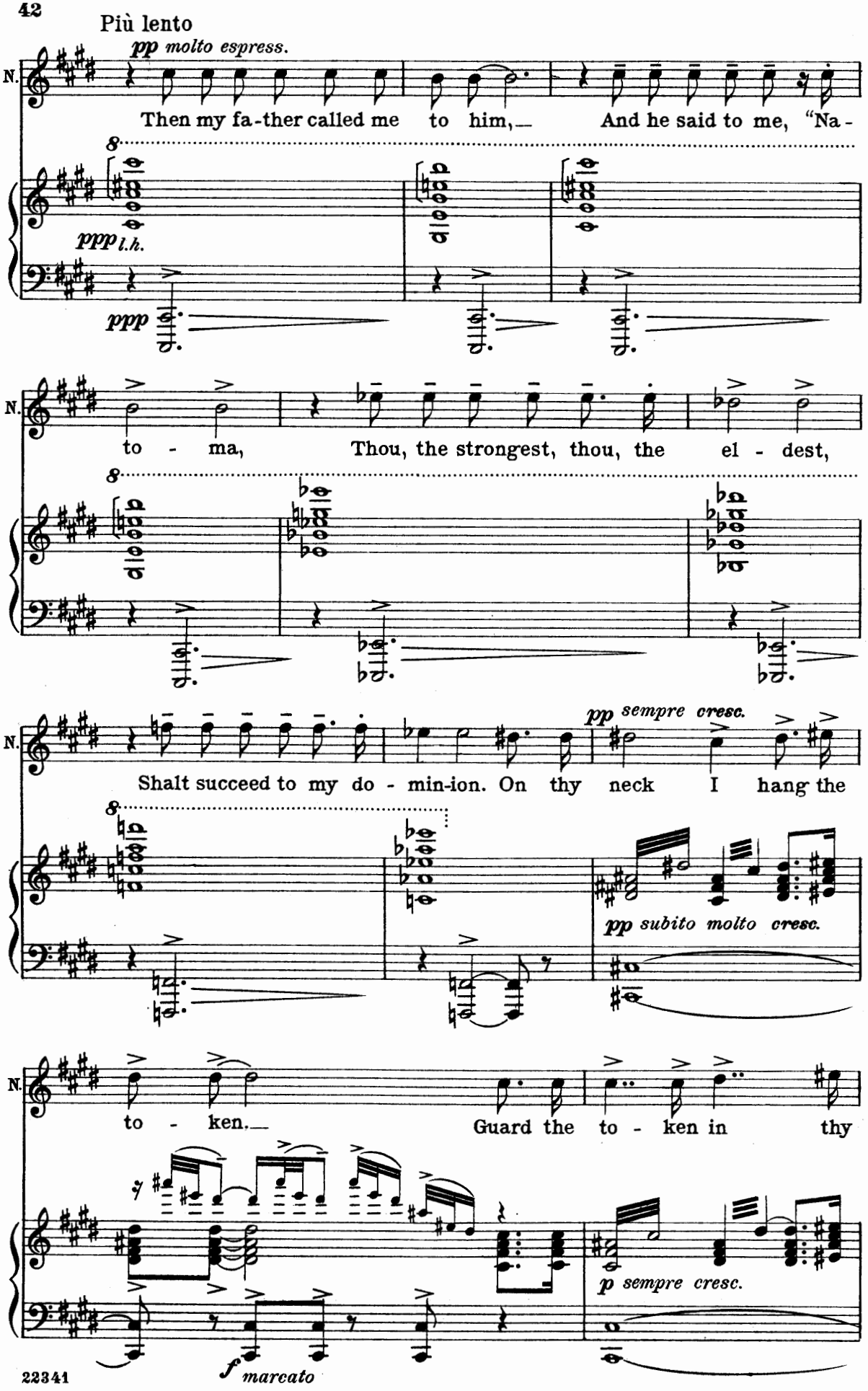

N.
Where the wa - ters roll un - ceas - ing,
poco rit.
poco ritenente
pp
Lento
And he prayed un-to the Spir-it,
p
pp
8

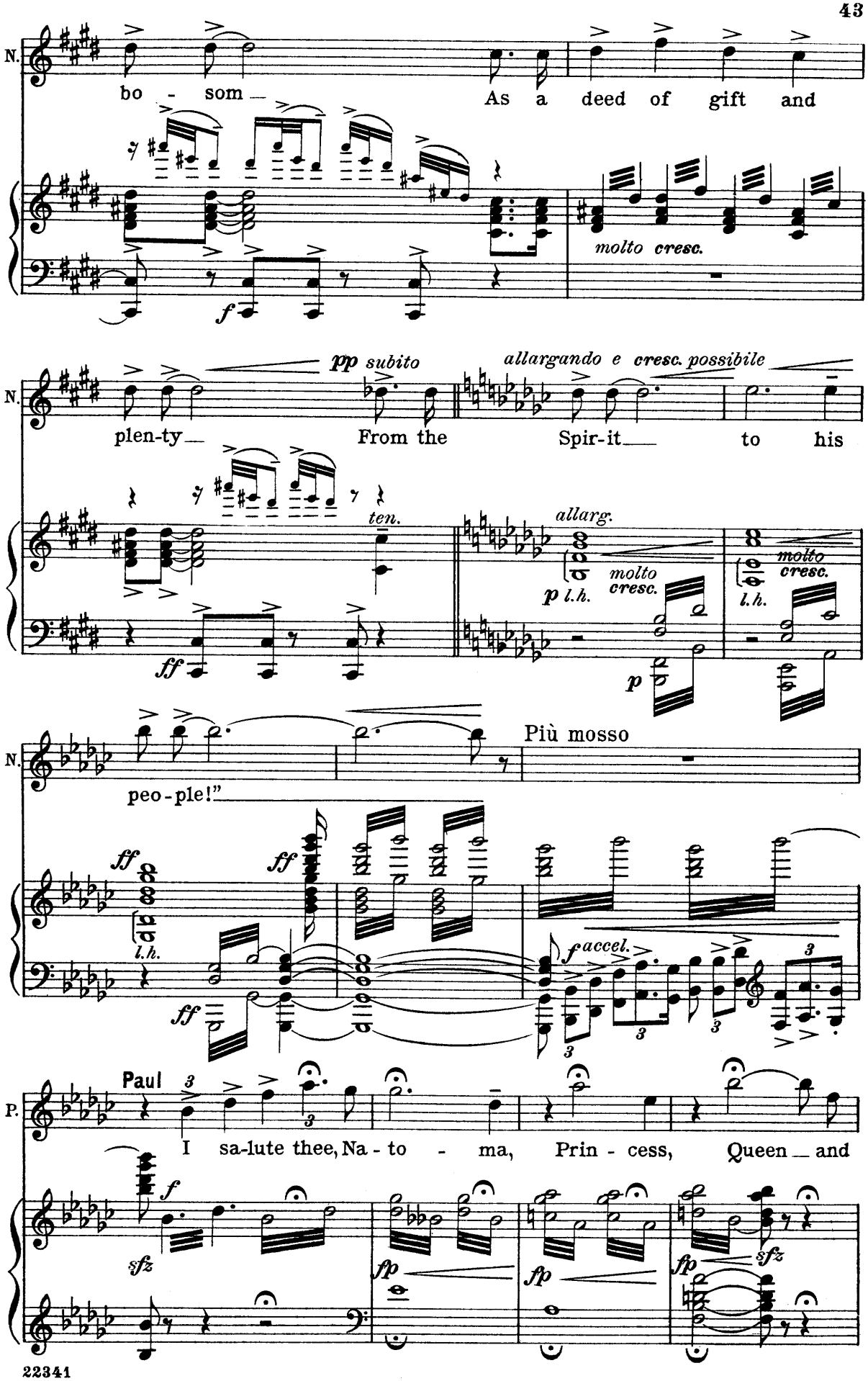

Molto tranquillo
N.
To the Spir-it of the moun - tain, To the Spir - it
p
poco rit.
of the wa - ters.
poco rit.
poco animando
And lo! his prayer was an - swered;
fp poco animando
3
3
At his feet, in un - told num - bers,
fp
cresc.
3
3

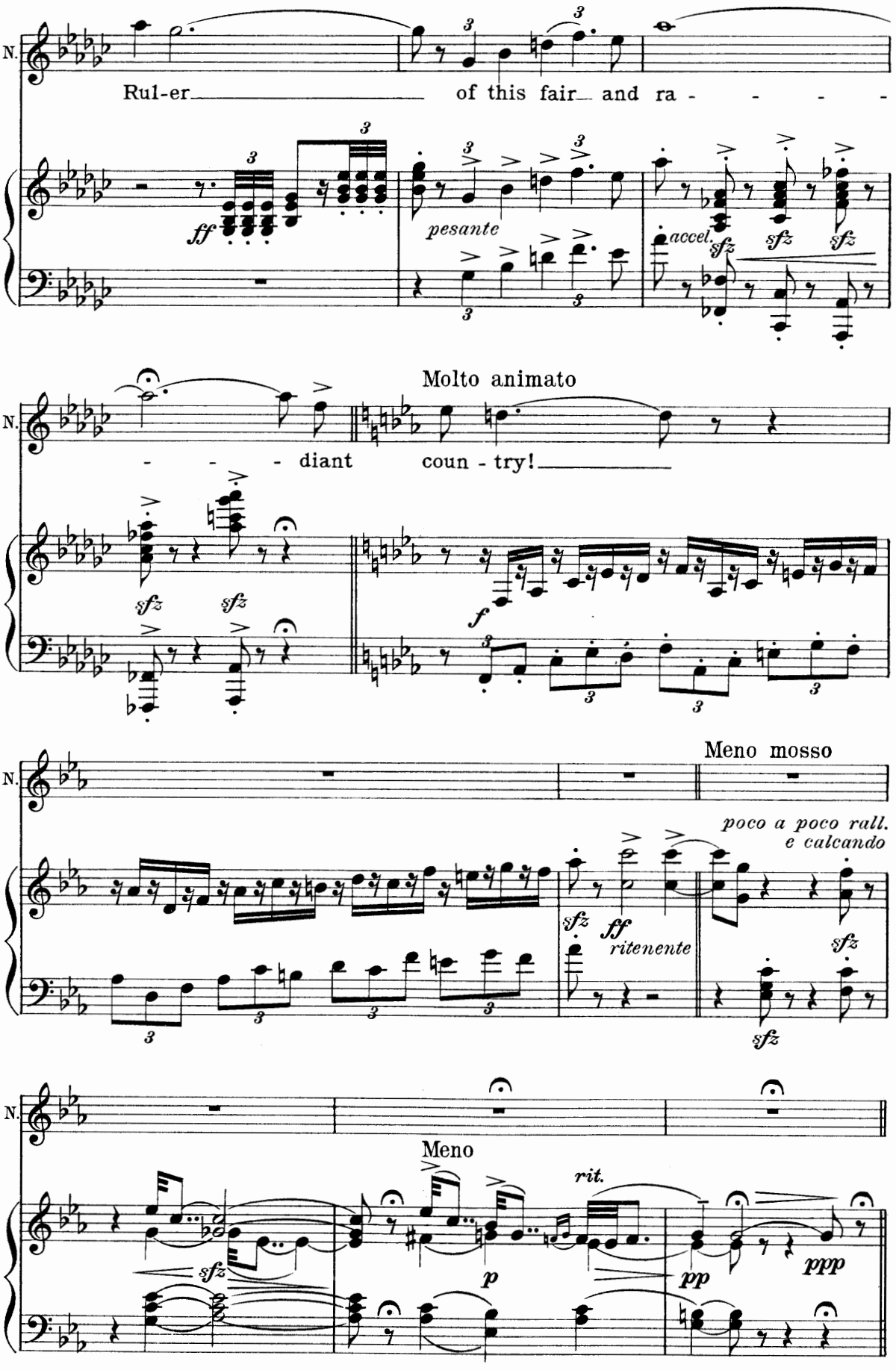

ten.
Tossed up
by the might - y o - - - - cean,
fp
sempre cresc.
p
Found
molto cresc.
he
there
ff ritenente
the a - ba -
sf rit.
fz

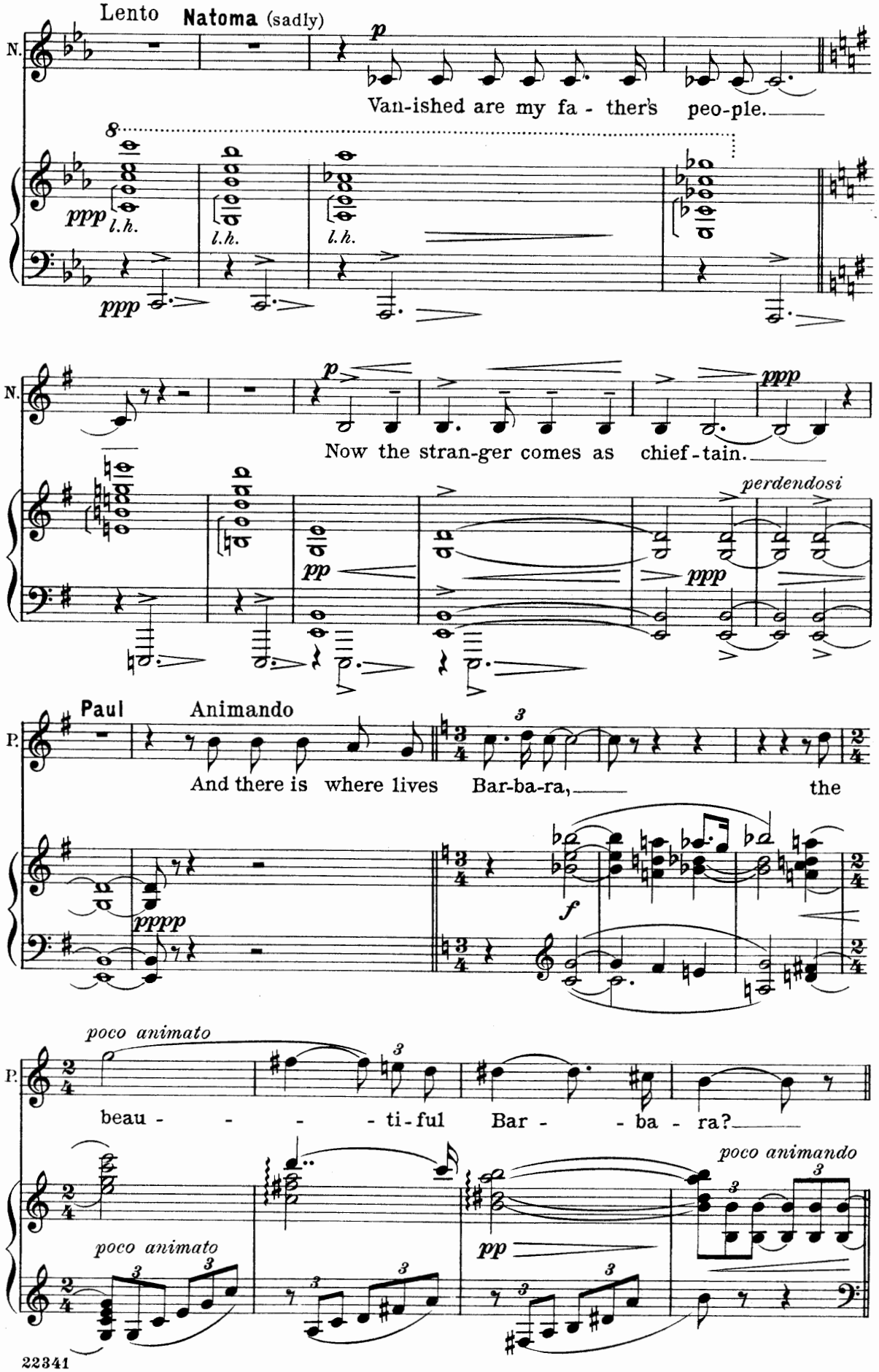

Molto maestoso
ff
N.
lo - - - - - ne,
ff
sfz trem.
sfz
sfz
sfz
sfz
ff
8
p
Rich with meat the a - ba -
molto dim.
ff
p
rit.
lunga
a tempo
p
lo - - - ne.
With this meat he fed his
lunga
a tempo
rit.
p tranquillo
poco marcato
peo-ple,
Brought to life his starv-ing peo-ple,
p
p

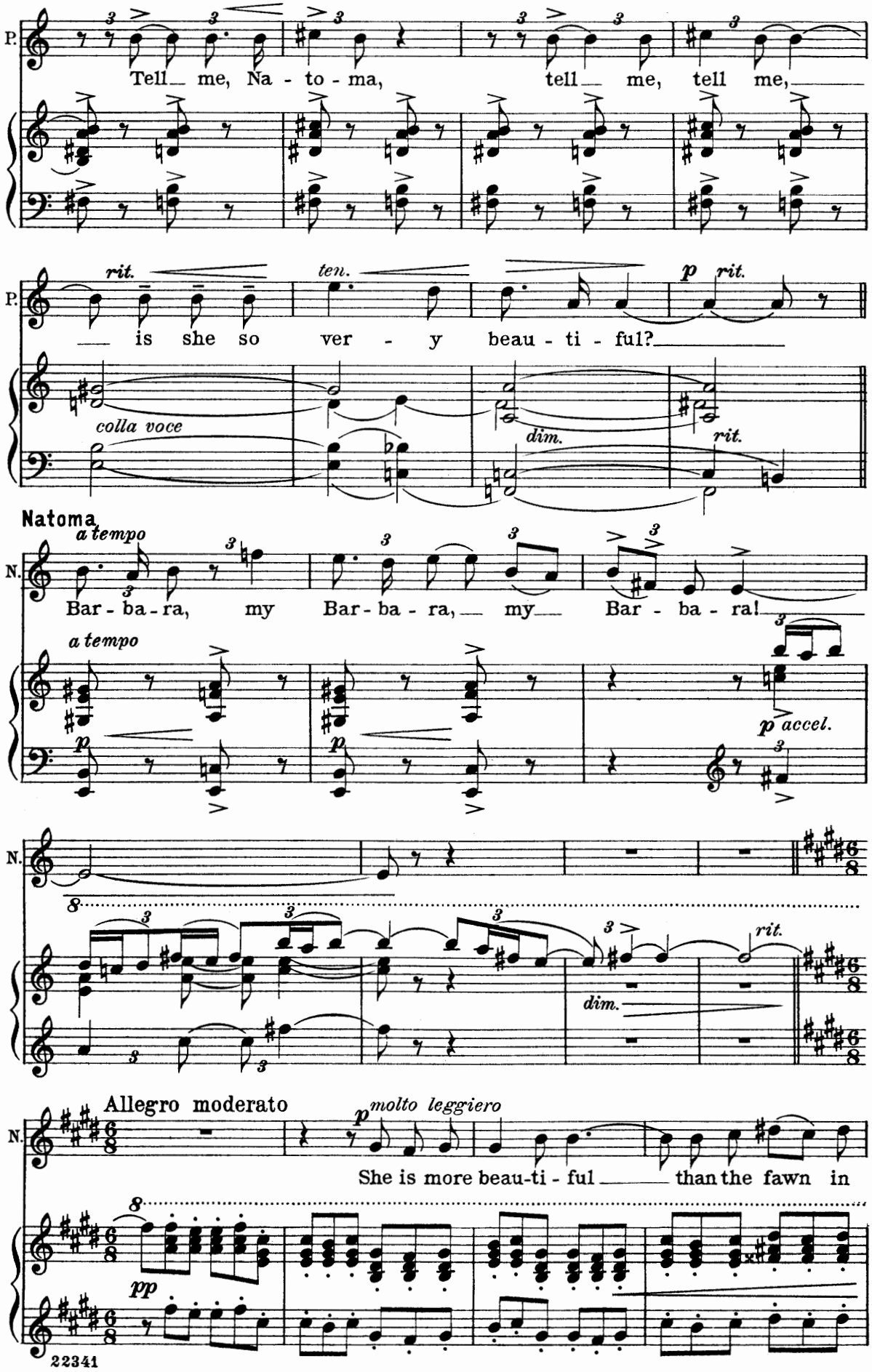

Lento
N.
And with prayer they thanked the Spir - it.
p
p
f
f
N.
ff
ppp
Molto lento
parlando
N.
In the old age of my fa - ther All my brothers had de - part - ed,
ppp
N.
Lost in bat - tle with the strang - er.

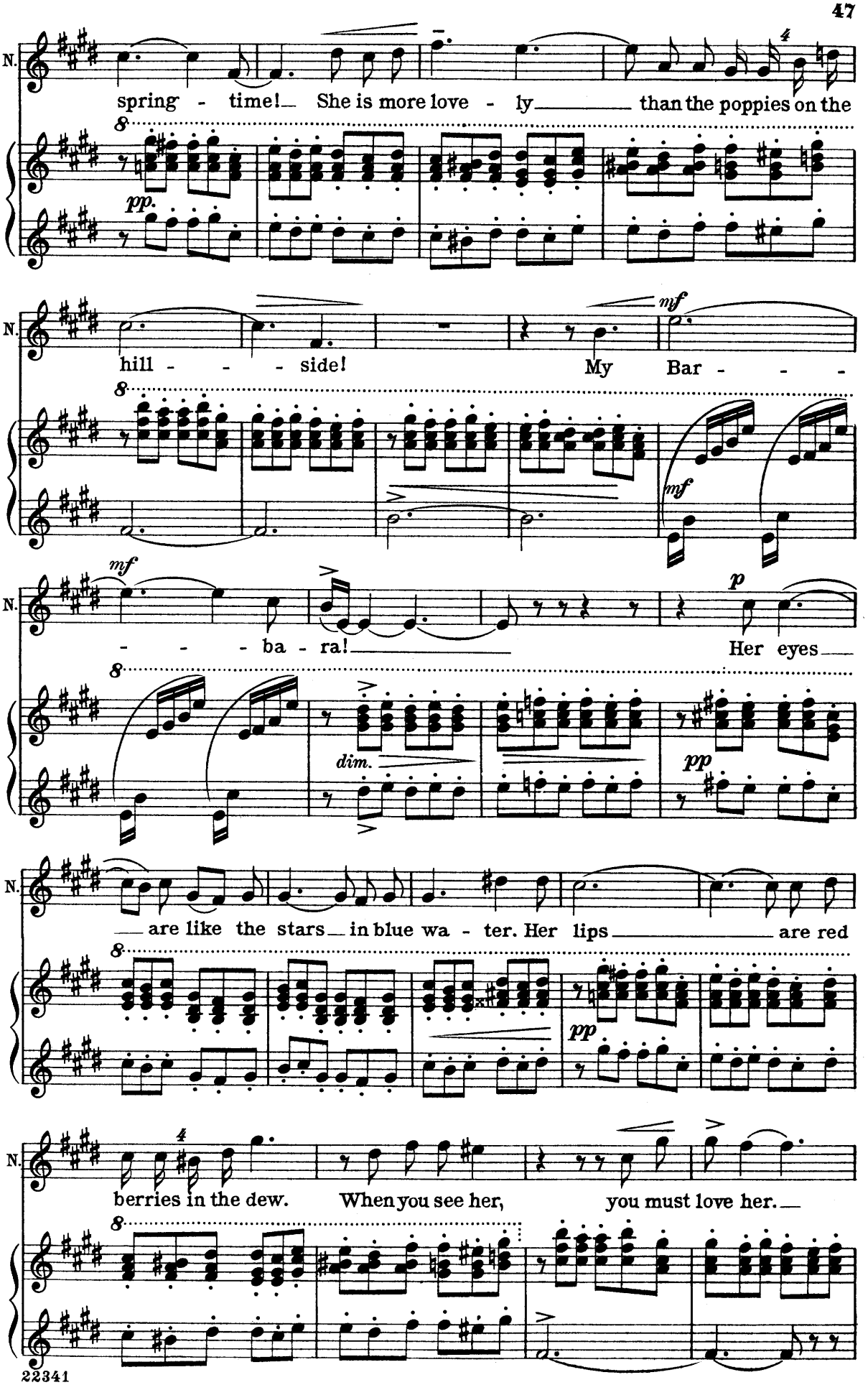

Più lento
pp molto espress.
N.
Then my fa-ther called me to him,— And he said to me, "Na-
ppp l.h.
ppp
to - ma, Thou, the strongest, thou, the el - dest,
Shalt succeed to my do - min-ion. On thy neck I hang the
pp sempre cresc.
pp subito molto cresc.
to - ken.— Guard the to - ken in thy
f marcato
p sempre cresc.

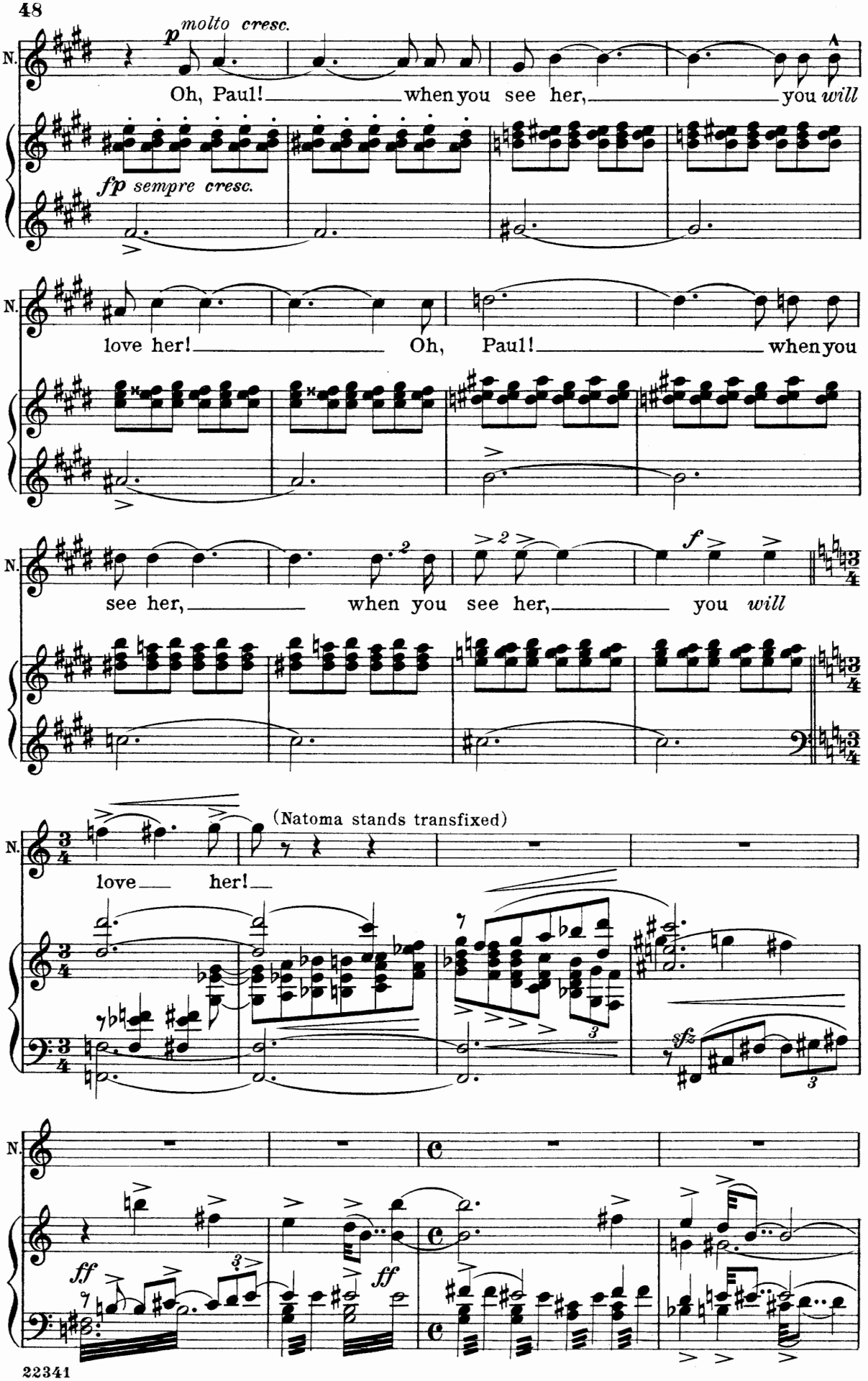

N.
bo - som —
As a deed of gift and
molto cresc.
pp subito
allargando e cresc. possibile
plen-ty —
From the
Spir-it —
to his
ten.
allarg.
molto cresc.
l.h.
Più mosso
peo-ple!"
accel.
P.
Paul
I sa-lute thee, Na - to - ma, Prin - cess, Queen — and
sfz
fp

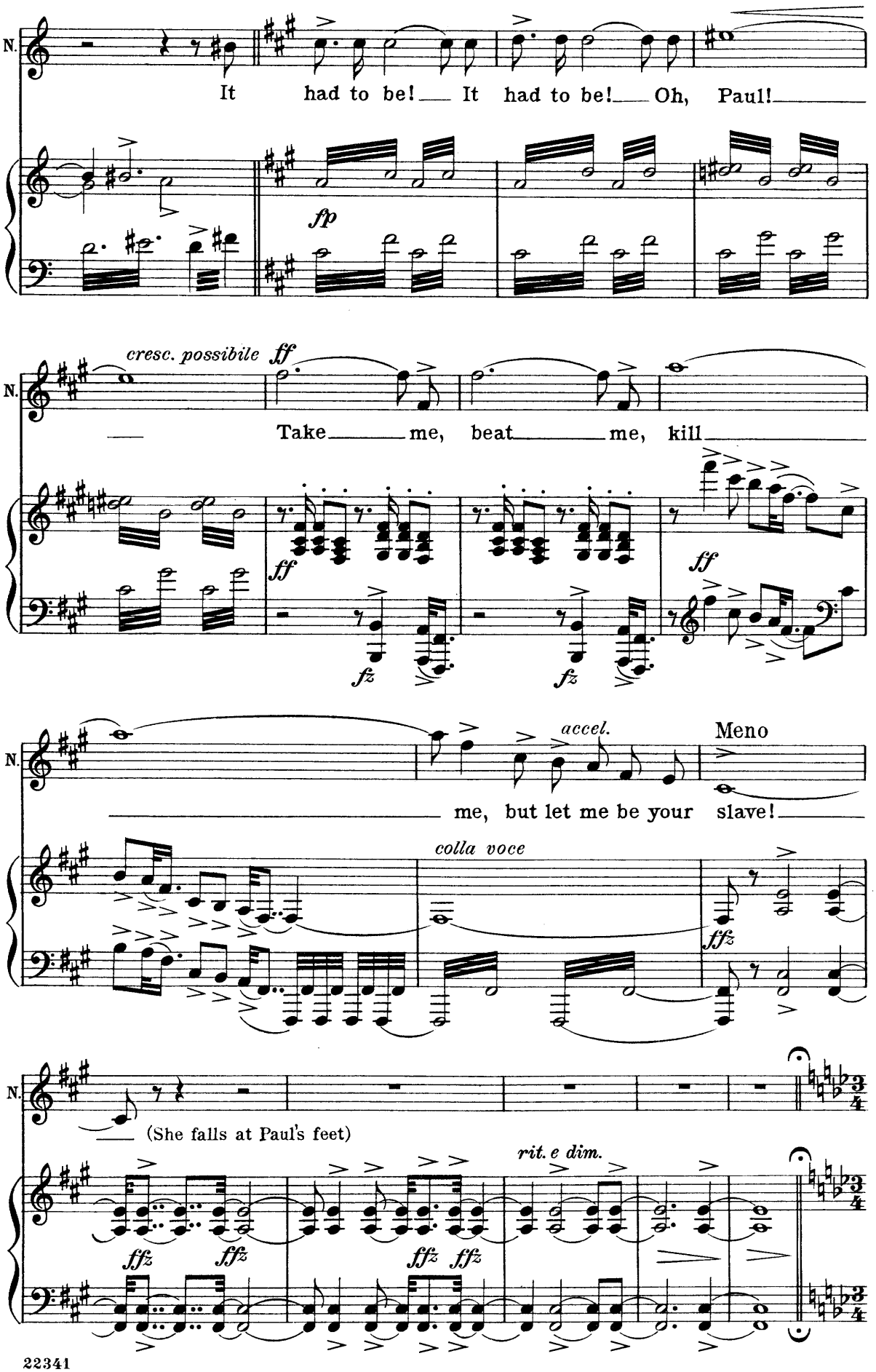

N.
Rul-er of this fair and ra - - - -
ff
pesante
accel.
sfz
sfz
sfz
Molto animato
- - - diant coun - try!
sfz
sfz
f
Meno mosso
poco a poco rall.
e calcando
sfz
ff
ritenente
sfz
sfz
Meno
rit.
sfz
p
pp
ppp


Lento
Natoma (sadly)
N.
p
Van-ished are my fa - ther's peo-ple.
8
ppp
l.h.
l.h.
l.h.
ppp
N.
p
ppp
Now the stran-ger comes as chief-tain.
perdendosi
pp
ppp
Paul
Animando
P.
And there is where lives Bar-ba-ra, the
pppp
f
poco animato
P.
beau - - - - ti-ful Bar - - ba - ra?
poco animando
poco animato
pp
22341


P.
Tell me, Na - to - ma, tell me, tell me,
rit.
ten.
p rit.
is she so ver - y beau - ti - ful?
colla voce
dim.
rit.
Natoma
a tempo
N.
Bar - ba - ra, my Bar - ba - ra, my Bar - ba - ra!
a tempo
p
p accel.
rit.
dim.
Allegro moderato
p molto leggiero
She is more beau-ti - ful than the fawn in
pp

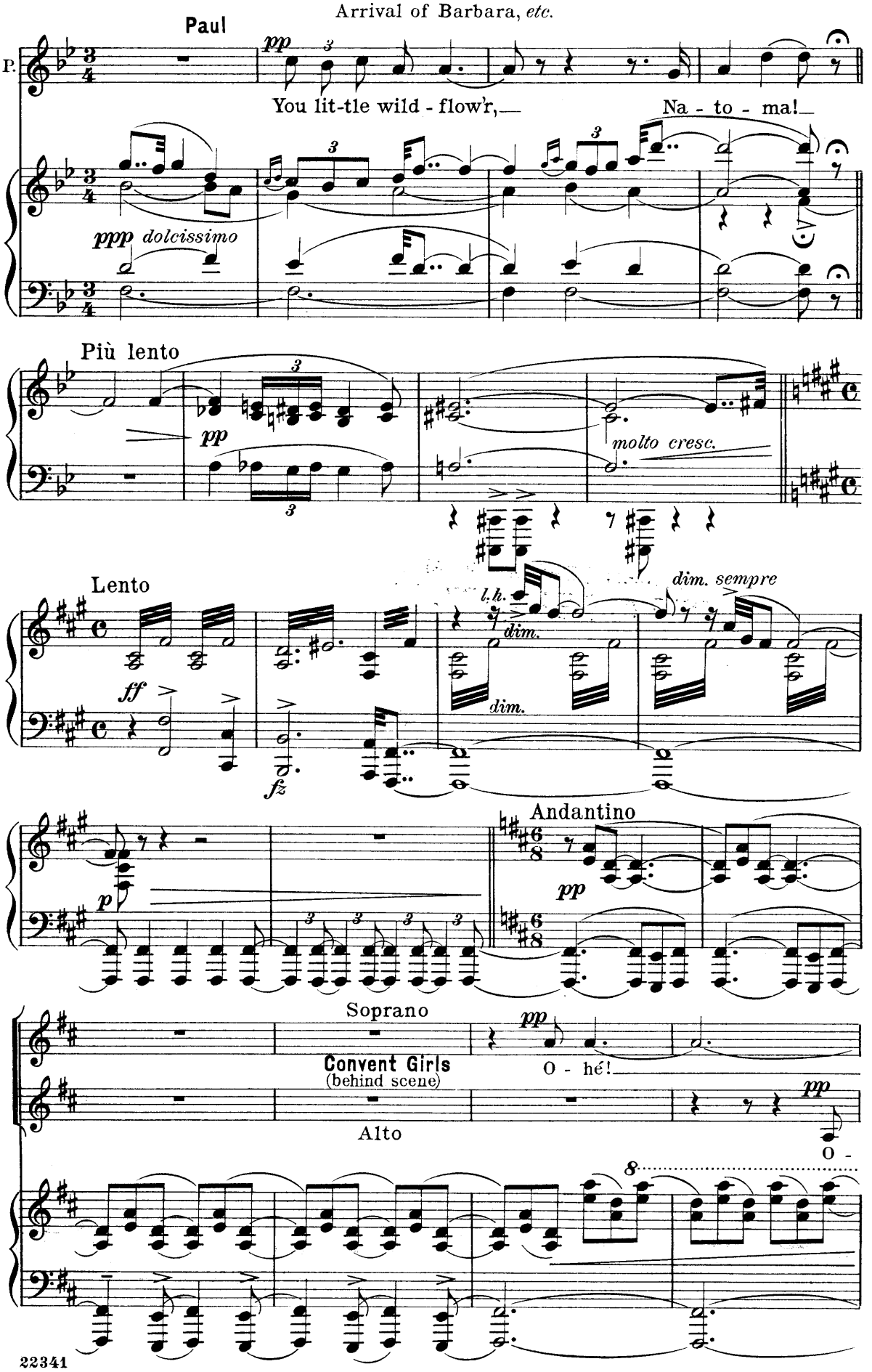

N.
spring - time! She is more love - ly than the poppies on the
pp.
N.
hill - - - side! My Bar - - -
mf
mf
N.
- - - ba - ra! Her eyes
mf
p
dim.
pp
N.
are like the stars in blue wa - ter. Her lips are red
pp
N.
berries in the dew. When you see her, you must love her.

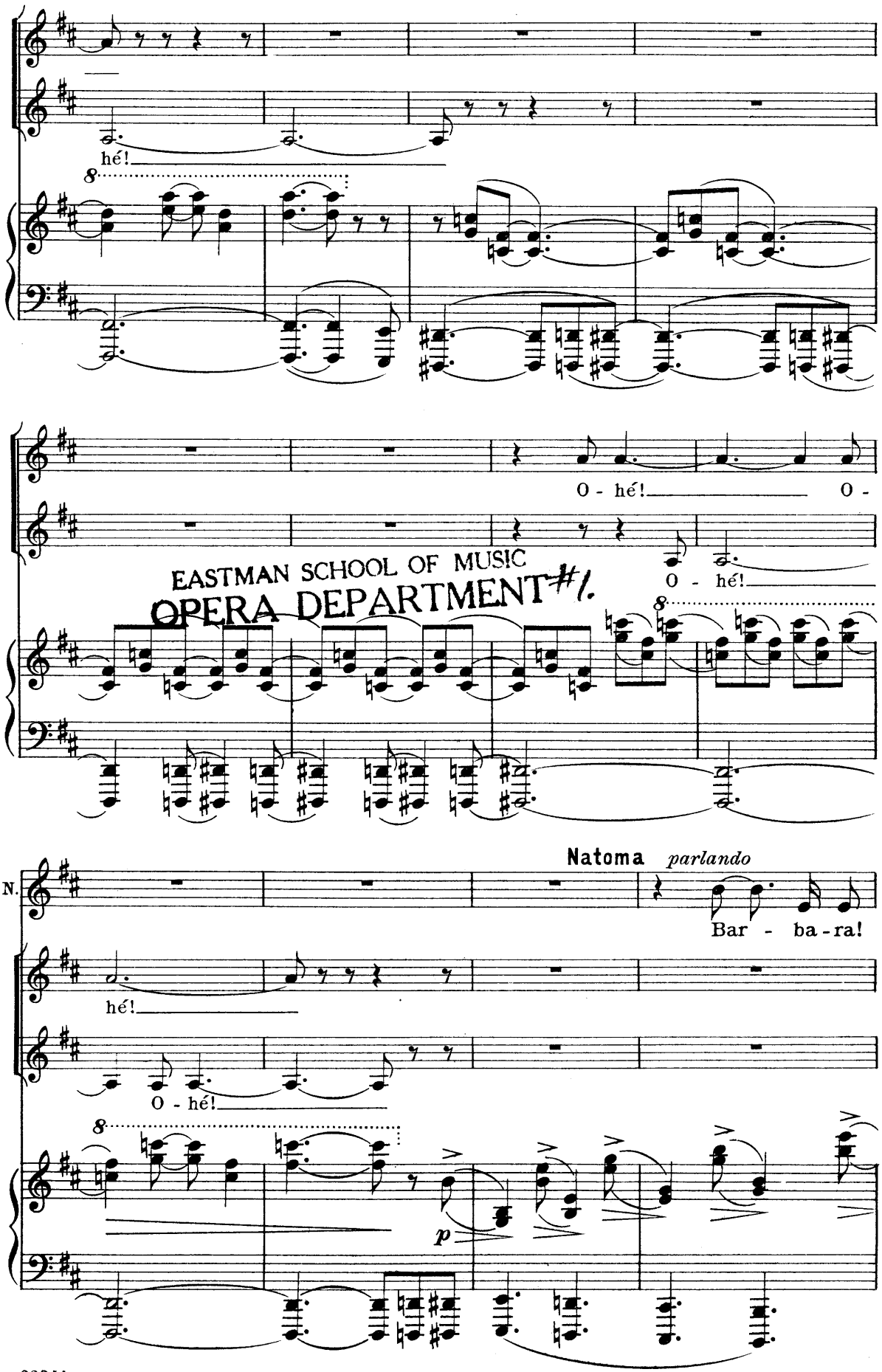

N.
p molto cresc.
Oh, Paul! when you see her, you will
fp sempre cresc.
love her! Oh, Paul! when you
see her, when you see her, you will
f
(Natoma stands transfixed)
love her!
sfz
ff
ff

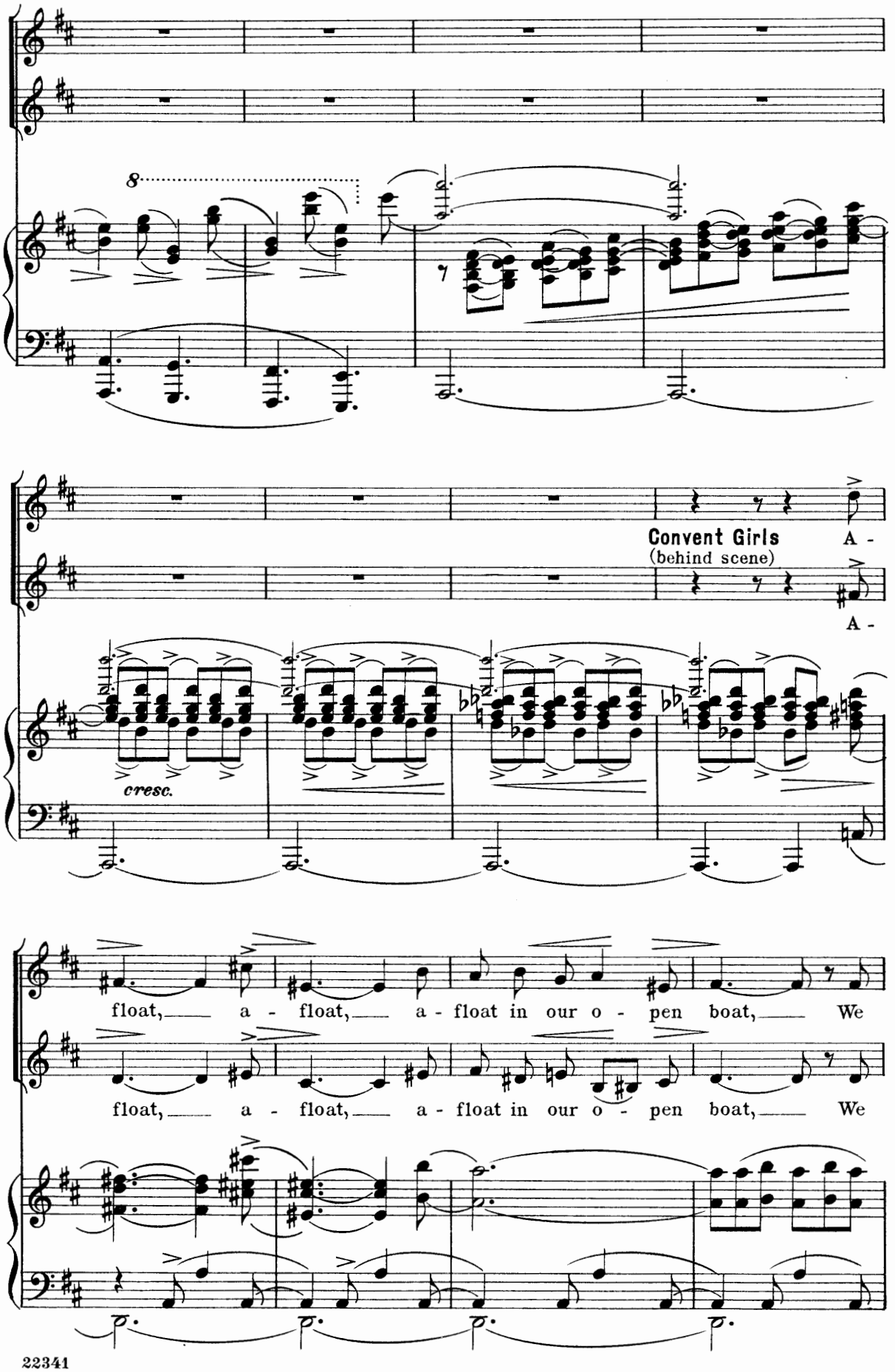

N.
It had to be! It had to be! Oh, Paul!
fp
cresc. possibile
ff
N.
Take me, beat me, kill
ff
fz
fz
ff
N.
accel.
Meno
me, but let me be your slave!
colla voce
ffz
N.
(She falls at Paul's feet)
rit. e dim.
ffz
ffz
ffz
ffz

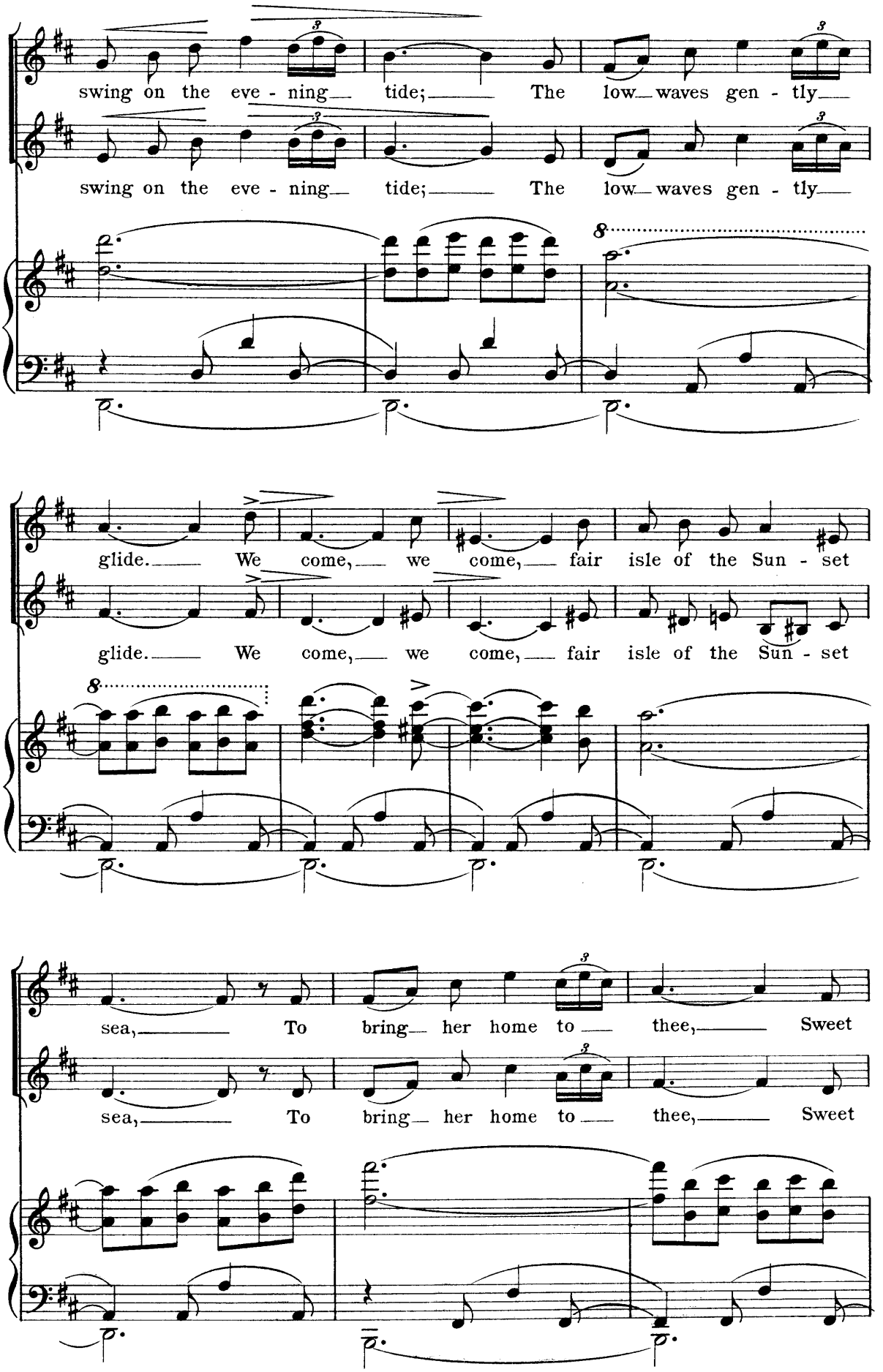
Scene III

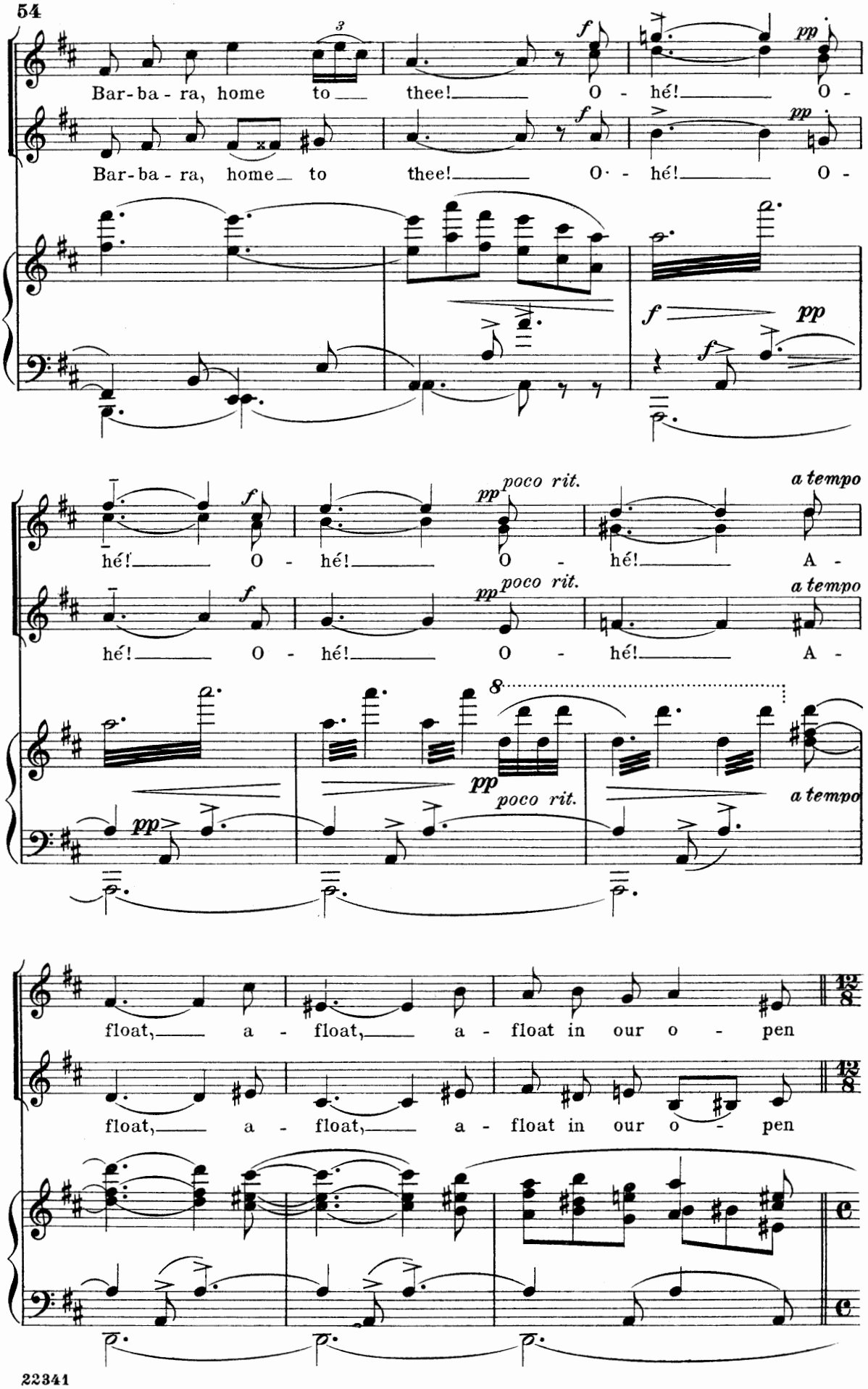
Arrival of Barbara, *etc.*

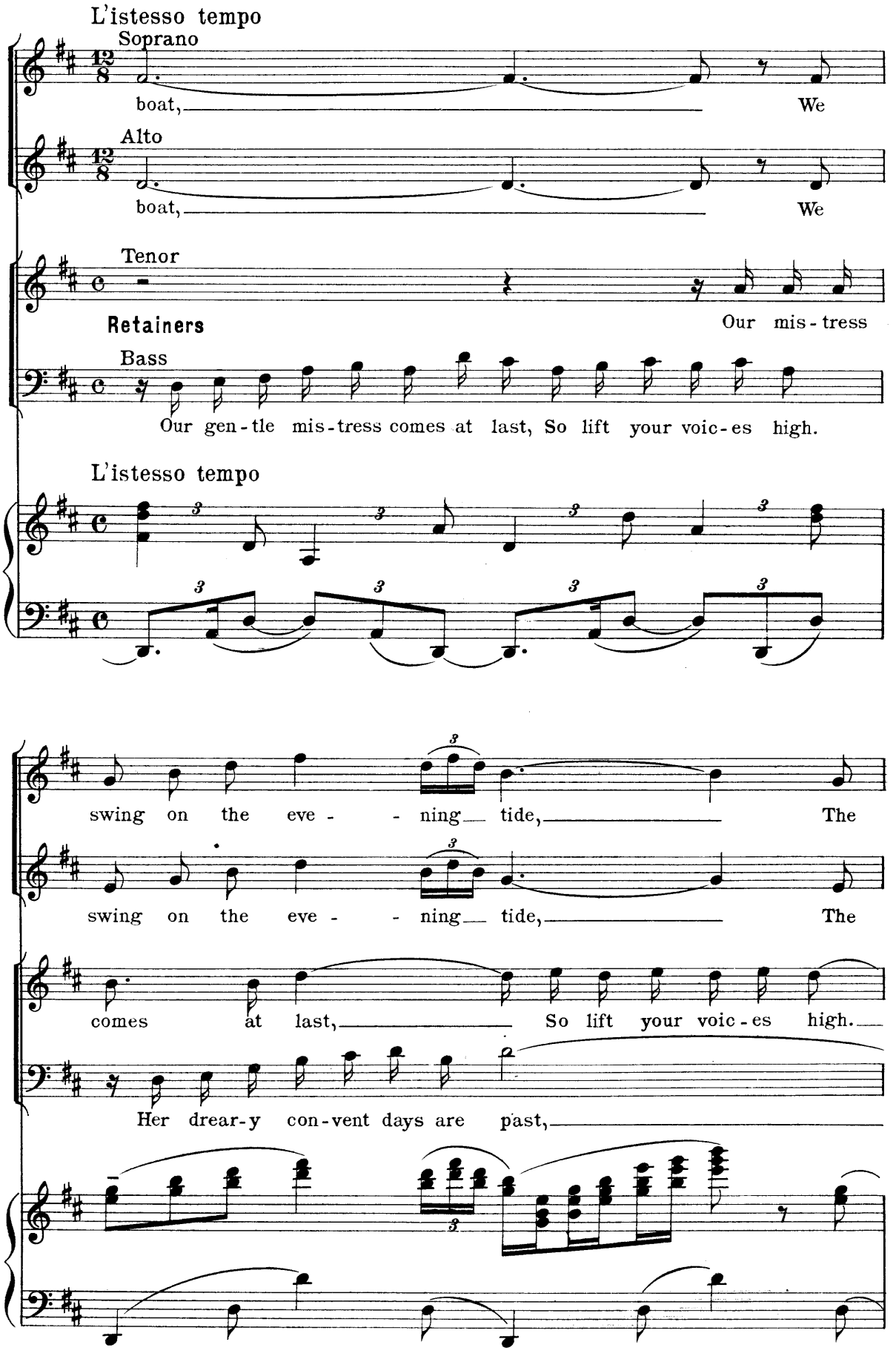


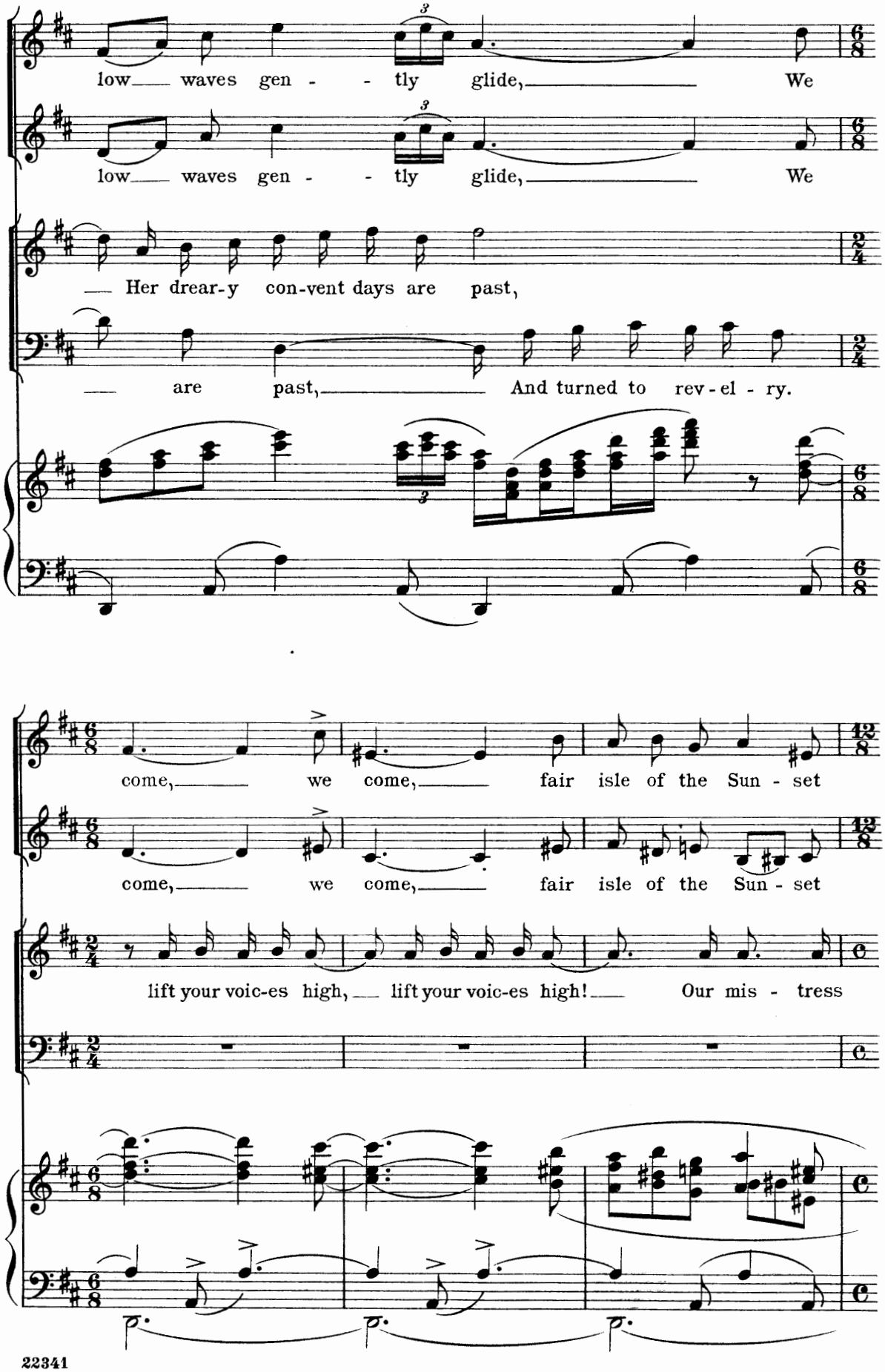

hé!
O - hé!
O -
O - hé!
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT #1.
Natoma parlando
N.
Bar - ba - ra!
hé!
O - hé!
p

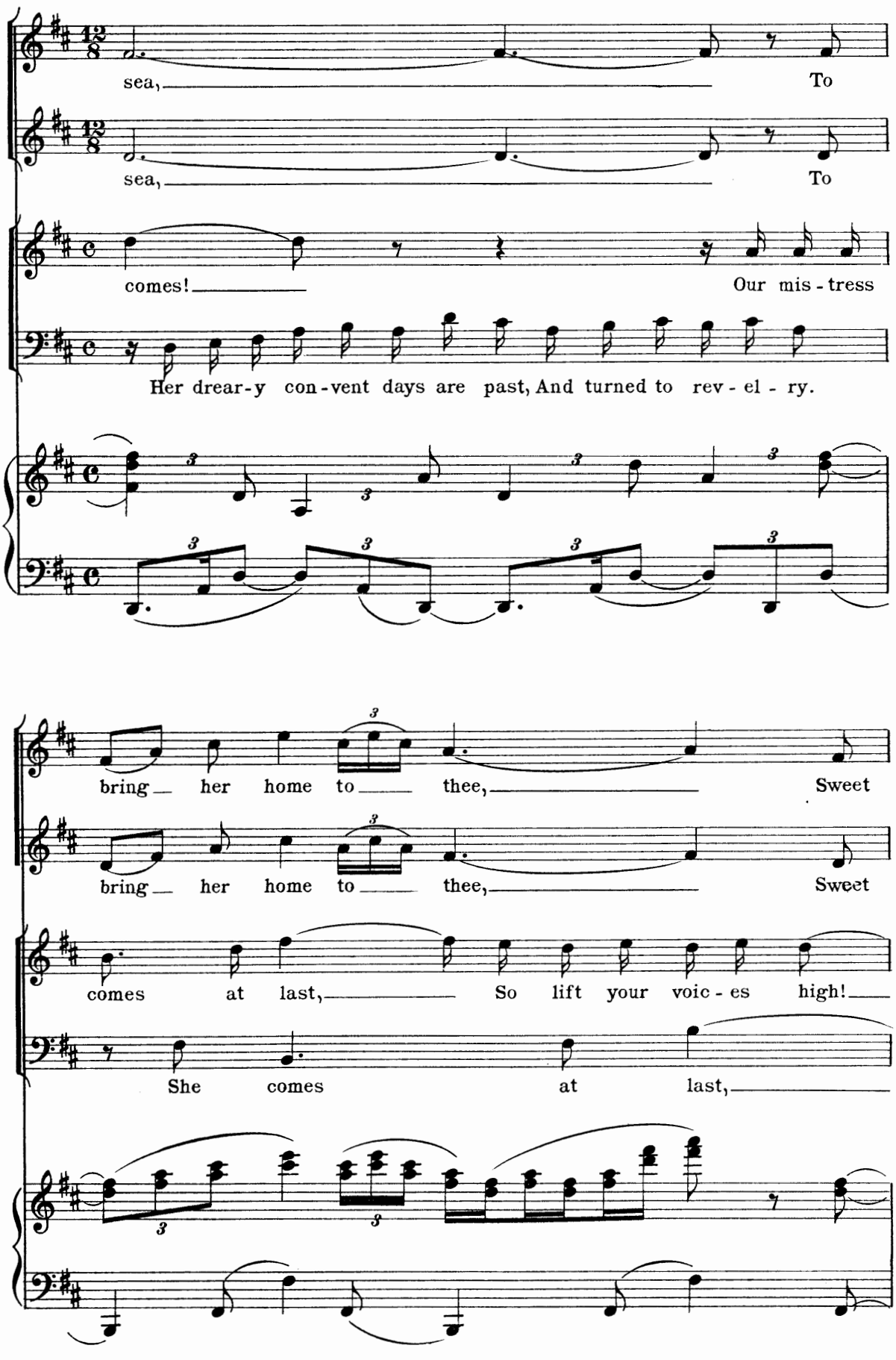

8
Convent Girls
(behind scene)
A -
A -
cresc.
float, a - float, a - float in our o - pen boat, We
float, a - float, a - float in our o - pen boat, We

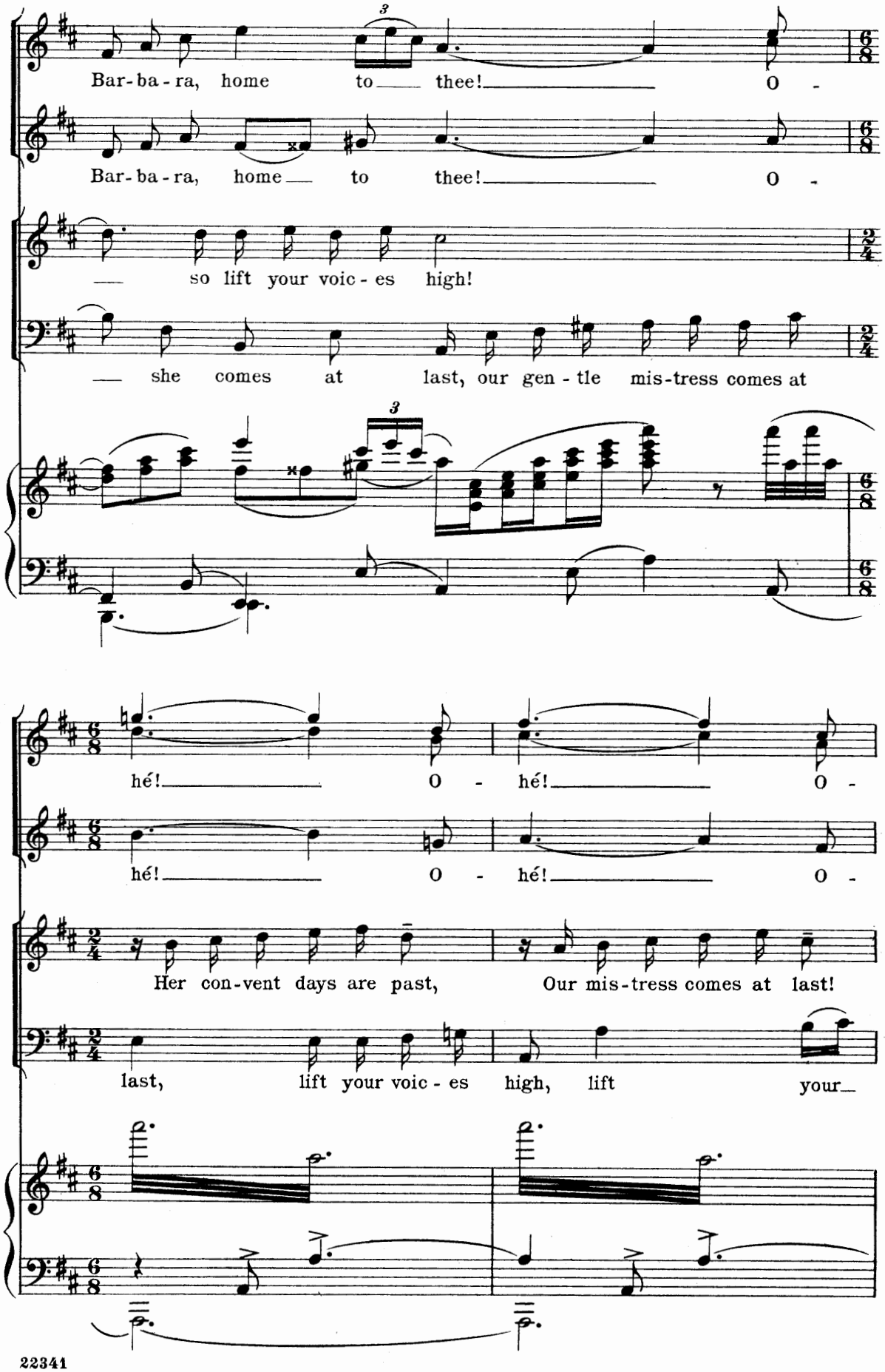

swing on the eve - ning tide; The low waves gen - tly
swing on the eve - ning tide; The low waves gen - tly
glide. We come, we come, fair isle of the Sun - set
glide. We come, we come, fair isle of the Sun - set
sea, To bring her home to thee, Sweet
sea, To bring her home to thee, Sweet

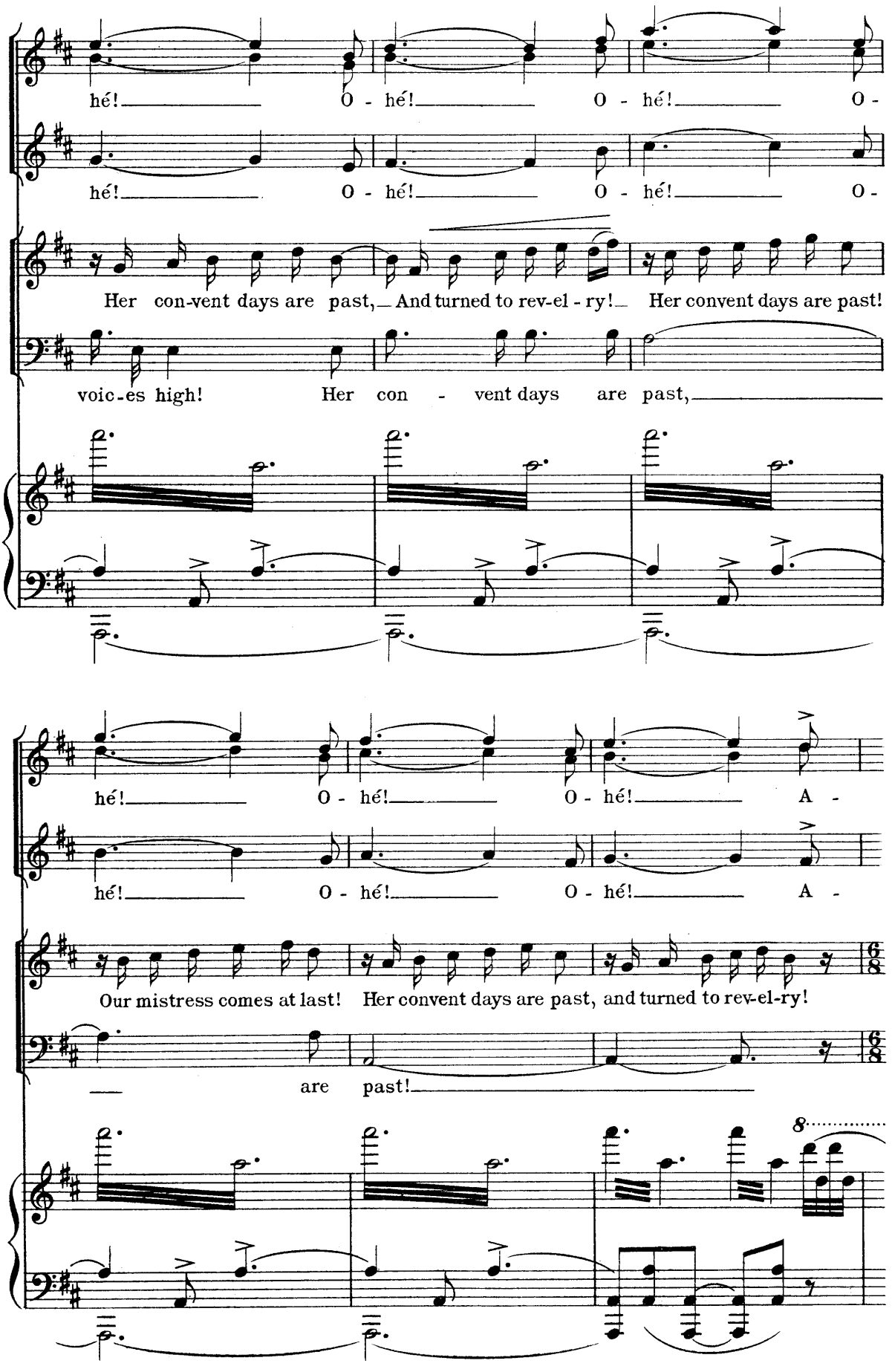

Bar-ba-ra, home to thee! O - hé! O -
Bar-ba-ra, home to thee! O - hé! O -
hé! O - hé! O - hé! A -
hé! O - hé! O - hé! A -
poco rit.
a tempo
float, a - float, a - float in our o - pen
float, a - float, a - float in our o - pen

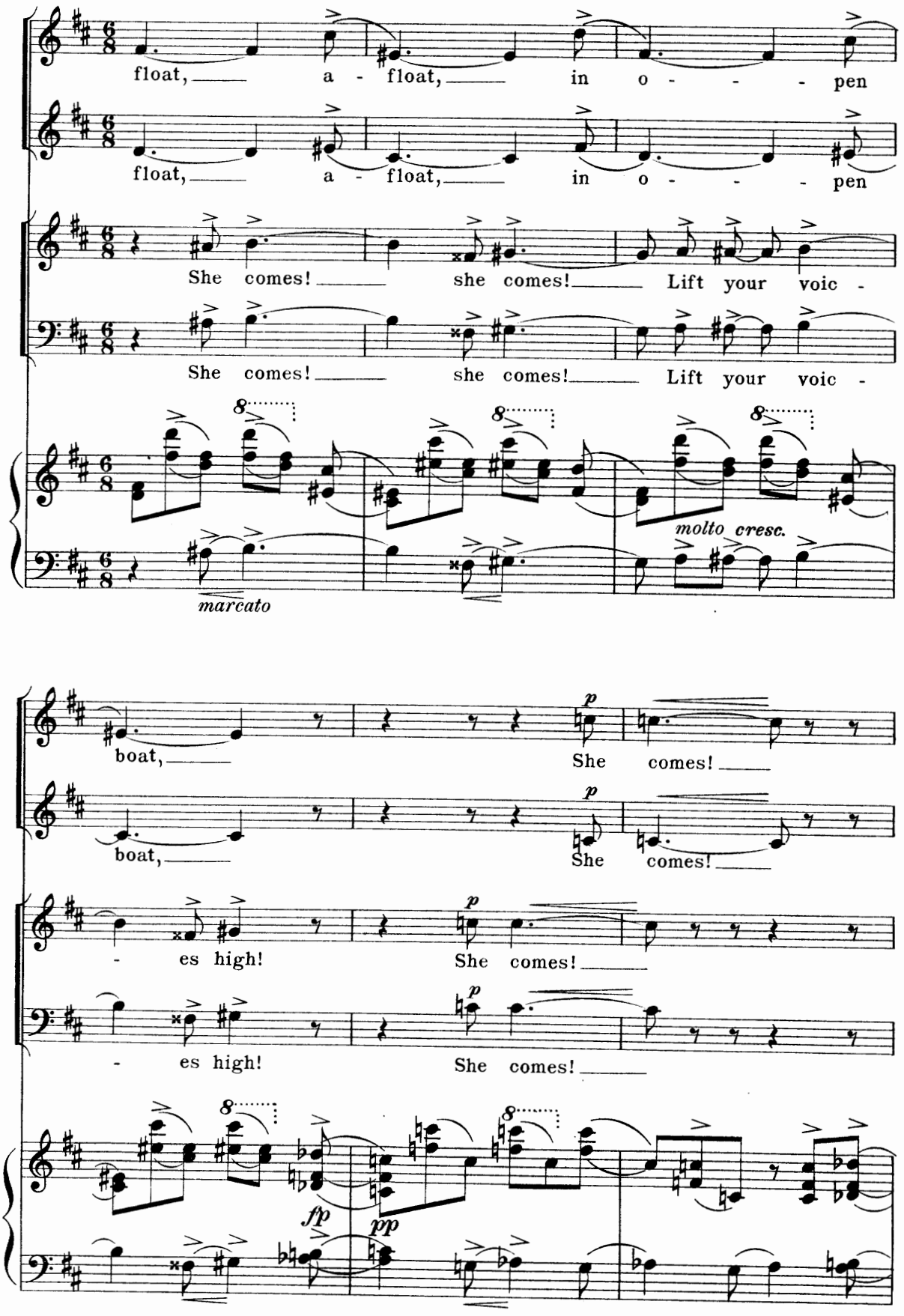

L'istesso tempo
Soprano
boat, We
Alto
boat, We
Tenor
Retainers
Our mis-tress
Bass
Our gen-tle mis-tress comes at last, So lift your voic-es high.
L'istesso tempo
swing on the eve - - ning tide, The
swing on the eve - - ning tide, The
comes at last, So lift your voic-es high.
Her drear-y con-vent days are past,

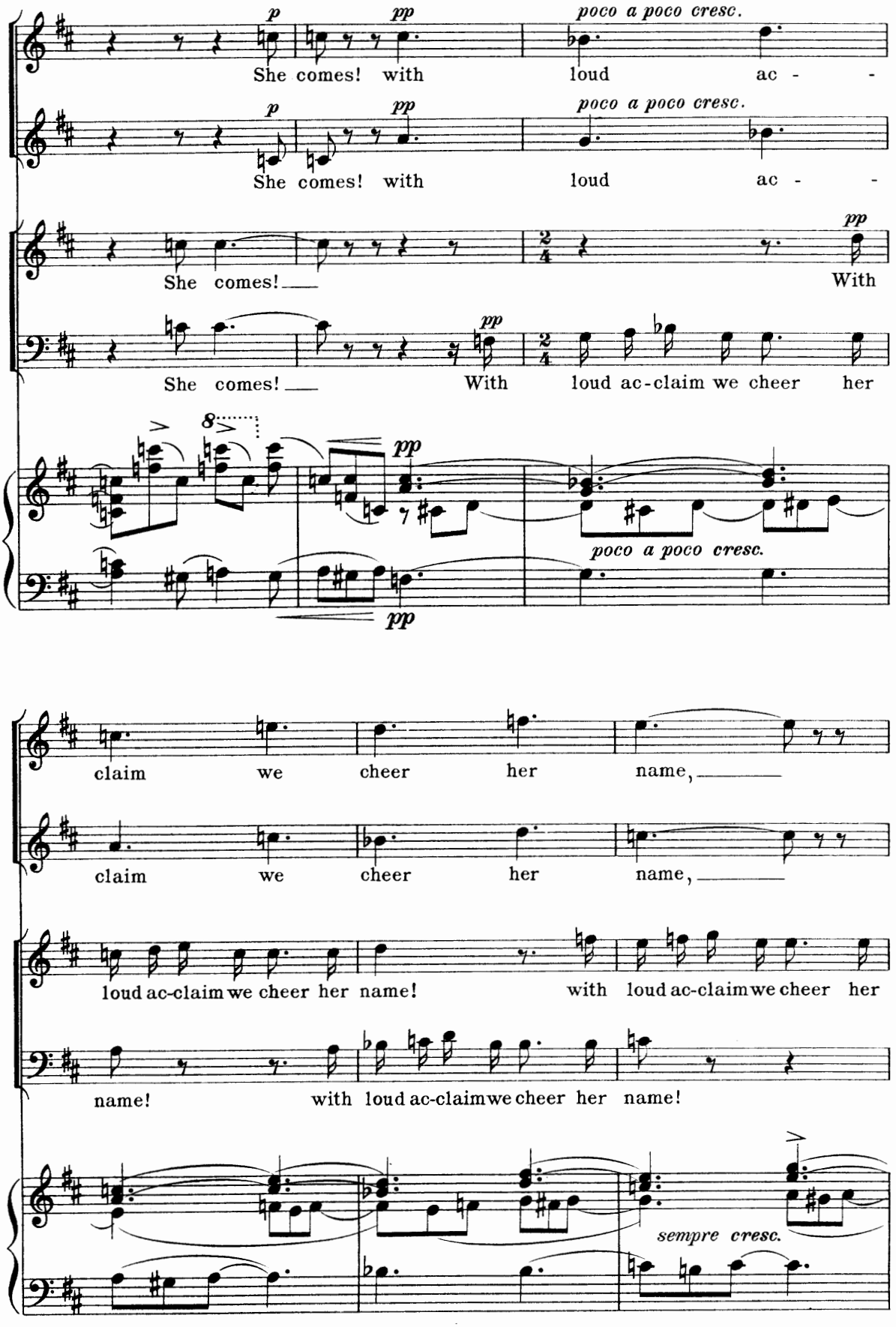

low waves gen - - tly glide, We
low waves gen - - tly glide, We
Her drear-y con-vent days are past,
are past, And turned to rev-el - ry.
come, we come, fair isle of the Sun - set
come, we come, fair isle of the Sun - set
lift your voic-es high, lift your voic-es high! Our mis - tress

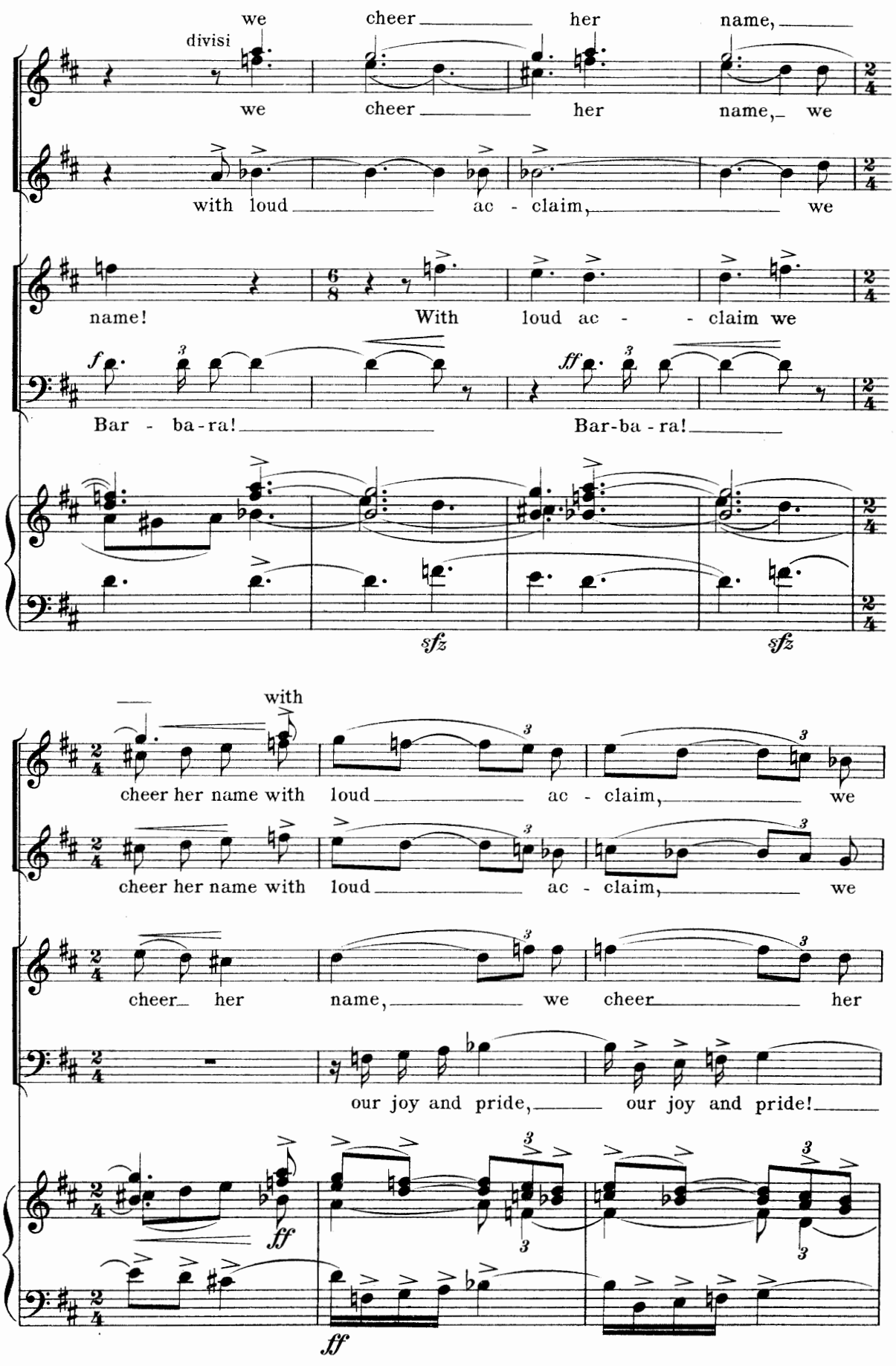

sea, To
sea, To
comes! Our mis - tress
Her drear-y con-vent days are past, And turned to rev - el - ry.
bring her home to thee, Sweet
bring her home to thee, Sweet
comes at last, So lift your voic - es high!
She comes at last,

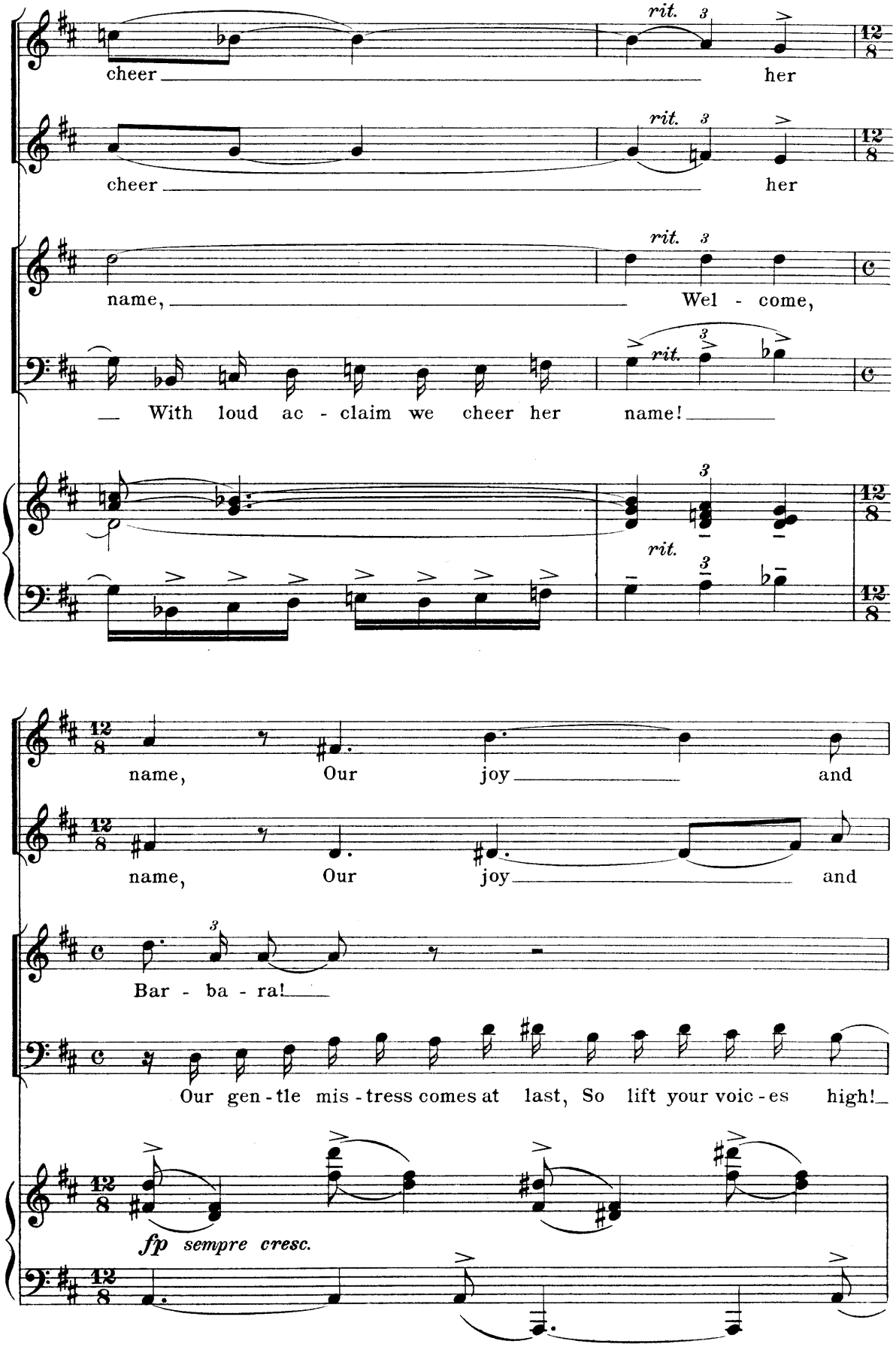

Bar-ba-ra, home to thee! O -
Bar-ba-ra, home to thee! O -
so lift your voic-es high!
she comes at last, our gen-tle mis-tress comes at
hé! O - hé! O -
hé! O - hé! O -
Her con-vent days are past, Our mis-tress comes at last!
last, lift your voic-es high, lift your

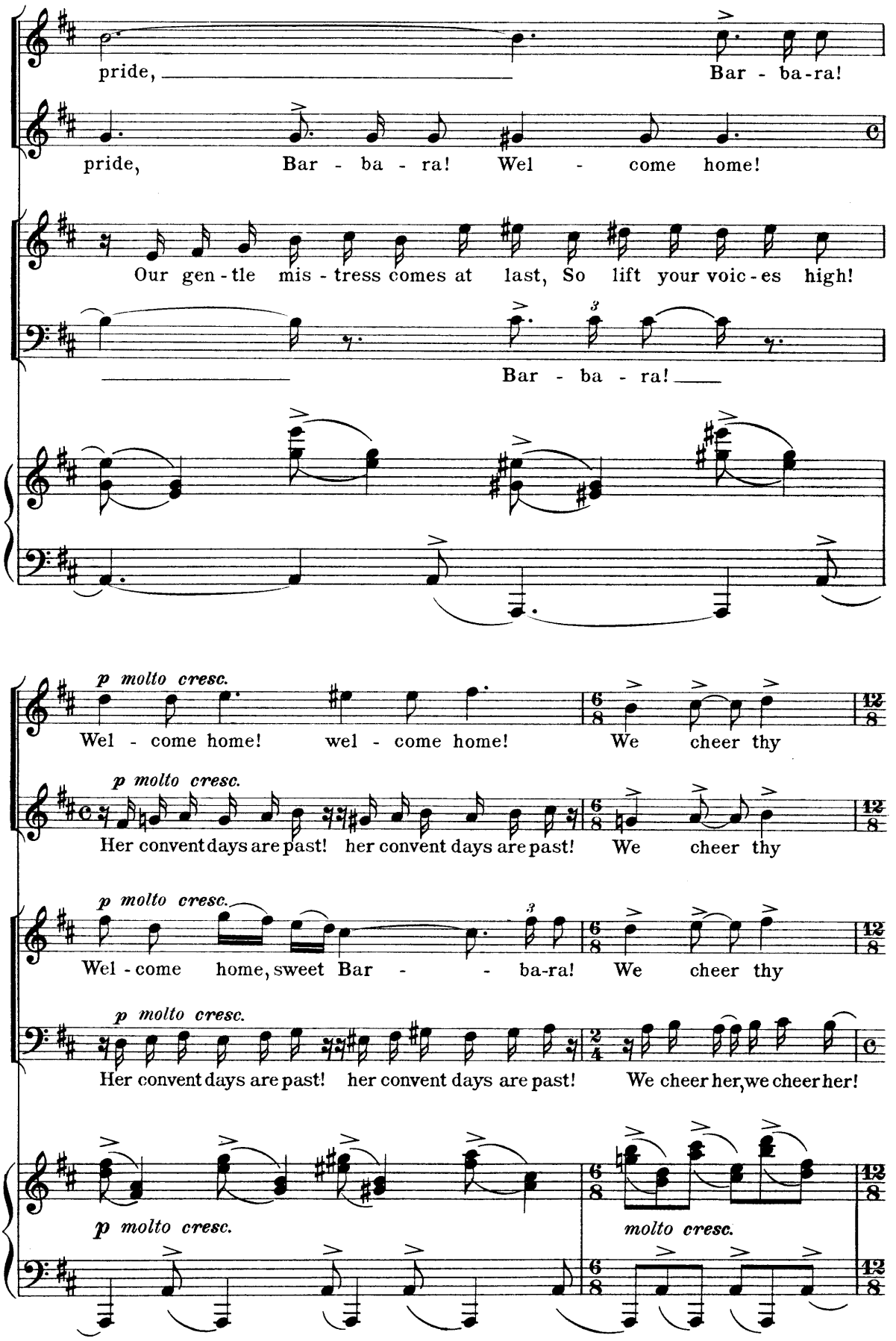

hé! O - hé! O - hé! O -
hé! O - hé! O - hé! O -
Her con-vent days are past, And turned to rev-el - ry! Her convent days are past!
voic-es high! Her con - vent days are past,
hé! O - hé! O - hé! A -
hé! O - hé! O - hé! A -
Our mistress comes at last! Her convent days are past, and turned to rev-el-ry!
are past!
8

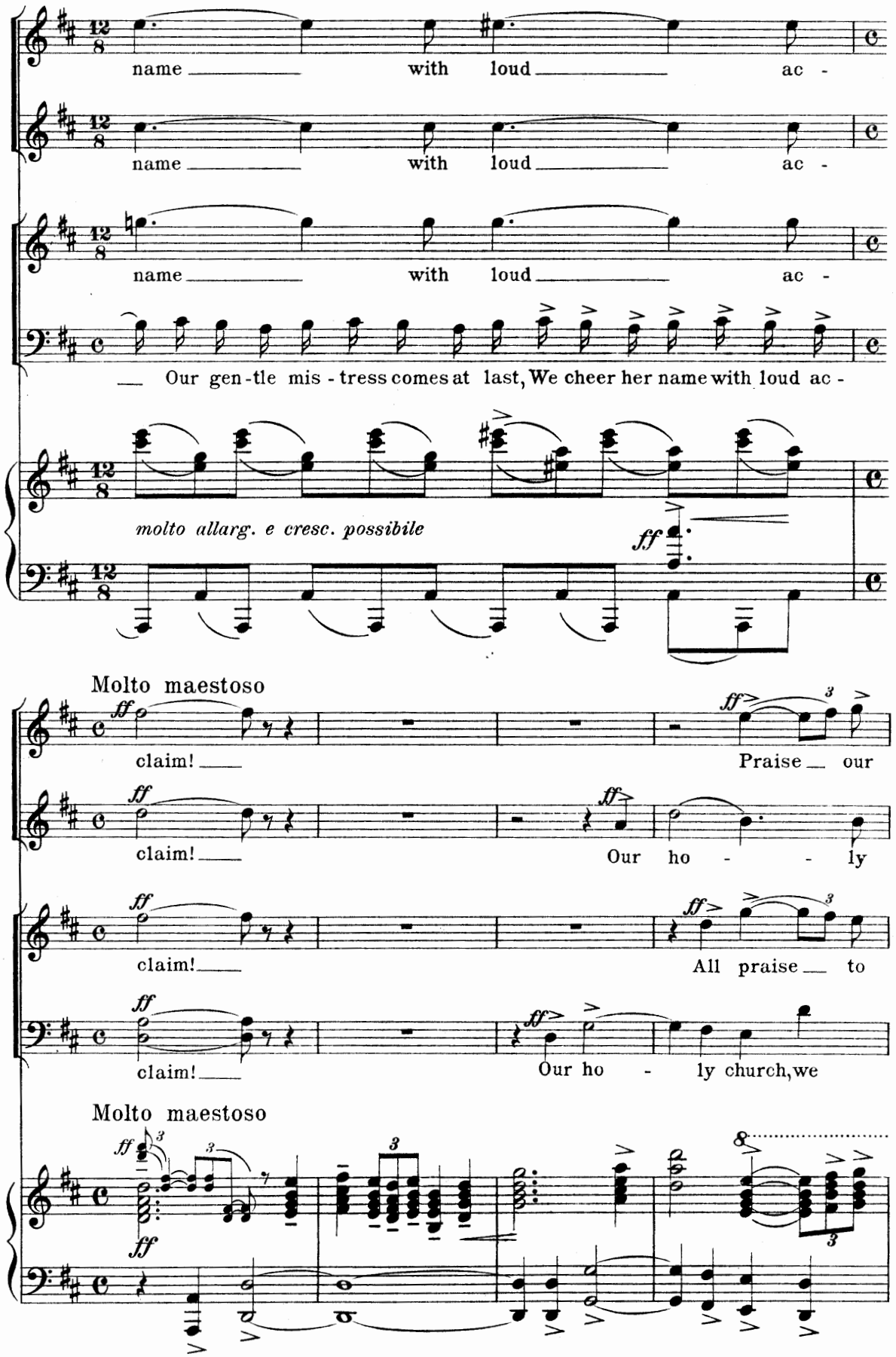

float, a - float, in o - - - pen
float, a - float, in o - - - pen
She comes! she comes! Lift your voic -
She comes! she comes! Lift your voic -
molto cresc.
marcato
boat,
She comes!
boat,
She comes!
- es high!
She comes!
- es high!
She comes!
fp
pp

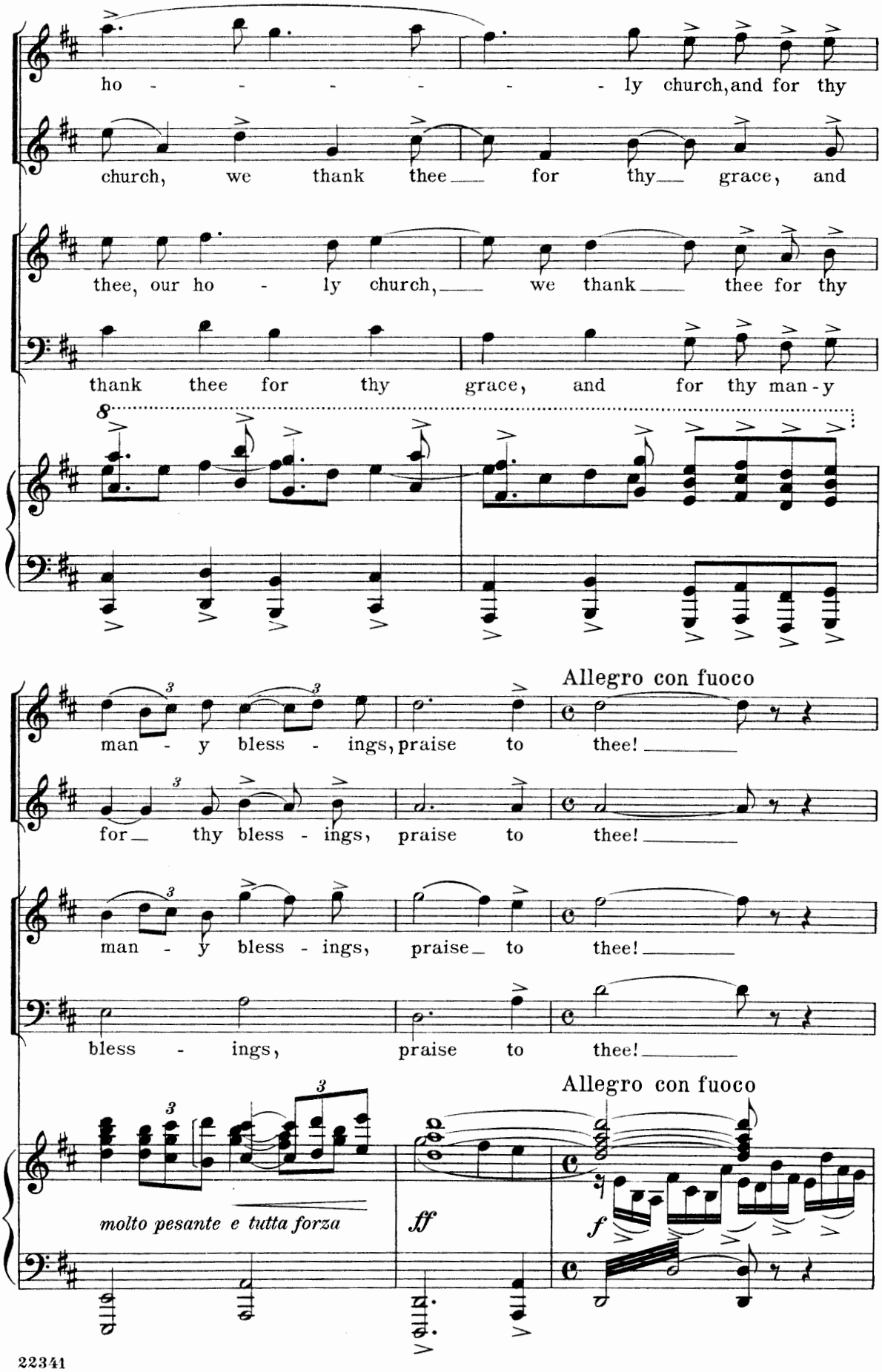

p
pp
poco a poco cresc.
She comes! with loud ac -
She comes! with loud ac -
She comes!
With
She comes!
With loud ac-claim we cheer her
8
claim we cheer her name,
claim we cheer her name,
loud ac-claim we cheer her name!
with loud ac-claim we cheer her
name!
with loud ac-claim we cheer her name!
sempre cresc.

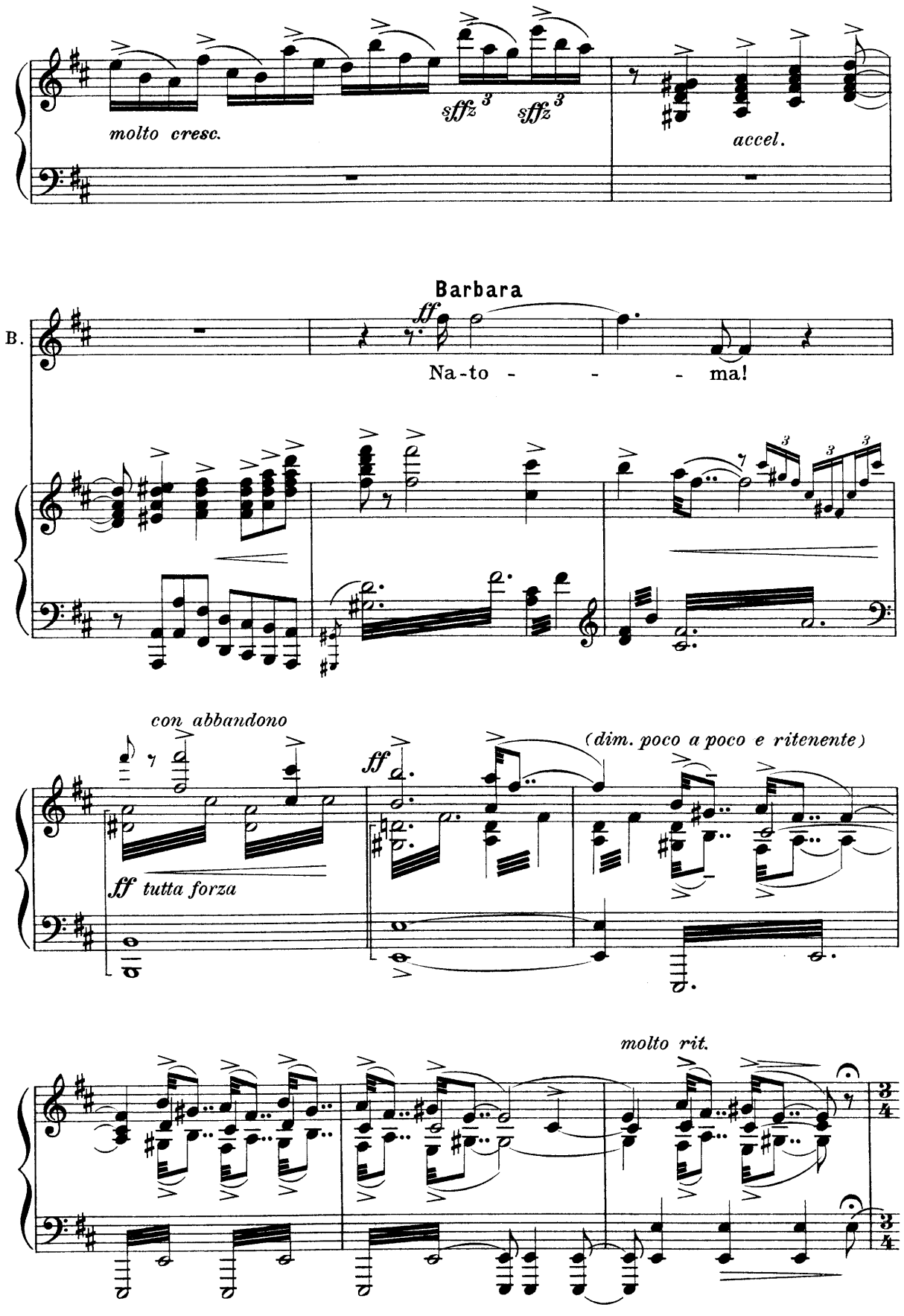

divisi
we cheer her name,
we cheer her name, we
with loud ac - claim, we
name! With loud ac - - claim we
Bar - ba-ra! Bar-ba-ra!
sfz sfz
with
cheer her name with loud ac - claim, we
cheer her name with loud ac - claim, we
cheer her name, we cheer her
our joy and pride, our joy and pride!
ff
ff

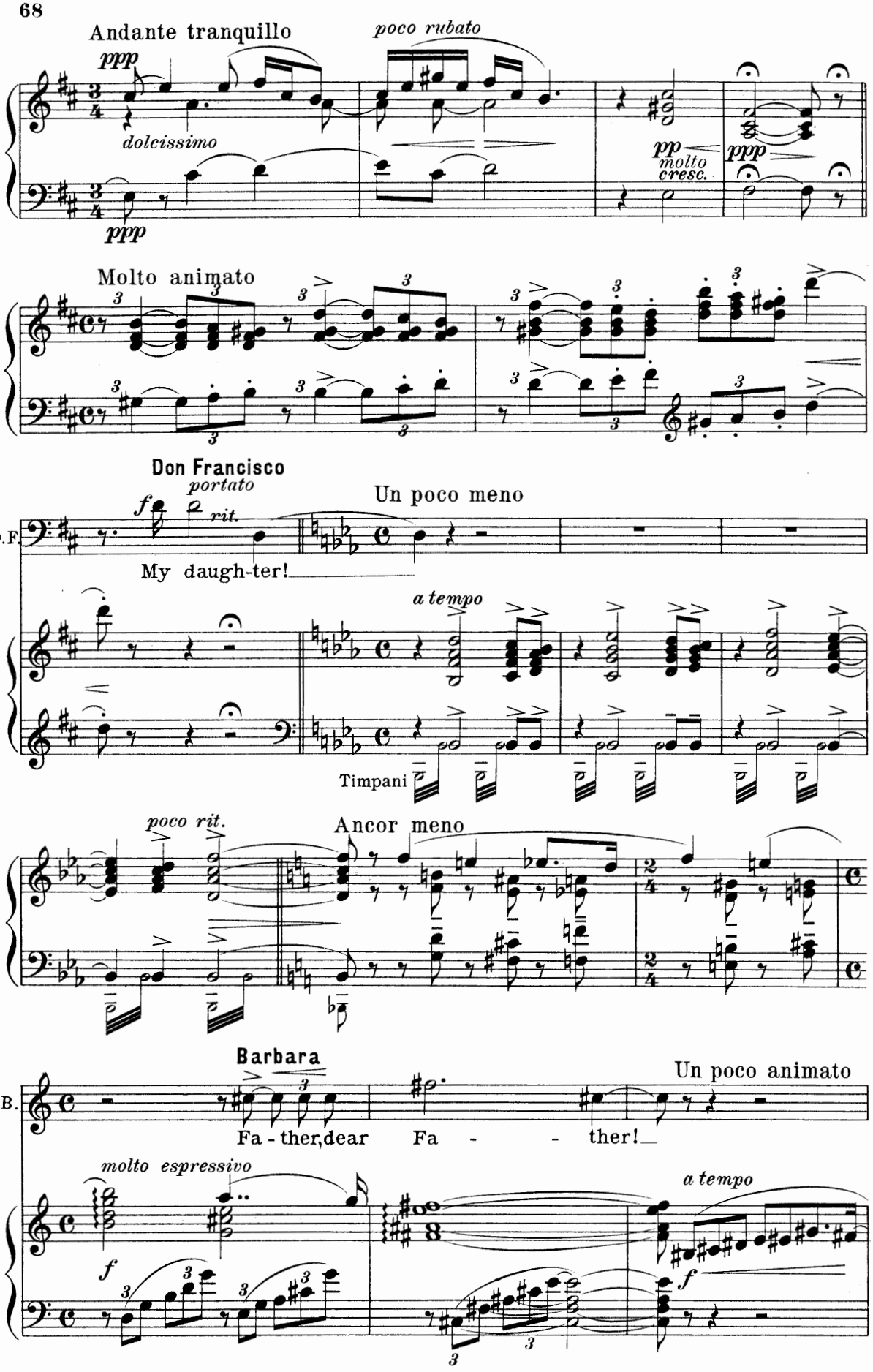

cheer her
rit.
cheer her
rit.
name, Wel - come,
rit.
With loud ac - claim we cheer her name!
rit.
name, Our joy and
name, Our joy and
Bar - ba - ra!
Our gen - tle mis - tress comes at last, So lift your voic - es high!
fp sempre cresc.

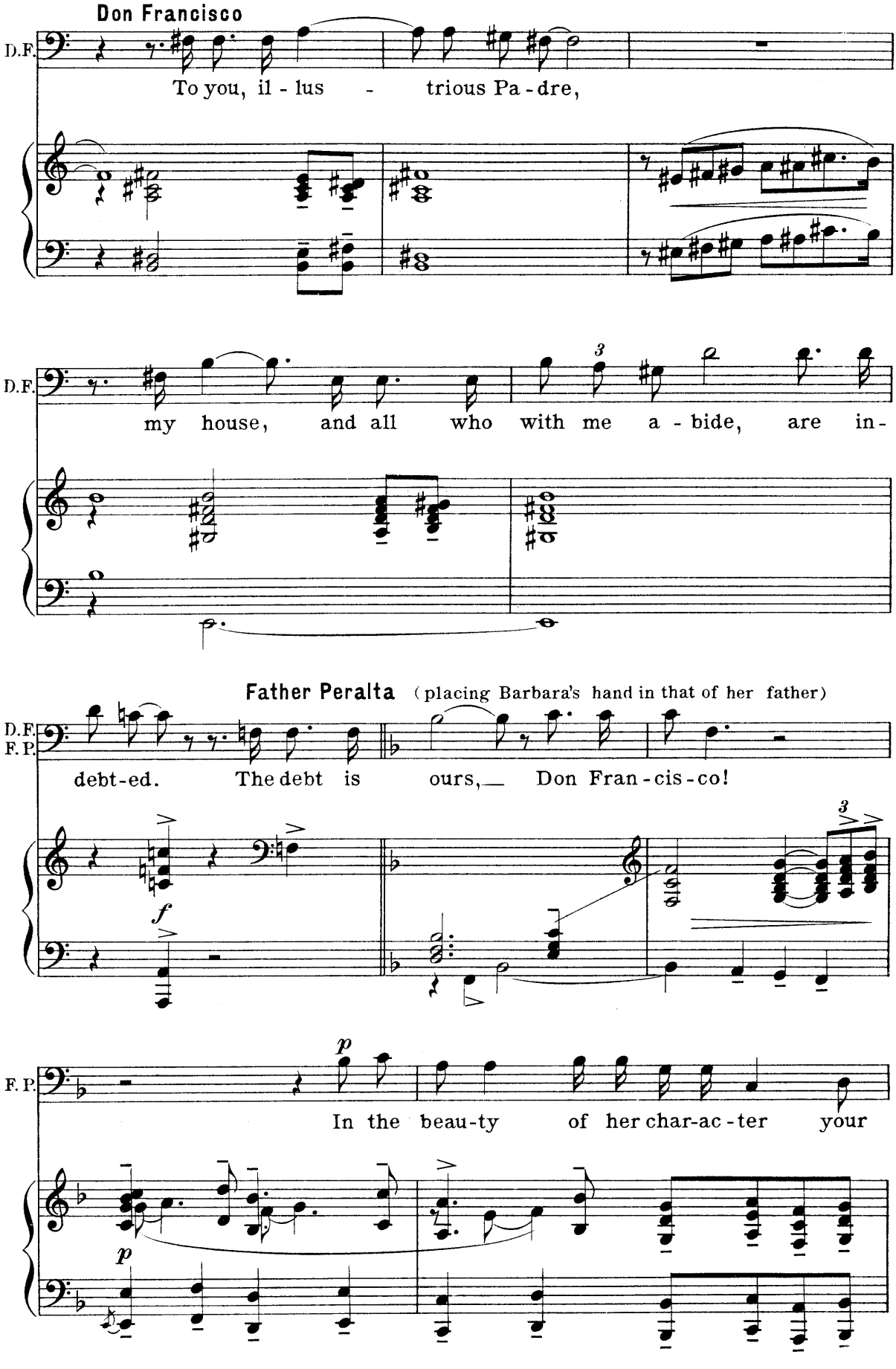

pride, Bar - ba-ra!
pride, Bar - ba - ra! Wel - come home!
Our gen - tle mis - tress comes at last, So lift your voic - es high!
Bar - ba - ra!
p molto cresc.
Wel - come home! wel - come home! We cheer thy
p molto cresc.
Her convent days are past! her convent days are past! We cheer thy
p molto cresc.
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.

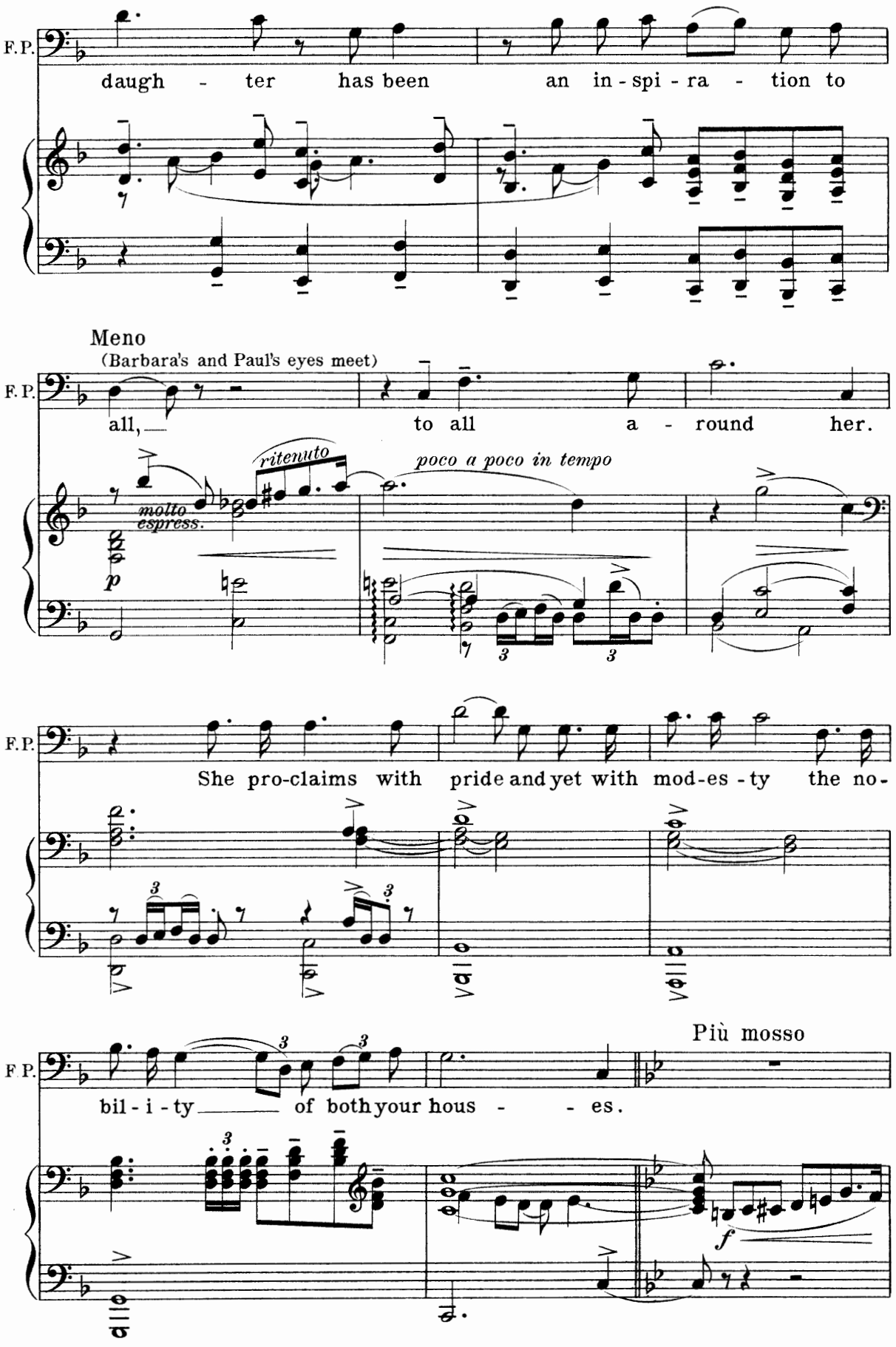

name with loud ac -
name with loud ac -
name with loud ac -
Our gen-tle mis-tress comes at last, We cheer her name with loud ac -
molto allarg. e cresc. possibile
ff
Molto maestoso
ff
claim!
Praise our
claim!
Our ho - ly
claim!
All praise to
claim!
Our ho - ly church, we
Molto maestoso
ff
ff

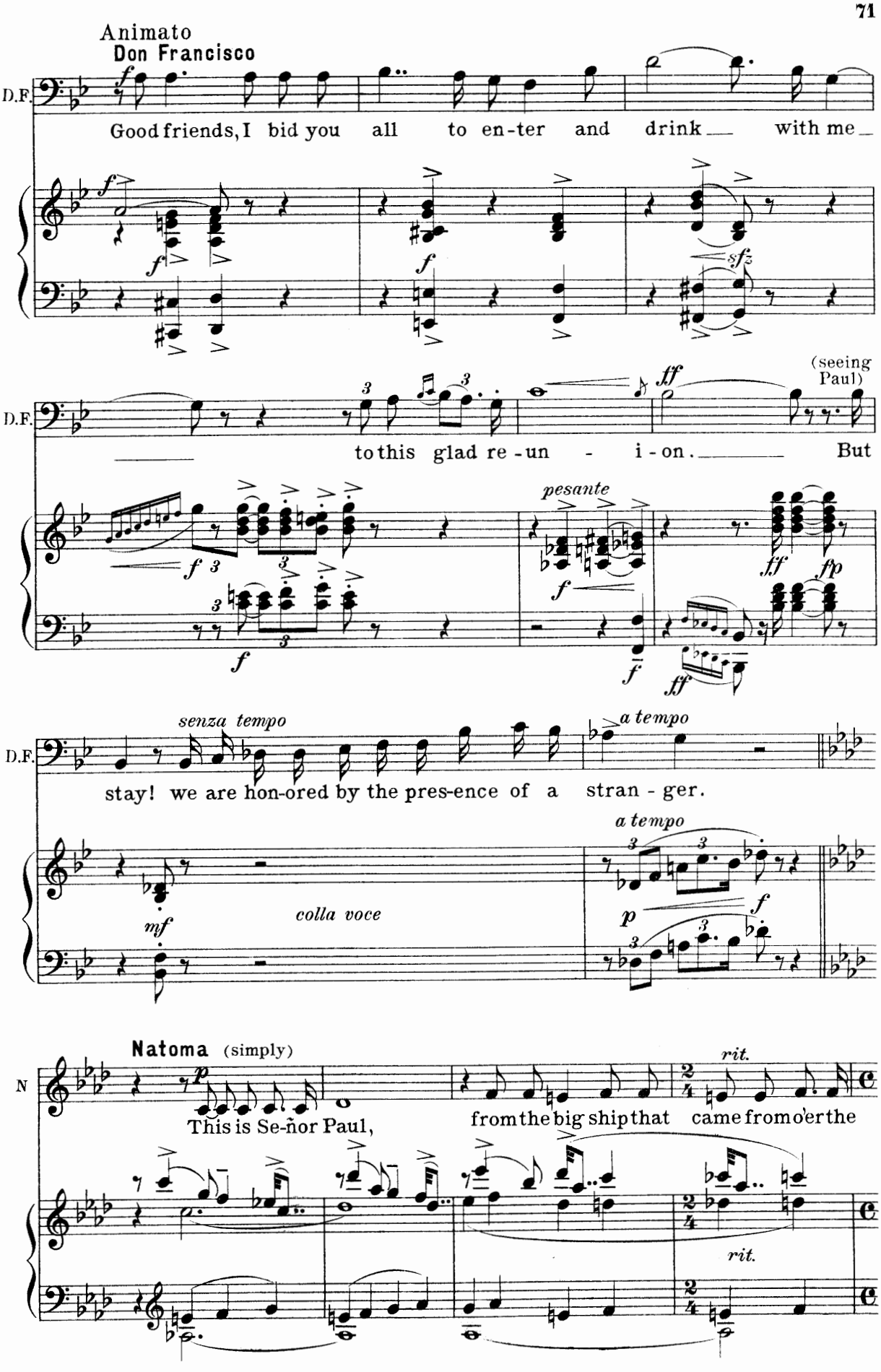

ho - - - - - - ly church, and for thy
church, we thank thee for thy grace, and
thee, our ho - ly church, we thank thee for thy
thank thee for thy grace, and for thy man - y
man - y bless - ings, praise to thee!
for thy bless - ings, praise to thee!
man - y bless - ings, praise to thee!
bless - ings, praise to thee!
Allegro con fuoco
molto pesante e tutta forza
ff
Allegro con fuoco
f

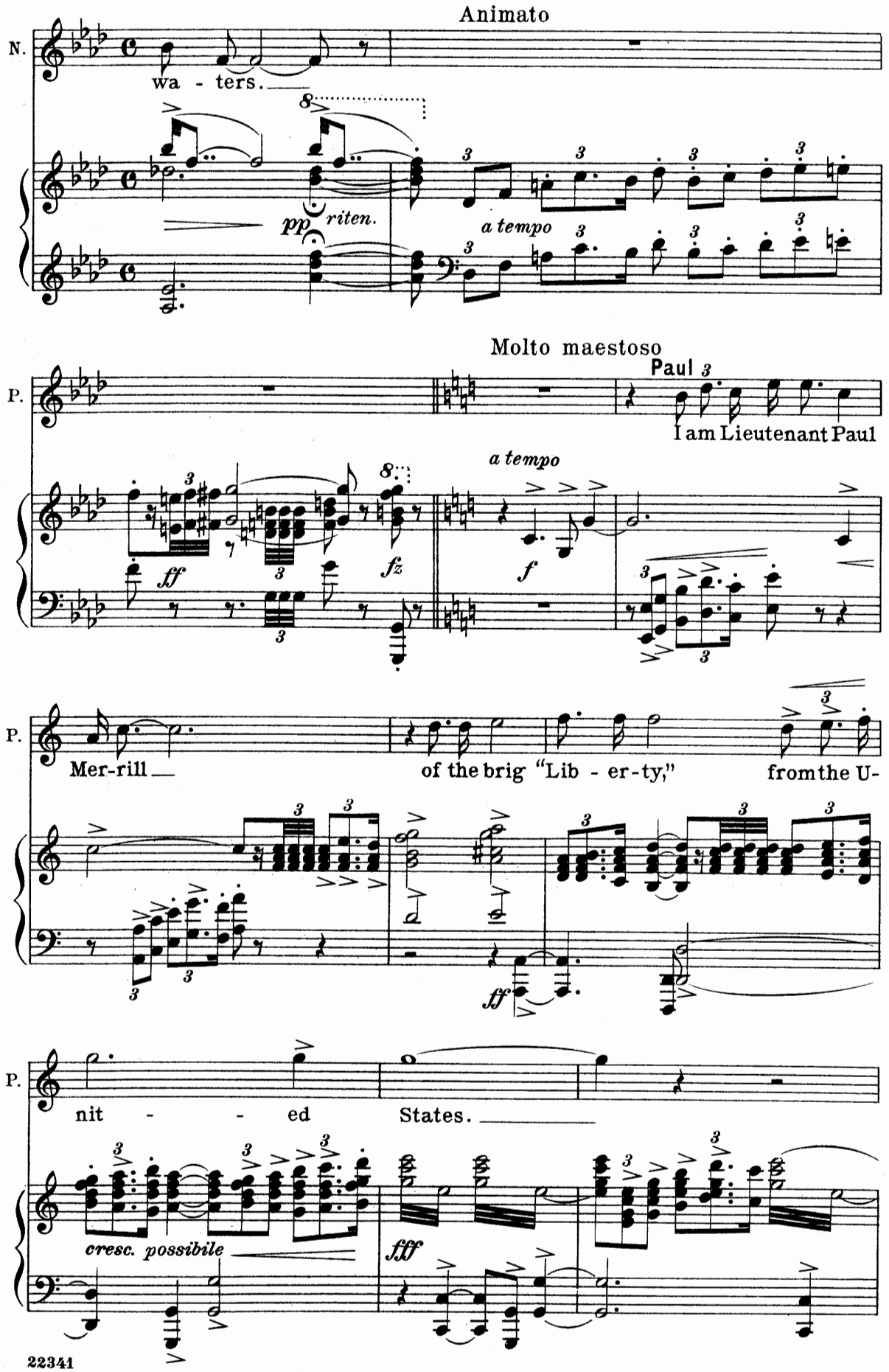

molto cresc.
sffz 3
sffz 3
accel.
Barbara
B.
ff
Na-to - - - ma!
con abbandono
ff tutta forza
ff
(dim. poco a poco e ritenente)
molto rit.

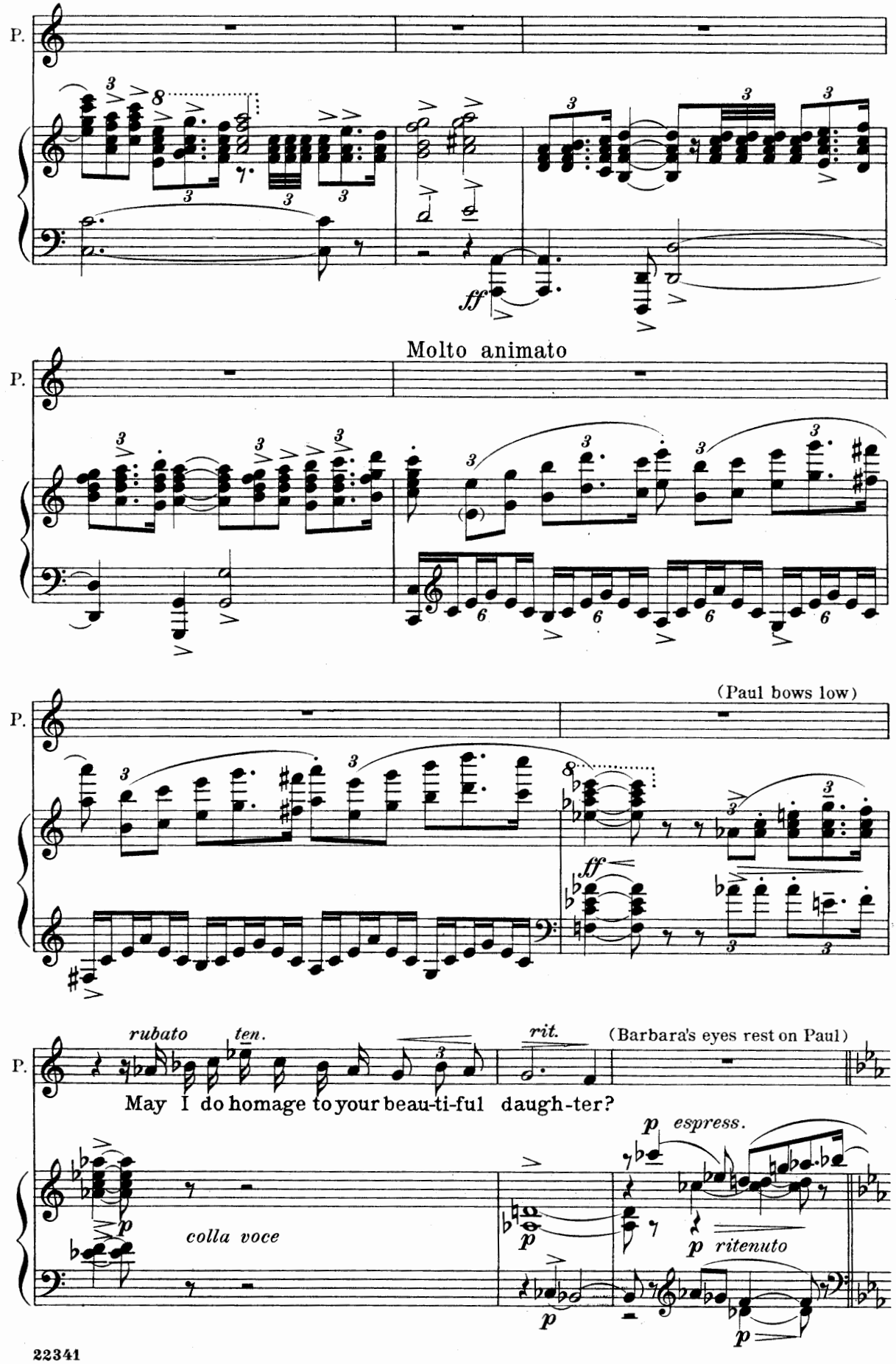

Andante tranquillo
poco rubato
ppp
dolcissimo
pp molto cresc.
ppp
Molto animato
Don Francisco
portato
f
rit.
Un poco meno
D.F.
My daugh-ter!
a tempo
Timpani
poco rit.
Ancor meno
Barbara
Un poco animato
B.
Fa - ther, dear Fa - - ther!
molto espressivo
a tempo
f


Don Francisco
D.F.
To you, il - lus - trious Pa - dre,
D.F.
my house, and all who with me a - bide, are in -
Father Peralta (placing Barbara's hand in that of her father)
D.F.
F.P.
debt-ed. The debt is ours, Don Fran - cis - co!
f
F.P.
In the beau-ty of her char-ac - ter your
p
p


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.
ritenuto
poco a poco in tempo
molto espress.
p
F.P.
She pro-claims with pride and yet with mod-es - ty the no-
F.P.
bil - i - ty of both your hous - - es.
Più mosso
f

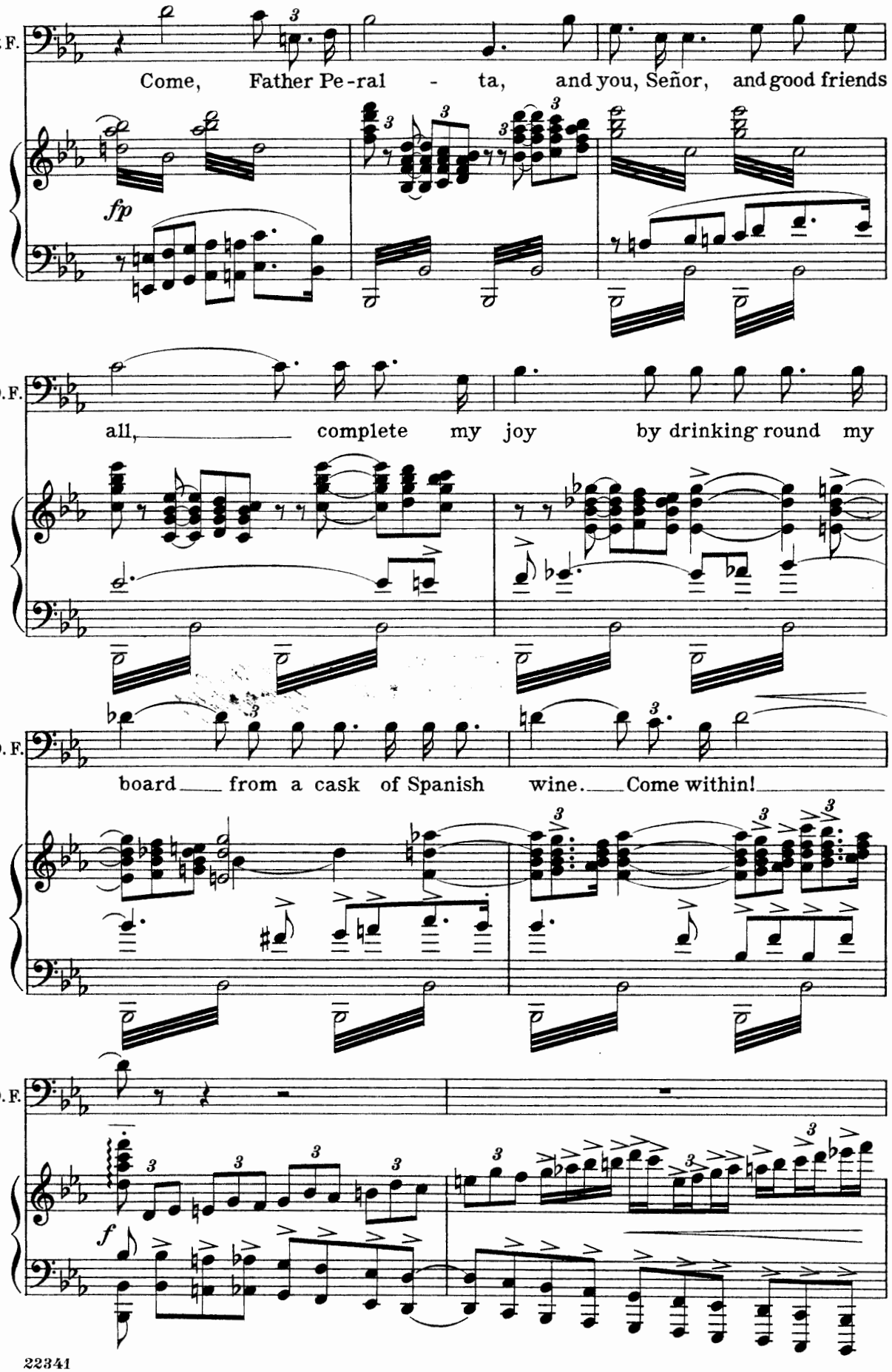

Animato
Don Francisco
D.F.
Good friends, I bid you all to en-ter and drink with me
(seeing Paul)
to this glad re-un - i-on. But
pesante
senza tempo
a tempo
stay! we are hon-ored by the pres-ence of a stran-ger.
colla voce
Natoma (simply)
N
This is Se-ñor Paul,
from the big ship that came from o'er the
rit.

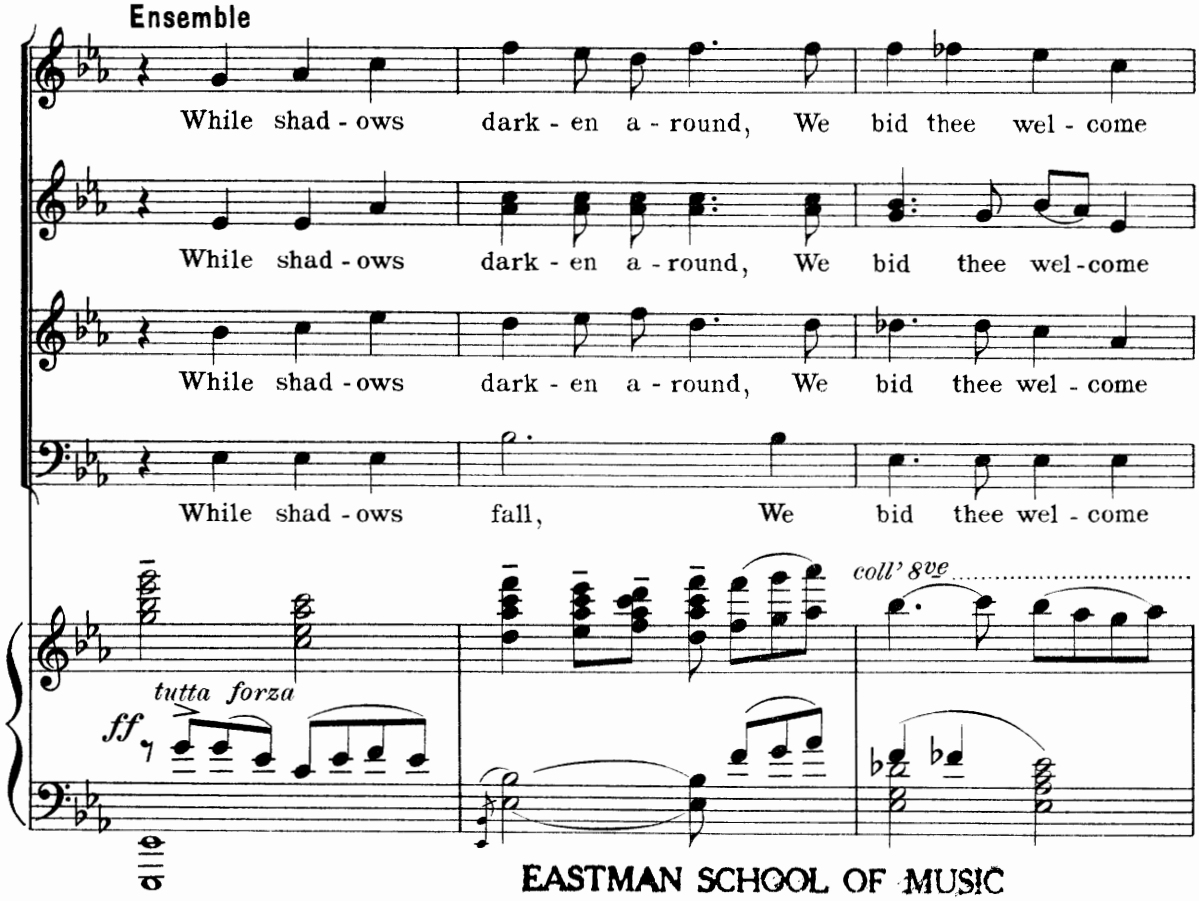

Animato
N.
wa - ters.
pp
riten.
a tempo
Molto maestoso
Paul
I am Lieutenant Paul
P.
ff
fz
f
a tempo
Mer-rill
of the brig "Lib - er-ty,"
from the U-
ff
nit - - ed
States.
cresc. possibile
fff


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
p espress.
p ritenuto
p
p

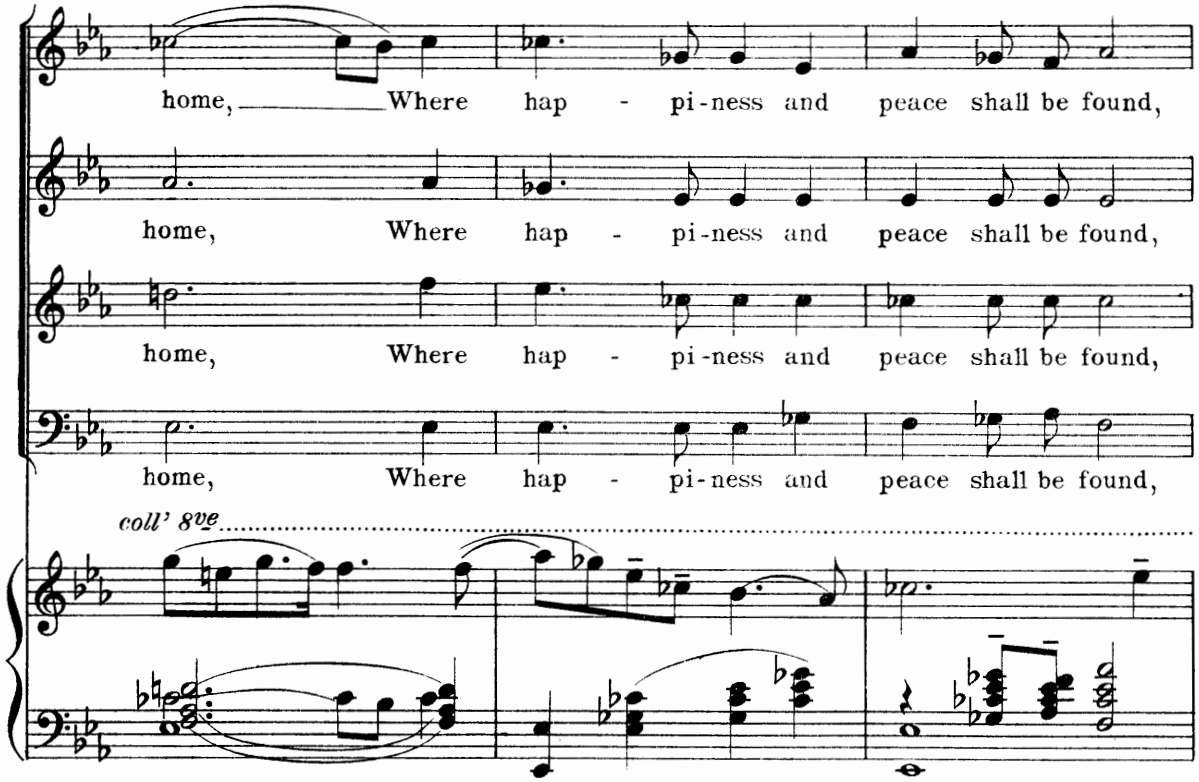
Un poco maestoso

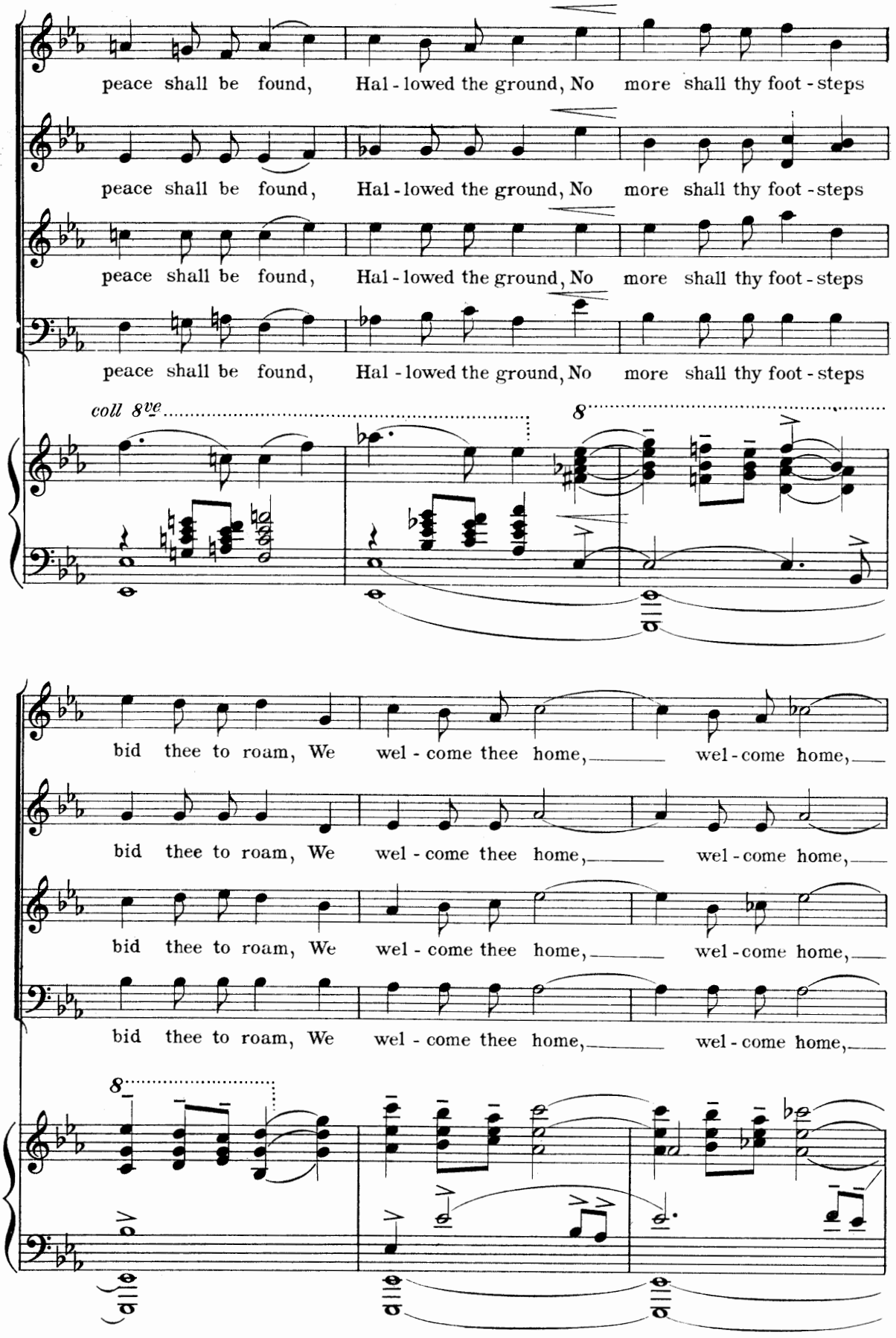
Don Francisco

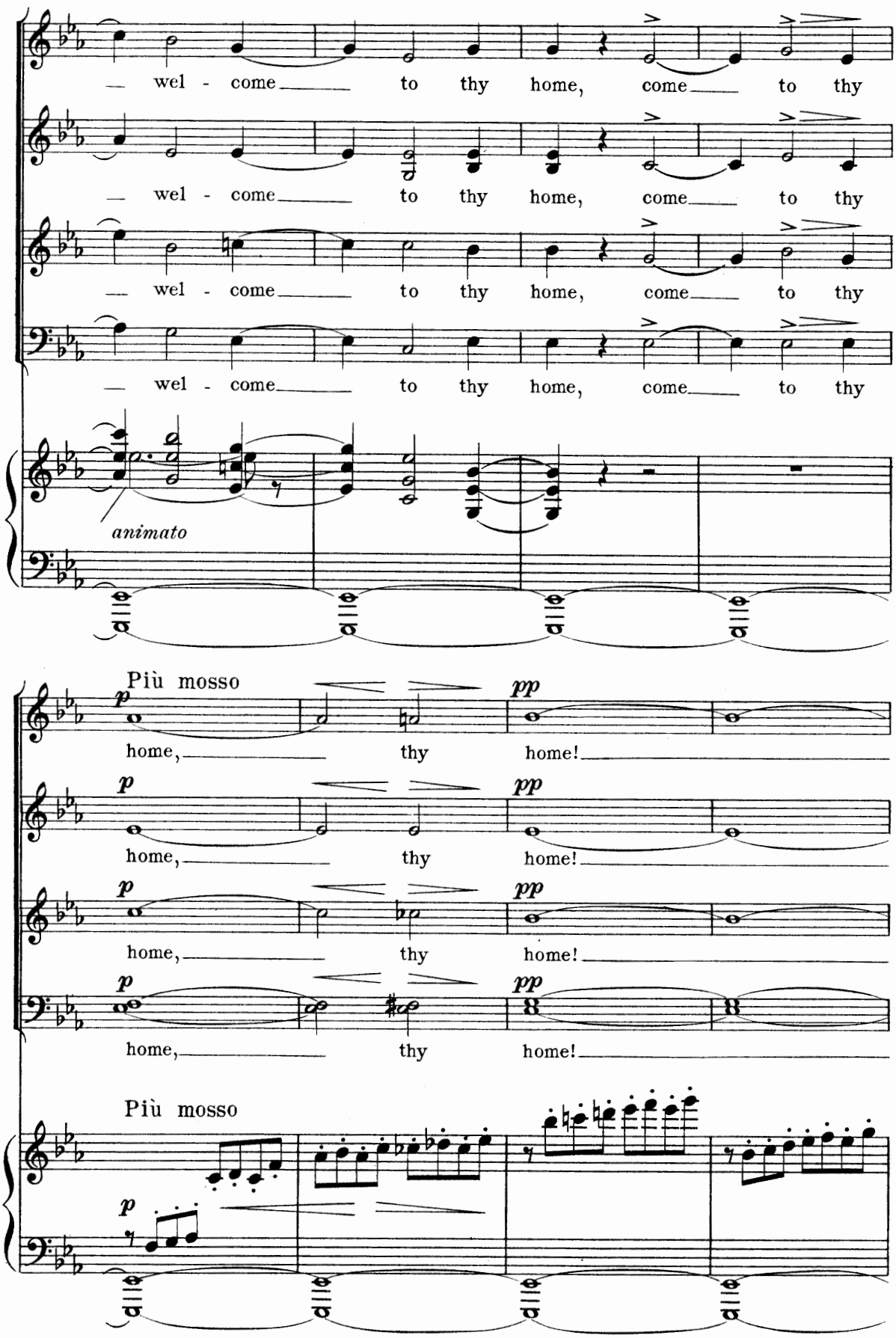


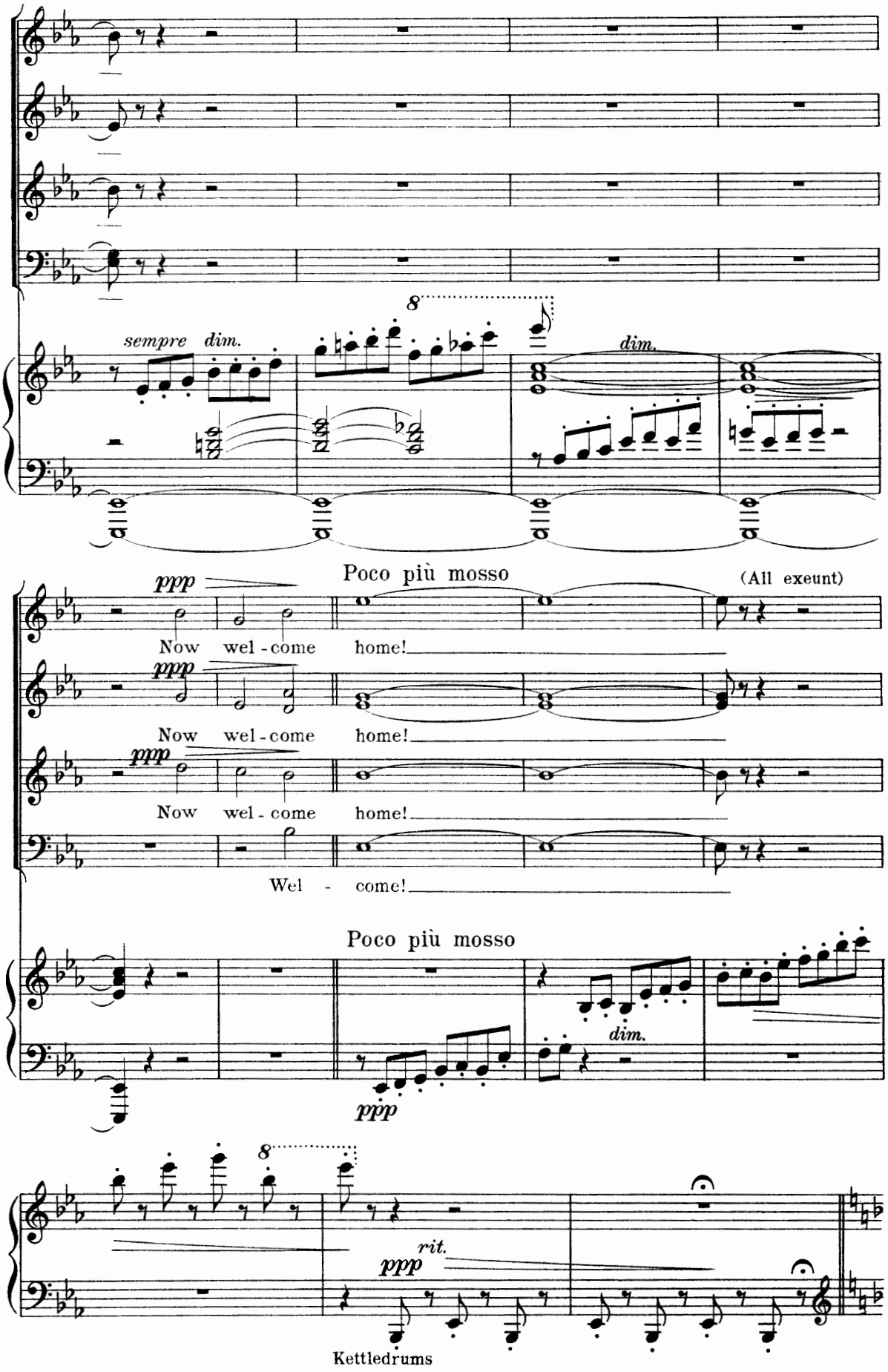


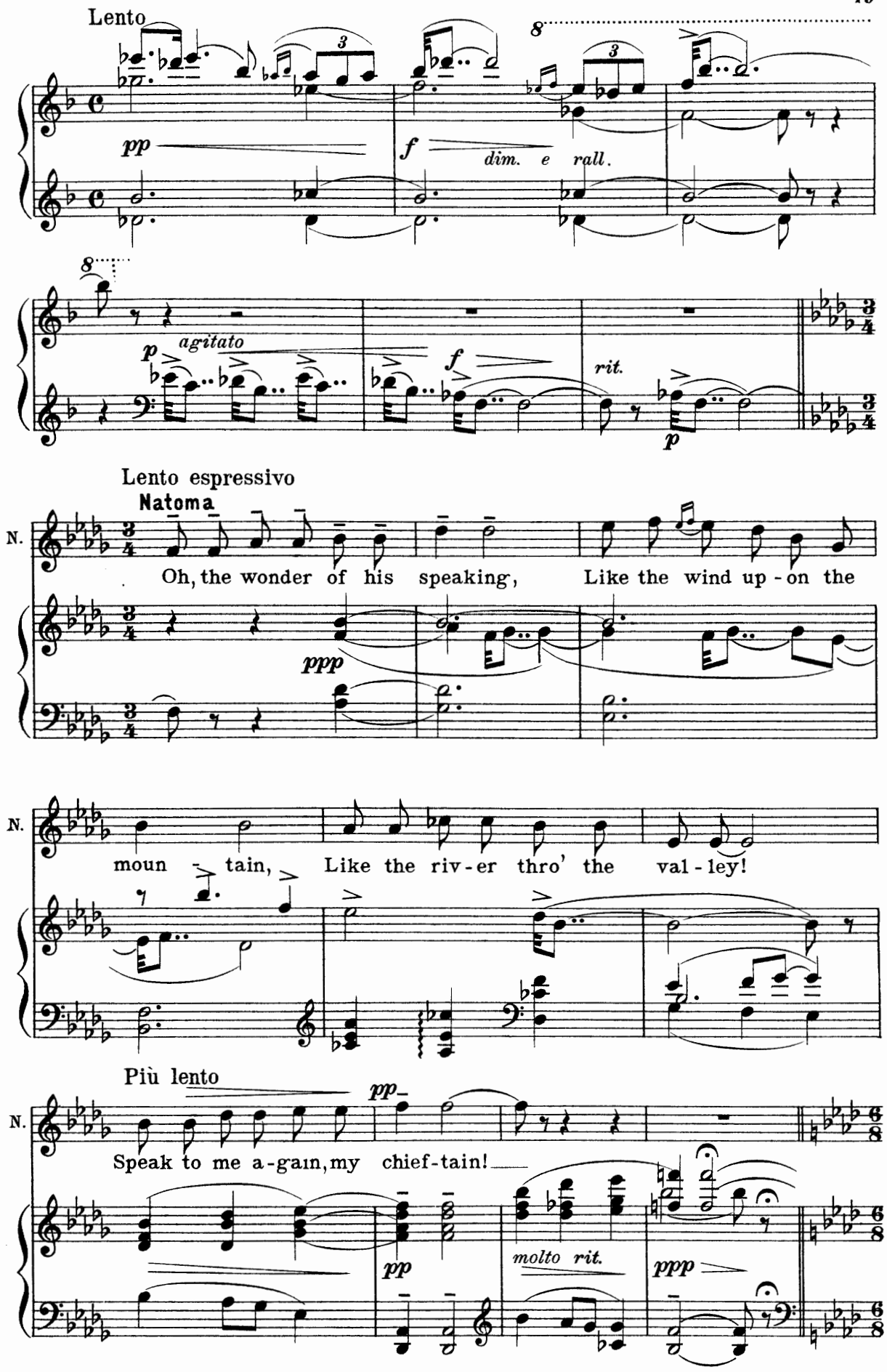
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT




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

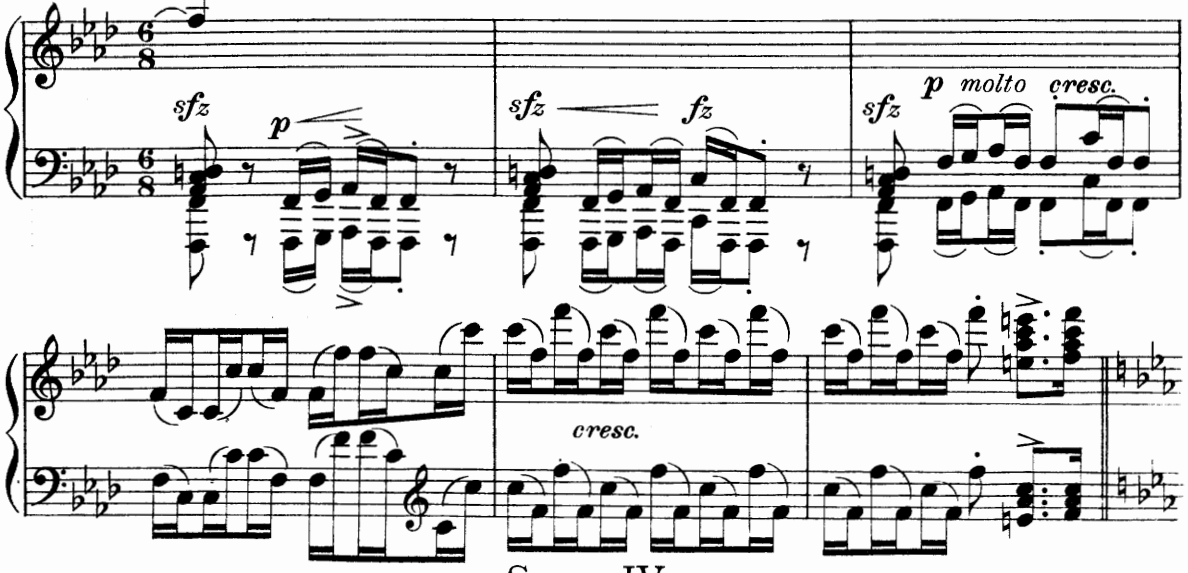

wel - come to thy home, come to thy
wel - come to thy home, come to thy
wel - come to thy home, come to thy
wel - come to thy home, come to thy
animato
Più mosso
p
pp
home, thy home!
home, thy home!
home, thy home!
home, thy home!
Più mosso
p


sempre dim.
8
dim.
Poco più mosso
(All exeunt)
ppp
Now wel - come home!
Now wel - come home!
Now wel - come home!
Wel - come!
Poco più mosso
dim.
ppp
8
rit.
ppp
Kettledrums


Lento
pp
f
dim. e rall.
agitato
p
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
pp
N.
Speak to me a - gain, my chief - tain!
pp
molto rit.
ppp

Allegro feroce ma non troppo agitato

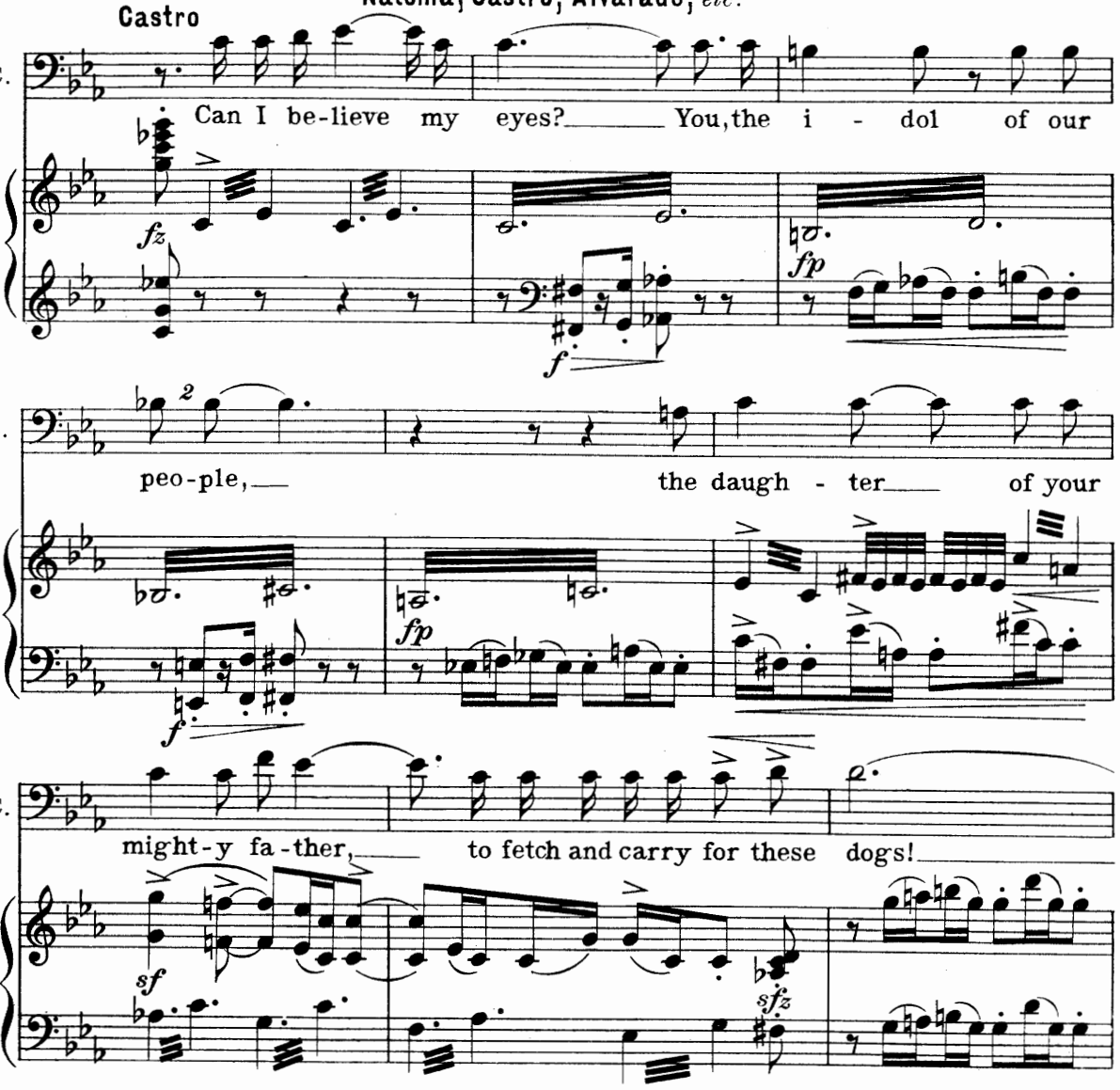
(Castro appears suddenly, and confronts Natoma)

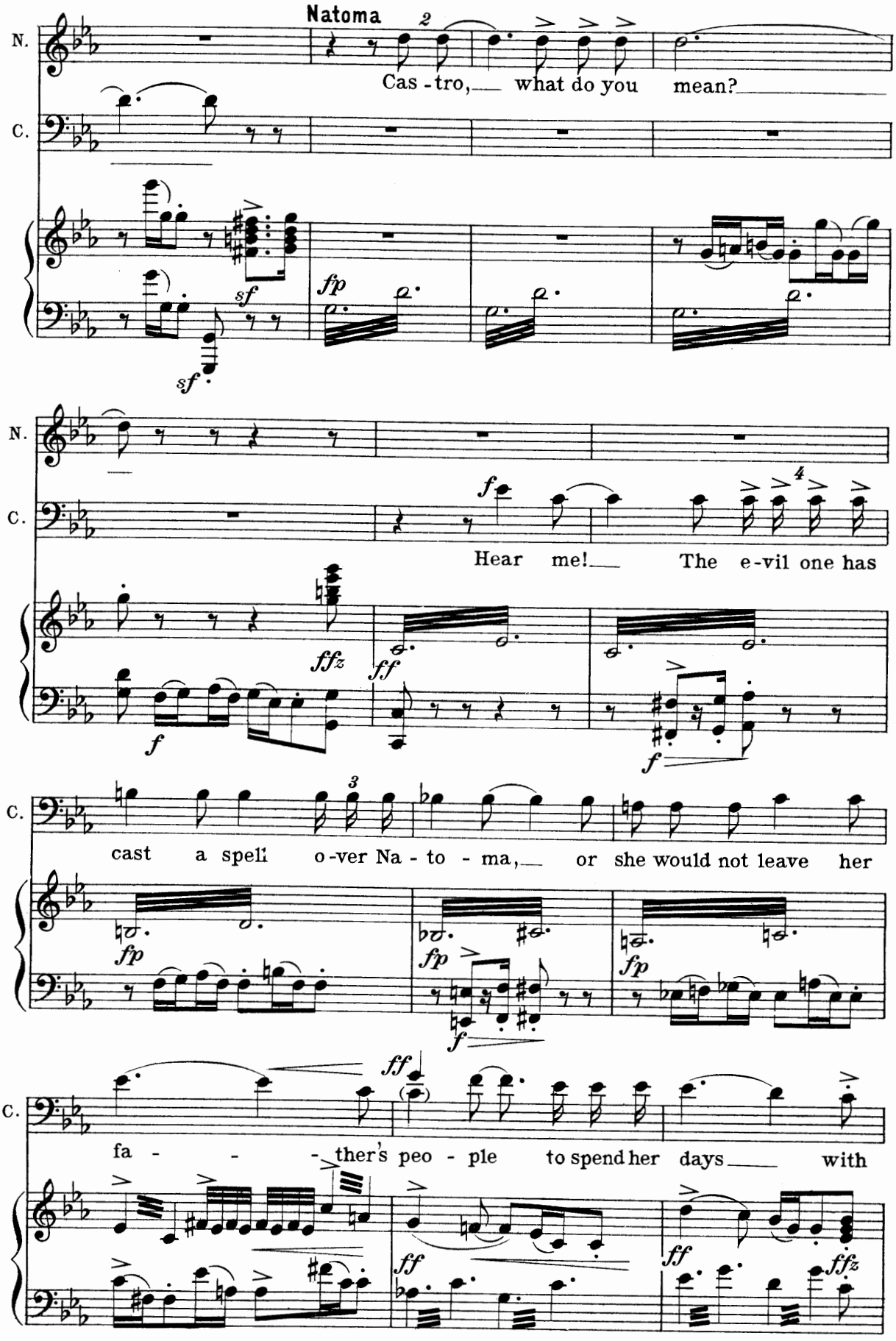


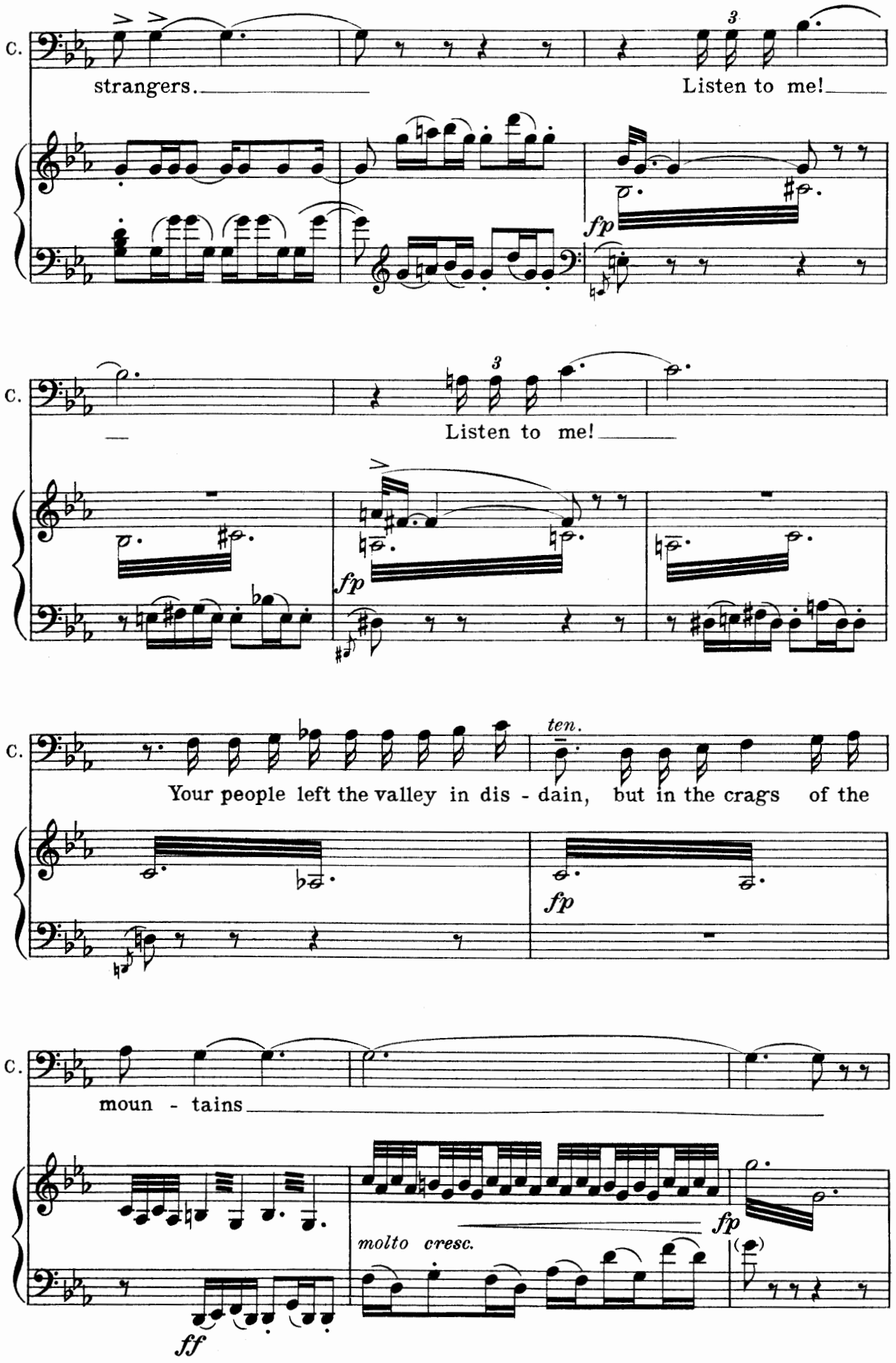
Scene IV

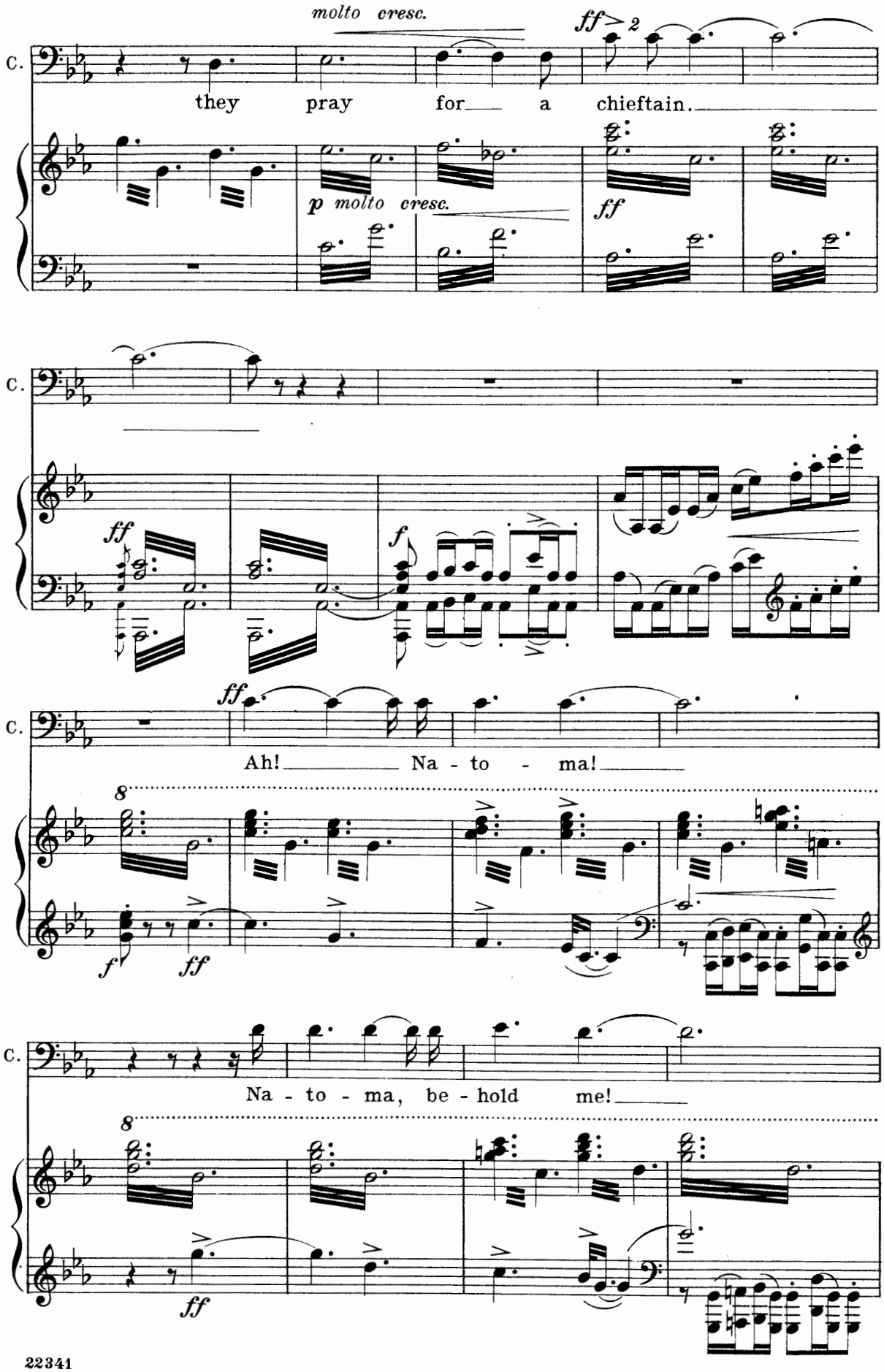
Natoma, Castro, Alvarado, *etc.*

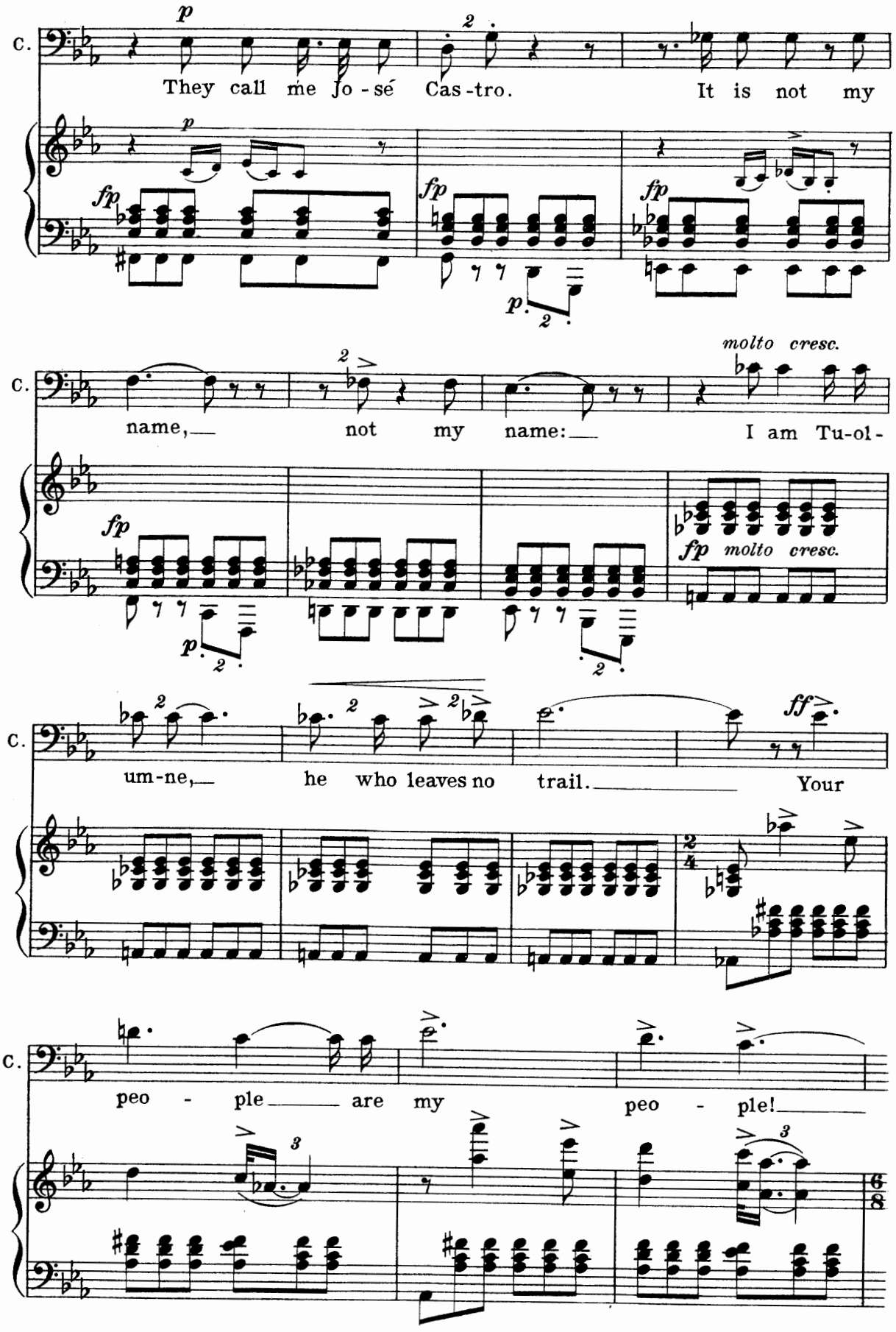
Castro

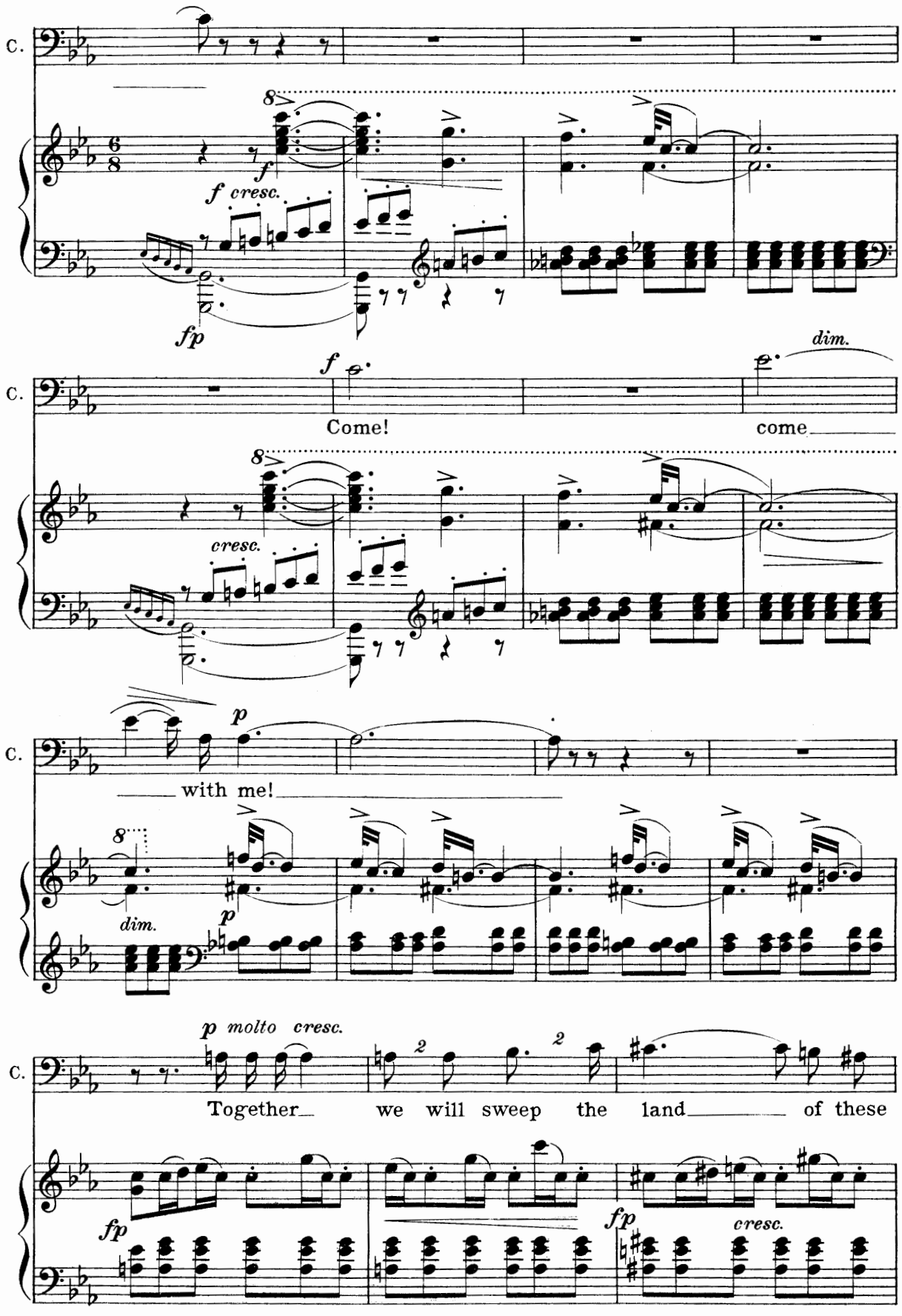


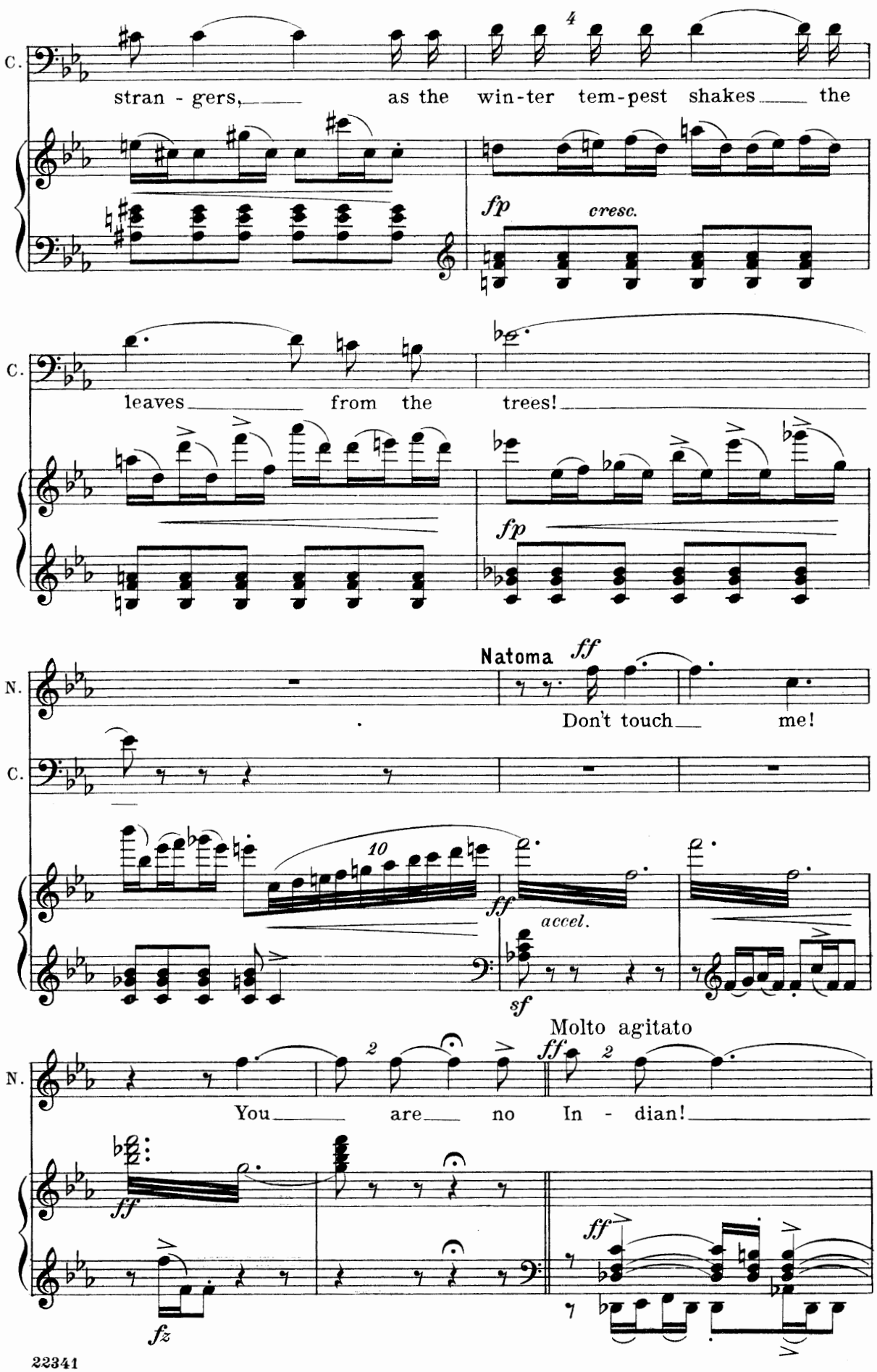

Natoma
N.
C.
Cas - tro, what do you mean?
Hear me! The e-vil one has
cast a spell o-ver Na - to - ma, or she would not leave her
fa - - - ther's peo - ple to spend her days with

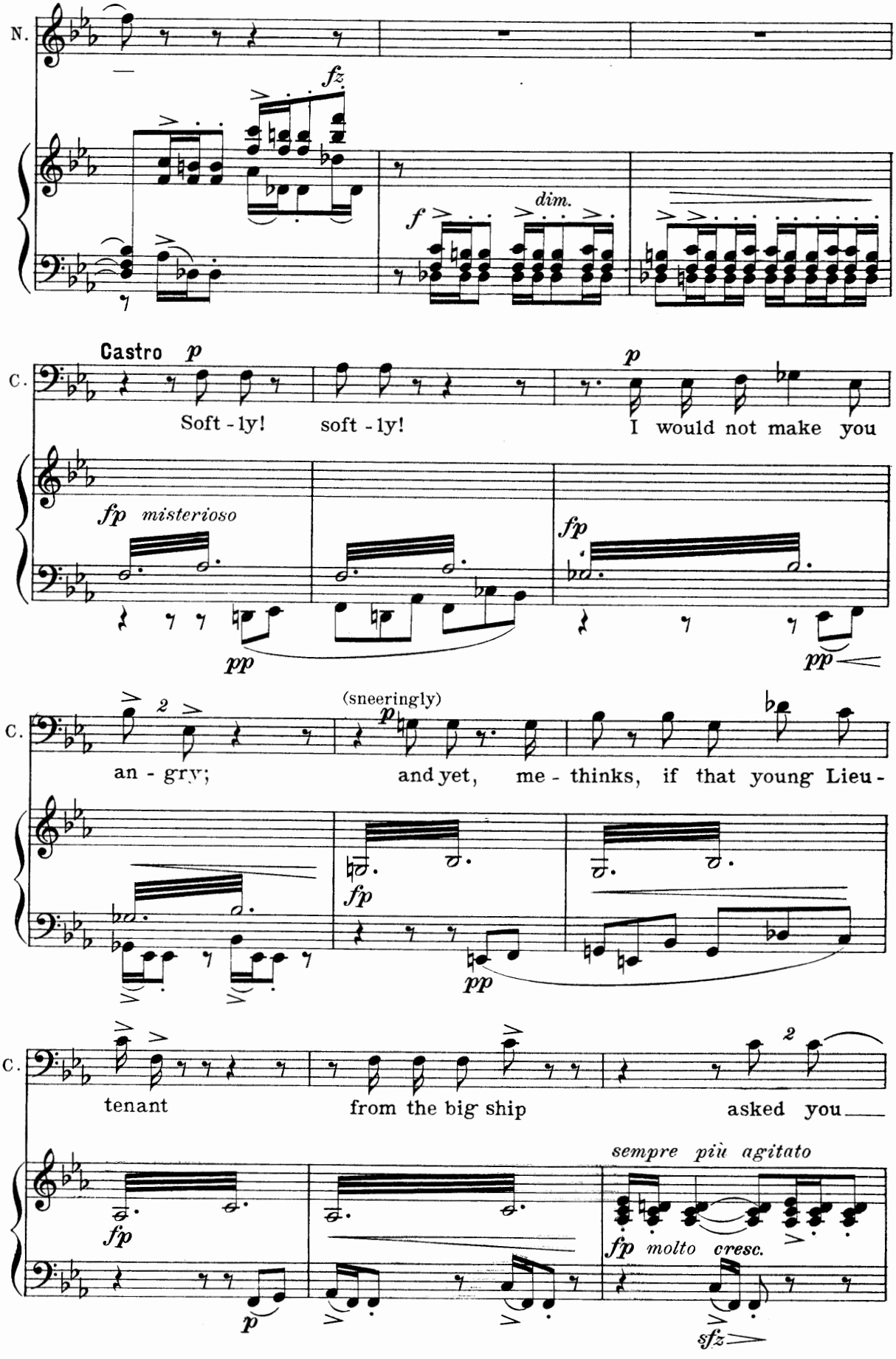

C.
strangers.
Listen to me!
fp
C.
Listen to me!
fp
C.
ten.
Your people left the valley in dis - dain, but in the crags of the
fp
C.
moun - tains
molto cresc.
fp
ff


molto cresc.
ff
2
C.
they pray for a chieftain.
p molto cresc.
ff
C.
ff
f
C.
ff
Ah! Na - to - ma!
8
f
ff
C.
Na - to - ma, be - hold me!
8
ff


C.
They call me Jo-sé Cas-tro. It is not my
name, not my name: I am Tu-ol-
um-ne, he who leaves no trail. Your
peo - ple are my peo - ple!
molto cresc.
fp molto cresc.


C.
8
f
f cresc.
fp
C.
f
dim.
Come!
come
8
cresc.
C.
p
with me!
8
dim.
p
C.
p molto cresc.
Together
we will sweep the land
of these
fp
fp
cresc.


C.
stran - gers, as the win-ter tem-pest shakes the
4
fp
cresc.
C.
leaves from the trees!
fp
N.
Natoma
ff
Don't touch me!
C.
10
ff
accel.
sf
N.
Molto agitato
You are no In - dian!
2
ff
fz


N.
fz
f
dim.
Castro p
C.
Soft - ly! soft - ly!
p
I would not make you
fp misterioso
fp
pp
pp
(sneeringly)
C.
an - gry;
p
and yet, me - thinks, if that young Lieu -
fp
pp
C.
tenant
from the big ship
asked you
sempre più agitato
fp
fp molto cresc.
p
sfz

C. to *his* wig wam, you would not say him

fz *fz* *fz*

C. nay!

ff

ff tutta forza

(he laughs)

C. Ah, ha! ha! ha! ha! ha!

fz *lunga*

sffz

Molto meno

Natoma *ff*

(Takes up jar on her shoulder and

N. You half-breed!

pesante *ff* *sempre ff*

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 basso

attacca

Moderato **Castro** (alone)

C. It is not you he will ask to his wig-wam It is

C. Bar-ba-ra! I

C. know it.

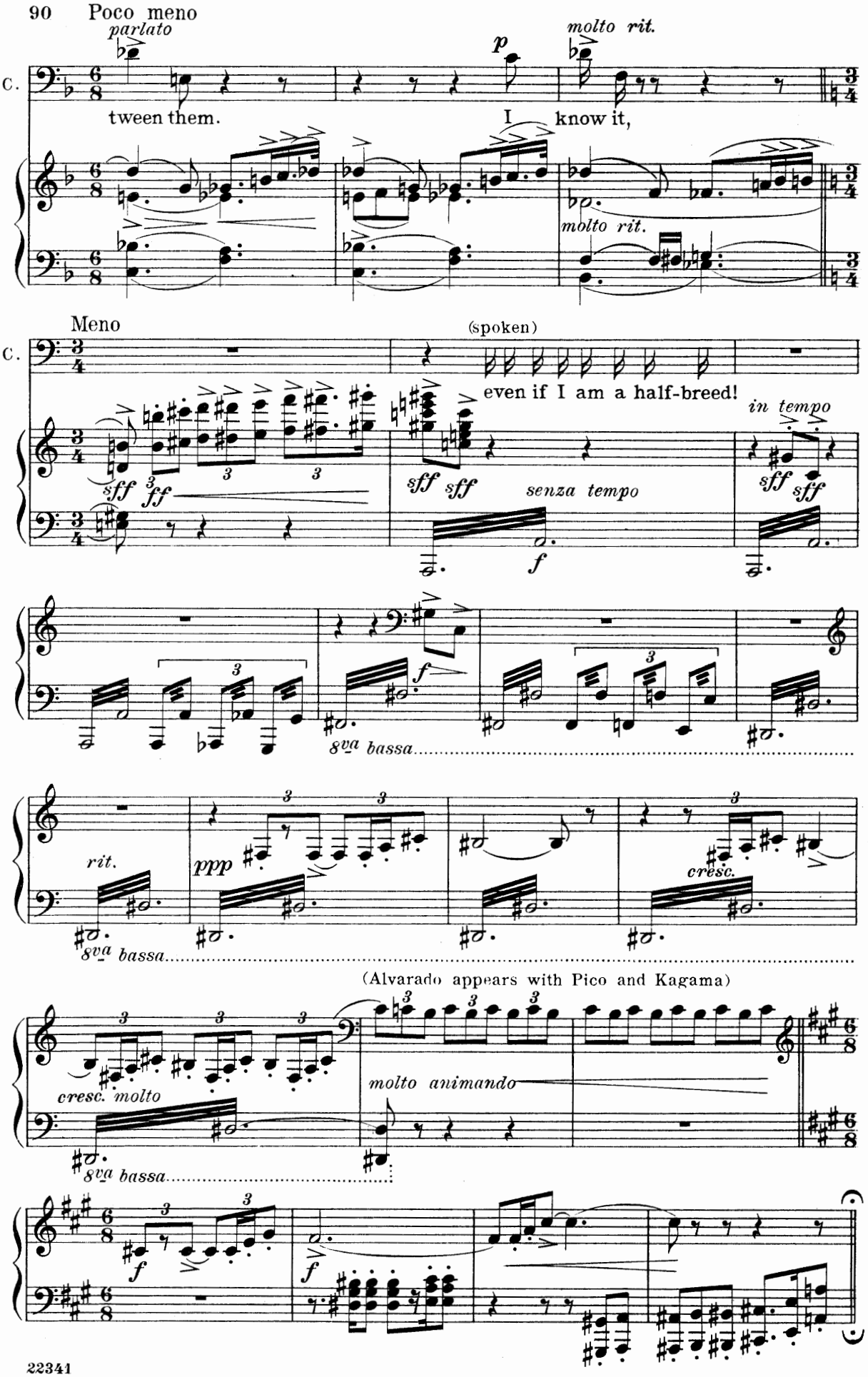
lunga

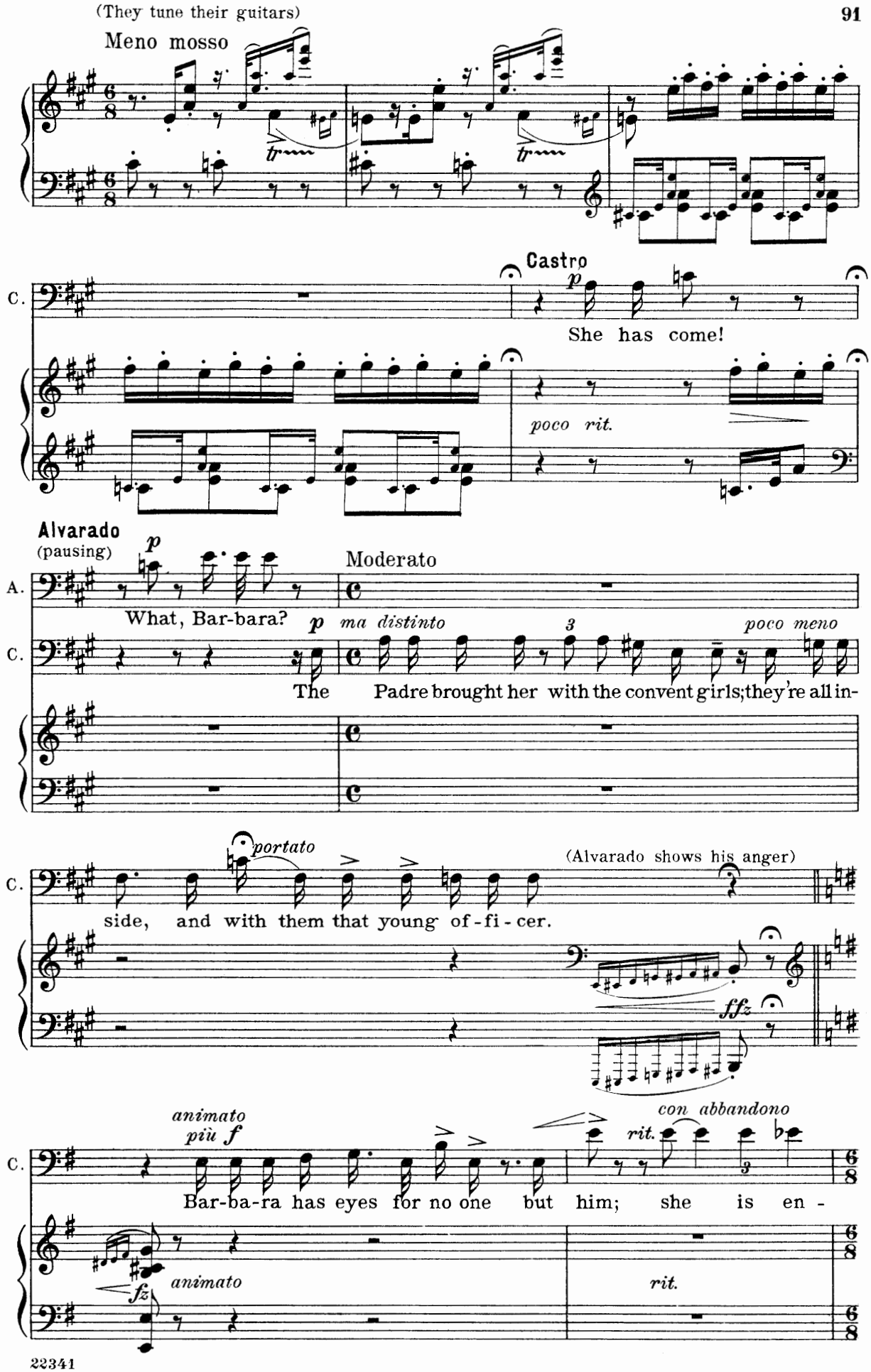
Poco rubato

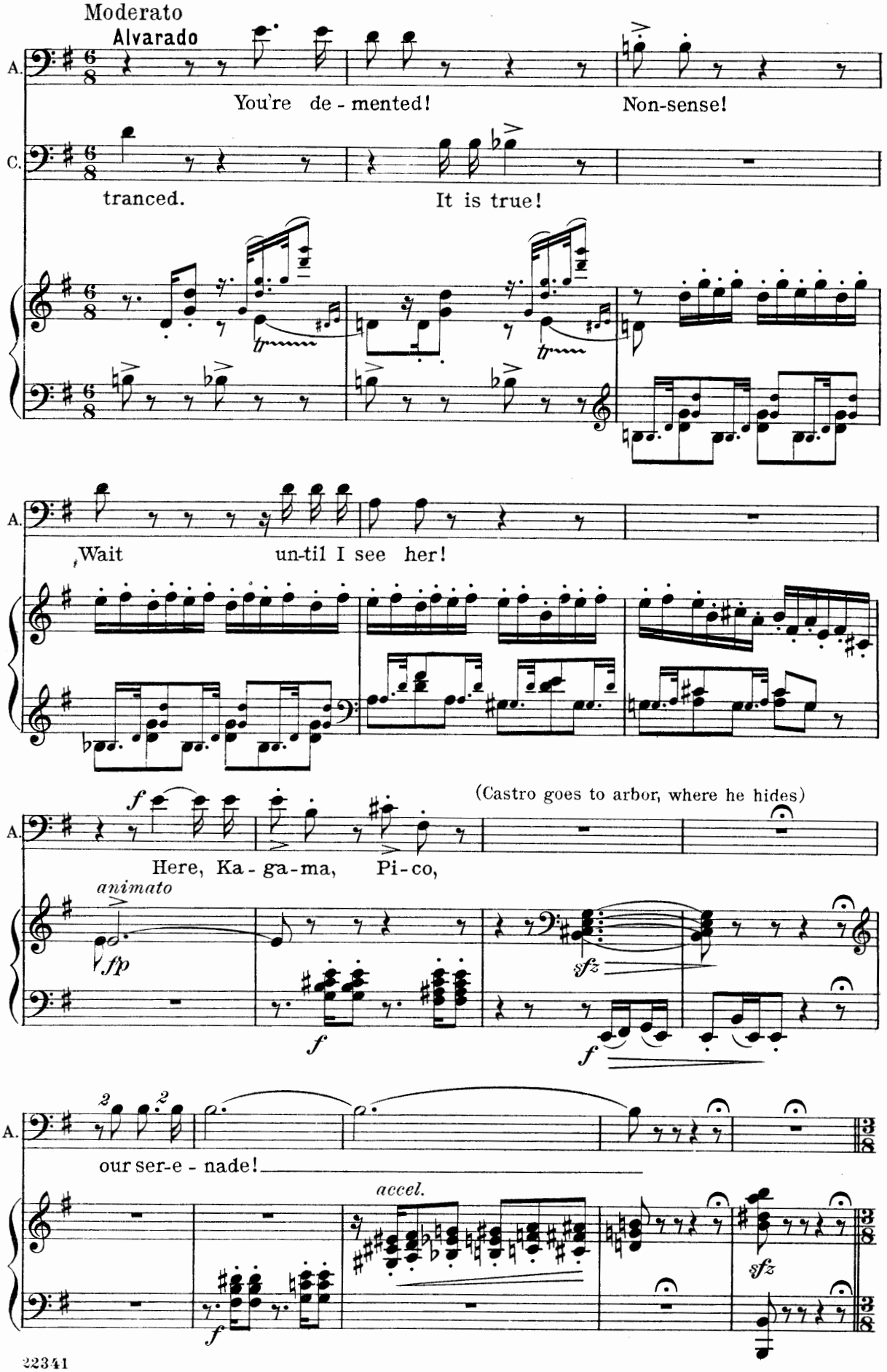
C. I saw the glances pass be -

accel.

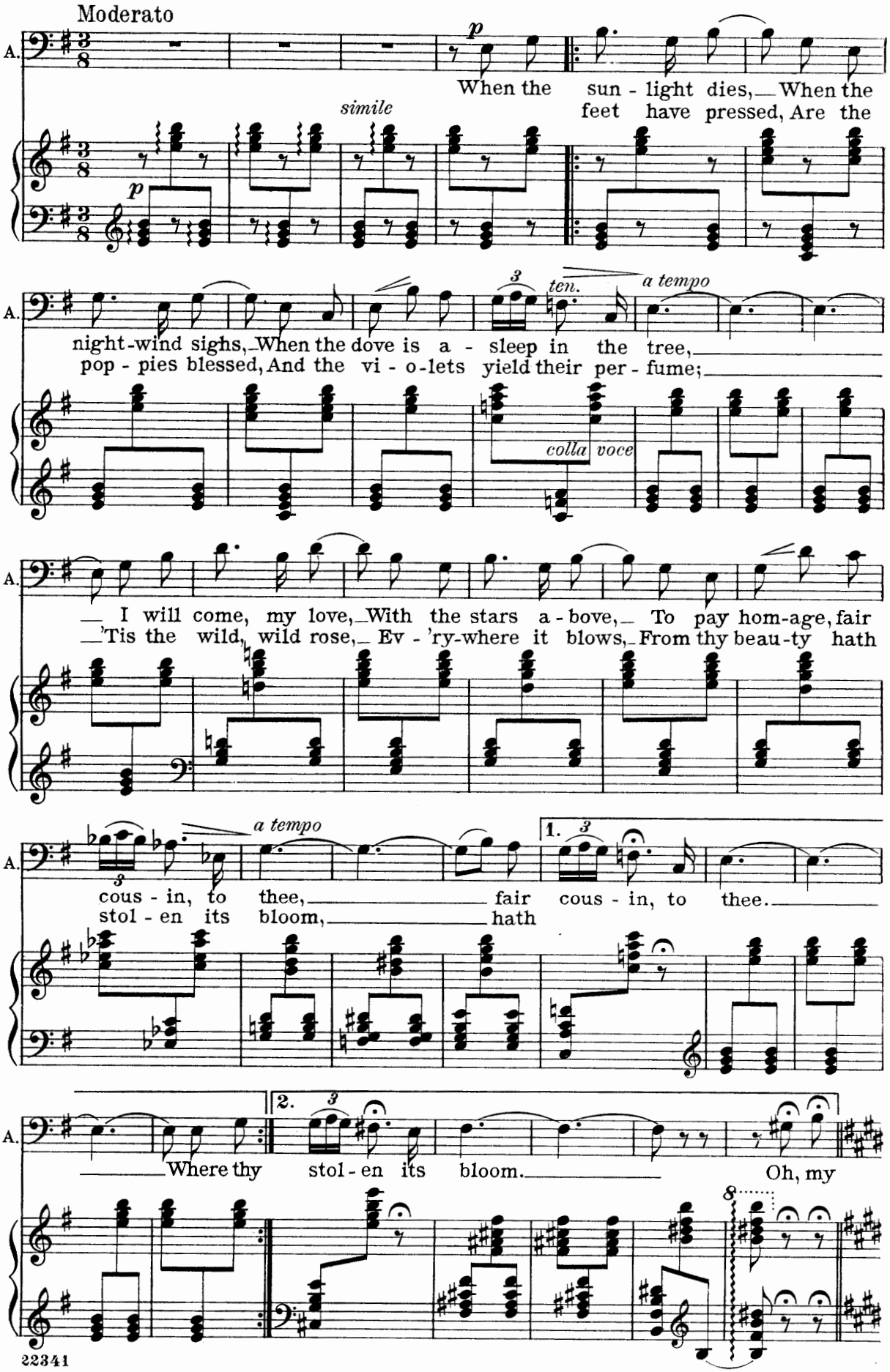
poco rit.

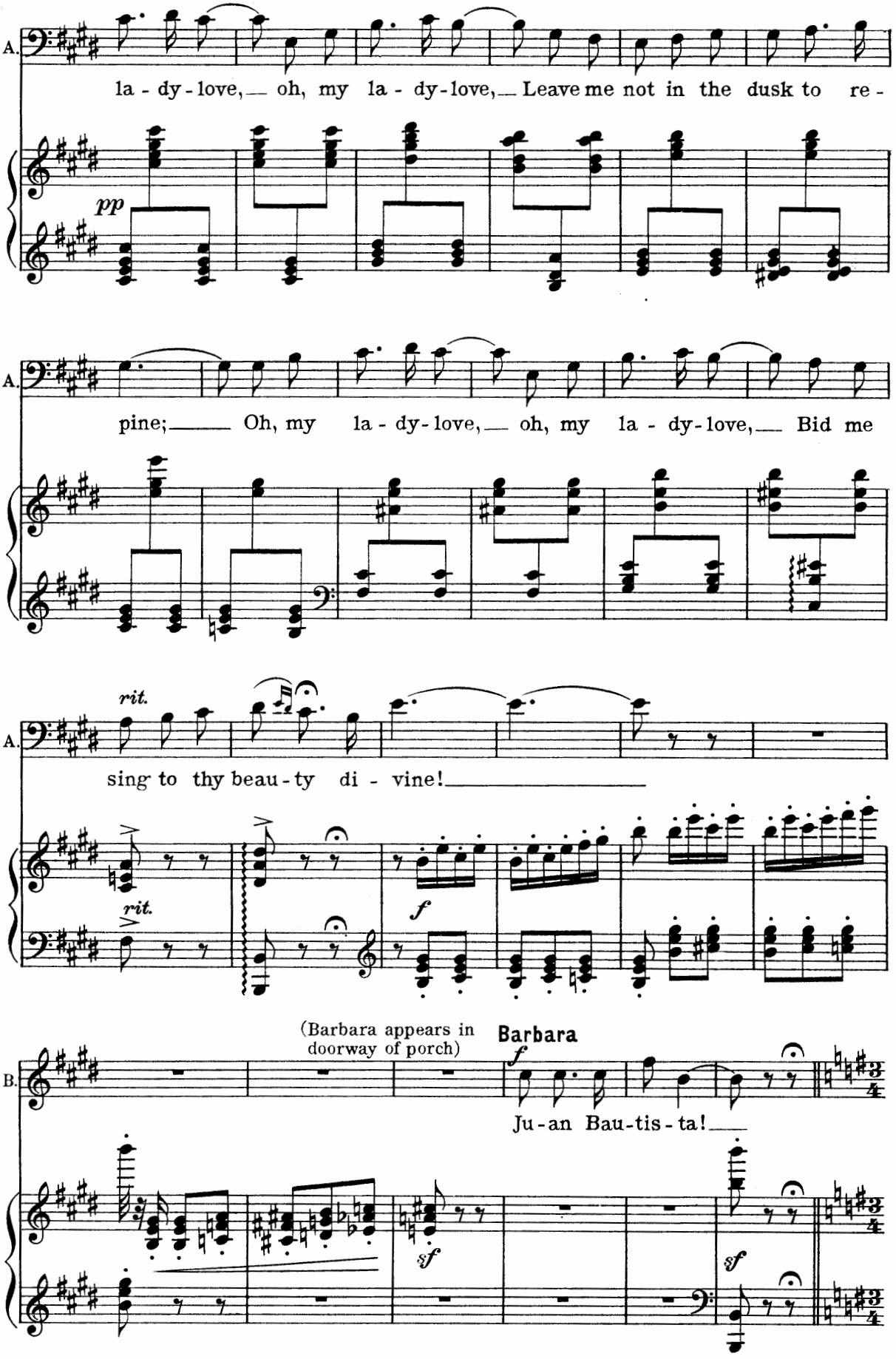

90 Poco meno
parlato
molto rit.
C.
tween them.
I know it,
molto rit.
Meno
(spoken)
C.
even if I am a half-breed!
in tempo
senza tempo
8va bassa
rit.
cresc.
8va bassa
(Alvarado appears with Pico and Kagama)
cresc. molto
molto animando
8va bassa

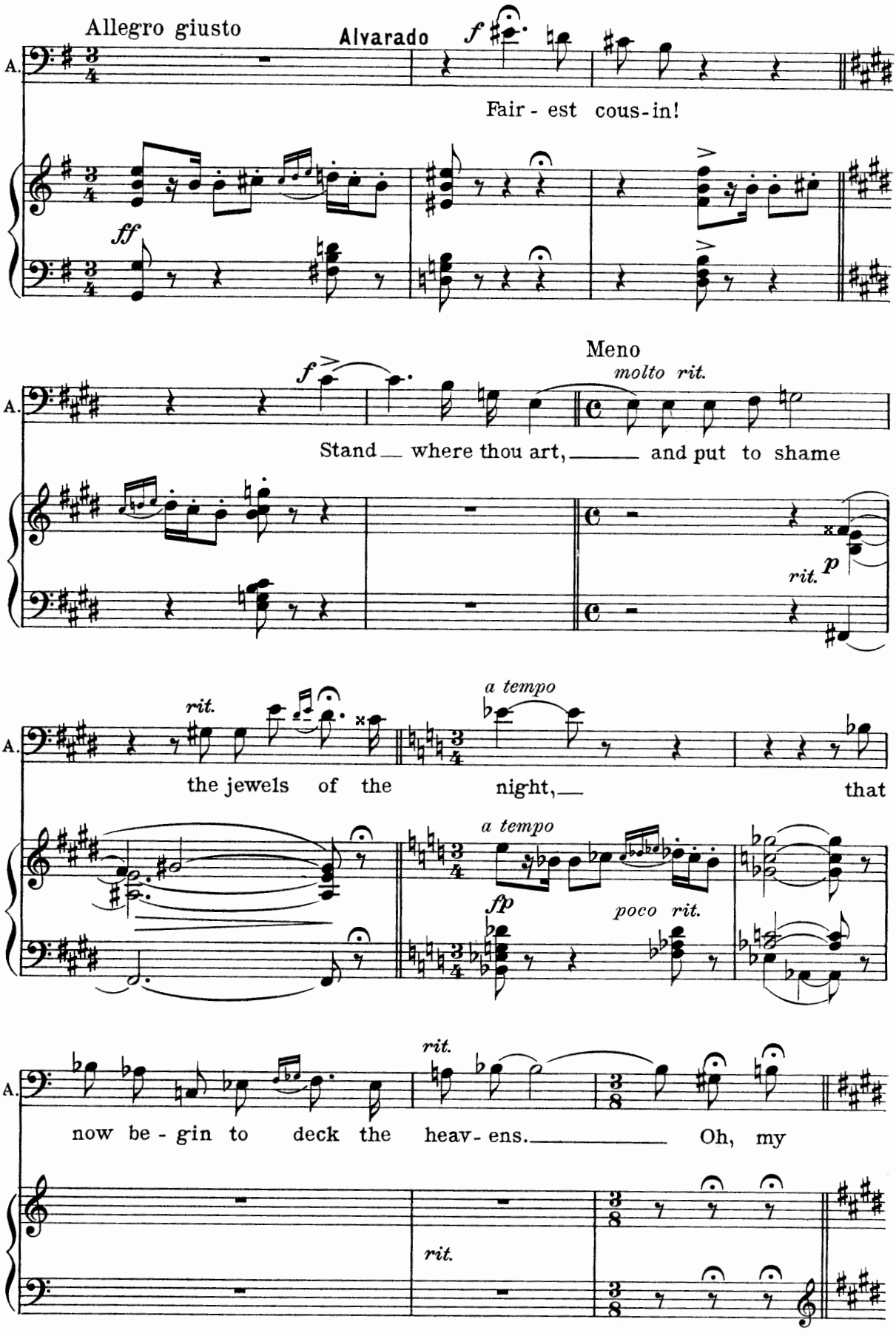

(They tune their guitars)
Meno mosso
Castro
p
She has come!
C.
poco rit.
Alvarado
(pausing)
p
Moderato
A.
What, Bar-bara?
p
ma distinto
3
poco meno
C.
The Padre brought her with the convent girls; they're all in-
portato
(Alvarado shows his anger)
C.
side, and with them that young of-fi-cer.
ffz
animato
più f
con abbandono
rit.
C.
Bar-ba-ra has eyes for no one but him; she is en-
fz
animato
rit.

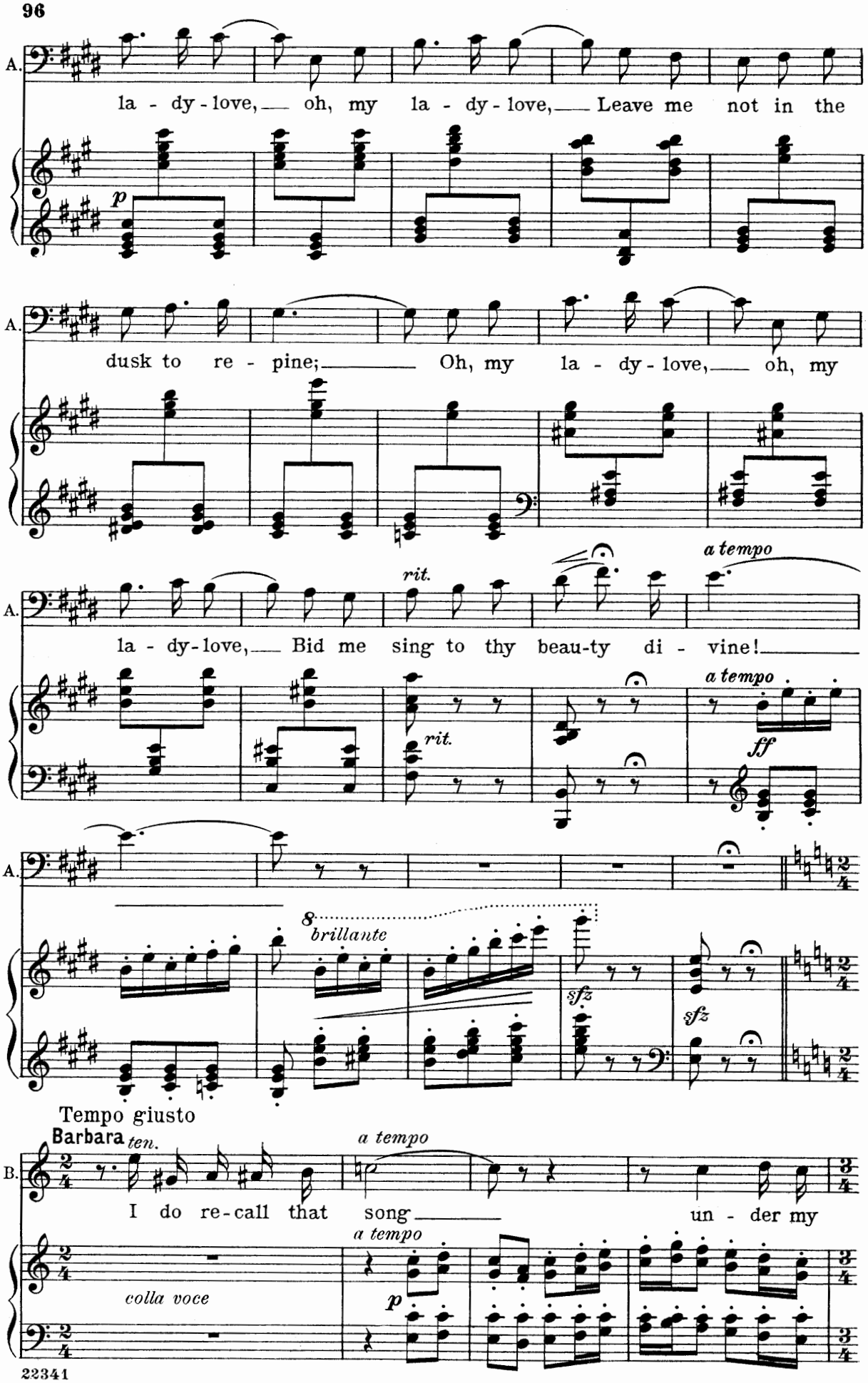

Moderato
Alvarado
A.
You're de - mented!
Non-sense!
C.
tranced.
It is true!
Wait
un-til I see her!
(Castro goes to arbor, where he hides)
Here, Ka - ga - ma, Pi - co,
animato
our ser-e - nade!
accel.

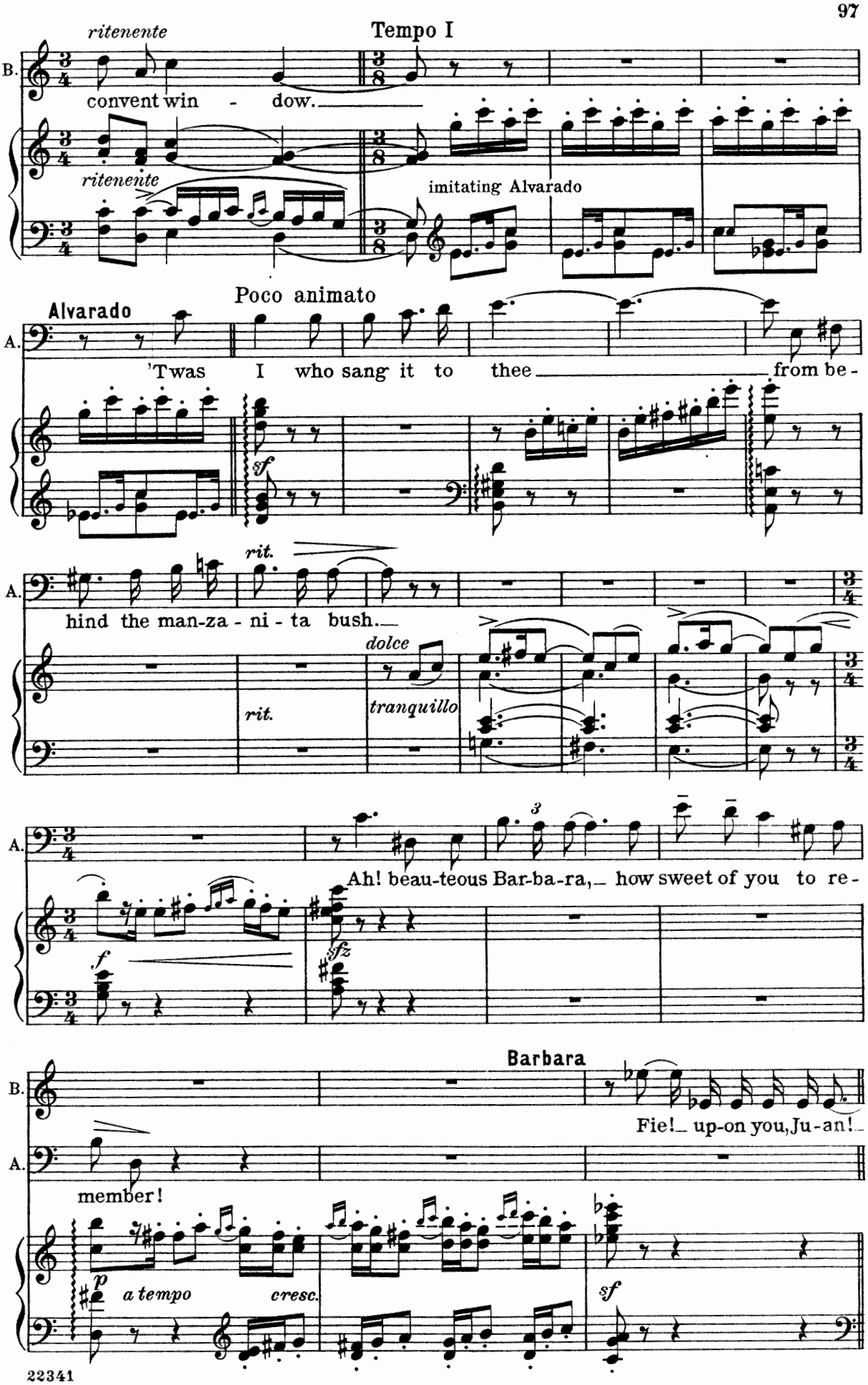
Serenade

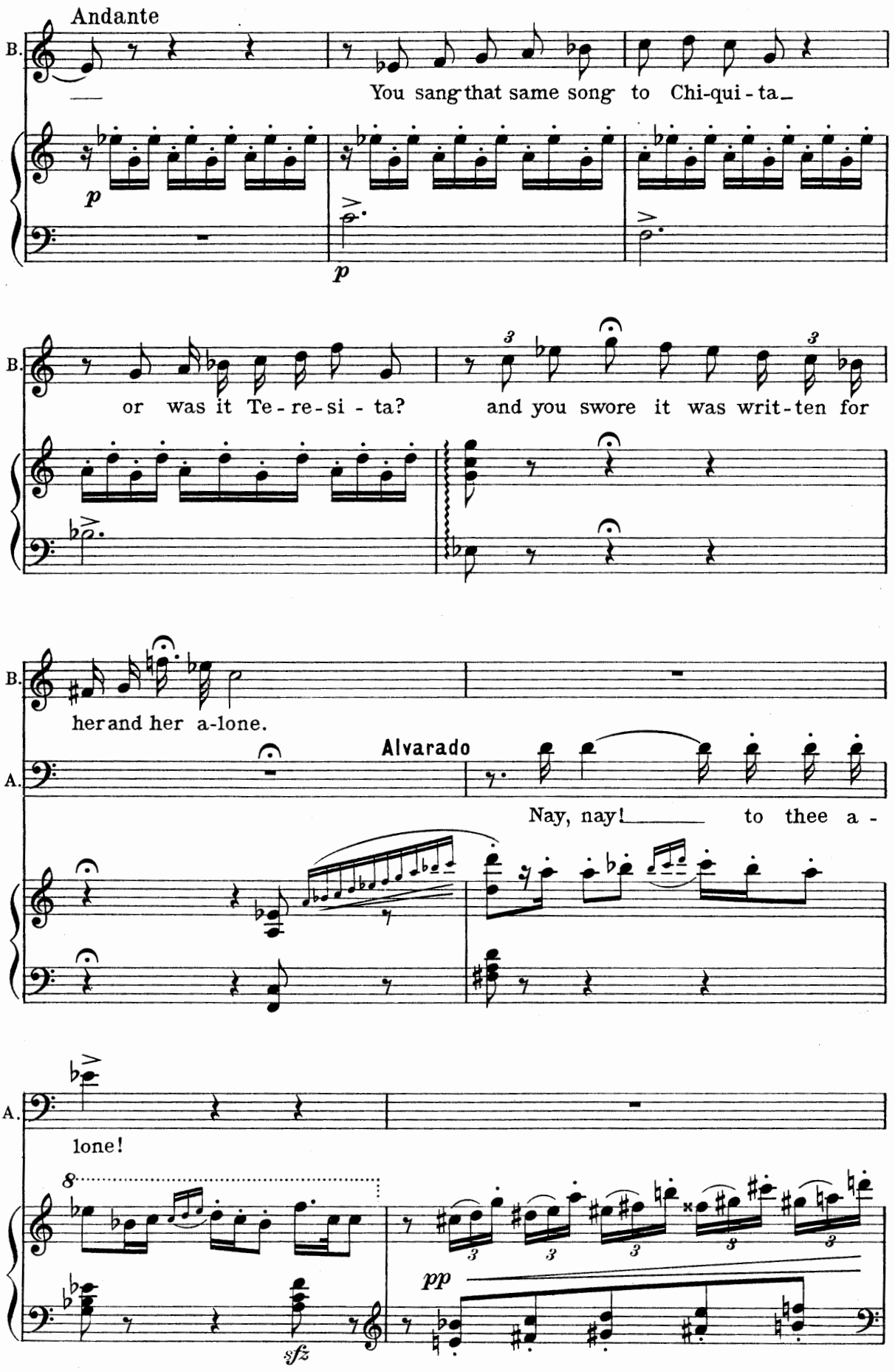

Moderato
A.
p
When the sun - light dies, When the
simile
feet have pressed, Are the
night-wind sighs, When the dove is a - sleep in the tree,
pop - pies blessed, And the vi - o-lets yield their per - fume;
ten.
a tempo
colla voce
I will come, my love, With the stars a - bove, To pay hom-age, fair
'Tis the wild, wild rose, Ev - 'ry-where it blows, From thy beau-ty hath
a tempo
cous - in, to thee, fair cous - in, to thee.
stol - en its bloom, hath
1.
2.
Where thy stol - en its bloom. Oh, my

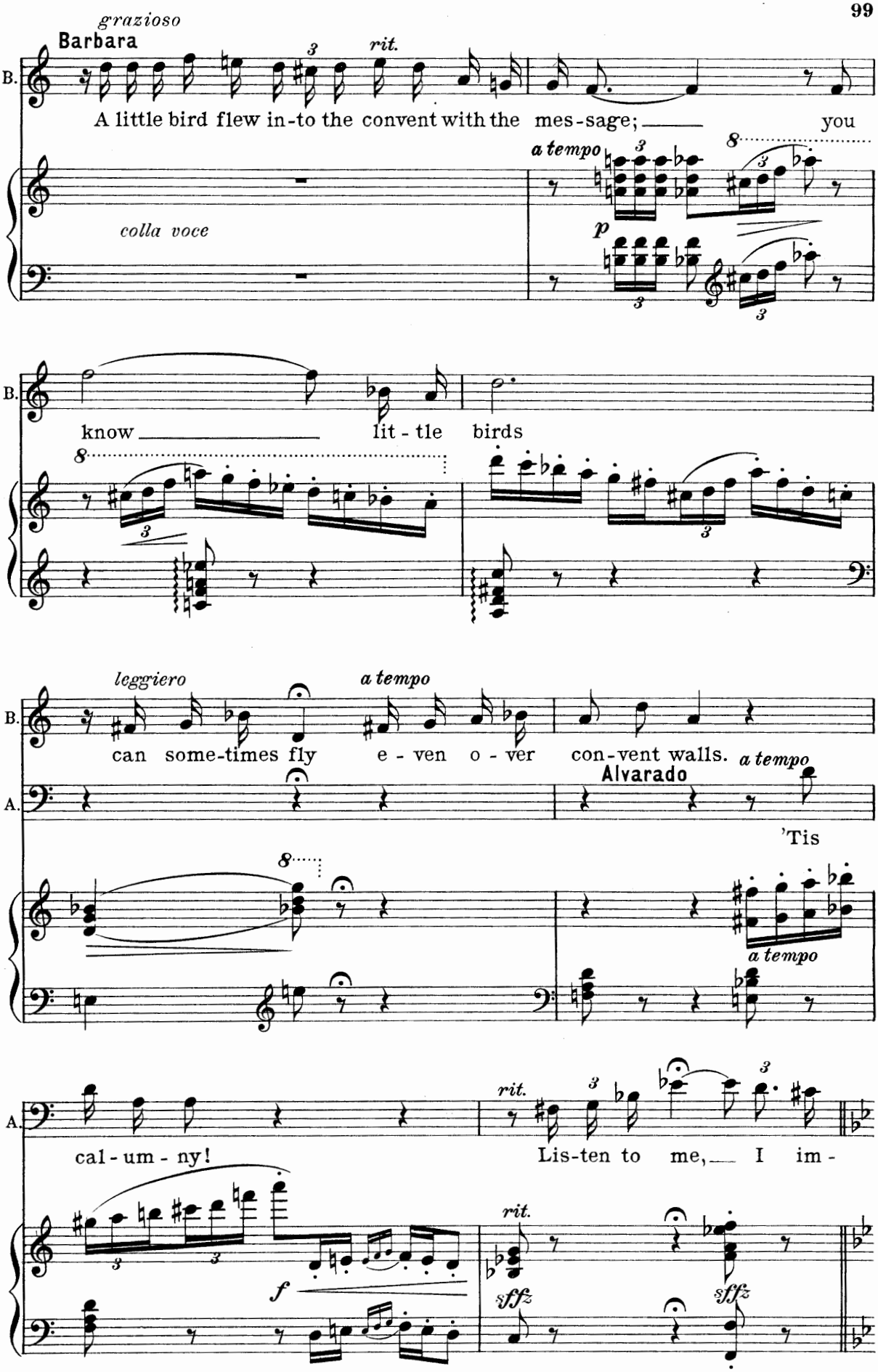

A.
la - dy - love, oh, my la - dy - love, Leave me not in the dusk to re -
pp
A.
pine; Oh, my la - dy - love, oh, my la - dy - love, Bid me
rit.
A.
sing to thy beau - ty di - vine!
rit.
f
(Barbara appears in doorway of porch)
Barbara
f
B.
Ju - an Bau - tis - ta!
sf
sf

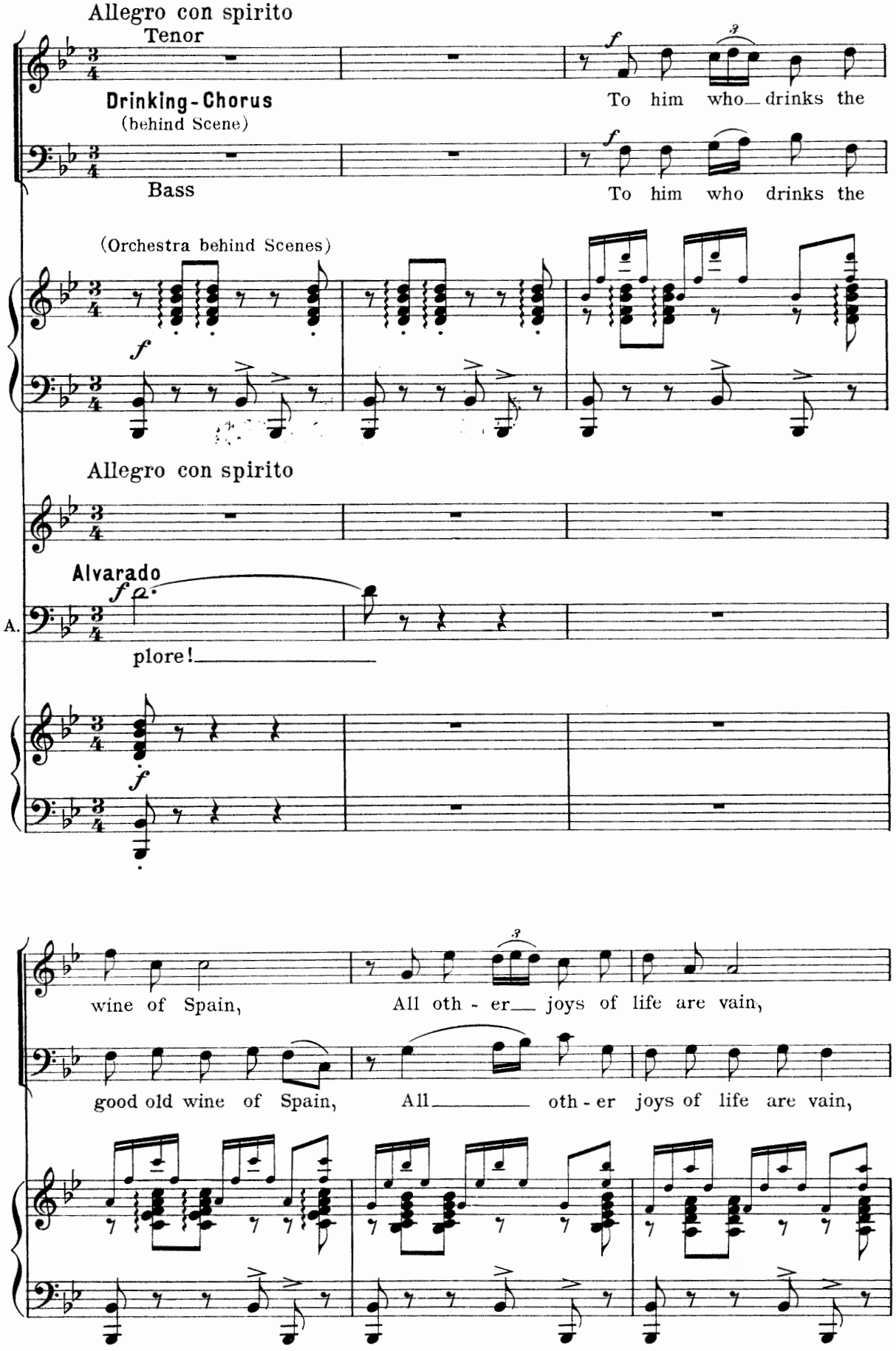

Allegro giusto
Alvarado
f
Fair - est cous-in!
ff
Meno
molto rit.
f
Stand where thou art, and put to shame
rit.
p
rit.
a tempo
the jewels of the night, that
a tempo
fp
poco rit.
rit.
now be - gin to deck the heav - ens. Oh, my
rit.

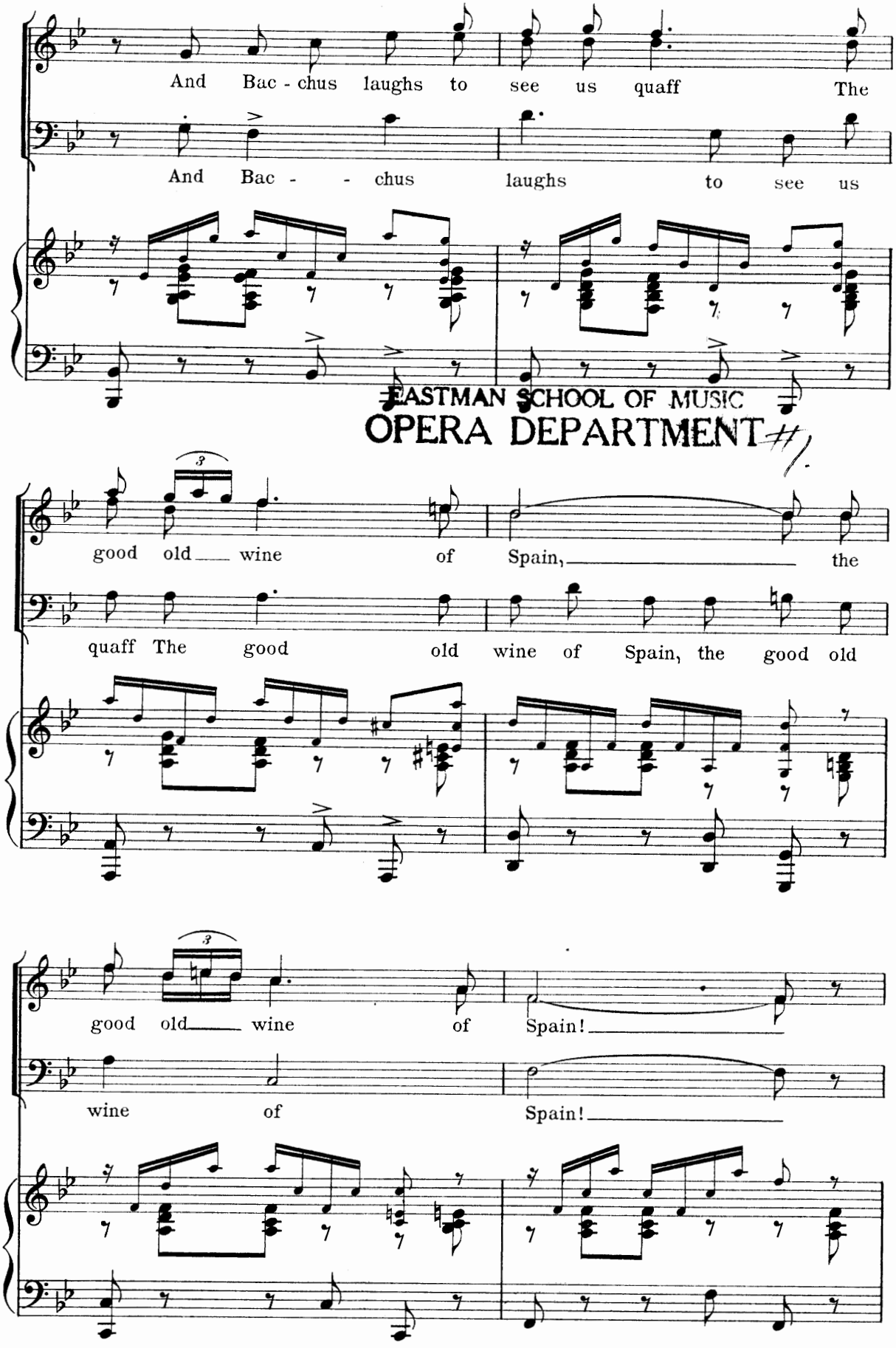

A.
la - dy - love, oh, my la - dy - love, Leave me not in the
p
A.
dusk to re - pine; Oh, my la - dy - love, oh, my
A.
la - dy - love, Bid me sing to thy beau-ty di - vine!
rit.
a tempo
rit.
a tempo
ff
A.
8
brillante
sfz
sfz
Tempo giusto
Barbara
ten.
a tempo
B.
I do re - call that song un - der my
a tempo
colla voce
p


ritenente
Tempo I
B.
convent win - dow.
ritenente
imitating Alvarado
Poco animato
Alvarado
A.
'Twas I who sang it to thee from be-
sf
rit.
hind the man-za - ni - ta bush.
dolce
rit.
tranquillo
Ah! beau-teous Bar-ba-ra, how sweet of you to re-
f
sfz
Barbara
Fie! up-on you, Ju-an!
member!
p
a tempo
cresc.
sf
22341

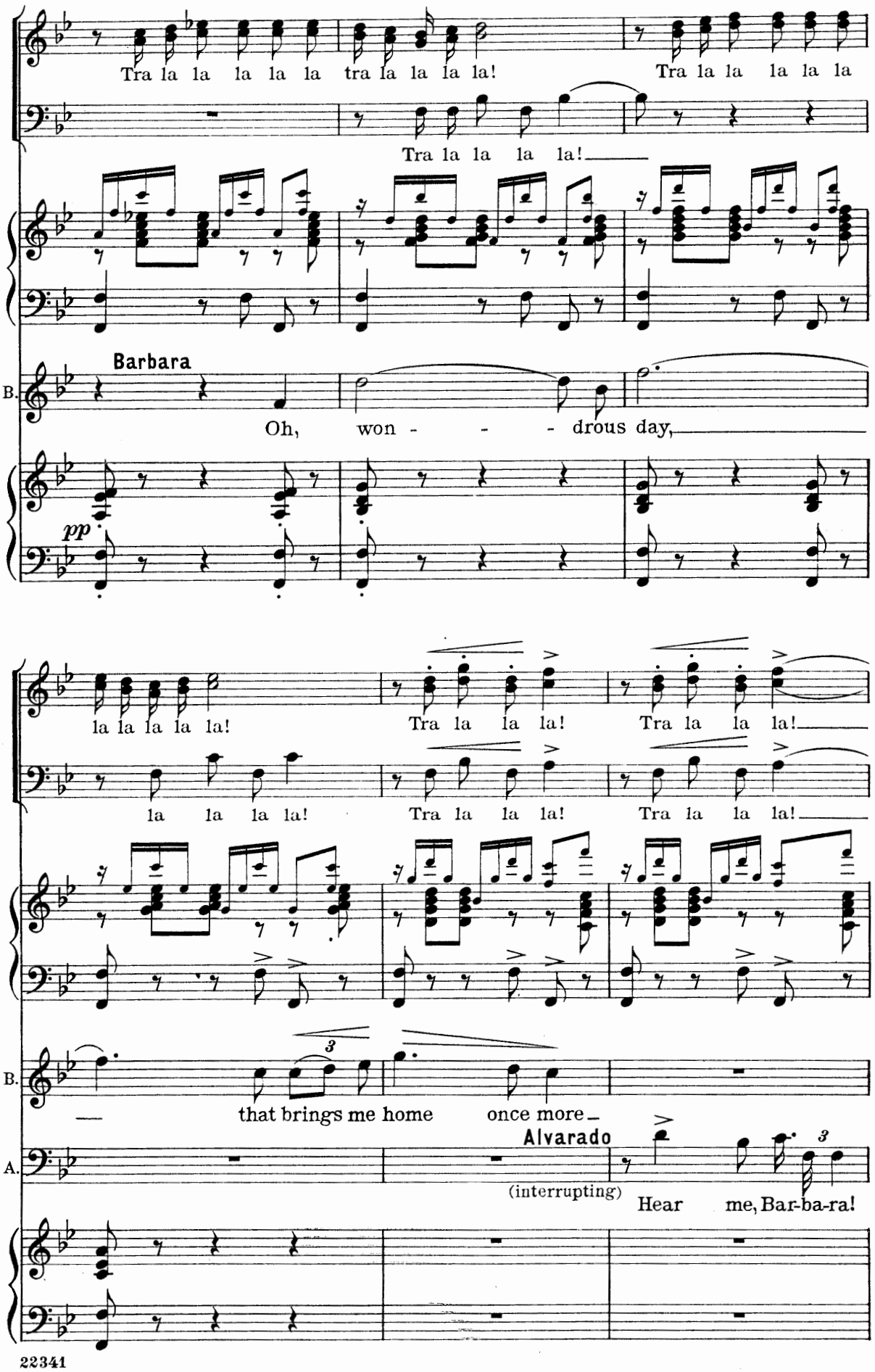

Andante
B.
You sang that same song to Chi-qui-ta_
p
p
B.
or was it Te-re-si-ta?
and you swore it was writ-ten for
B.
her and her a-lone.
A.
Alvarado
Nay, nay! _____ to thee a-
A.
lone!
sfz
pp

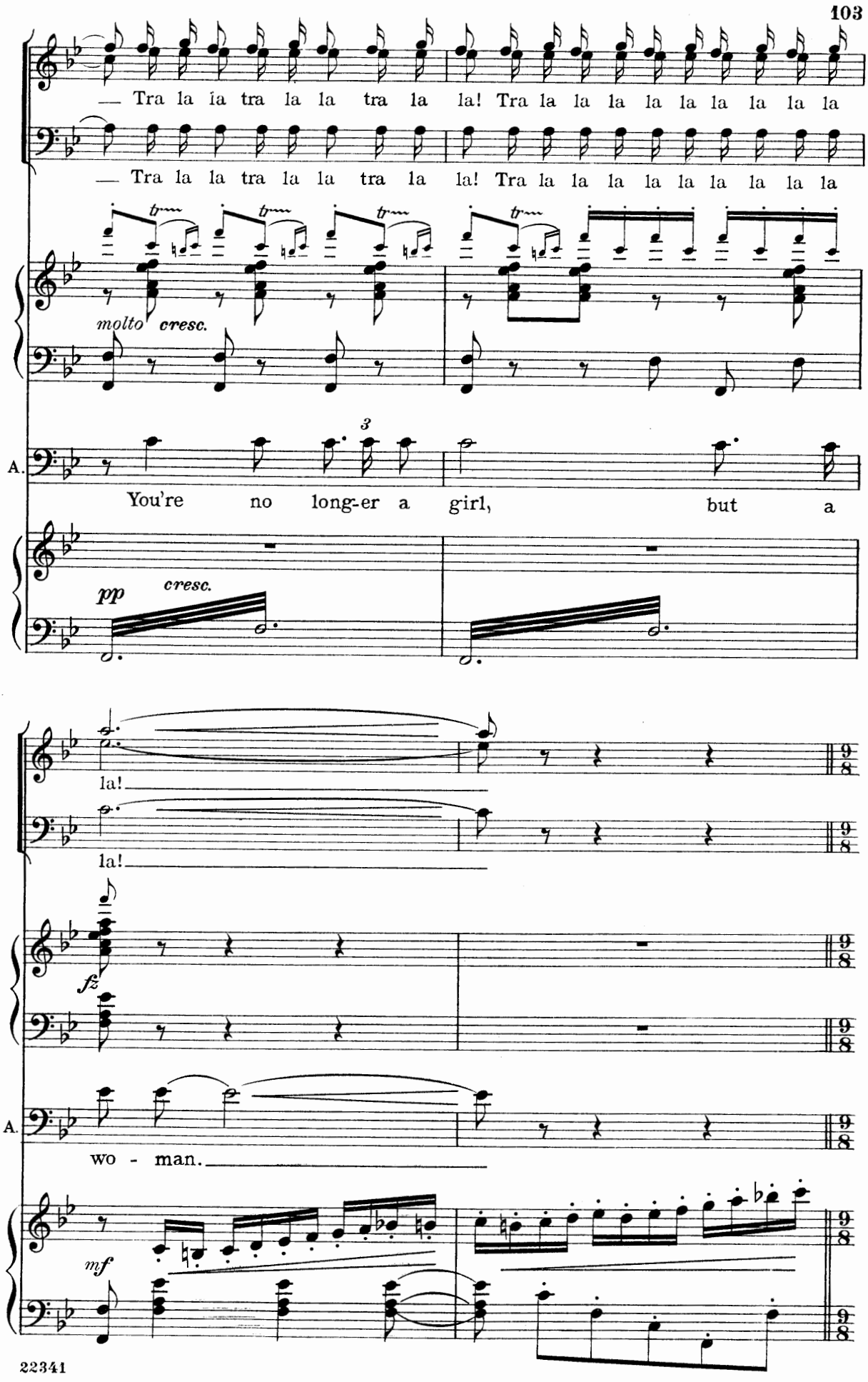

grazioso
Barbara
rit.
A little bird flew in-to the convent with the mes-sage; you
a tempo
colla voce
p
know lit-tle birds
leggiero
a tempo
can some-times fly e-ven o-ver con-vent walls.
a tempo
Alvarado
'Tis
a tempo
rit.
cal-um-ny!
Lis-ten to me, I im-
rit.
f
sffz
sffz


Allegro con spirito
Tenor
Drinking-Chorus
(behind Scene)
To him who drinks the
Bass
To him who drinks the
(Orchestra behind Scenes)
Allegro con spirito
Alvarado
A.
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,



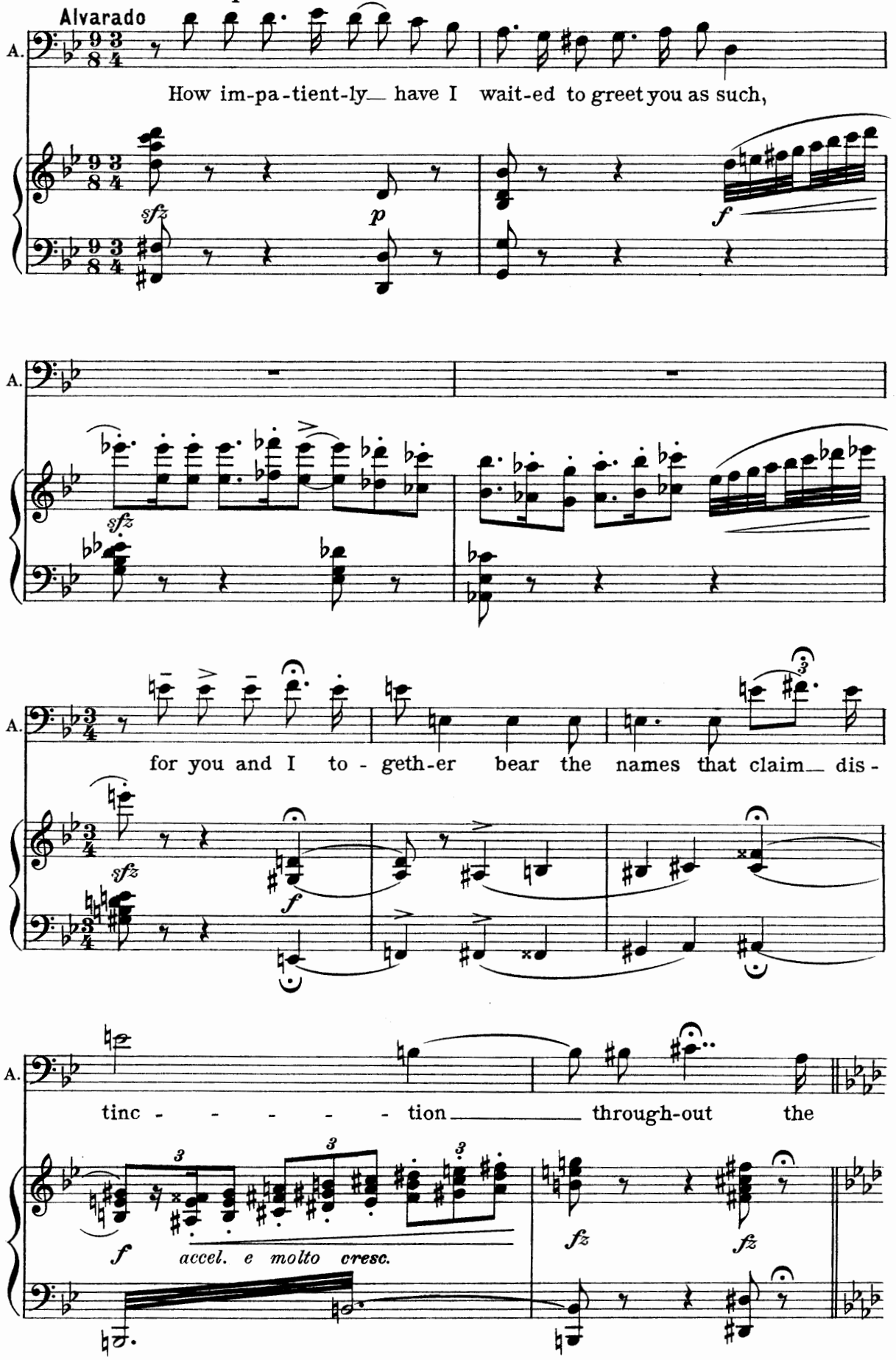
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

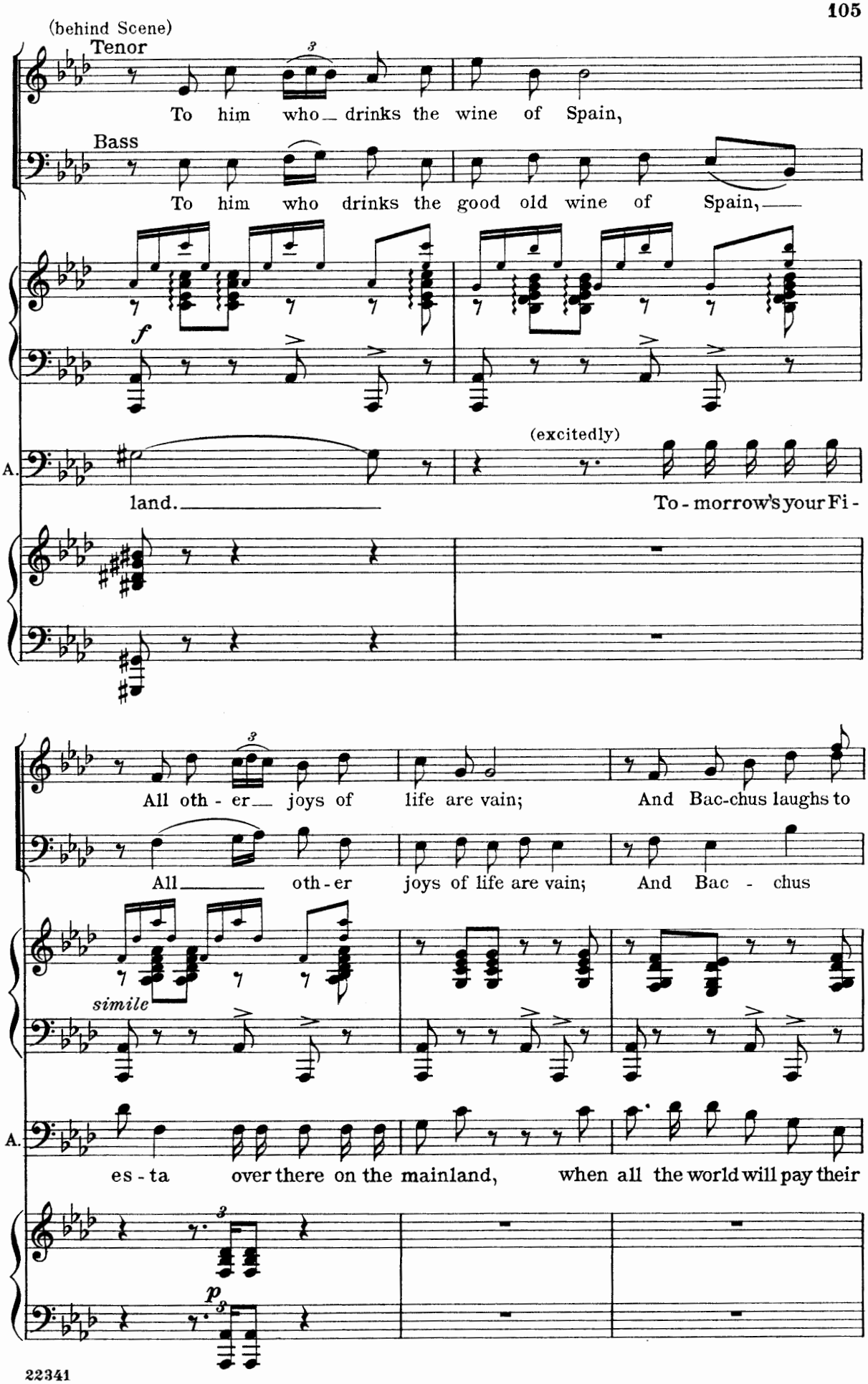

Tra la la la la la tra la la la la!
Tra la la la la la
Tra la la la la!
Barbara
B.
Oh, won - - - drous day,
pp
la la la la la!
Tra la la la!
Tra la la la!
la la la la!
Tra la la la!
Tra la la la!
B.
that brings me home once more
Alvarado
A.
(interrupting)
Hear me, Bar-ba-ra!

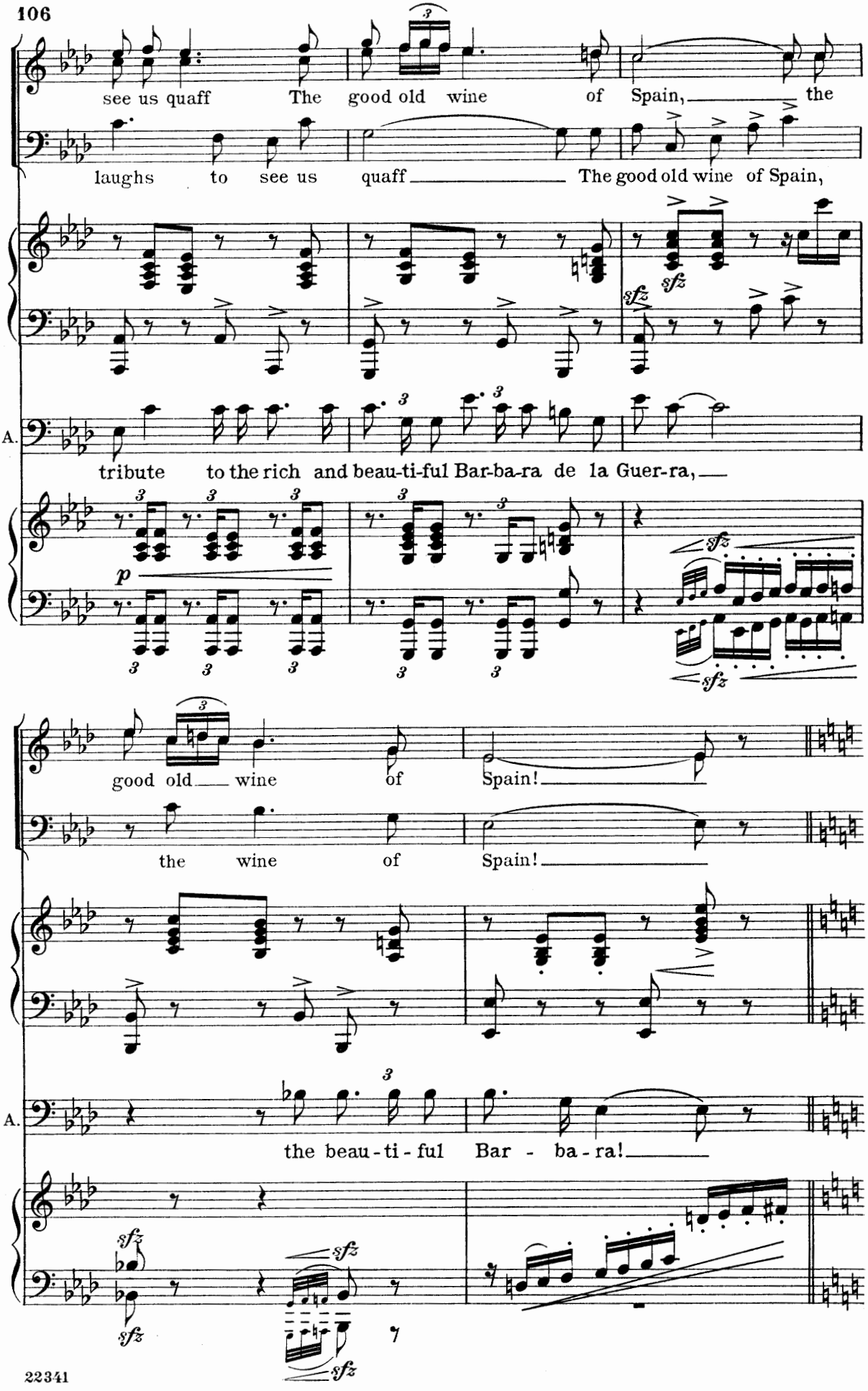

— Tra la la tra la la tra la la! Tra la la la la la la la la la
— Tra la la tra la la tra la la! Tra la la la la la la la la la
molto cresc.
A.
You're no long-er a girl, but a
pp
cresc.
la!
la!
fz
A.
wo - man.
mf

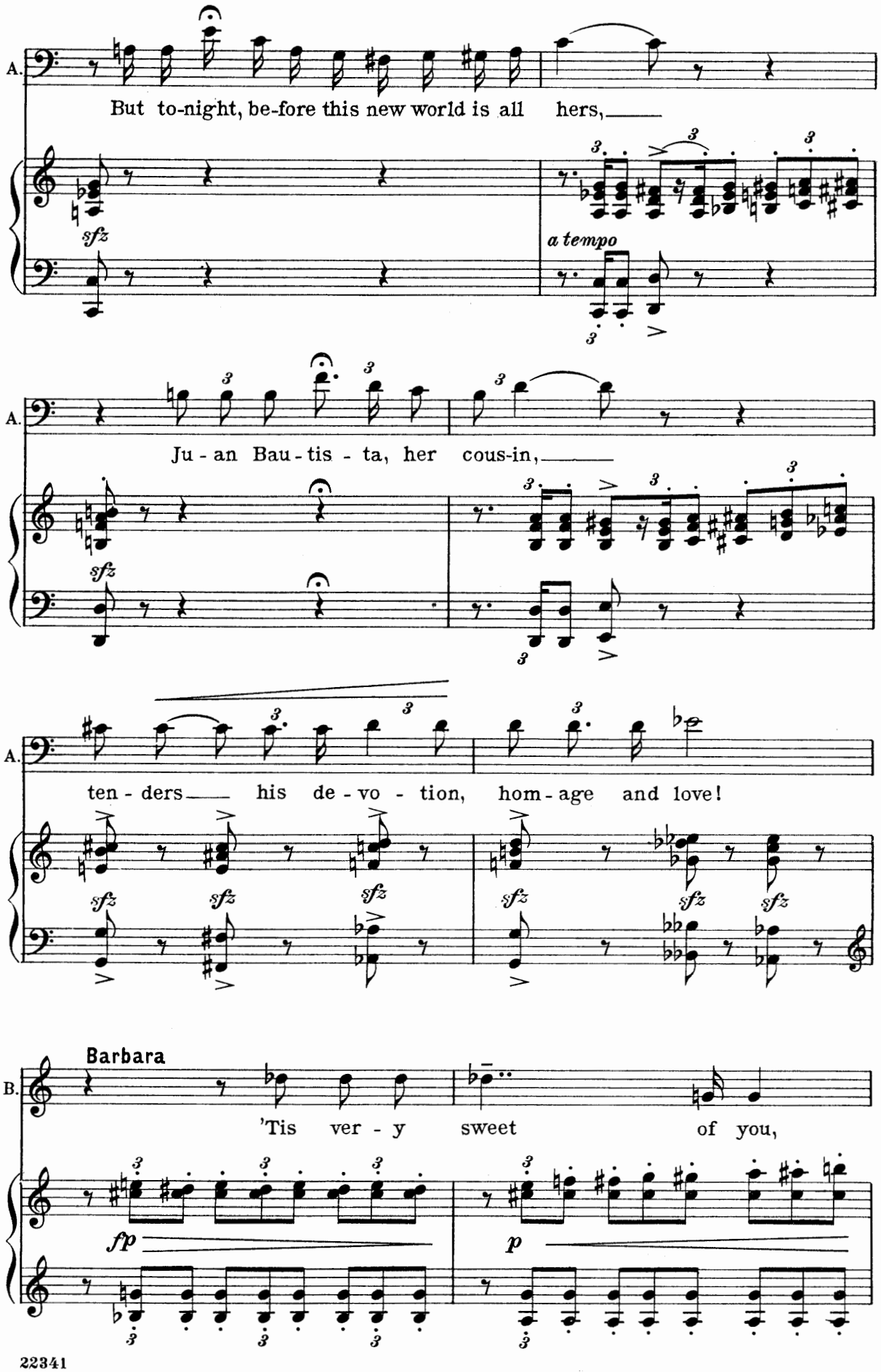
L'istesso tempo

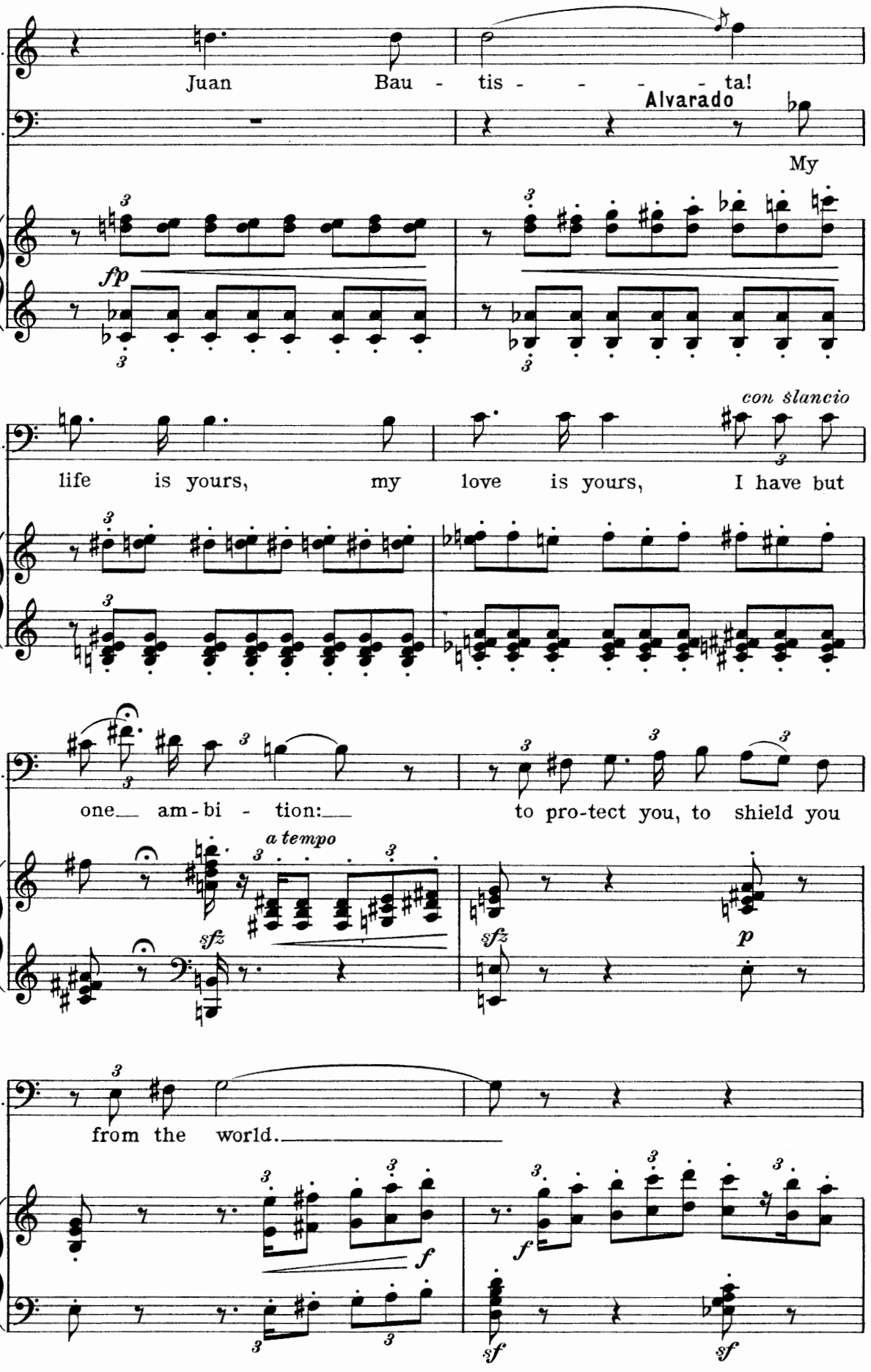
Alvarado

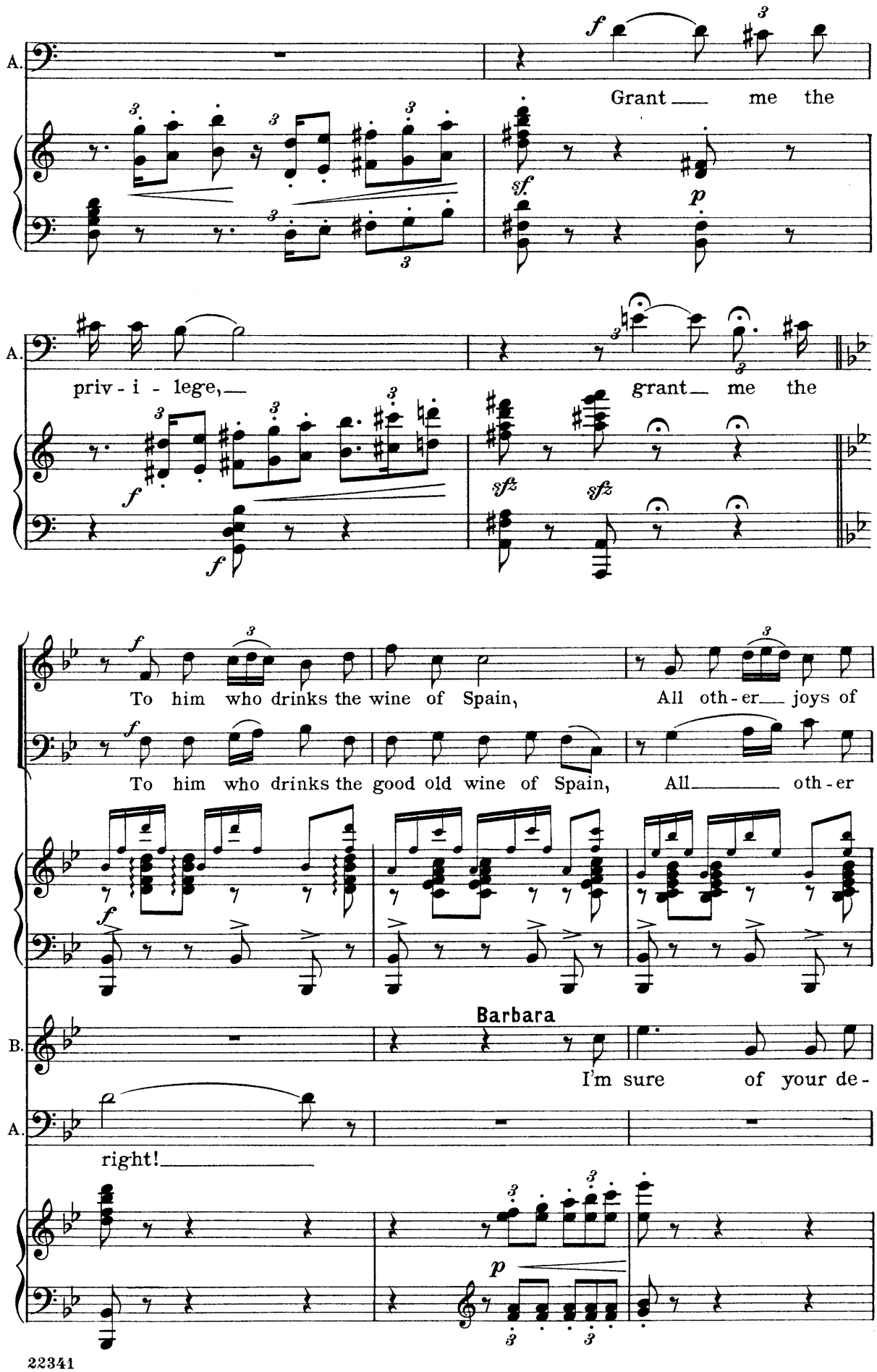


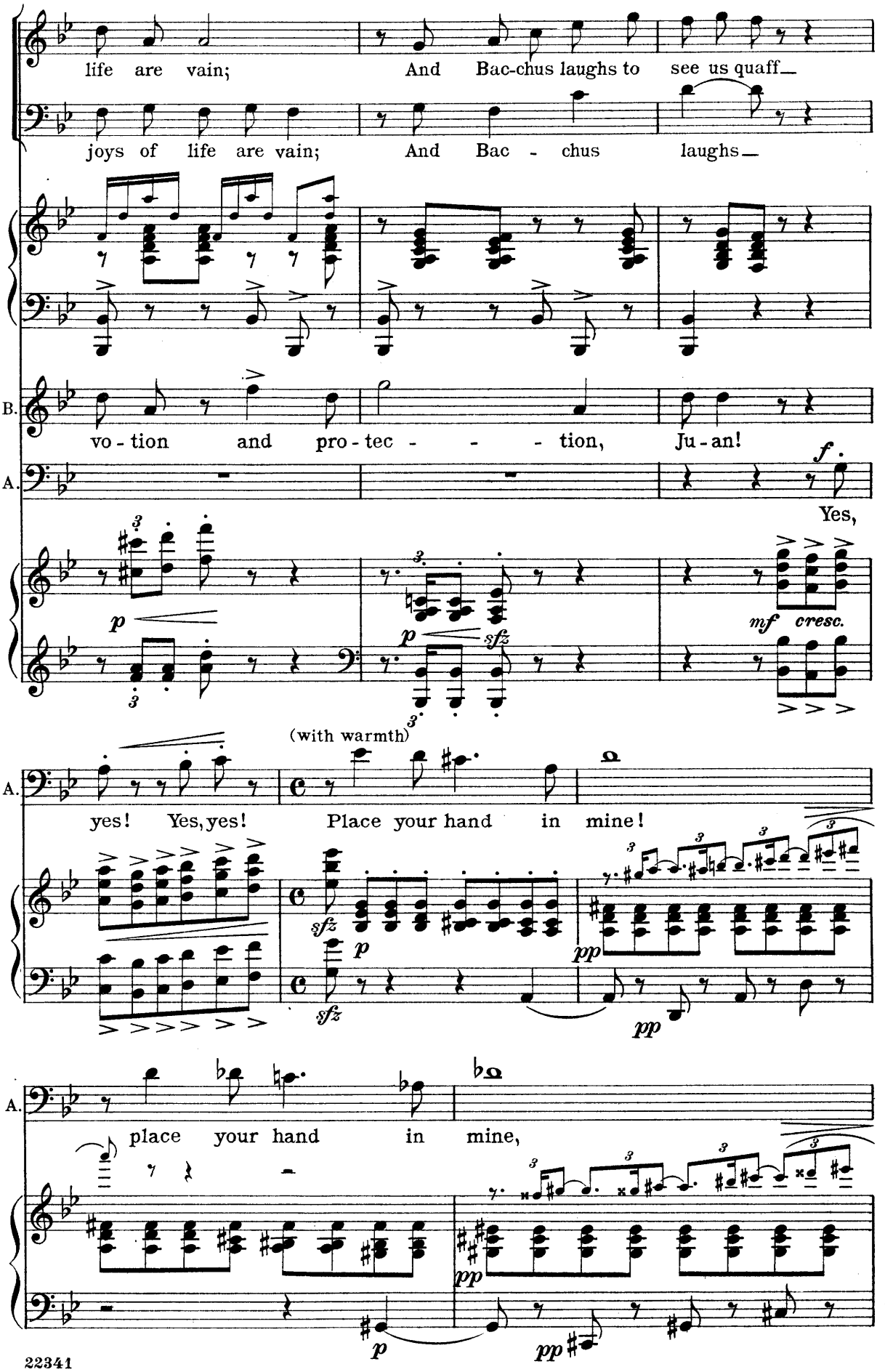

(behind Scene)
Tenor
To him who drinks the wine of Spain,
Bass
To him who drinks the good old wine of Spain,
f
A.
land.
(excitedly)
To-morrow's your Fi-
All oth-er joys of life are vain;
And Bac-chus laughs to
All oth-er joys of life are vain;
And Bac-chus
simile
A.
es-ta over there on the mainland,
when all the world will pay their
p

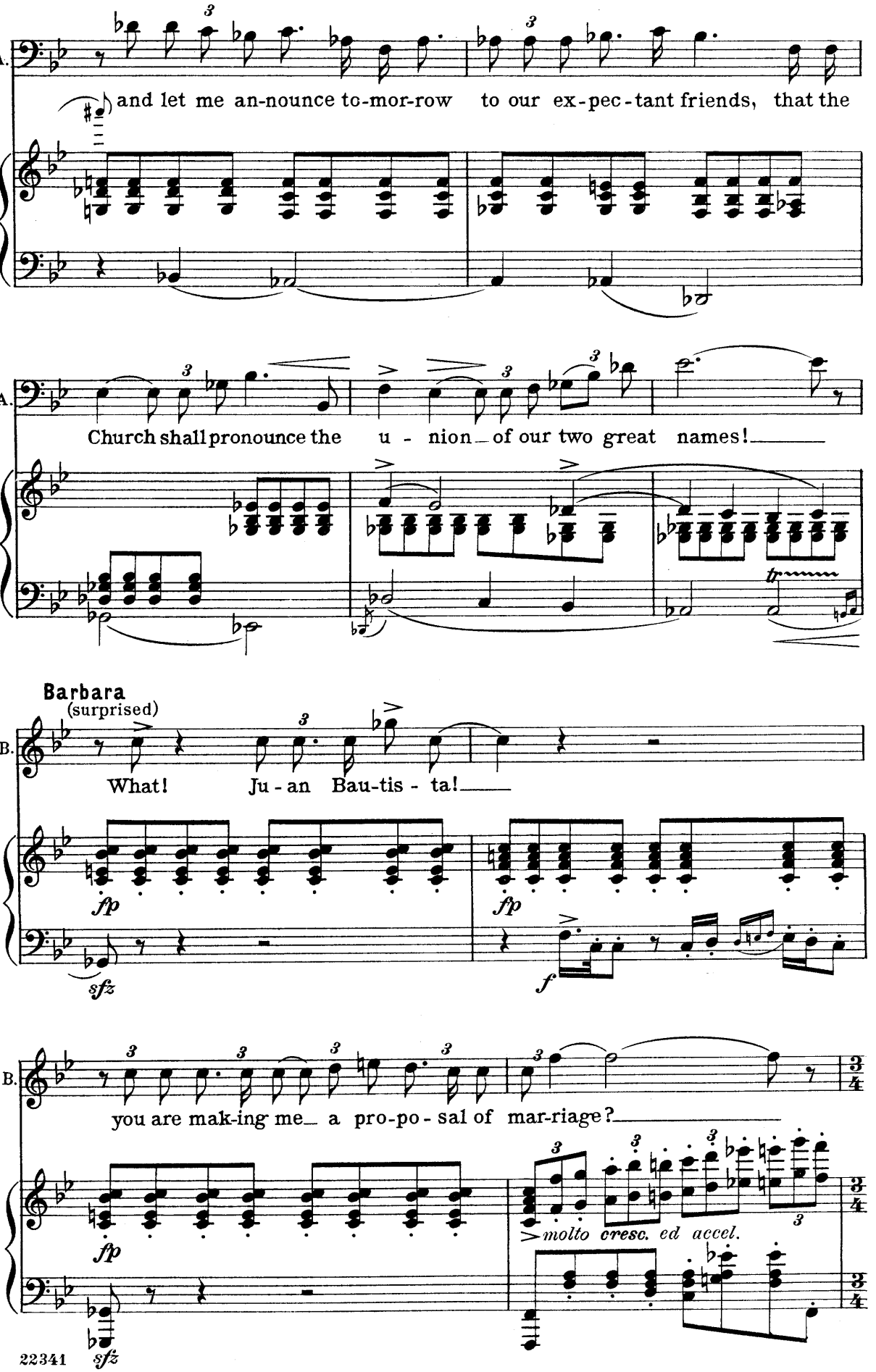

see us quaff The good old wine of Spain, the
laughs to see us quaff The good old wine of Spain,
A.
tribute to the rich and beau-ti-ful Bar-ba-ra de la Guer-ra,
good old wine of Spain!
the wine of Spain!
A.
the beau-ti-ful Bar - ba-ra!


A.
But to-night, be-fore this new world is all hers,
sfz
a tempo
A.
Ju - an Bau - tis - ta, her cous-in,
sfz
A.
ten - ders his de - vo - tion, hom - age and love!
sfz
B.
Barbara
'Tis ver - y sweet of you,
fp
p

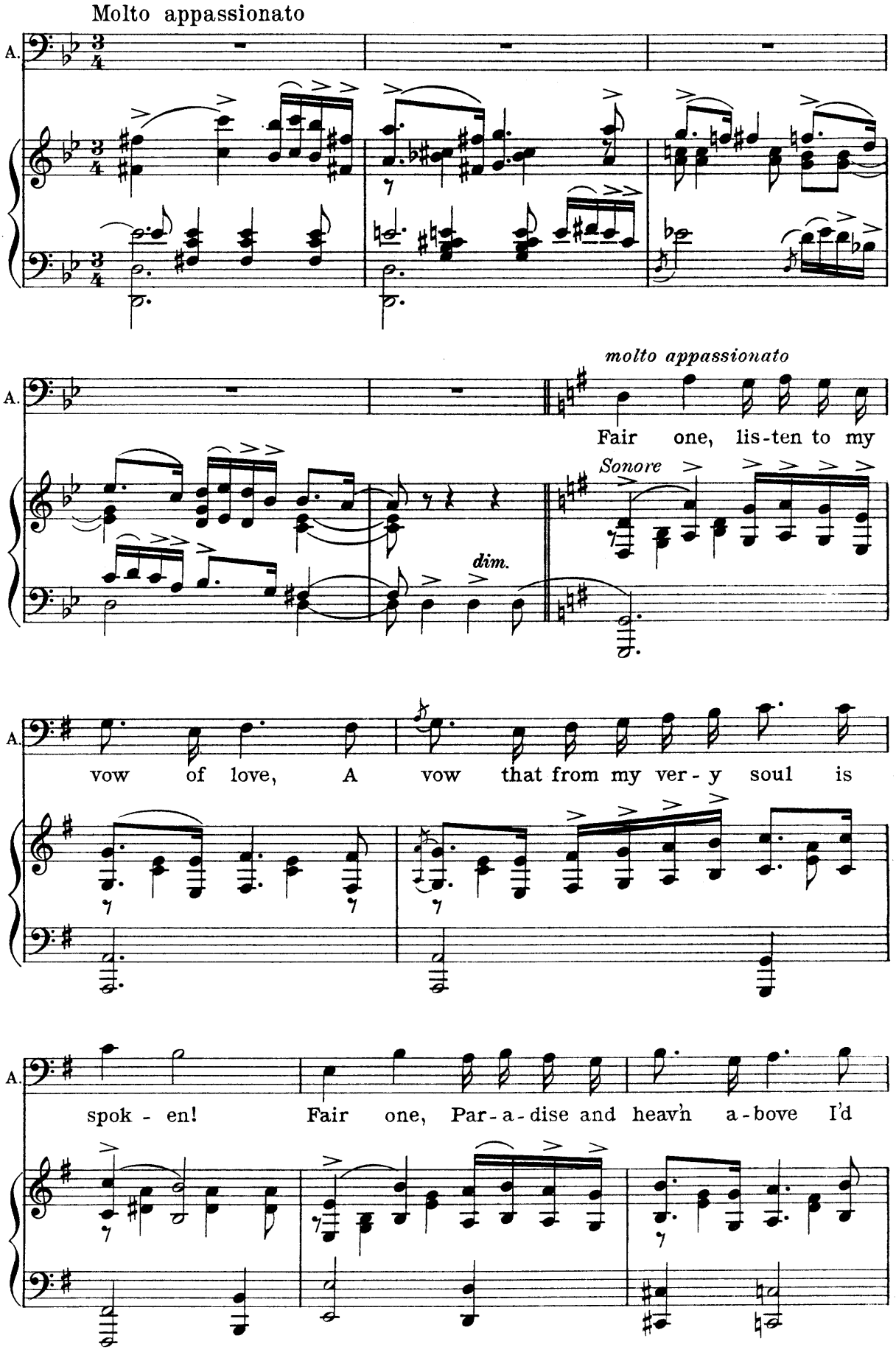

B.
Juan Bau - tis - - - - ta!
A.
Alvarado
My
fp
con slancio
life is yours, my love is yours, I have but
one am - bi - tion:
to pro-tect you, to shield you
a tempo
sfz
sfz
p
from the world.
f
f
sf
sf

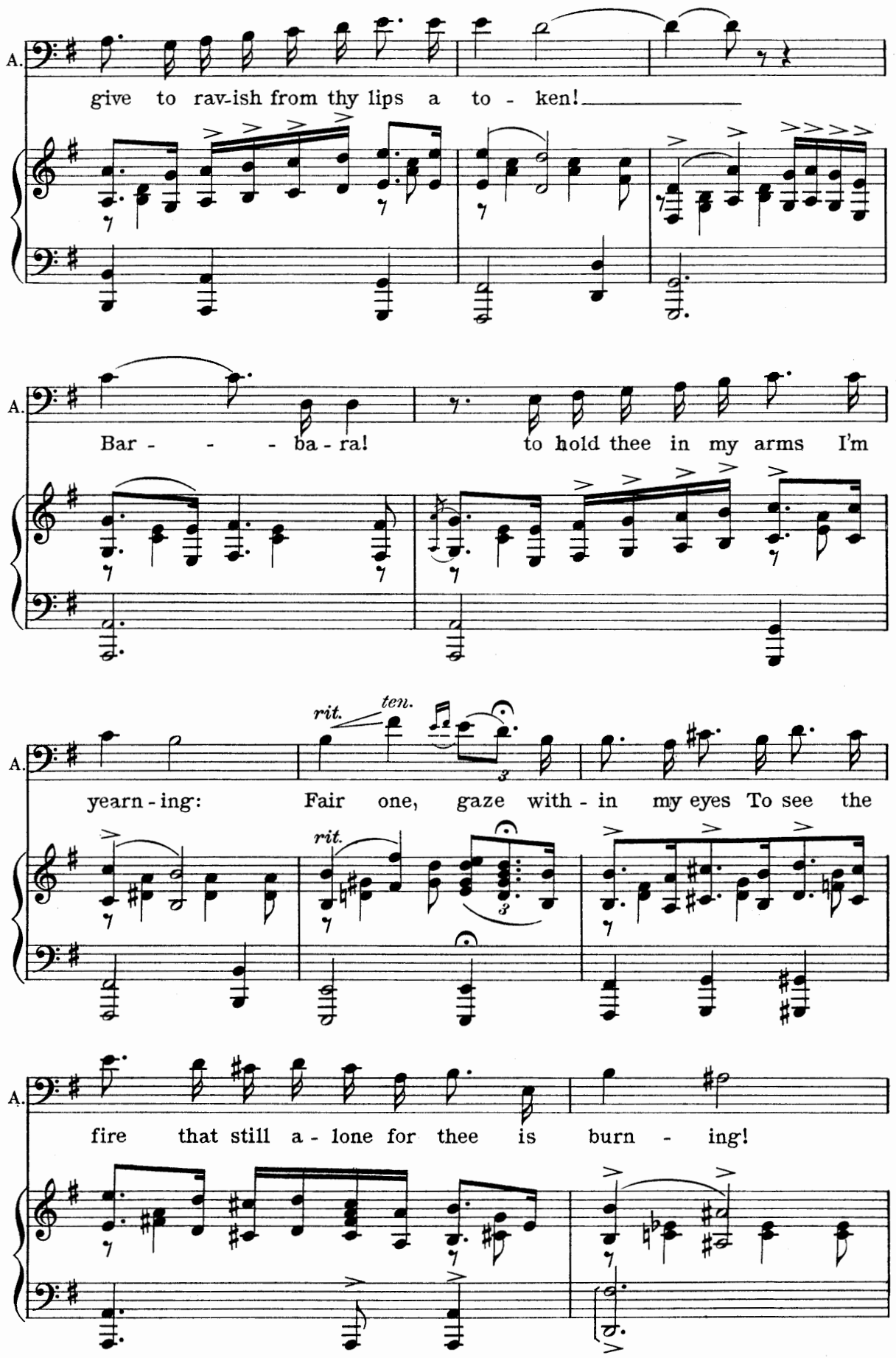

A.
Grant me the
priv - i - lege,
grant me the
To him who drinks the wine of Spain,
All oth - er joys of
To him who drinks the good old wine of Spain,
All oth - er
Barbara
I'm sure of your de -
A.
right!

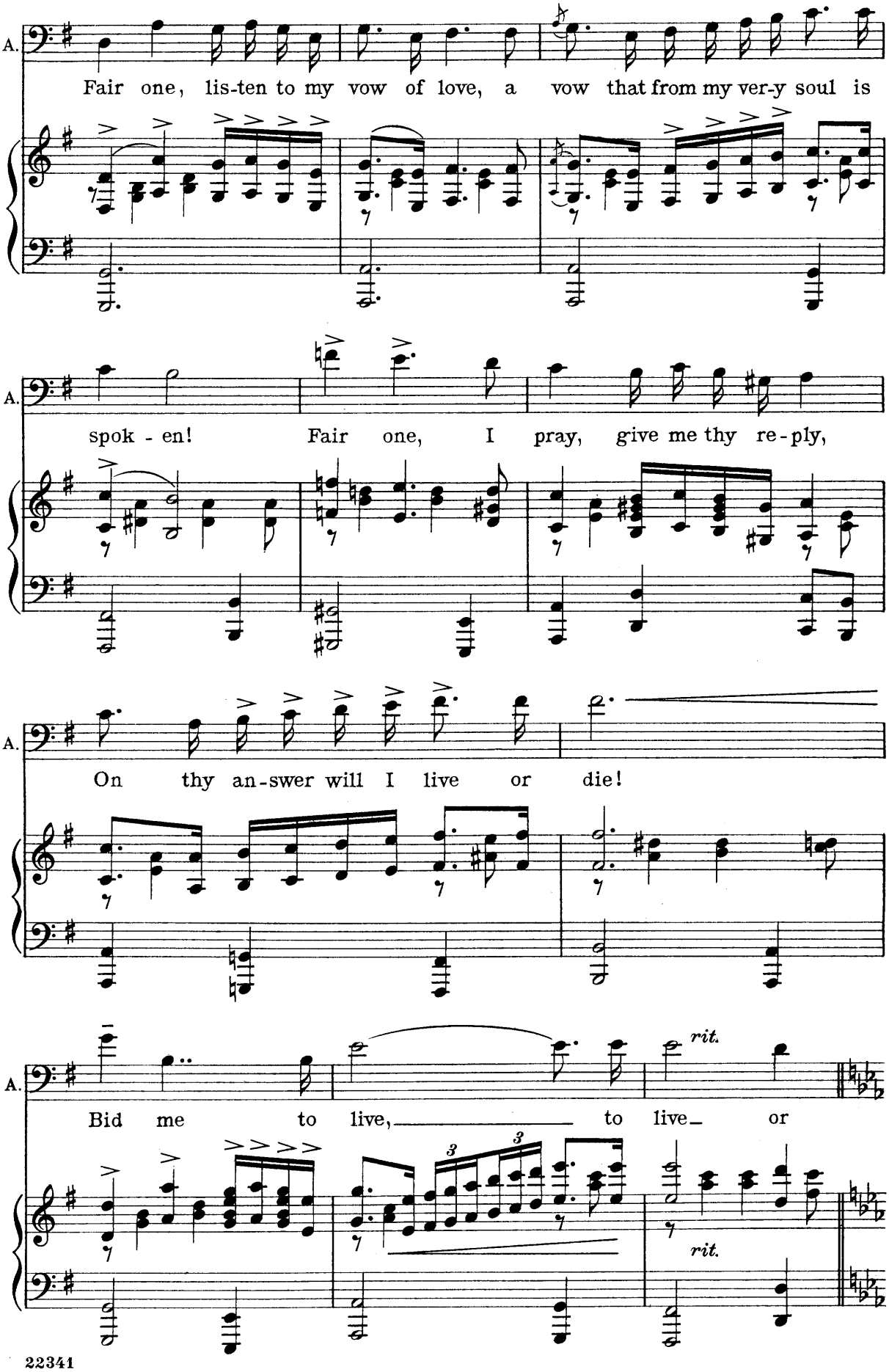

life are vain; And Bac-chus laughs to see us quaff_
joys of life are vain; And Bac - chus laughs_
B. vo - tion and pro - tec - - - - tion, Ju - an!
A. Yes,
f.
p
p sfz
mf cresc.
A. yes! Yes, yes!
(with warmth)
Place your hand in mine!
sfz p
pp
pp
A. place your hand in mine,
p
pp
pp

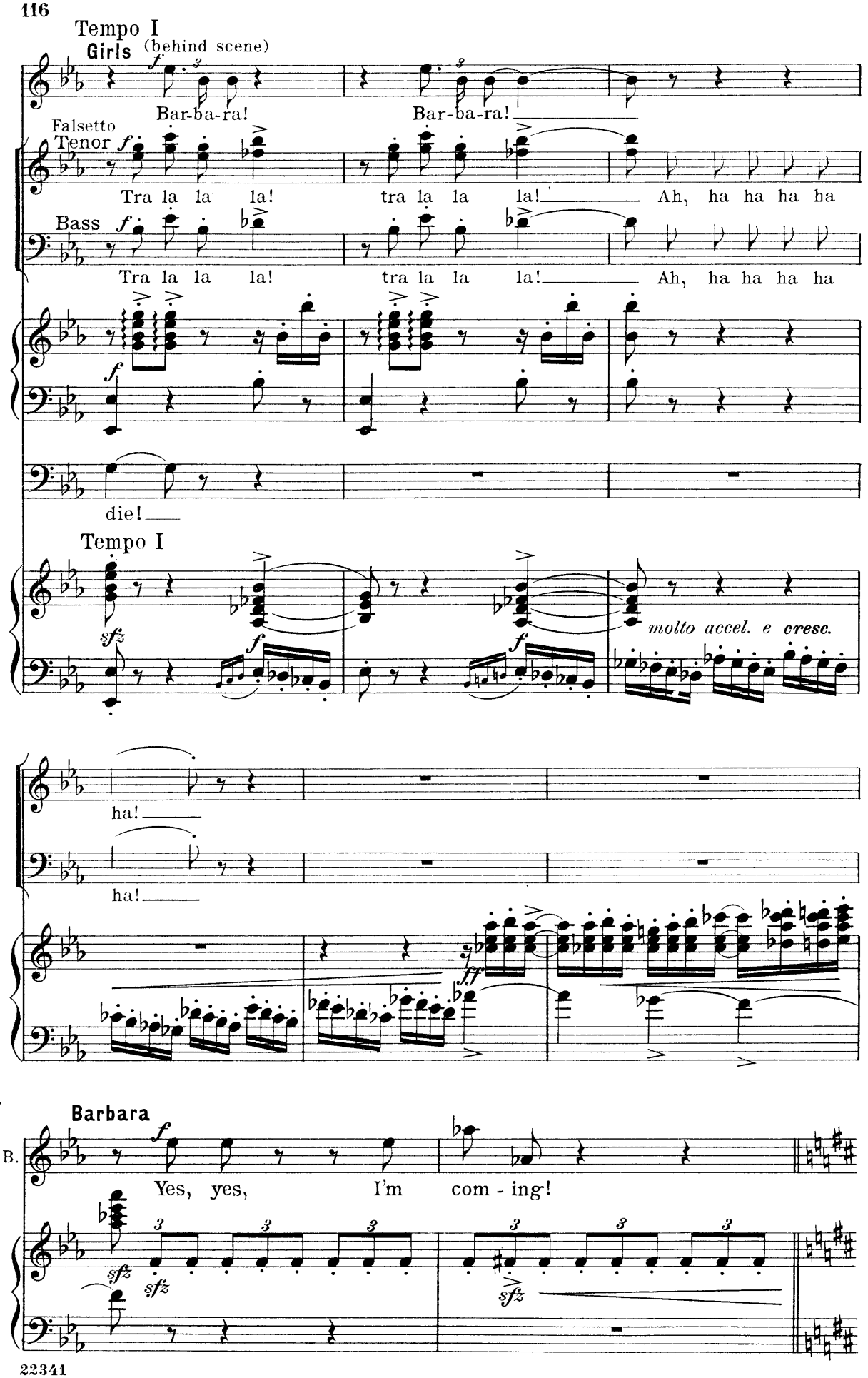

A.
and let me an-nounce to-mor-row to our ex-pec-tant friends, that the
A.
Church shall pronounce the u - nion of our two great names!
Barbara
(surprised)
B.
What! Ju-an Bau-tis - ta!
fp
fp
sfz
f
B.
you are mak-ing me a pro-po - sal of mar-riage?
fp
molto cresc. ed accel.
sfz

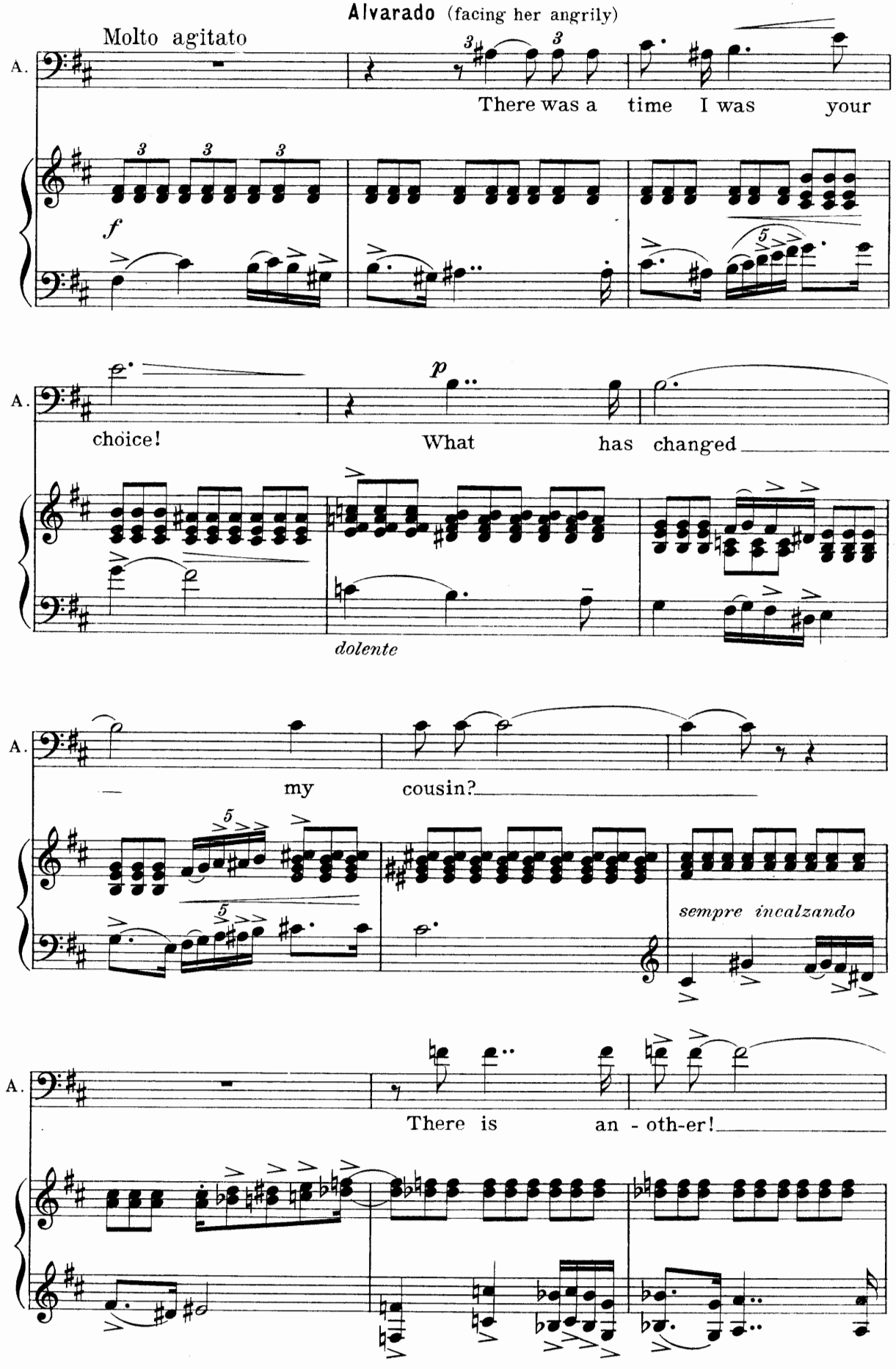
ff
Tra la la la!
tra la la la!
tra la la, tra la la, tra la
ff
Tra la la la!
tra la la la!
tra la la, tra la la, tra la
f
sfz
p
sfz
la!
la!
secco
Meno mosso
Alvarado
f
p
A.
I am, sweet Bar-ba-ra, with ev-'ry
f cresc. molto
sfz
sfz
p
più agitato
A.
drop of my heart's blood, my life! my love! my soul!
mf cresc.
sfz
accel.
sfz

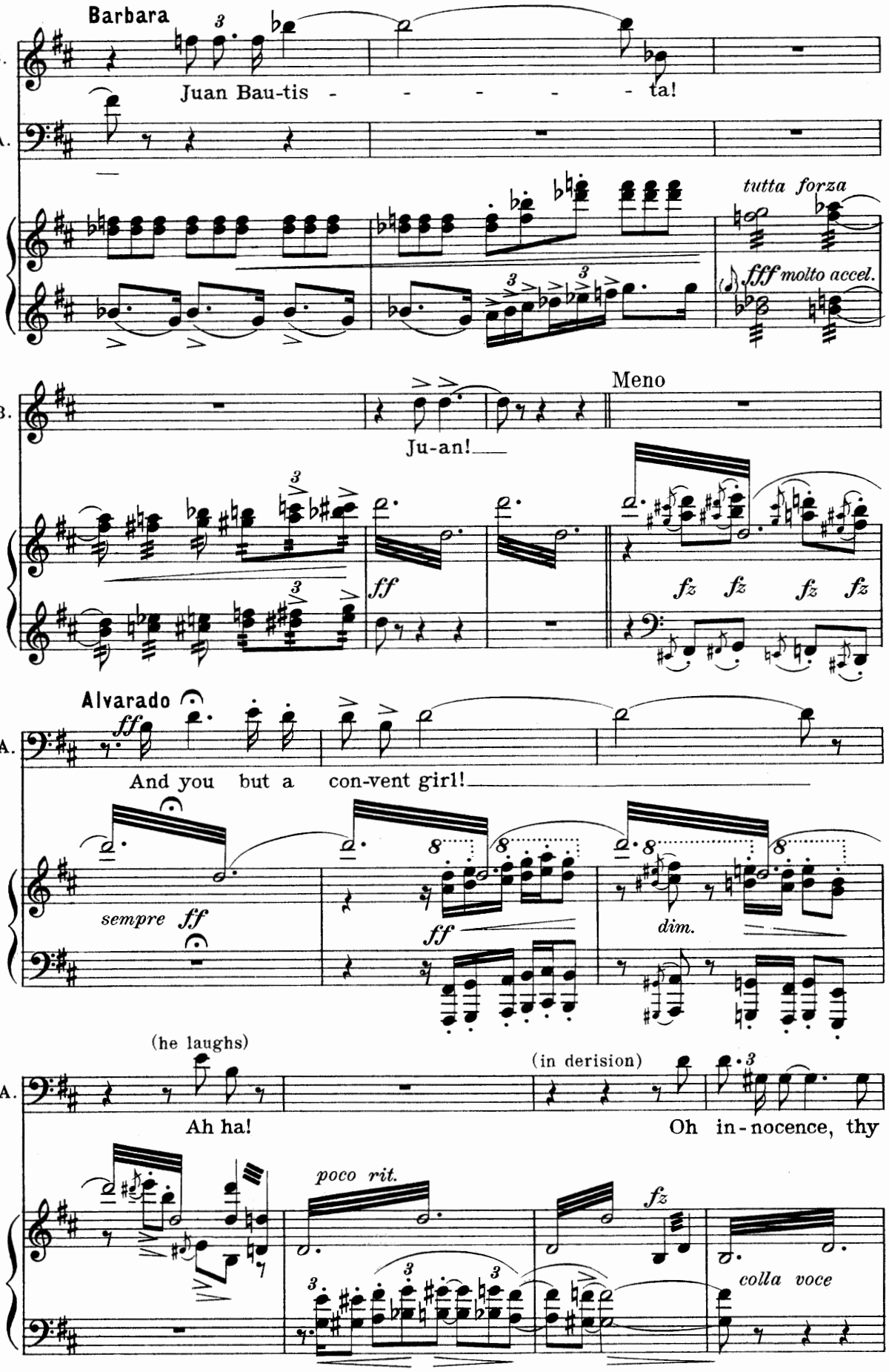

Molto appassionato
A.
molto appassionato
Fair one, lis-ten to my
Sonore
dim.
vow of love, A vow that from my ver-y soul is
spok-en! Fair one, Par-a-dise and heav'n a-bove I'd

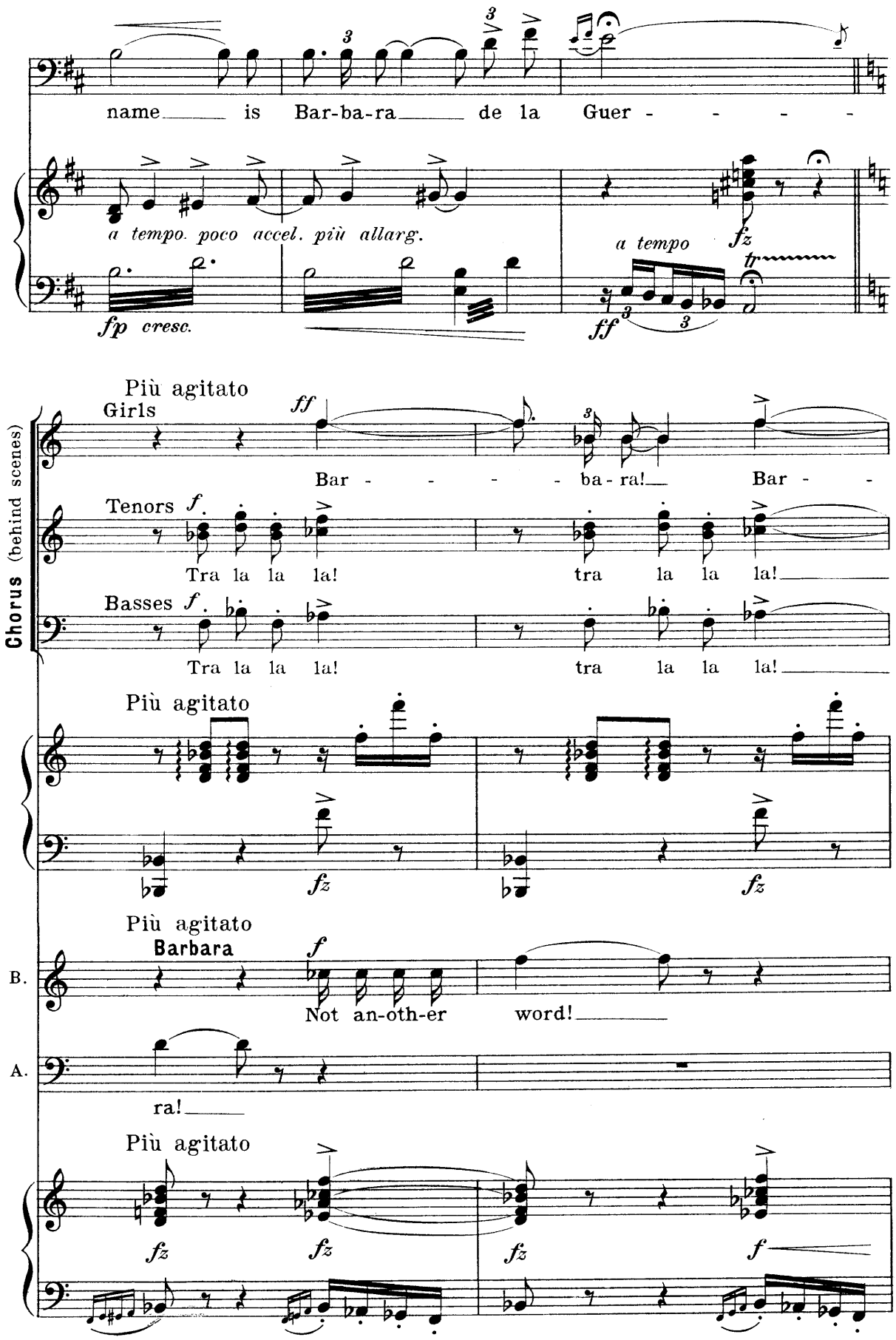

A.
give to rav-ish from thy lips a to - ken!
A.
Bar - - - ba - ra! to hold thee in my arms I'm
rit.
ten.
A.
yearn - ing: Fair one, gaze with - in my eyes To see the
rit.
A.
fire that still a - lone for thee is burn - ing!

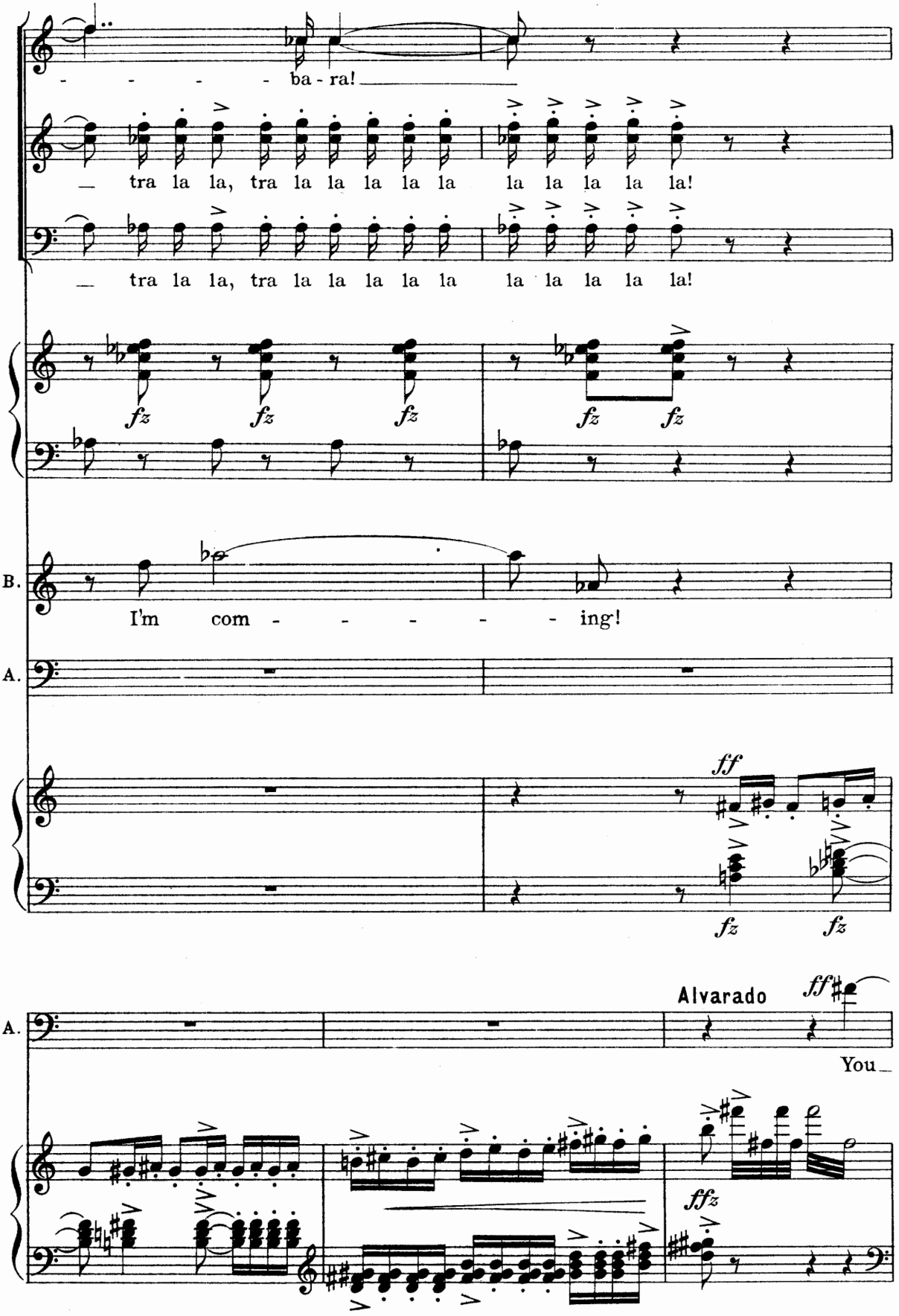

A.
Fair one, lis-ten to my vow of love, a vow that from my ver-y soul is
A.
spok - en! Fair one, I pray, give me thy re-ply,
A.
On thy an-swer will I live or die!
A.
Bid me to live, to live or
rit.
rit.

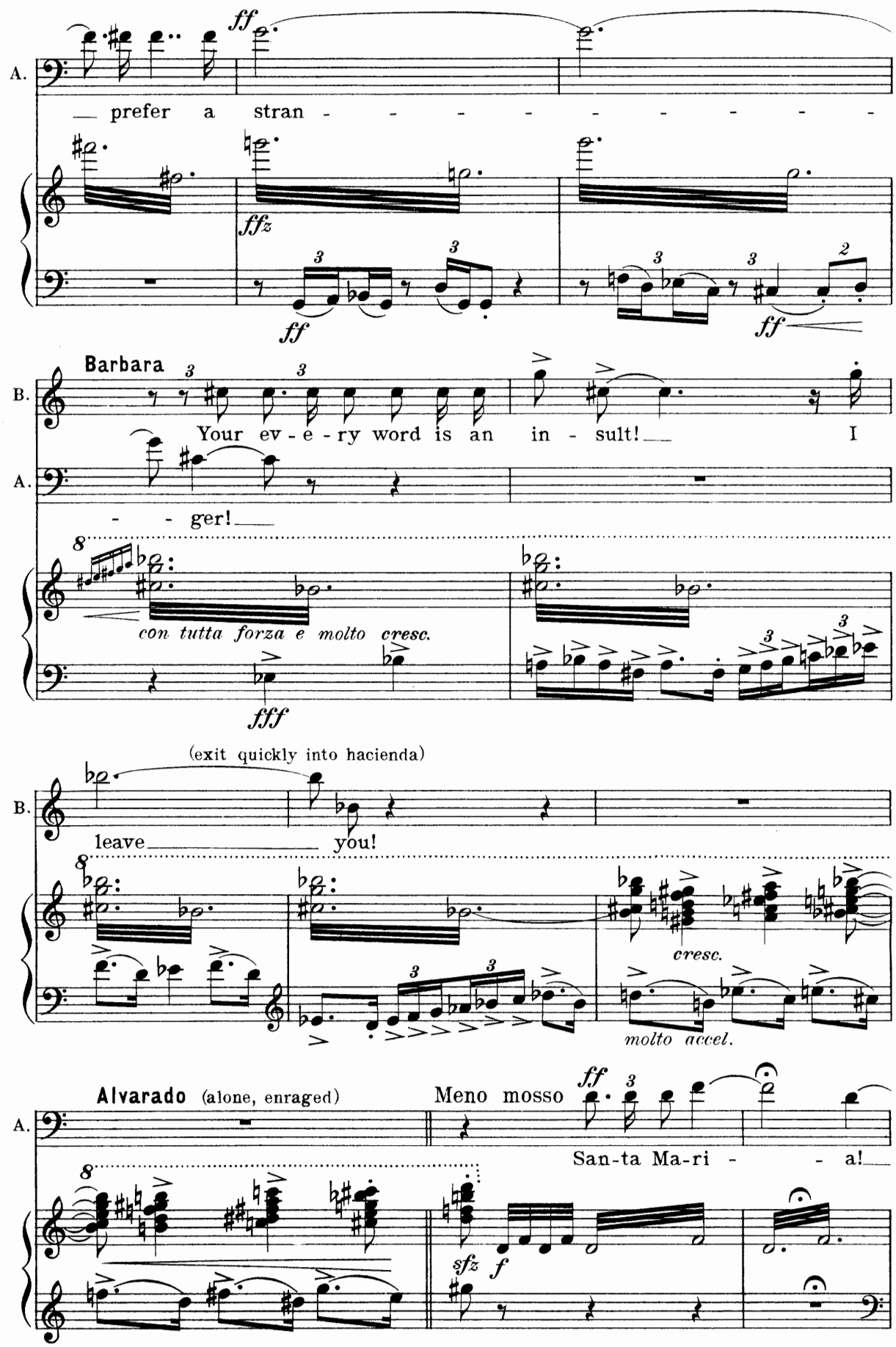

Tempo I
Girls (behind scene)
f
Bar-ba-ra!
Bar-ba-ra!
Falsetto
Tenor
Tra la la la!
tra la la la!
Ah, ha ha ha ha
Bass
Tra la la la!
tra la la la!
Ah, ha ha ha ha
die!
Tempo I
sfz
molto accel. e cresc.
ha!
ha!
ff
Barbara
B.
Yes, yes, I'm com - ing!
sfz

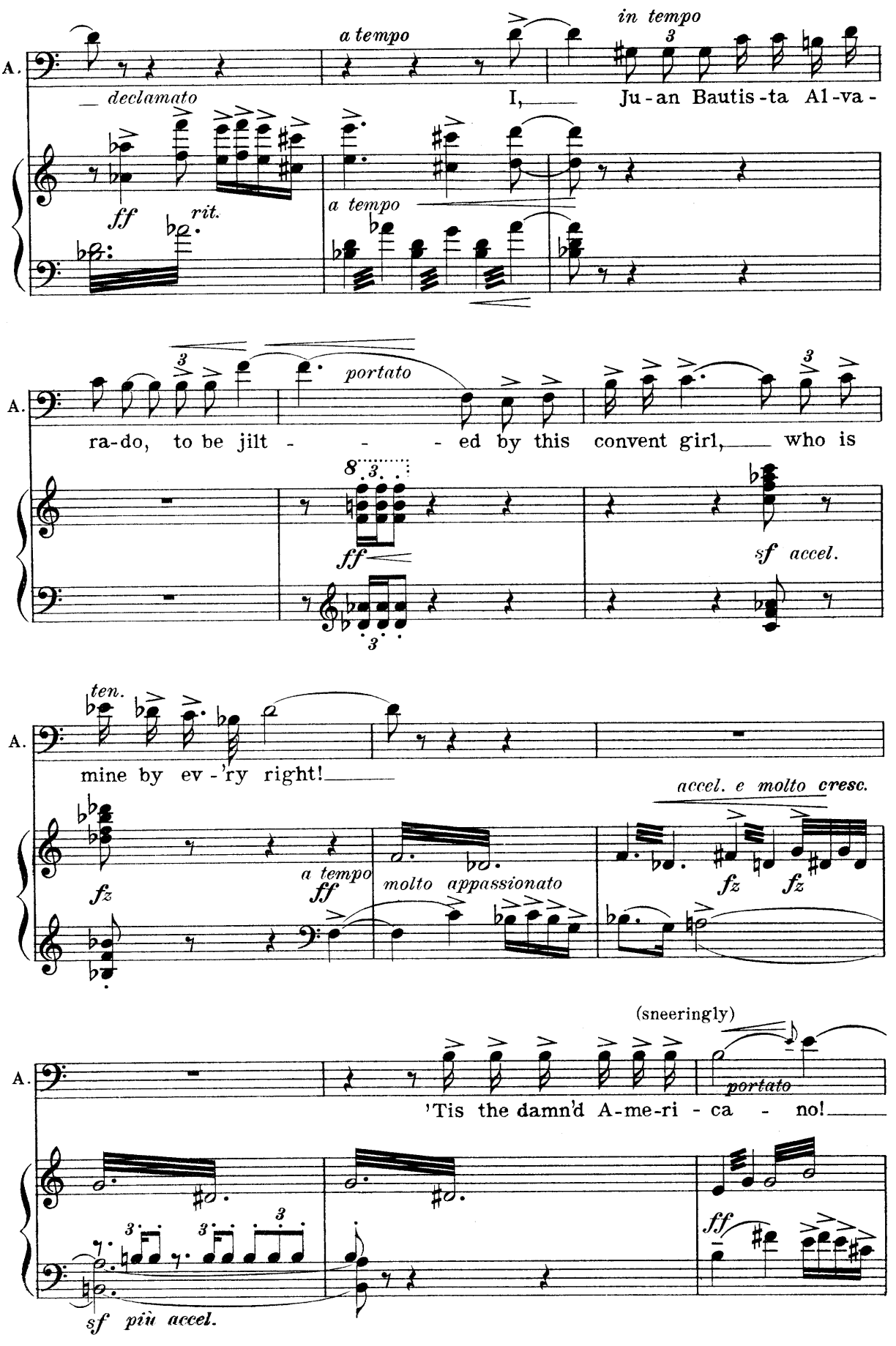

Alvarado (facing her angrily)
Molto agitato
A.
There was a time I was your
f
choice!
What has changed
p
dolente
my cousin?
sempre incalzando
There is an - oth-er!

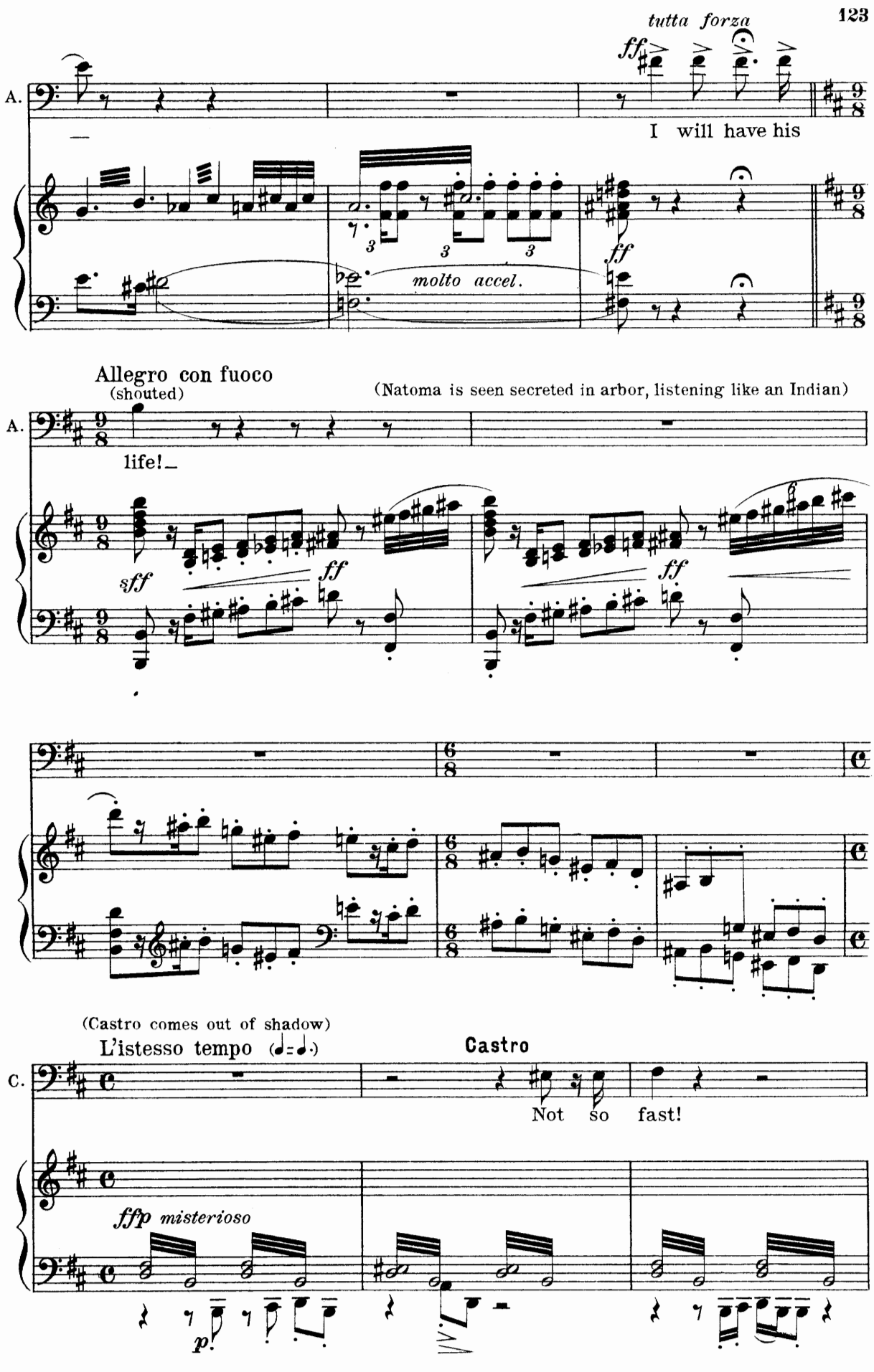

Barbara
Juan Bau-tis - - - - - ta!
B.
A.
tutta forza
fff molto accel.
Meno
Ju-an!
ff
fz fz fz fz
Alvarado
ff
And you but a con-vent girl!
sempre ff
ff
dim.
(he laughs)
Ah ha!
(in derision)
Oh in-nocence, thy
poco rit.
fz
colla voce

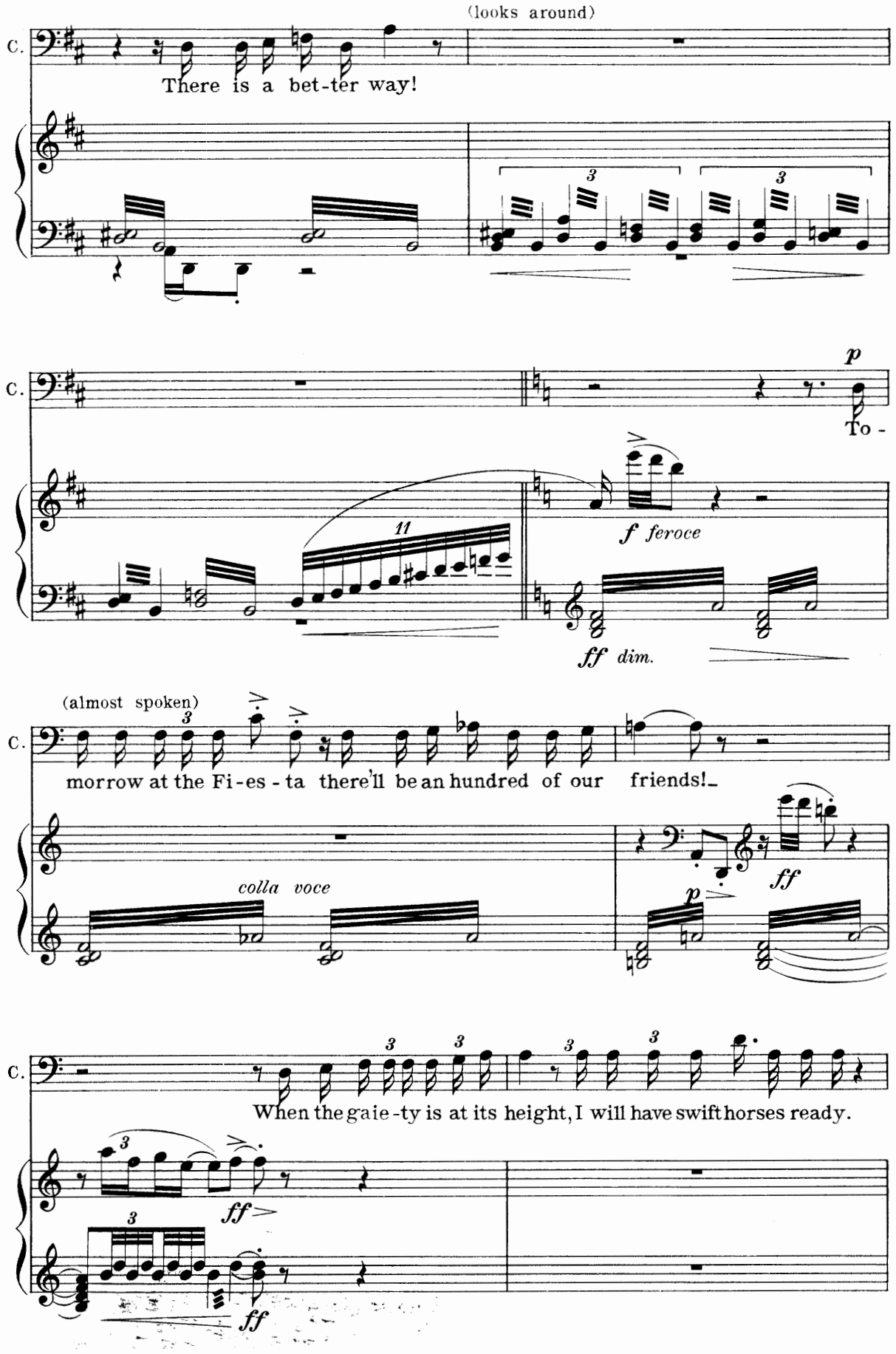

name is Bar-ba-ra de la Guer - - - -
a tempo. poco accel. più allarg.
fp cresc.
a tempo
fz
ff
Più agitato
Girls
ff
Bar - - - - ba - ra! Bar -
Chorus (behind scenes)
Tenors f.
Tra la la la! tra la la la!
Basses f.
Tra la la la! tra la la la!
Più agitato
fz
fz
Più agitato
Barbara
f
Not an-oth-er word!
B.
A.
ra!
Più agitato
fz
fz
fz
f

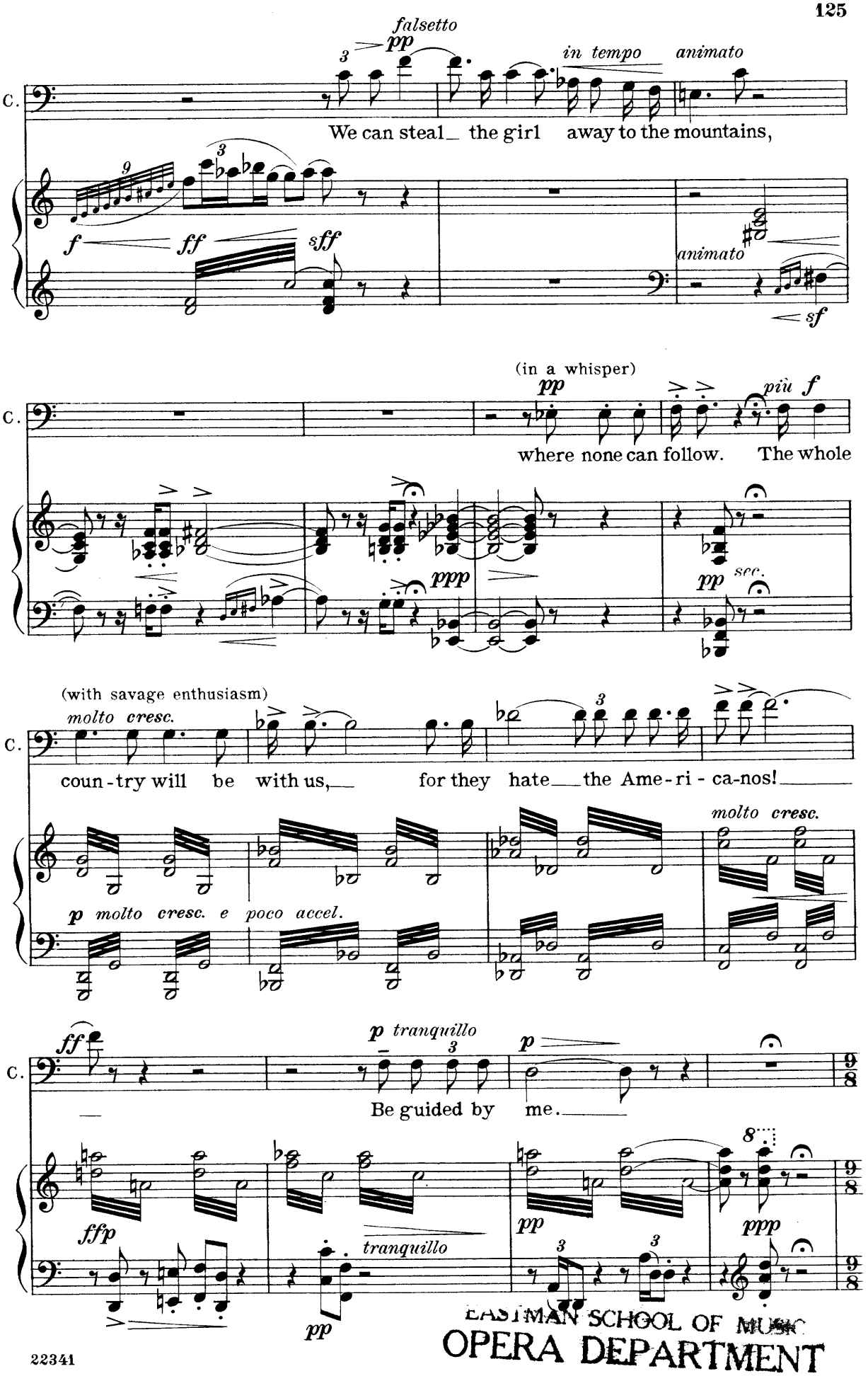

- - - - ba - ra!
— tra la la, tra la la la la la la la la la la la!
— tra la la, tra la la la la la la la la la la la!
fz fz fz fz fz
B.
I'm com - - - - - - ing!
A.
ff
fz fz
A.
Alvarado
ff
You —
ffz


A.
ff
prefer a stran - - - - - - - - - -
ffz
ff
ff
Barbara
B.
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.
Alvarado (alone, enraged)
Meno mosso
ff
San-ta Ma-ri - - a!
sfz
f


A.
declamato
ff
rit.
a tempo
in tempo
I, Ju-an Bautis-ta Al-va-
a tempo
portato
ra-do, to be jilt - - - ed by this convent girl, who is
ff
sf accel.
ten.
mine by ev-'ry right!
fz
a tempo
ff
molto appassionato
accel. e molto cresc.
fz
fz
(sneeringly)
portato
'Tis the damn'd A-me-ri - ca - no!
ff
sf più accel.


tutta forza
ff
A.
I will have his
molto accel.
ff
Allegro con fuoco
(shouted)
(Natoma is seen secreted in arbor, listening like an Indian)
A.
life!
sff
ff
ff
(Castro comes out of shadow)
L'istesso tempo (♩=♩.)
Castro
C.
Not so fast!
ffp misterioso
p

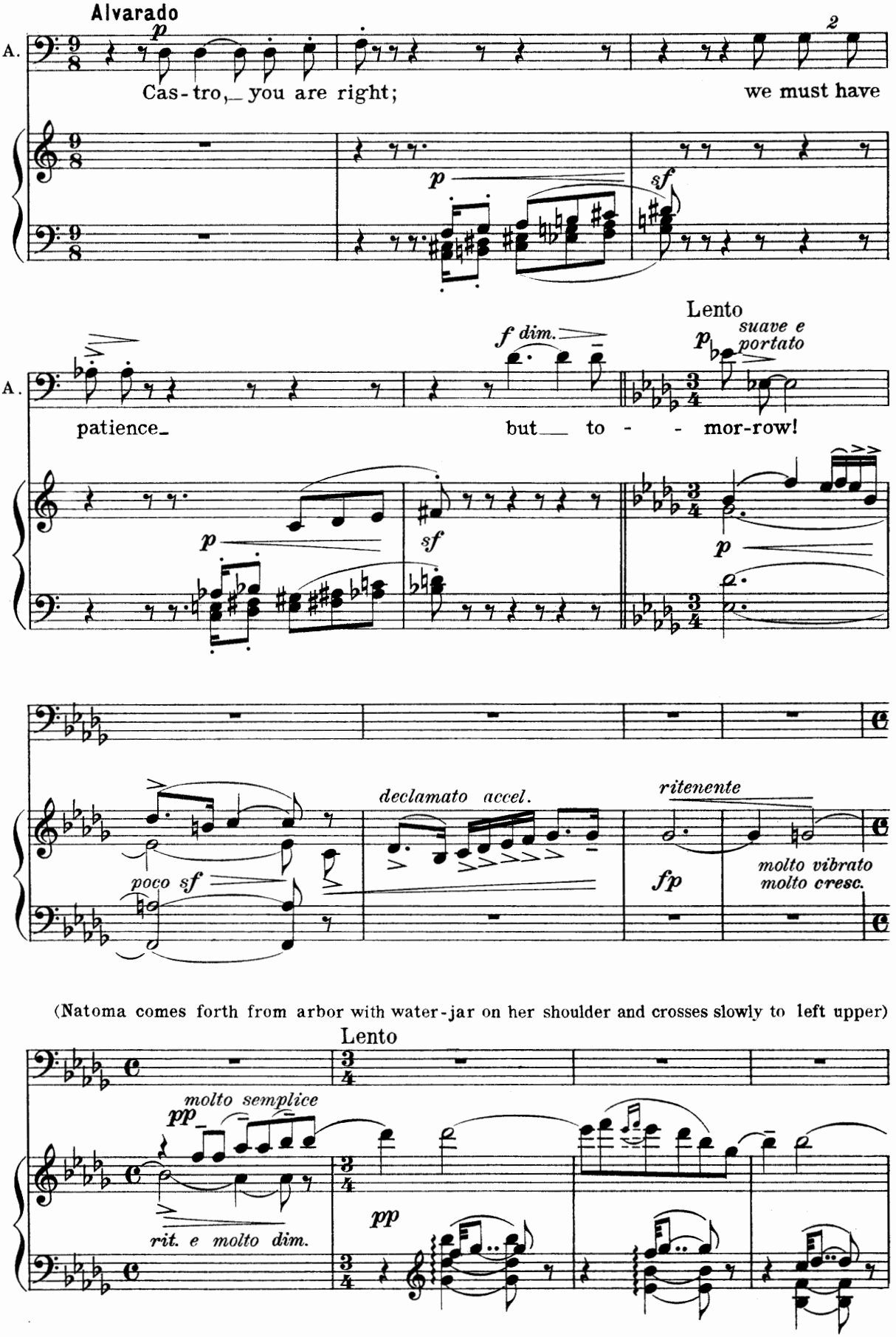

(looks around)
C.
There is a bet-ter way!
3
3
C.
p
To -
11
f feroce
ff dim.
(almost spoken)
C.
3
morrow at the Fi-es-ta there'll be an hundred of our friends!
colla voce
ff
p
C.
3
3
3
3
When the gaie-ty is at its height, I will have swift horses ready.
3
ff
3
ff



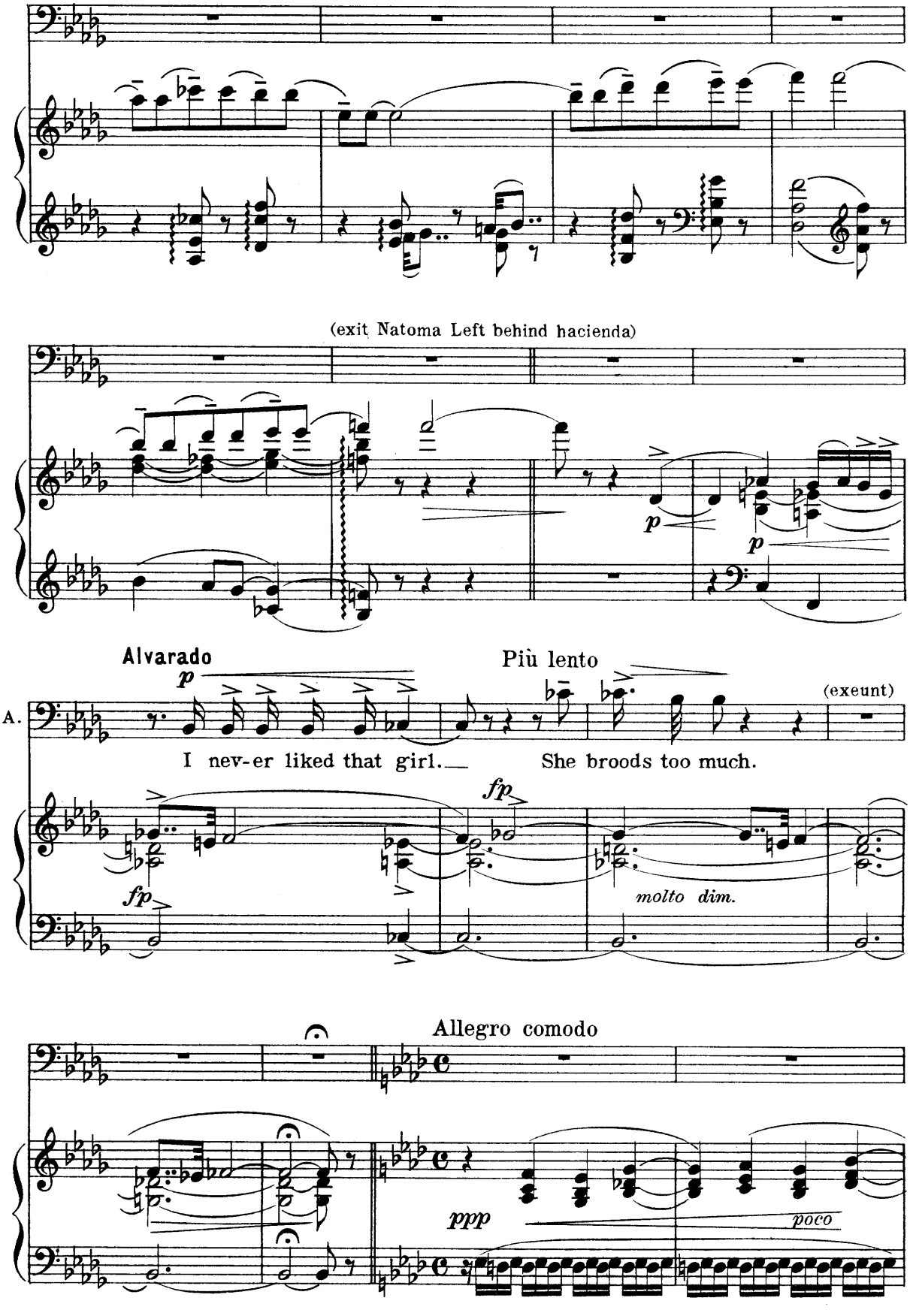
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

Un poco meno

Alvarado



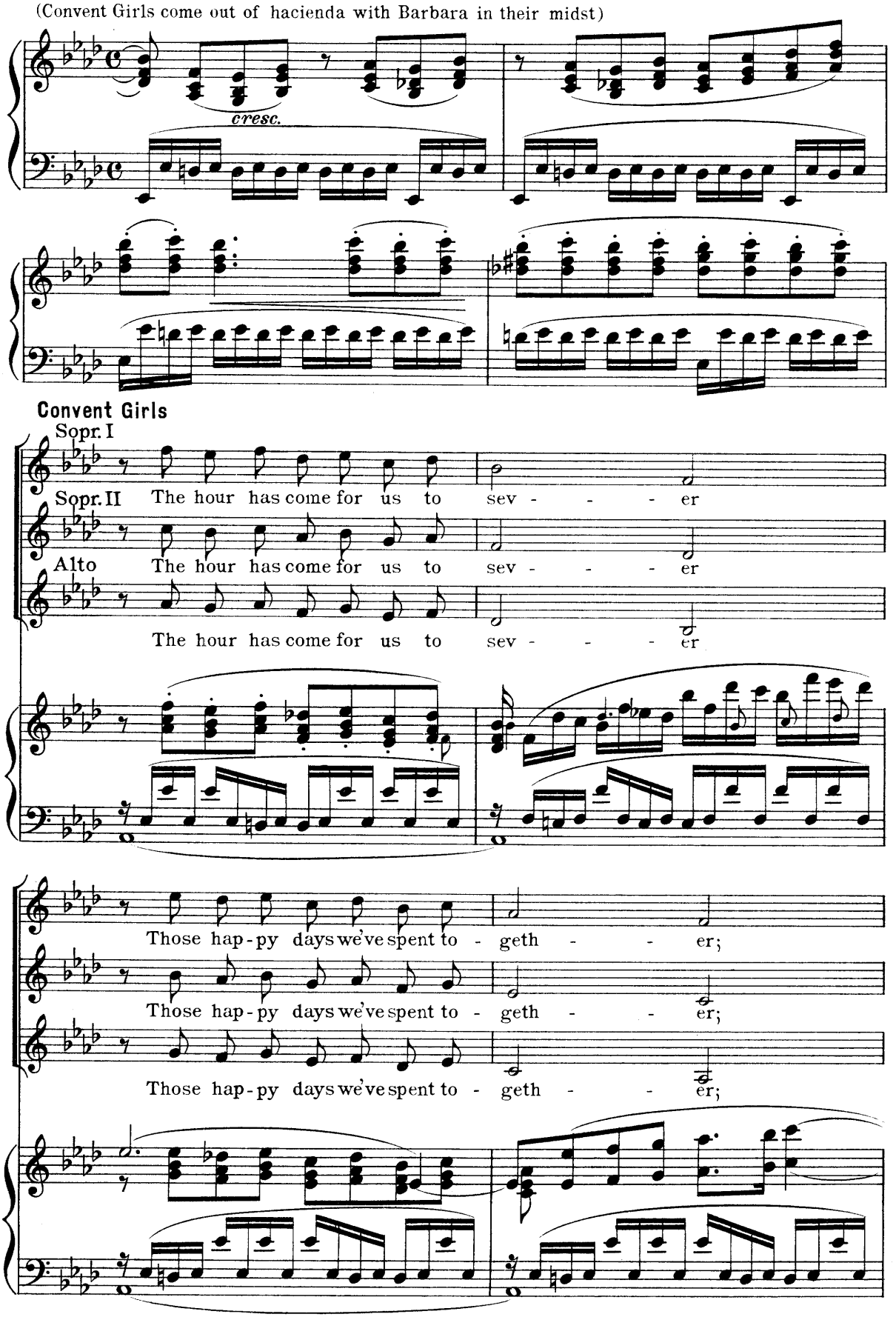
(Natoma comes forth from arbor with water-jar on her shoulder and crosses slowly to left upper)

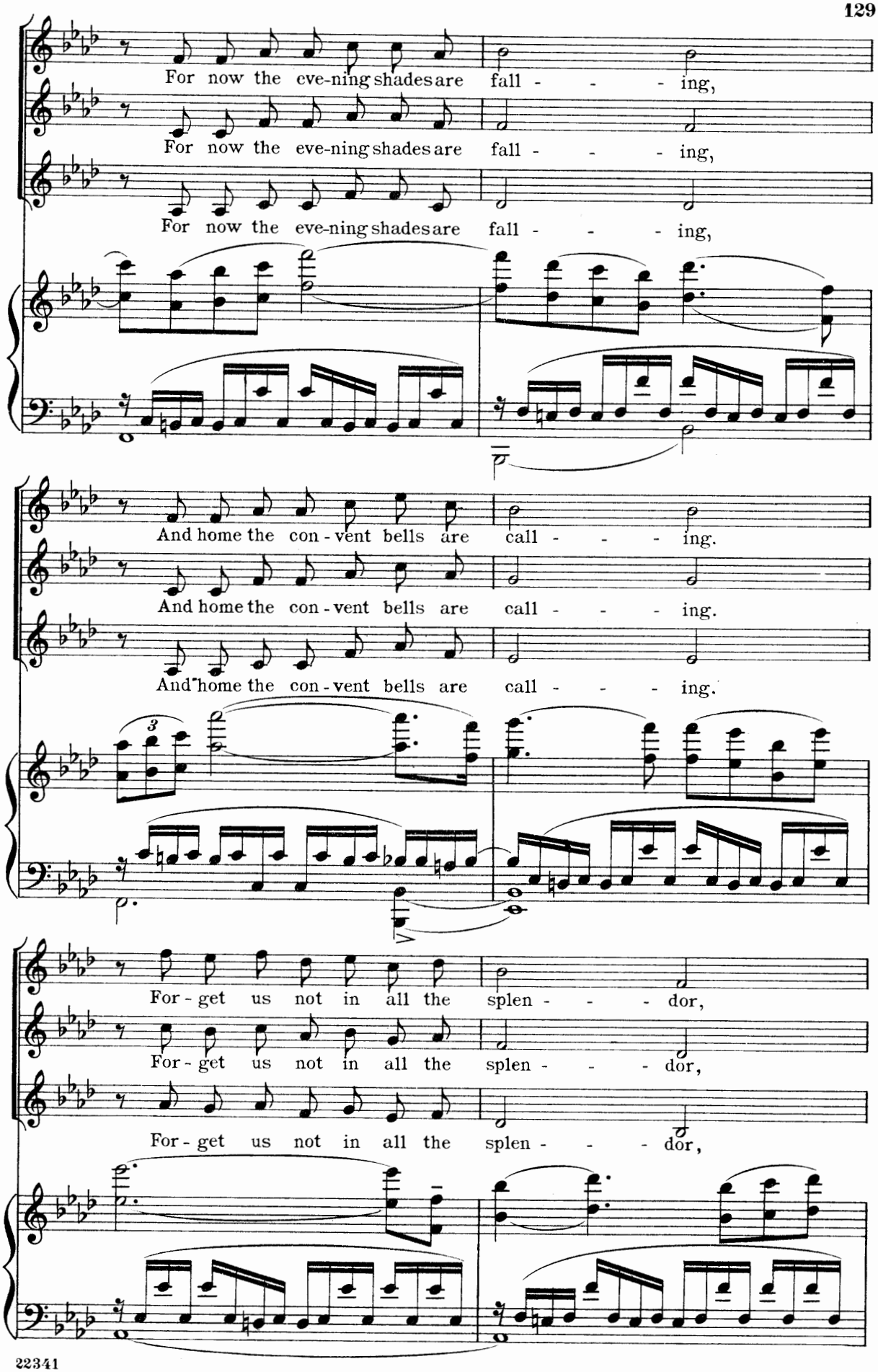

(exit Natoma Left behind hacienda)
Alvarado
p
Più lento
(exeunt)
A.
I nev-er liked that girl.
She broods too much.
fp
fp
molto dim.
Allegro comodo
ppp
poco

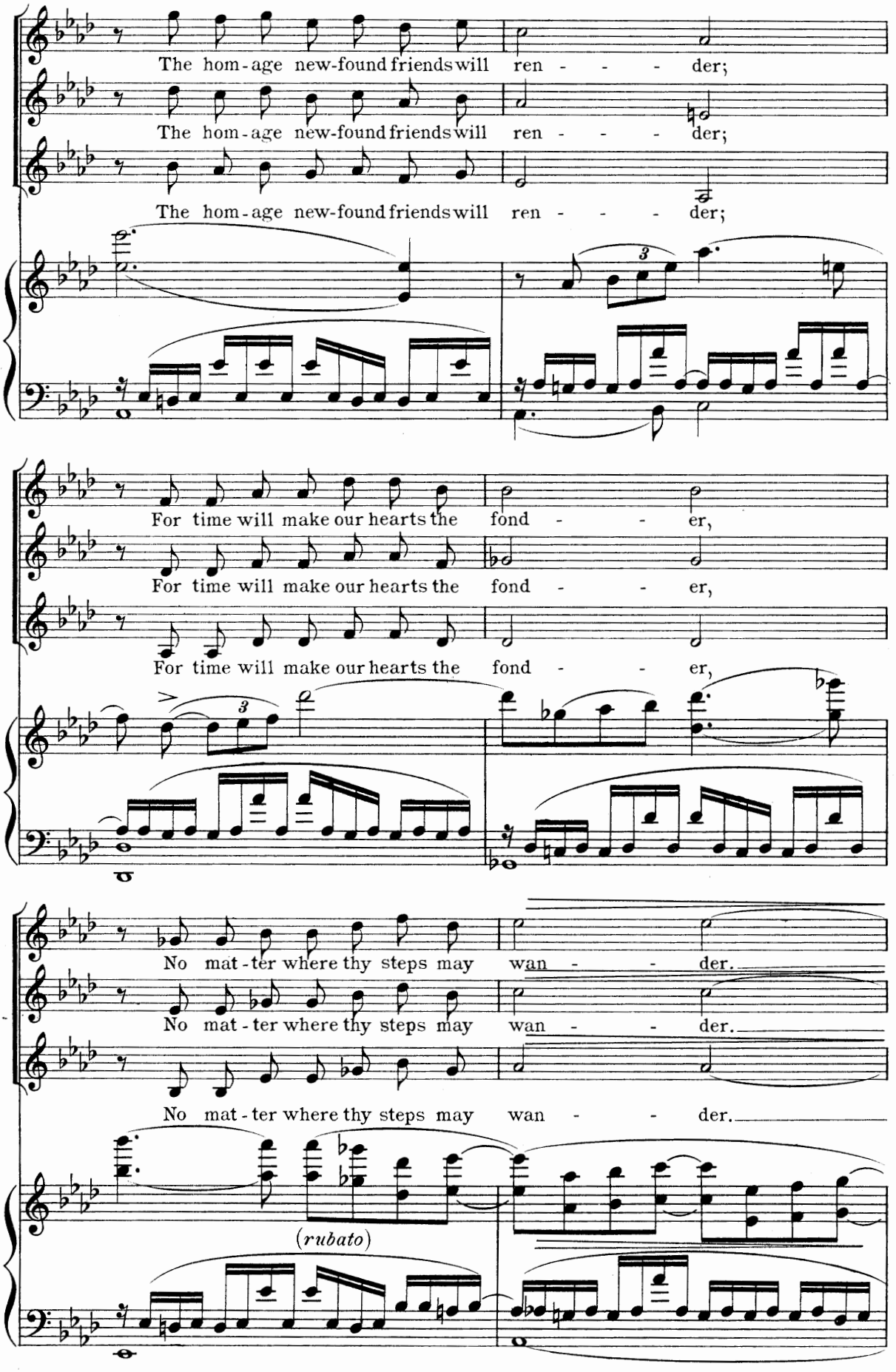
Scene VI

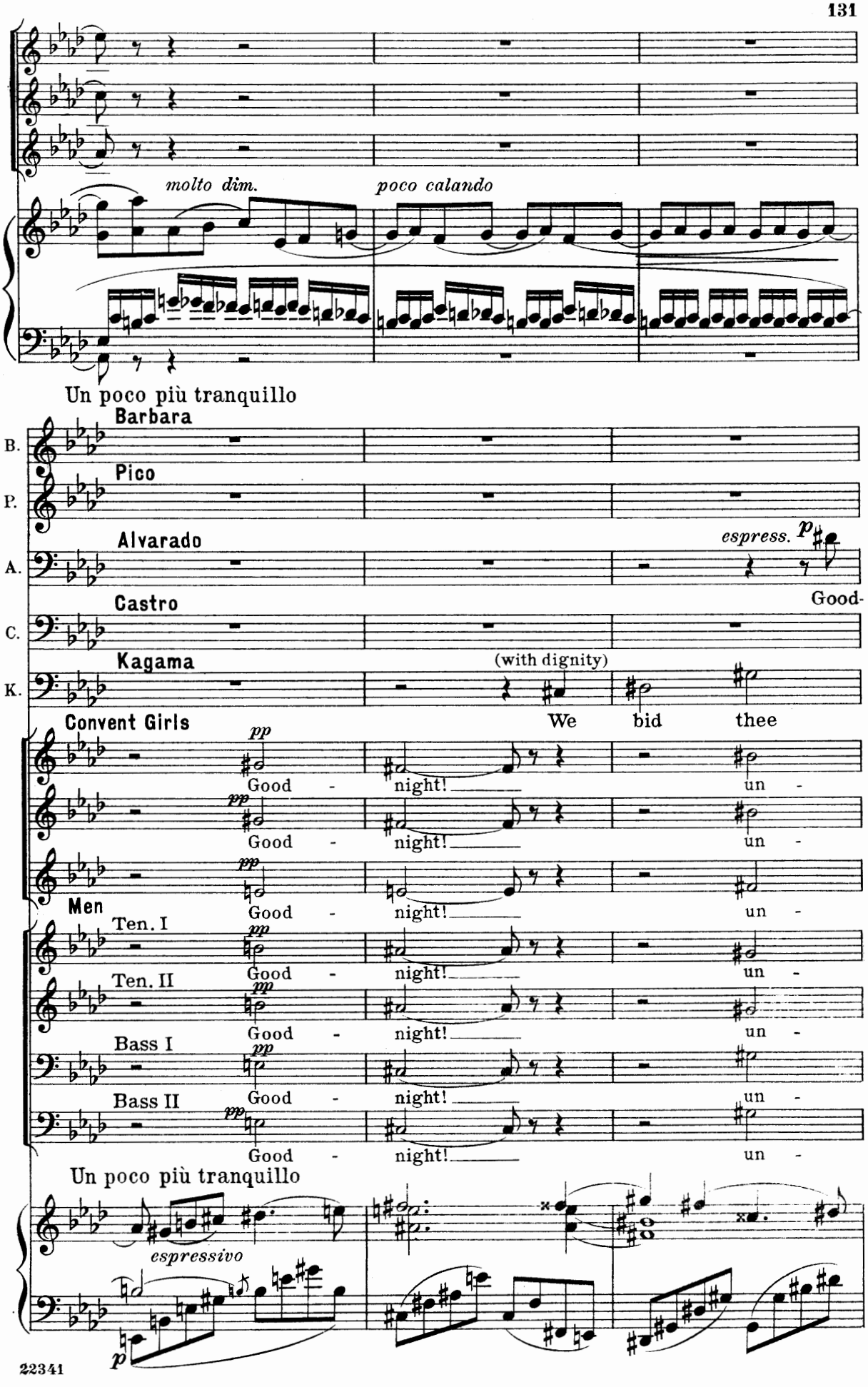
(Night begins to fall)

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




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.
3
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;
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,
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.
(rubato)


molto dim.
poco calando
Un poco più tranquillo
Barbara
B.
Pico
P.
Alvarado
espress.
A.
Good-
Castro
C.
Kagama
(with dignity)
K.
We bid thee
Convent Girls
Good - night! un -
Men
Ten. I
Ten. II
Bass I
Bass II
Un poco più tranquillo
espressivo

(to Paul)

pp

B. Good - night!

(sweetly)

P. 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

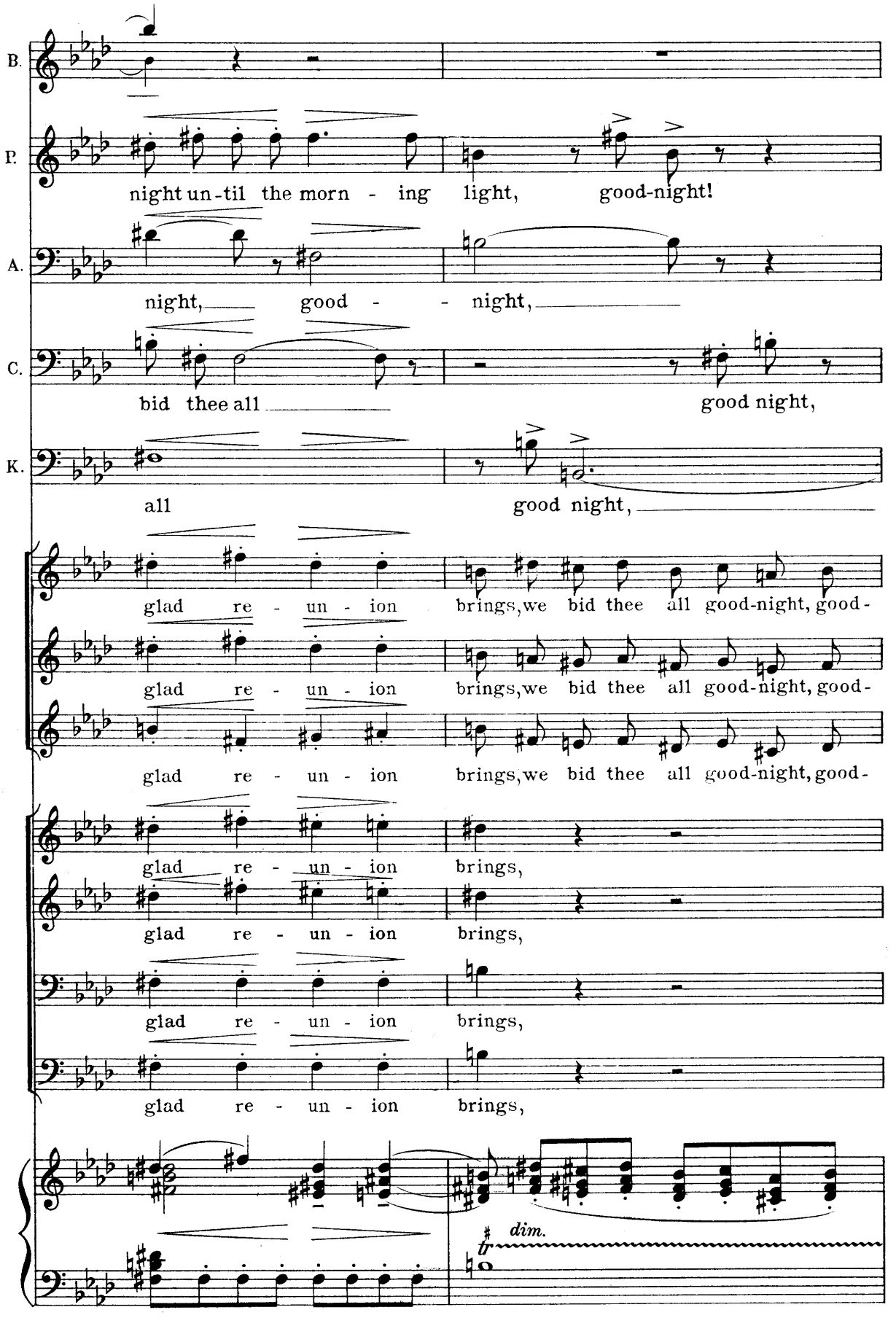
til the morn - - ing light our

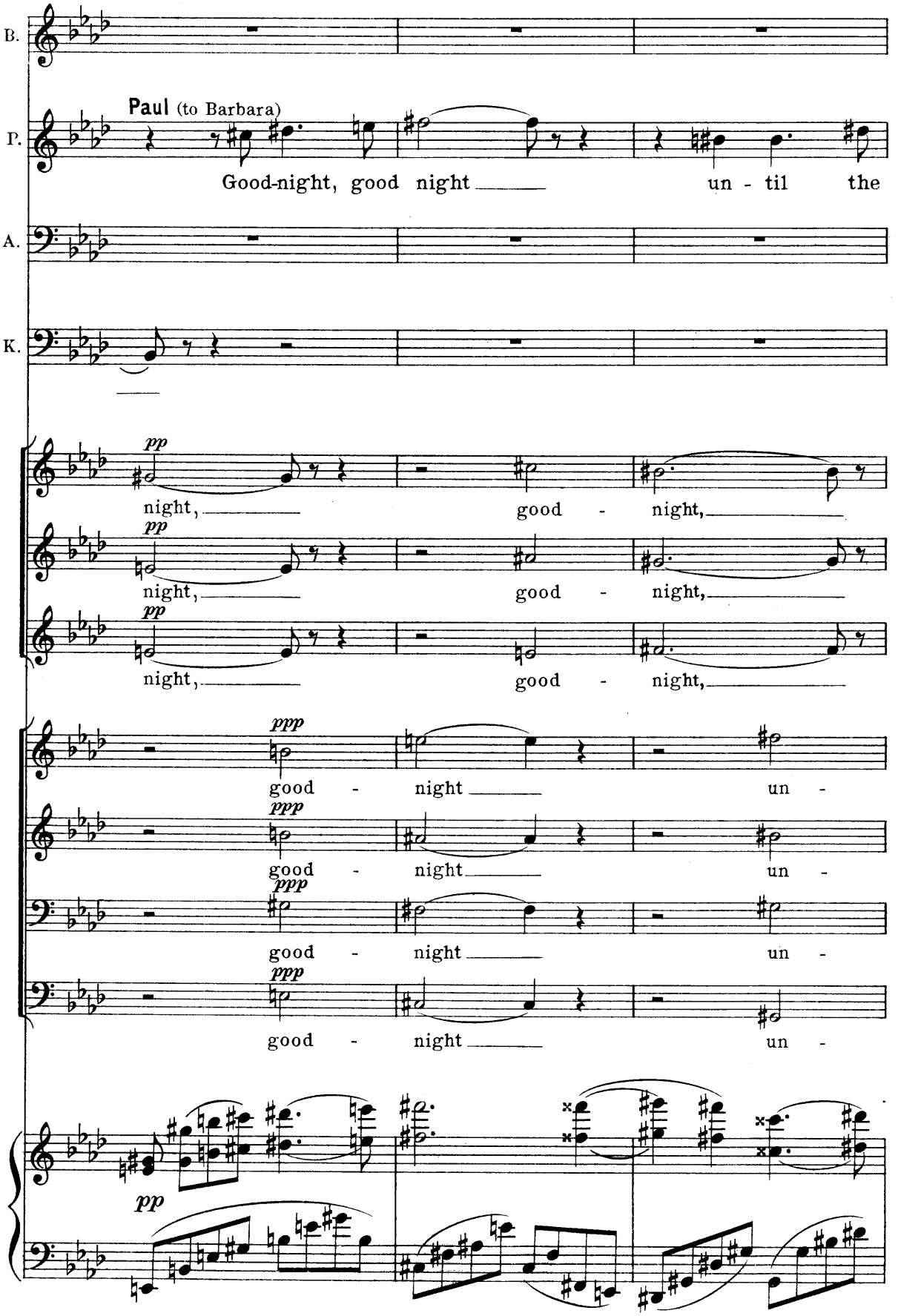
til the morn - - ing light our

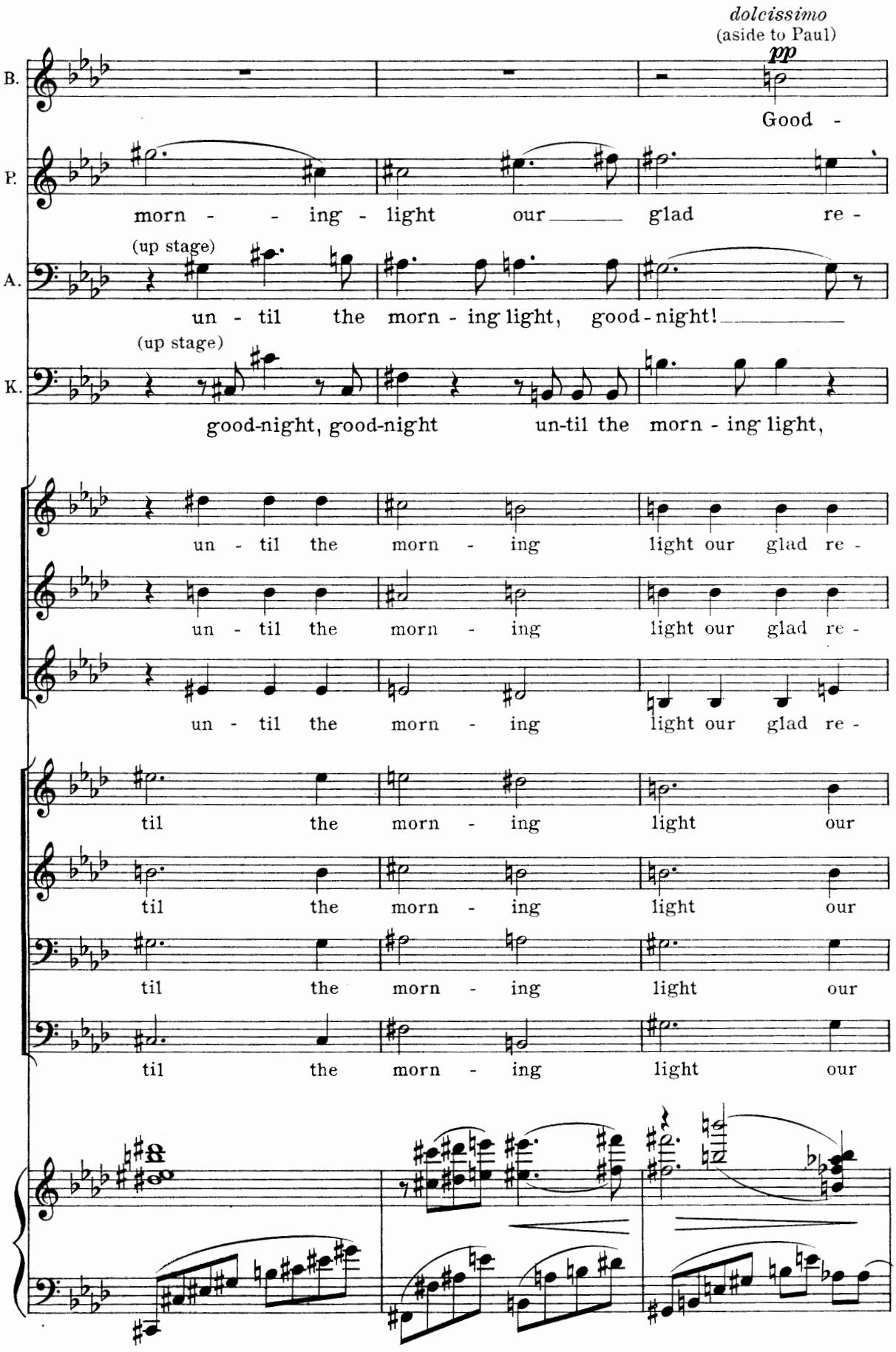
til the morn - - ing light our

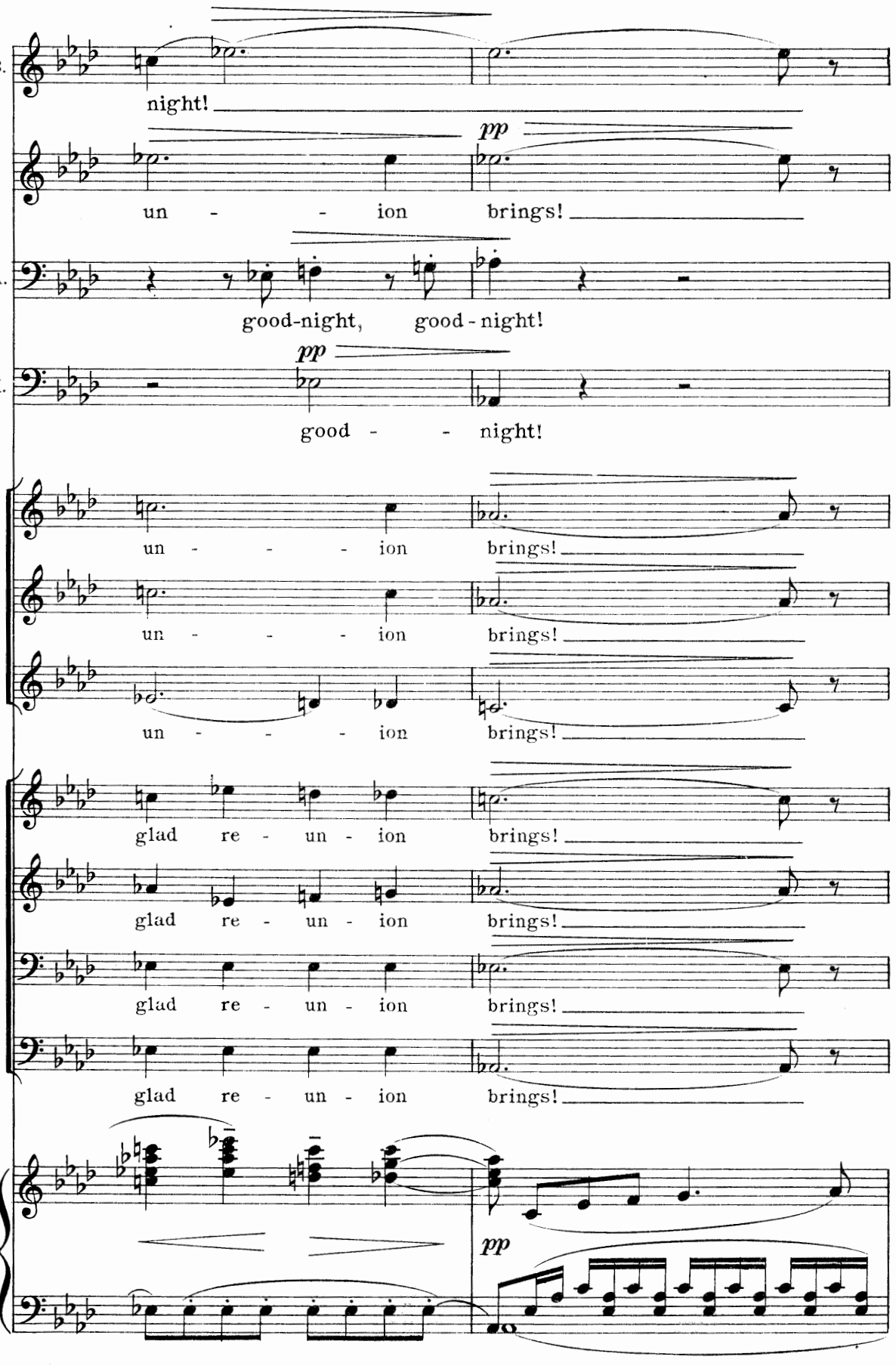
til the morn - - ing light our

til the morn - - ing light our

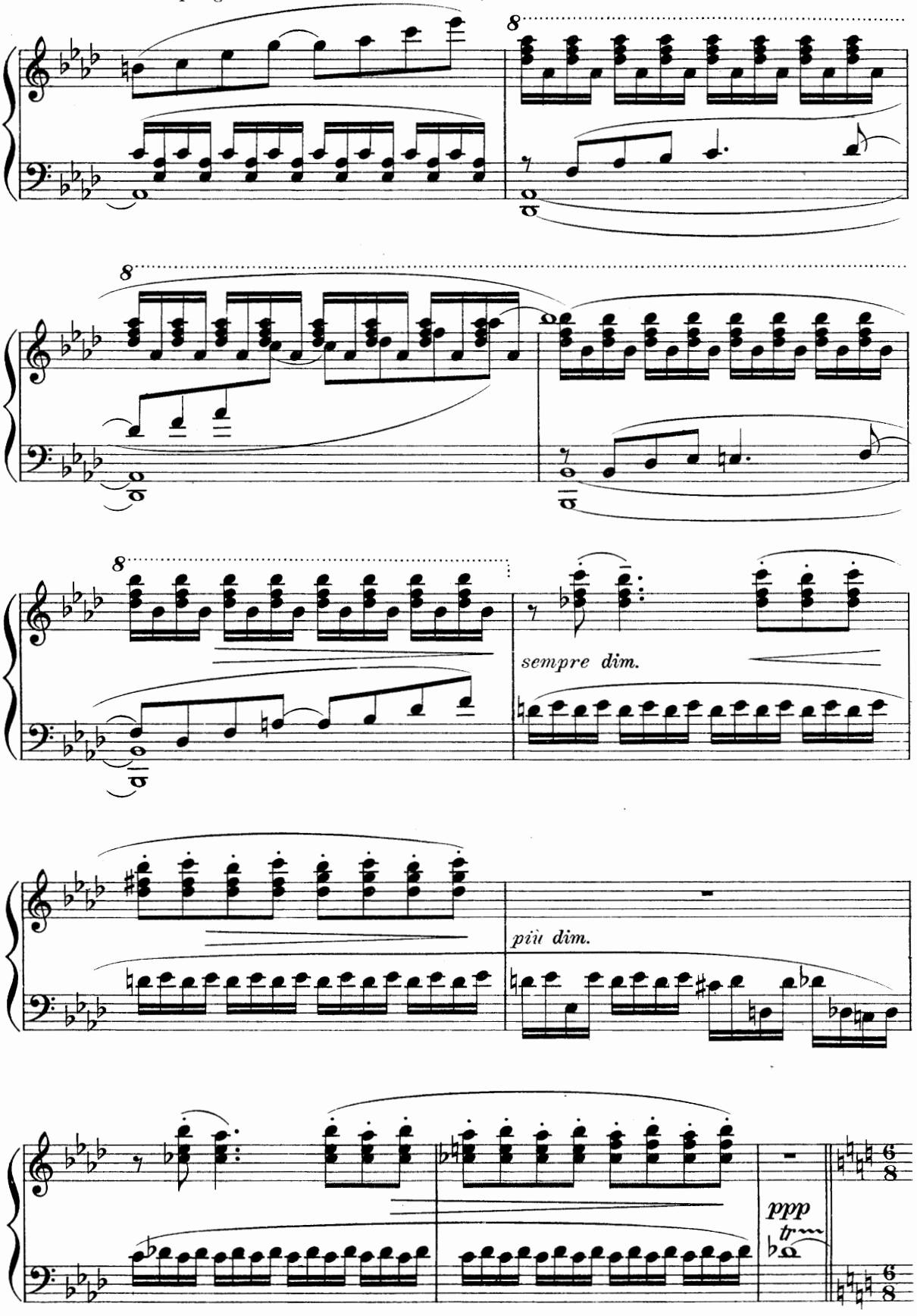

B.
night un-til the morn - ing light, good-night!
P.
night, good - - night,
A.
bid thee all good night,
C.
all good night,
K.
glad re - un - ion brings, we bid thee all good-night, good-
glad re - un - ion brings, we bid thee all good-night, good-
glad re - un - ion brings, we bid thee all good-night, good-
glad re - un - ion brings,
glad re - un - ion brings,
glad re - un - ion brings,
glad re - un - ion brings,
dim.
tr

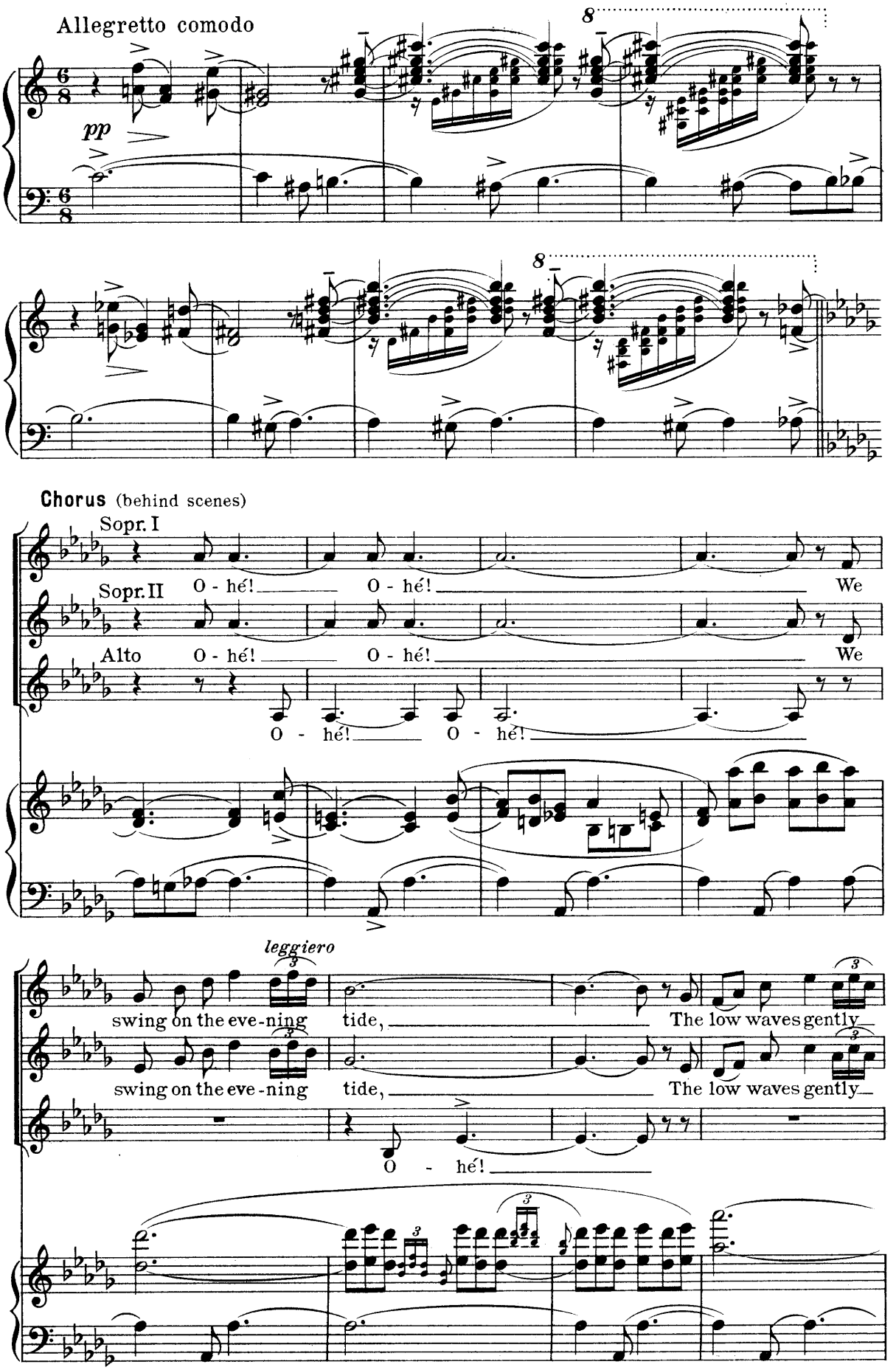

B.
P.
Paul (to Barbara)
Good-night, good night
un - til the
A.
K.
pp
night,
good - night,
ppp
good - night
un -

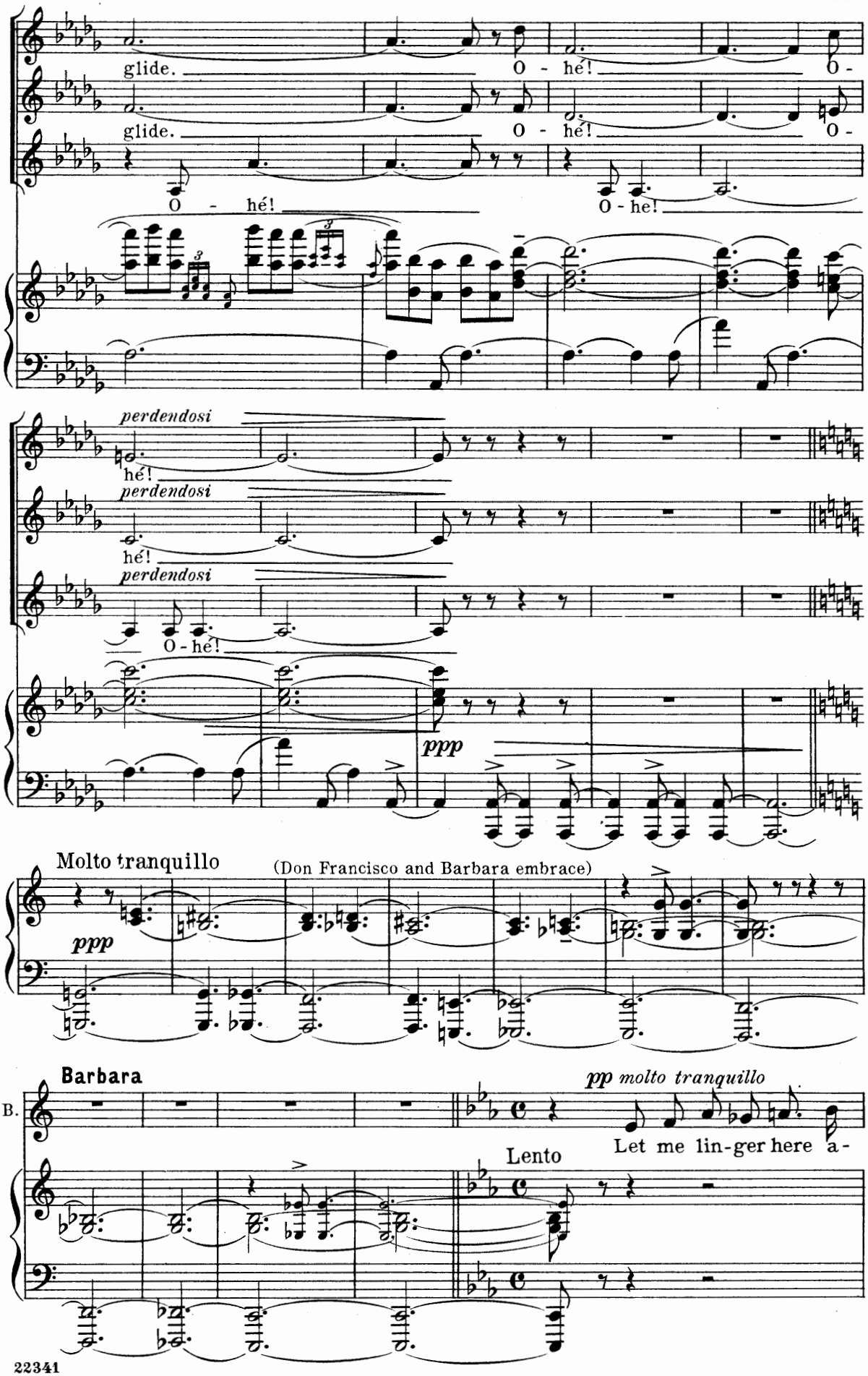

dolcissimo
(aside to Paul)
pp
B.
Good -
P.
morn - - ing - light our glad re -
(up stage)
A.
un - til the morn - ing light, good - night!
(up stage)
K.
good-night, good-night un-til the morn - ing light,
un - til the morn - ing light our glad re -
un - til the morn - ing light our glad re -
un - til the 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

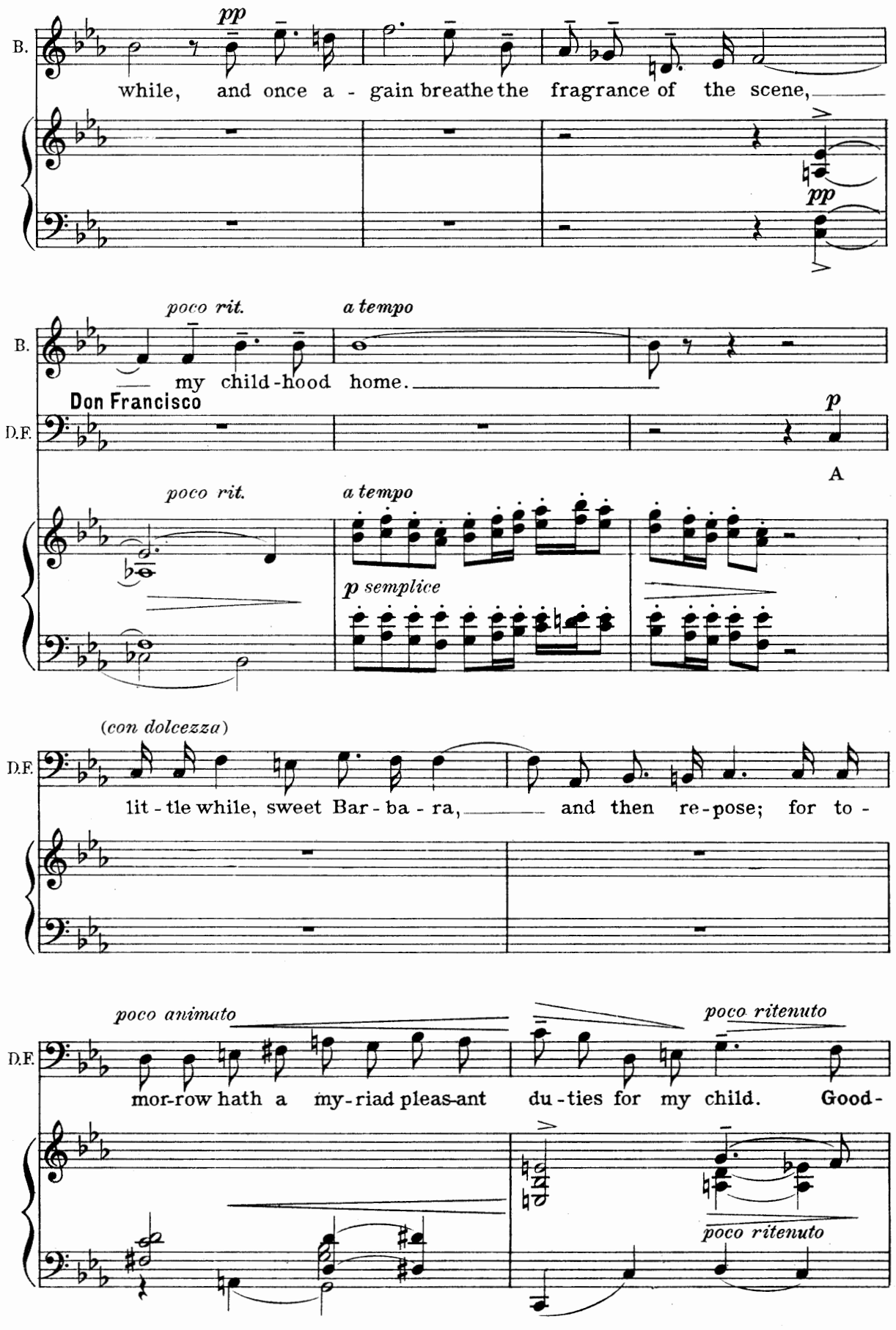

B.
night!
pp
un - - ion brings!
A.
good-night, good-night!
K.
pp
good - - night!
un - - - - ion brings!
un - - - - ion brings!
un - - - - ion brings!
glad re - un - ion brings!
glad re - un - ion brings!
glad re - un - ion brings!
glad re - un - ion brings!
pp

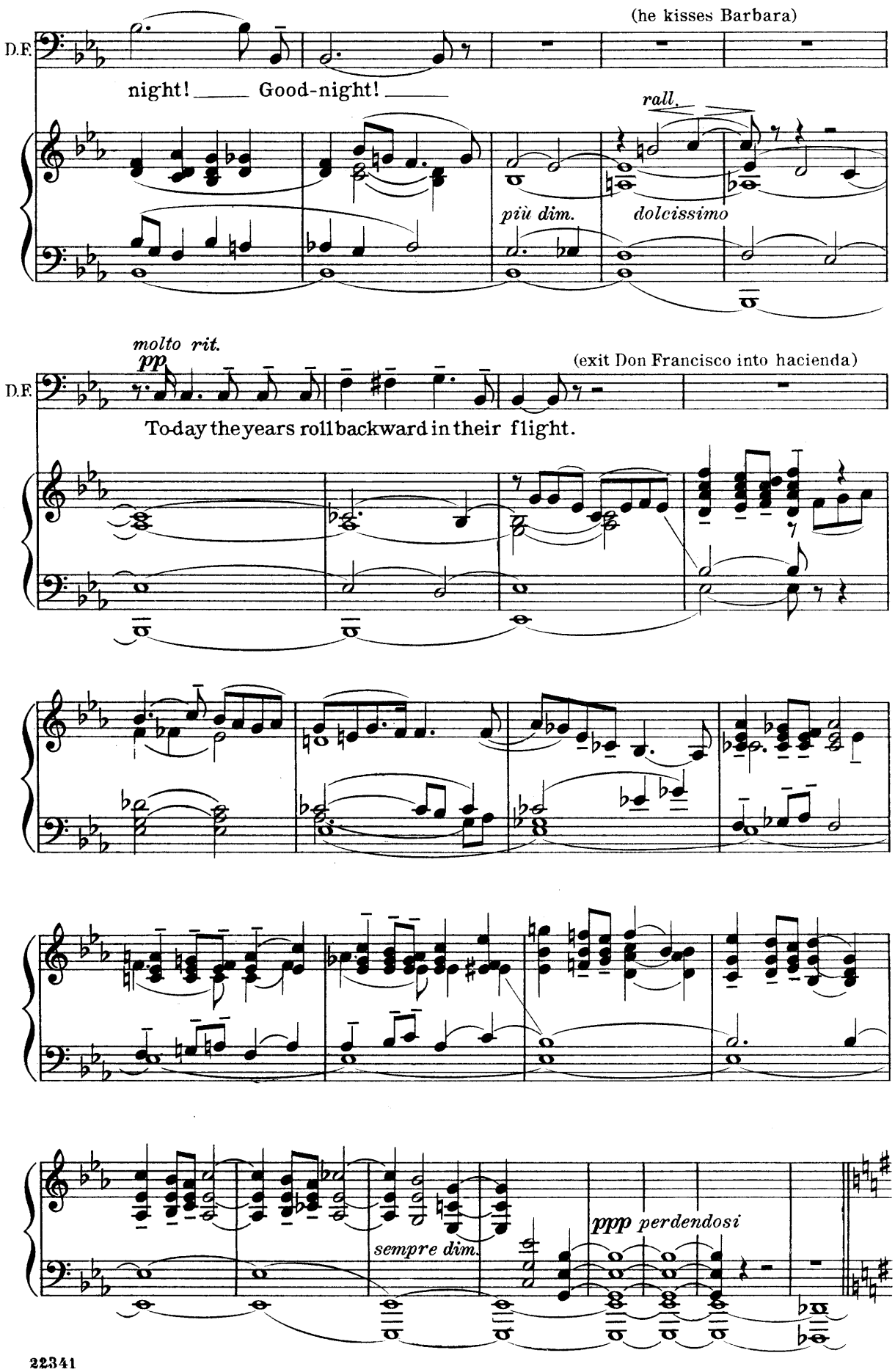
(All exeunt excepting Barbara and Don Francisco)




Allegretto comodo
pp
8
8
Chorus (behind scenes)
Sopr. I
Sopr. II
O - hé!
O - hé!
We
Alto
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!

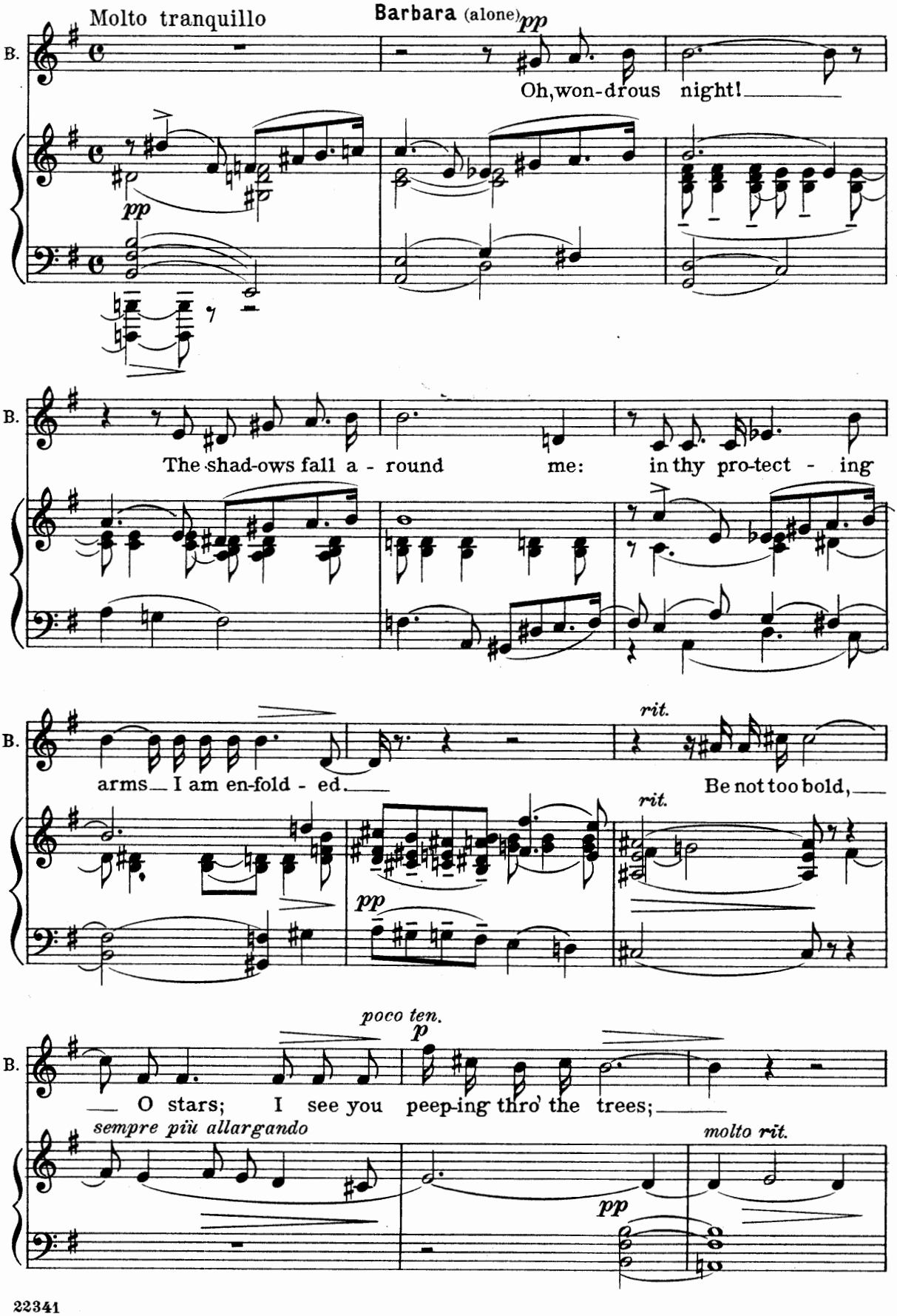

glide.
O - hé!
O -
glide.
O - hé!
O -
O - hé!
O - he!
perdendosi
hé!
perdendosi
hé!
perdendosi
O - hé!
ppp
Molto tranquillo
(Don Francisco and Barbara embrace)
ppp
Barbara
B.
pp molto tranquillo
Let me lin-ger here a-
Lento

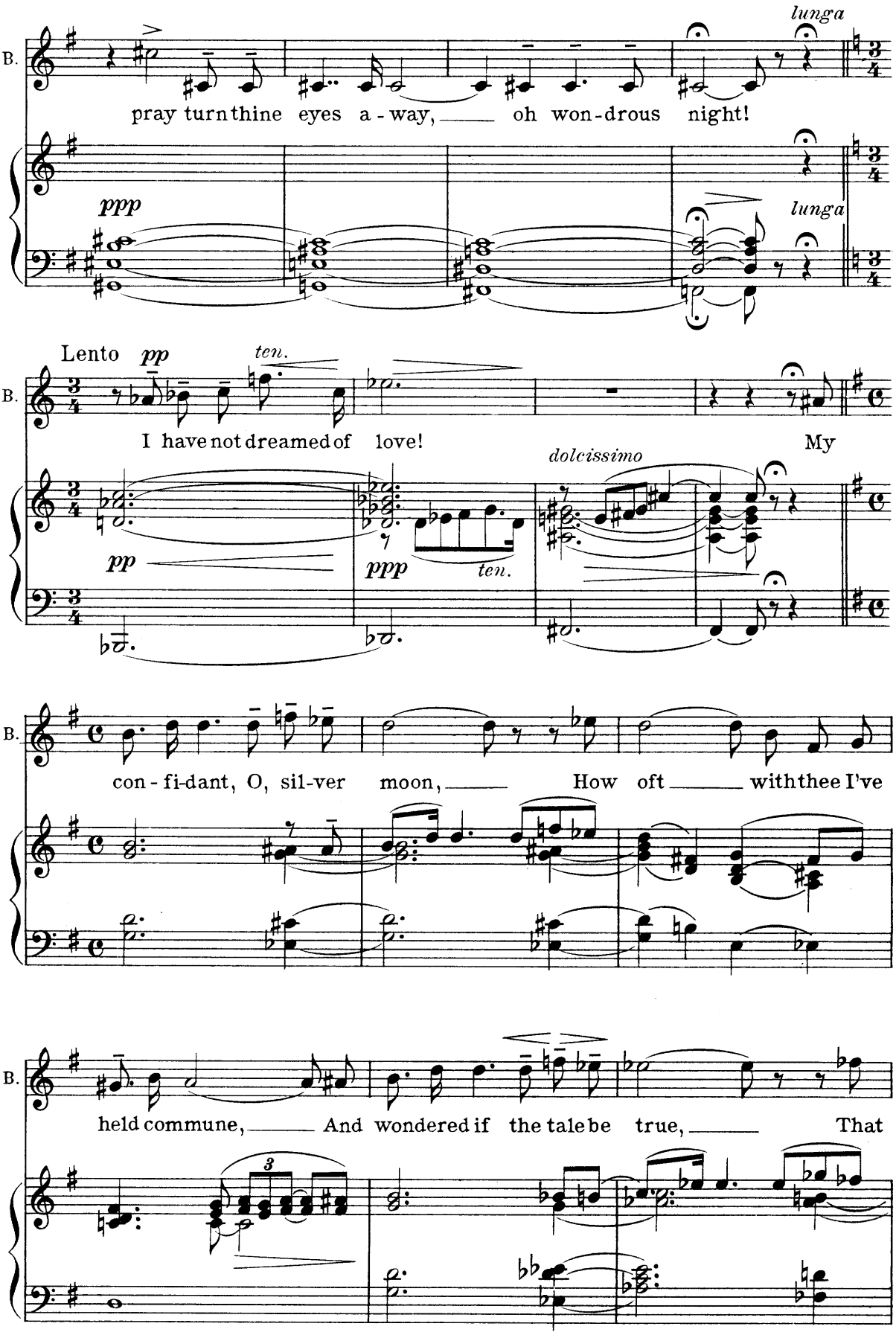

B.
pp
while, and once a - gain breathe the fragrance of the scene,
pp
poco rit.
a tempo
B.
my child-hood home.
Don Francisco
D.F.
p
A
poco rit.
a tempo
p semplice
(con dolcezza)
D.F.
lit - tle while, sweet Bar - ba - ra, and then re-pose; for to -
poco animato
poco ritenuto
D.F.
mor-row hath a my-riad pleas-ant du-ties for my child. Good-
poco ritenuto

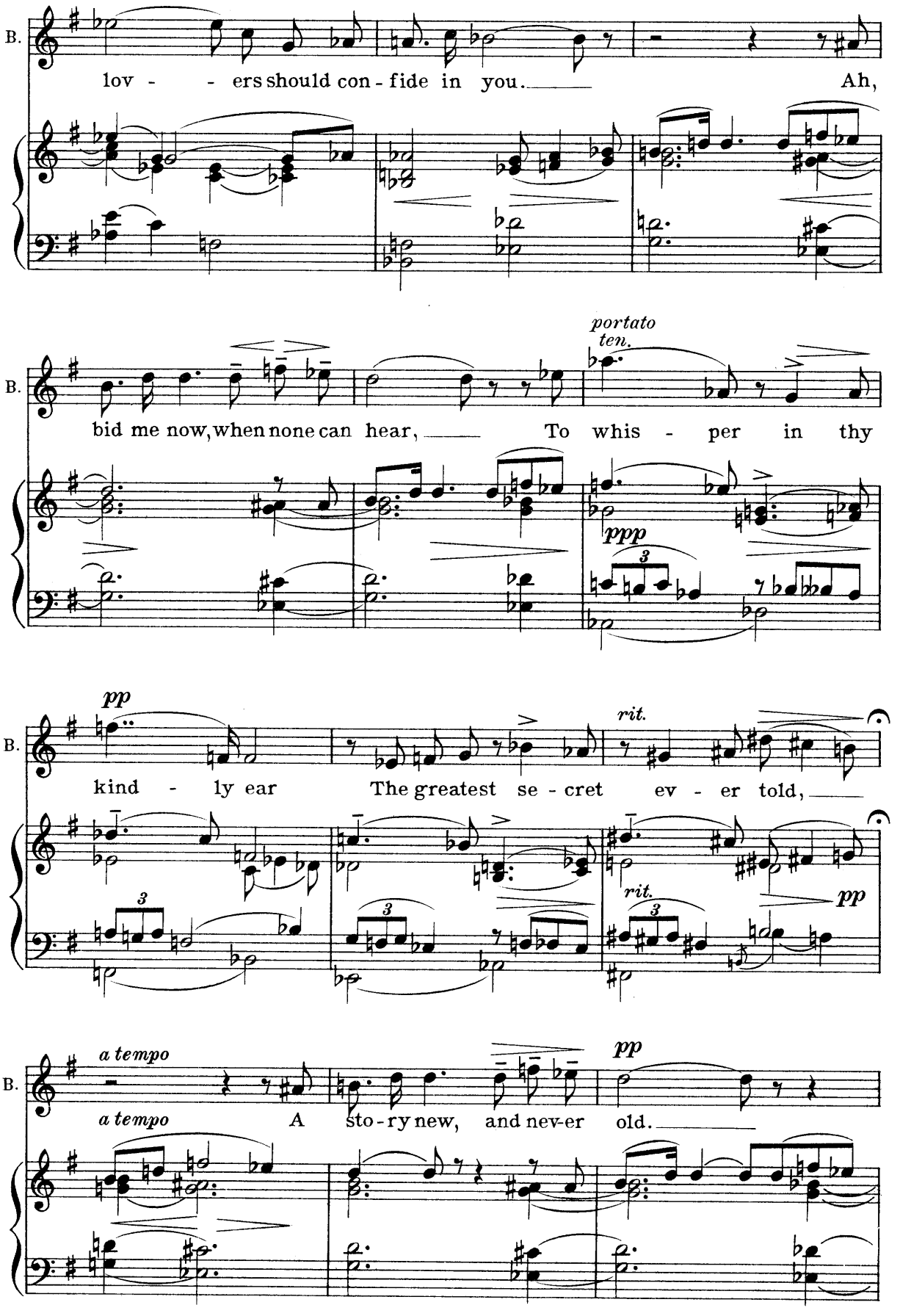

(he kisses Barbara)
D.F.
night! Good-night!
rall.
più dim.
dolcissimo
molto rit.
pp
(exit Don Francisco into hacienda)
D.F.
To-day the years roll backward in their flight.
sempre dim.
ppp perdendosi

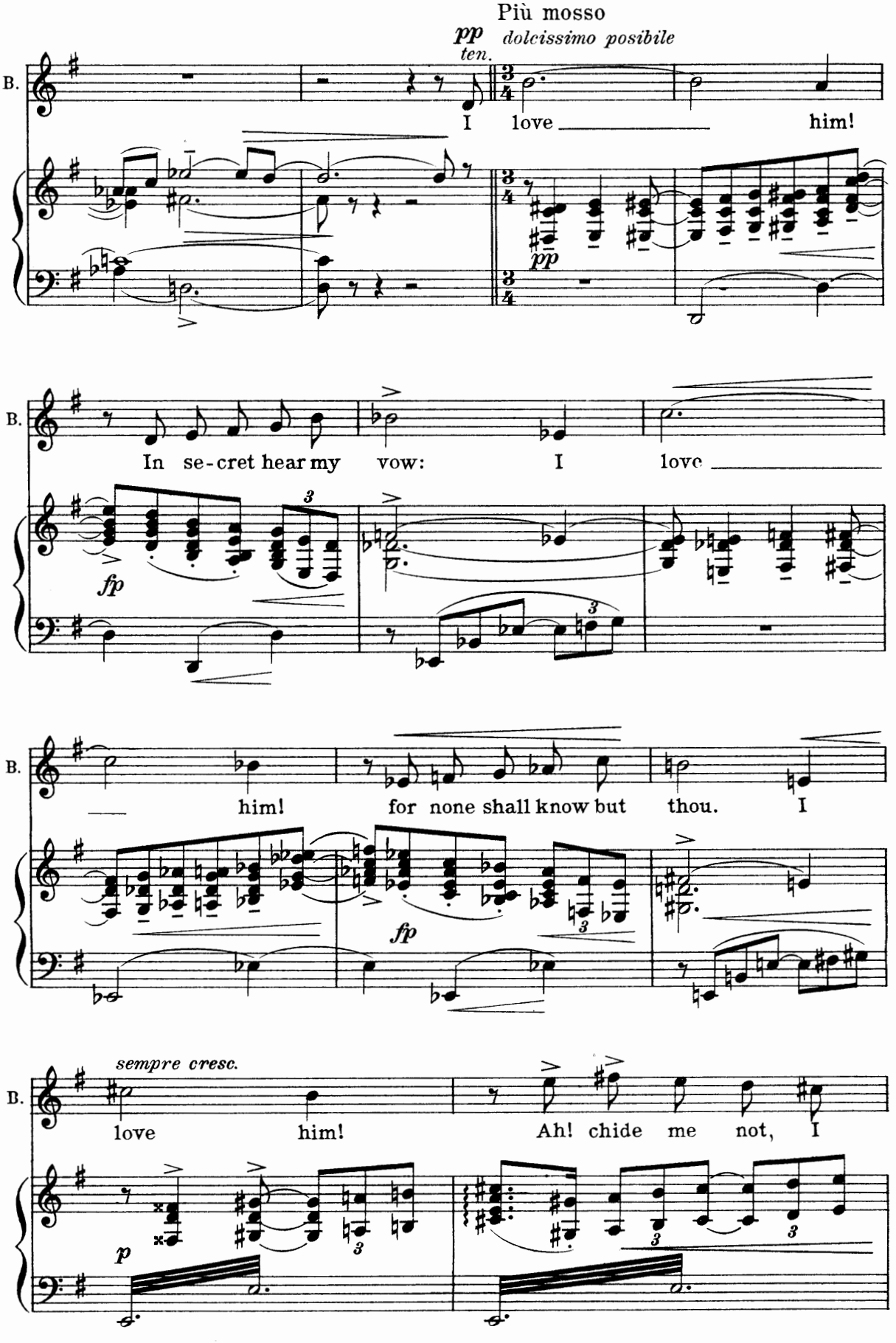
Scene VII

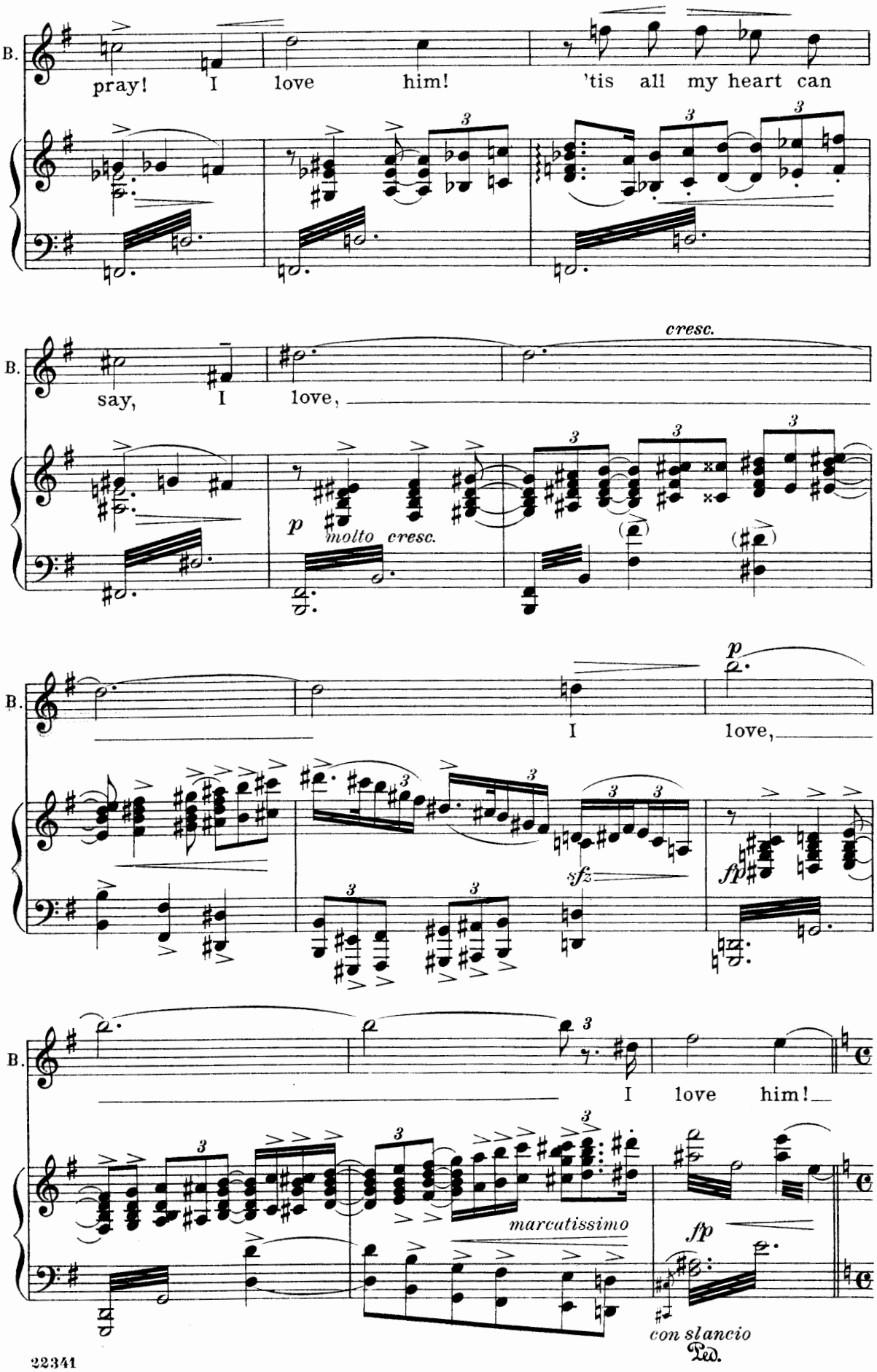
(Barbara pauses a moment and then walks slowly to right front)

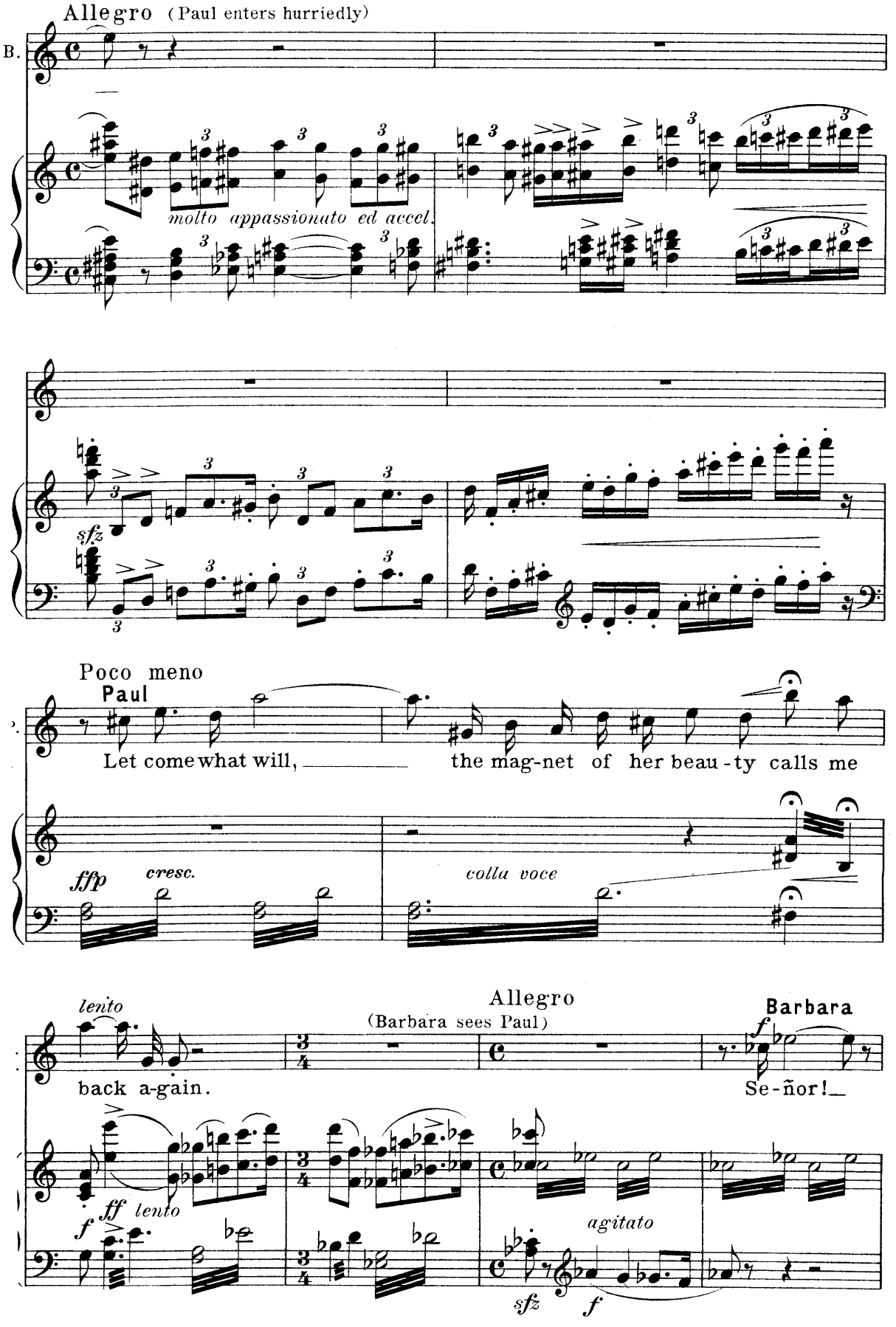


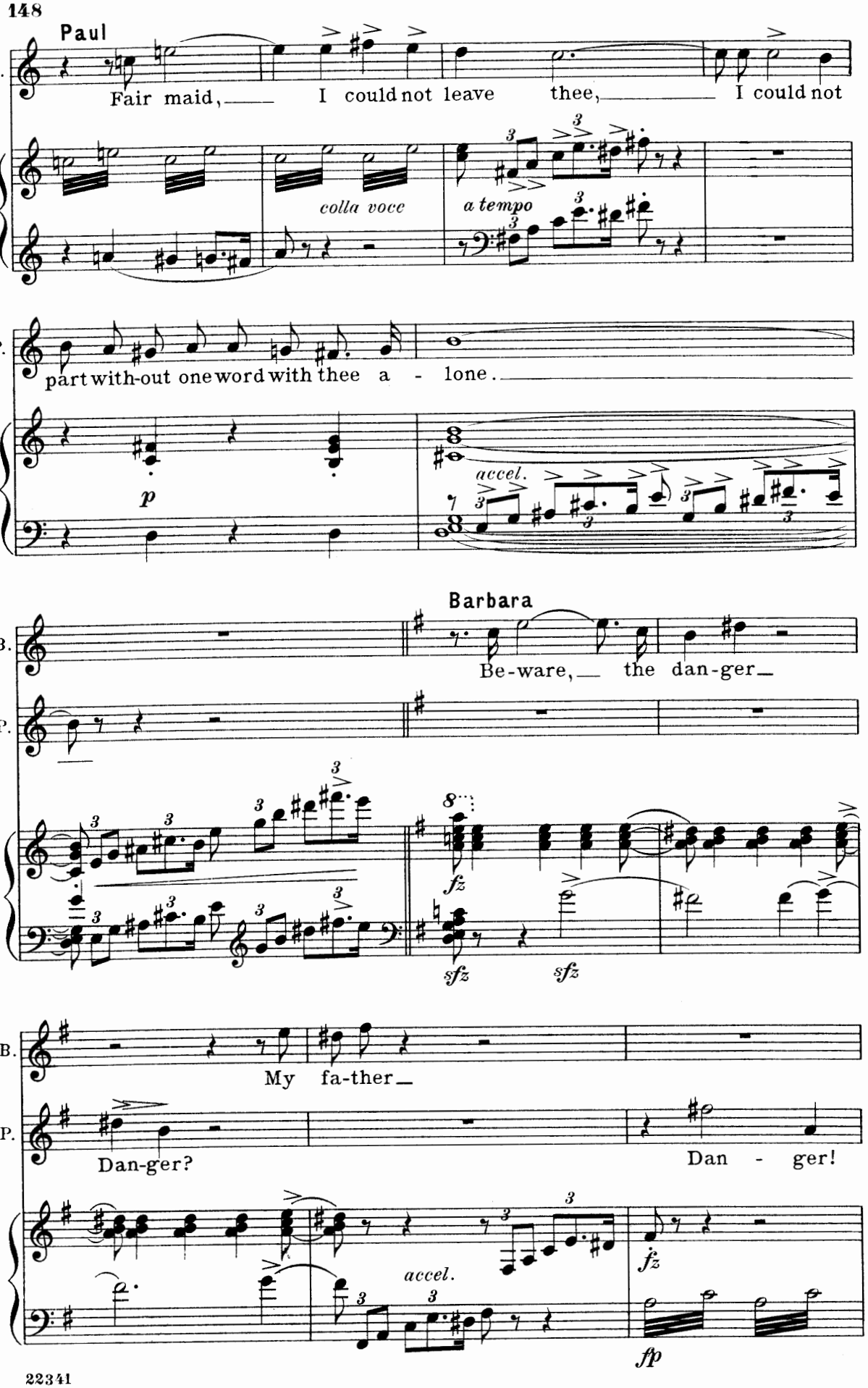

B.
pray turn thine eyes a - way, oh won - drous night!
lunga
ppp
lunga
Lento pp
ten.
I have not dreamed of love!
My
dolcissimo
pp
ppp
ten.
B.
con - fi-dant, O, sil-ver moon, How oft with thee I've
B.
held commune, And wondered if the tale be true, That
3

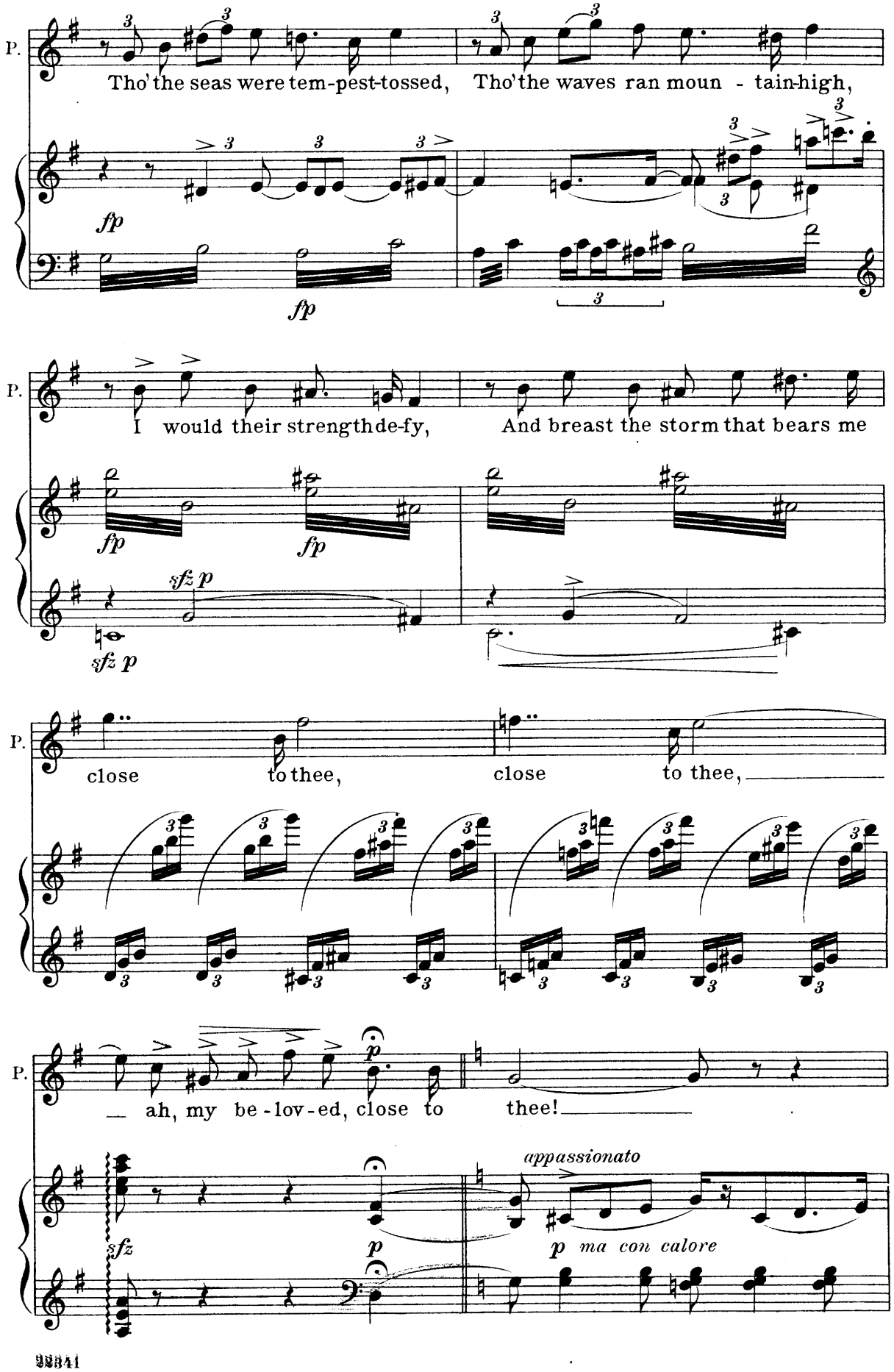

B.
lov - - ers should con - fide in you. Ah,
B.
portato
ten.
bid me now, when none can hear, To whis - per in thy
ppp
pp
B.
kind - ly ear The greatest se - cret ev - er told,
rit.
rit.
pp
a tempo
B.
pp
a tempo A sto - ry new, and nev-er old.

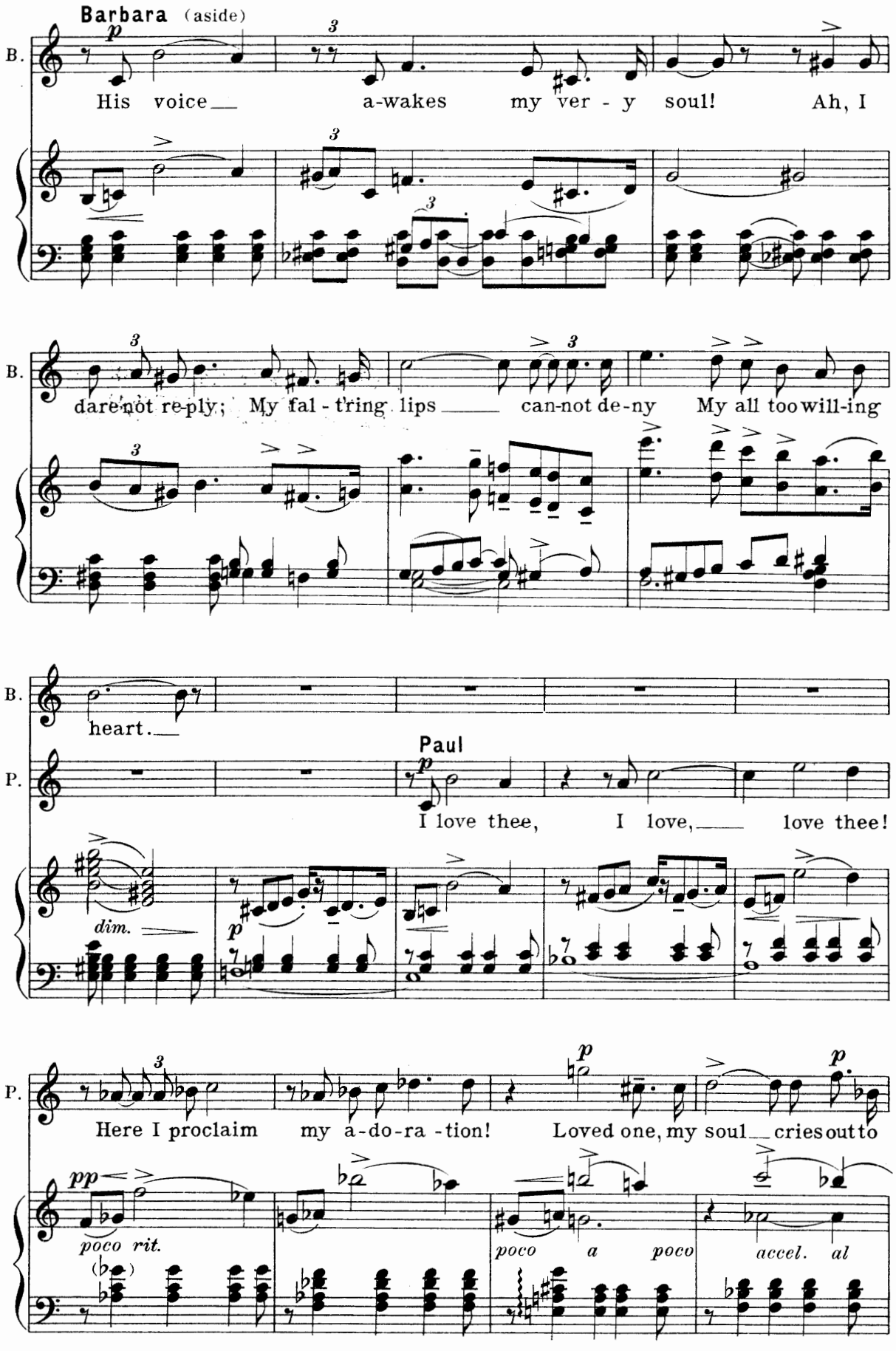

Più mosso
pp
dolcissimo posibile
ten.
B.
I love him!
pp
In se-cret hear my vow: I love
fp
him! for none shall know but thou. I
fp
sempre cresc.
love him! Ah! chide me not, I
p

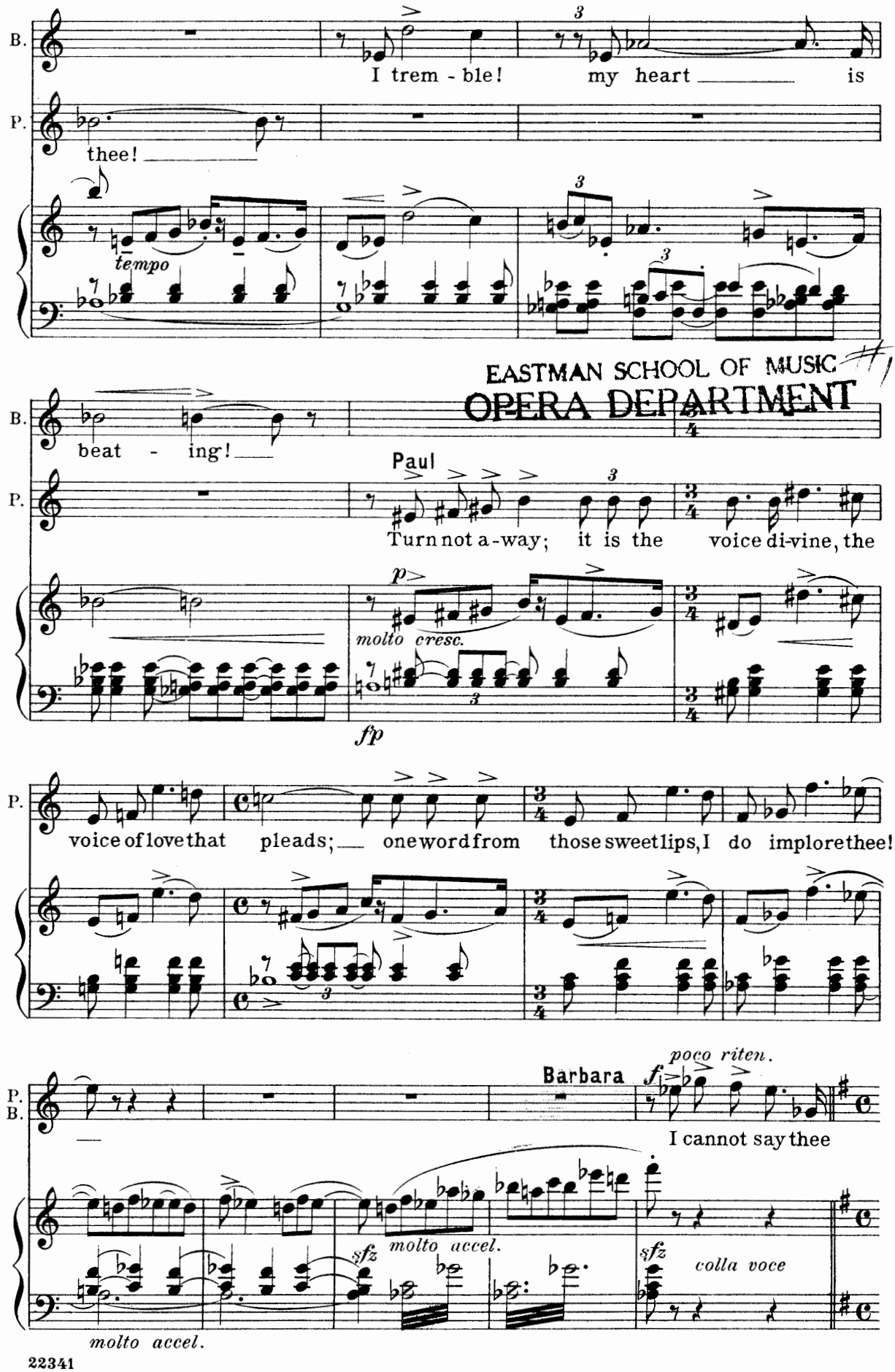

B.
pray! I love him! 'tis all my heart can
B.
say, I love,
cresc.
p
molto cresc.
B.
I love,
p
sfz
fp
B.
I love him!
marcatissimo
fp
con slancio
Ped.


Allegro (Paul enters hurriedly)
B.
molto appassionato ed accel.
sfz
Poco meno
Paul
Let come what will, the mag-net of her beau-ty calls me
fffp
cresc.
colla voce
lento
back a-gain.
Allegro
(Barbara sees Paul)
Barbara
f
Se-ñor!
ff lento
f
agitato
sfz
f

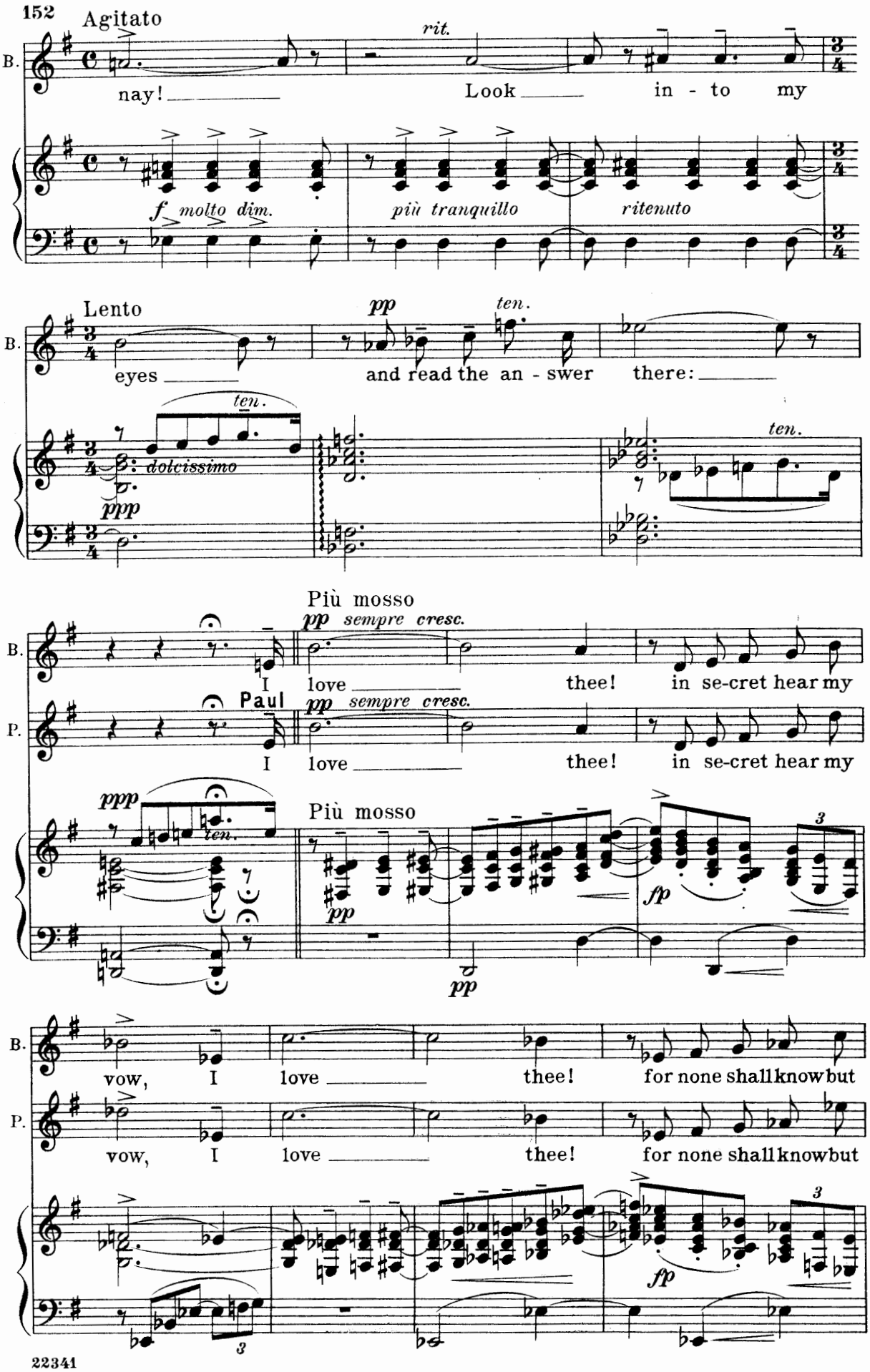

Paul
P.
Fair maid, I could not leave thee, I could not
colla voce
a tempo
P.
part with-out one word with thee a - lone.
p
accel.
Barbara
B.
Be-ware, the dan-ger
P.
fz
sfz
sfz
B.
My fa-ther
P.
Dan-ger?
Dan - ger!
accel.
fz
fp

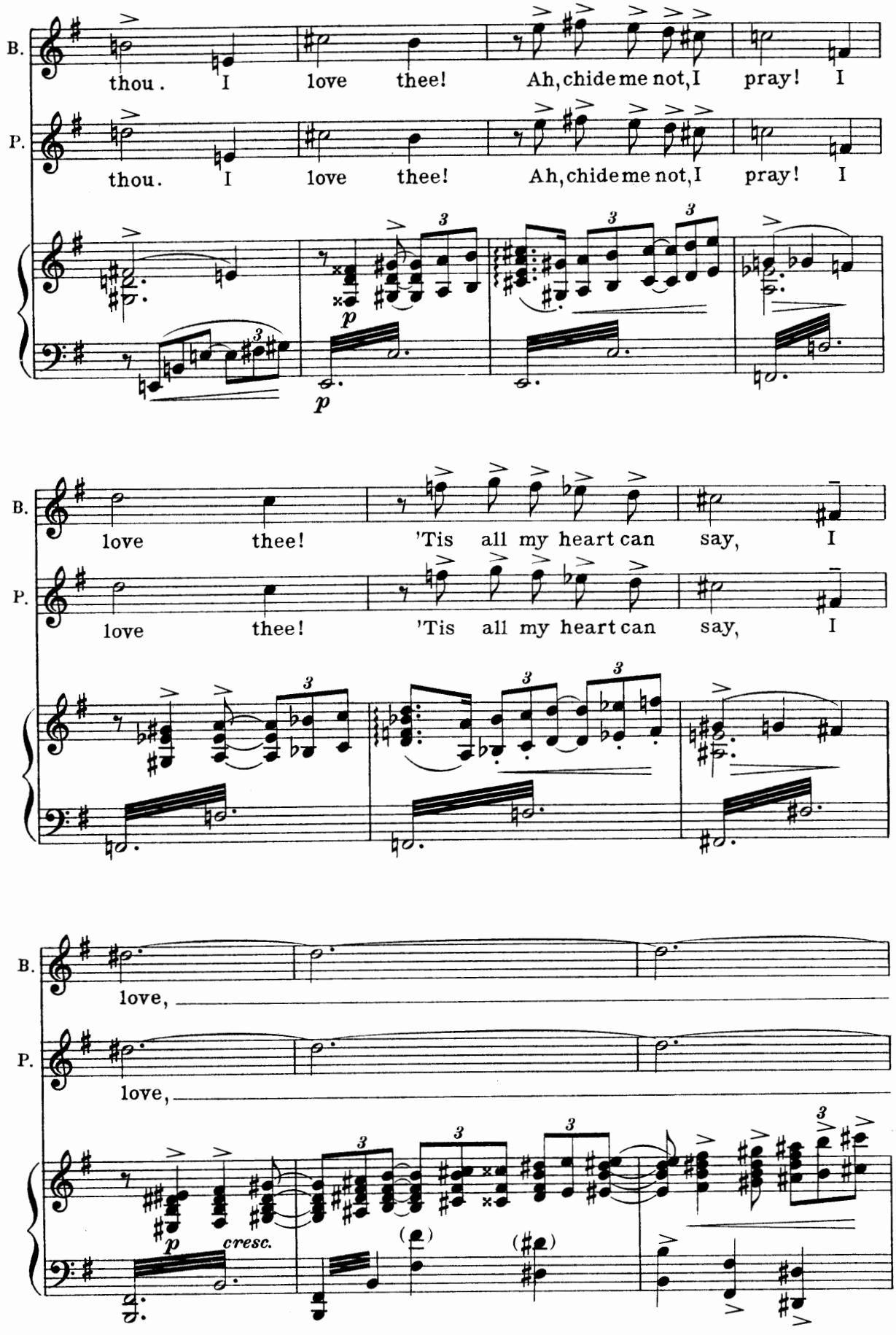

P.
Tho' the seas were tem-pest-tossed, Tho' the waves ran moun - tain-high,
fp
fp
P.
I would their strength de-fy, And breast the storm that bears me
fp
fp
sfz p
sfz p
P.
close to thee, close to thee,
P.
ah, my be-lov-ed, close to thee!
sfz
p
appassionato
p ma con calore

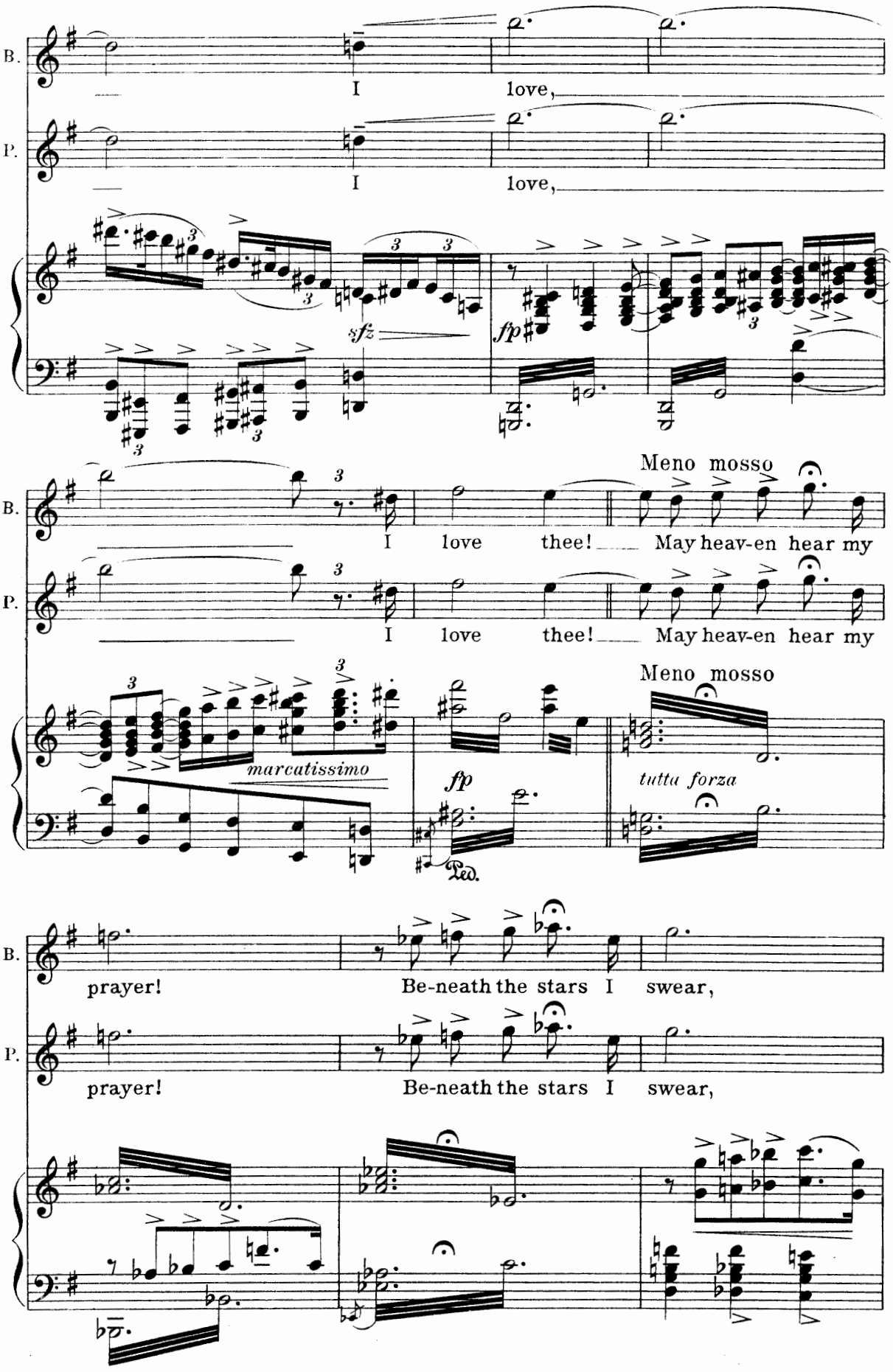

Barbara (aside)
B.
His voice a-wakes my ver - y soul! Ah, I
dare not re-ply; My fal - tring lips can-not de-ny My all too will-ing
heart.
Paul
P.
I love thee, I love, love thee!
dim.
Here I proclaim my a-do-ra -tion! Loved one, my soul cries out to
poco rit.
poco a poco
accel. al

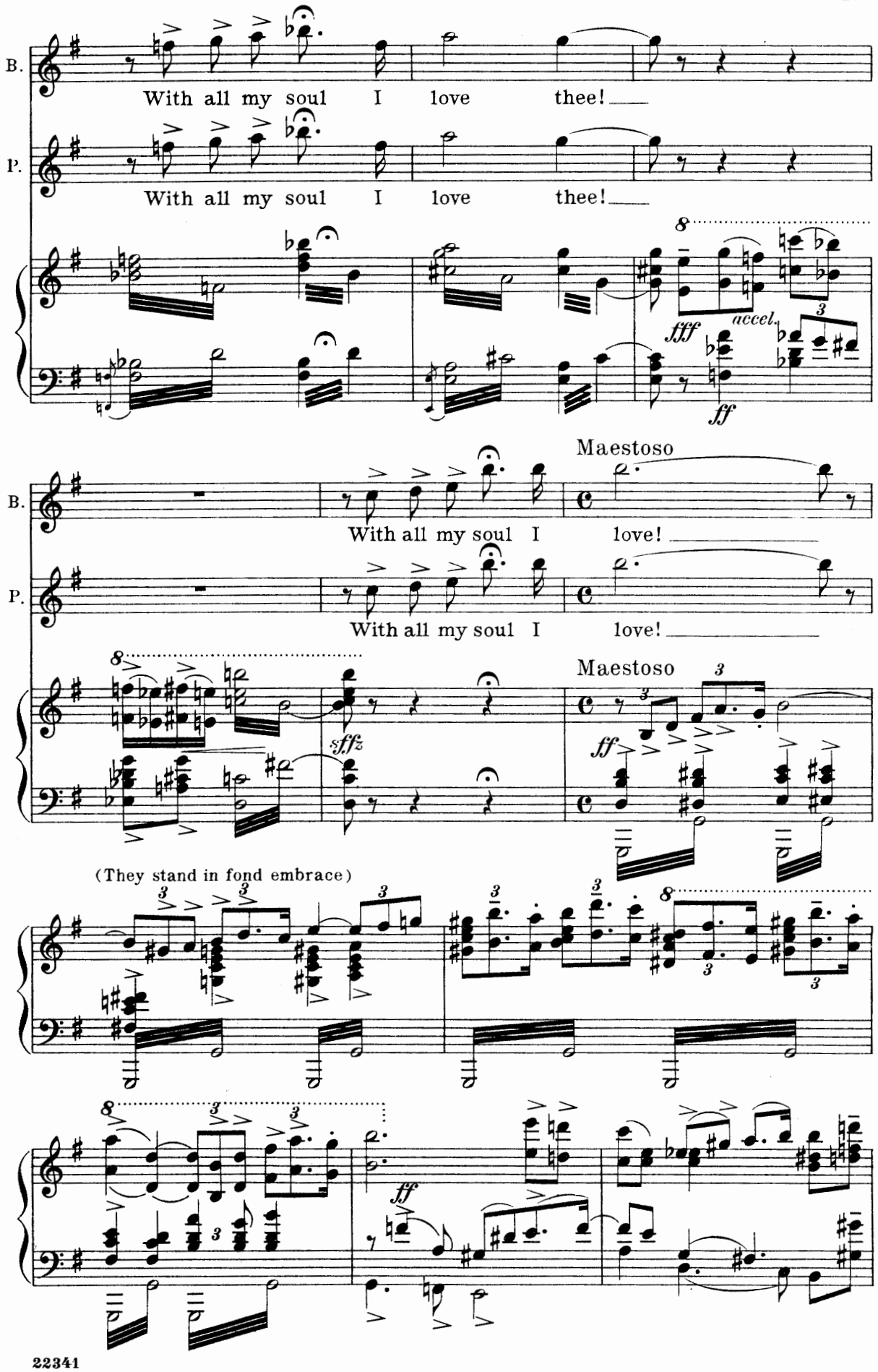


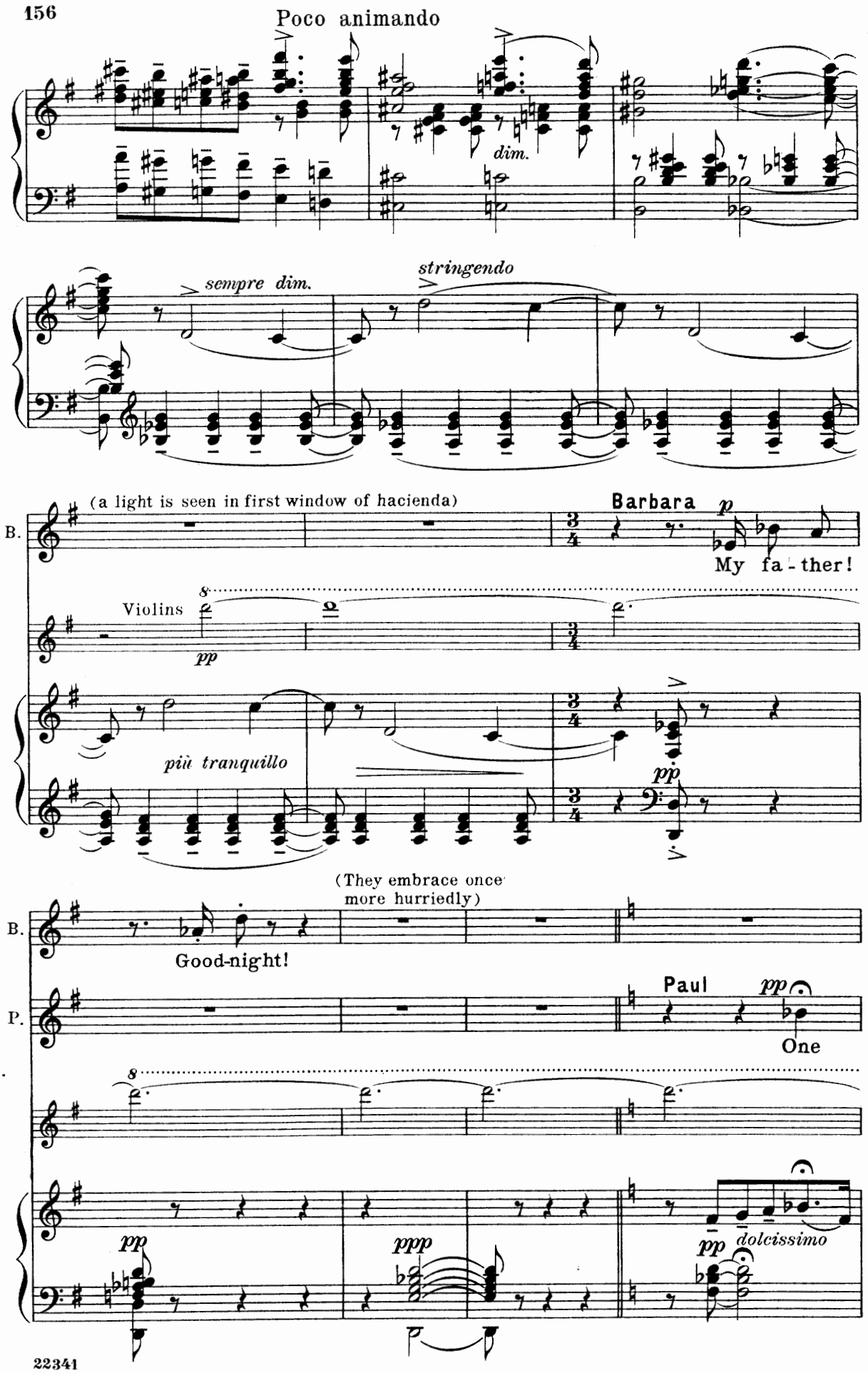
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

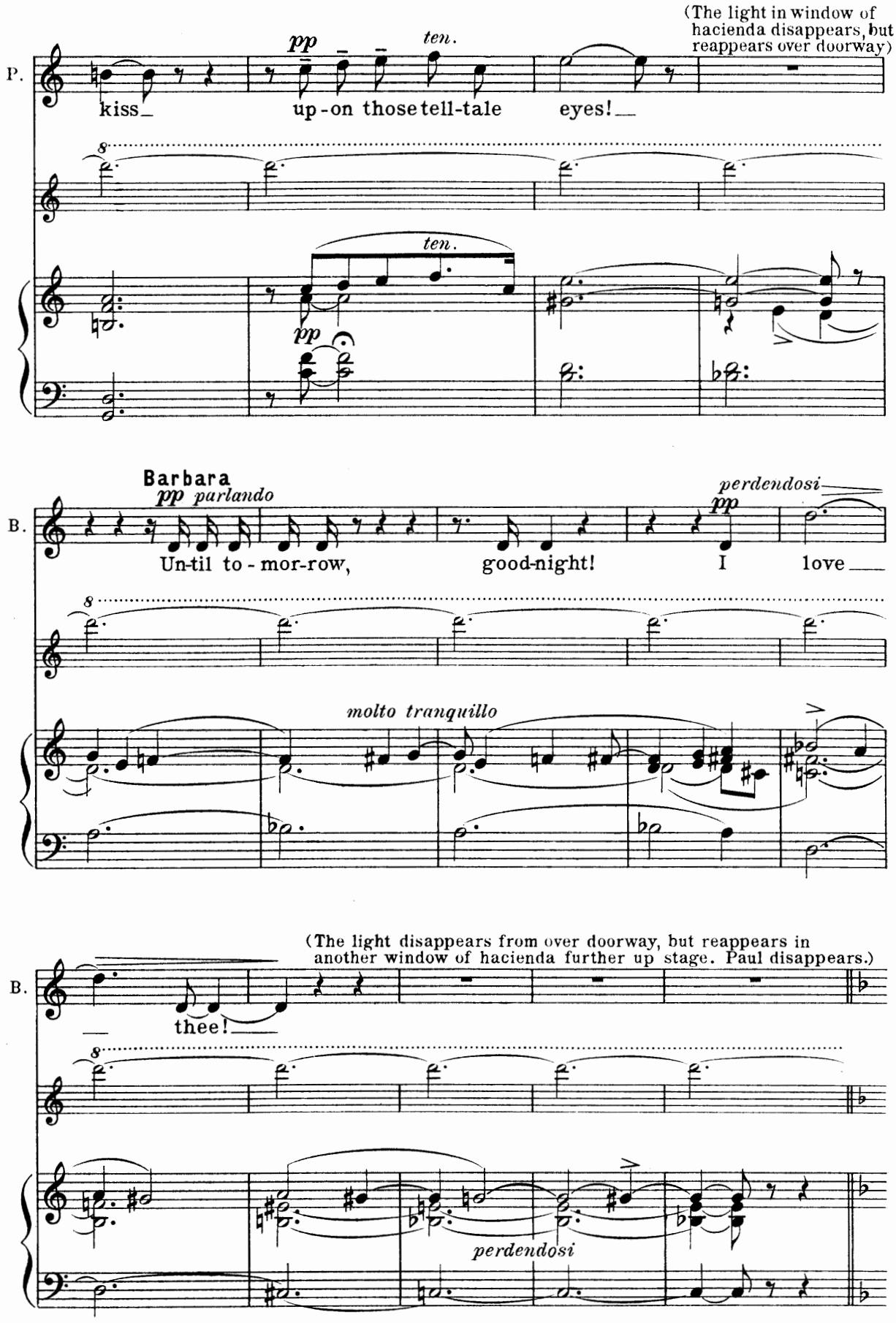

152
Agitato
B.
nay!
rit.
Look
in - to my
f molto dim.
più tranquillo
ritenuto
Lento
pp
ten.
eyes
and read the an - swer
there:
dolcissimo
ppp
Più mosso
pp sempre cresc.
I love
thee!
in se-cret hear my
Paul
P.
Più mosso
fp
vow,
for none shall know but
3

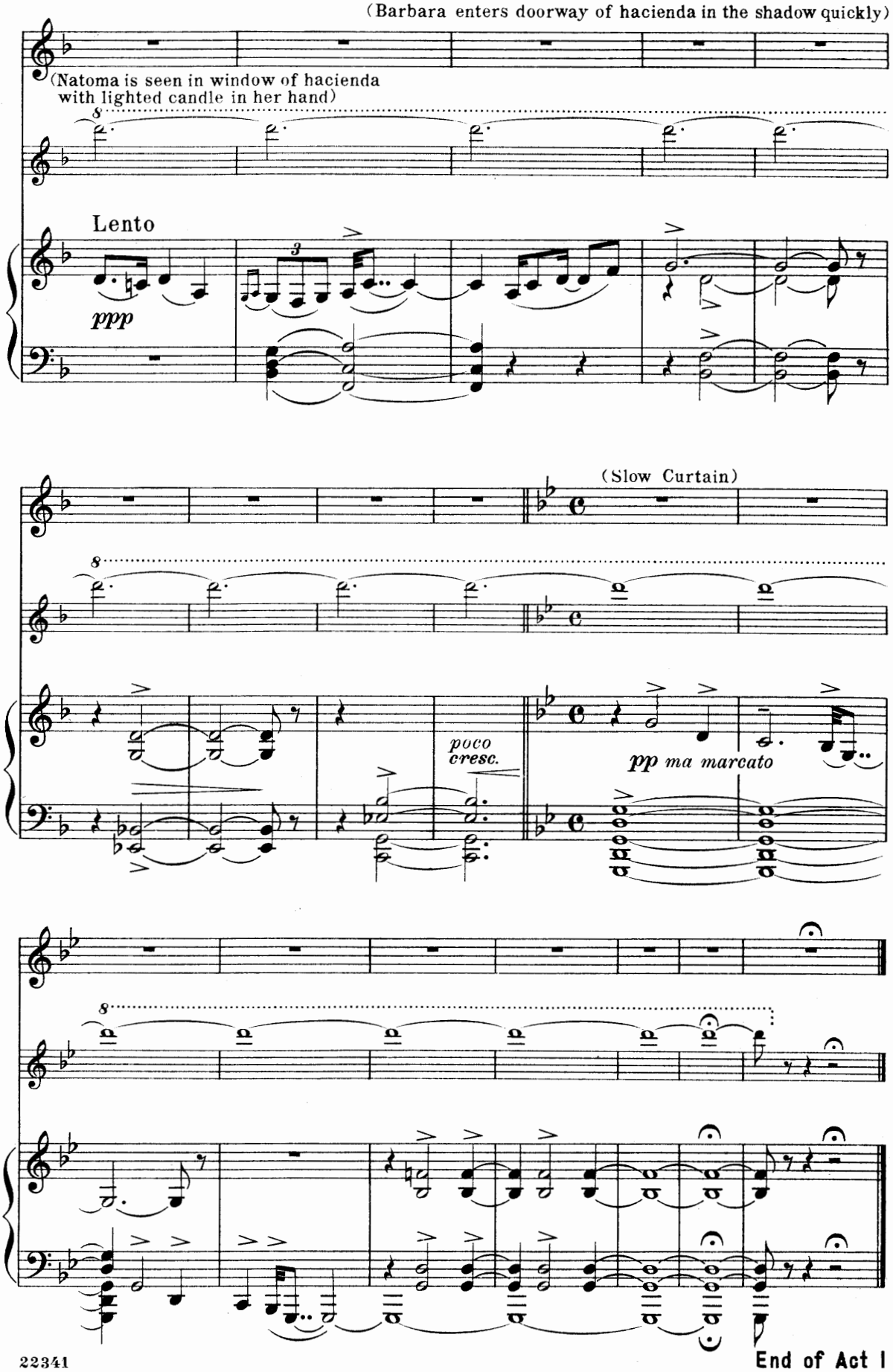

B.
thou. I love thee! Ah, chide me not, I pray! I
P.
thou. I love thee! Ah, chide me not, I pray! I
p
p
B.
love thee! 'Tis all my heart can say, I
P.
love thee! 'Tis all my heart can say, I
B.
love,
P.
love,
p
cresc.


B.
I love,
P.
I love,
sfz
fp
Meno mosso
I love thee! May heav-en hear my
I love thee! May heav-en hear my
marcatissimo
fp
Ped.
Meno mosso
tutta forza
prayer! Be-neath the stars I swear,
prayer! Be-neath the stars I swear,


B.
With all my soul I love thee!
P.
With all my soul I love thee!
fff
accel.
ff
Maestoso
B.
With all my soul I love!
P.
With all my soul I love!
Maestoso
sfffz
ff
(They stand in fond embrace)
ff


Poco animando
dim.
sempre dim.
stringendo
(a light is seen in first window of hacienda)
B.
Barbara
p
My fa - ther!
Violins
pp
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!_
8
ten.
pp
Barbara
pp parlando
perdendosi
pp
B.
Un-til to-mor-row,
good-night!
I
love_
8
molto tranquillo
(The light disappears from over doorway, but reappears in another window of hacienda further up stage. Paul disappears.)
B.
thee!_
8
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
(Slow Curtain)
poco cresc.
pp ma marcato

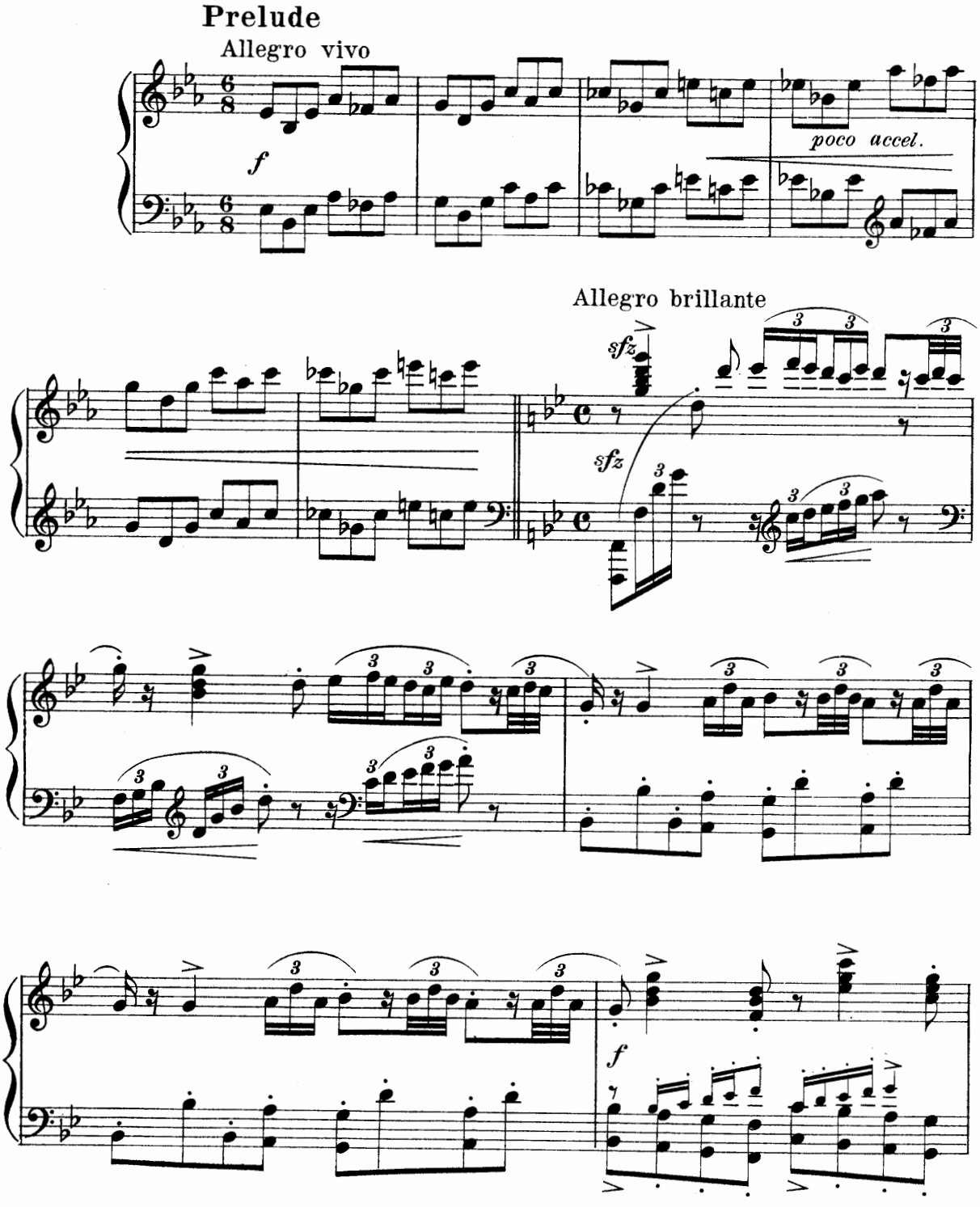
End of Act I

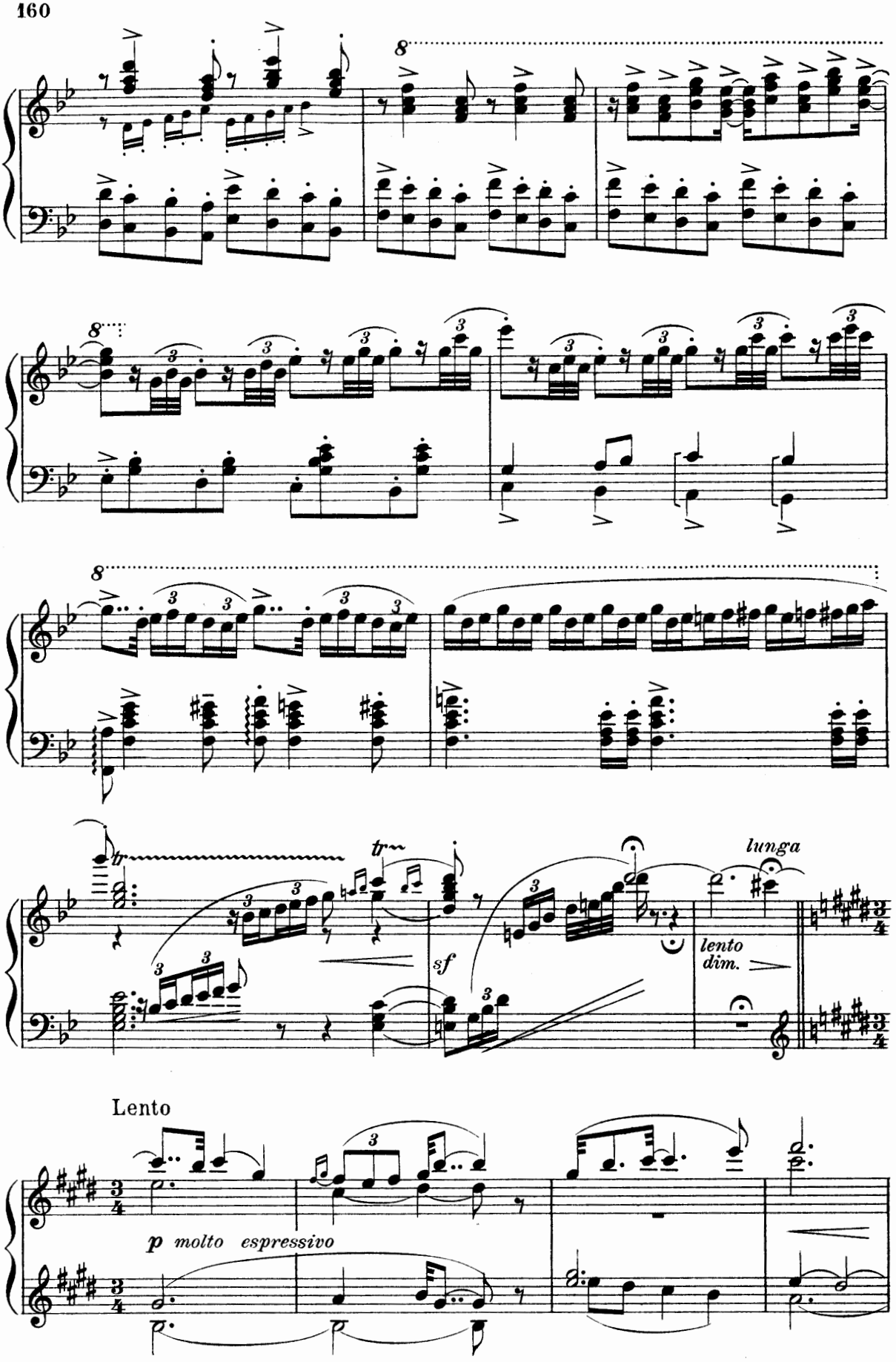
Act II

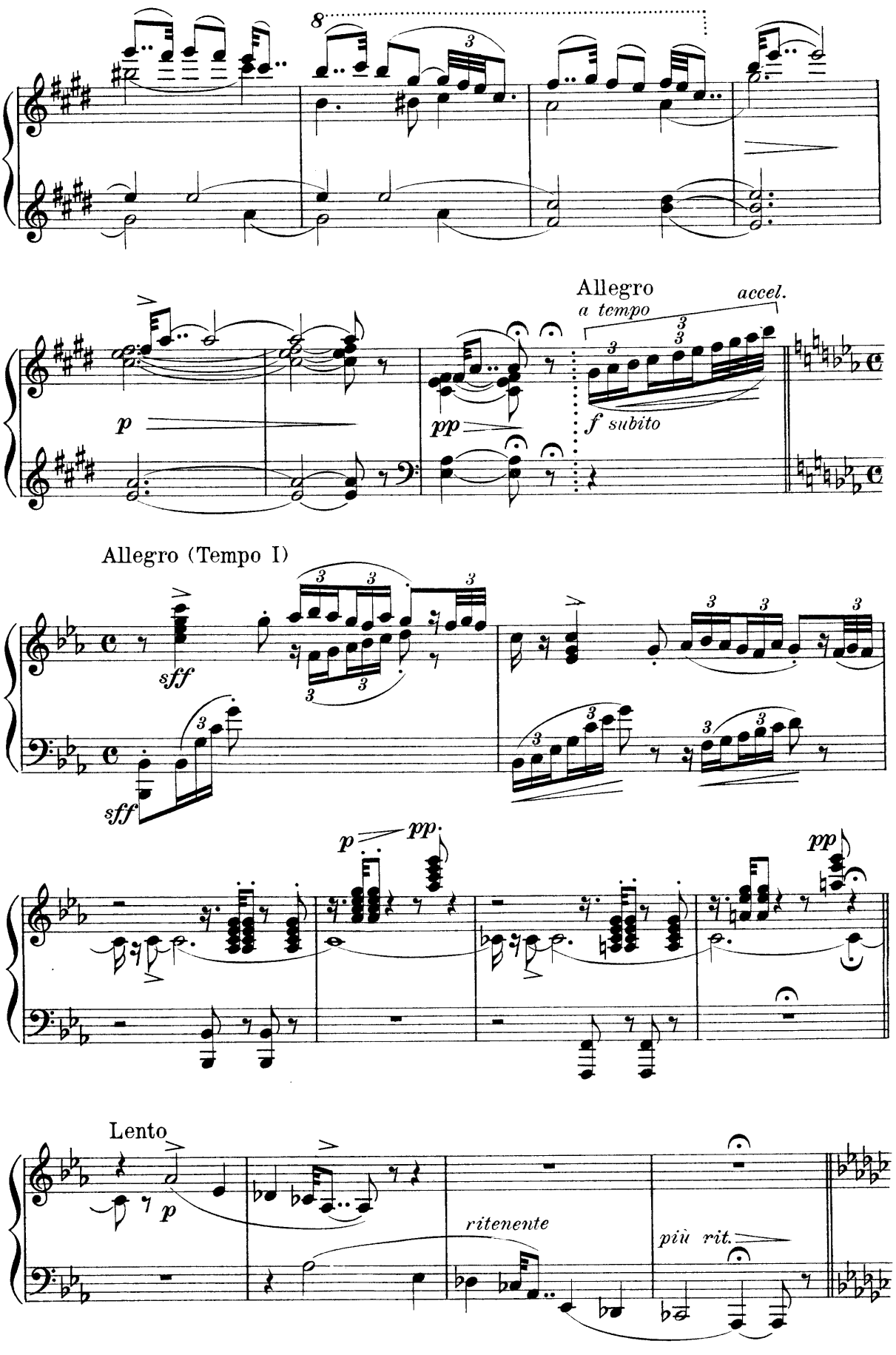
Scene I

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 musty windows of inn.



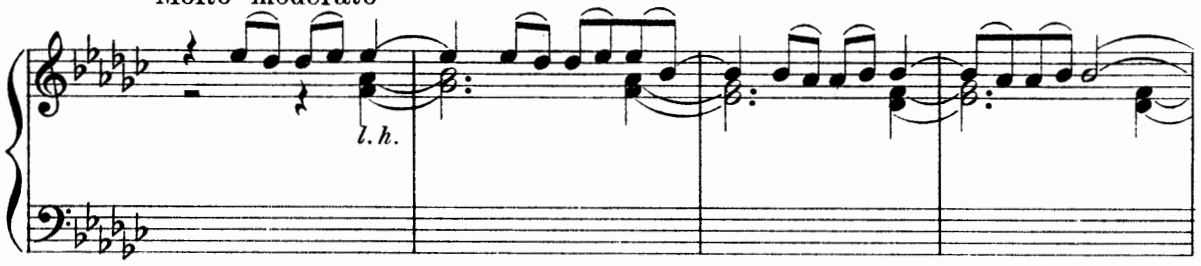

8
8
8
tr
tr
sf
lunga
lento
dim.
Lento
p molto espressivo


8
Allegro
a tempo
accel.
p
pp
f subito
Allegro (Tempo I)
sff
sff
p
pp
pp
Lento
p
ritenente
più rit.

(Curtain)

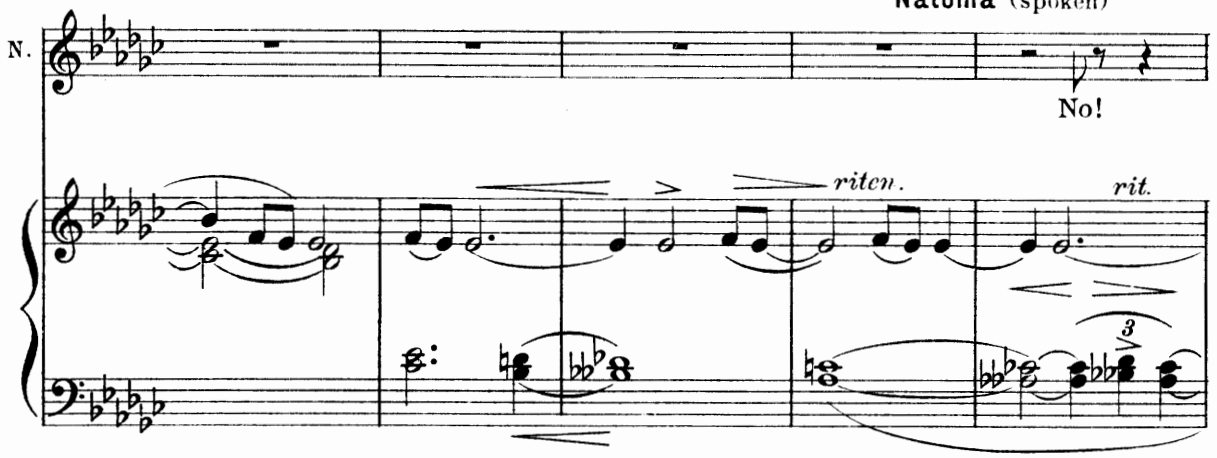
Molto moderato

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

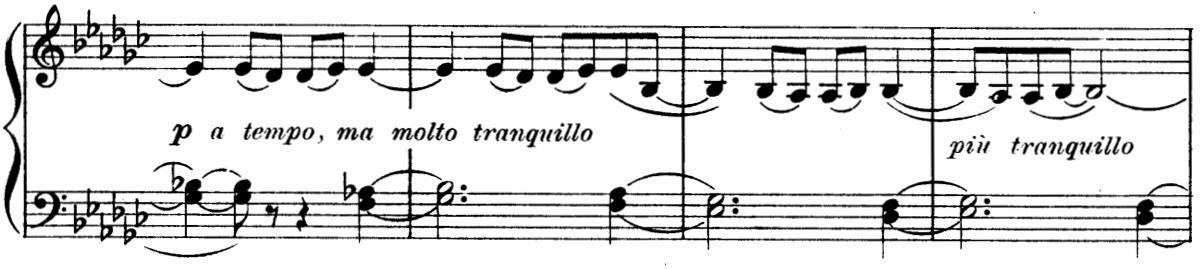


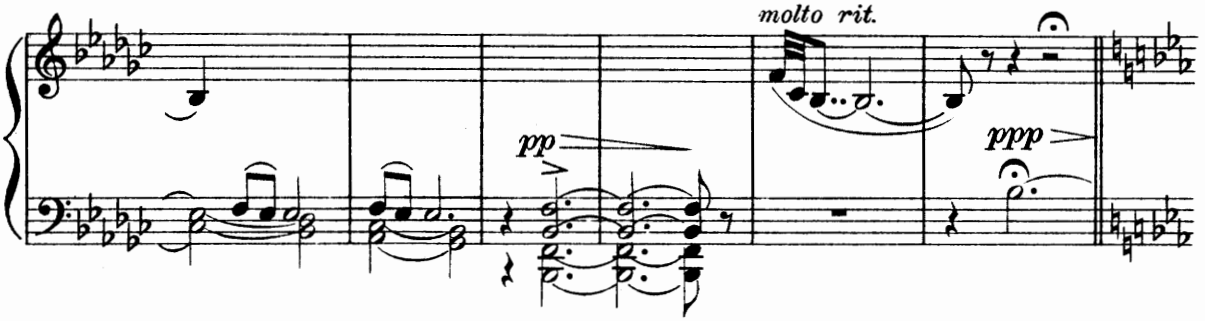
itates, goes up the steps to small door, pauses, reaches out her hand as if to touch the holy water, pauses again, then turns rapidly away)

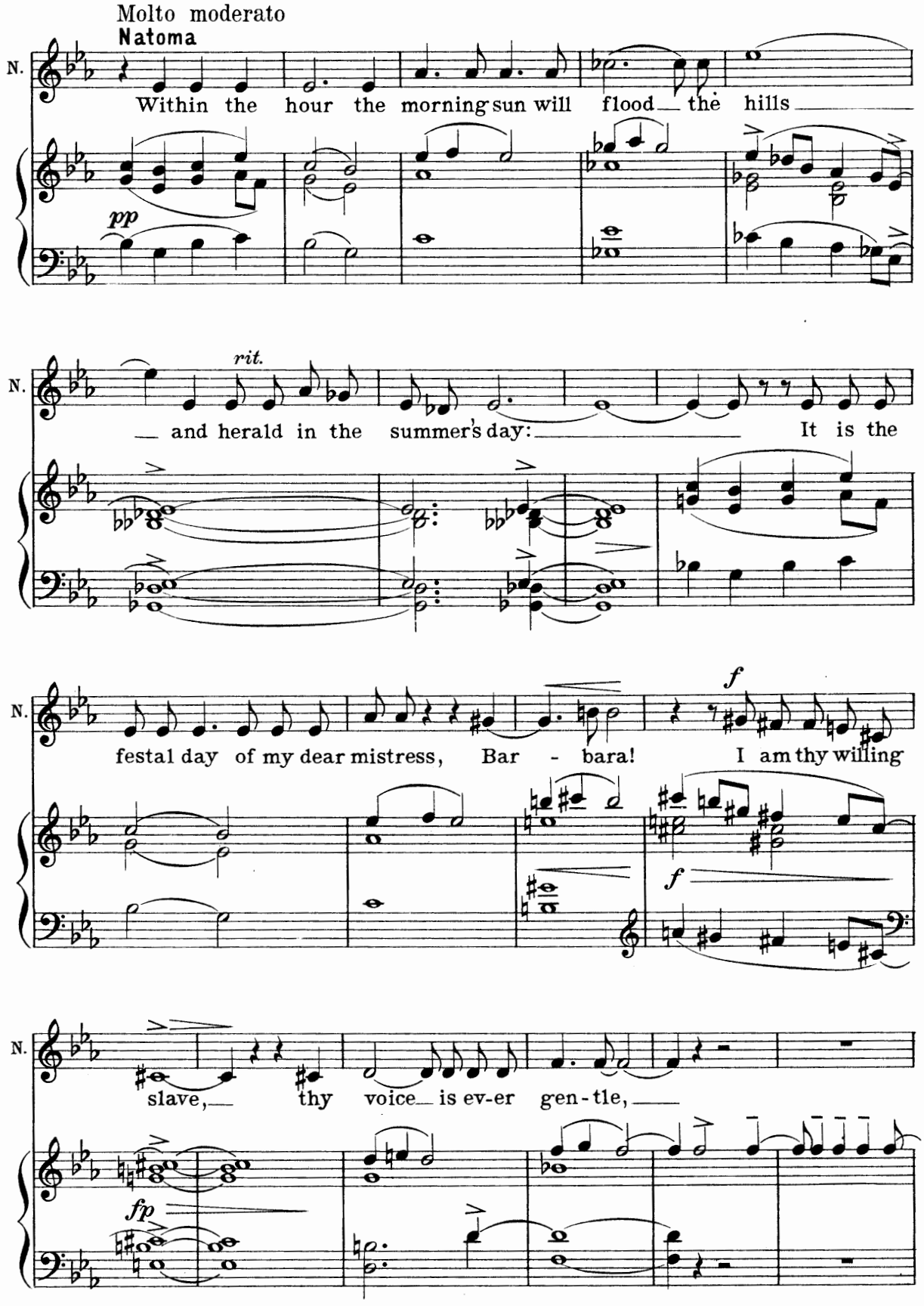
Natoma (spoken)

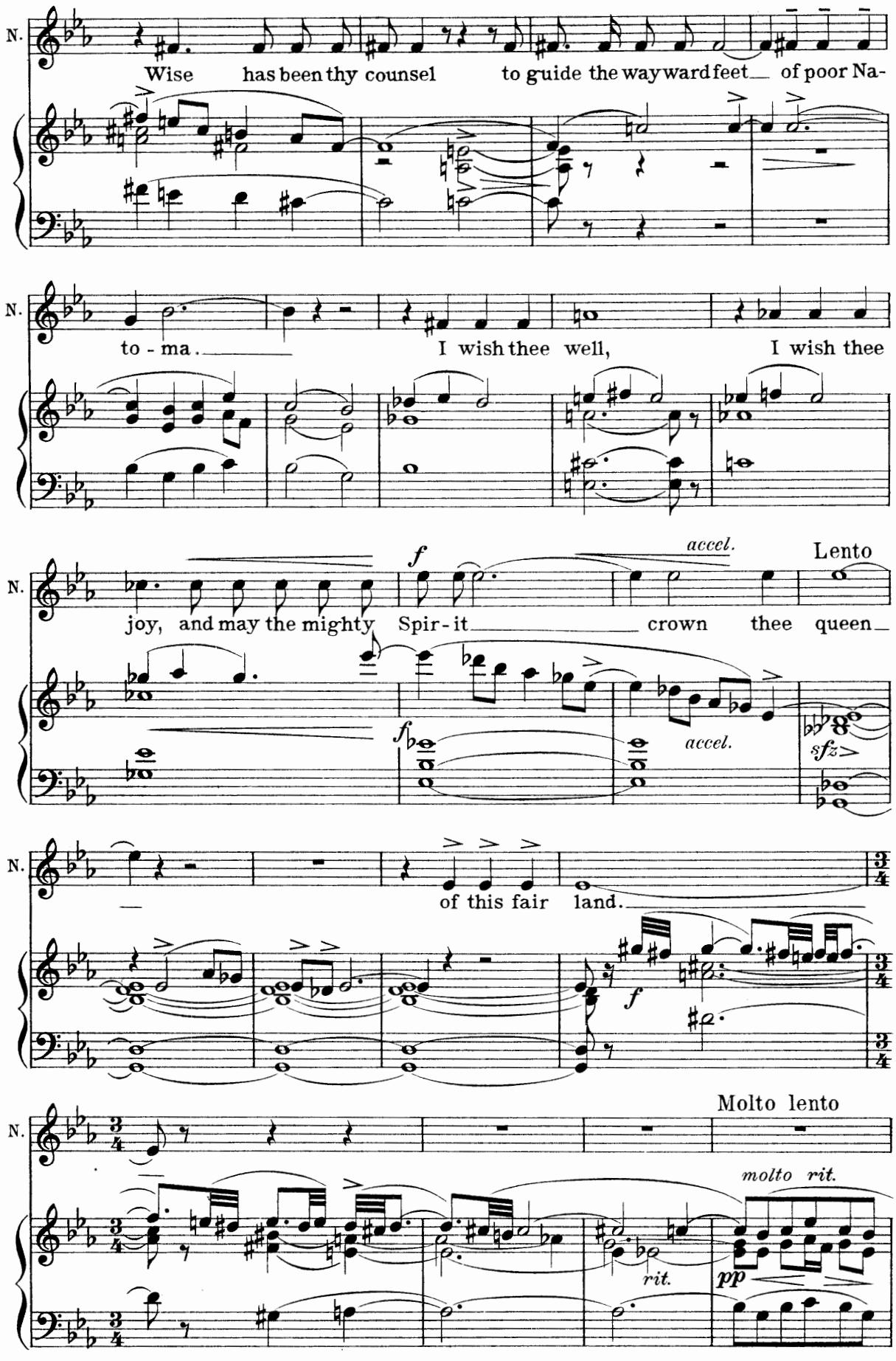


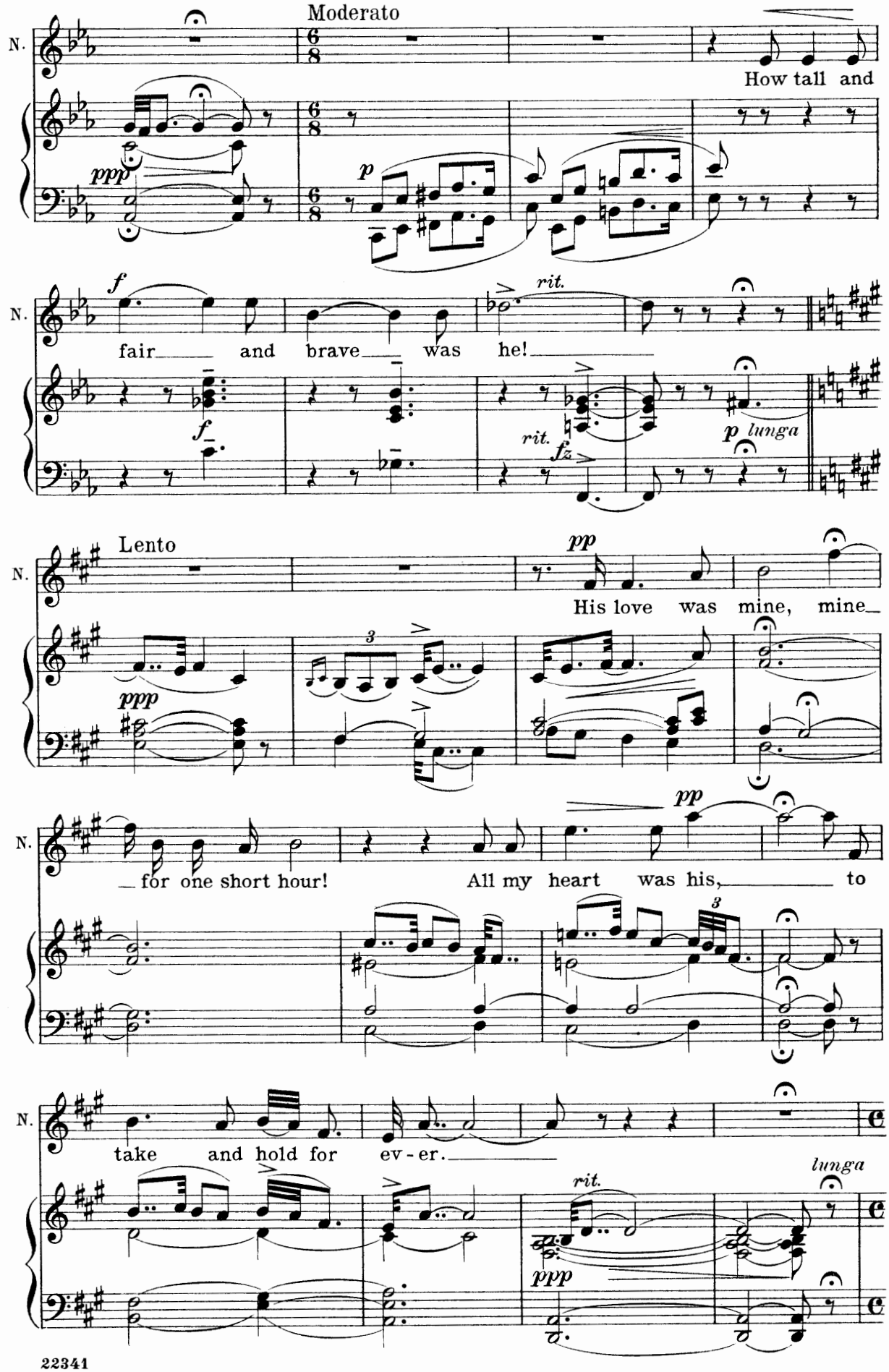
(She looks over scene and turns toward centre)

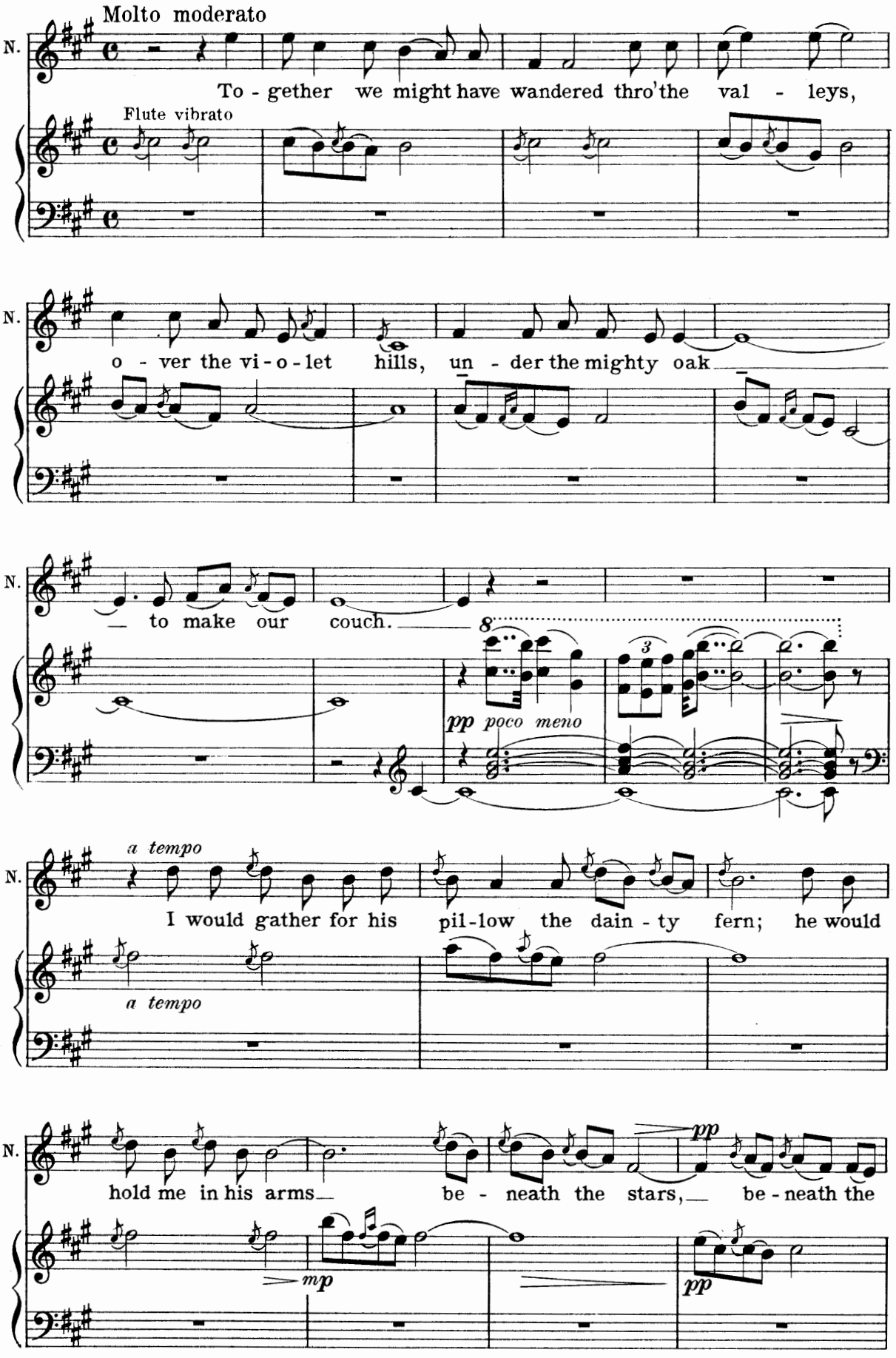


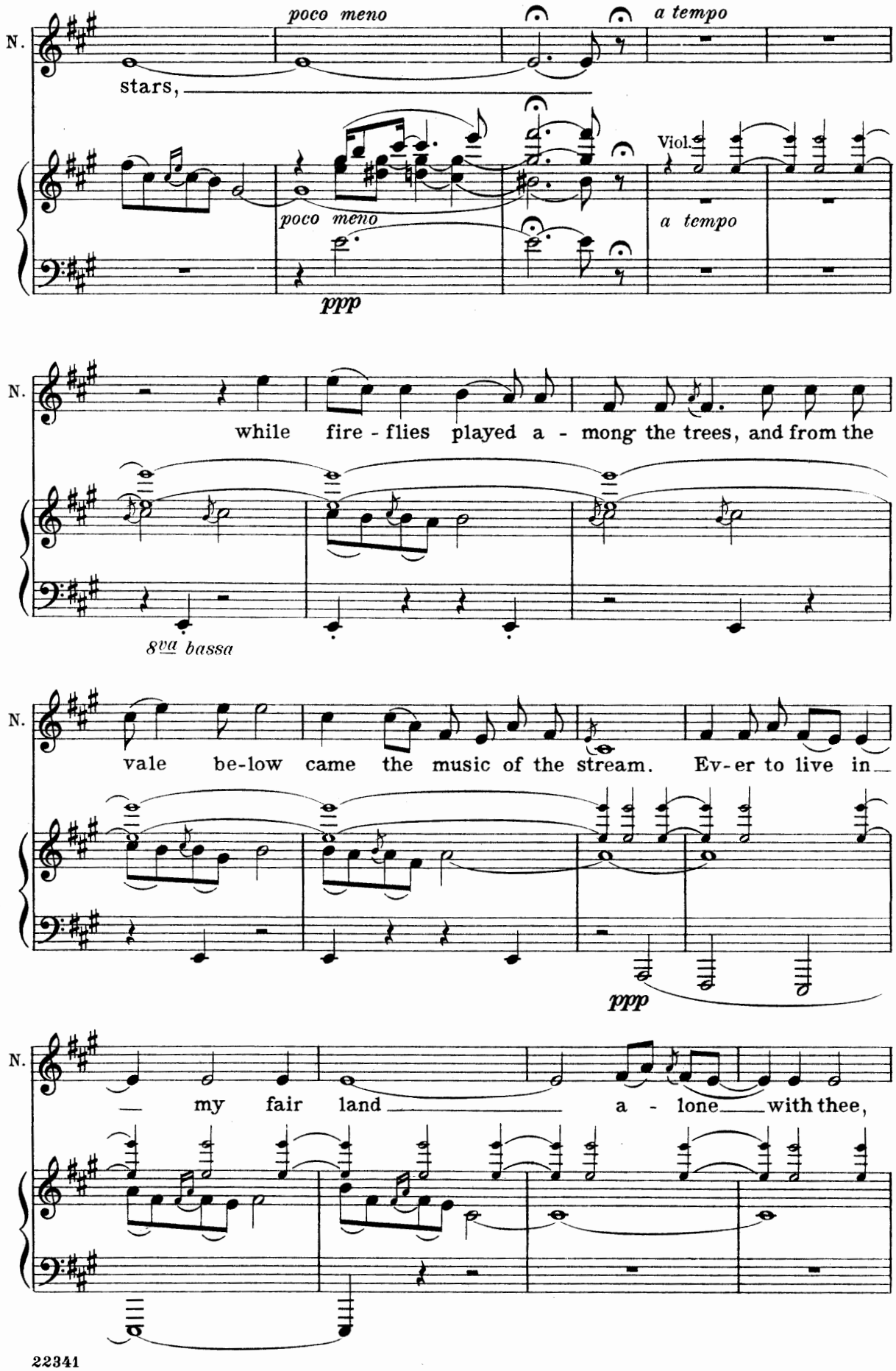


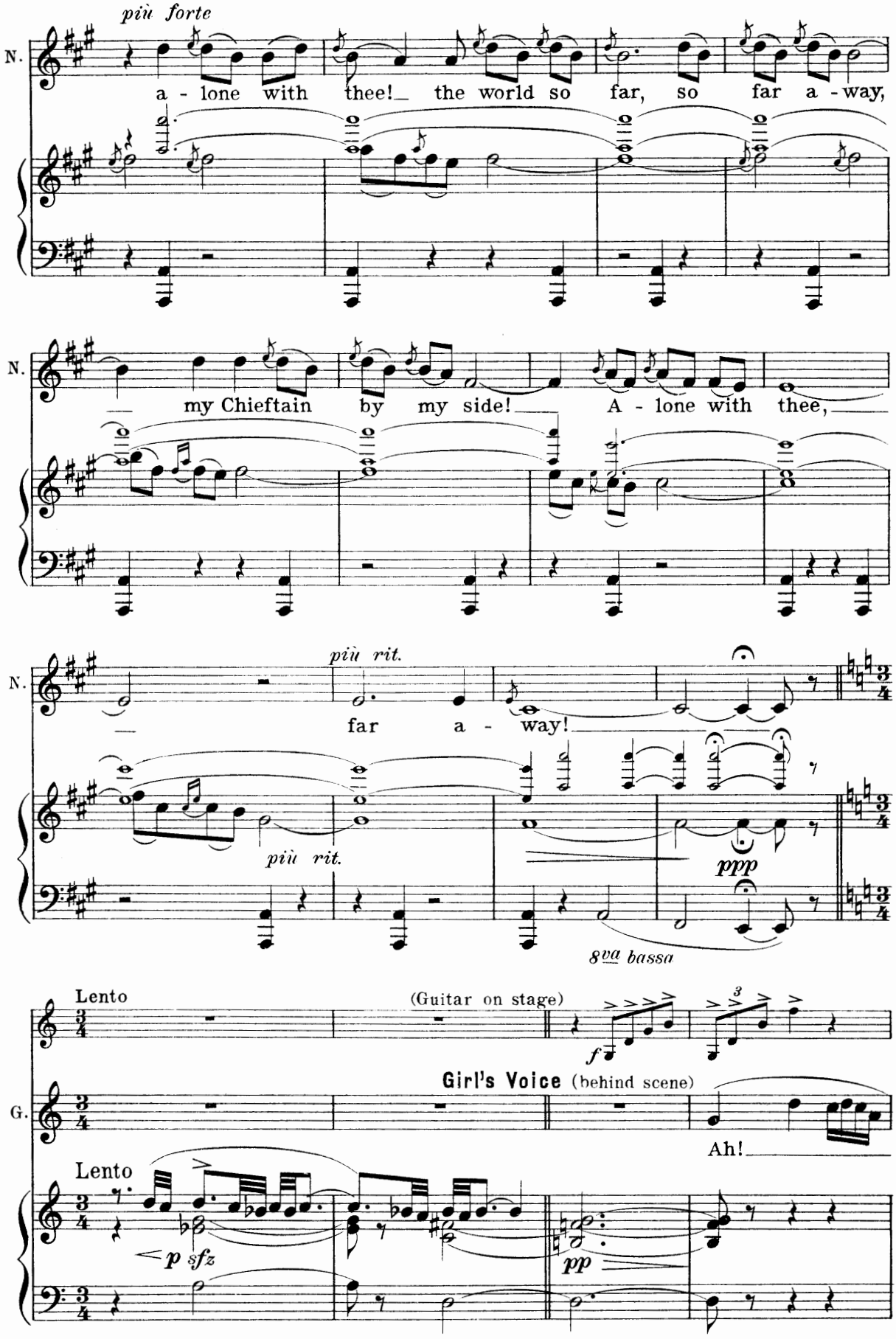

Molto moderato
Natoma
N.
Within the hour the morning sun will flood the hills
pp
rit.
and herald in the summer's day: It is the
festal day of my dear mistress, Bar - bara! I am thy willing
f
f
slave, thy voice is ev-er gen-tle,
fp

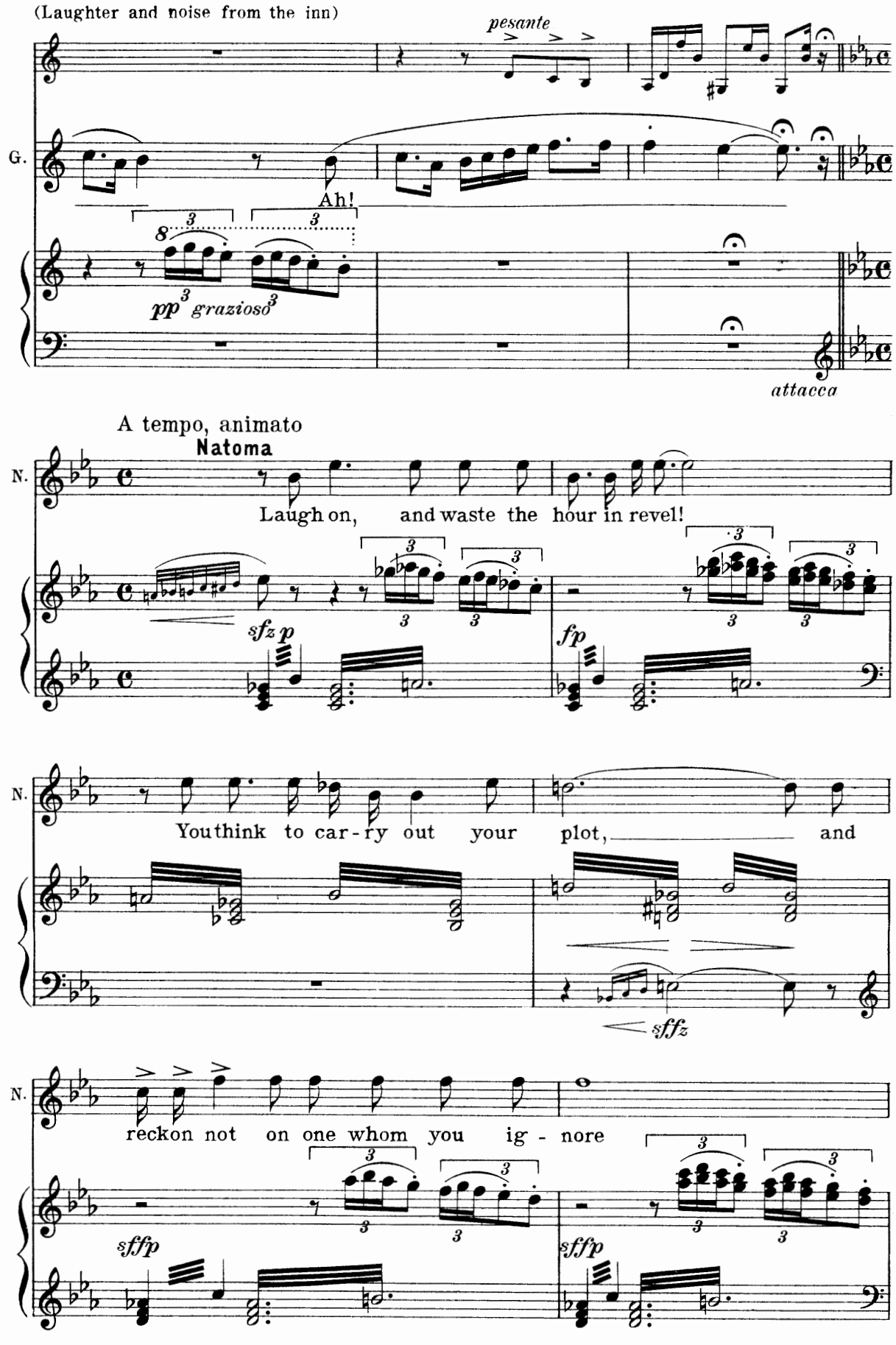

N.
Wise has been thy counsel to guide the wayward feet of poor Na-
N.
to - ma. I wish thee well, I wish thee
N.
joy, and may the mighty Spir - it crown thee queen
f
accel.
Lento
f
accel.
sfz
N.
of this fair land.
f
N.
Molto lento
molto rit.
rit.
pp

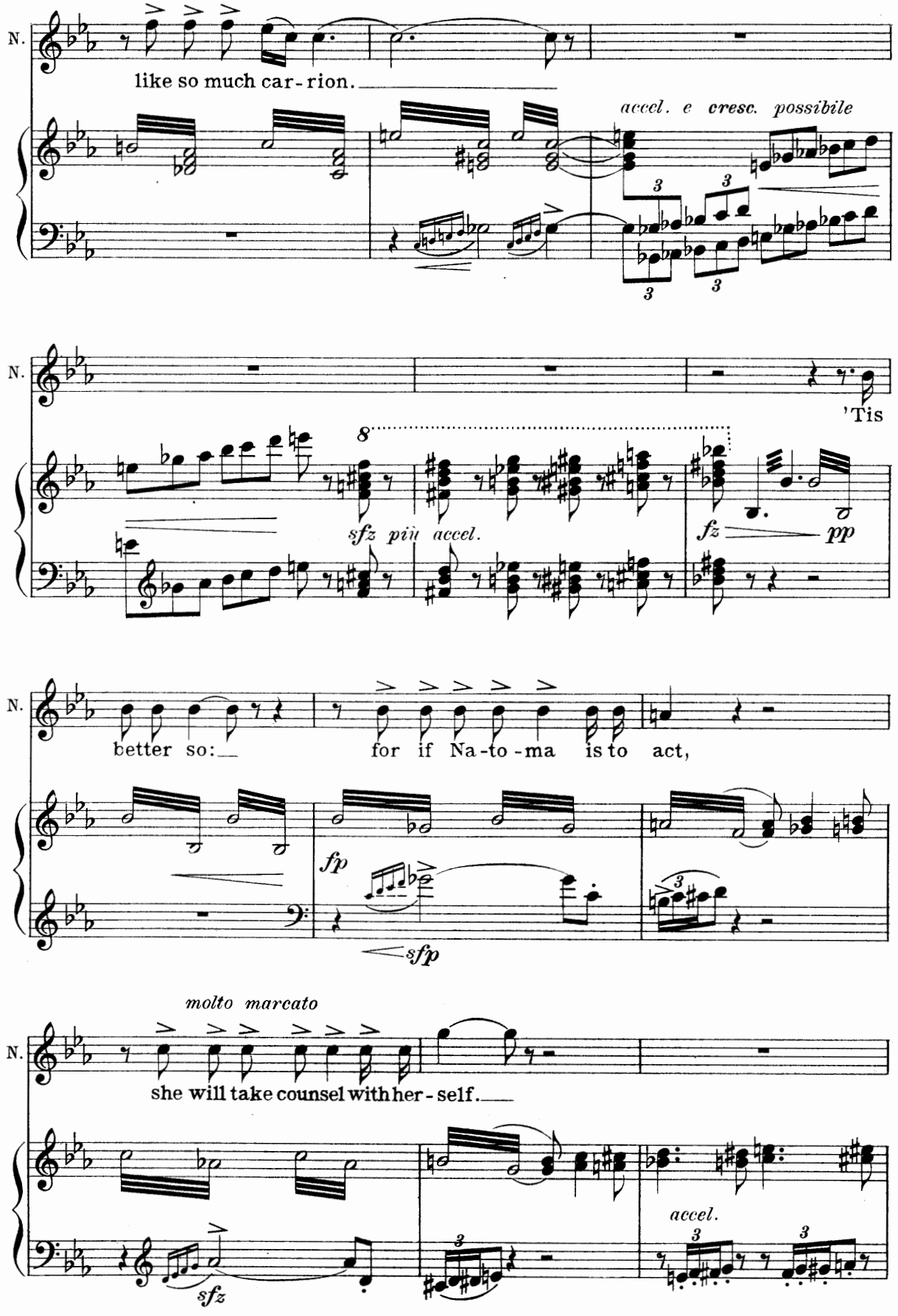

Moderato
How tall and
fair and brave was he!
rit.
Lento
His love was mine, mine
for one short hour!
All my heart was his, to
take and hold for ev-er.
lunga

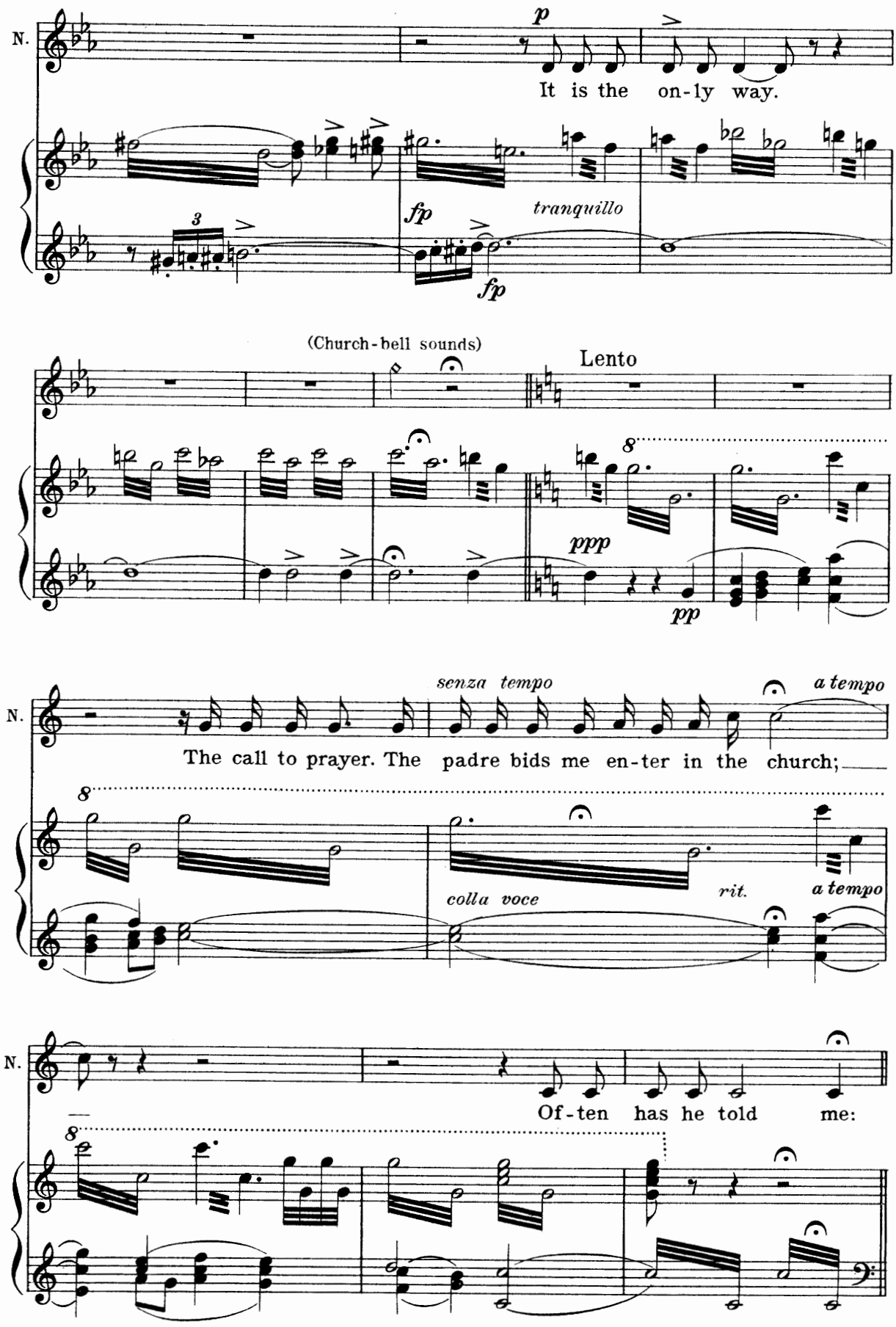

Molto moderato
N.
To - gether we might have wandered thro'the val - leys,
Flute vibrato
o - ver the vi - o - let hills, un - der the mighty oak
to make our couch.
8
pp poco meno
a tempo
I would gather for his pil - low the dain - ty fern; he would
a tempo
hold me in his arms be - neath the stars, be - neath the
pp
mp
pp

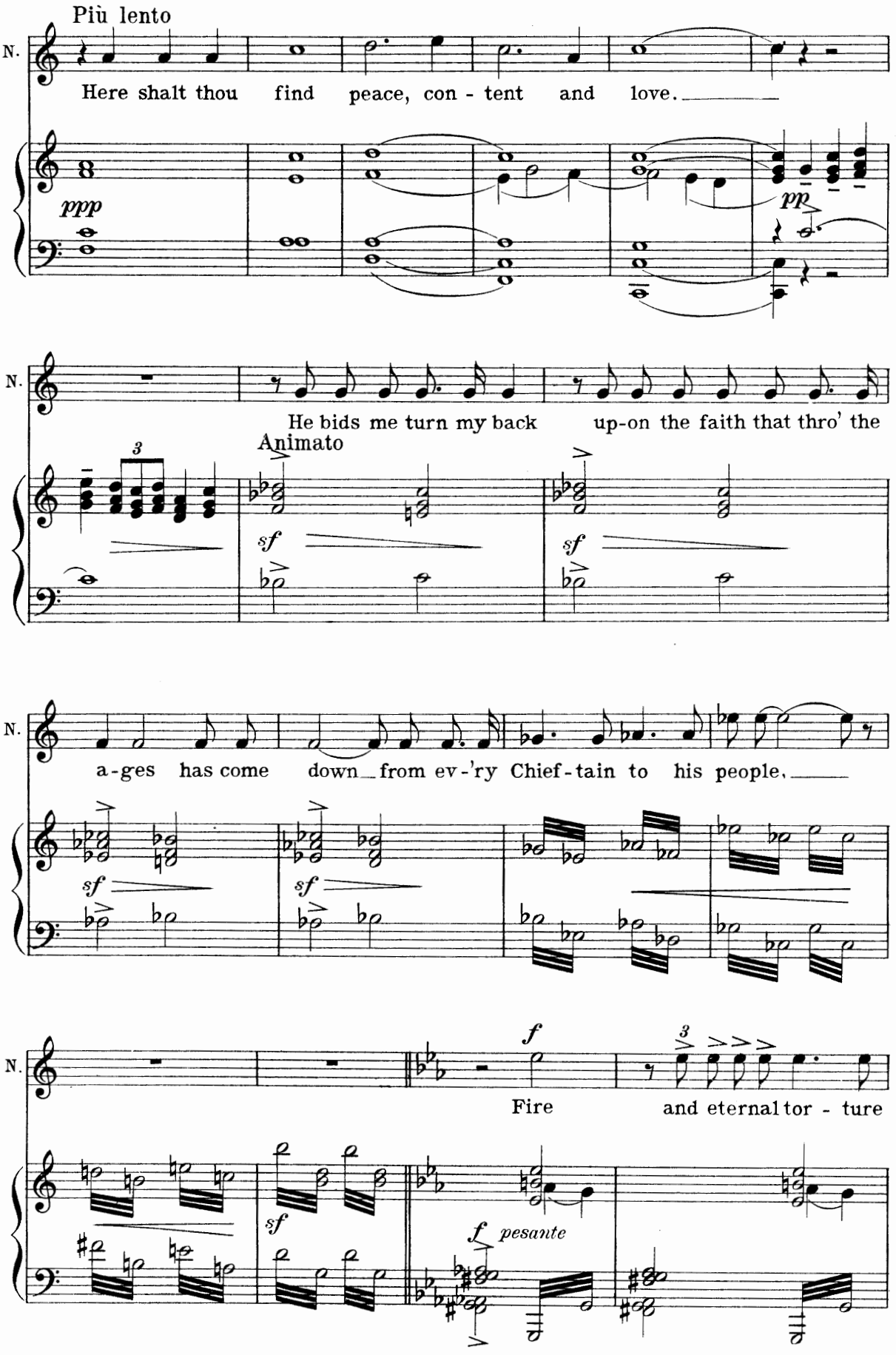

N.
poco meno
a tempo
stars,
Viol.
poco meno
a tempo
ppp
N.
while fire - flies played a - mong the trees, and from the
8va bassa
N.
vale be-low came the music of the stream. Ev-er to live in
ppp
N.
my fair land a - lone with thee,

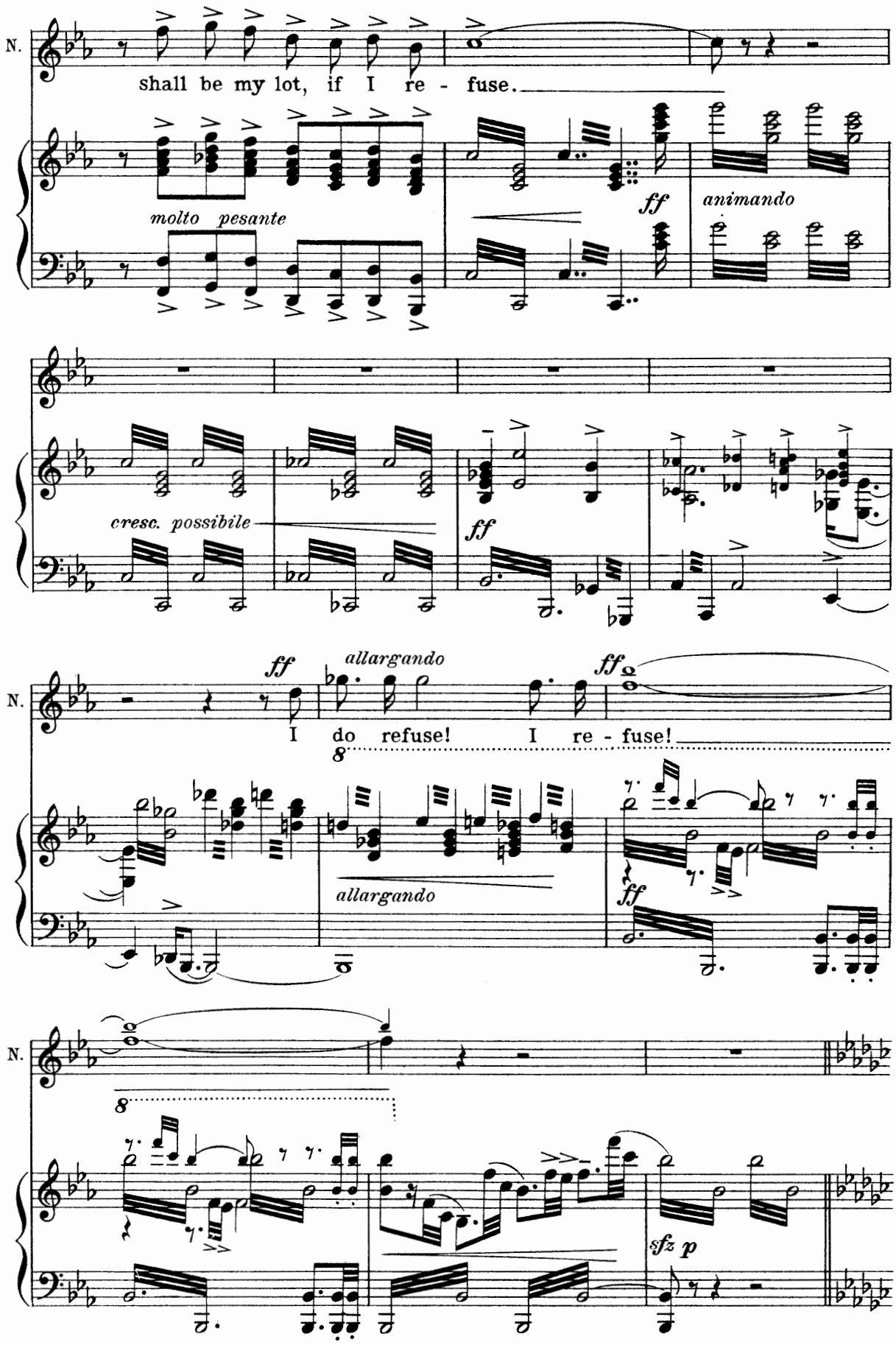

più forte
N.
a - lone with thee! the world so far, so far a - way,
N.
my Chieftain by my side! A - lone with thee,
più rit.
N.
far a - way!
più rit.
ppp
8va bassa
Lento
(Guitar on stage)
f
Girl's Voice (behind scene)
G.
Ah!
Lento
p sfz
pp

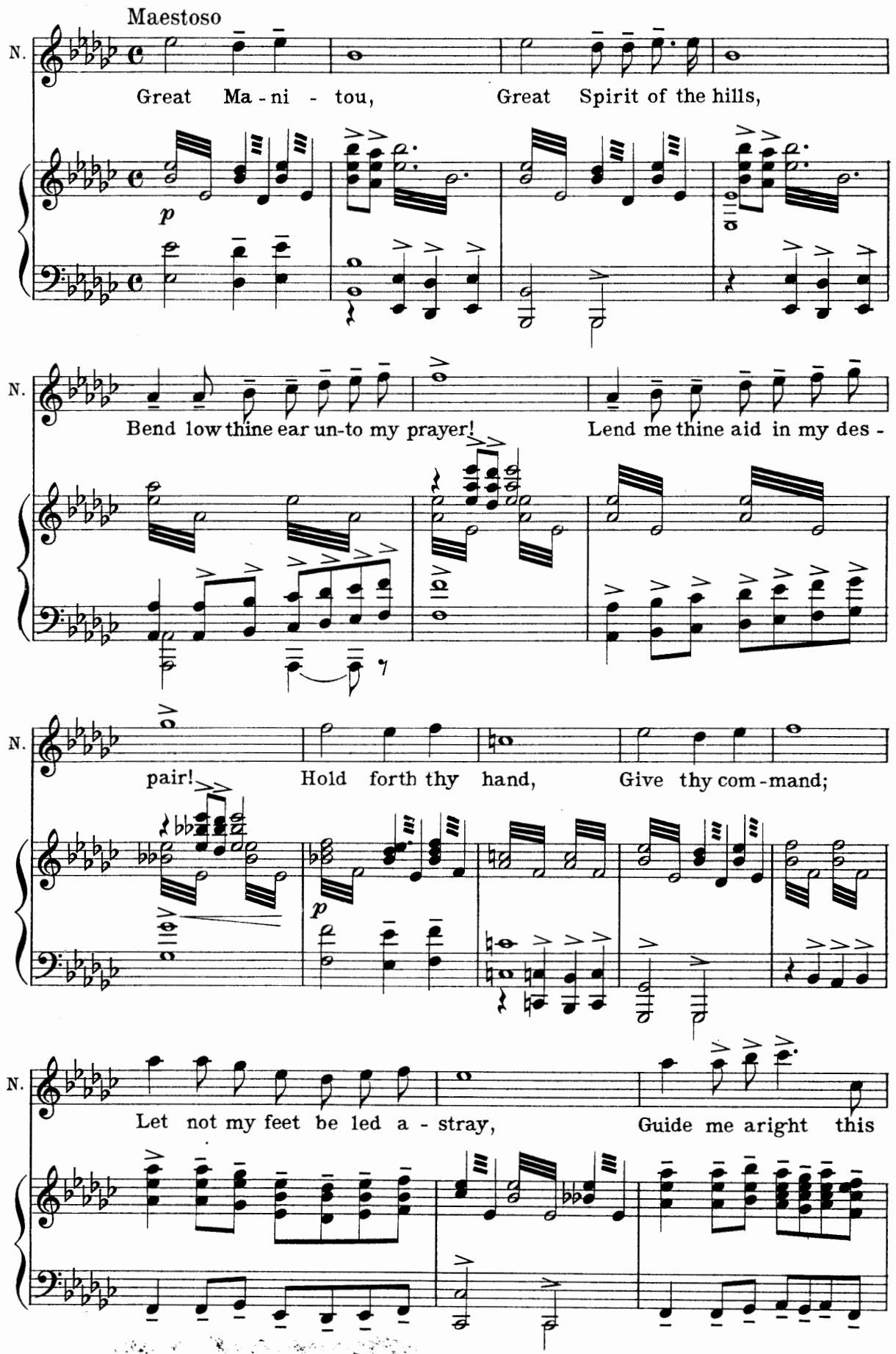

(Laughter and noise from the inn)
pesante
G.
Ah!
pp grazioso
attacca
A tempo, animato
Natoma
N.
Laugh on, and waste the hour in revel!
sfz p
fp
N.
You think to car-ry out your plot, and
sffz
N.
reckon not on one whom you ig - nore
sffp
sffp

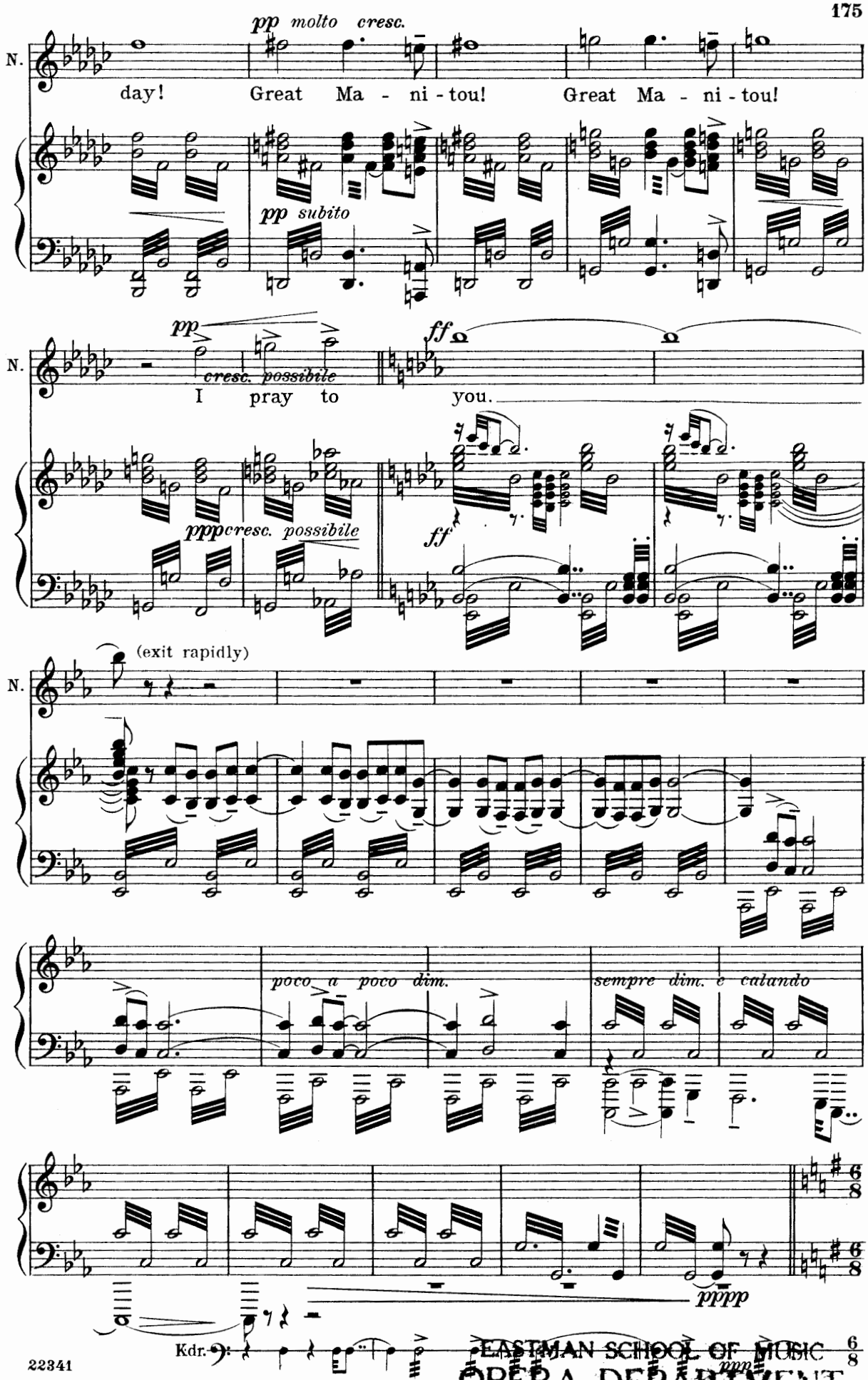

N.
like so much car-rion.
accel. e cresc. possibile
N.
'Tis
sfz più accel.
fz
pp
N.
better so:
for if Na-to-ma is to act,
fp
sfp
molto marcato
N.
she will take counsel with her-self.
sfz
accel.


N.
p
It is the on-ly way.
fp
tranquillo
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;
colla voce
rit.
a tempo
N.
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.
f
Fire and eternal tor - ture
sf
f pesante

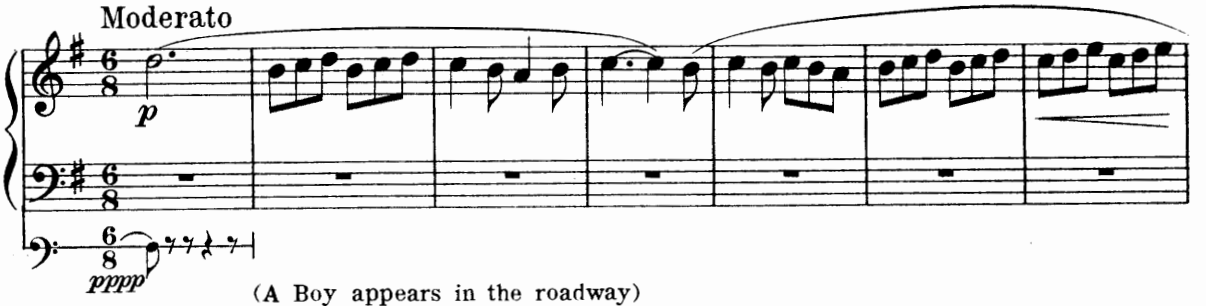

N.
shall be my lot, if I re - fuse.
molto pesante
ff
animando
cresc. possibile
ff
N.
ff
allargando
ff
I do refuse! I re - fuse!
8
allargando
ff
N.
8
sfz p


Maestoso
N.
Great Ma - ni - tou, Great Spirit of the hills,
p
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;
p
N.
Let not my feet be led a - stray, Guide me aright this

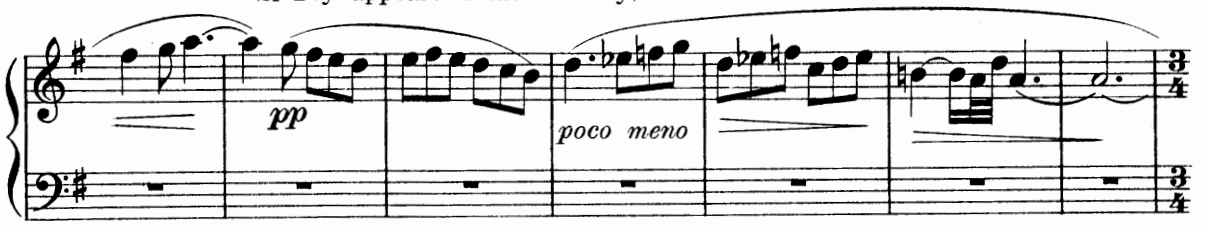


EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

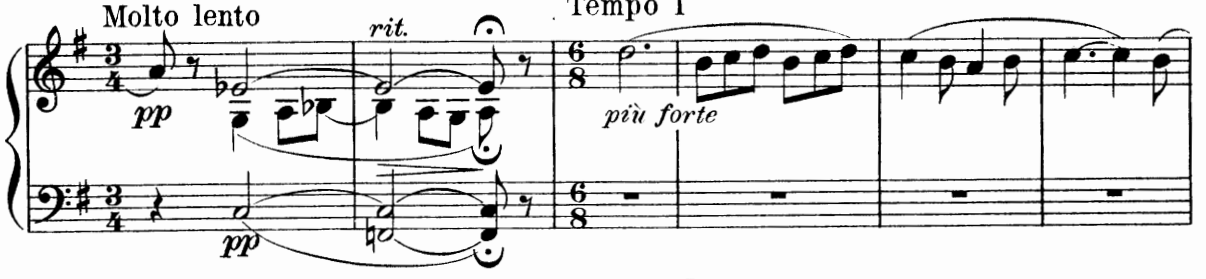
(A Shepherd's pipe is heard off stage)

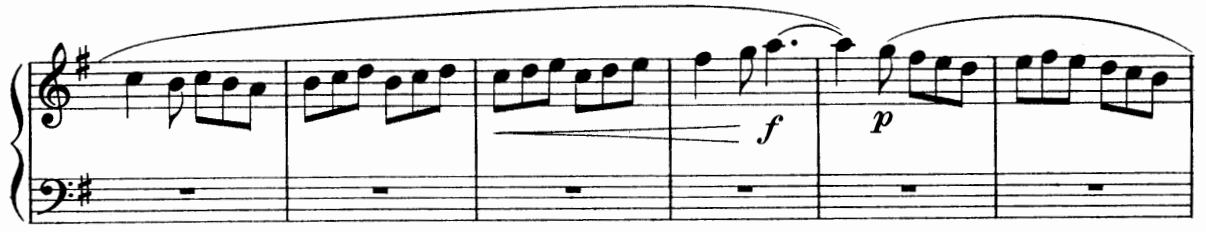


(A Boy appears in the roadway)

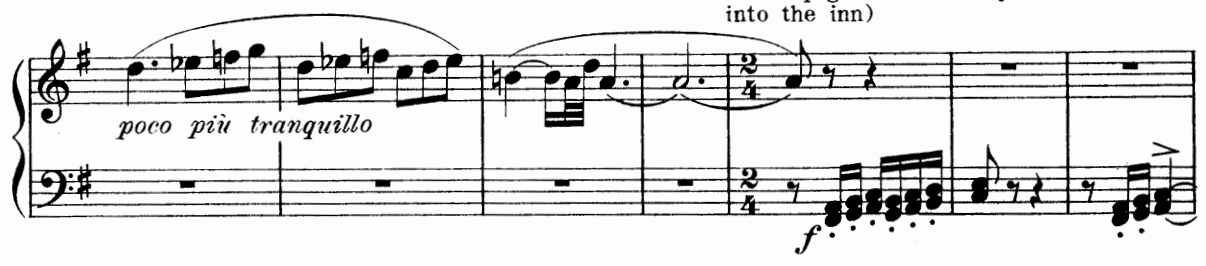


(He pauses on steps of church and makes sign of cross)



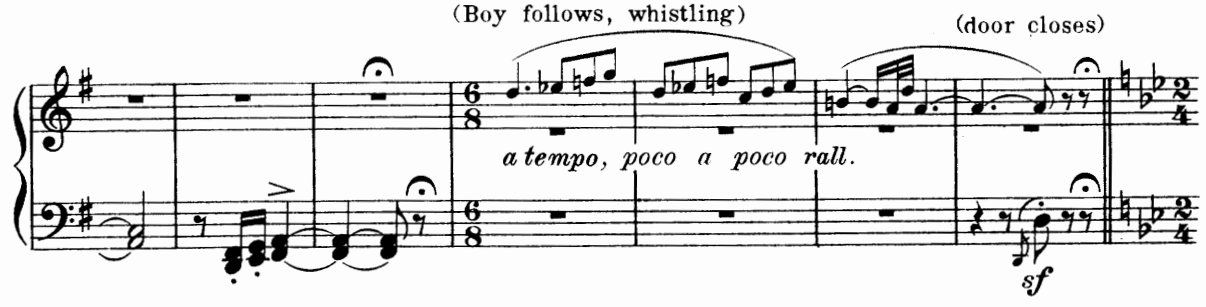


(Door of inn opens; Bruzzo comes out, takes pigskin from Boy and carries it into the inn)

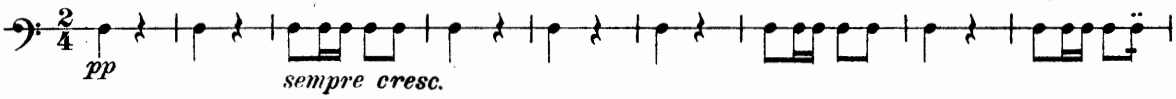


(Boy follows, whistling)

(door closes)

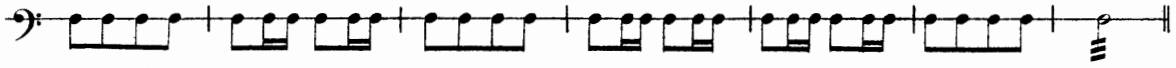


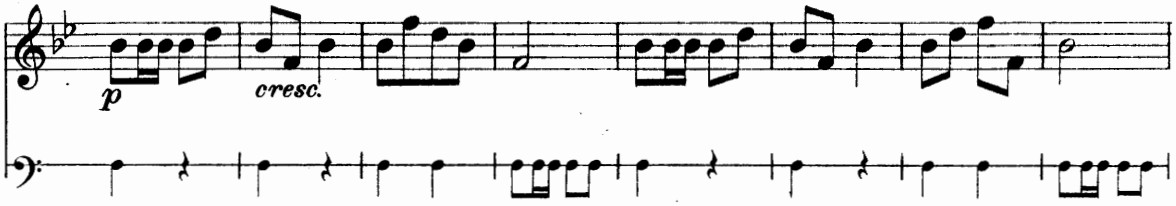
(Snare-drum off stage)

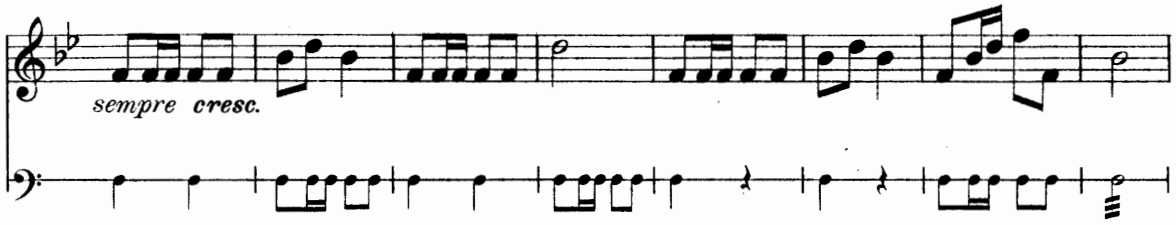


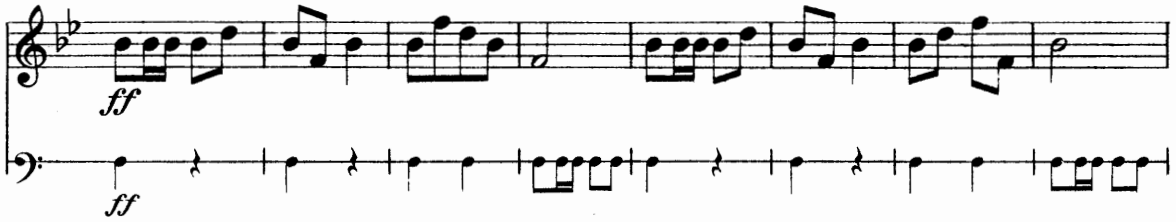
(Tramp of soldiers is heard. A drummer with four trumpeters appears, after them a Sergeant followed by squad of soldiers, some women and children, and a few men. Two friars come out of church to receive flag)

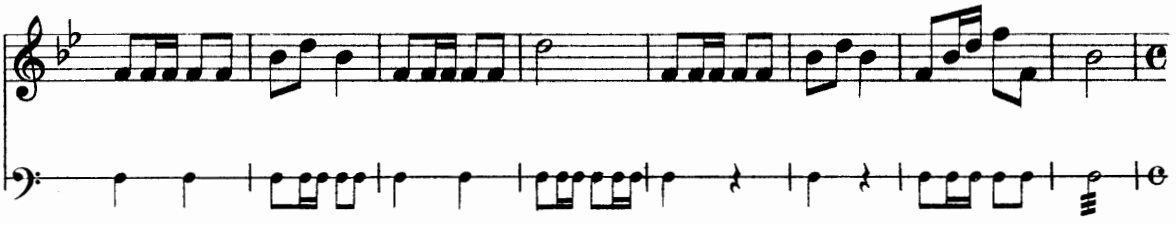
(Four trumpeters on stage)











(The Sergeant delivers flag to friars)

(The flag is seen mounting)

Trumpets

fff

poco rit.

(They march off)

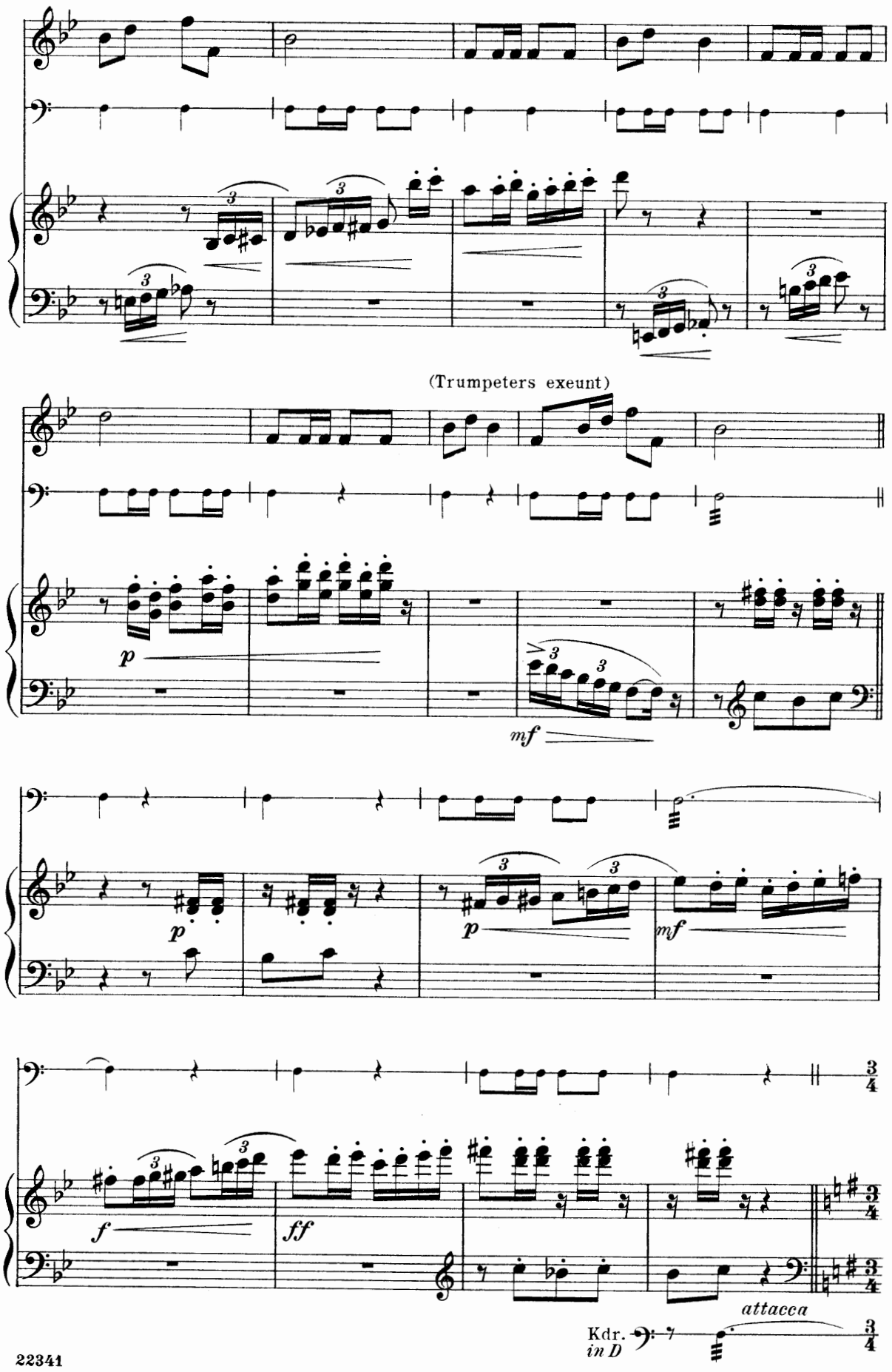
(Trumpeters on stage)

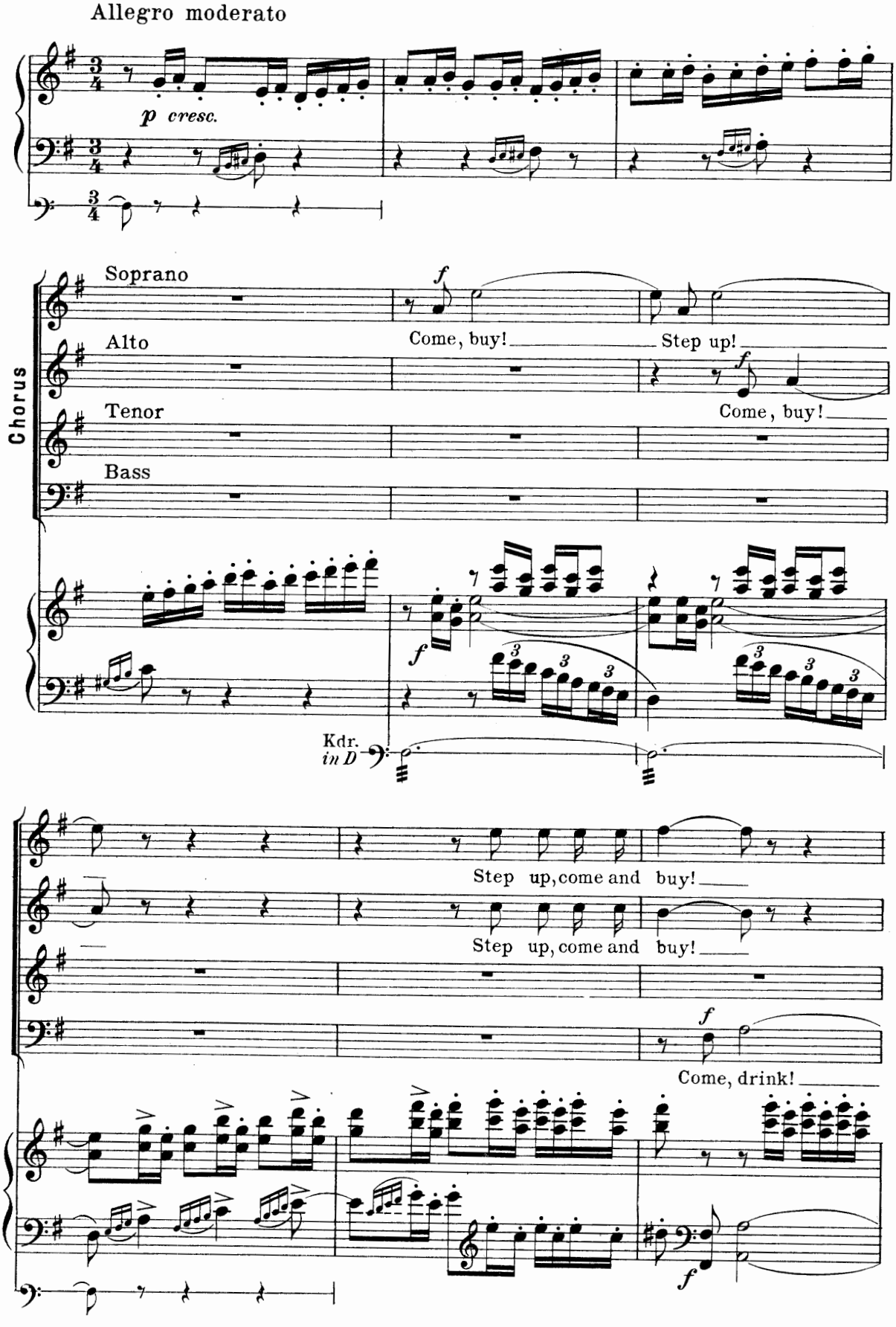
a tempo

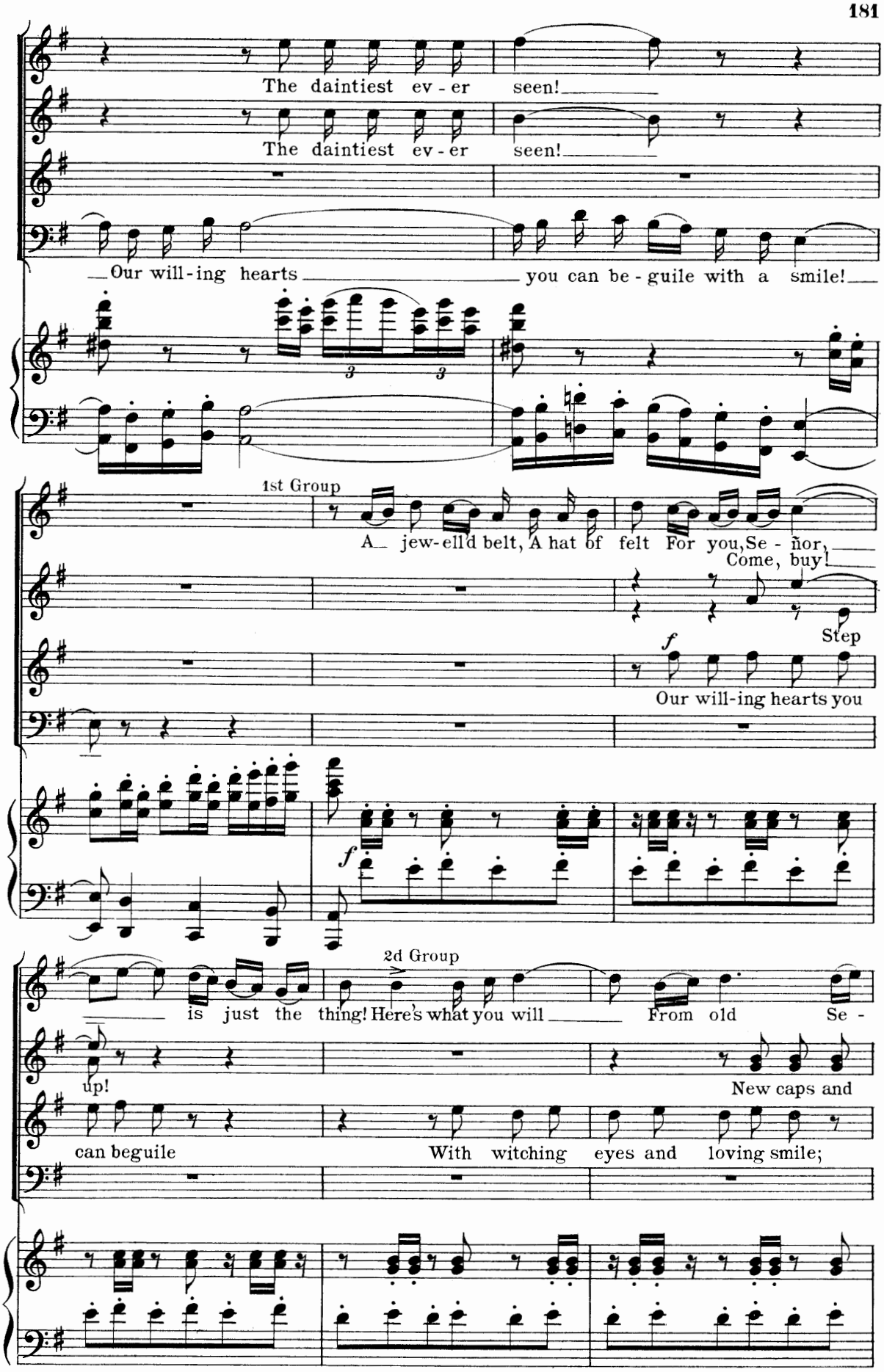
(Stage begins to fill. There are several booths at left, in which the women arrange and display their wares. Soldiers inspect wares and flirt with girls)

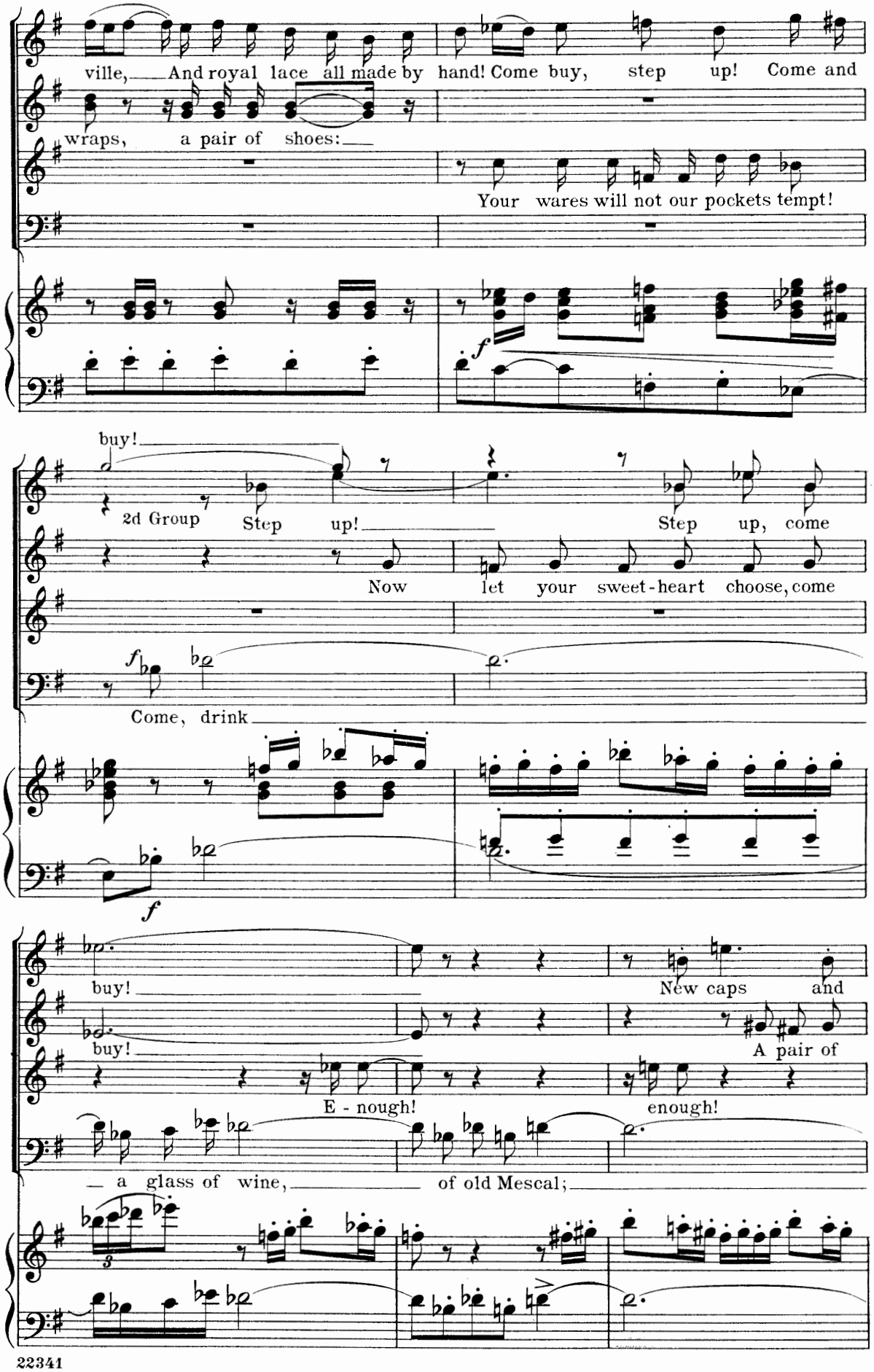
p

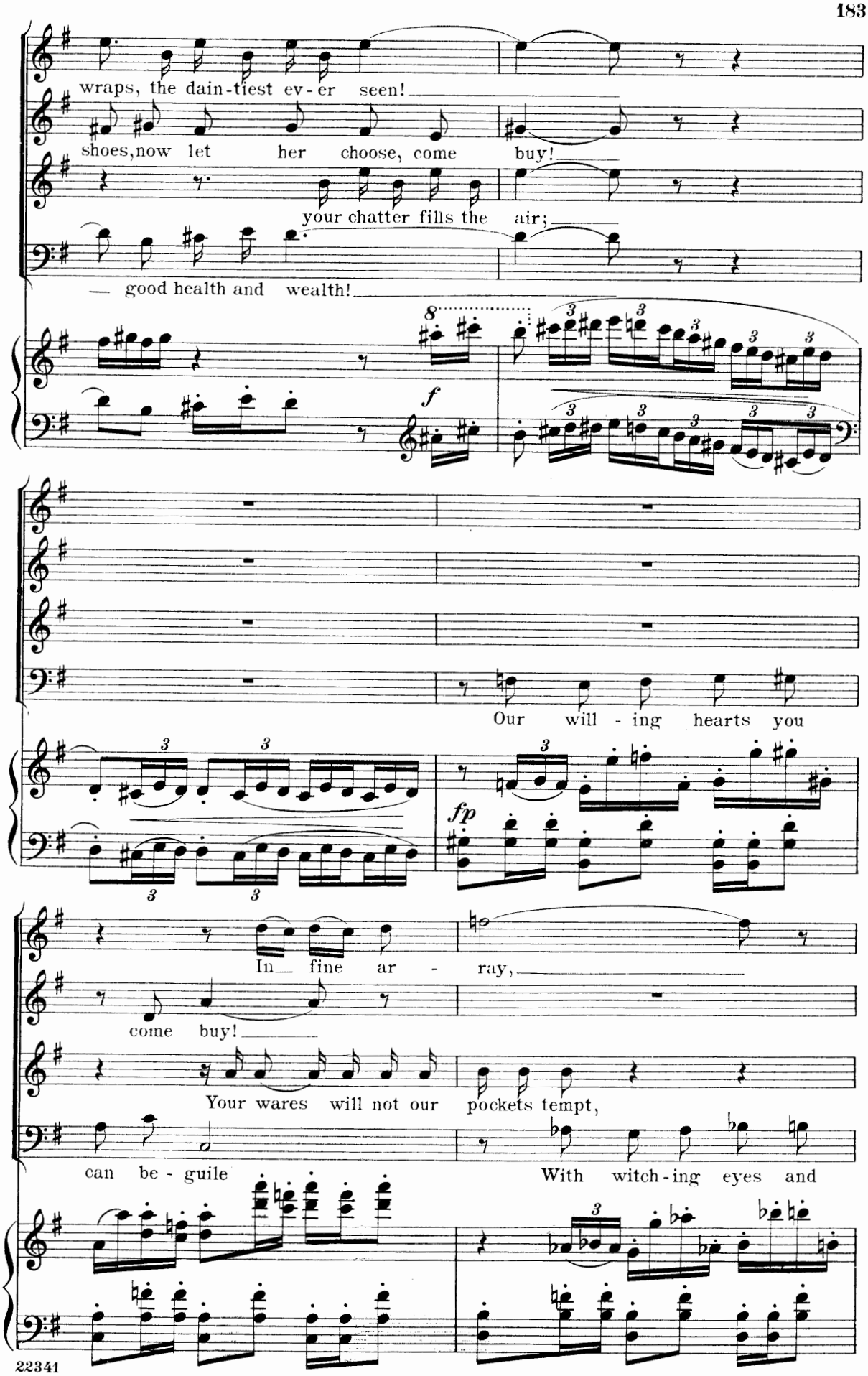
p

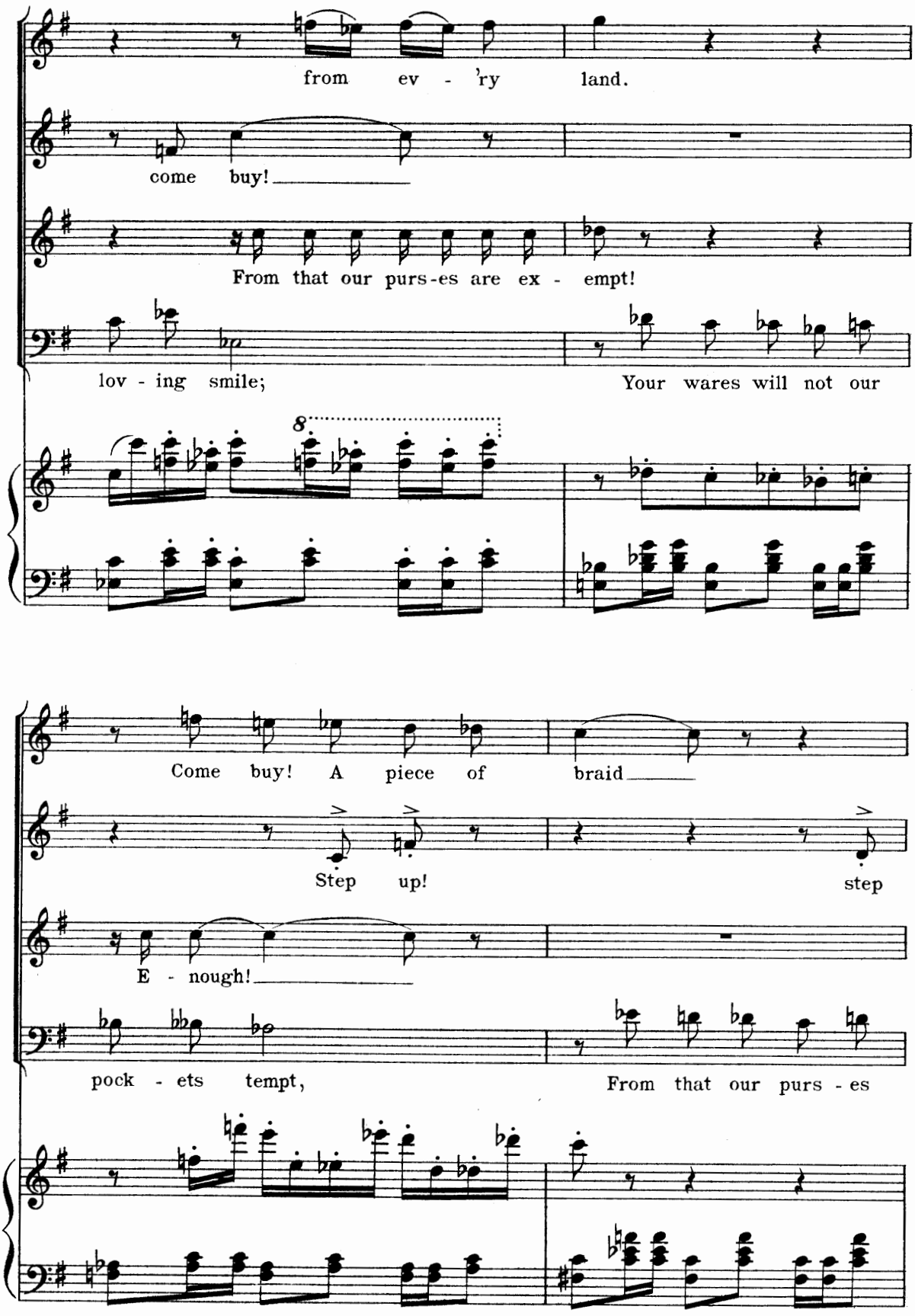

(Trumpeters exeunt)
p
mf
p
p
mf
f
ff
attacca
Kdr.
in D

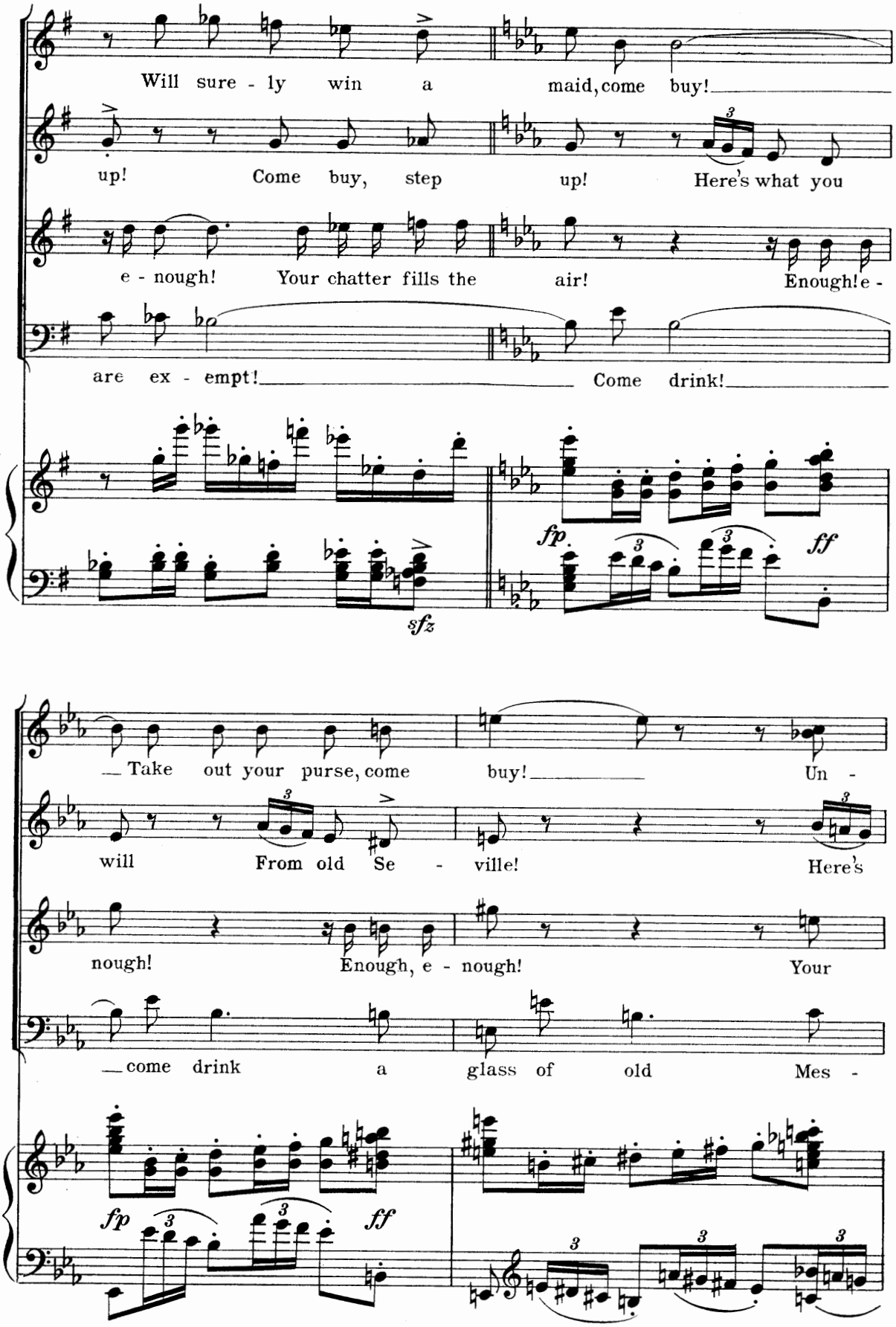

Allegro moderato
p cresc.
Chorus
Soprano
Alto
Tenor
Bass
f
Come, buy!
Step up!
Come, buy!
Kdr.
in D
Step up, come and buy!
Step up, come and buy!
Come, drink!

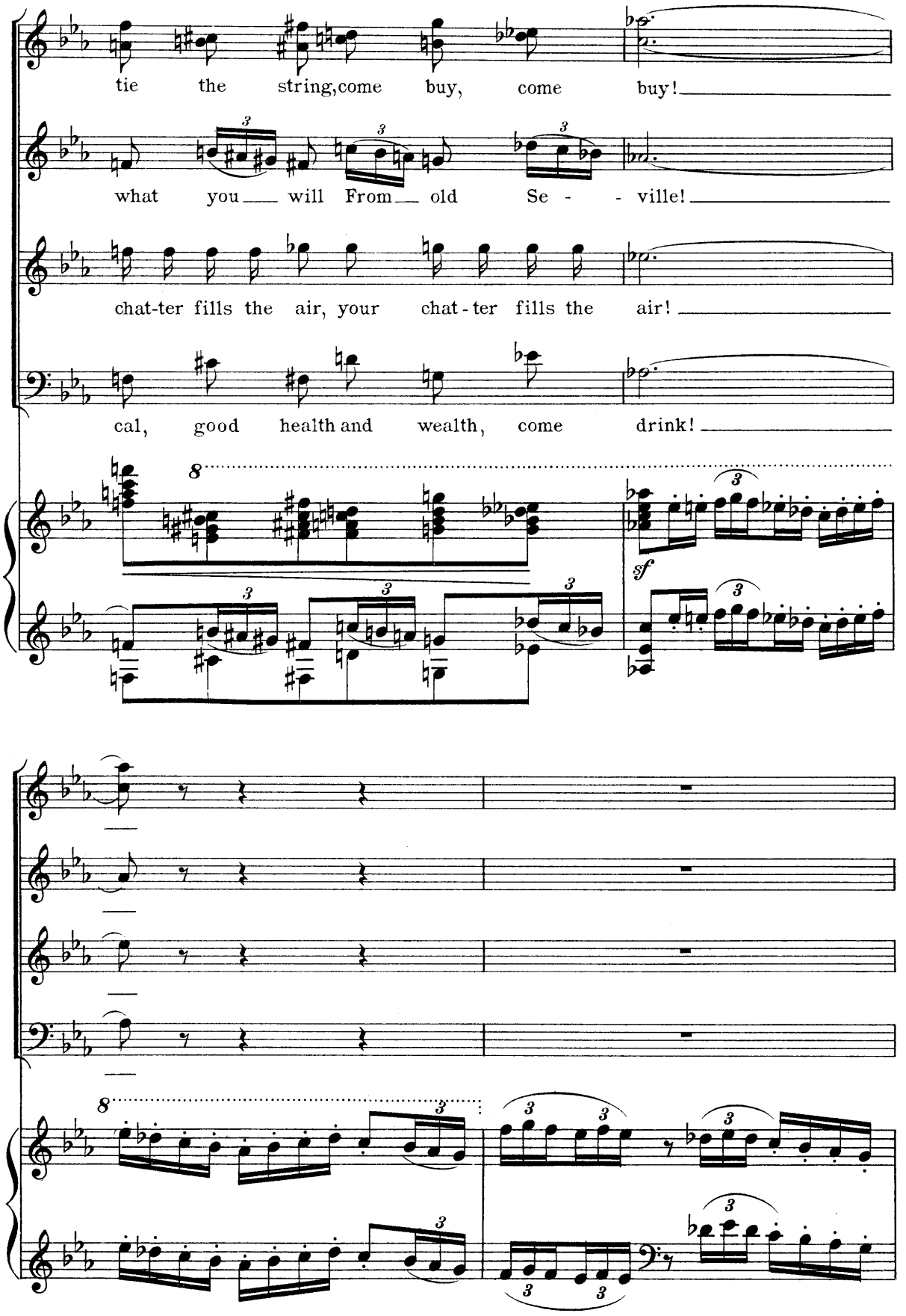

The daintiest ev - er seen!
The daintiest ev - er seen!
Our will - ing hearts you can be - guile with a smile!
1st Group
A jew-ell'd belt, A hat of felt For you, Se - ñor,
Come, buy!
Step
f
Our will-ing hearts you
f
2d Group
is just the thing! Here's what you will From old Se -
up!
New caps and
can beguile With witching eyes and loving smile;

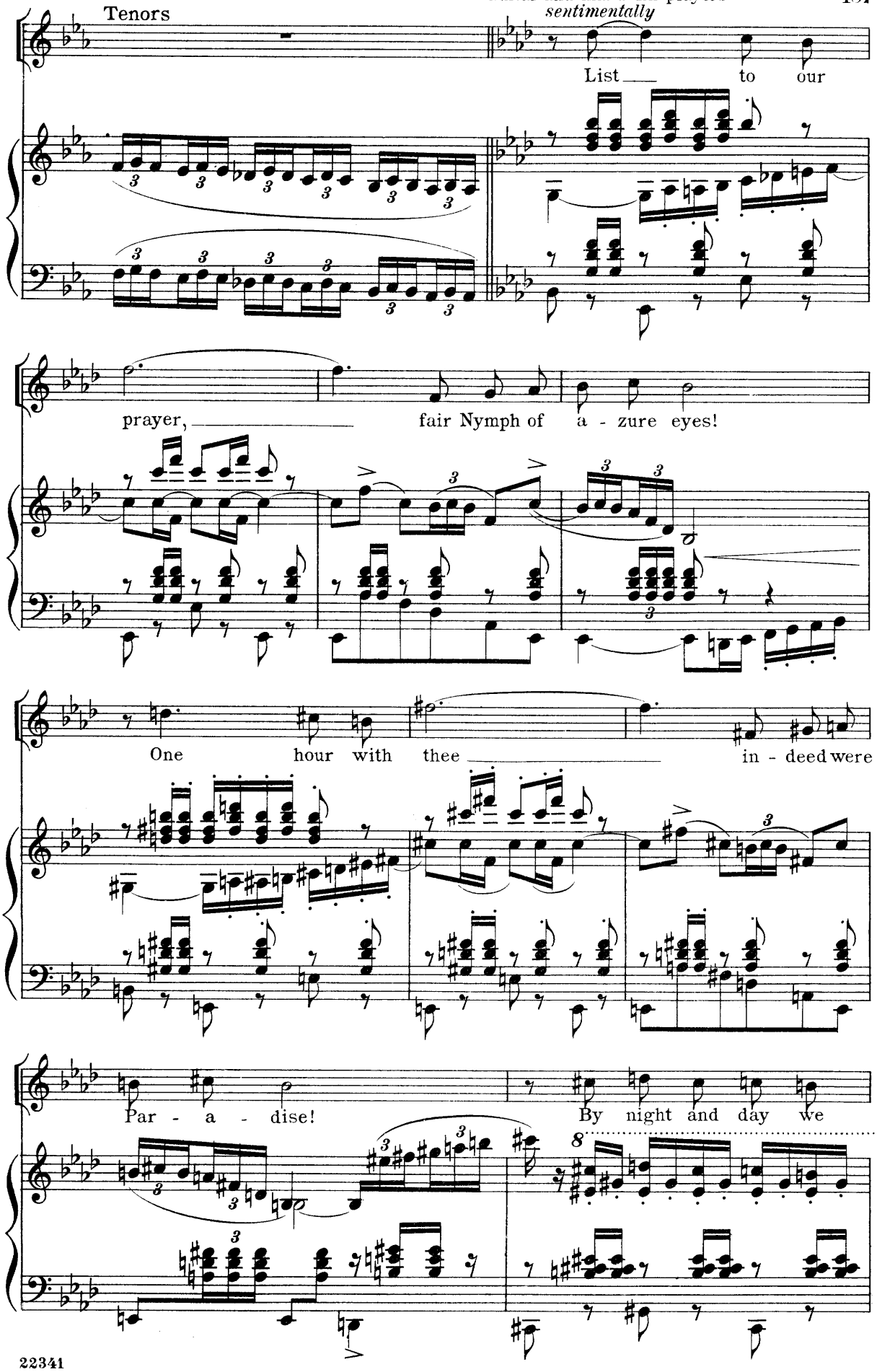

ville, And royal lace all made by hand! Come buy, step up! Come and
wraps, a pair of shoes:
Your wares will not our pockets tempt!
f
buy!
2d Group
Step up!
Step up, come
Now let your sweet-heart choose, come
f
Come, drink
f
buy!
New caps and
buy!
A pair of
E - nough!
enough!
— a glass of wine,
of old Mescal;

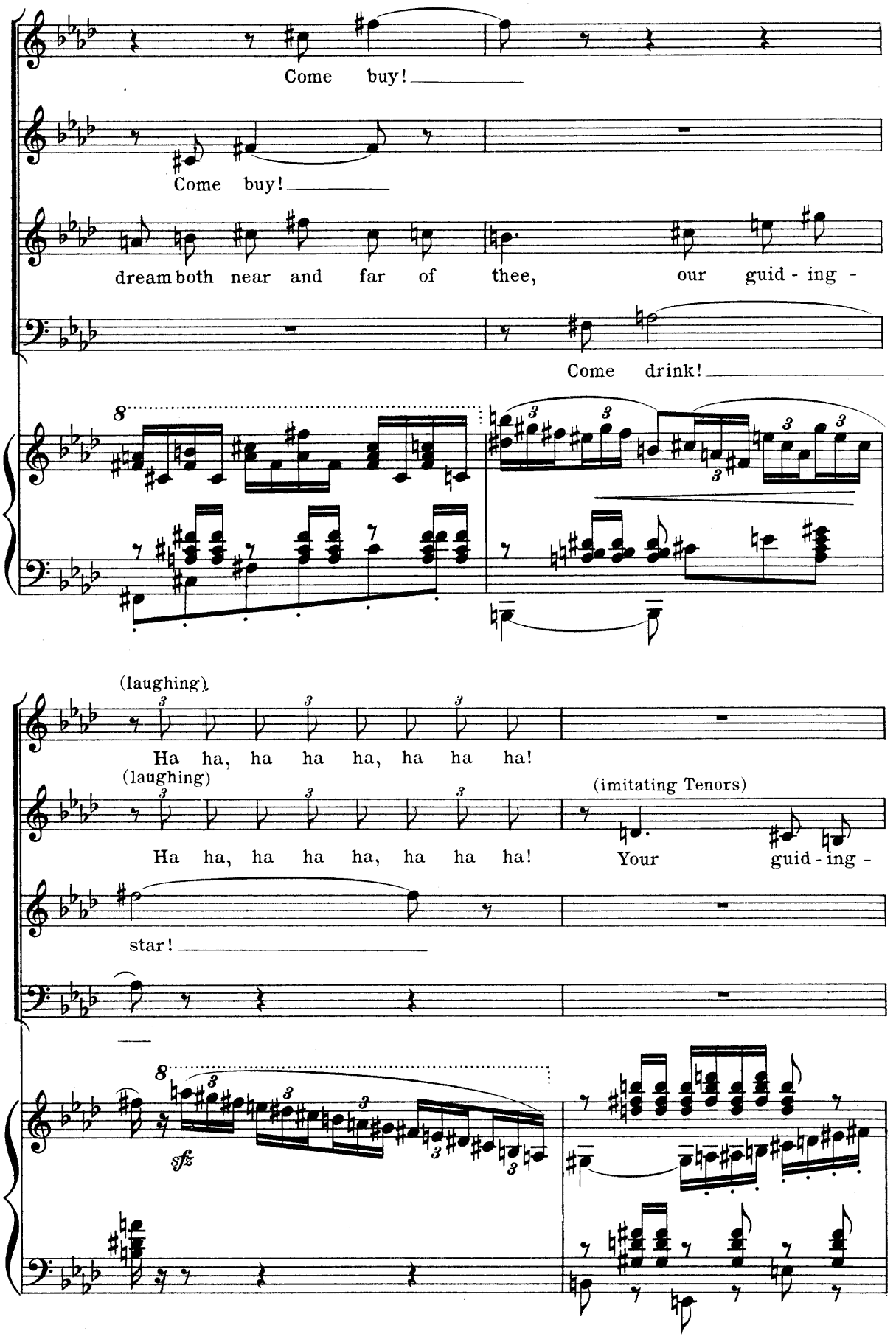

wraps, the dain-tiest ev-er seen!
shoes, now let her choose, come buy!
your chatter fills the air;
— good health and wealth!
f
Our will-ing hearts you
fp
In fine ar-ray,
come buy!
Your wares will not our pockets tempt,
can be-guile
With witch-ing eyes and

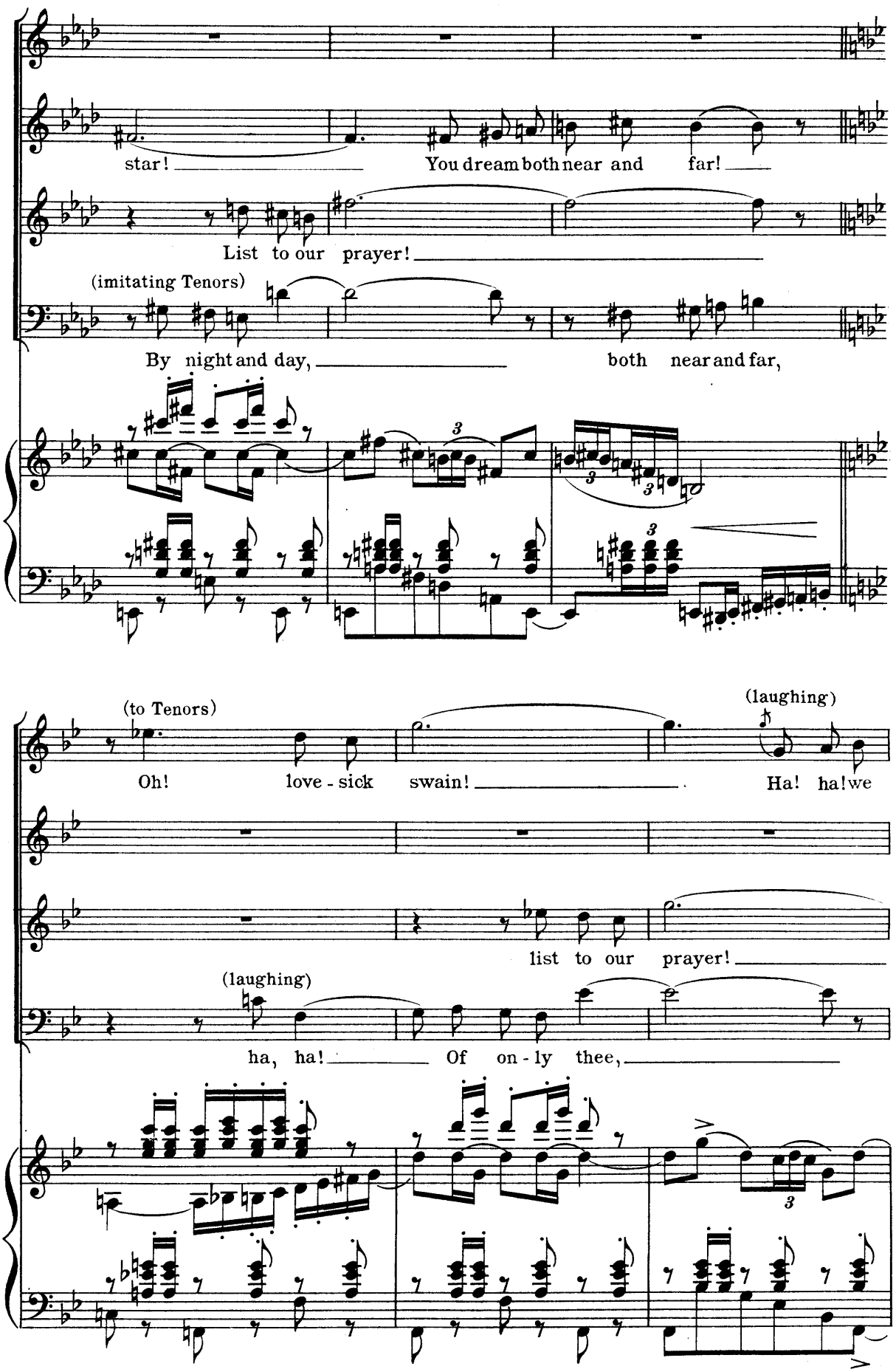

from ev - 'ry land.
come buy!
From that our purs-es are ex - empt!
lov - ing smile;
Your wares will not our
8
Come buy! A piece of braid
Step up!
step
E - nough!
pock - ets tempt,
From that our purs - es

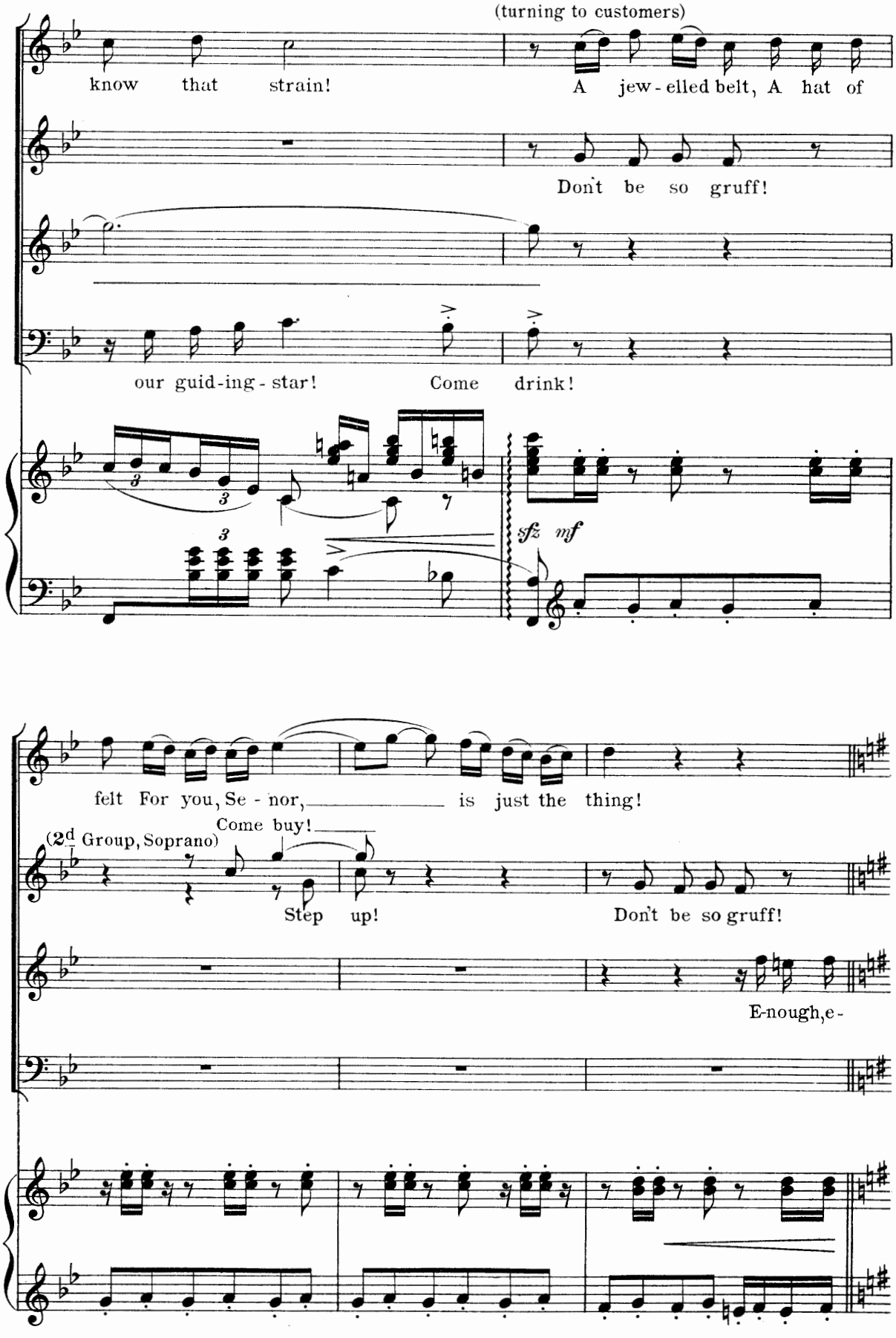

Will sure - ly win a maid, come buy!
up! Come buy, step up! Here's what you
e - nough! Your chatter fills the air! Enough! e -
are ex - empt! Come drink!
sfz
fp
ff
Take out your purse, come buy! Un -
will From old Se - ville! Here's
nough! Enough, e - nough! Your
come drink a glass of old Mes -
fp
ff

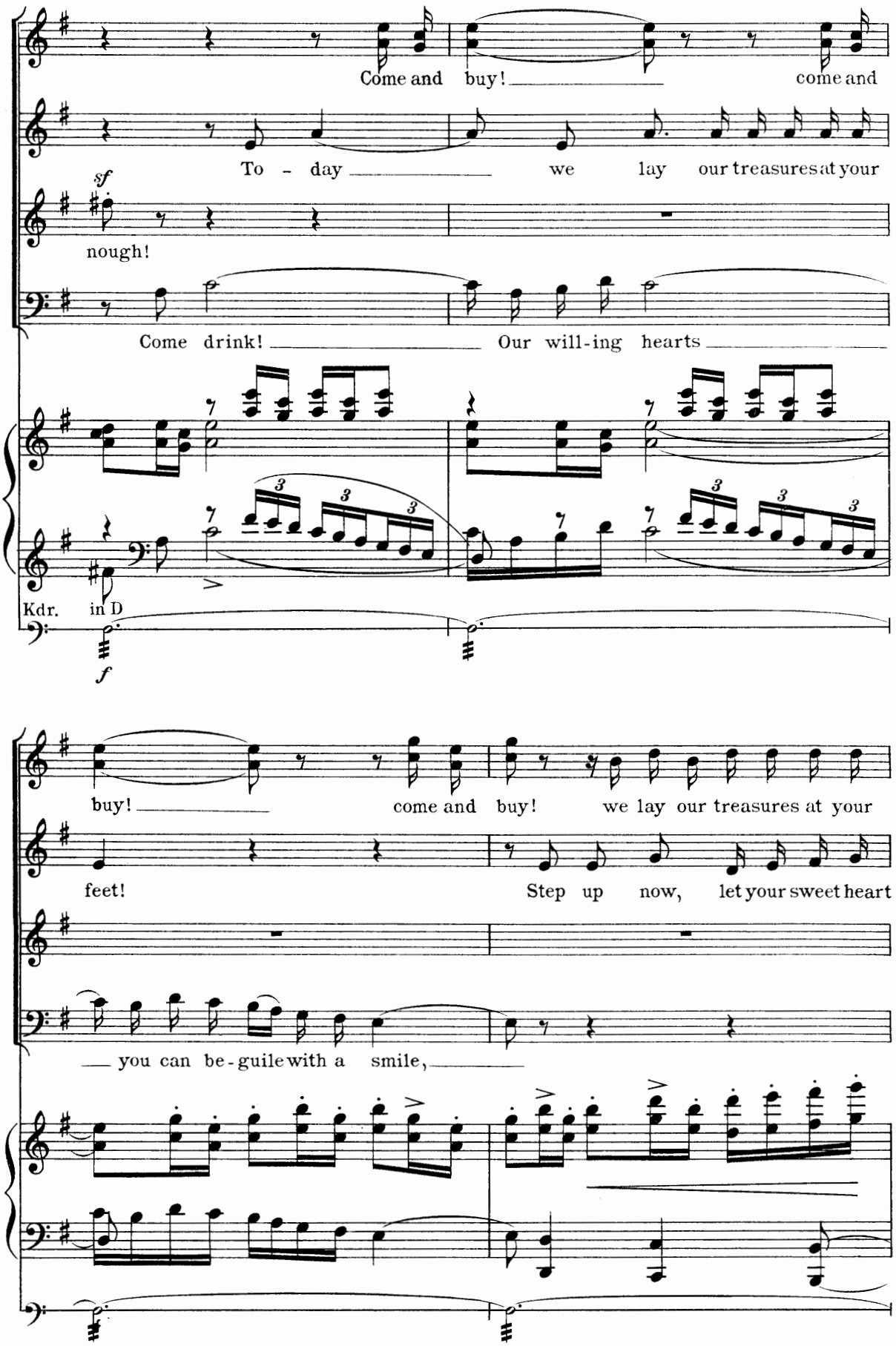

tie the string, come buy, come buy!
what you will From old Se - - ville!
chat-ter fills the air, your chat-ter fills the air!
cal, good health and wealth, come drink!
8
sf
8

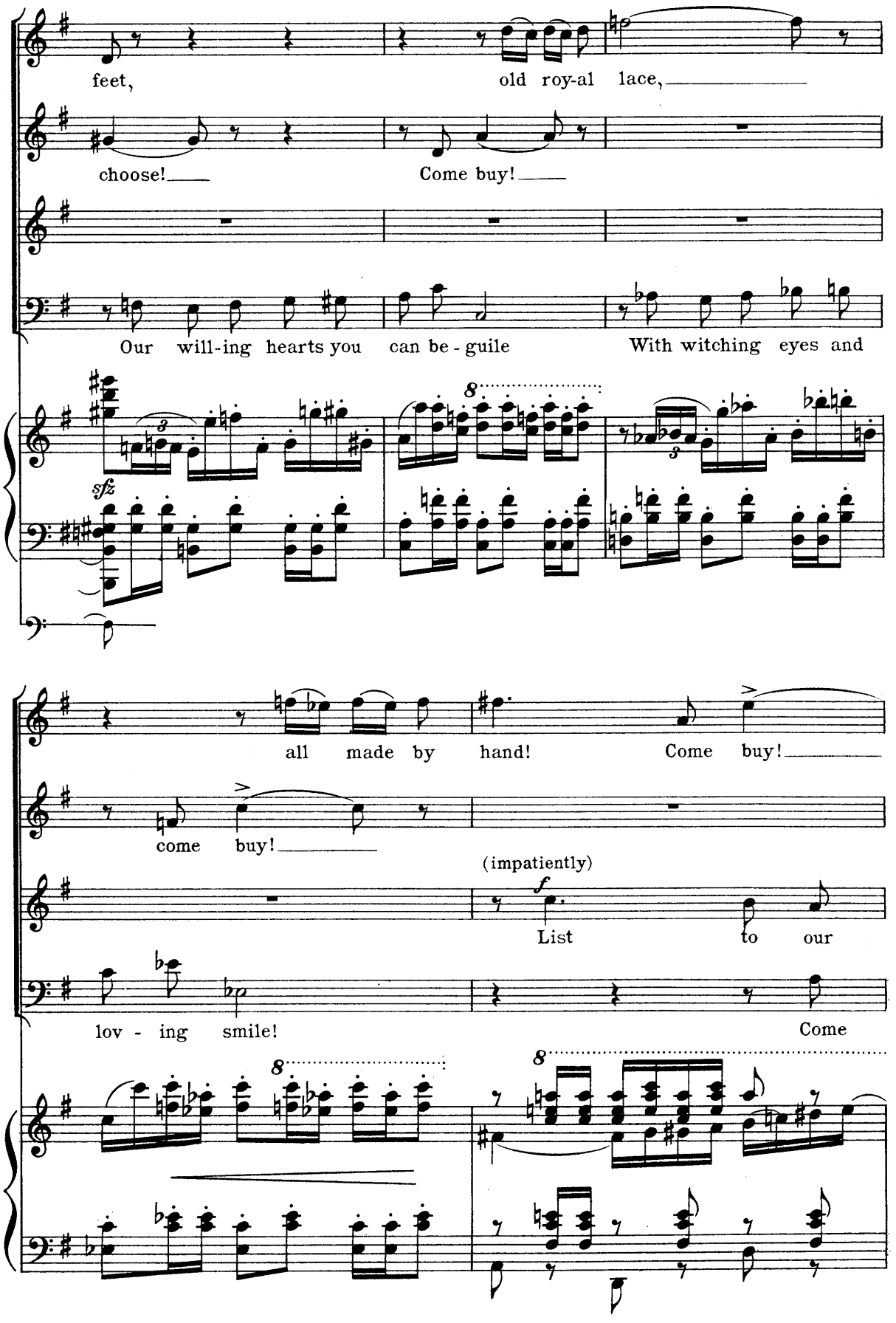

Tenors
Guitar and mandolin-players
sentimentally
List to our
prayer, fair Nymph of a - zure eyes!
One hour with thee in - deed were
Par - a - dise!
By night and day we

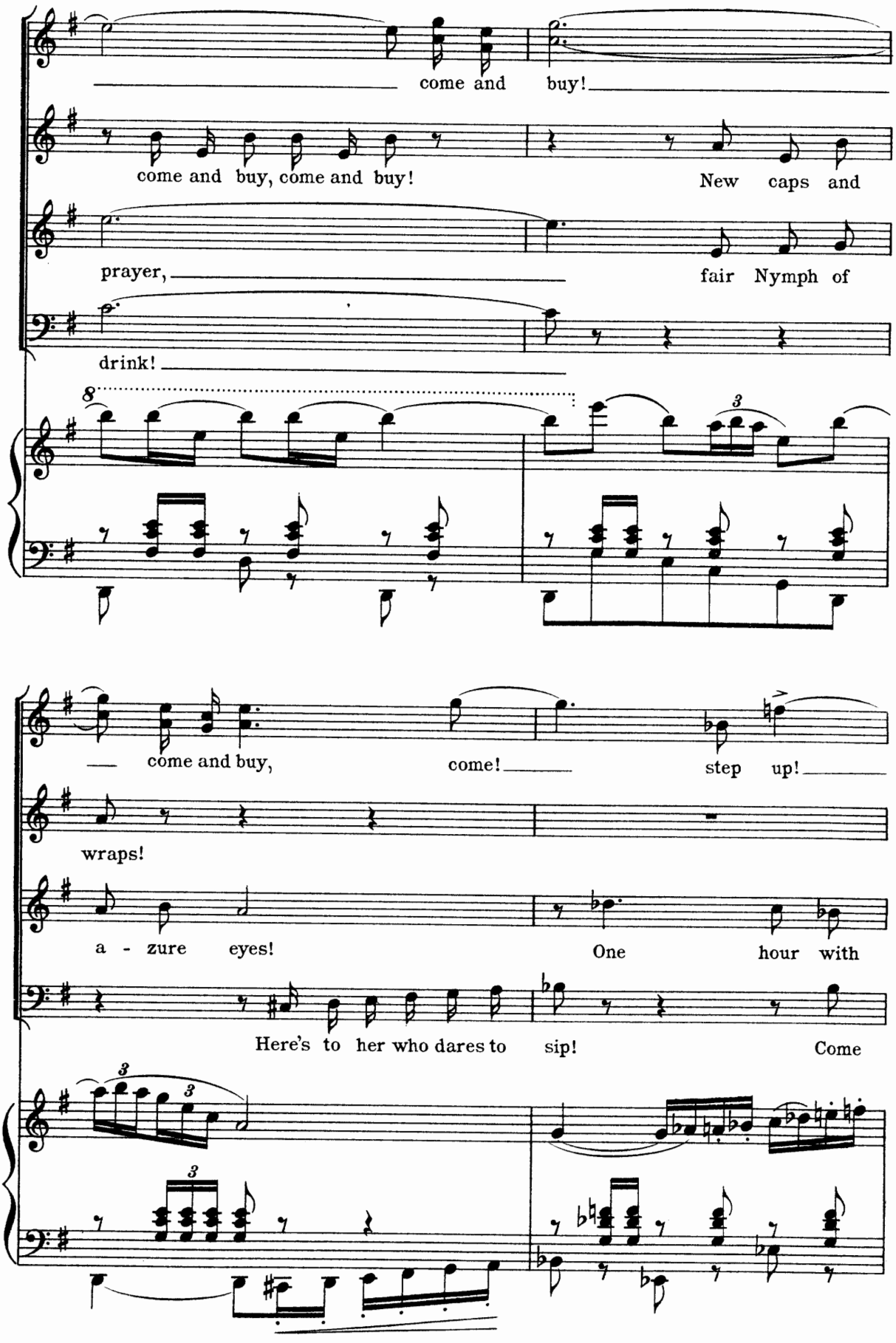

Come buy!
Come buy!
dream both near and far of thee, our guid - ing -
Come drink!
(laughing)
Ha ha, ha ha ha, ha ha ha!
(laughing)
Ha ha, ha ha ha, ha ha ha!
(imitating Tenors)
Your guid - ing -
star!
sfz

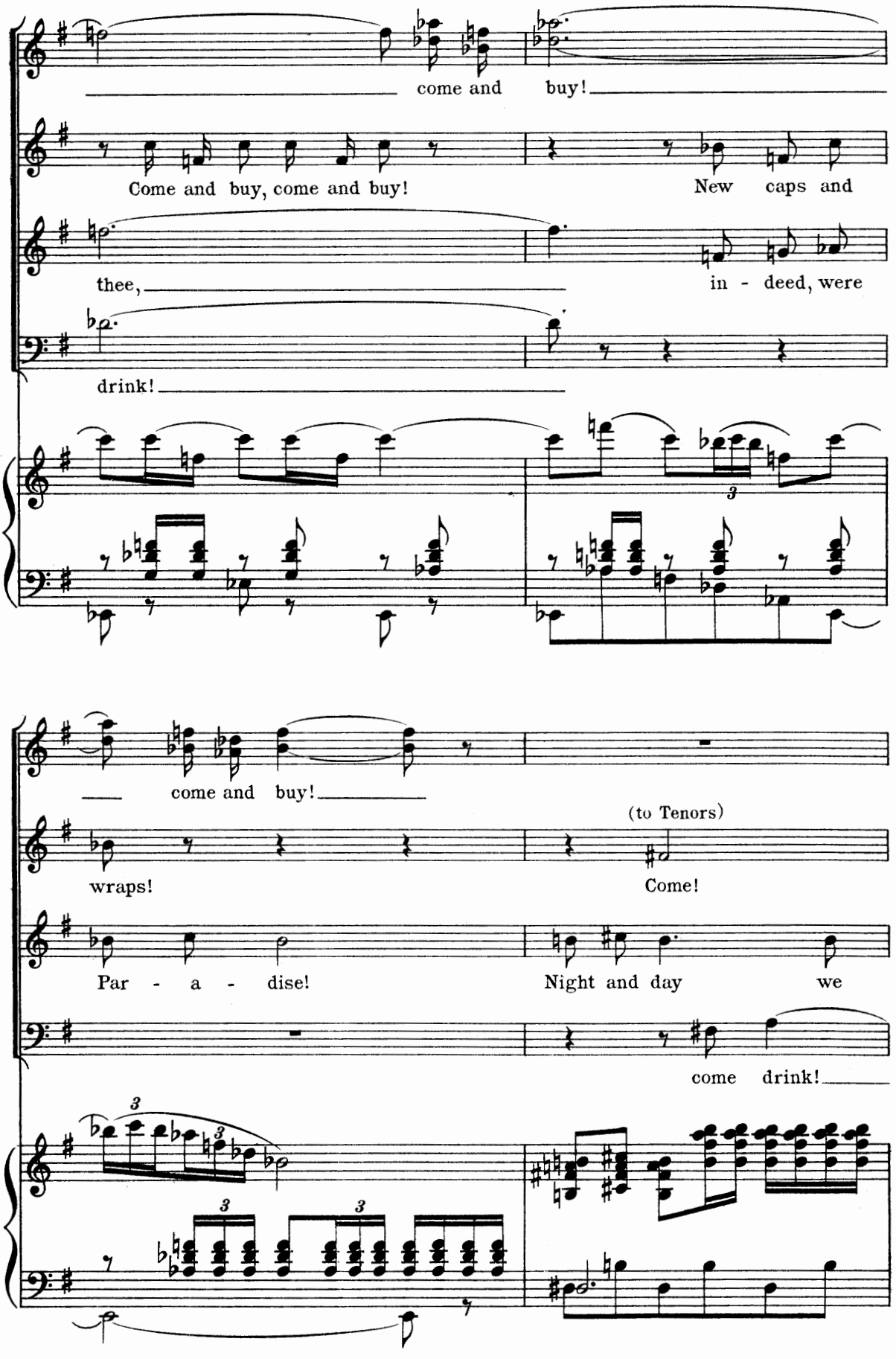

star!
You dream both near and far!
List to our prayer!
(imitating Tenors)
By night and day,
both near and far,
(to Tenors)
Oh! love - sick swain!
(laughing)
Ha! ha! we
list to our prayer!
(laughing)
ha, ha!
Of on - ly thee,

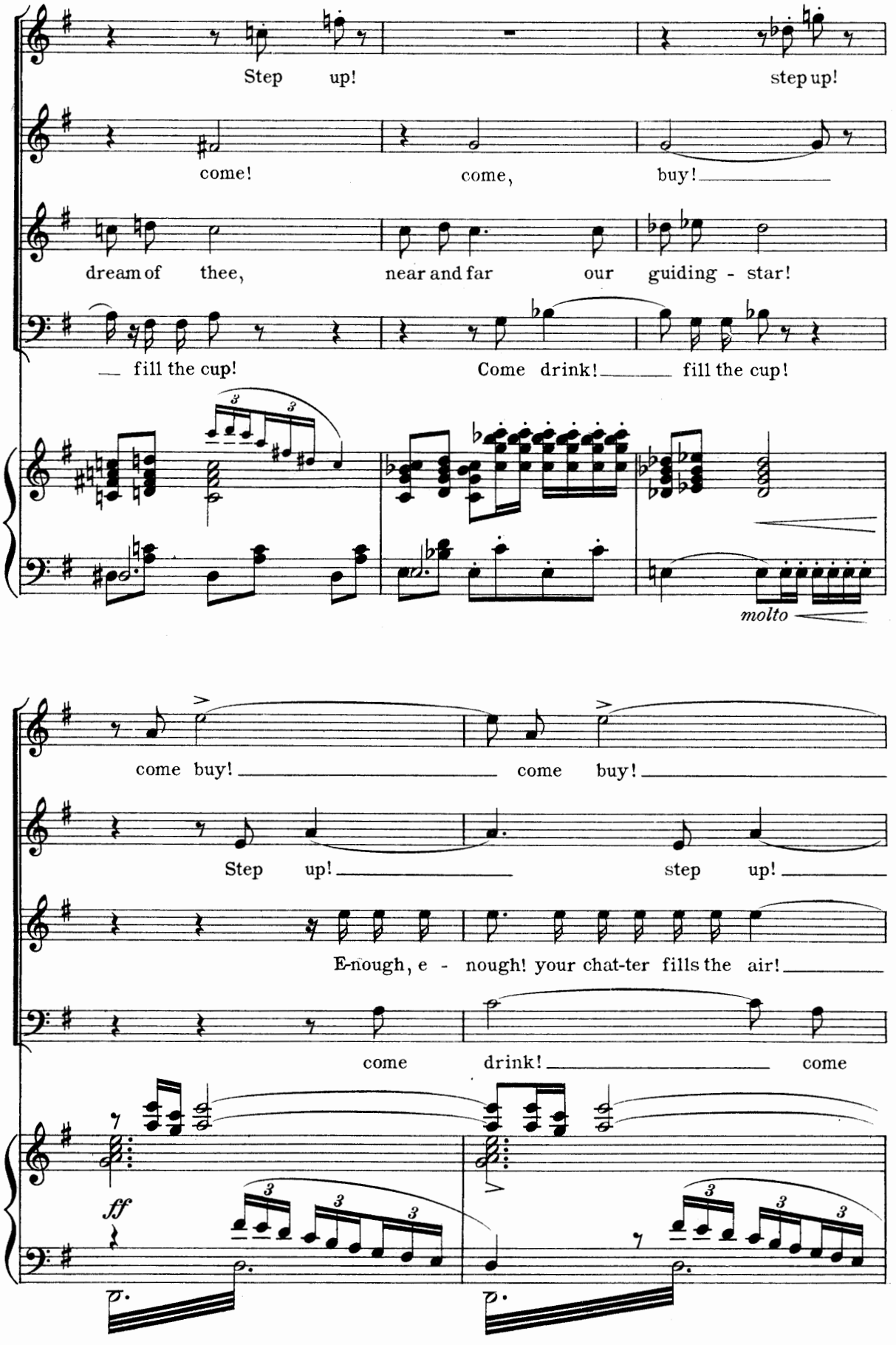

(turning to customers)
know that strain!
A jew-elled belt, A hat of
Don't be so gruff!
our guid-ing-star!
Come drink!
sfz mf
felt For you, Se-nor,
is just the thing!
Come buy!
(2d Group, Soprano)
Step up!
Don't be so gruff!
E-nough, e-

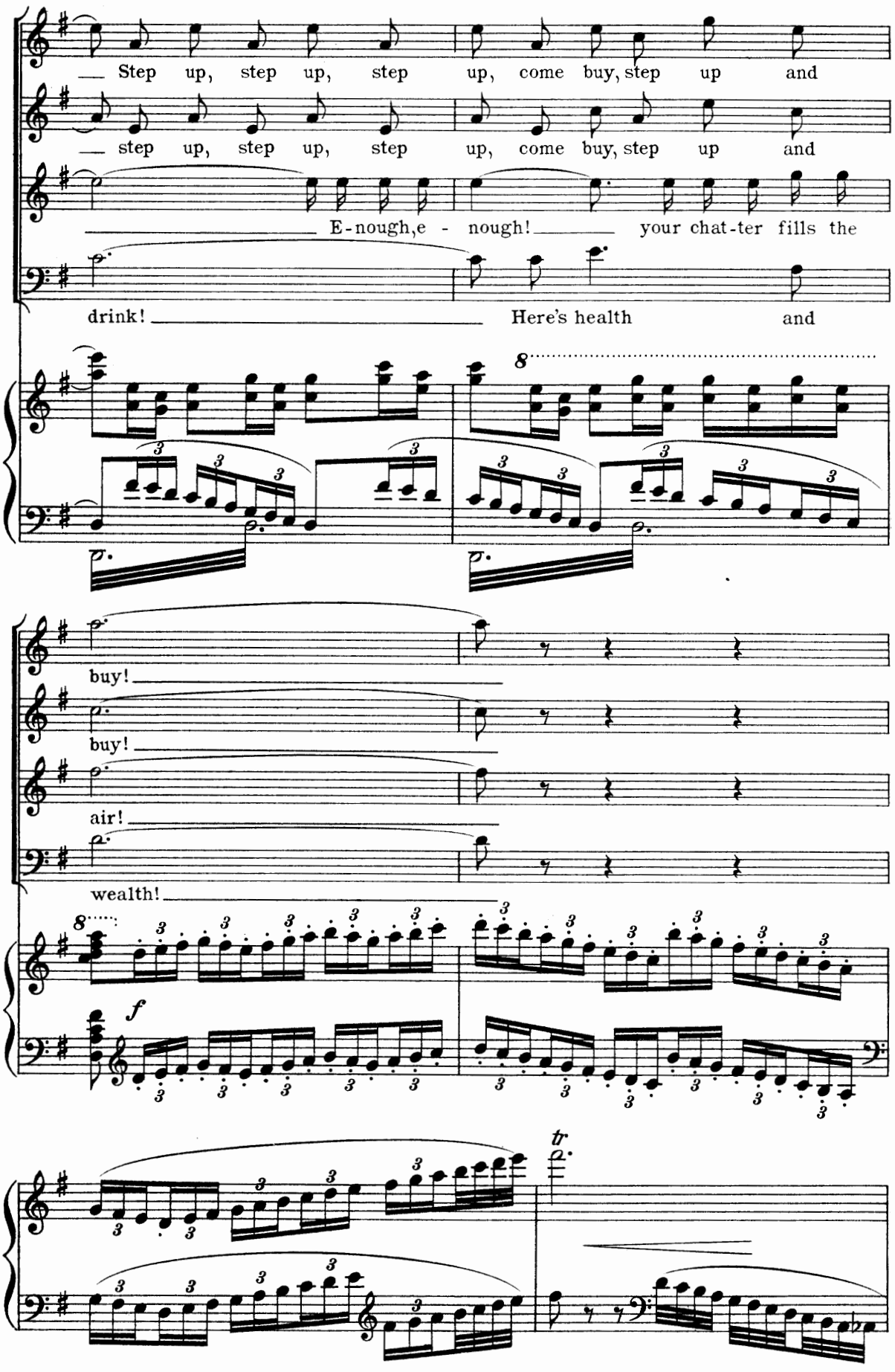

Come and buy! come and
To - day we lay our treasures at your
sf
nough!
Come drink! Our will-ing hearts
Kdr. in D
f
buy! come and buy! we lay our treasures at your
feet! Step up now, let your sweet heart
you can be-guile with a smile,

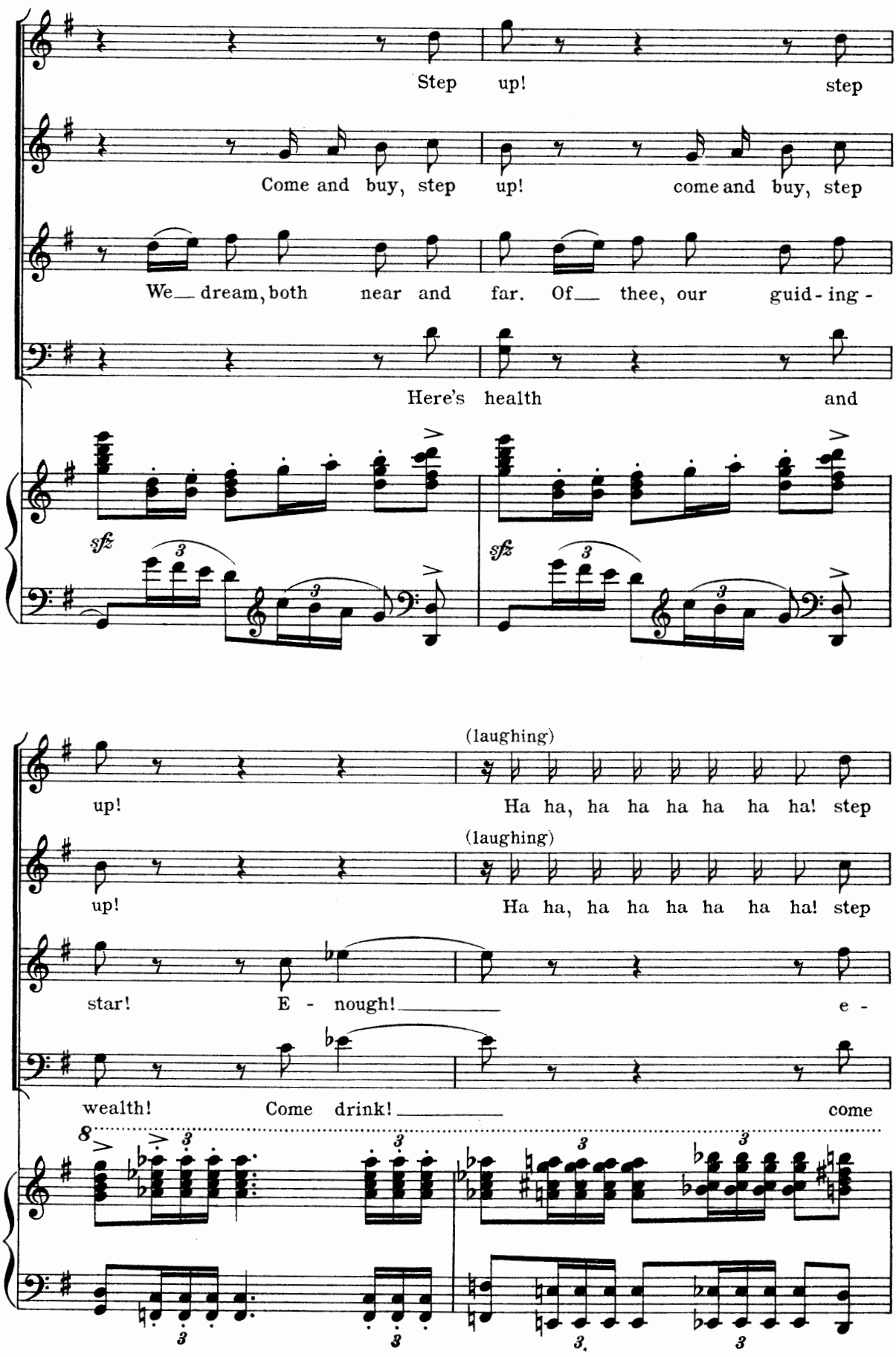

feet,
old roy-al lace,
choose!
Come buy!
Our will-ing hearts you can be - guile
With witching eyes and
sfz
all made by hand!
Come buy!
come buy!
(impatiently)
f
List to our
lov - ing smile!
Come

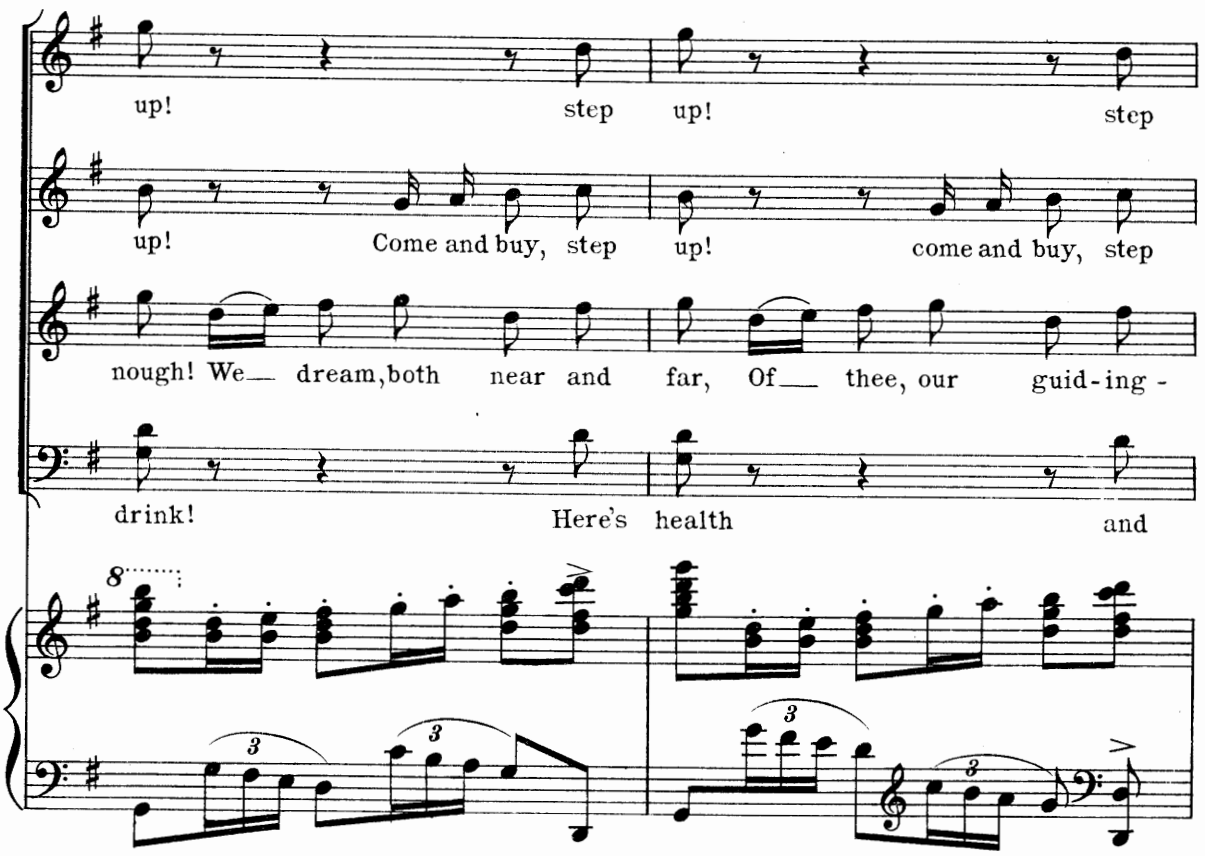

come and buy!
come and buy, come and buy!
New caps and
prayer,
fair Nymph of
drink!
8
3
come and buy,
come!
step up!
wraps!
a - zure eyes!
One hour with
Here's to her who dares to
sip!
Come
3
3
3

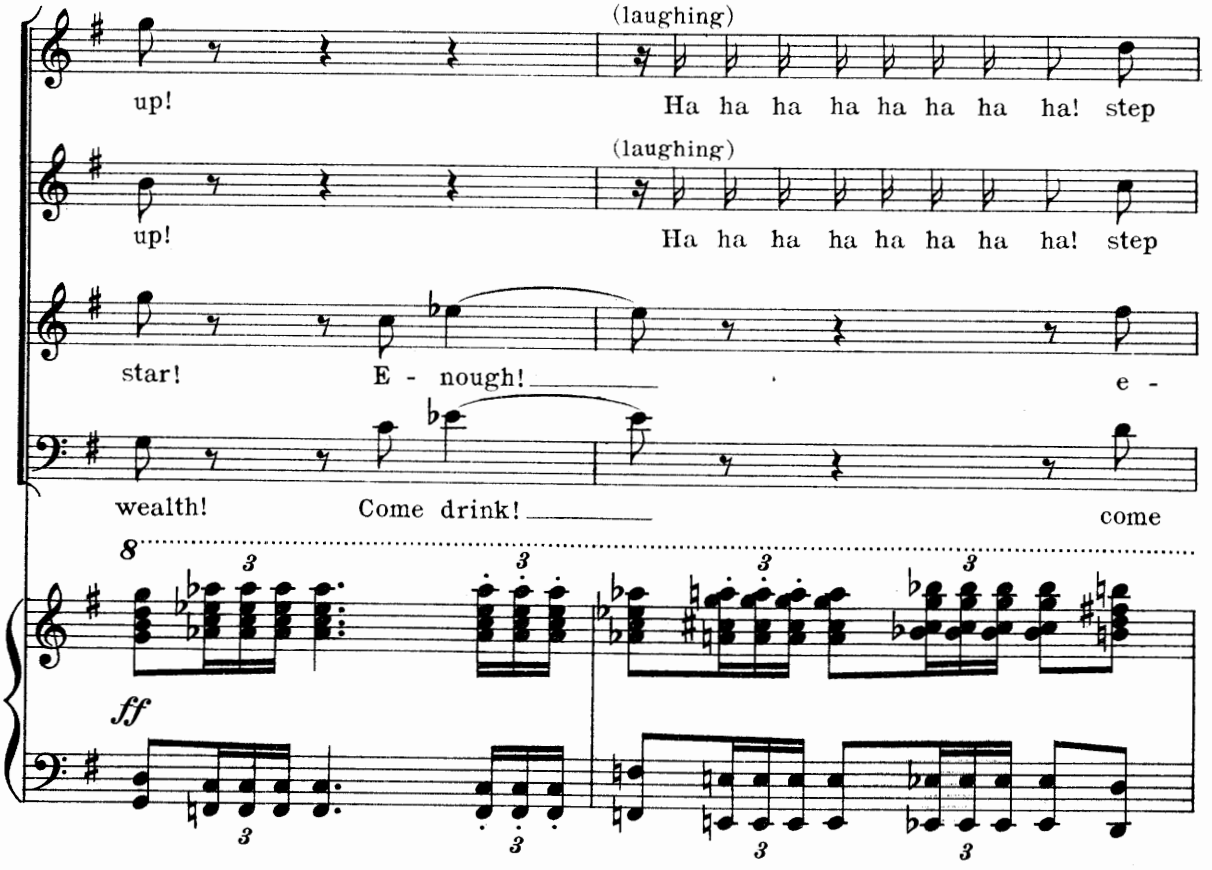

come and buy!
Come and buy, come and buy!
New caps and
thee,
in - deed, were
drink!
come and buy!
(to Tenors)
wraps!
Come!
Par - a - dise!
Night and day we
come drink!

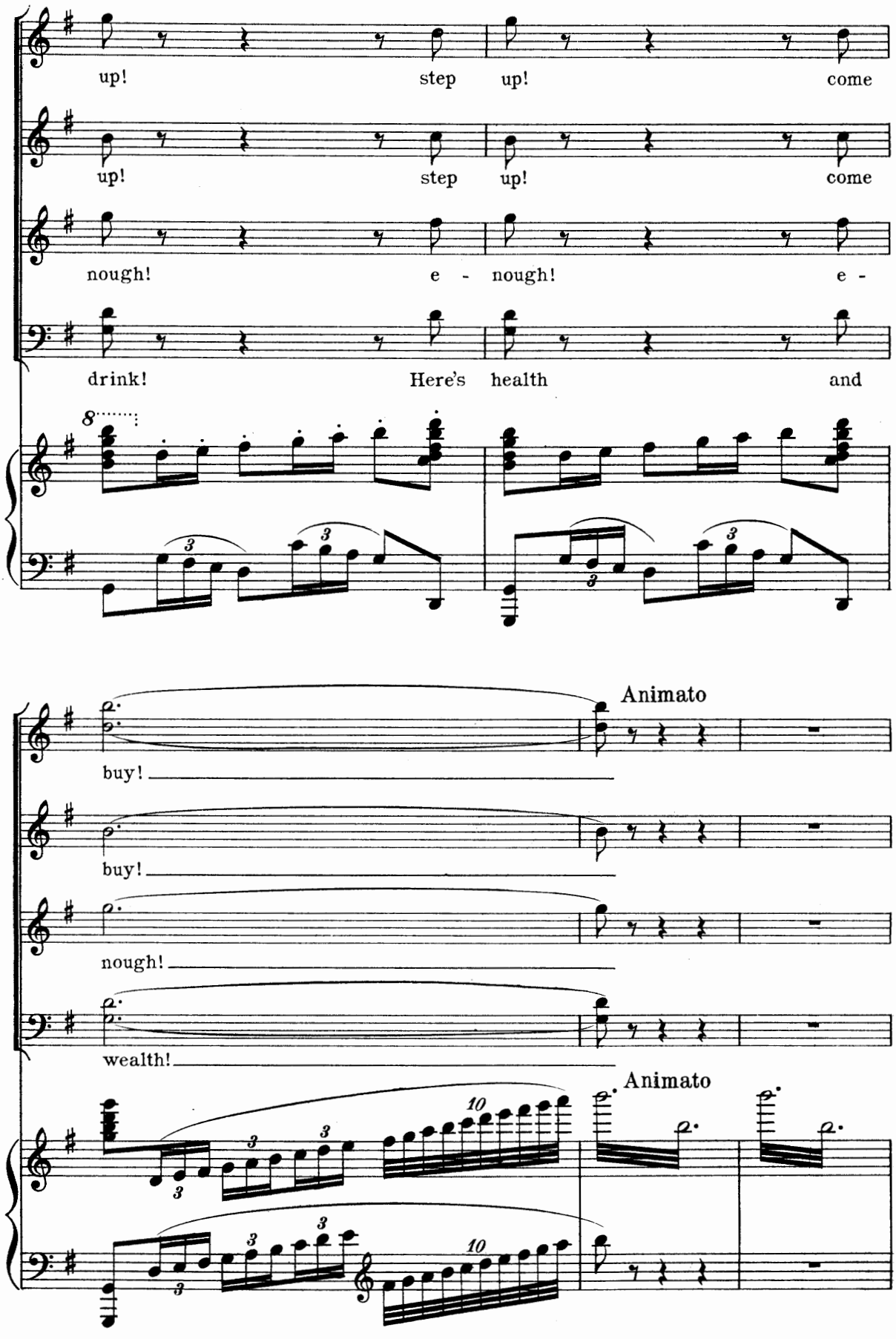

Step up!
step up!
come!
come,
buy!
dream of thee,
near and far
our guiding - star!
fill the cup!
Come drink!
fill the cup!
molto
come buy!
come buy!
Step up!
step up!
E-nough, e - nough! your chat-ter fills the air!
come
drink!
come
ff

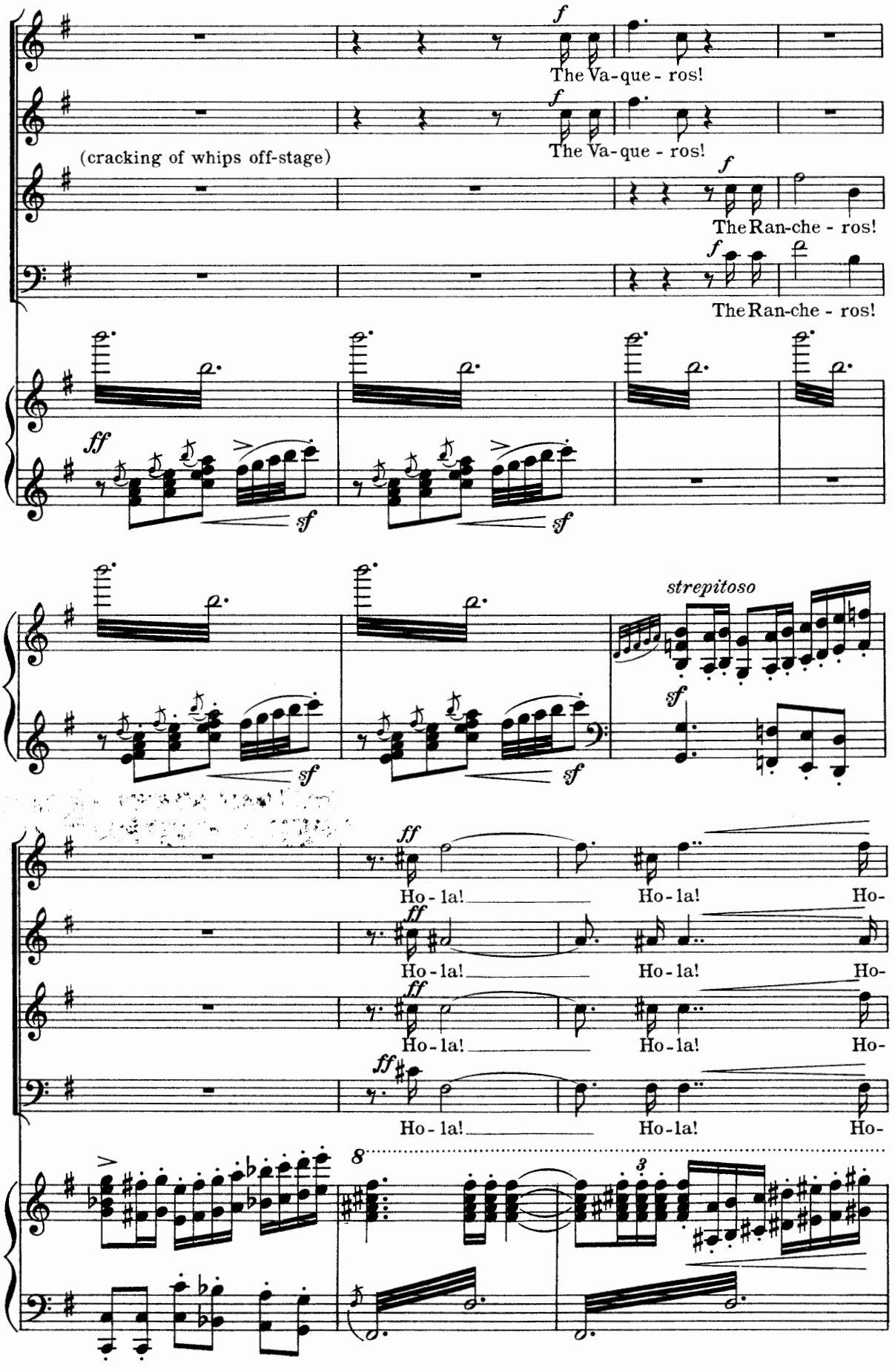

Step up, step up, step up, come buy, step up and
step up, step up, step up, come buy, step up and
E-nough, e - nough! your chat-ter fills the
drink! Here's health and
buy!
buy!
air!
wealth!
f
tr

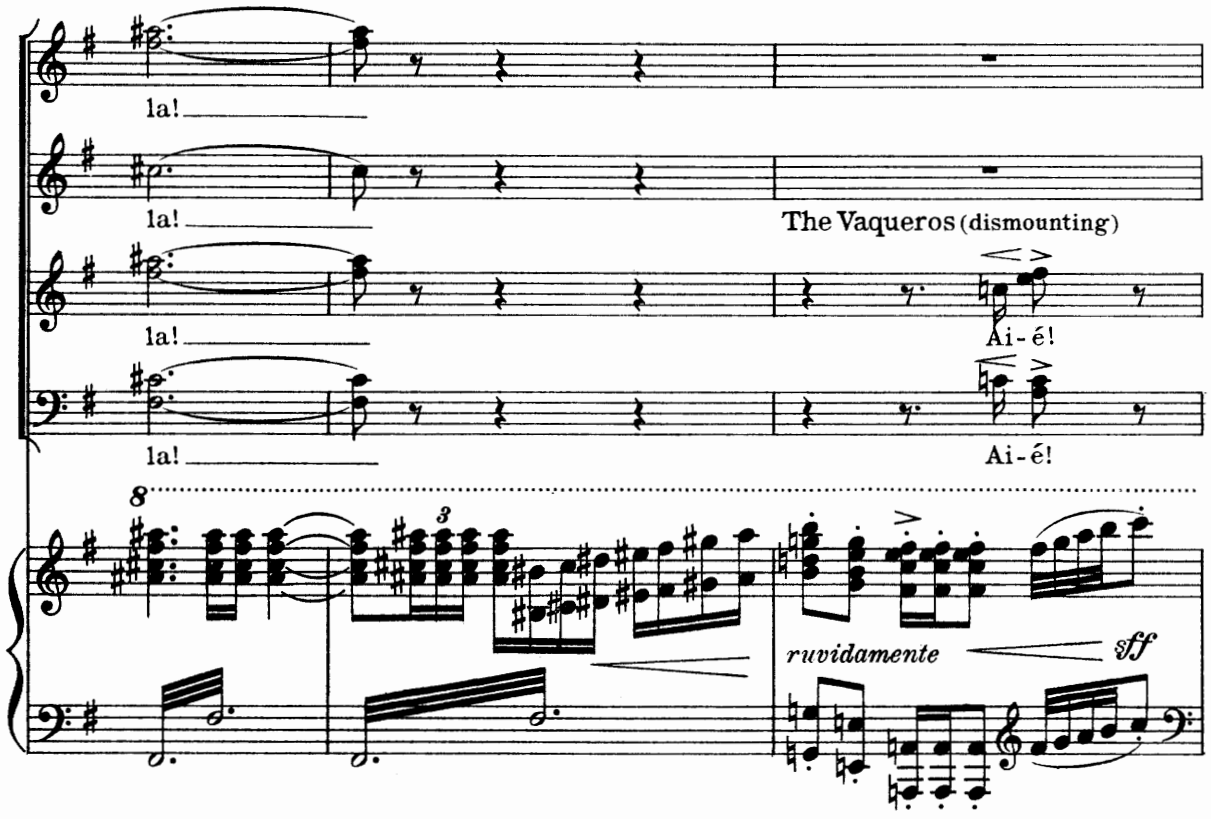

Step up! step
Come and buy, step up! come and buy, step
We dream, both near and far. Of thee, our guid-ing-
Here's health and
sfz
sfz
(laughing)
up! Ha ha, ha ha ha ha ha ha! step
(laughing)
up! Ha ha, ha ha ha ha ha ha! step
star! E - nough! e -
wealth! Come drink! come
8

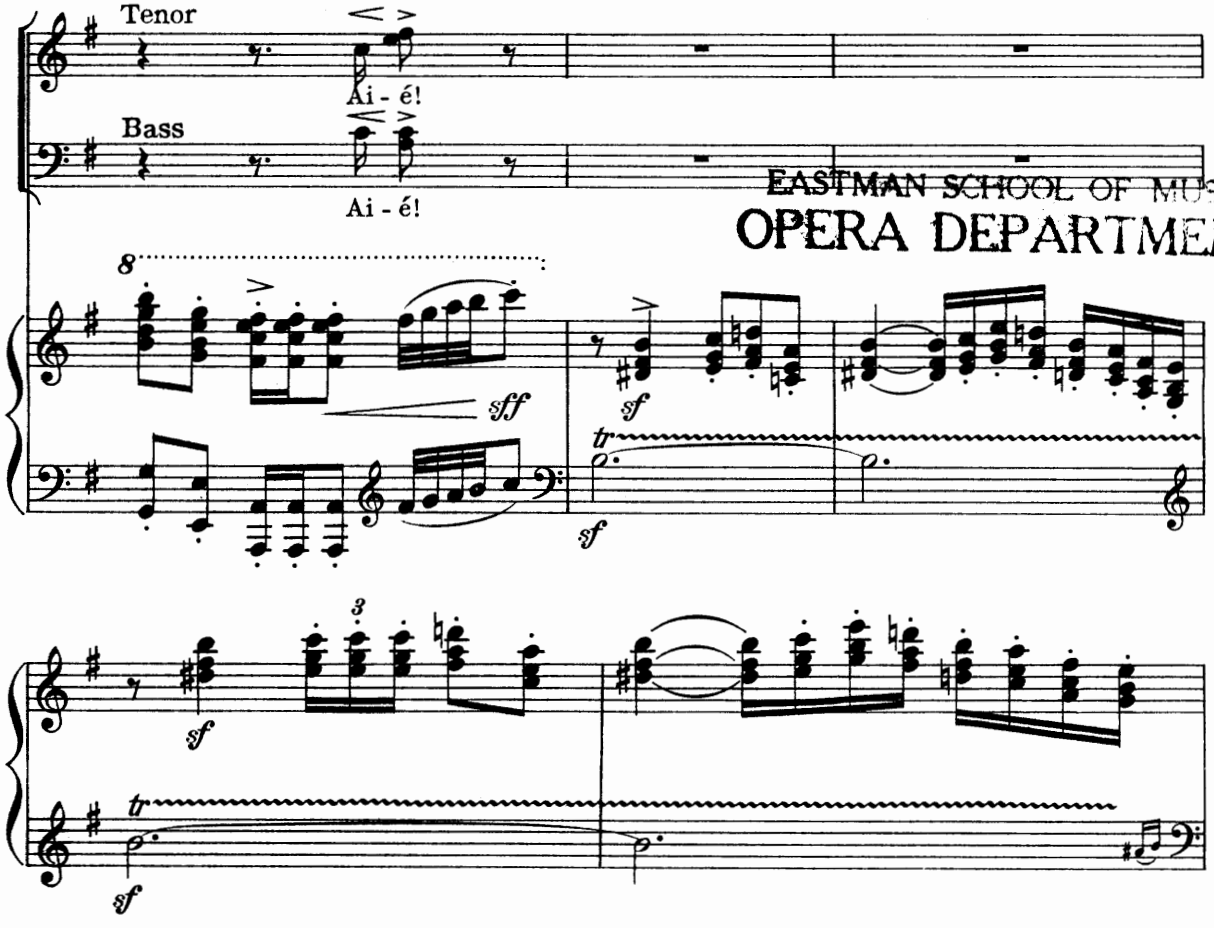

up!
step
up!
step
up!
Come and buy,
step
up!
come and buy,
step
nough! We— dream, both near and far, Of— thee, our guid-ing -
drink!
Here's health
and


(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
ff

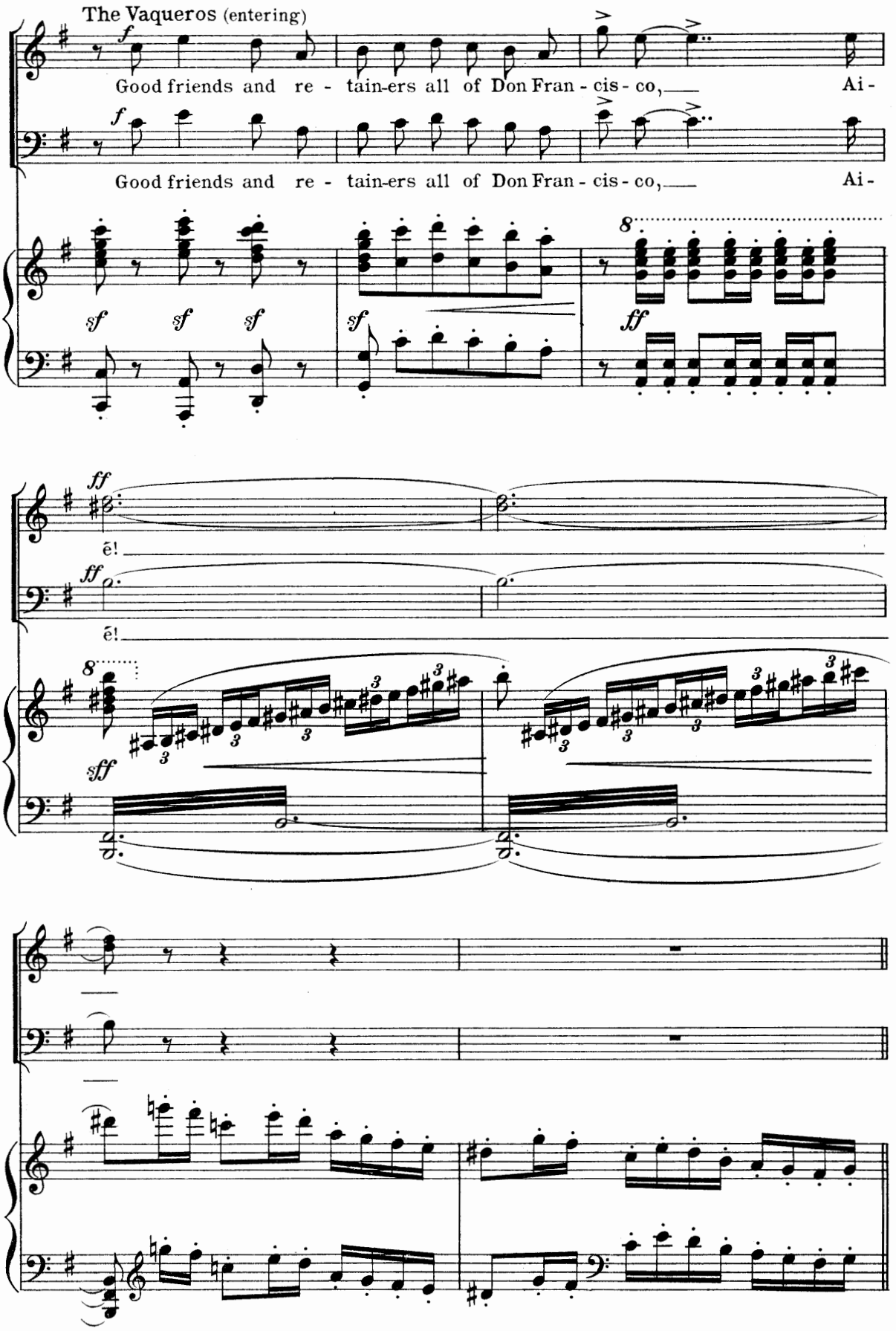

up! step up! come
up! step up! come
nough! e - nough! e -
drink! Here's health and
buy!
buy!
nough!
wealth!
Animato
Animato

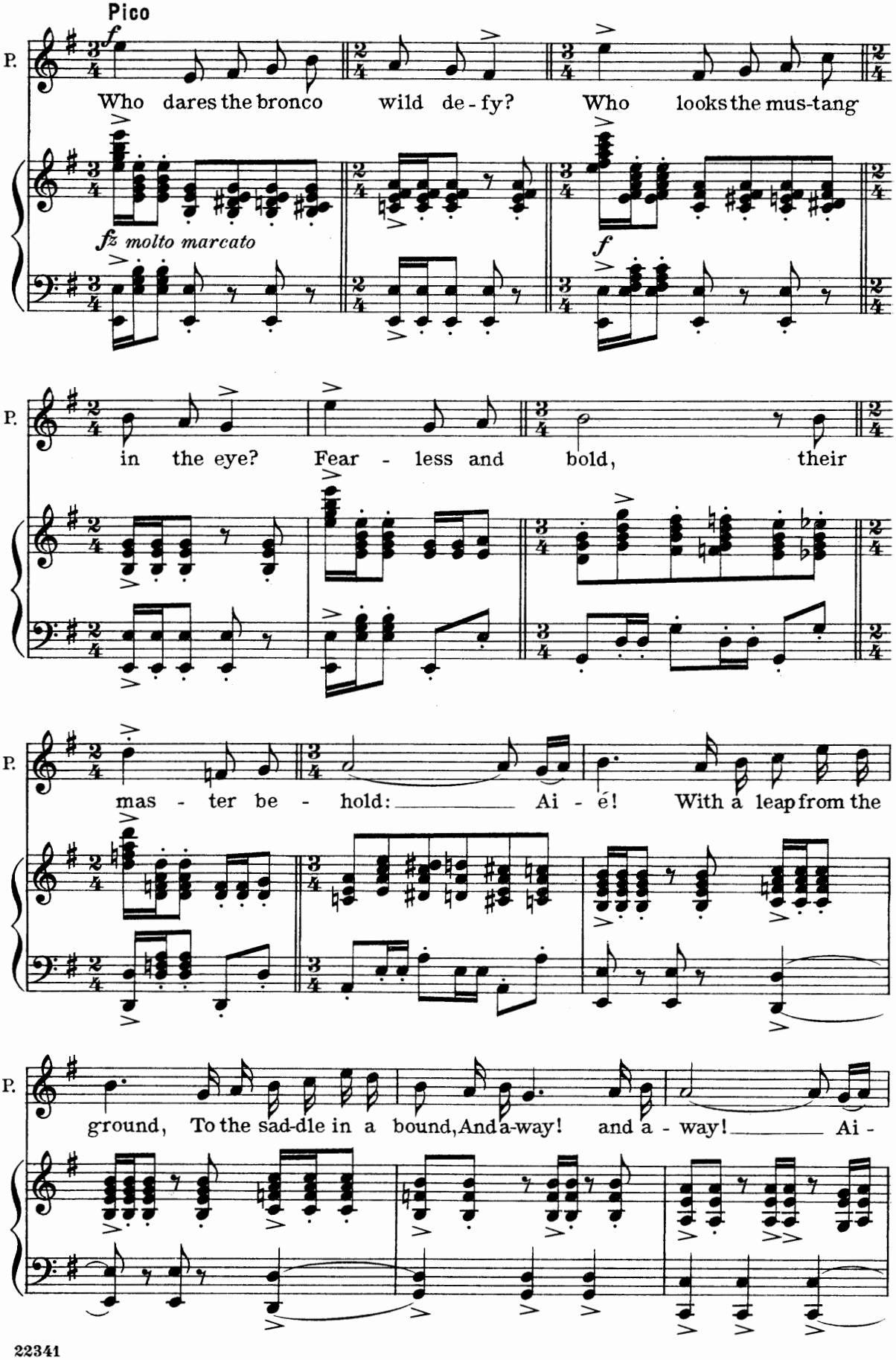

f
The Va-que - ros!
f
The Va-que - ros!
(cracking of whips off-stage)
f
The Ran-che - ros!
f
The Ran-che - ros!
ff
sf
sf
strepitoso
sf
sf
ff
Ho - la!
Ho - la!
Ho-
ff
Ho - la!
Ho - la!
Ho-
ff
Ho - la!
Ho - la!
Ho-
ff
Ho - la!
Ho - la!
Ho-
8
3

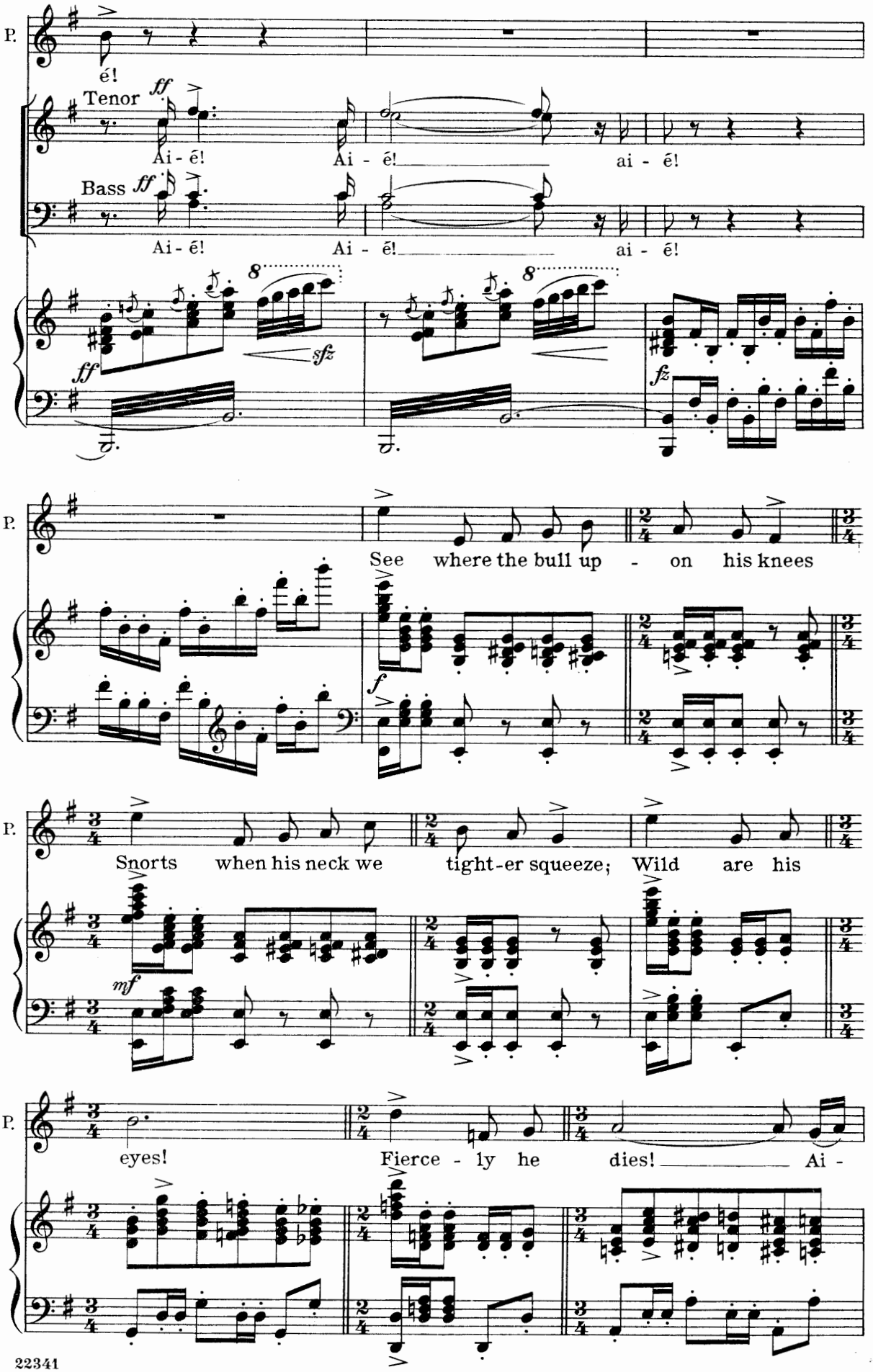


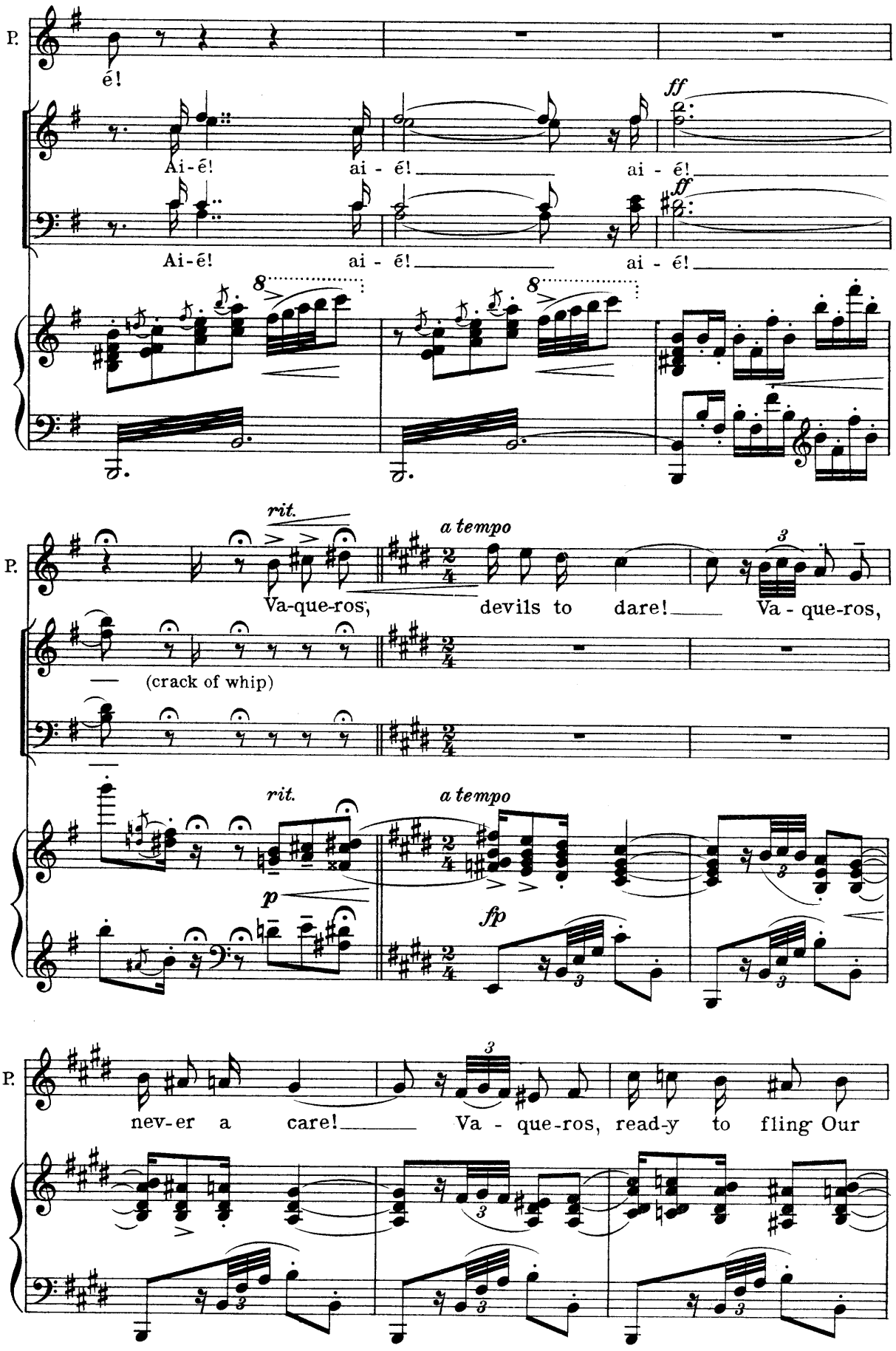


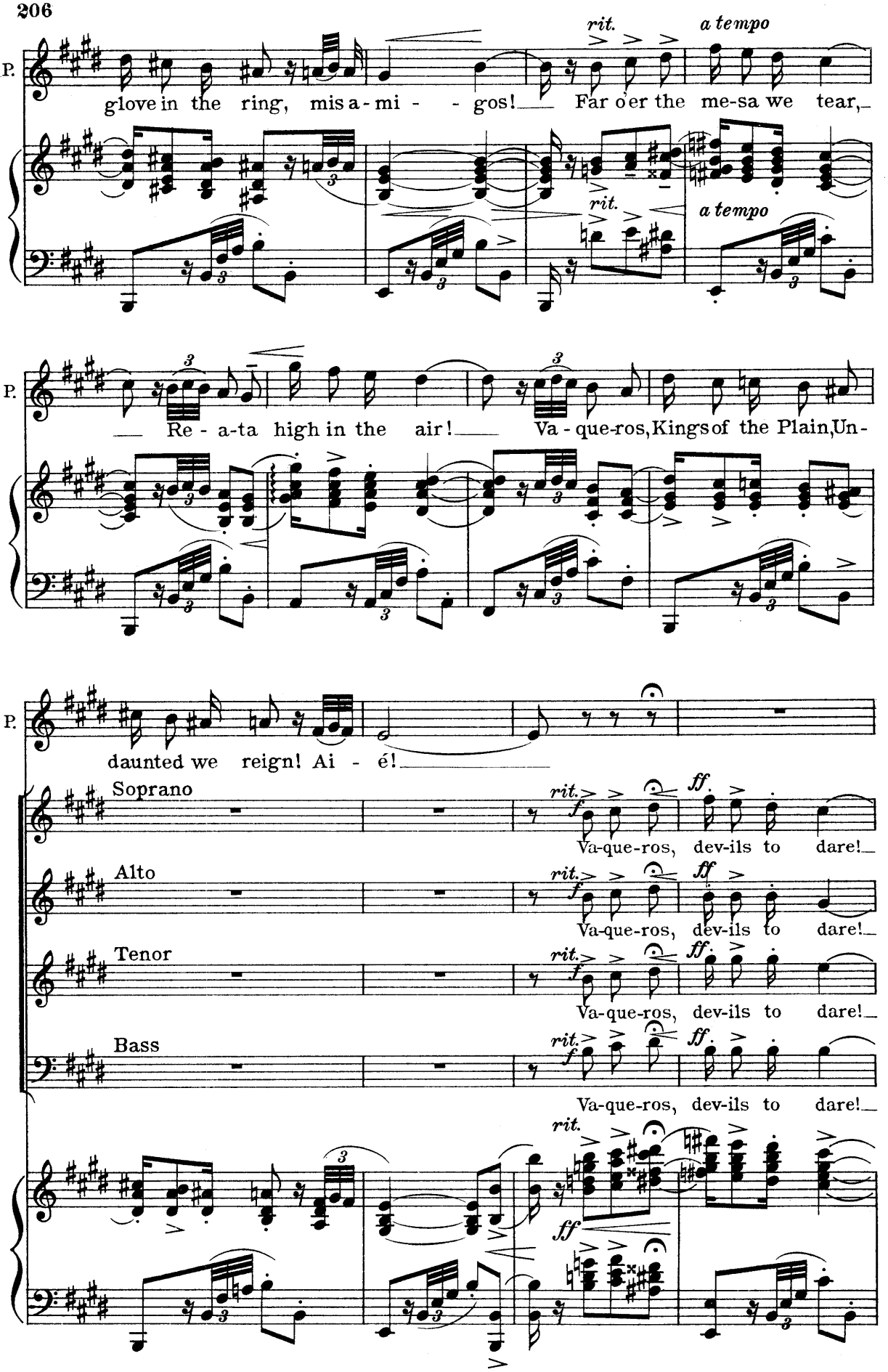
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

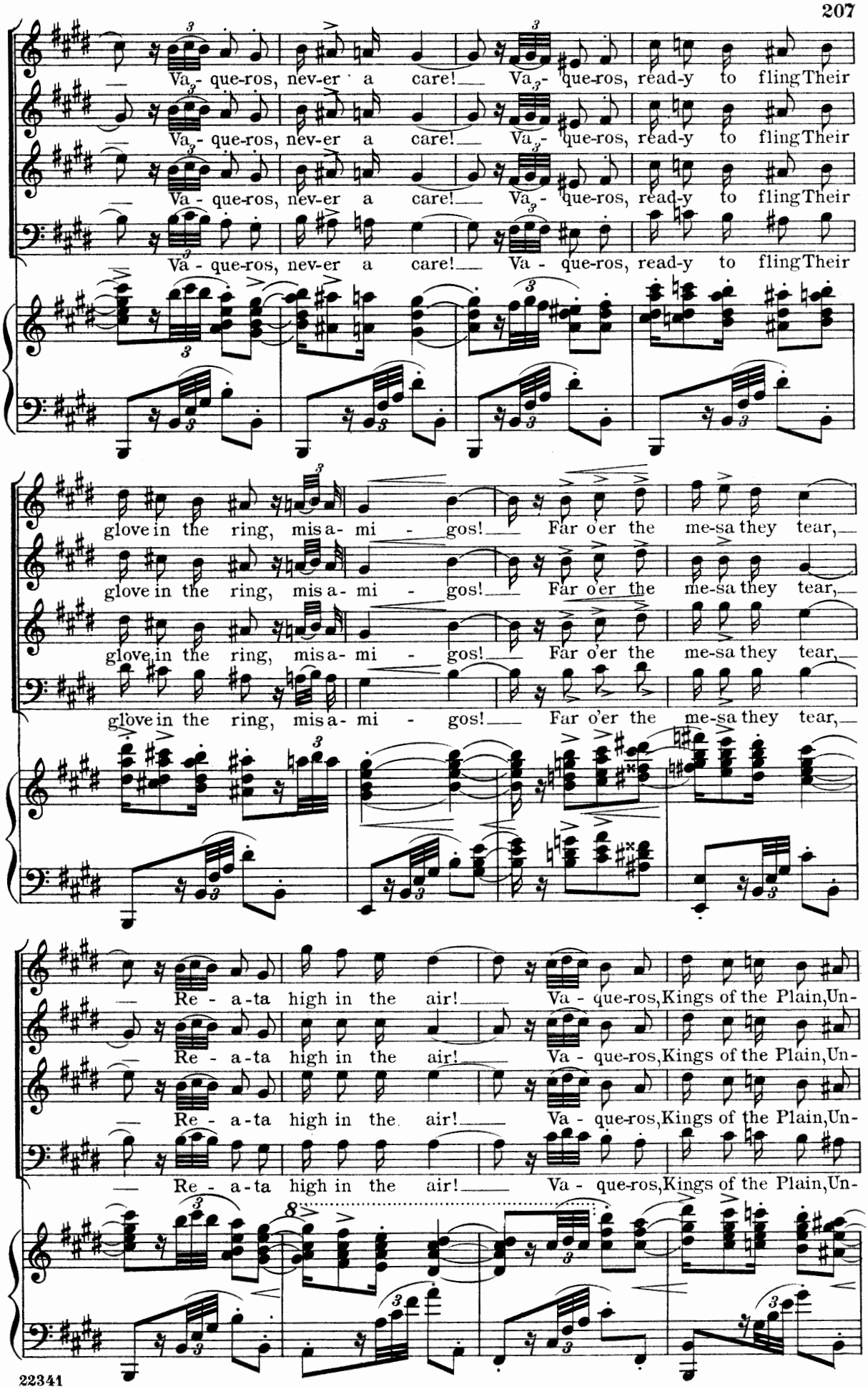

The Vaqueros (entering)
Good friends and re - tain-ers all of Don Fran - cis - co, Ai -
Good friends and re - tain-ers all of Don Fran - cis - co, Ai -
ē!
ē!

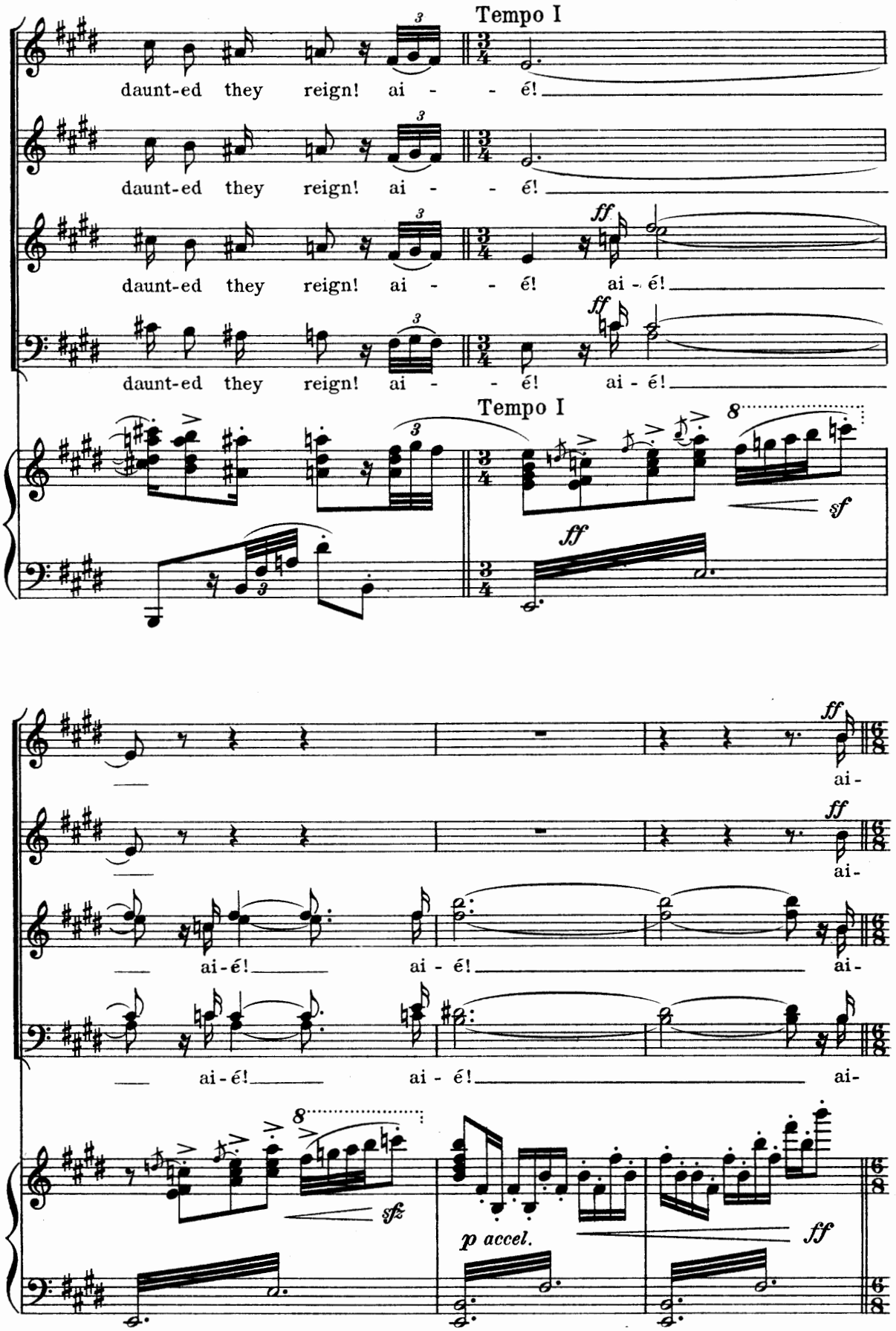

Pico
P.
Who dares the bronco wild de - fy? Who looks the mus-tang
fz molto marcato
f
in the eye? Fear - less and bold, their
mas - ter be - hold: Ai - é! With a leap from the
ground, To the sad-dle in a bound, And a-way! and a - way! Ai -

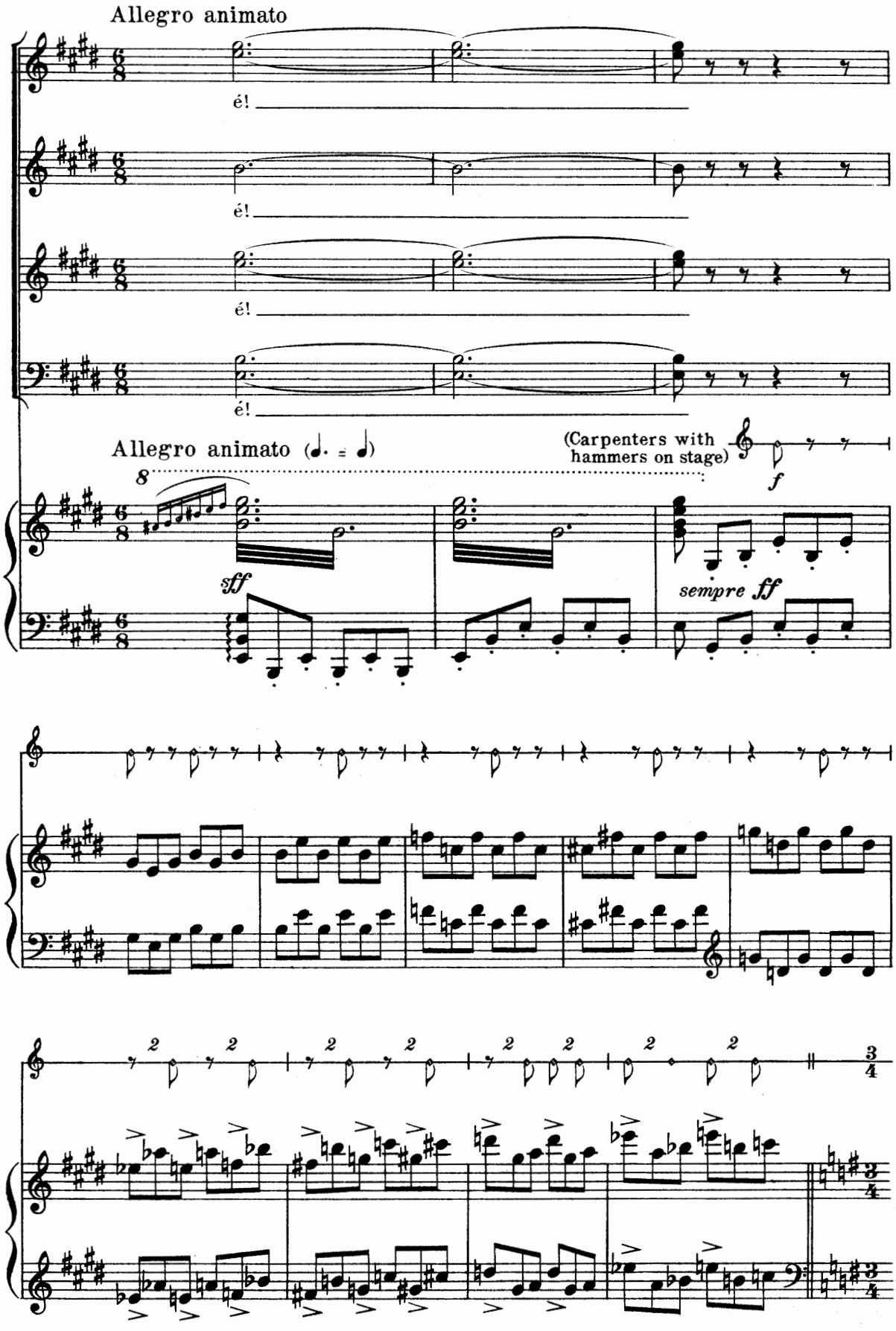

P.
é!
Tenor
ff
Ai - é!
Ai - é!
ai - é!
Bass
ff
Ai - é!
Ai - é!
ai - é!
8
8
ff
sfz
fz
P.
See where the bull up - on his knees
f
P.
Snorts when his neck we tight-er squeeze; Wild are his
mf
P.
eyes!
Fierce - ly he dies!
Ai -


P.
é!
Ai-é! ai - é! ai - é!
ff
Ai-é! ai - é! ai - é!
8
8
rit.
a tempo
Va-que-ros, devils to dare! Va - que-ros,
(crack of whip)
rit.
a tempo
p
fp
P.
nev-er a care! Va - que-ros, read-y to fling Our

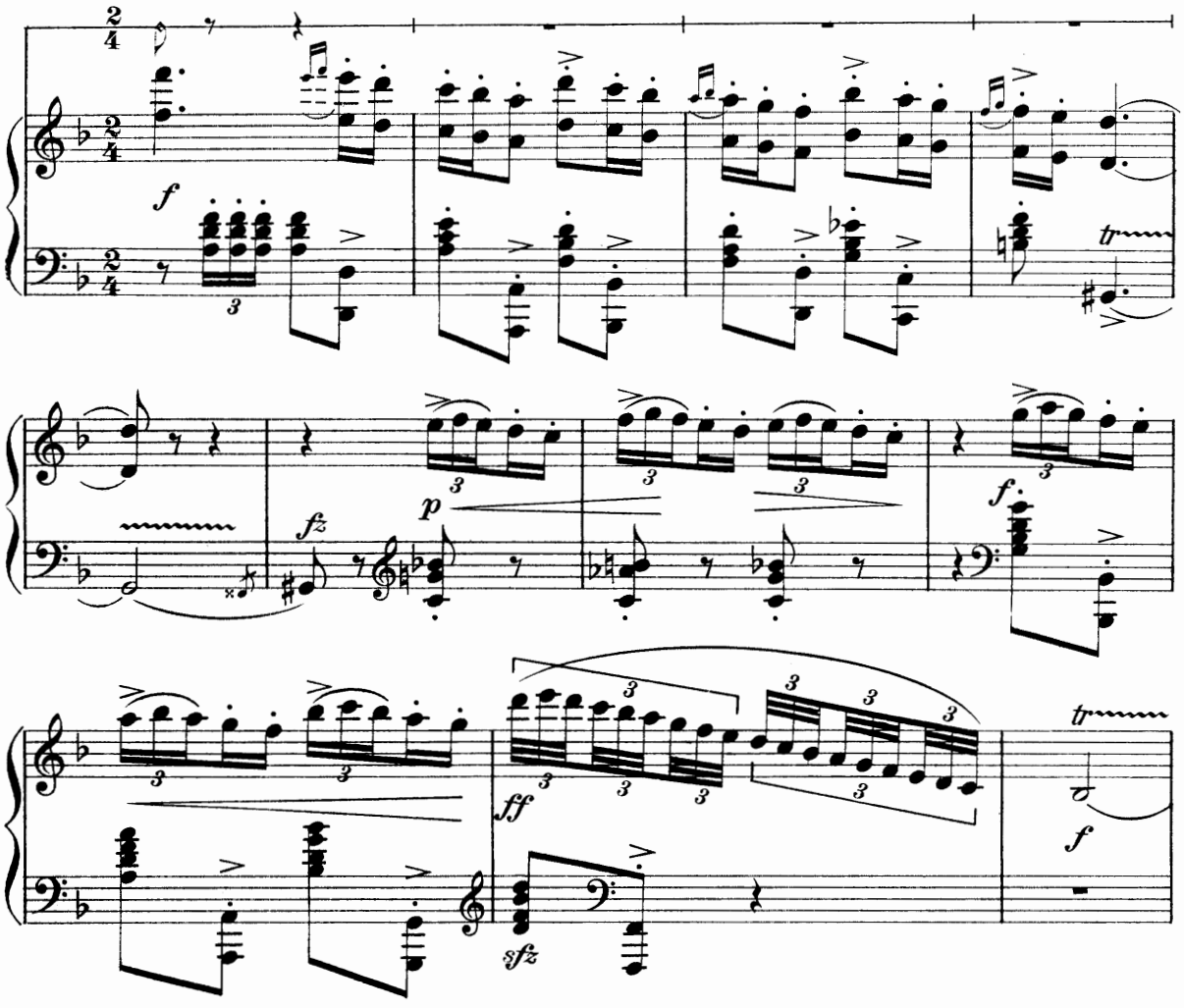

P.
glove in the ring, mis a - mi - - gos! Far o'er the me-sa we tear,
rit.
a tempo
Re - a-ta high in the air! Va - que-ros, Kings of the Plain, Un-
daunted we reign! Ai - é!
Soprano
Alto
Tenor
Bass
Va-que-ros, dev-ils to dare!
f
ff

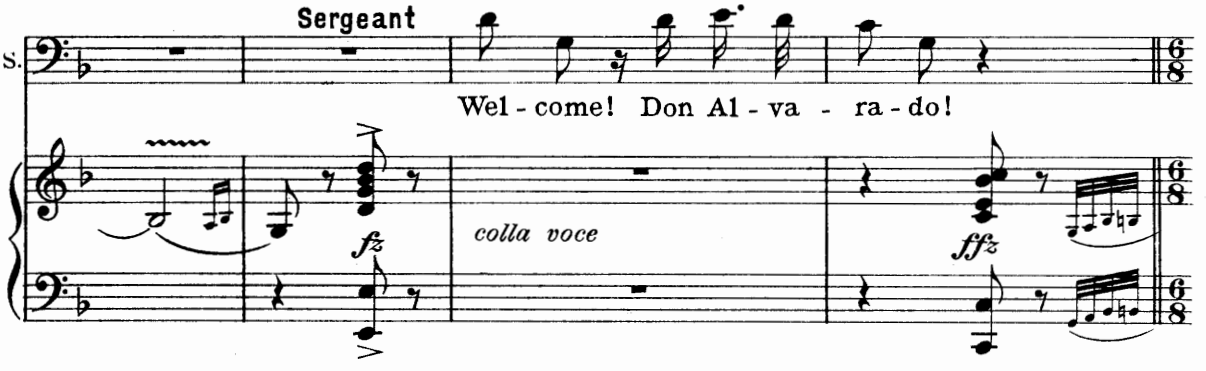

Va - que-ros, nev-er a care! Va - que-ros, read-y to fling Their
glove in the ring, mis a - mi - gos! Far o'er the me-sa they tear,
Re - a-ta high in the air! Va - que-ros, Kings of the Plain, Un-


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
ff
sf
ai-
ai-é! ai - é! ai-
ai-é! ai - é! ai-
sfz
p accel.
ff


Allegro animato
é!
é!
é!
é!
Allegro animato (♩. = ♩)
(Carpenters with hammers on stage)
f
8
sff
sempre ff
2
3/4

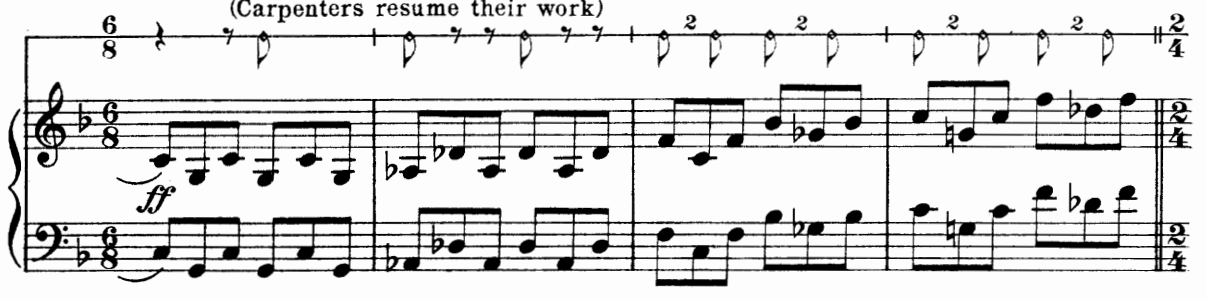
(Enter Alvarado and friends)

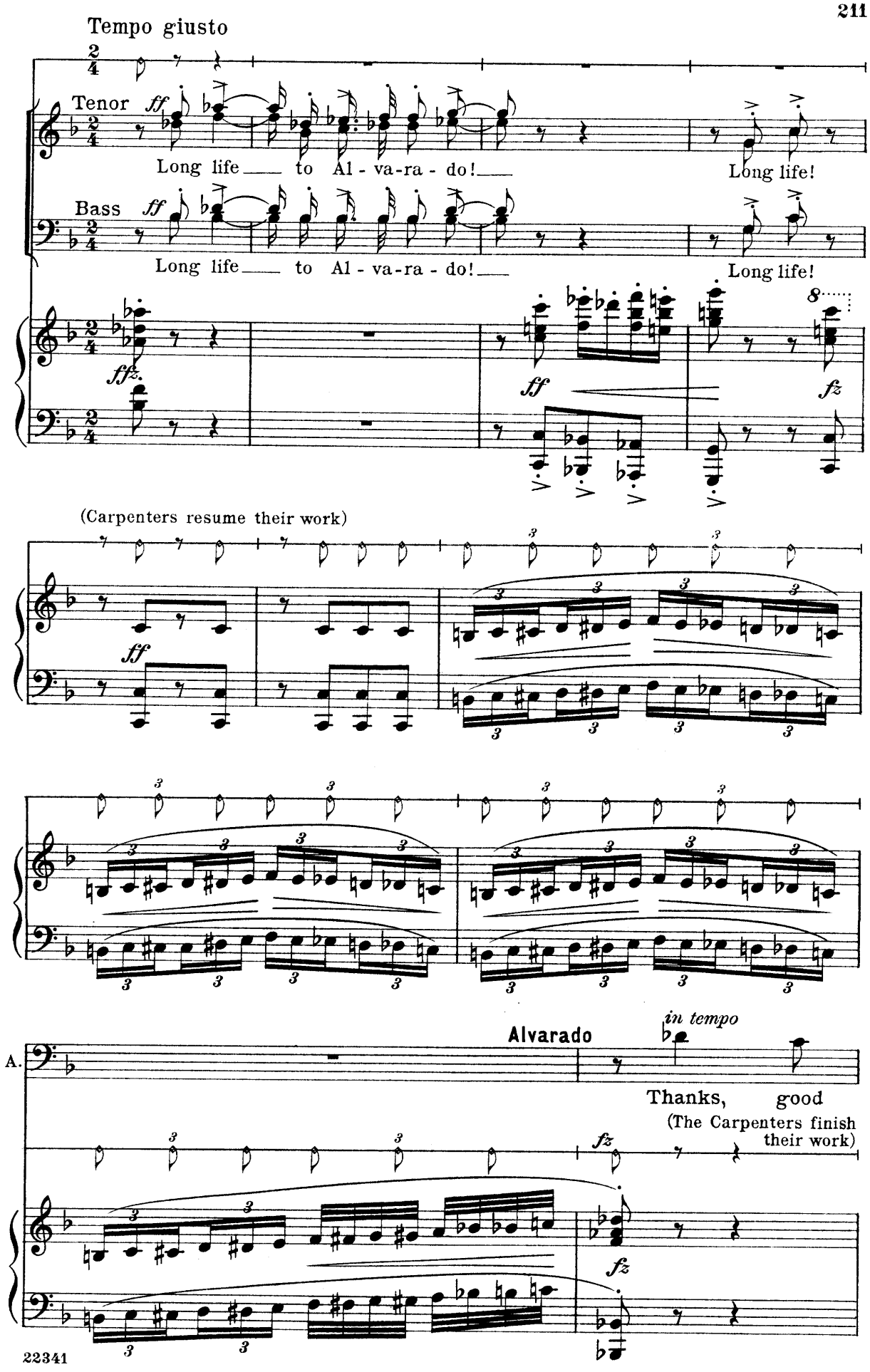


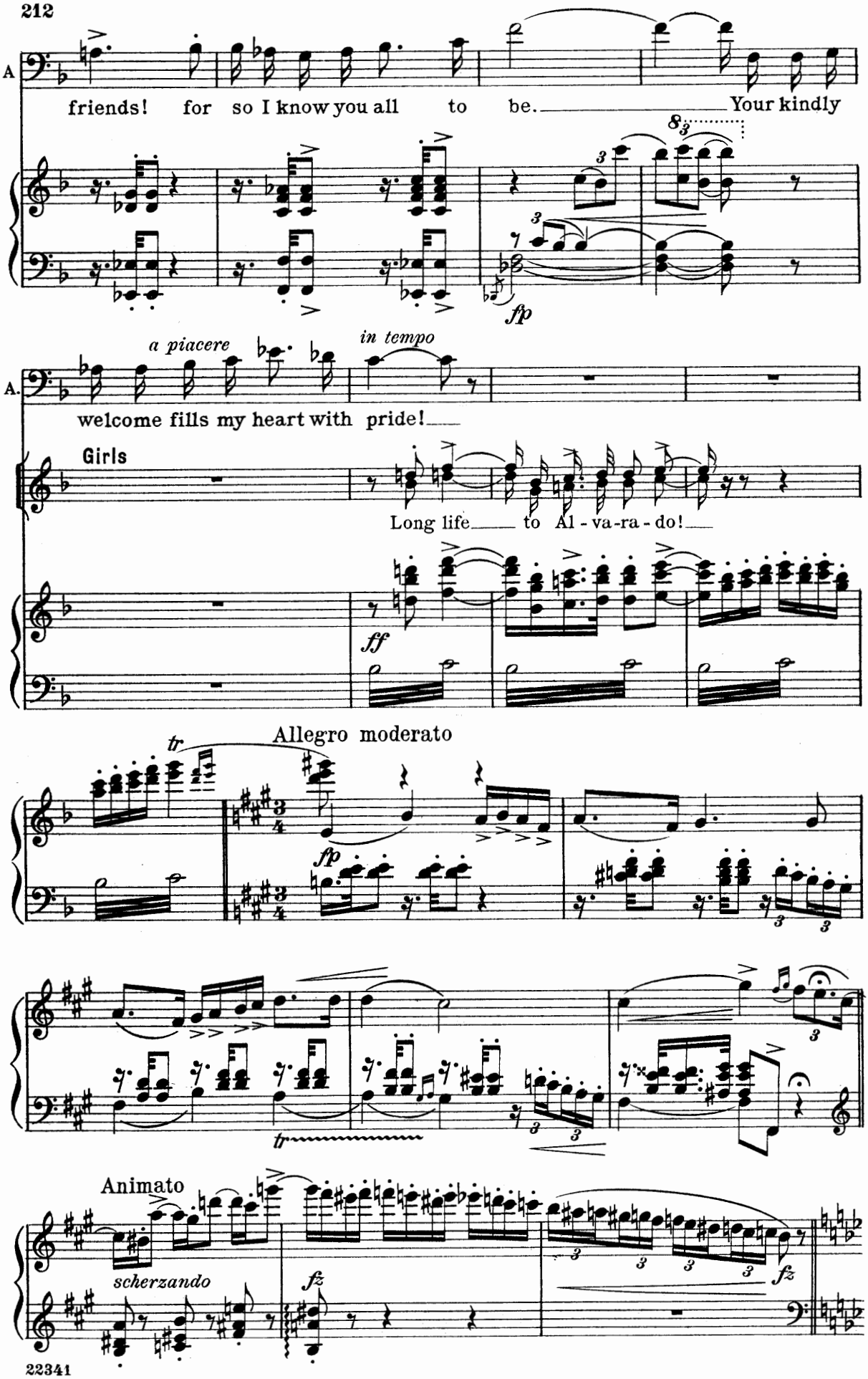


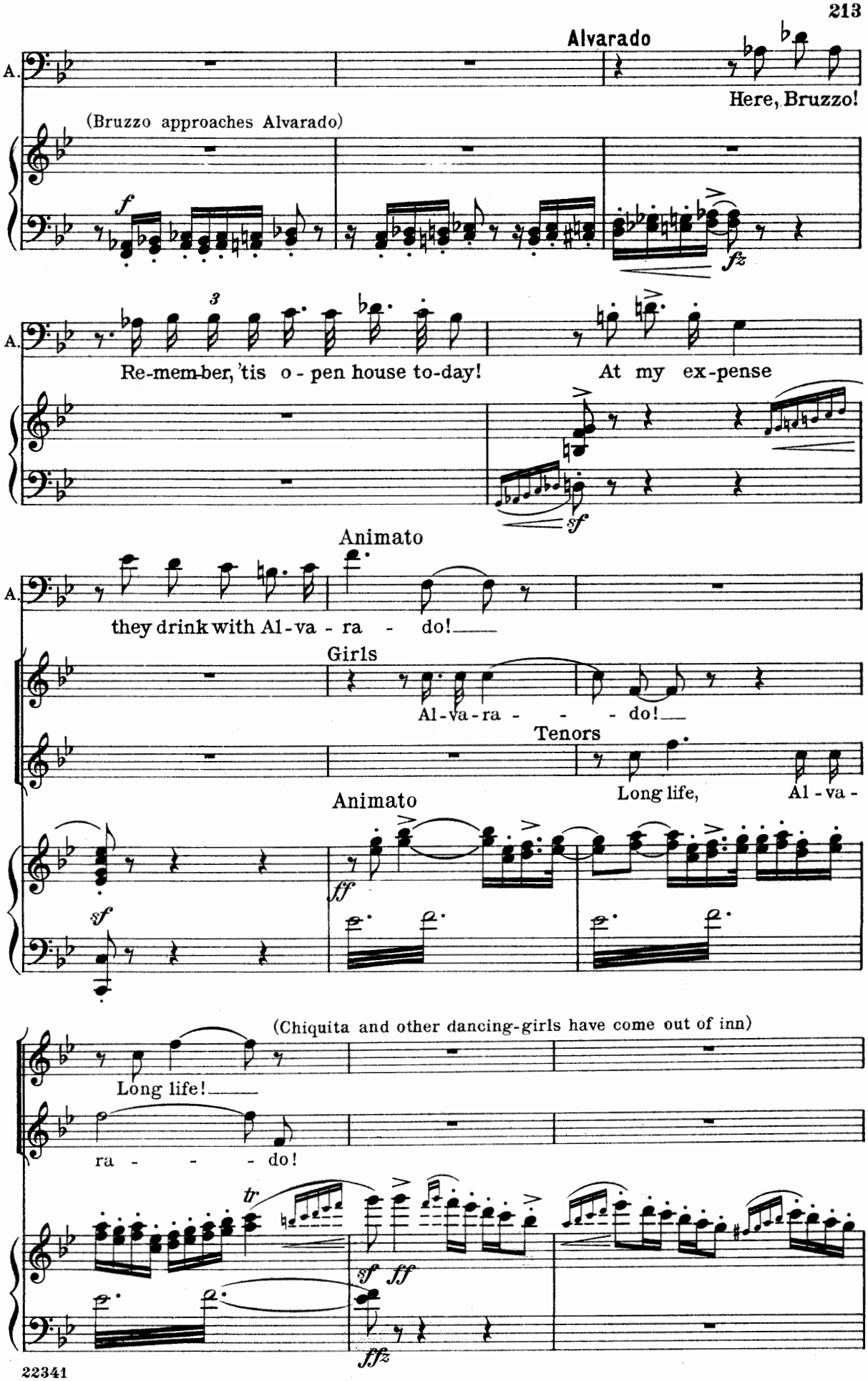
Allegro moderato

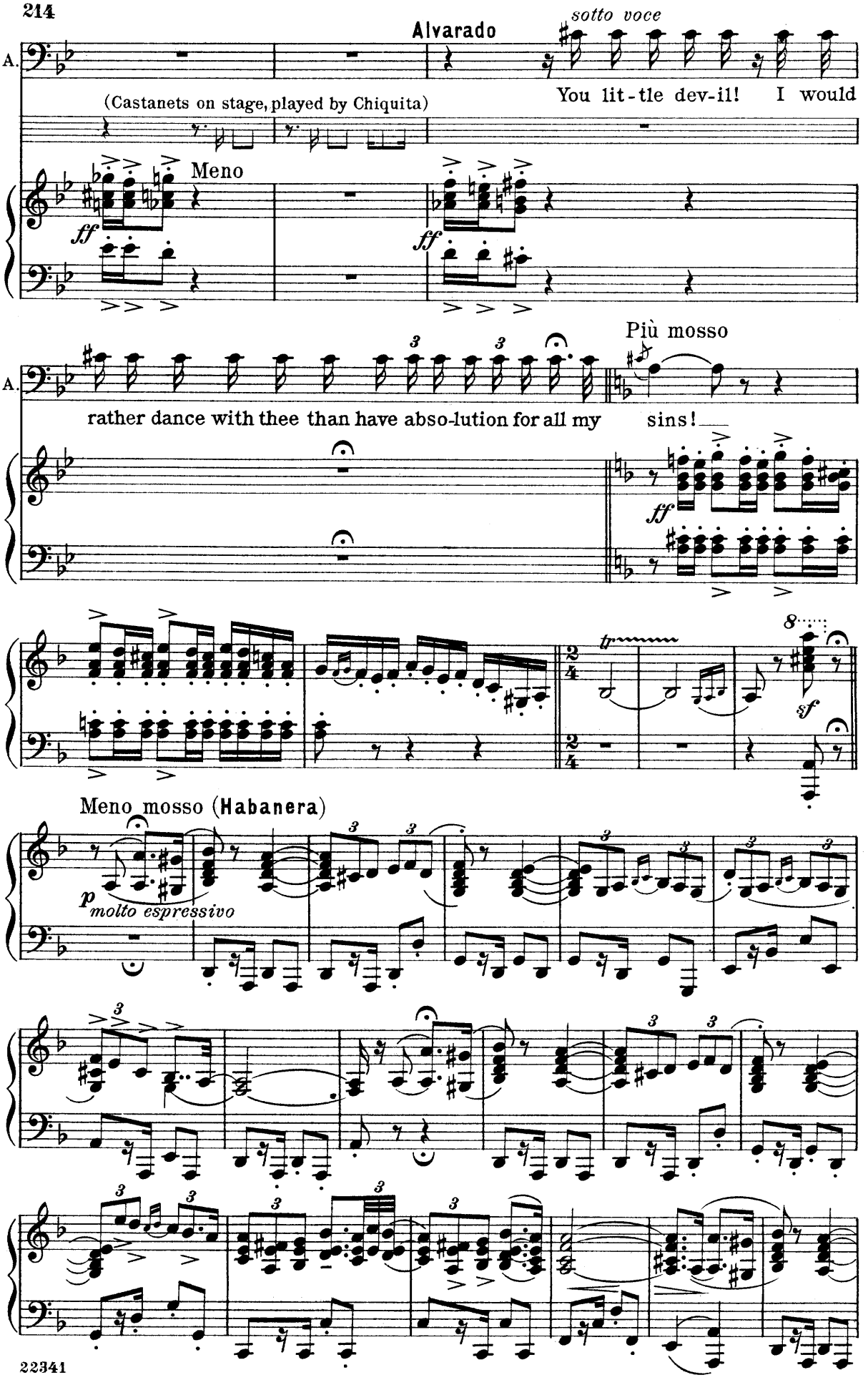
(Carpenters resume their work)

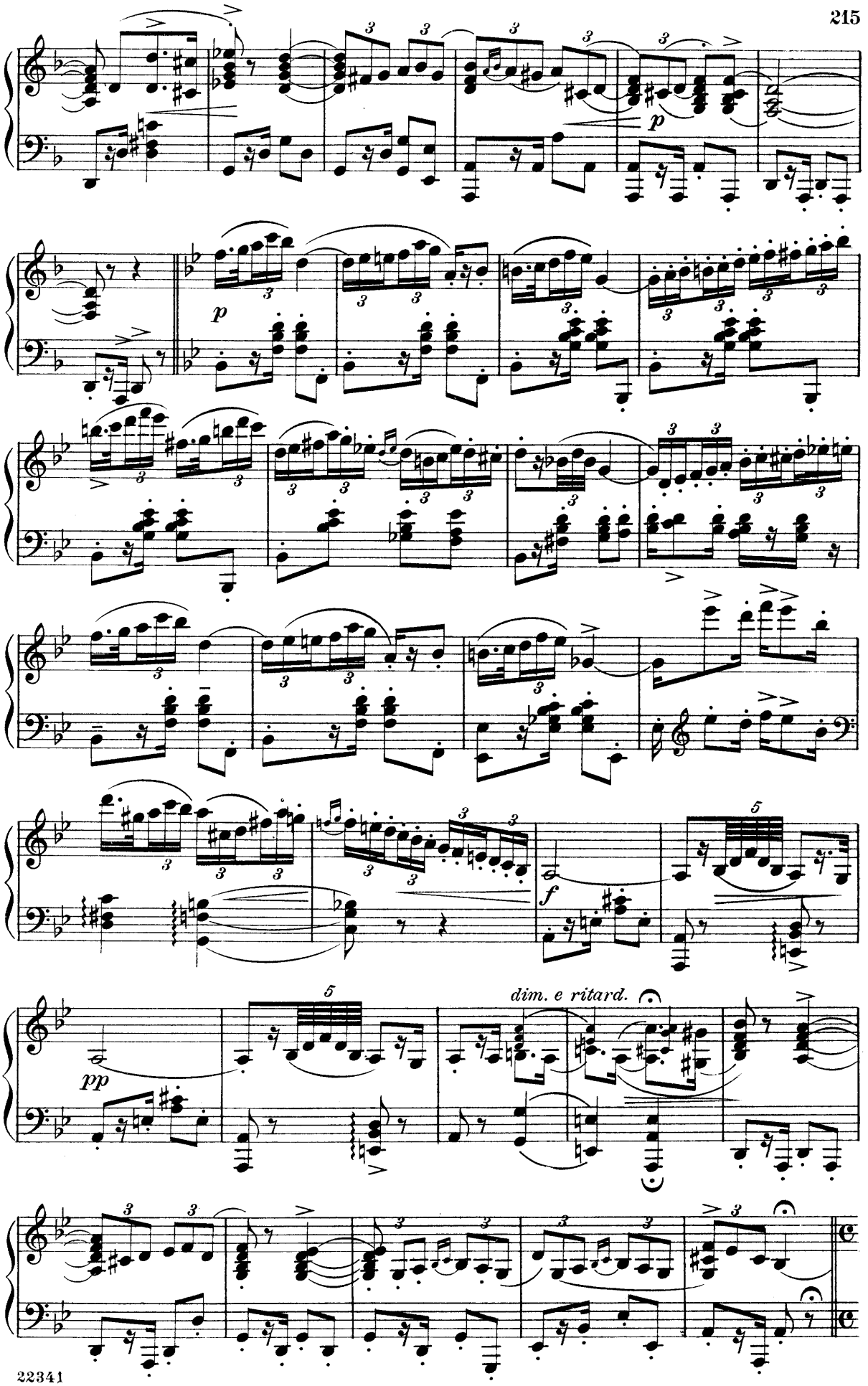


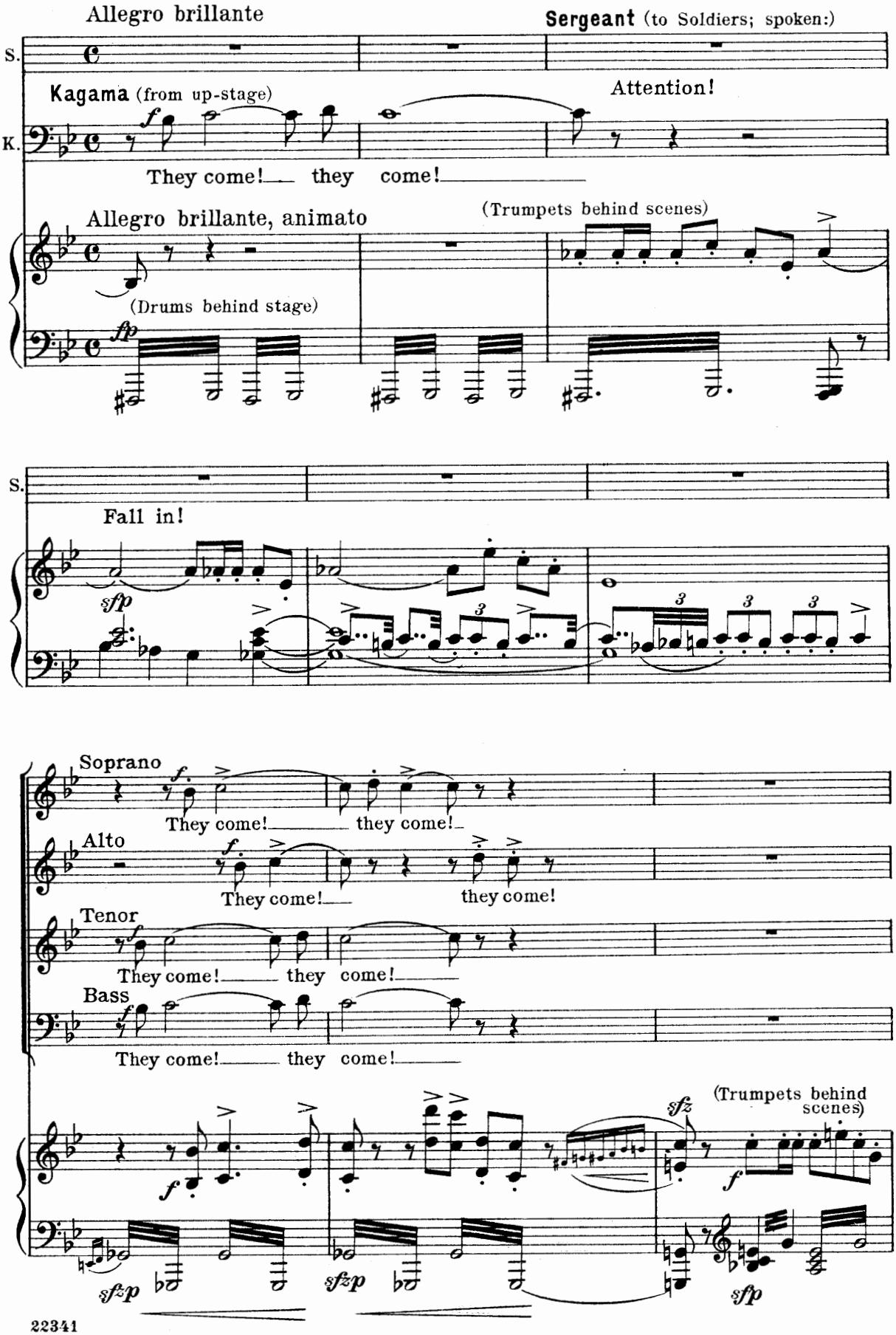

Tempo giusto
Tenor
ff
Long life to Al - va-ra - do!
Long life!
Bass
ff
Long life to Al - va-ra - do!
Long life!
ffz.
ff
fz
(Carpenters resume their work)
ff
Alvarado
in tempo
A.
Thanks, good
(The Carpenters finish their work)
fz
fz

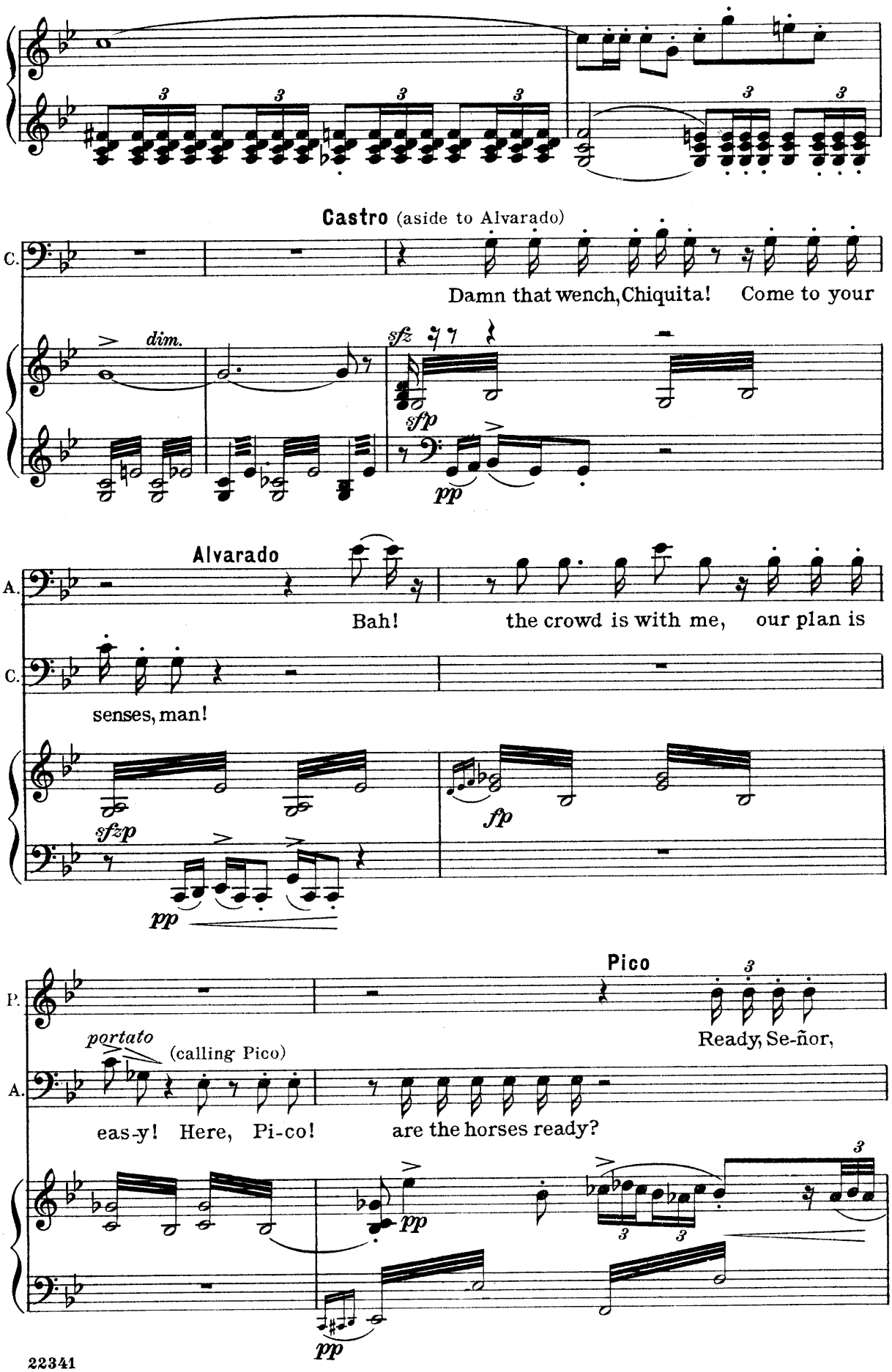

A
friends! for so I know you all to be. Your kindly
8
fp
a piacere
in tempo
A.
welcome fills my heart with pride!
Girls
Long life to Al - va-ra - do!
ff
tr
Allegro moderato
fp
tr
Animato
scherzando
fz
fz

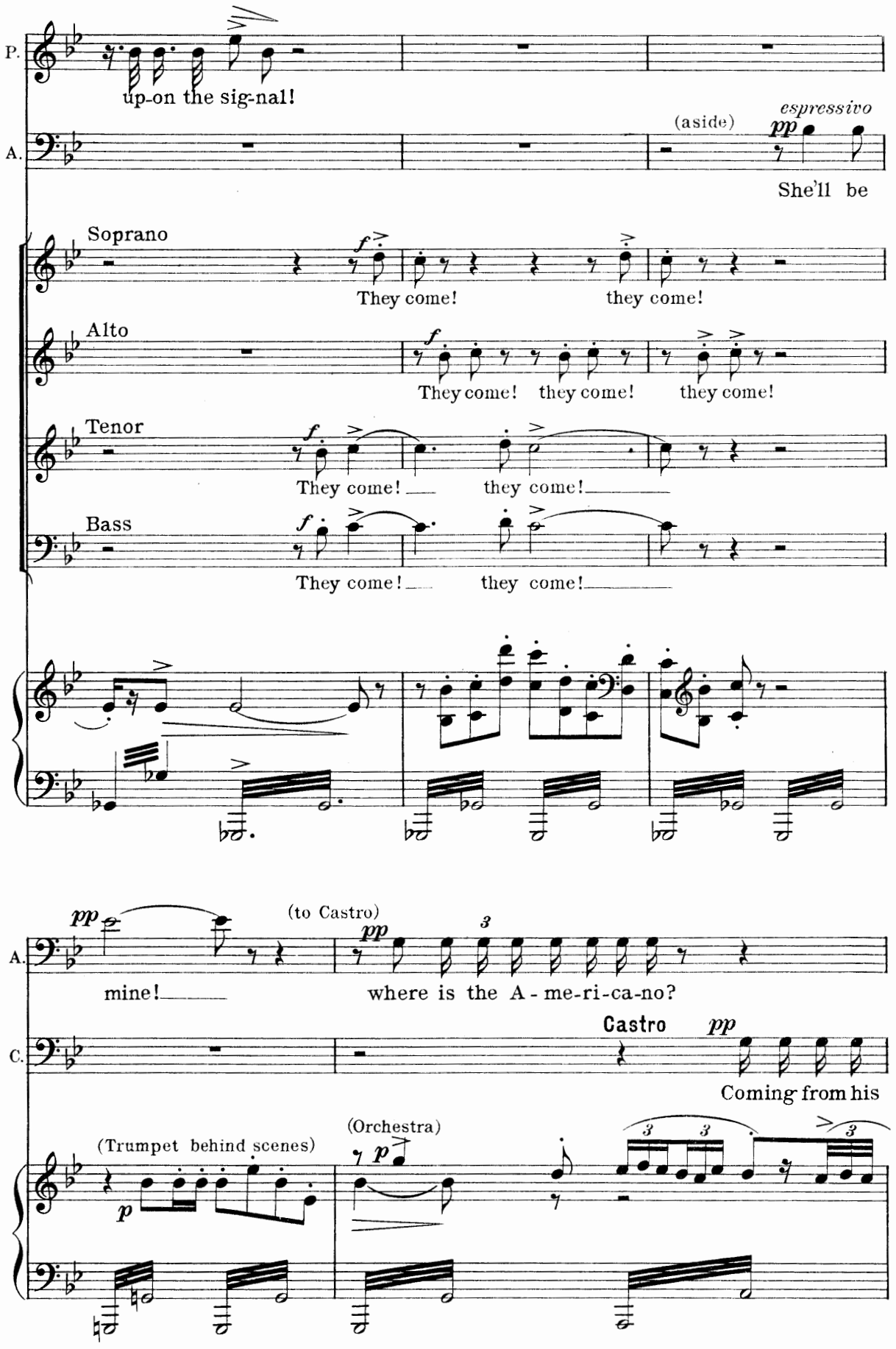

Alvarado
Here, Bruzzo!
(Bruzzo approaches Alvarado)
Re-mem-ber, 'tis o - pen house to-day!
At my ex-pense
Animato
they drink with Al-va - ra - do!
Girls
Al-va-ra - - - do!
Tenors
Long life, Al - va -
Animato
(Chiquita and other dancing-girls have come out of inn)
Long life!
ra - - - do!

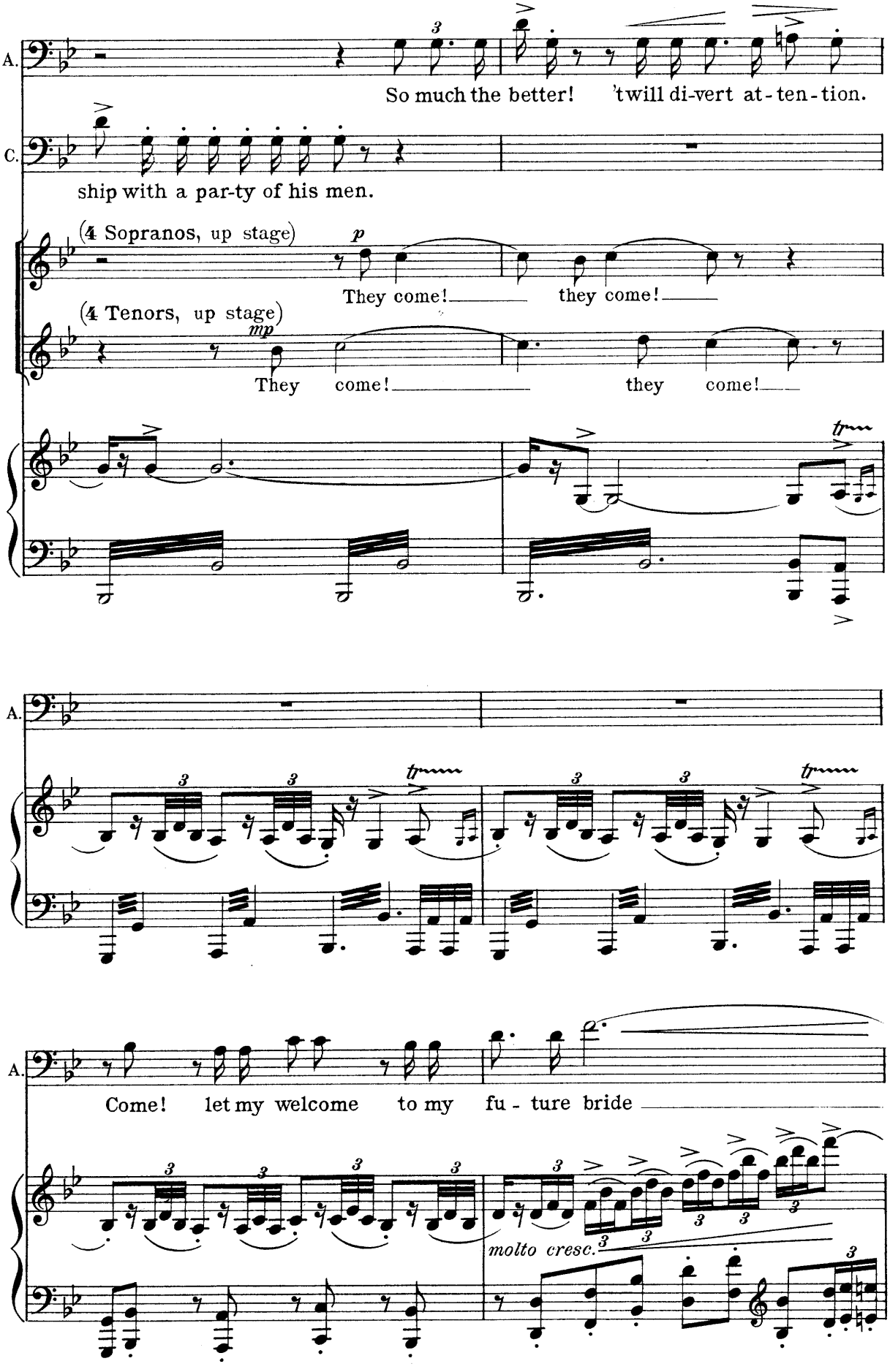

Alvarado
sotto voce
You lit-tle dev-il! I would
(Castanets on stage, played by Chiquita)
Meno
ff
Più mosso
rather dance with thee than have abso-lution for all my sins!
ff
tr
sf
Meno mosso (Habanera)
p molto espressivo

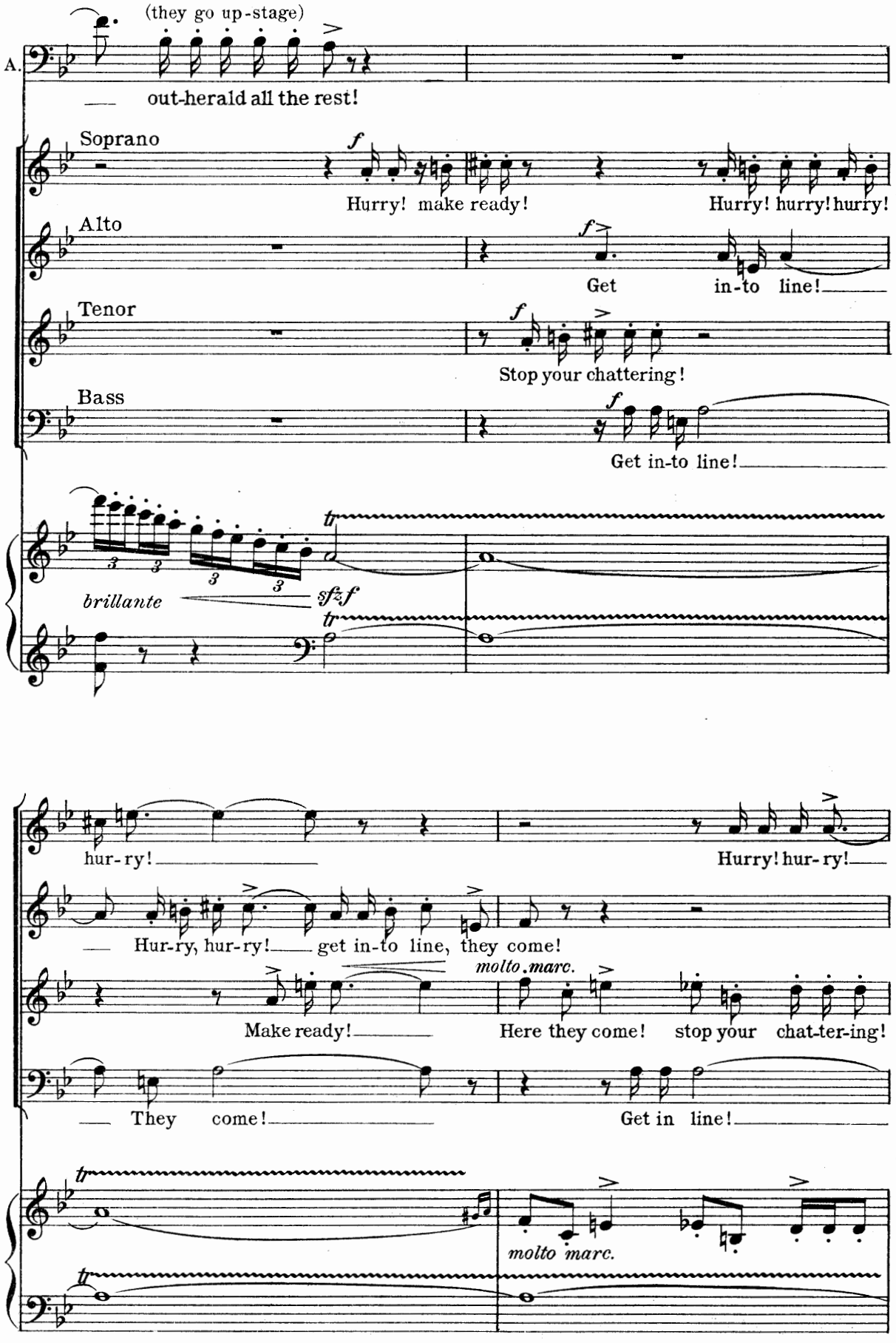

p
p
f
pp
dim. e ritard.


Allegro brillante
Sergeant (to Soldiers; spoken:)
S.
Kagama (from up-stage)
Attention!
K.
They come! they come!
Allegro brillante, animato
(Trumpets behind scenes)
(Drums behind stage)
S.
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)


Castro (aside to Alvarado)
C.
Damn that wench, Chiquita! Come to your
dim.
sfz
sfp
pp
Alvarado
A.
Bah! the crowd is with me, our plan is
C.
senses, man!
sfzp
pp
fp
Pico
P.
Ready, Se-ñor,
portato
(calling Pico)
A.
eas-y! Here, Pi-co!
are the horses ready?
pp
pp


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!
pp
mine!
(to Castro)
pp
where is the A - me-ri-ca-no?
C.
Castro
pp
Coming from his
(Trumpet behind scenes)
p
(Orchestra)
p


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


(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
sfz f
hur-ry!
Hurry! hur-ry!
Hur-ry, hur-ry! get in-to line, they come!
molto marc.
Make ready!
Here they come! stop your chat-ter-ing!
They come!
Get in line!
molto marc.

(to the men)

You take up all the room yourselves, you

f Clouds of dust— we see nothing yet!

f 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!

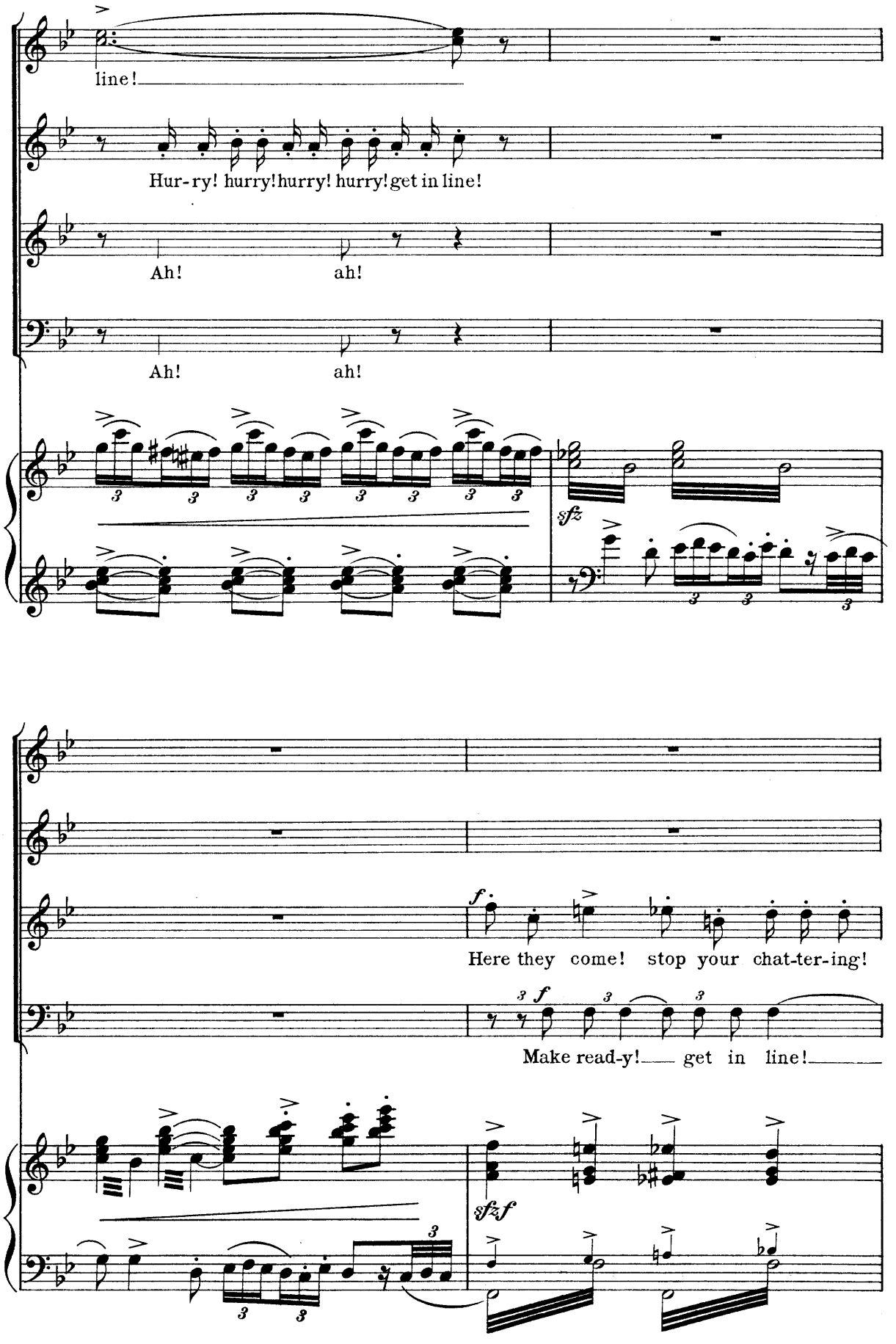
p Hur - ry! hur - ry! hur - ry! hur - ry! get in line! get in

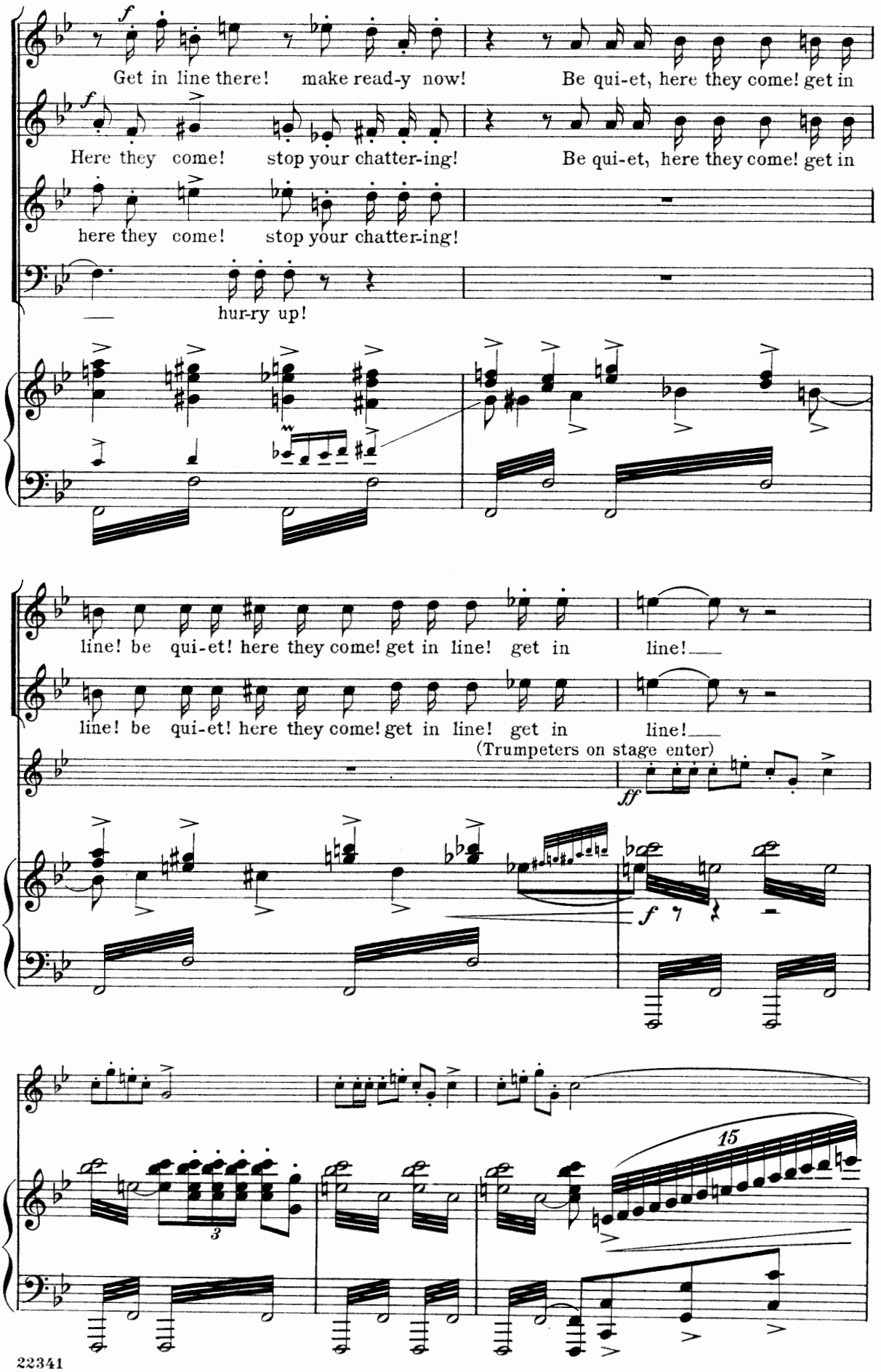
hur - ry! —

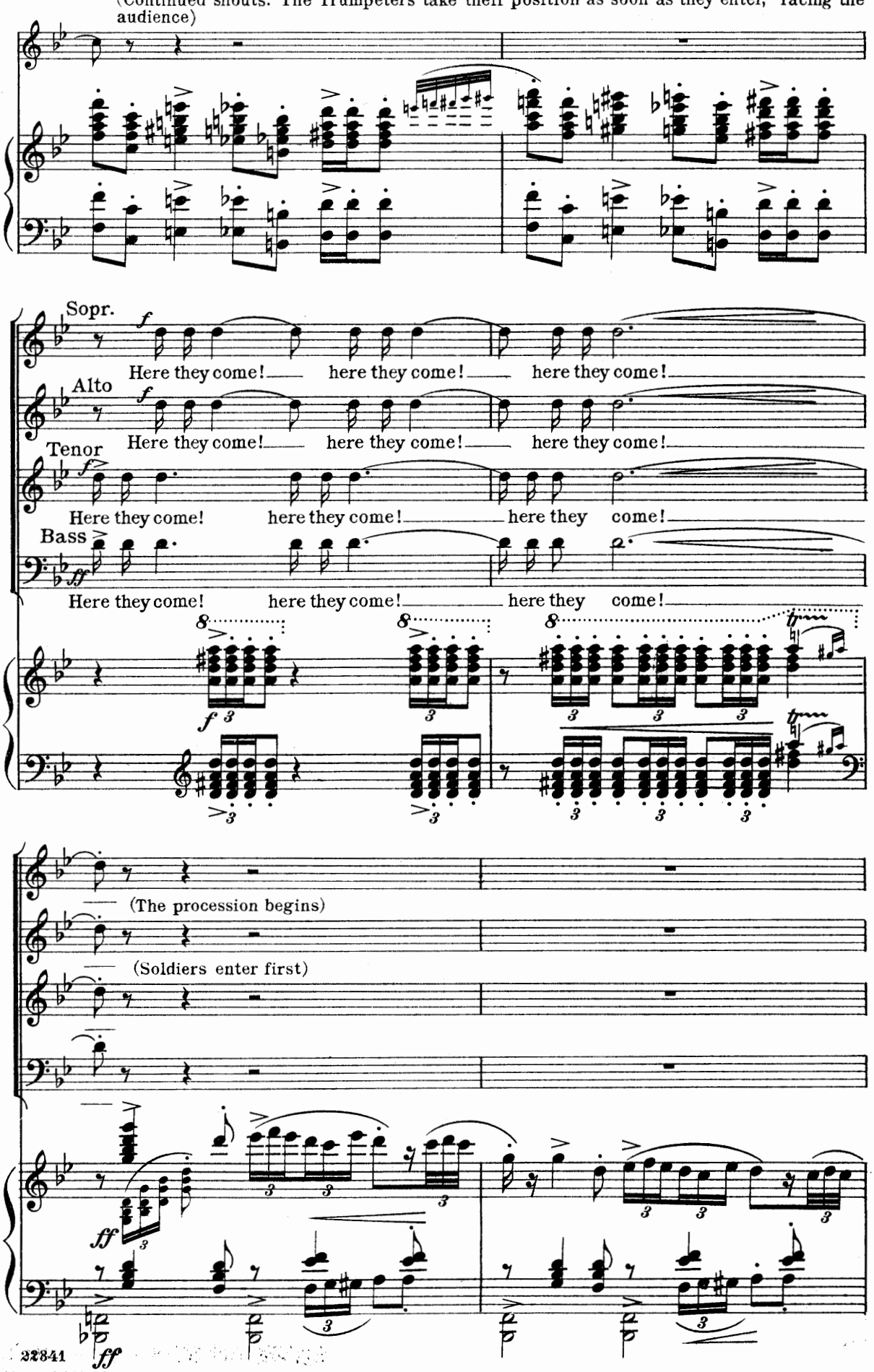
Stop your chat - ter - ing!

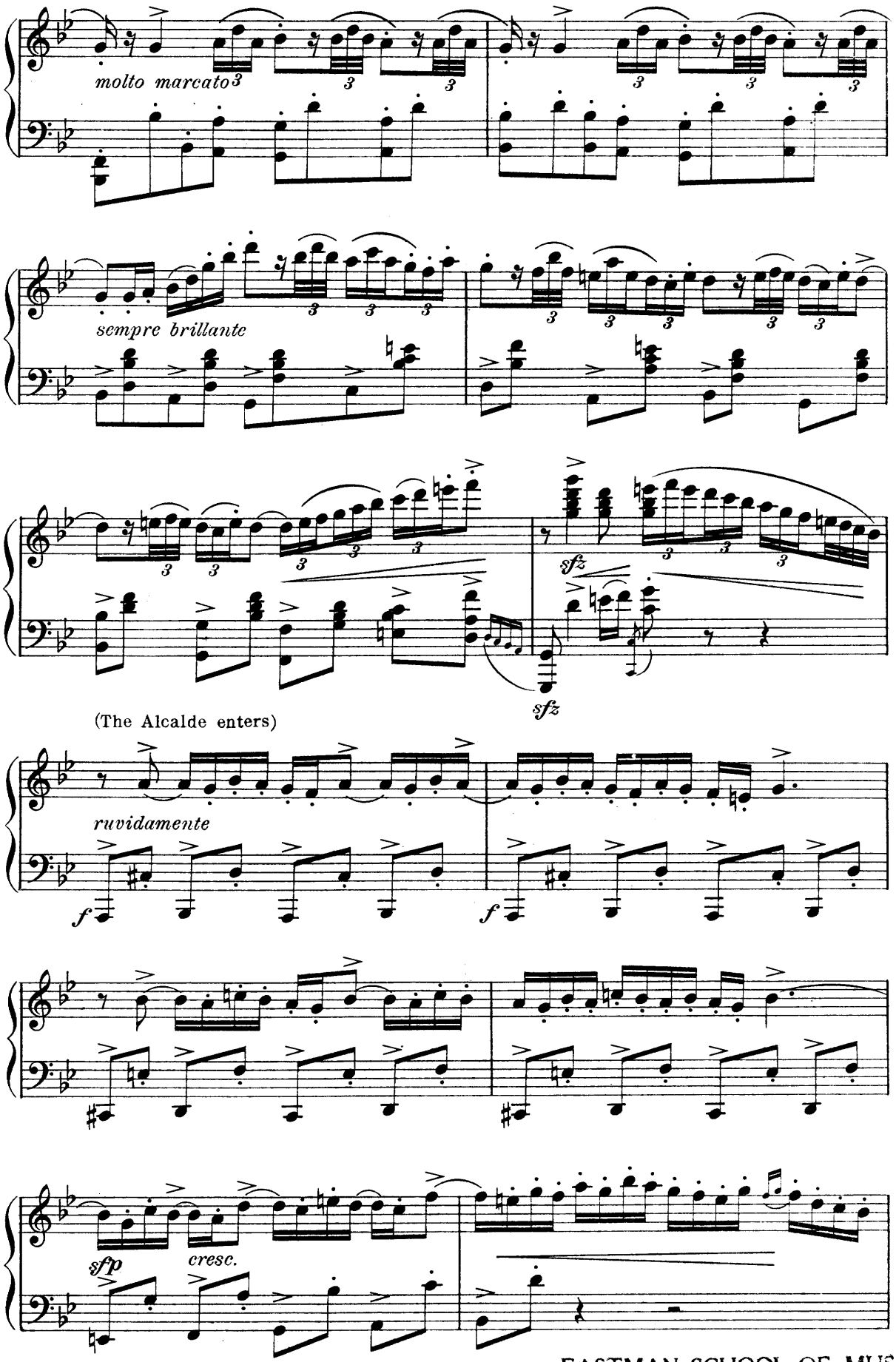
get in line there!

fp molto cresc.

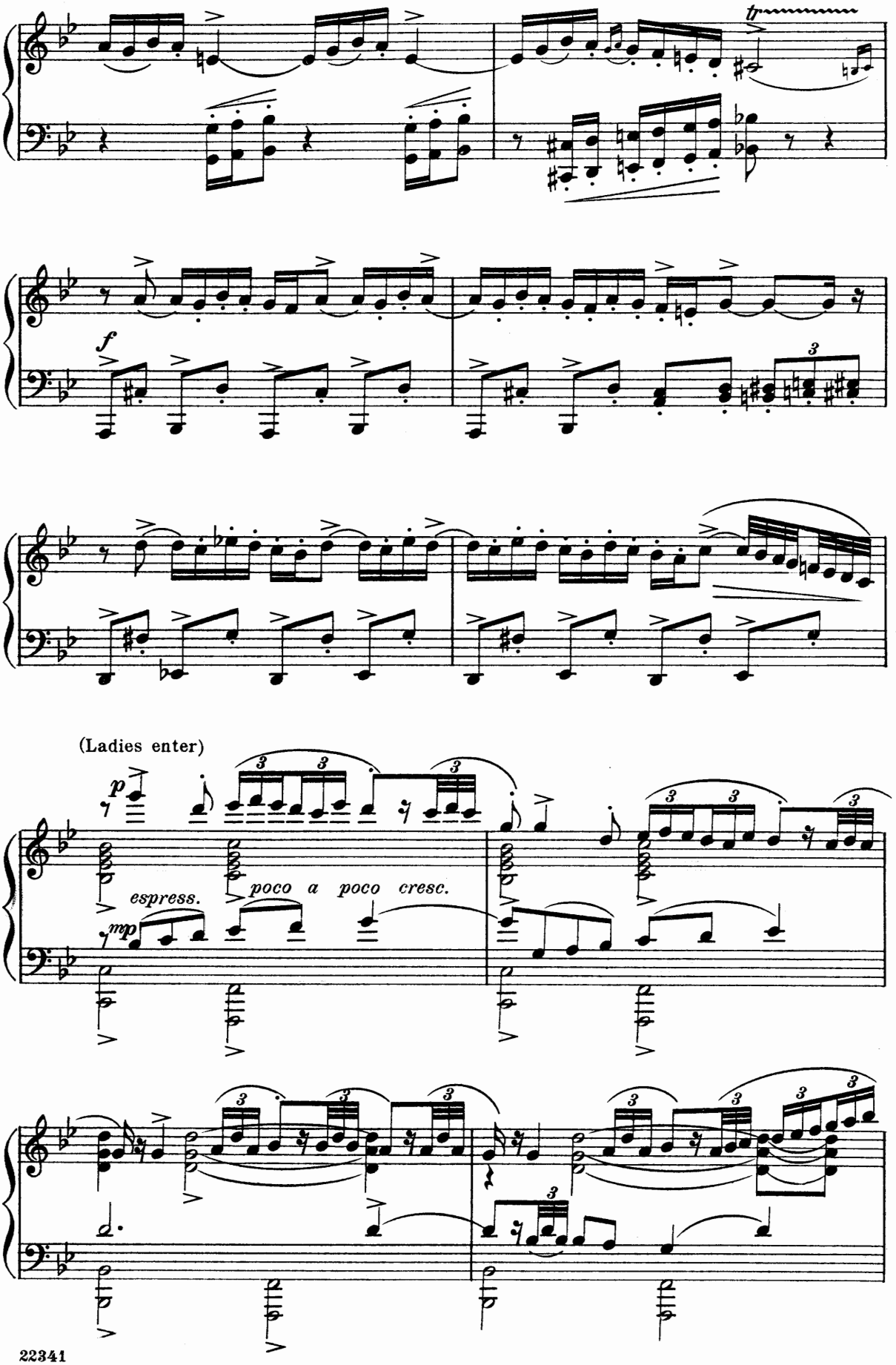

line!
Hur-ry! hurry! hurry! hurry! get in line!
Ah! ah!
Ah! ah!
sfz
Here they come! stop your chat-ter-ing!
Make read-y! get in line!
sfzf

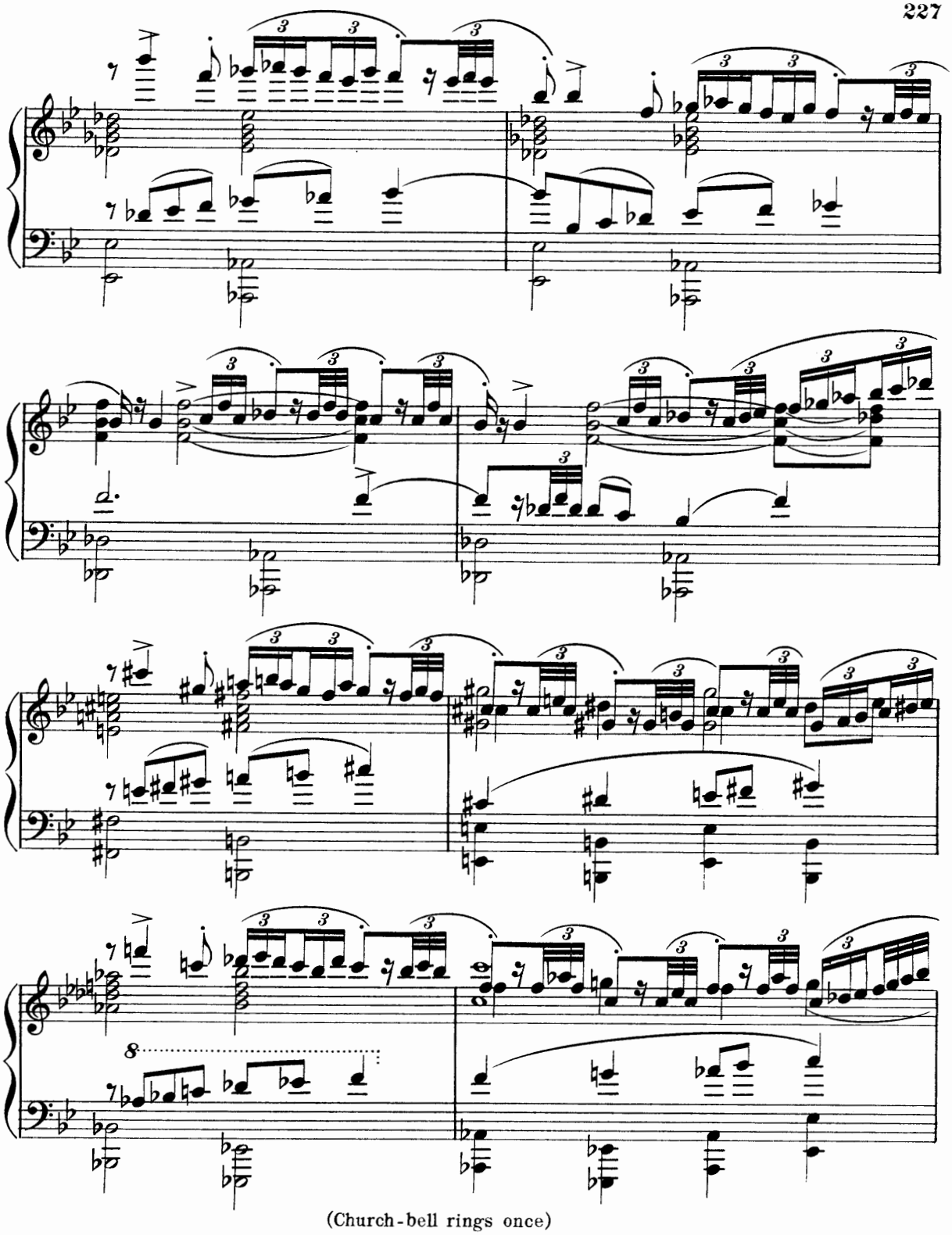

Get in line there! make read-y now! Be qui-et, here they come! get in
Here they come! stop your chatter-ing! Be qui-et, here they come! get in
here they come! stop your chatter-ing!
hur-ry up!
line! be qui-et! here they come! get in line! get in line!
line! be qui-et! here they come! get in line! get in line!
(Trumpeters on stage enter)
ff
f
3
15


(Continued shouts. The Trumpeters take their position as soon as they enter, facing the audience)
Sopr.
Here they come! here they come! here they come!
Alto
Here they come! here they come! here they come!
Tenor
Here they come! here they come! here they come!
Bass
Here they come! here they come! here they come!
(The procession begins)
(Soldiers enter first)

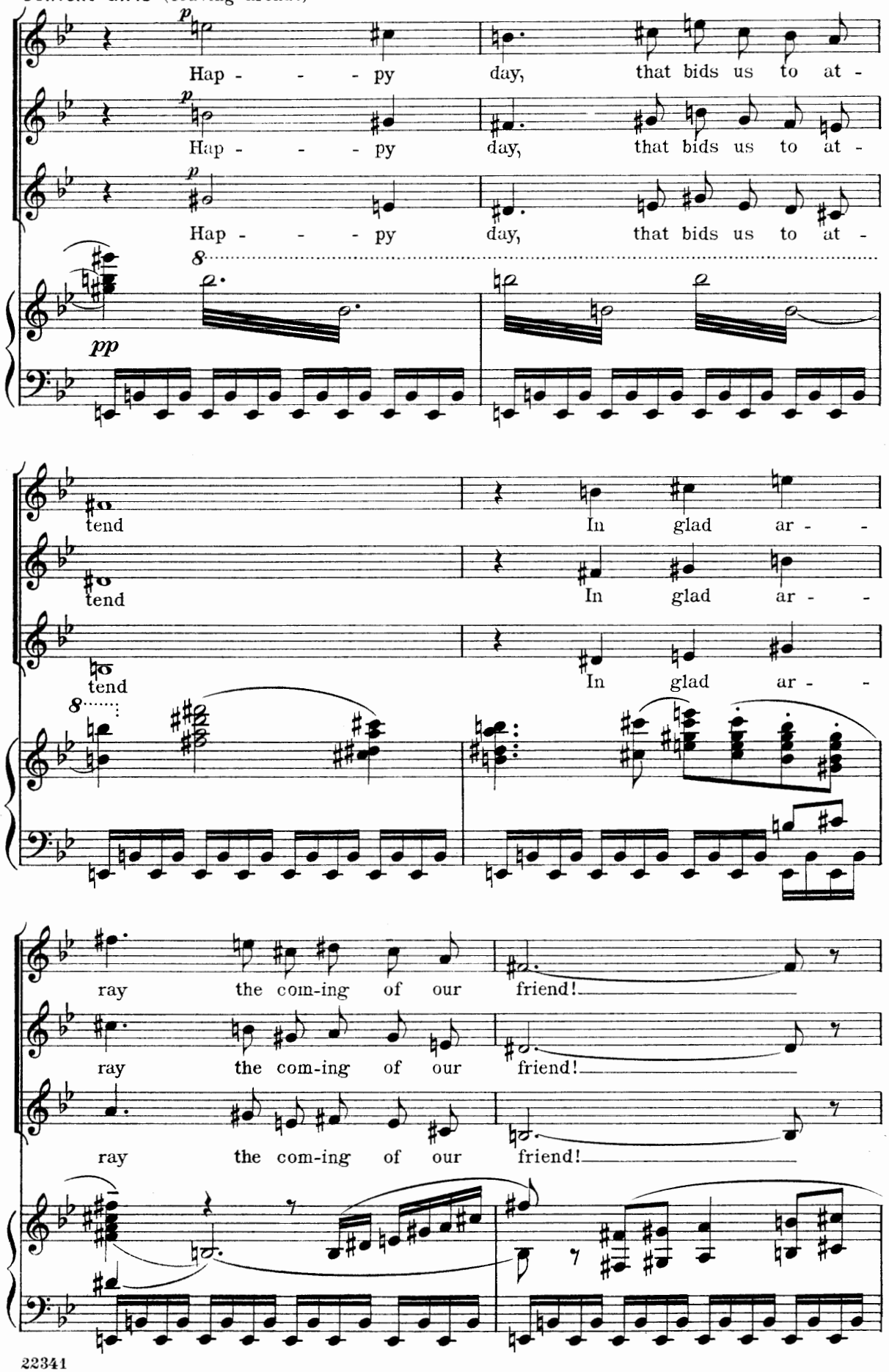


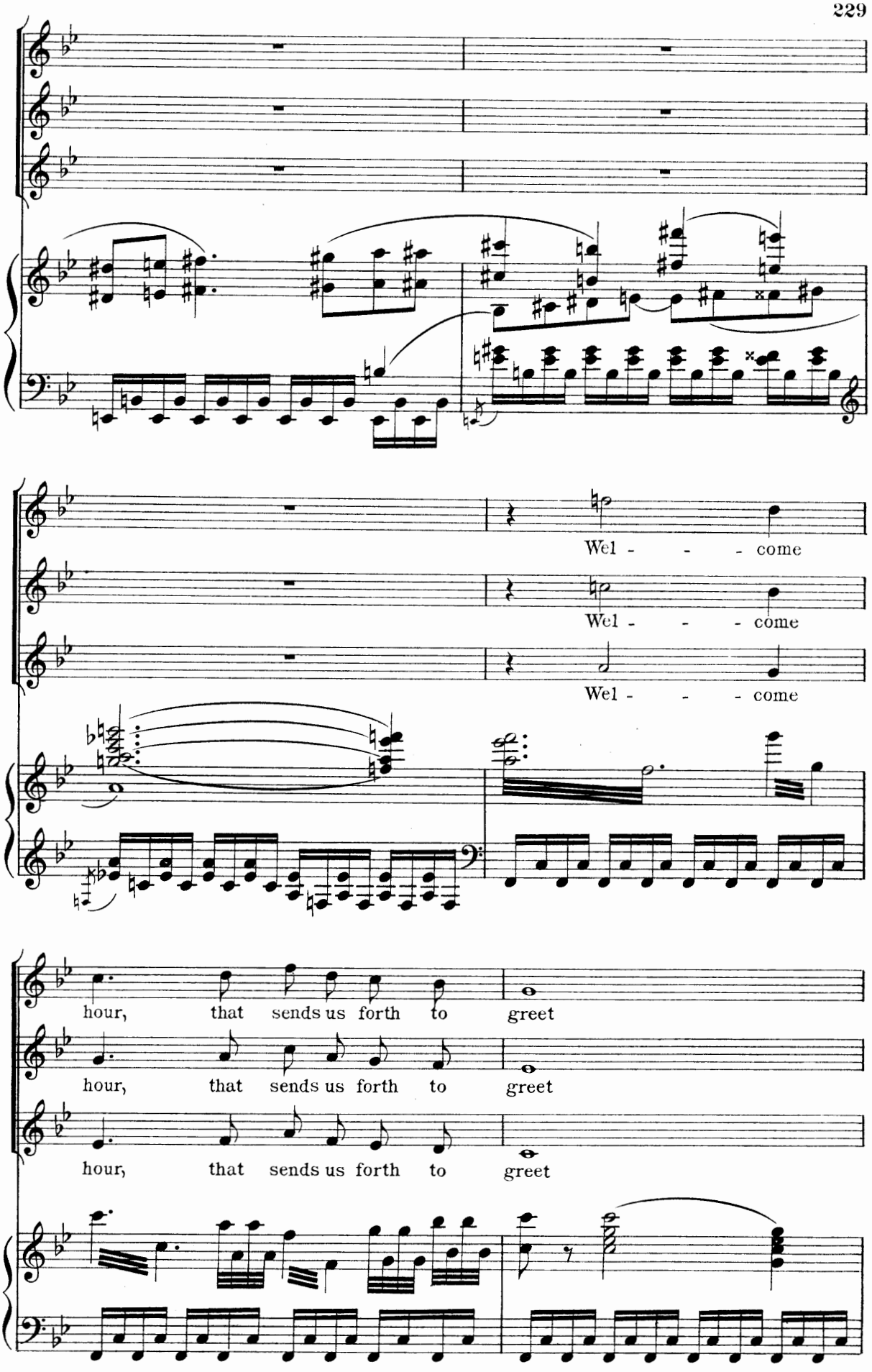
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

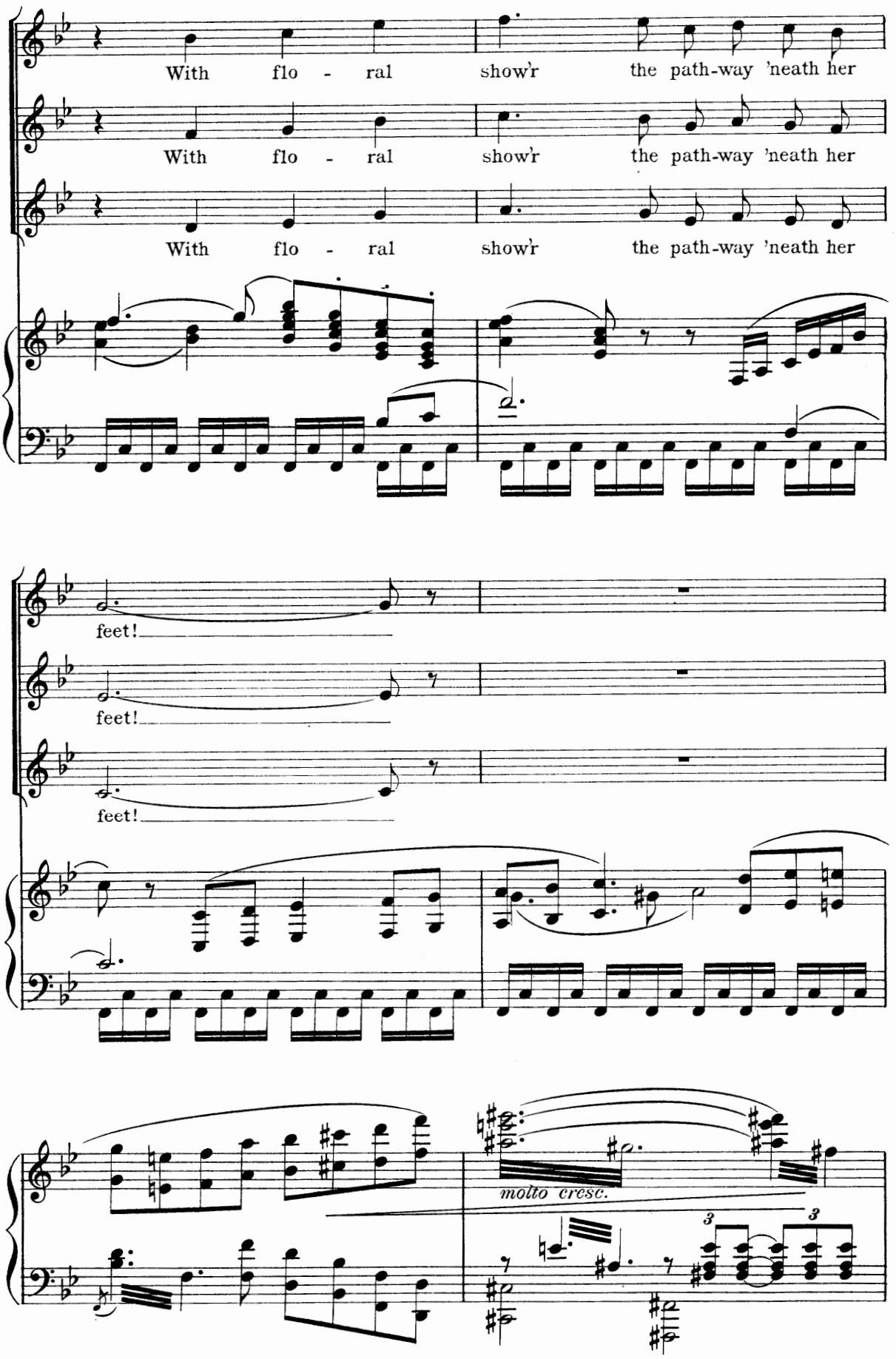

tr
f
(Ladies enter)
p
espress.
poco a poco cresc.
mp

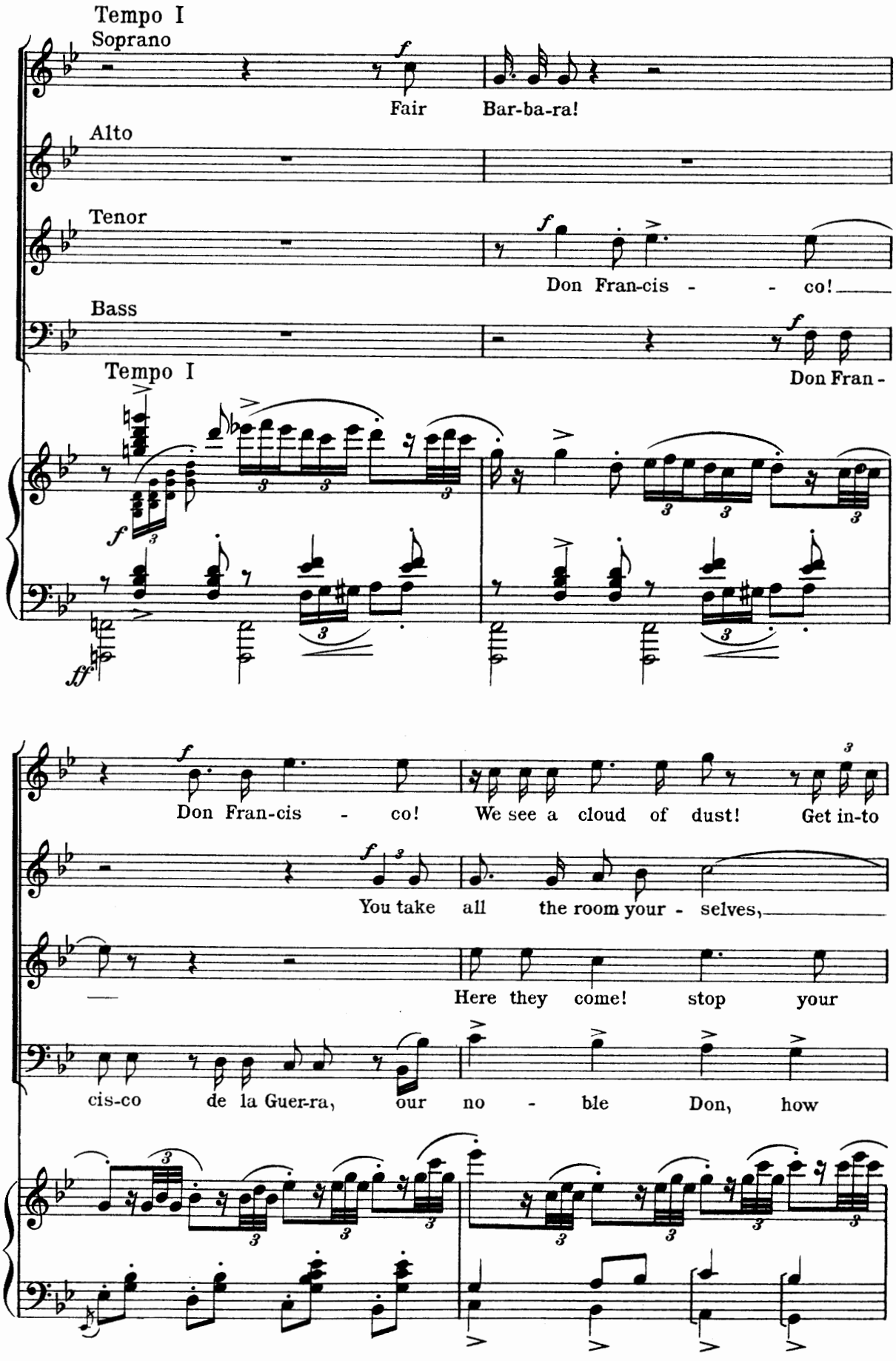

(Church-bell rings once)
Poco meno
dim. subito e poco rit.
pp

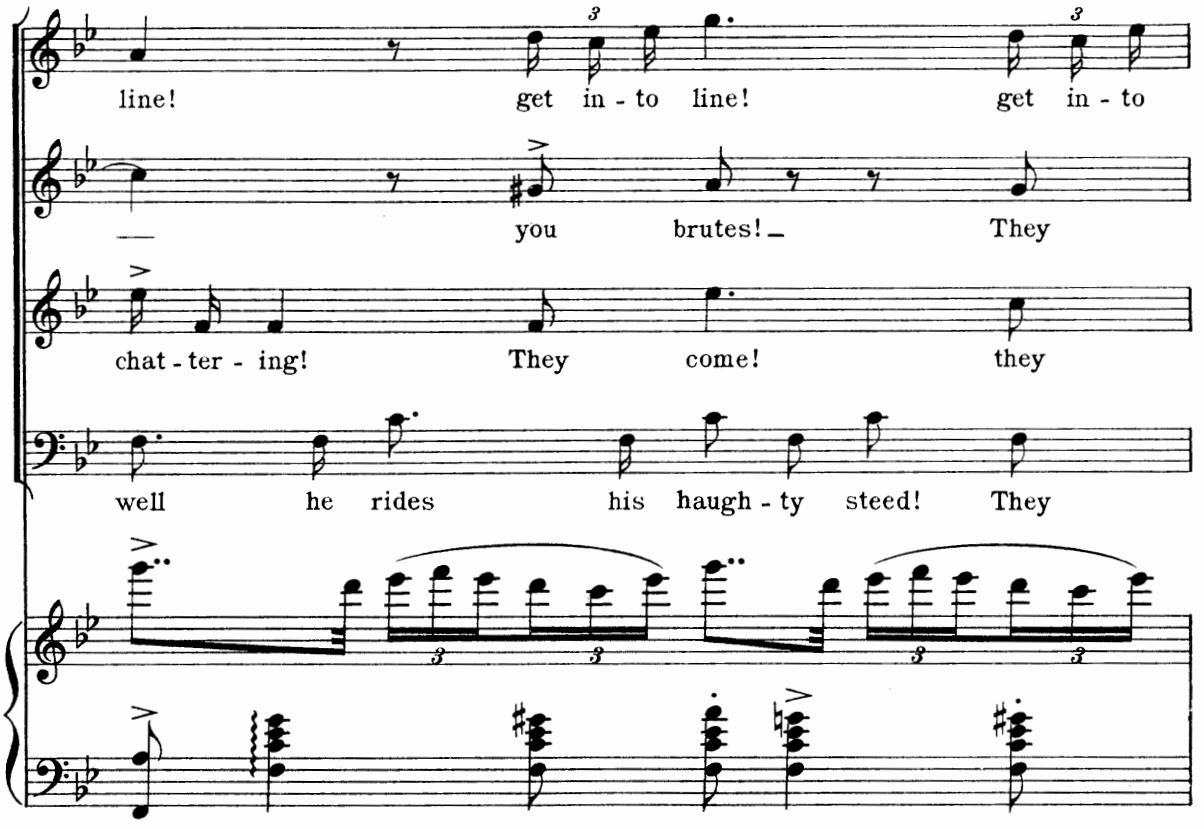
Convent Girls (leaving arcade)

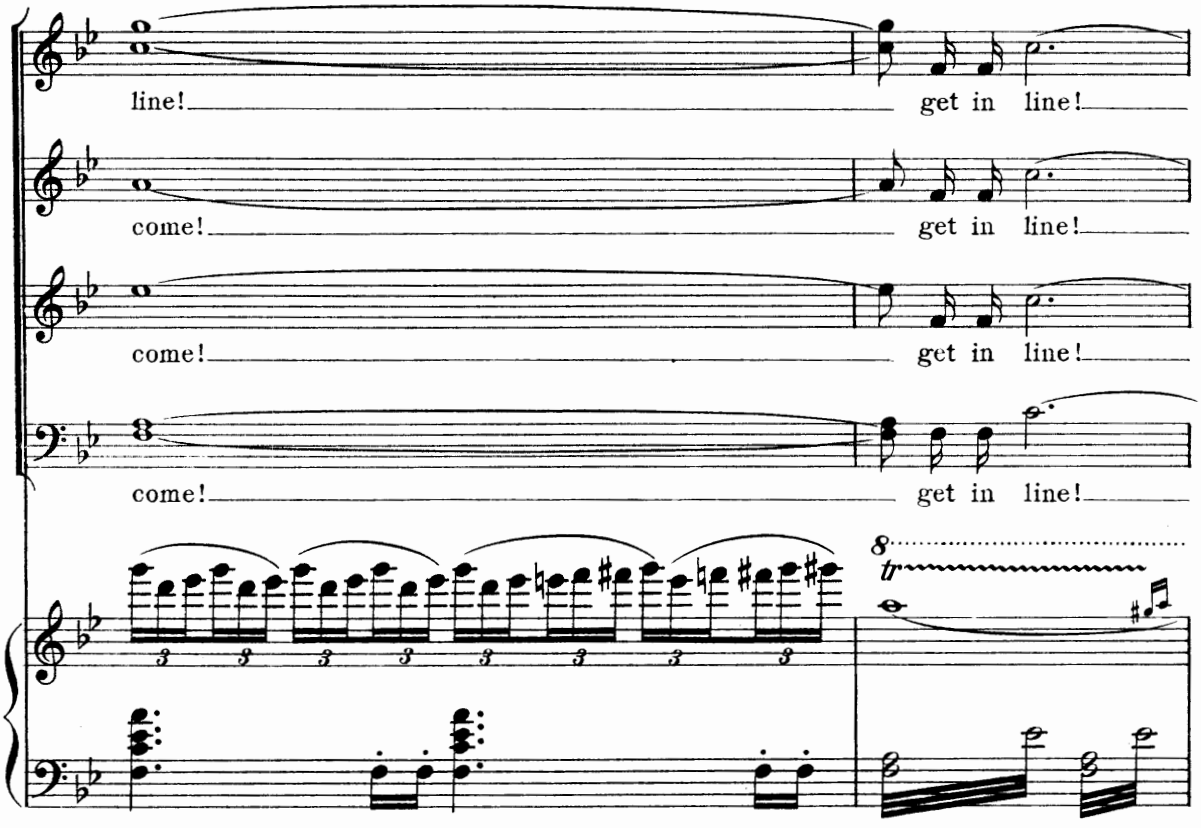


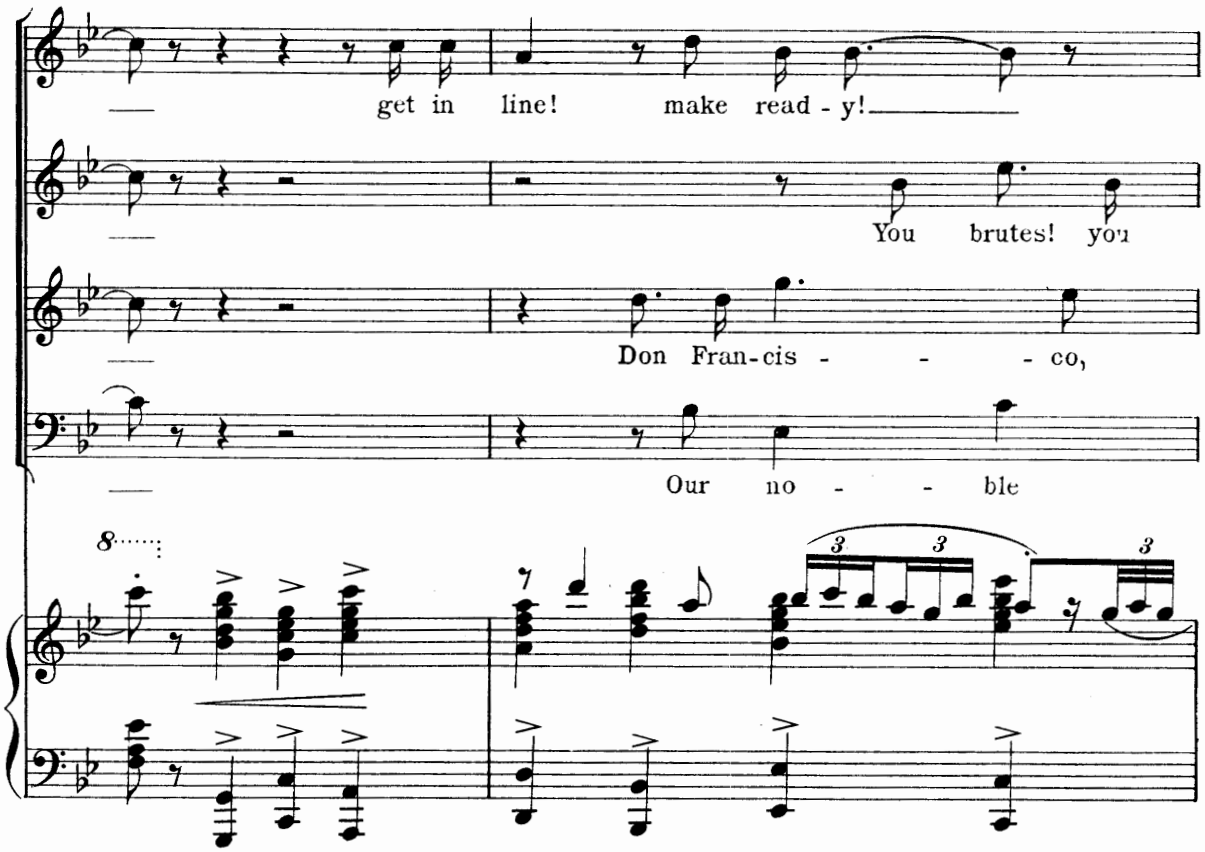

Wel - - - come
Wel - - - come
Wel - - - come
hour, that sends us forth to greet
hour, that sends us forth to greet
hour, that sends us forth to greet

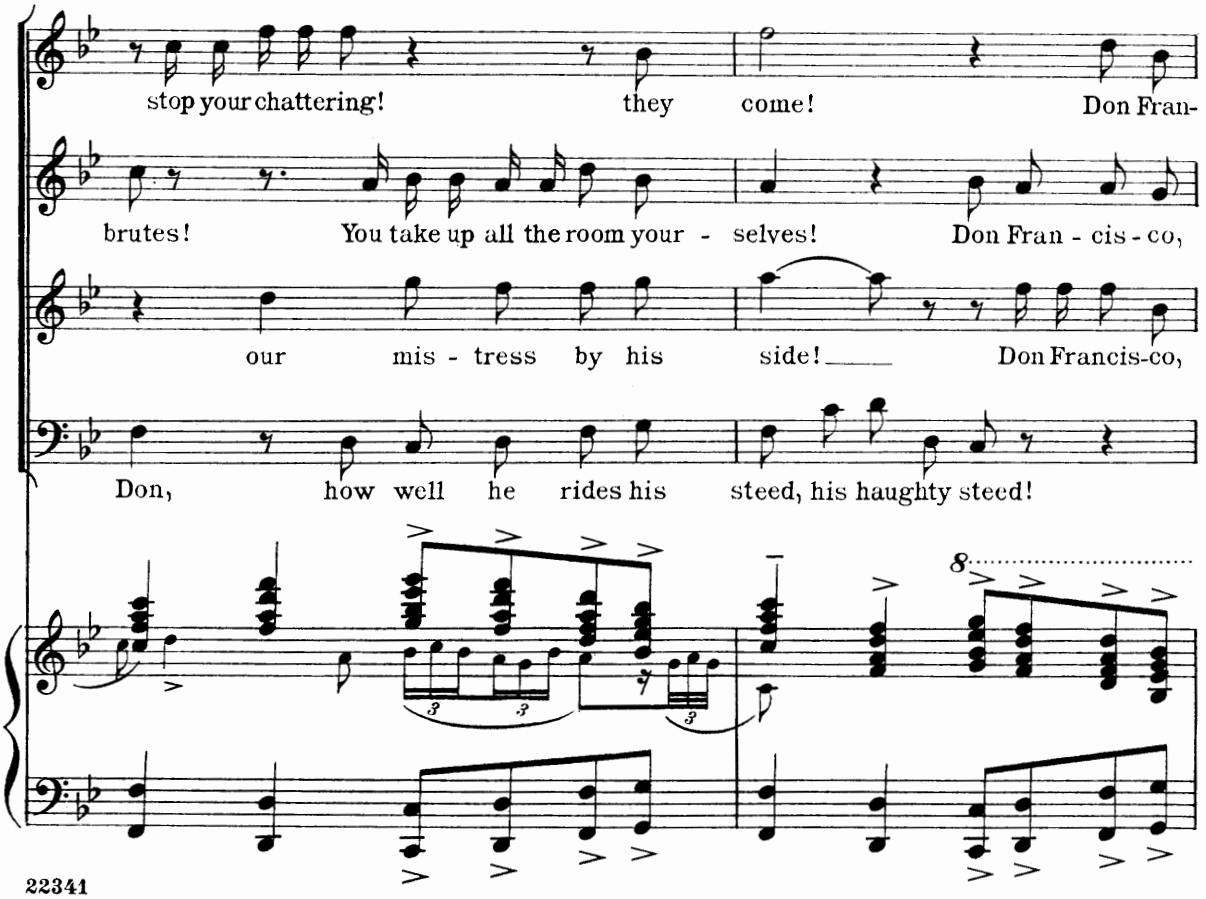

With flo - ral show'r the path-way 'neath her
With flo - ral show'r the path-way 'neath her
With flo - ral show'r the path-way 'neath her
feet!
feet!
feet!
molto cresc.
3
3

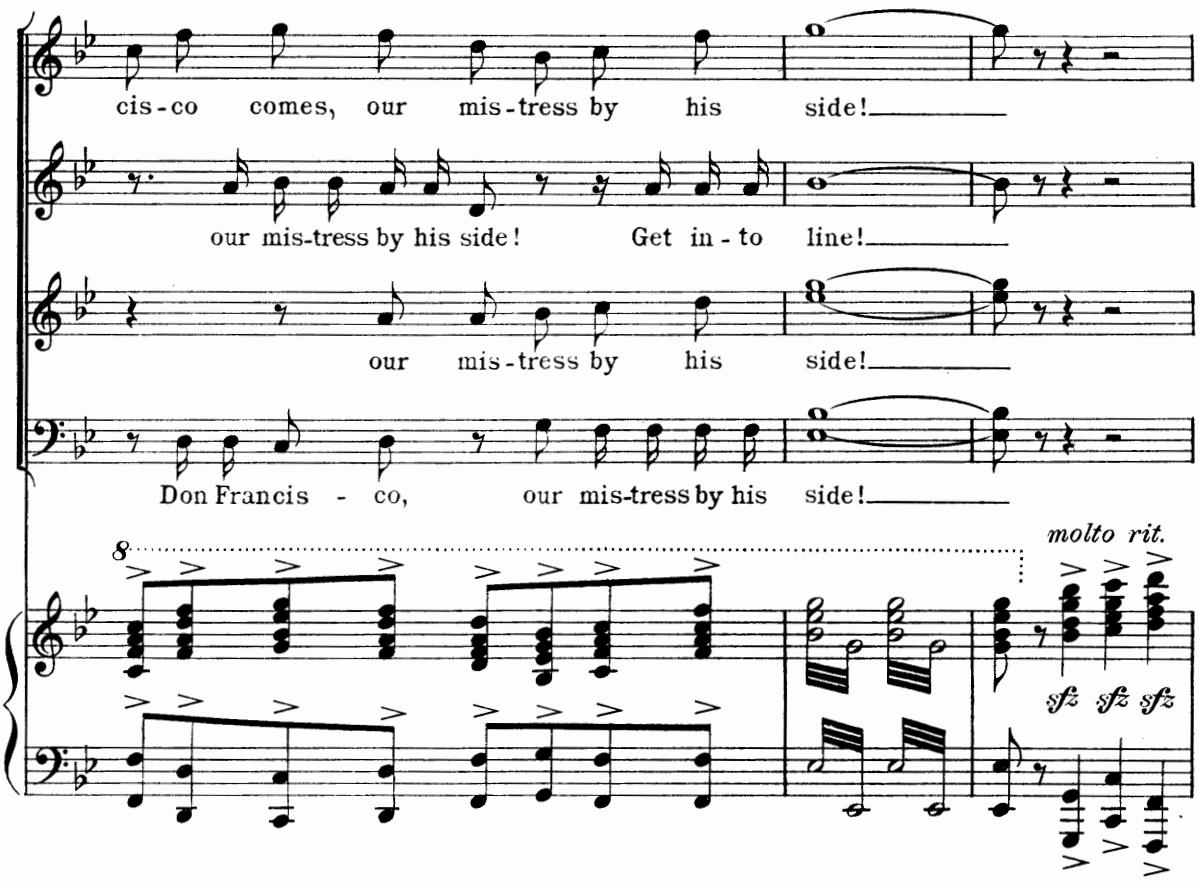

Tempo I
Soprano
Fair Bar-ba-ra!
Alto
Tenor
Don Fran-cis - - co!
Bass
Tempo I
Don Fran-
Don Fran-cis - co! We see a cloud of dust! Get in-to
You take all the room your - selves,
Here they come! stop your
cis-co de la Guer-ra, our no - ble Don, how


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

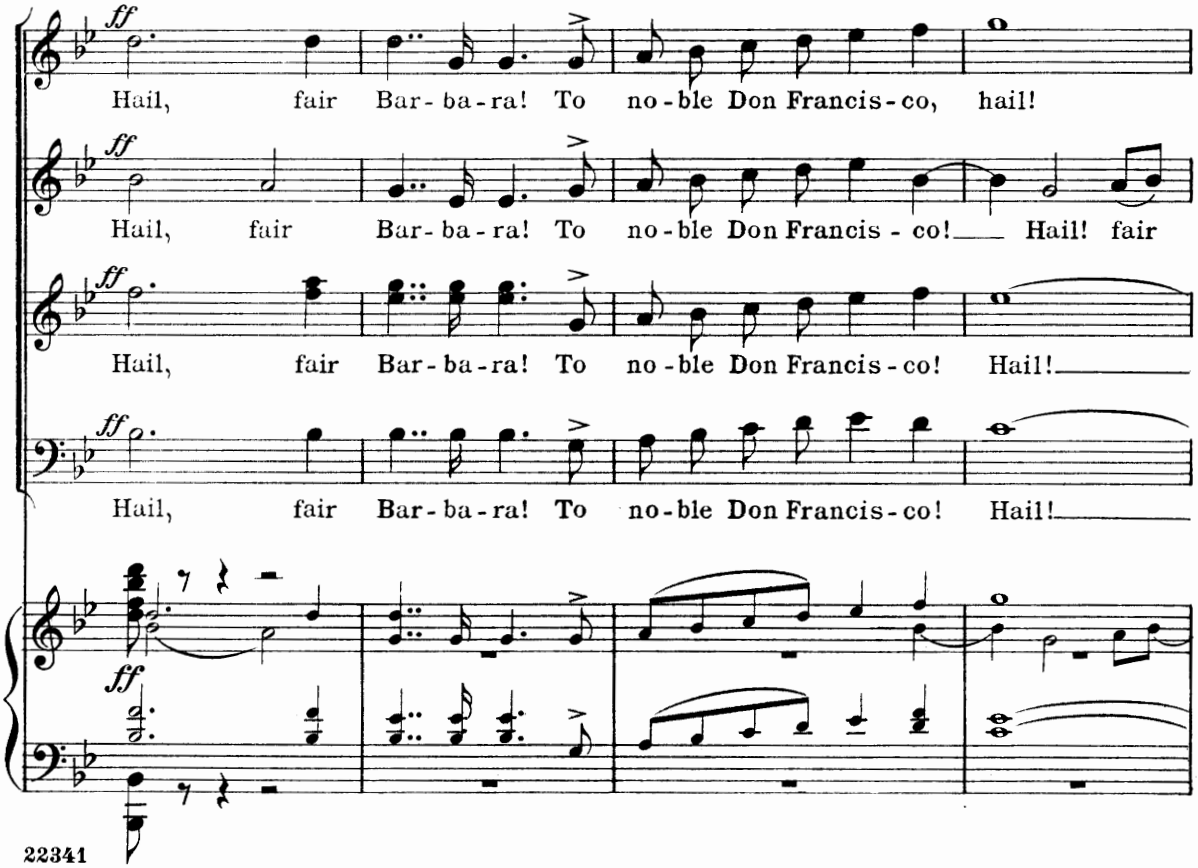

line! get in line!
come! get in line!
come! get in line!
come! get in line!
tr

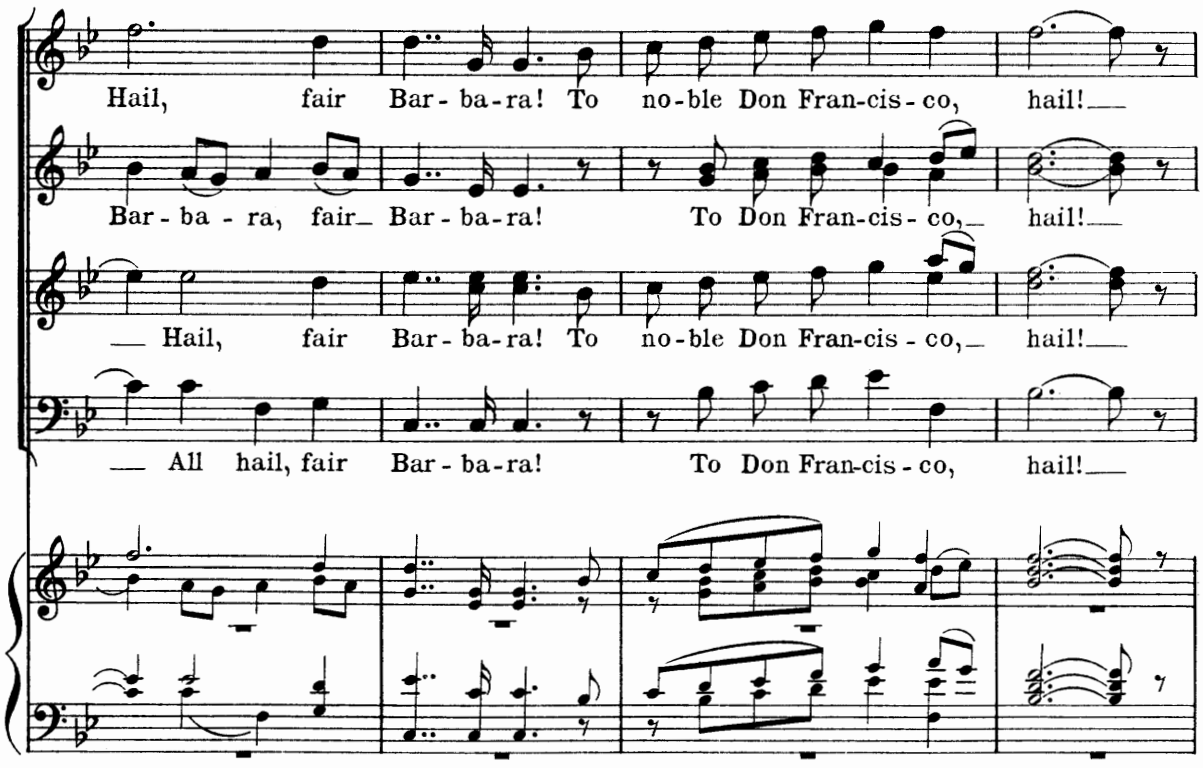

get in line! make read - y!
You brutes! you
Don Fran-cis - - - co,
Our no - - ble


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!

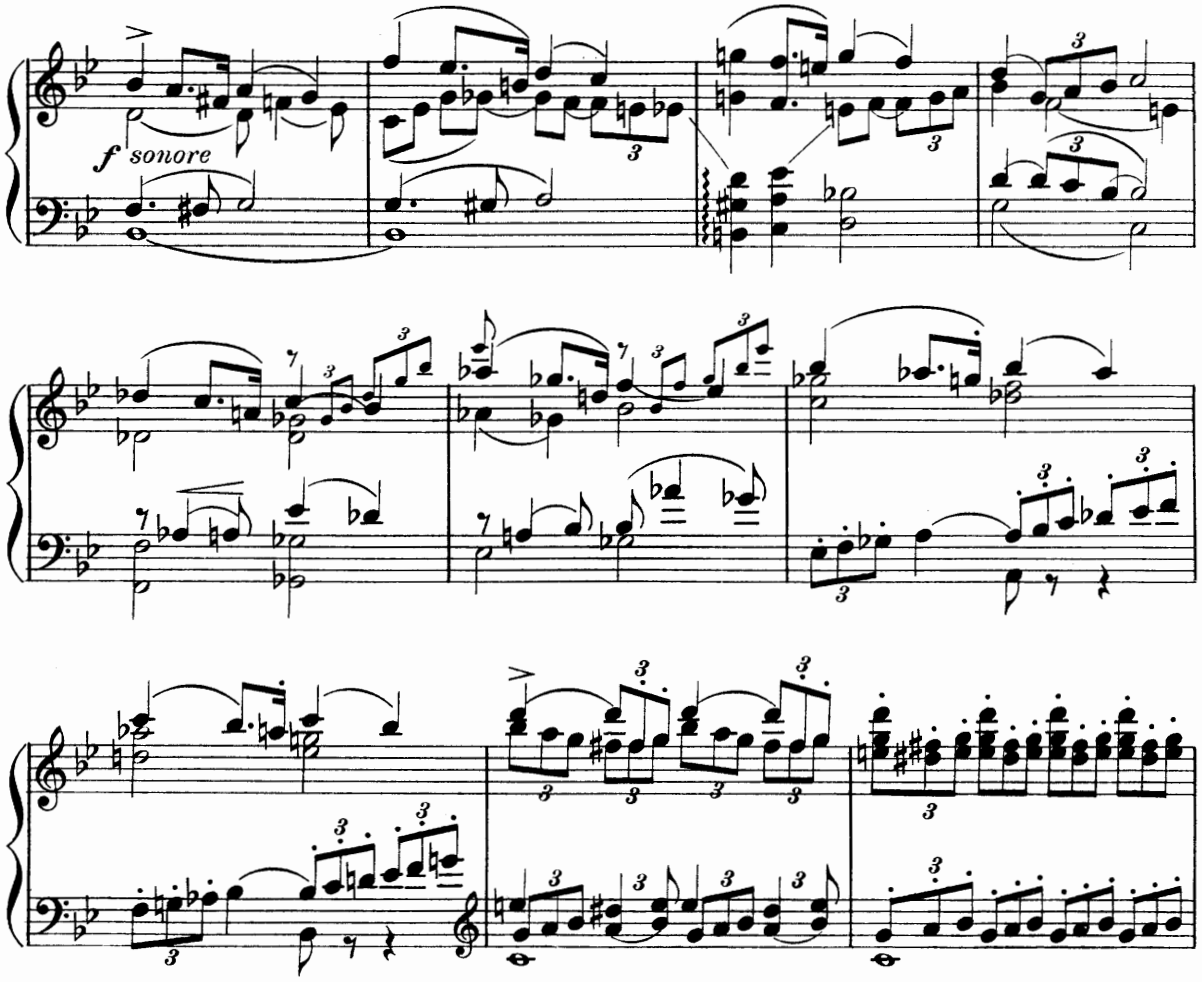


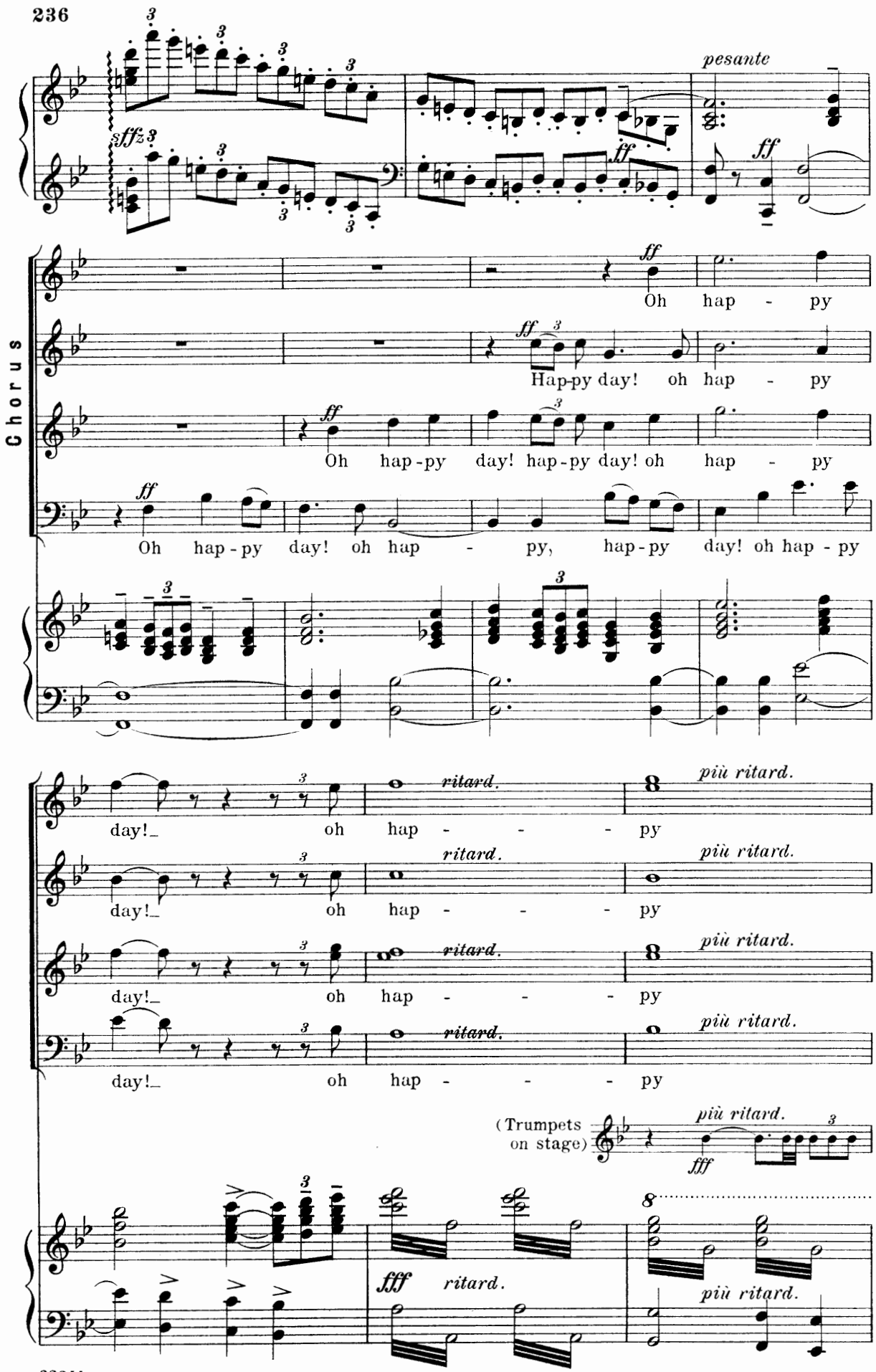
(Enter Don Francisco and Barbara, on horseback, Natoma on foot at Barbara's side)

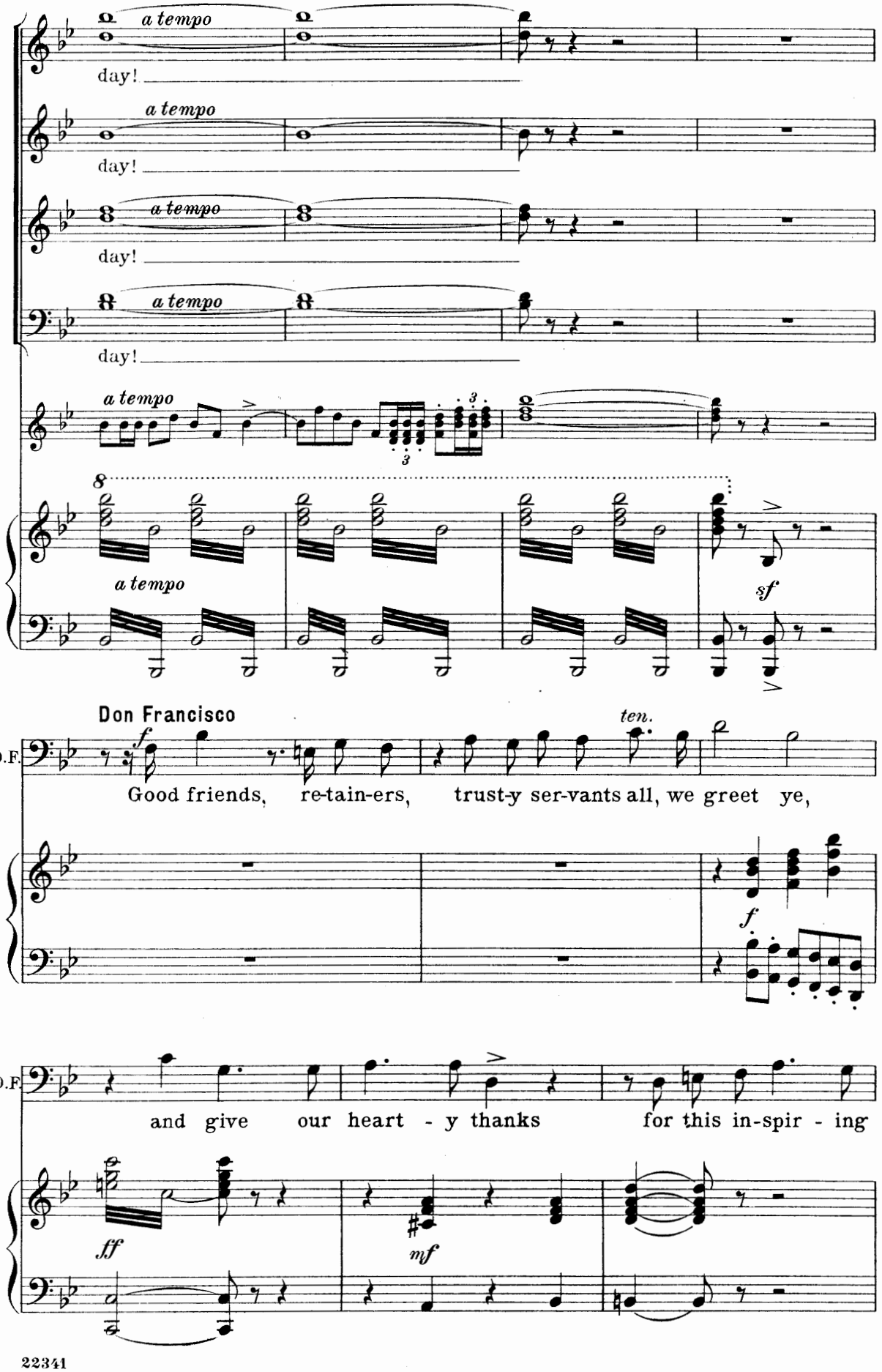


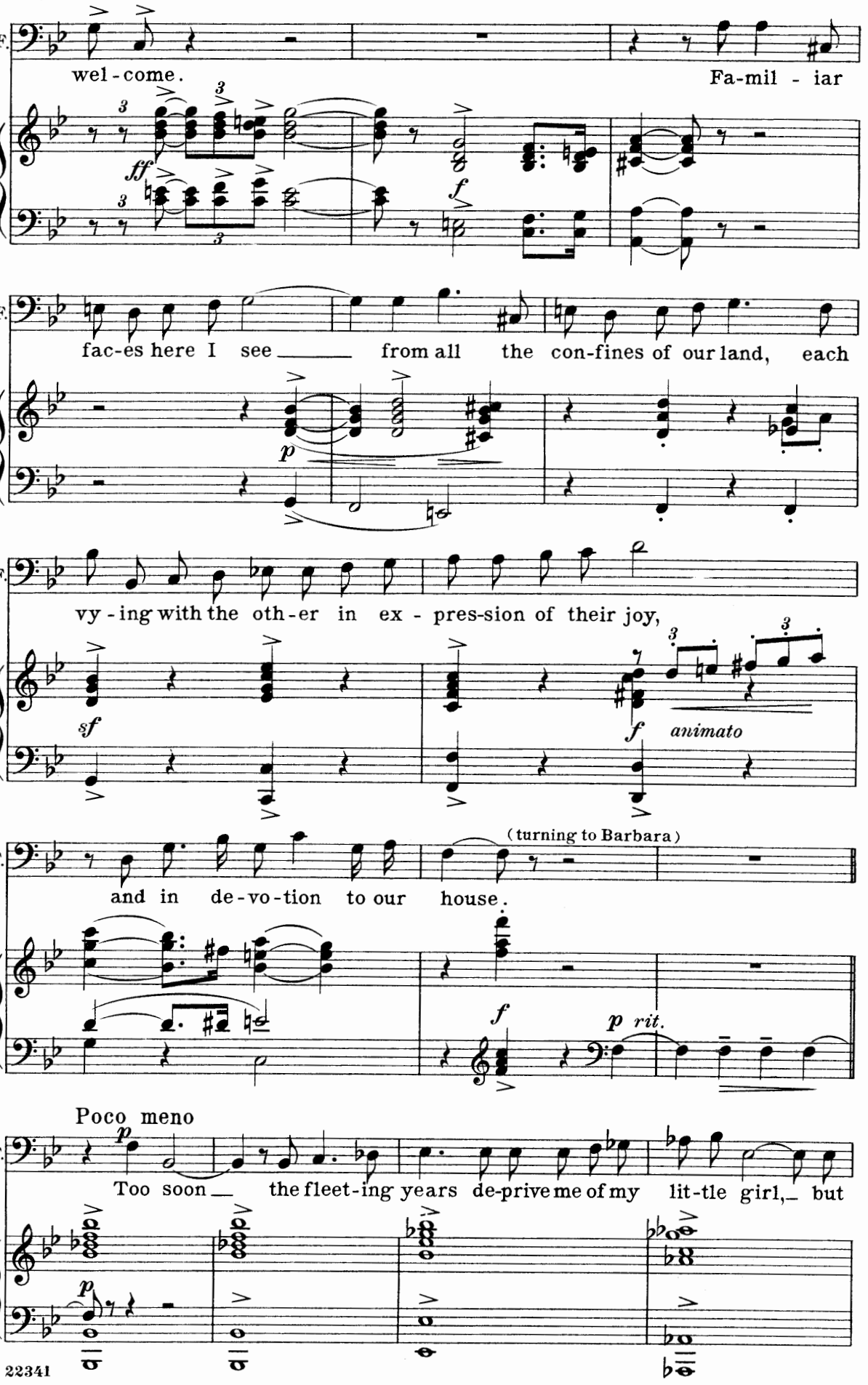


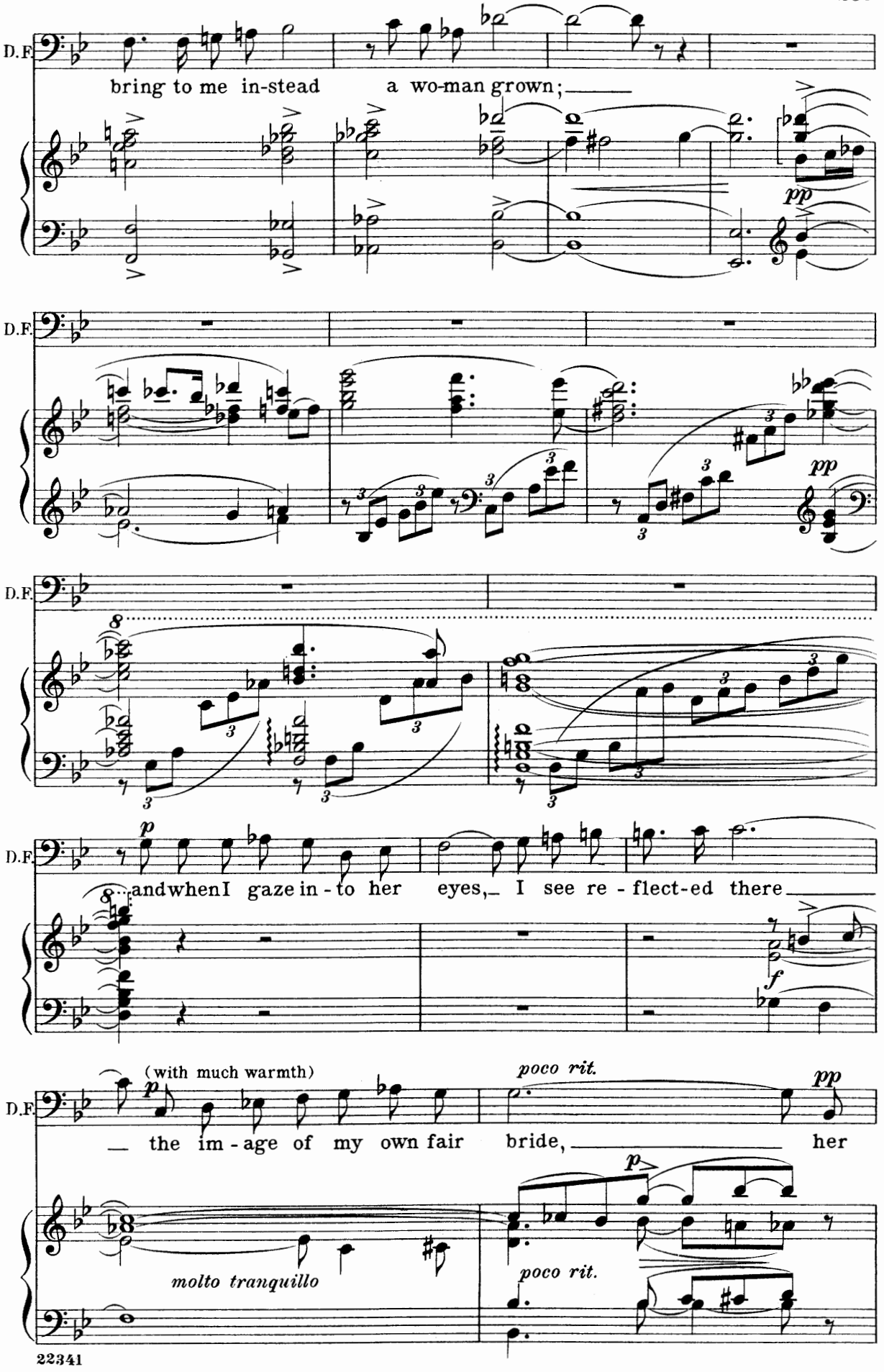
(They dismount, and make circuit of stage to grand-stand)

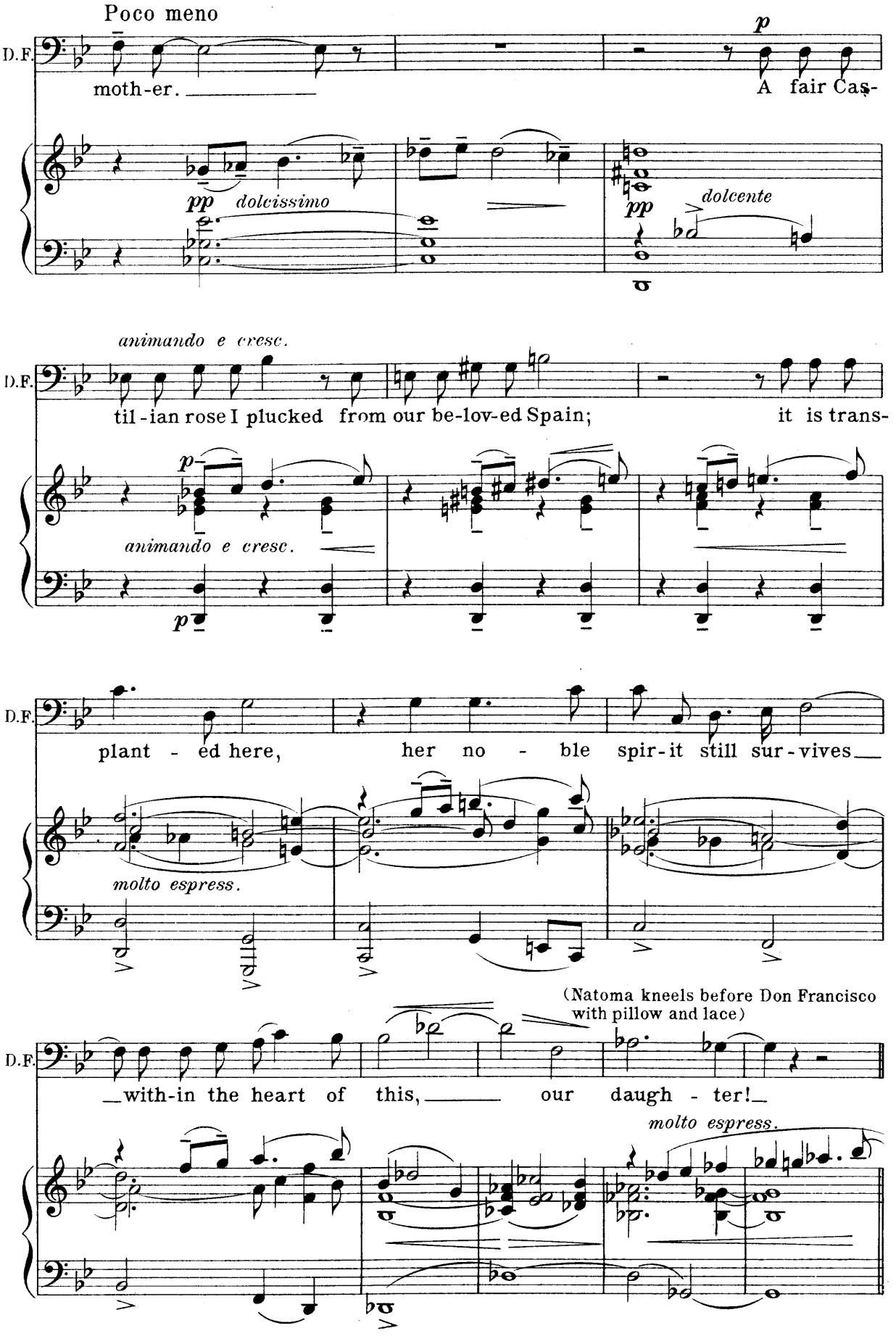



pesante
Chorus
Oh hap - py
Hap-py day! oh hap - py
Oh hap-py day! hap-py day! oh hap - py
Oh hap-py day! oh hap - py, hap-py day! oh hap-py
day! oh hap - - - py
ritard.
più ritard.
(Trumpets on stage)
fff


a tempo
day!
a tempo
day!
a tempo
day!
a tempo
day!
a tempo
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
and give our heart - y thanks for this in-spir - ing
ff
mf


D.F.
wel - come.
Fa-mil - iar
ff
f
D.F.
fac-es here I see
from all the con-fines of our land, each
p
D.F.
vy - ing with the oth - er in ex - pres-sion of their joy,
sf
f
animato
D.F.
and in de - vo - tion to our house.
(turning to Barbara)
f
p rit.
Poco meno
D.F.
p
Too soon
the fleet-ing years de-prive me of my lit-tle girl, but
p


D.F.
bring to me in-stead a wo-man grown;
pp
D.F.
pp
D.F.
D.F.
and when I gaze in - to her eyes, I see re - flect-ed there
f
D.F.
(with much warmth)
p
poco rit.
pp
the im - age of my own fair bride, her
p
molto tranquillo
poco rit.


Poco meno
D.F.
moth-er.
p
A fair Cas-
pp dolcissimo
pp
dolcente
animando e cresc.
til-ian rose I plucked from our be-lov-ed Spain;
it is trans-
p
animando e cresc.
p
plant - ed here,
her no - ble spir-it still sur-vives
molto espress.
(Natoma kneels before Don Francisco with pillow and lace)
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.

poco rit.

Andante mosso

D.F. tate.

Chorus

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

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

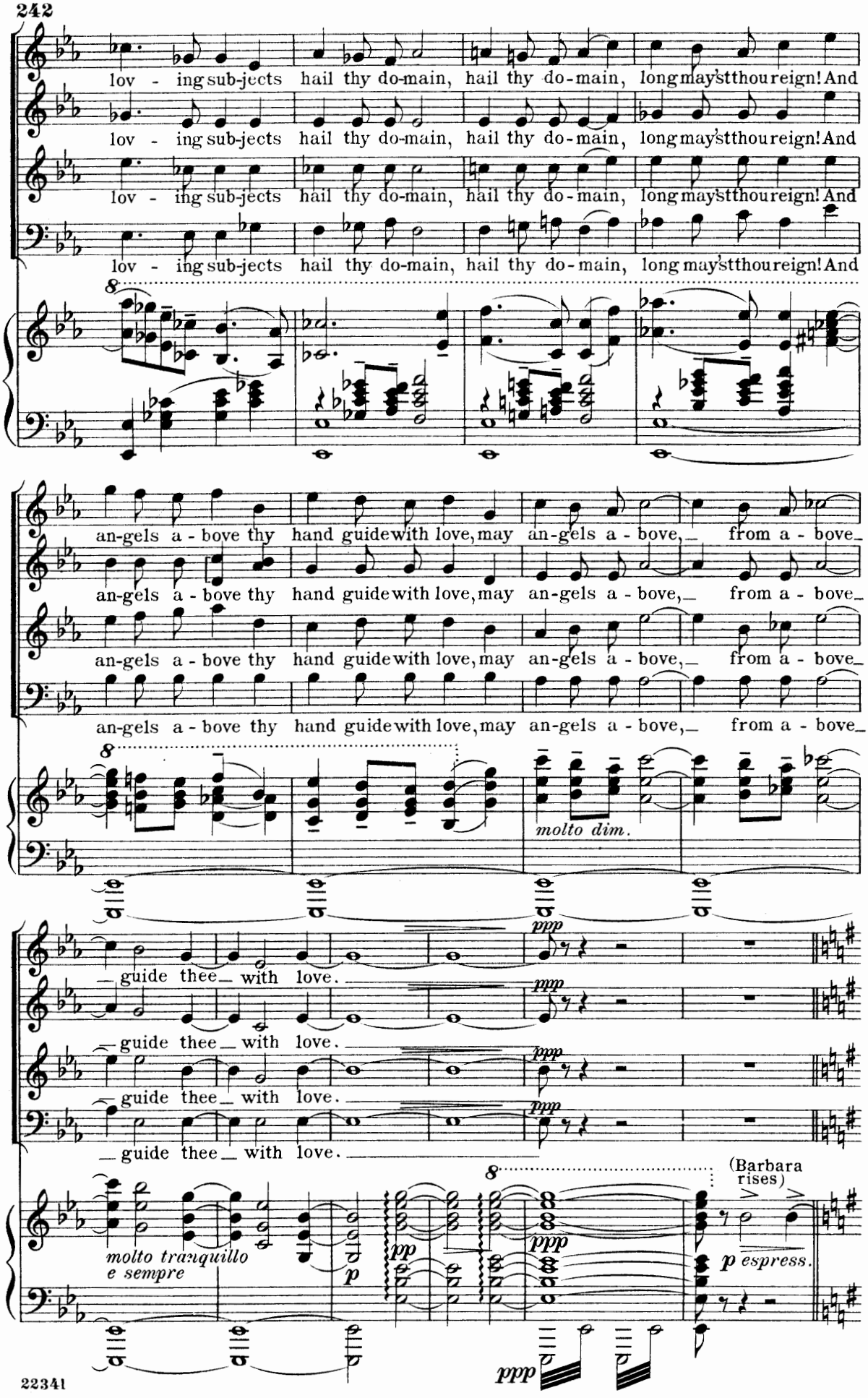
p A-round thy ra-di-ant brow we bid thee wear the crown,_ Thy

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

Andante mosso

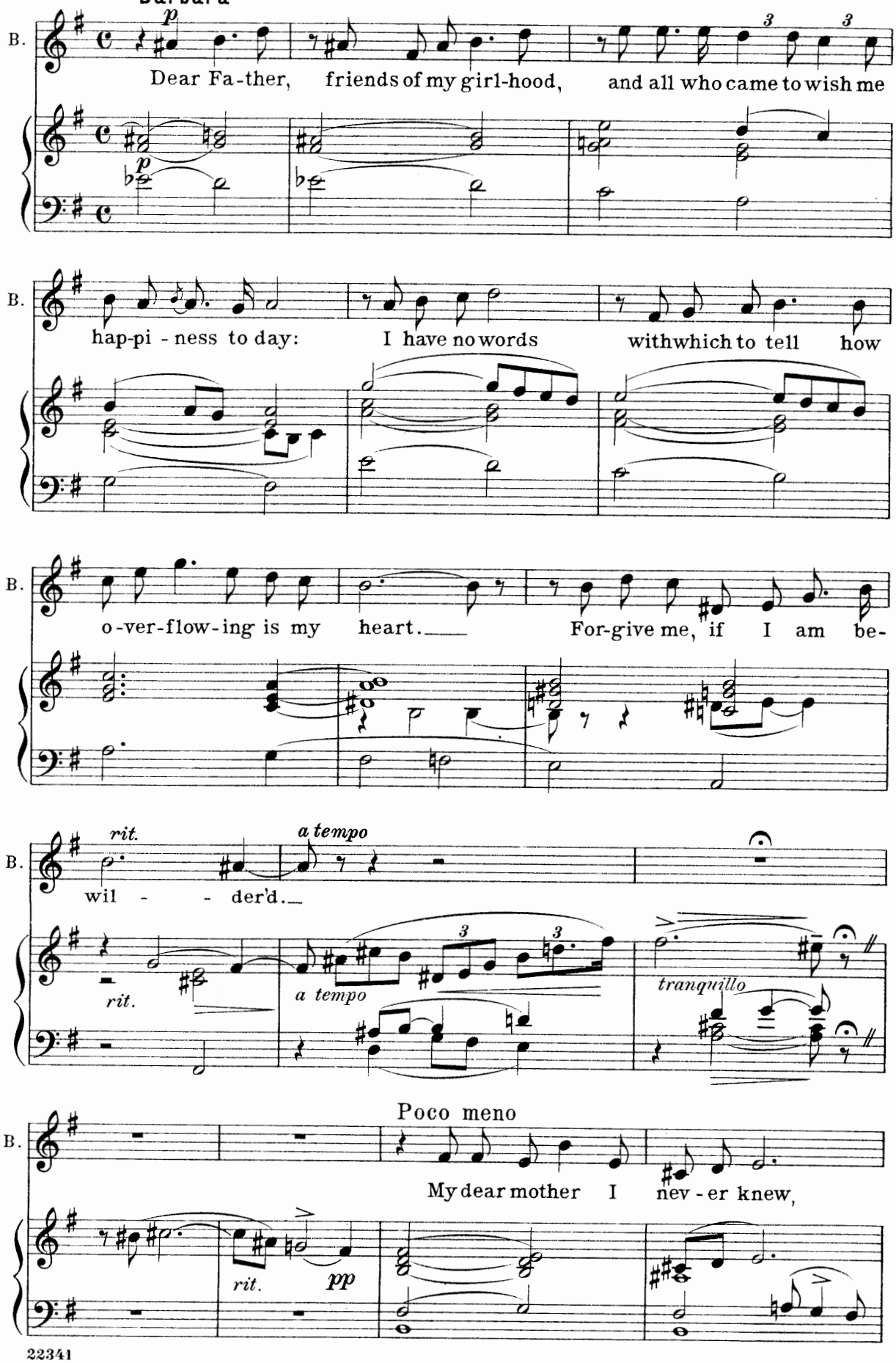
p

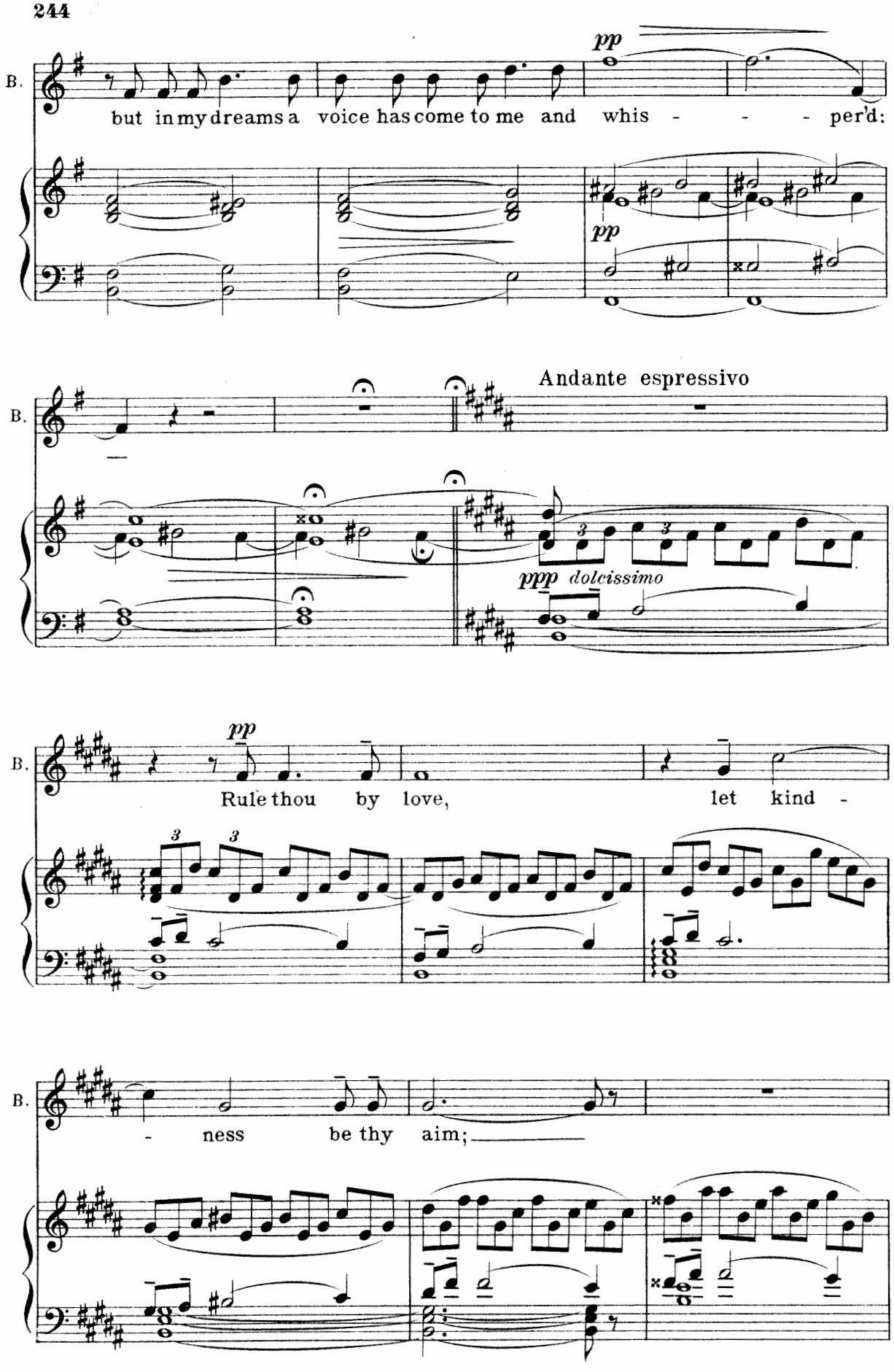
p

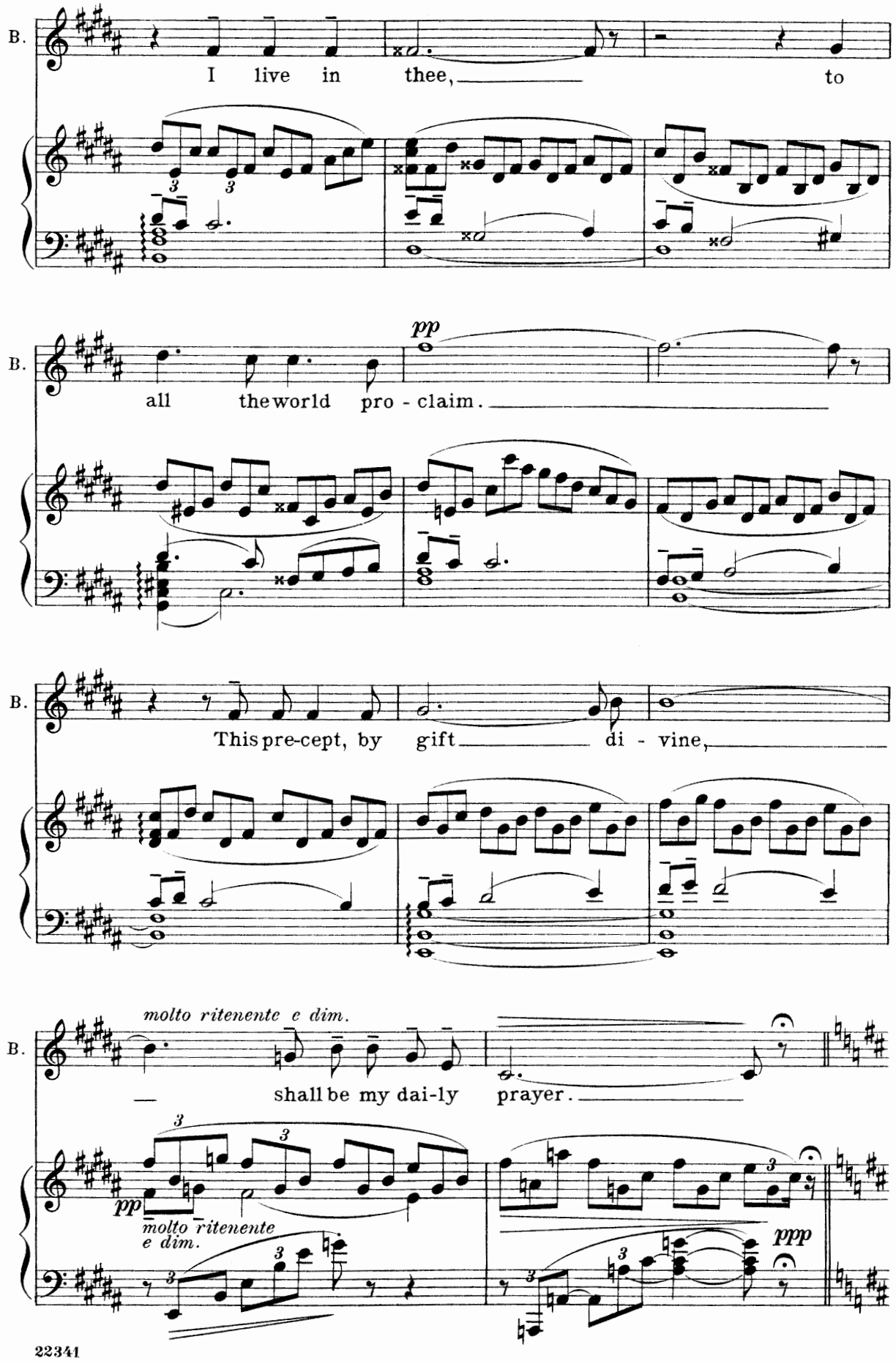

lov - ing sub-jects hail thy do-main, hail thy do-main, long may'st thou reign! And
an-gels a - bove thy hand guide with love, may an-gels a - bove, from a - bove
molto dim.
guide thee with love.
molto tranquillo e sempre
(Barbara rises)
p espress.

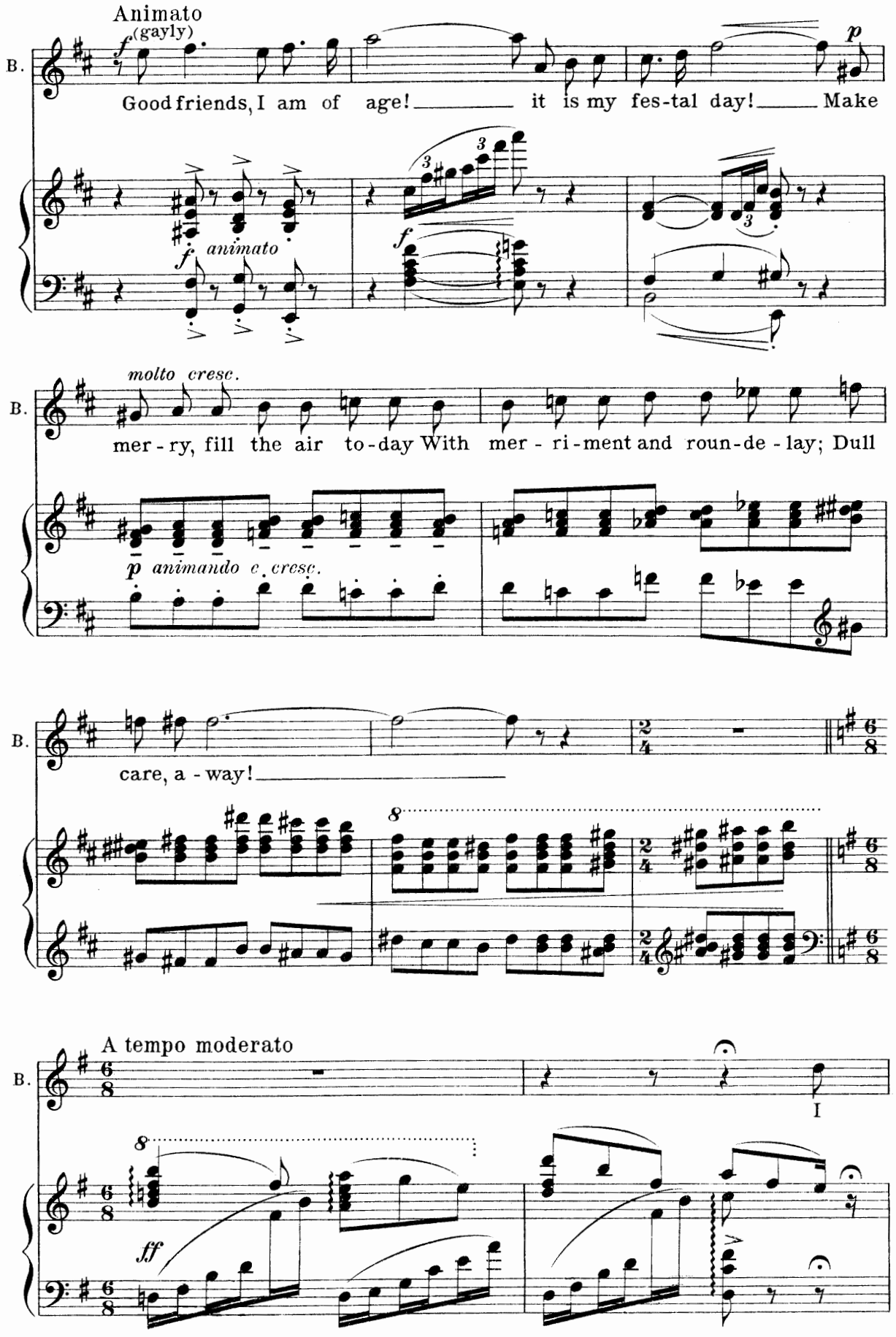
Moderato e semplice

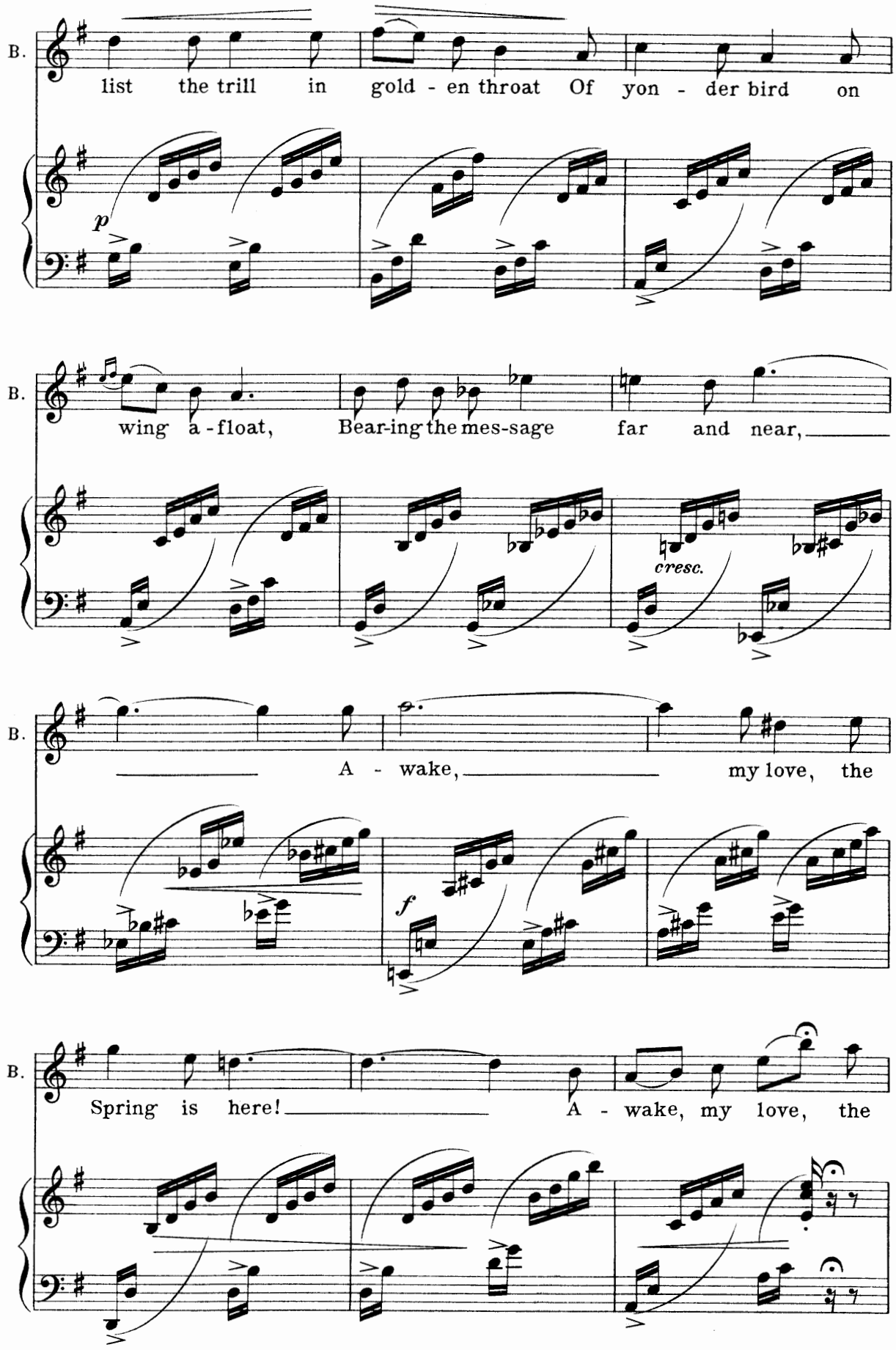
Barbara

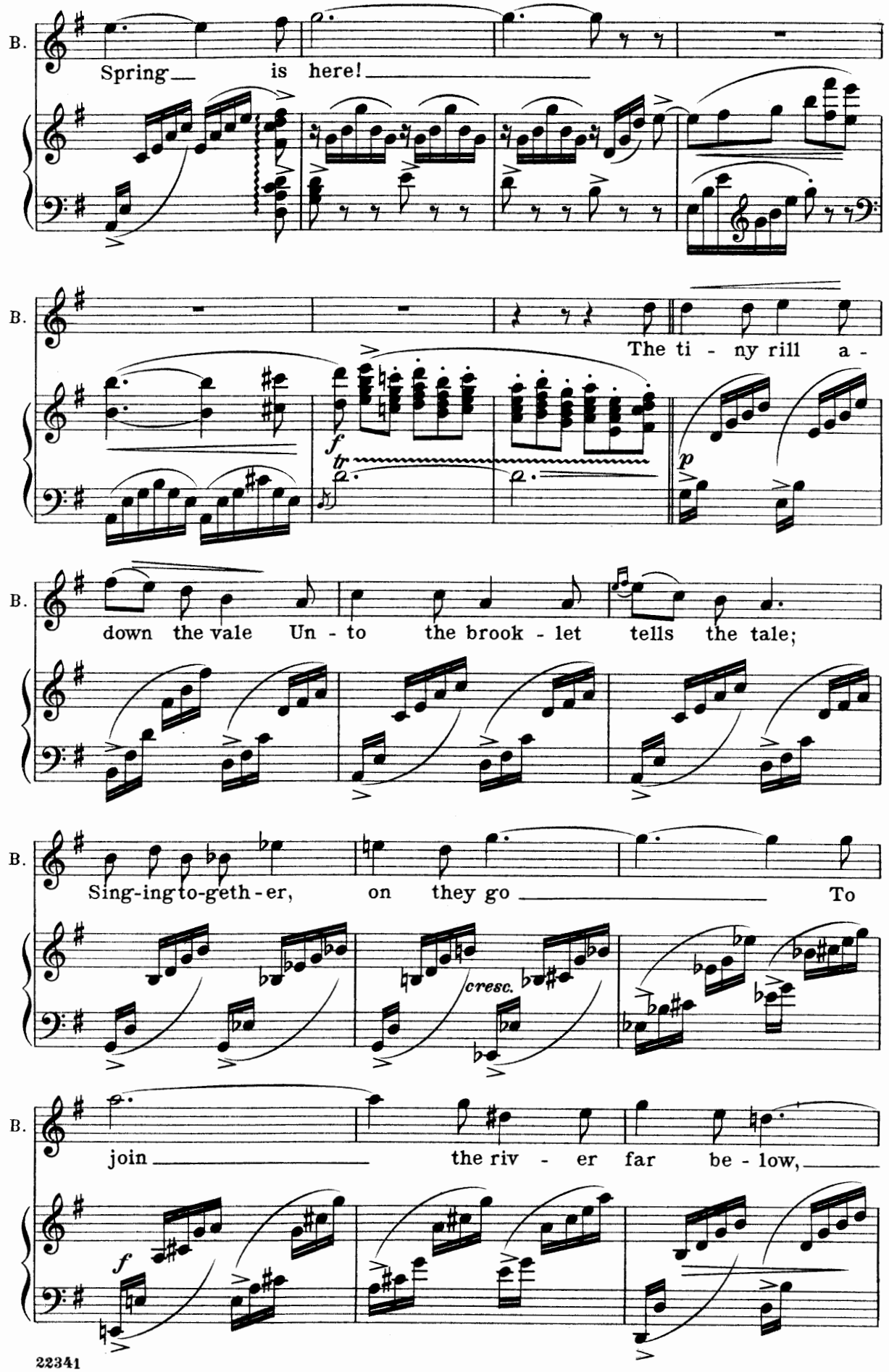


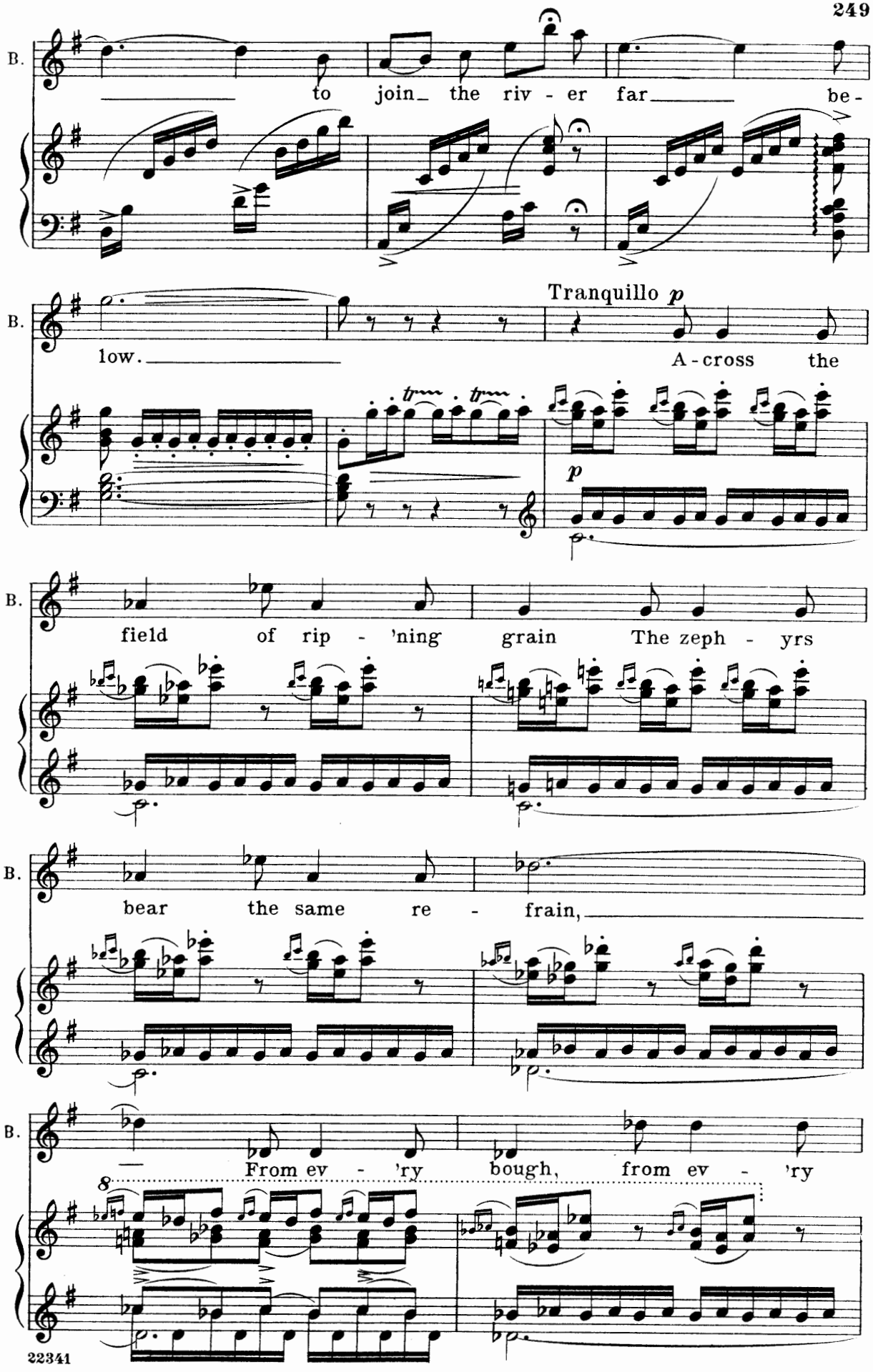

B.
pp
but in my dreams a voice has come to me and whis - - - per'd:
pp
B.
Andante espressivo
ppp dolcissimo
B.
pp
Rule thou by love, let kind -
B.
- ness be thy aim;

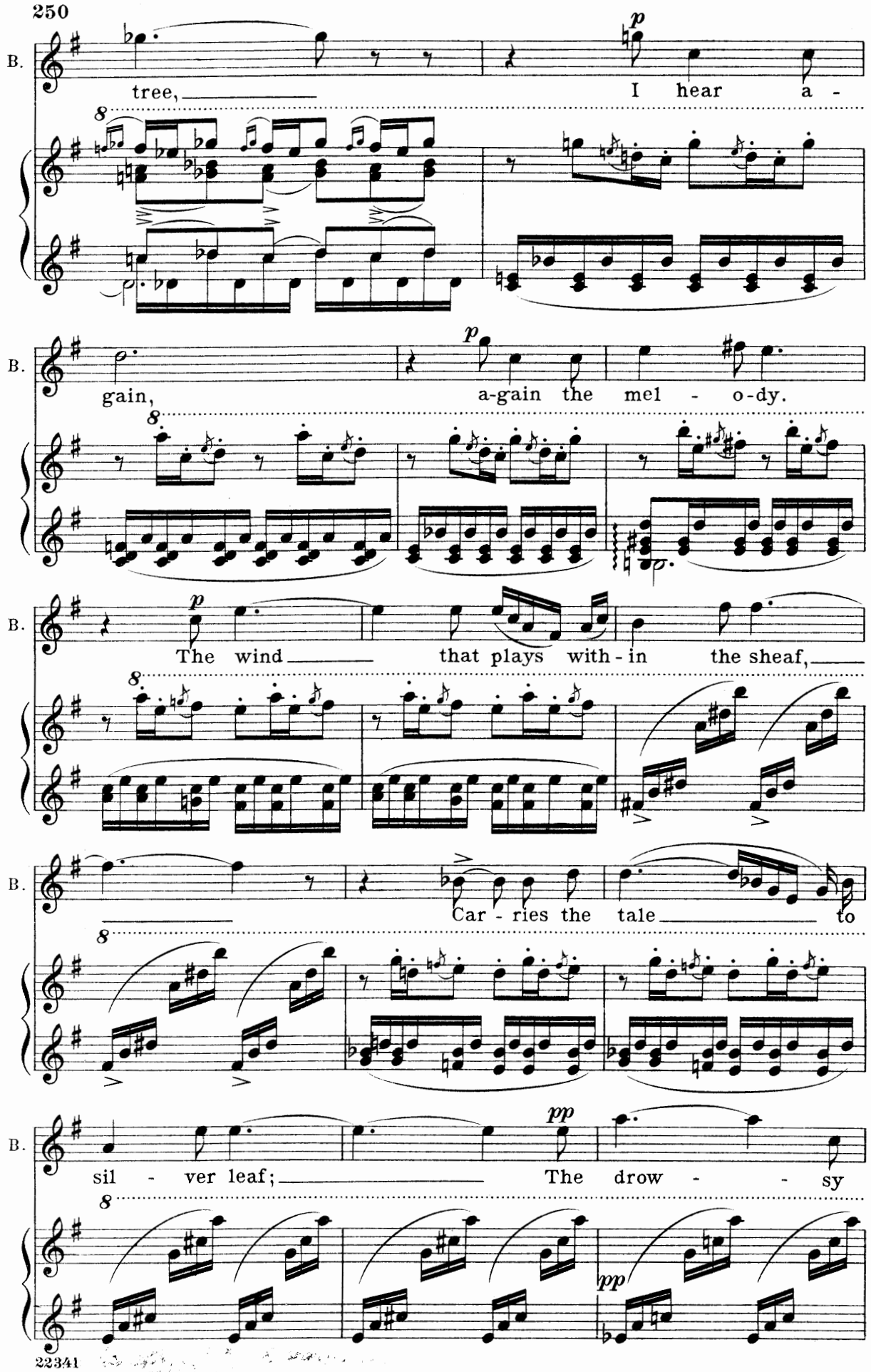

B.
I live in thee, to
B.
pp
all the world pro - claim.
B.
This pre-cept, by gift di - vine,
B.
molto ritenente e dim.
shall be my dai-ly prayer.
pp
molto ritenente
e dim.
ppp

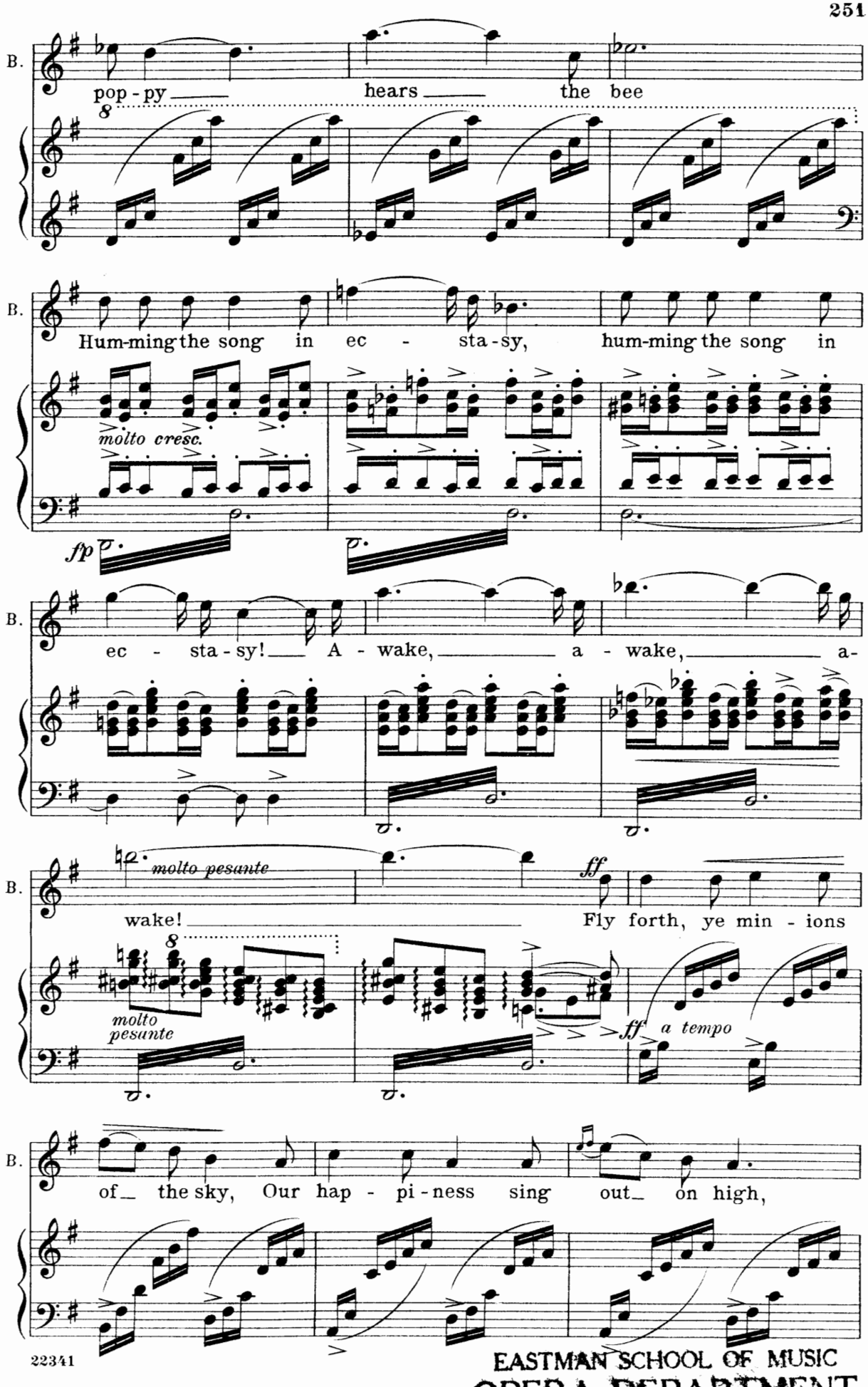

Animato
f (gayly)
B.
Good friends, I am of age! it is my fes-tal day! Make
p
f animato
f
molto cresc.
mer-ry, fill the air to-day With mer-ri-ment and roun-de-lay; Dull
p animando e cresc.
care, a-way!
8
A tempo moderato
I
ff


B.
list the trill in gold - en throat Of yon - der bird on
p
B.
wing a - float, Bear-ing the mes-sage far and near,
cresc.
B.
A - wake, my love, the
f
B.
Spring is here! A - wake, my love, the

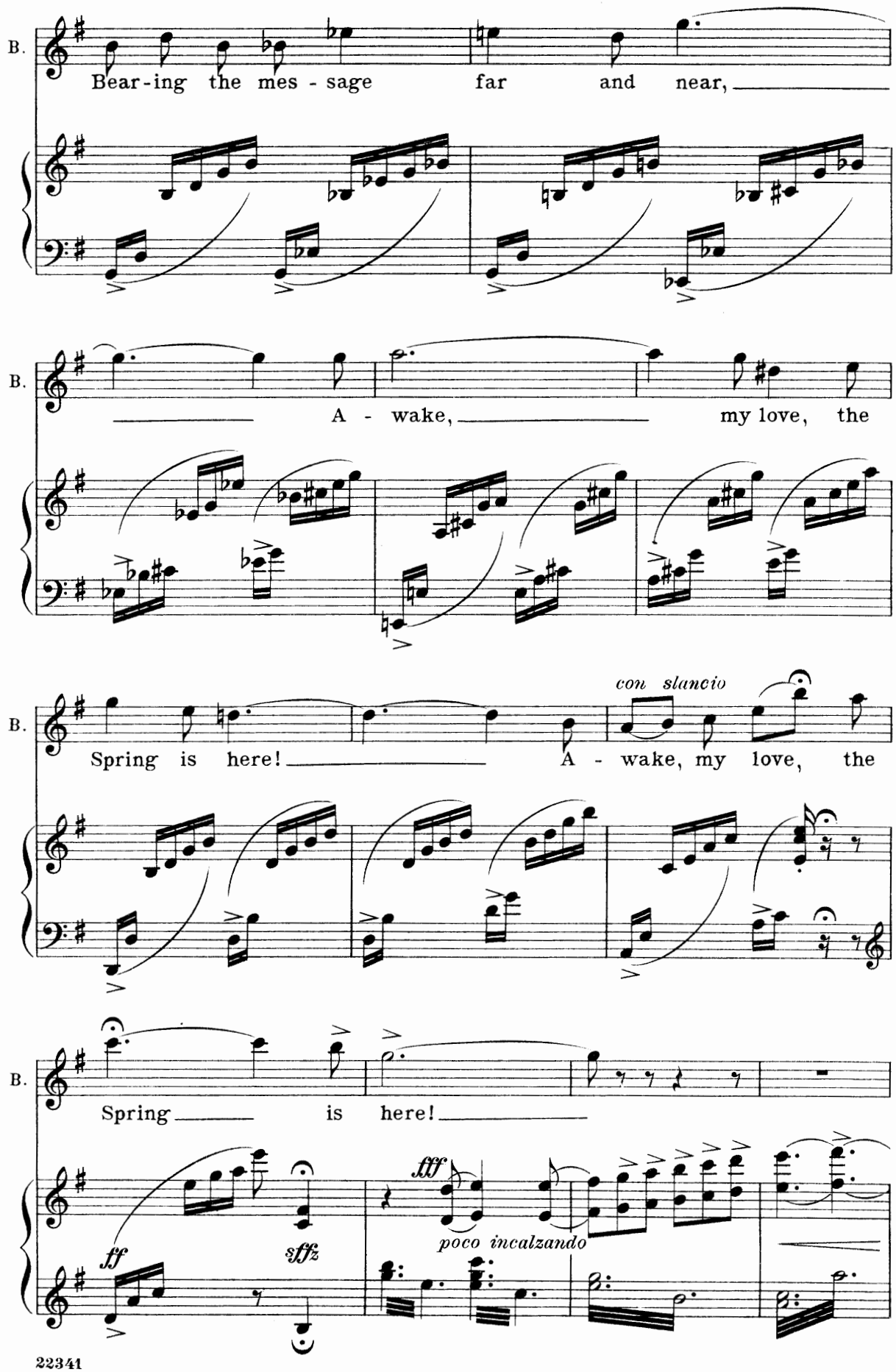

B.
Spring is here!
B.
The ti - ny rill a -
f
tr
p
B.
down the vale Un - to the brook - let tells the tale;
B.
Sing-ing to-geth - er, on they go To
cresc.
B.
join the riv - er far be - low,
f

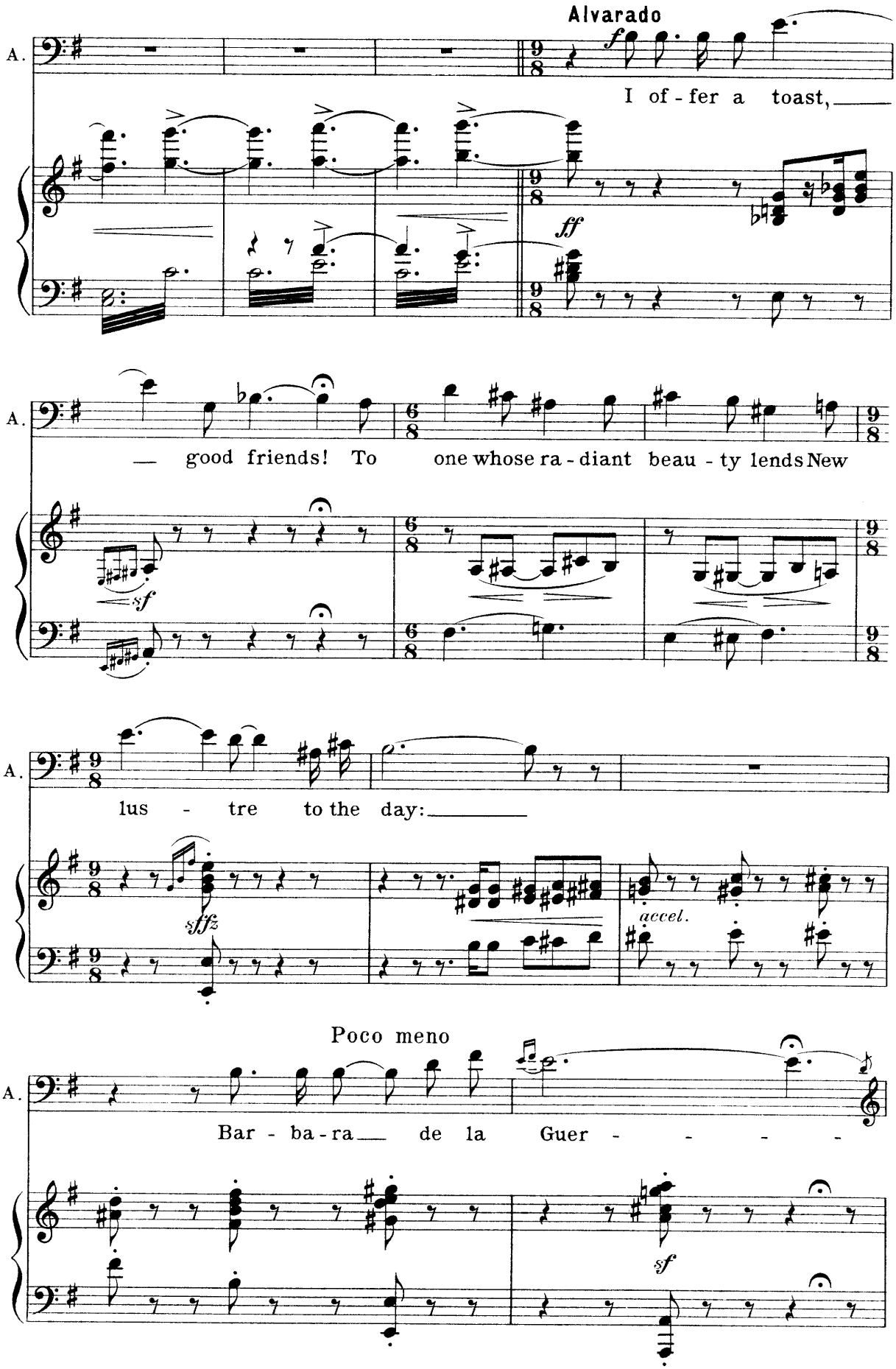

B.
to join the riv - er far be -
B.
low.
Tranquillo p
A - cross the
B.
field of rip - 'ning grain The zeph - yrs
B.
bear the same re - frain,
B.
From ev - 'ry bough, from ev - 'ry
8

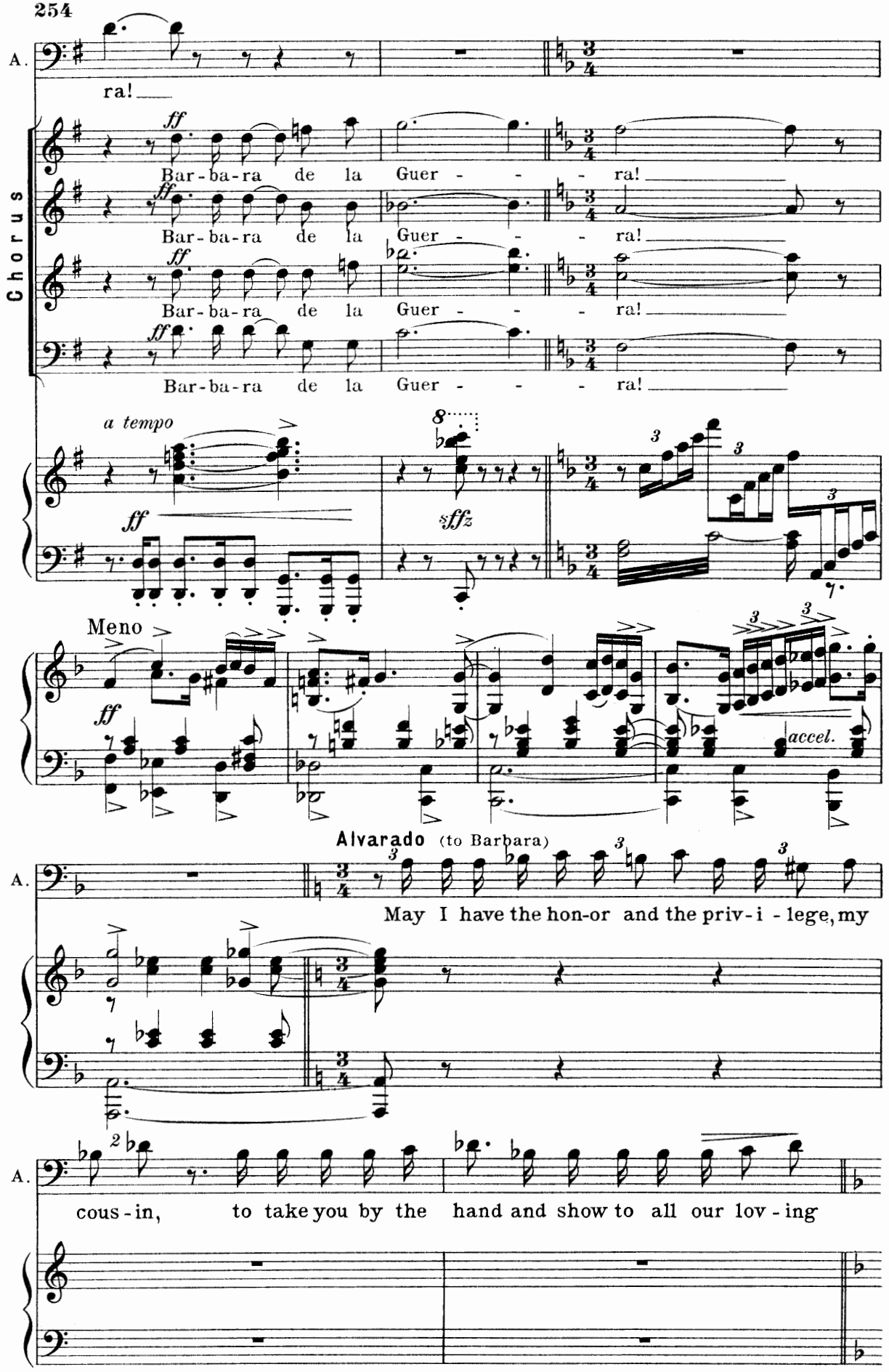

B.
tree,
p
I hear a -
8
B.
gain,
p
a-gain the mel - o-dy.
8
B.
p
The wind
that plays with - in the sheaf,
8
B.
Car - ries the tale
to
8
B.
sil - ver leaf;
pp
The drow - - sy
8
pp

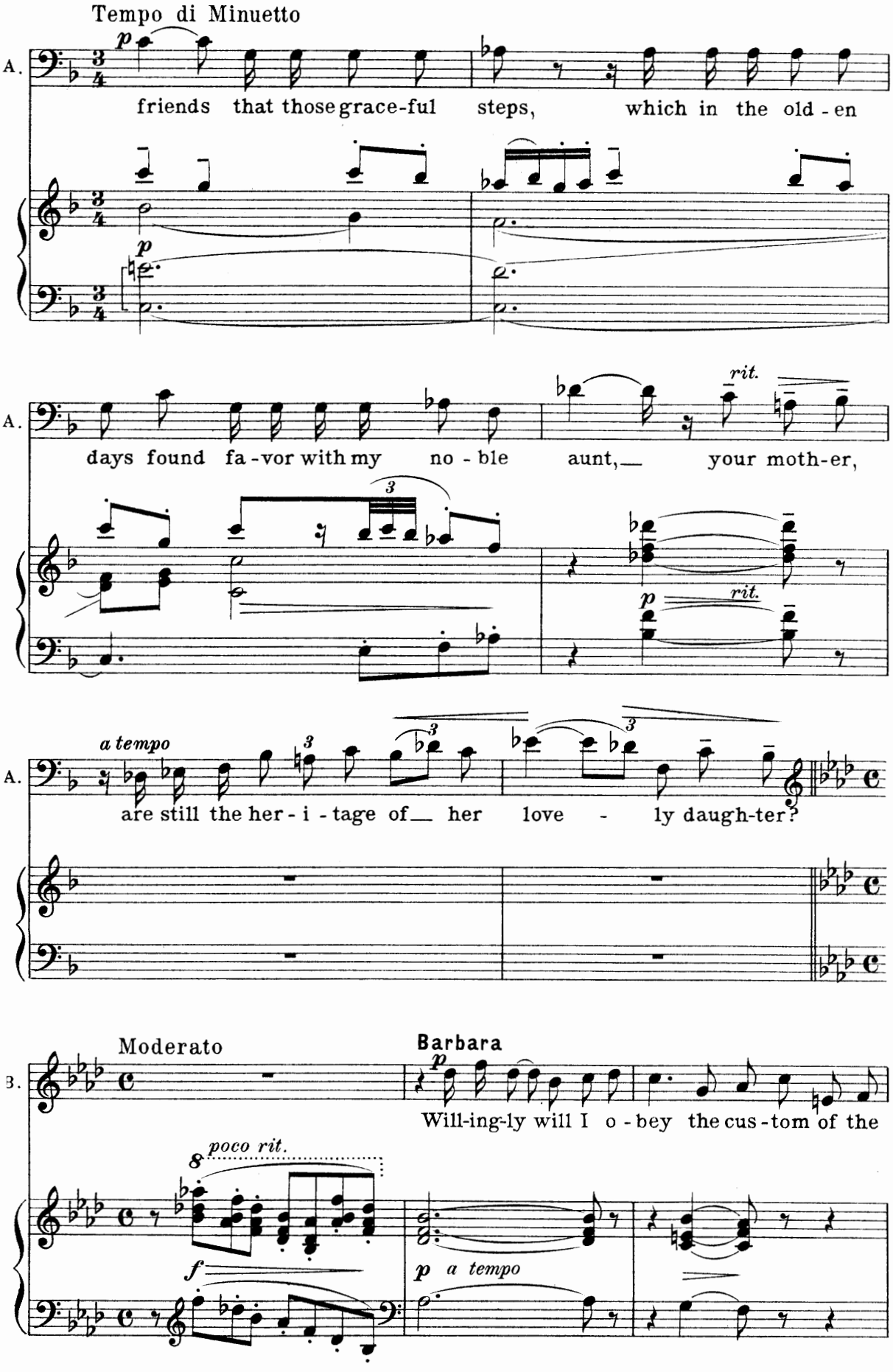


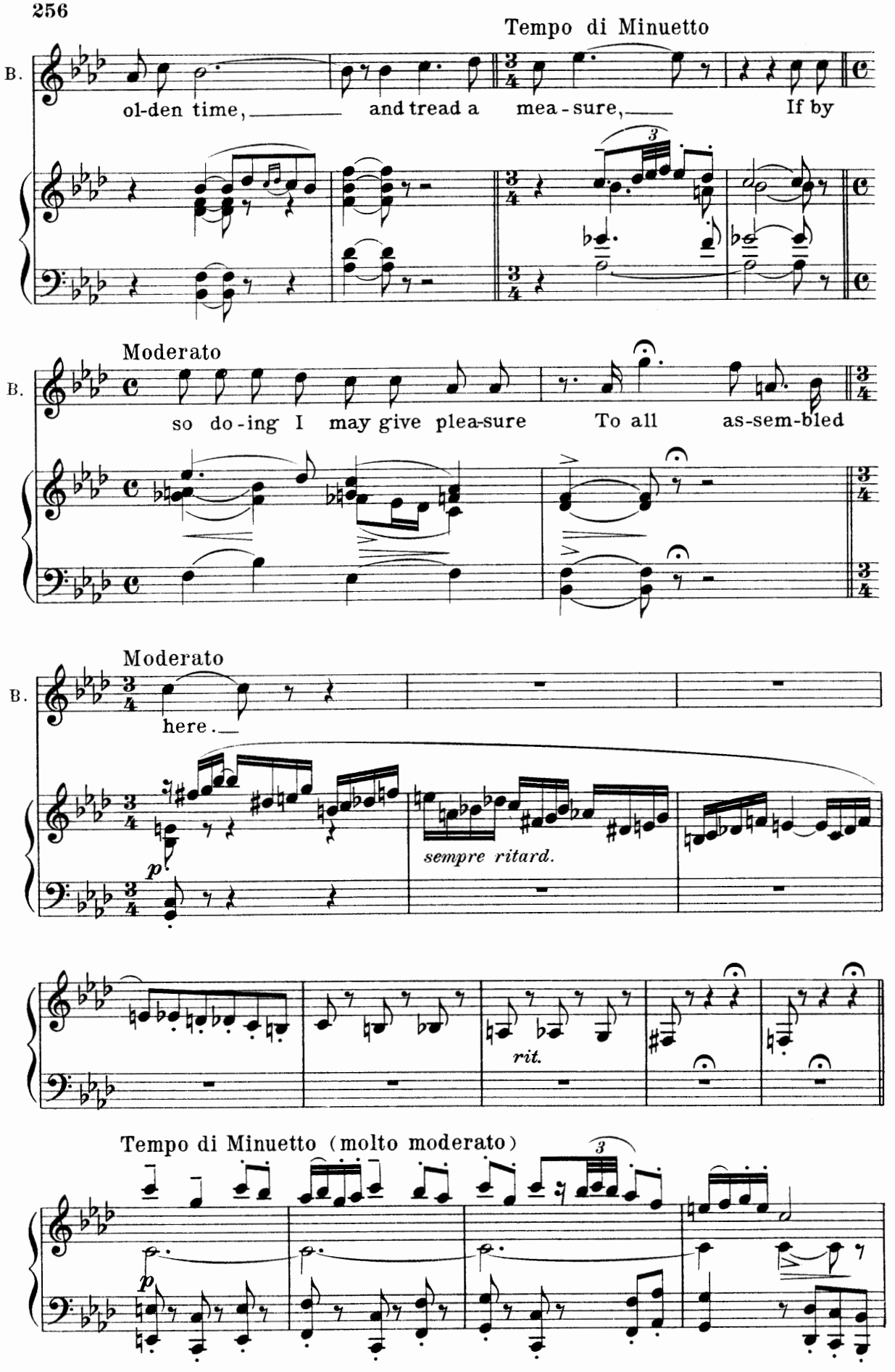
22341
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT


B.
Bear-ing the mes - sage far and near,
B.
A - wake, my love, the
B.
con slancio
Spring is here! A - wake, my love, the
B.
Spring is here!
ff
sffz
fff
poco incalzando


Alvarado
A.
I of - fer a toast,
good friends! To one whose ra - diant beau - ty lends New
lus - tre to the day:
Poco meno
Bar - ba - ra de la Guer - - - - -
accel.


A.
ra!
Chorus
ff
Bar-ba-ra de la Guer - - - ra!
Bar-ba-ra de la Guer - - - ra!
Bar-ba-ra de la Guer - - - ra!
Bar-ba-ra de la Guer - - - ra!
a tempo
ff
sffz
Meno
ff
accel.
Alvarado (to Barbara)
A.
May I have the hon-or and the priv-i - lege, my
A.
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
p
A.
days found fa-vor with my no-ble aunt, your moth-er,
rit.
p
rit.
a tempo
A.
are still the her-i-tage of her love-ly daugh-ter?
Moderato
B.
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.
p
sempre ritard.
rit.
Tempo di Minuetto (molto moderato)
p

(Cannon behind scene)

sffz

rit. sffz

(Cannon behind scene)

K.

Kagama

f

Don Francis - co,

poco a poco in tempo

a tempo

ff

ff

K.

in tempo

the ship of the A-me-ri-ca-nos is sa - lut-ing;

K.

An en-voy and guard of hon-or have dis-em-

ffp

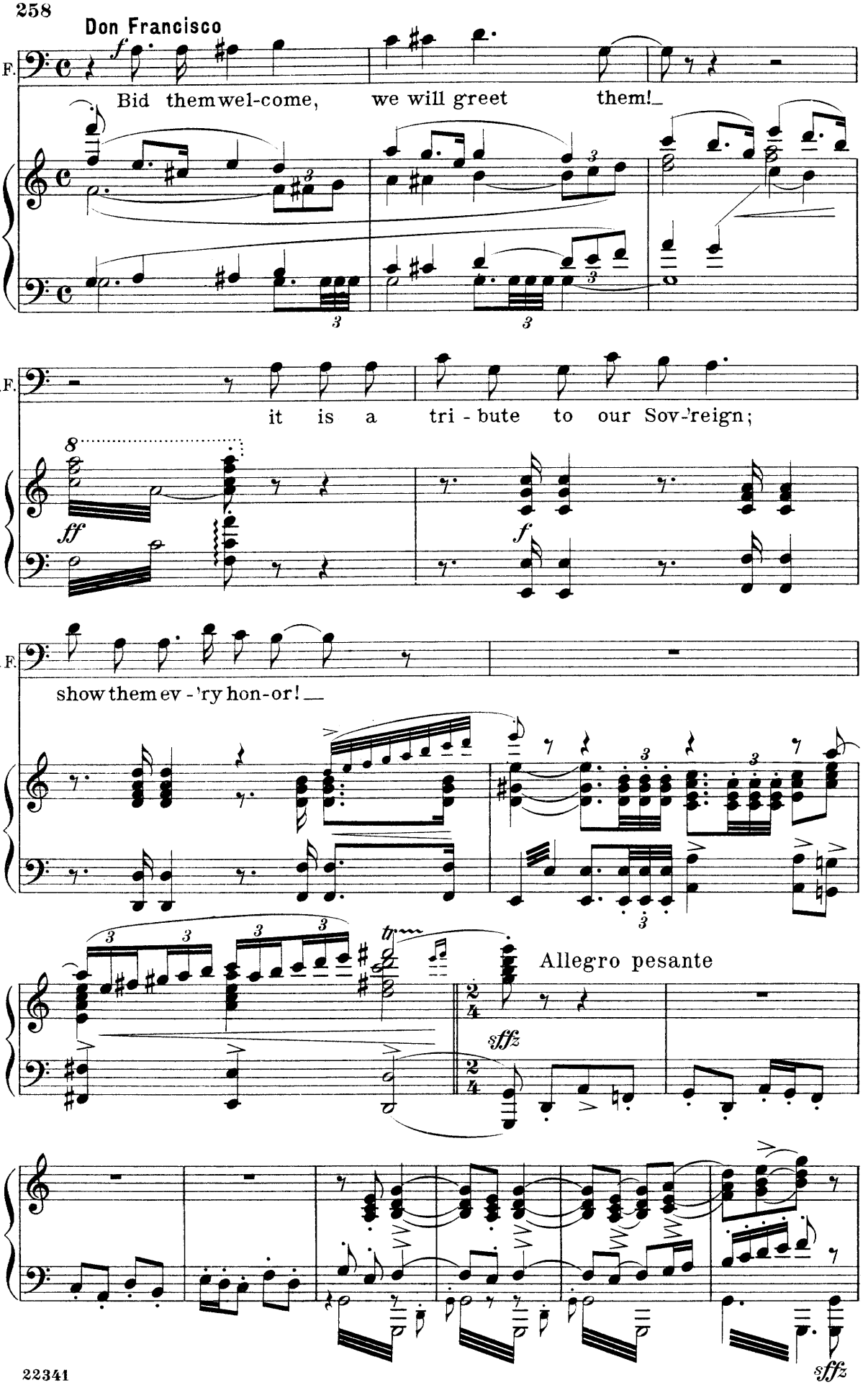
ffp

fp

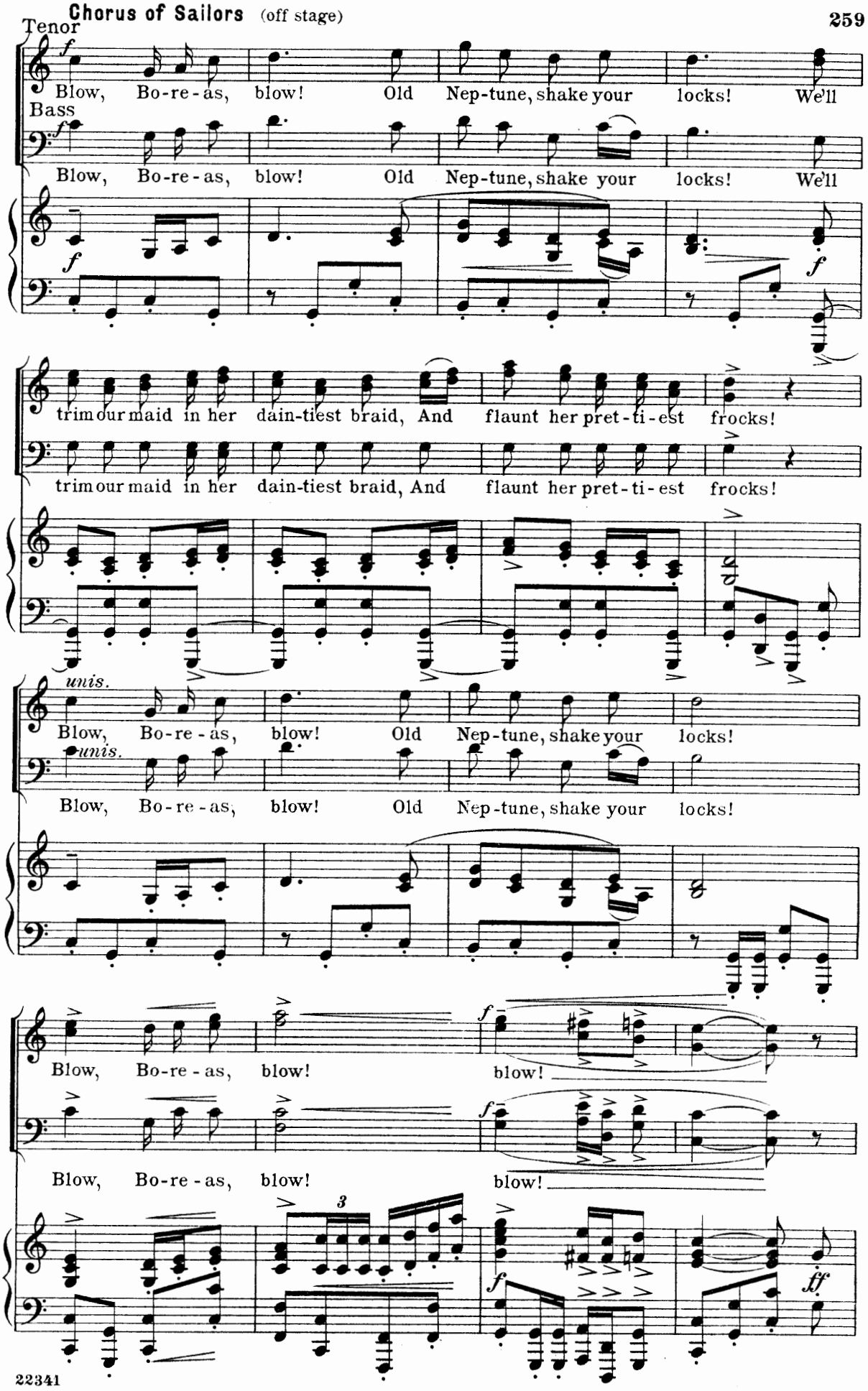
K.

bark'd, and come this way!

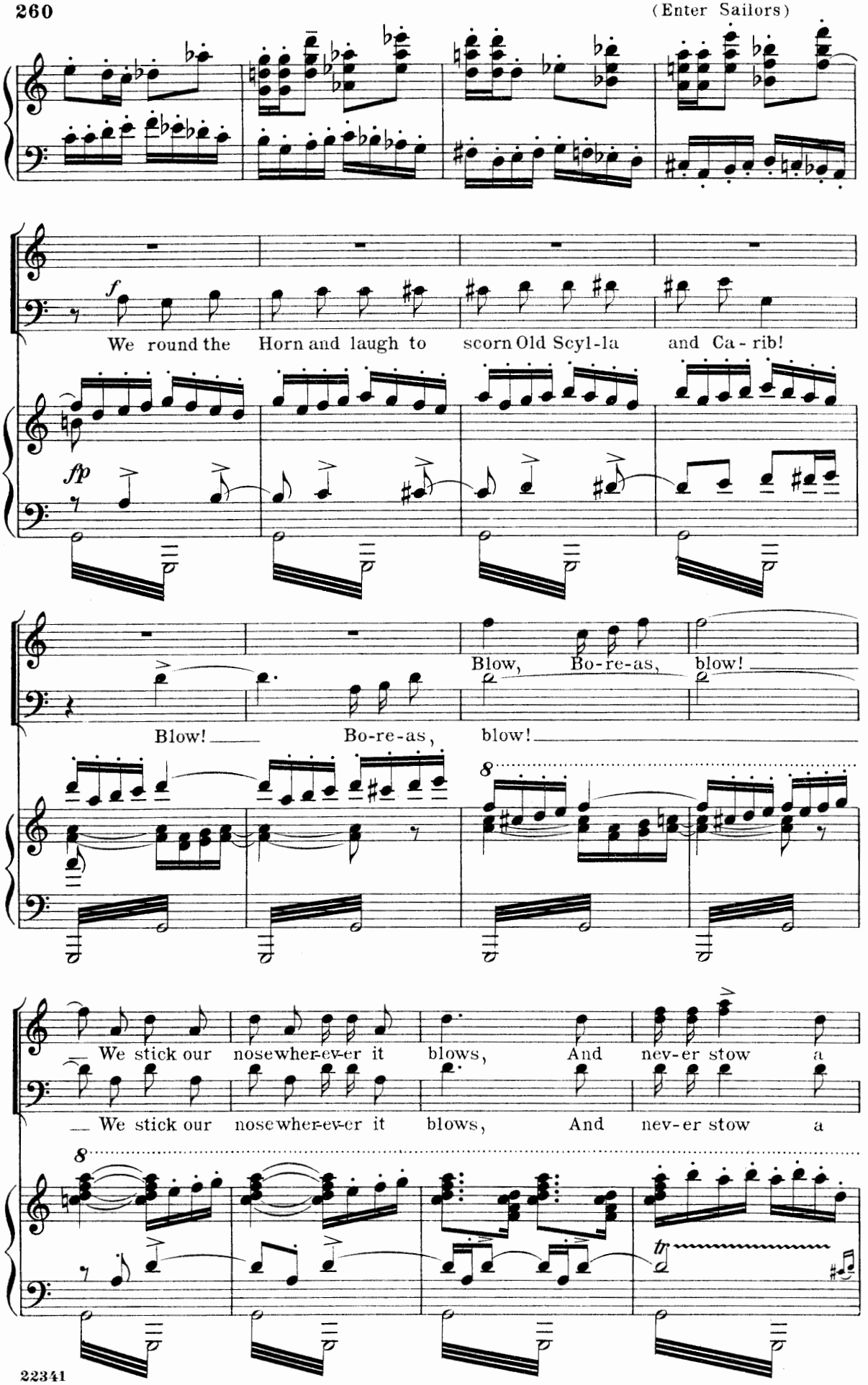
molto cresc. ed accel.

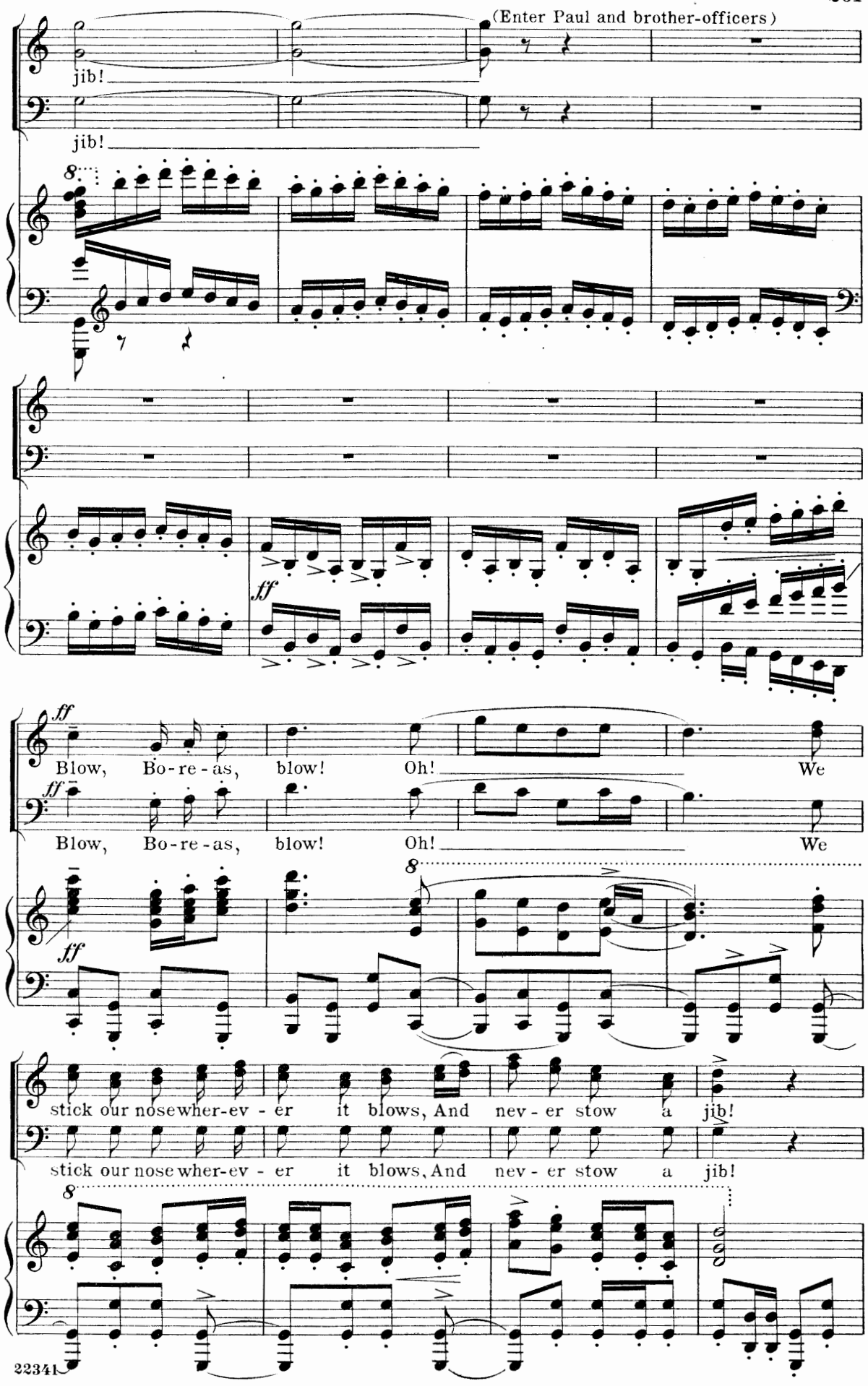

Don Francisco
D.F.
Bid them wel-come, we will greet them!
D.F.
it is a tri - bute to our Sov-'reign;
D.F.
show them ev - 'ry hon-or!
Allegro pesante

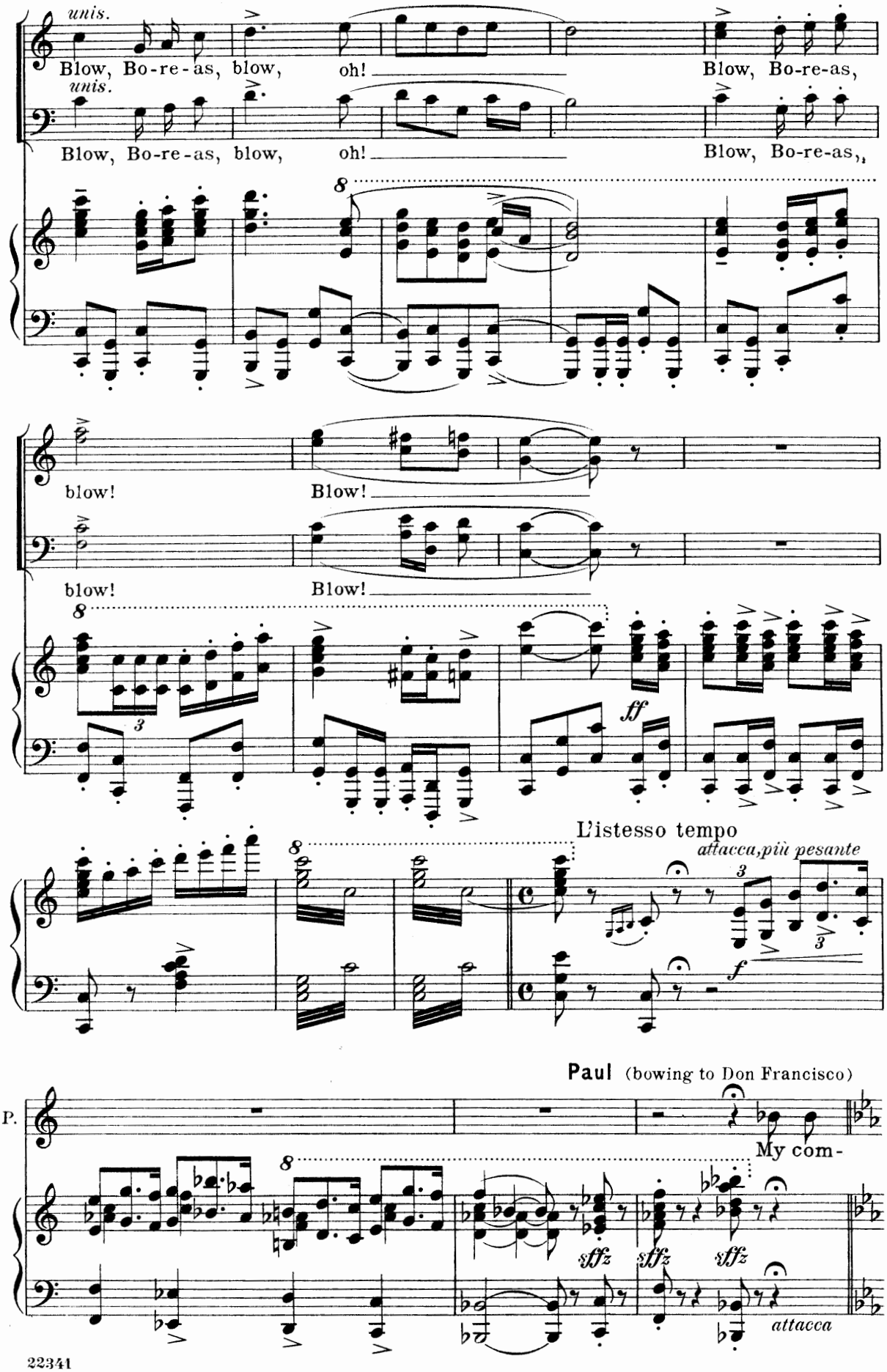
Chorus of Sailors (off stage)

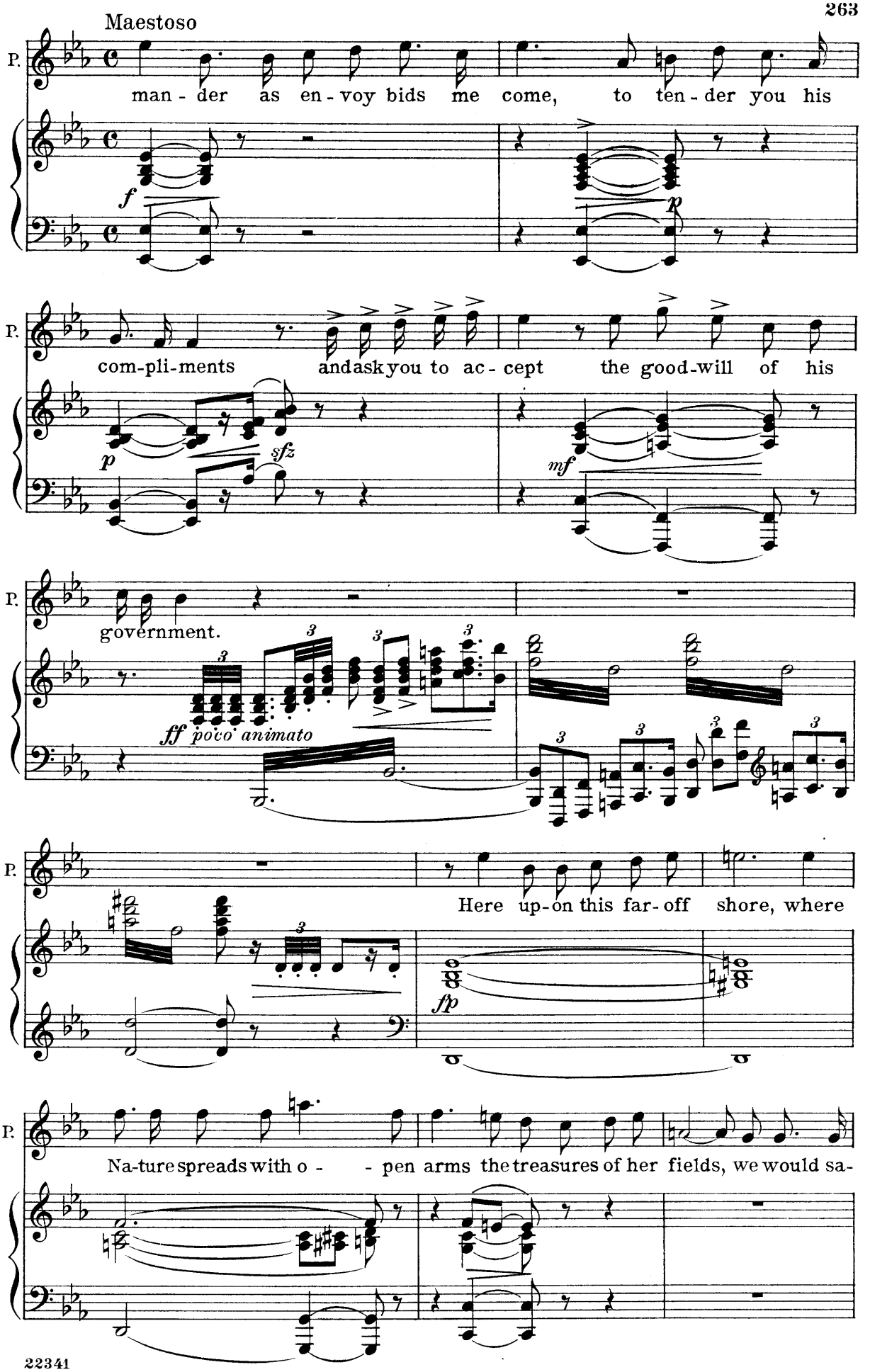


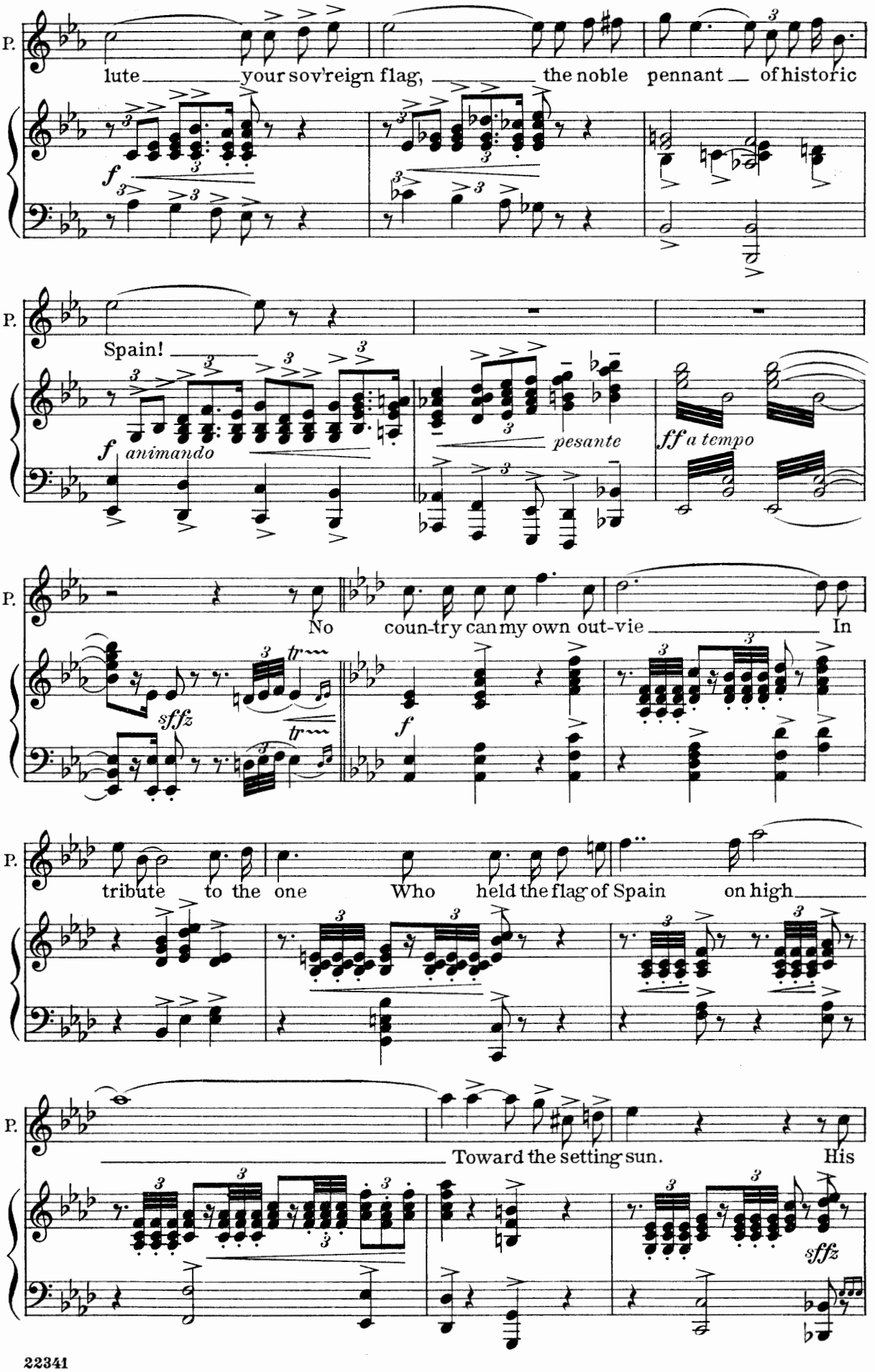
(Enter Sailors)

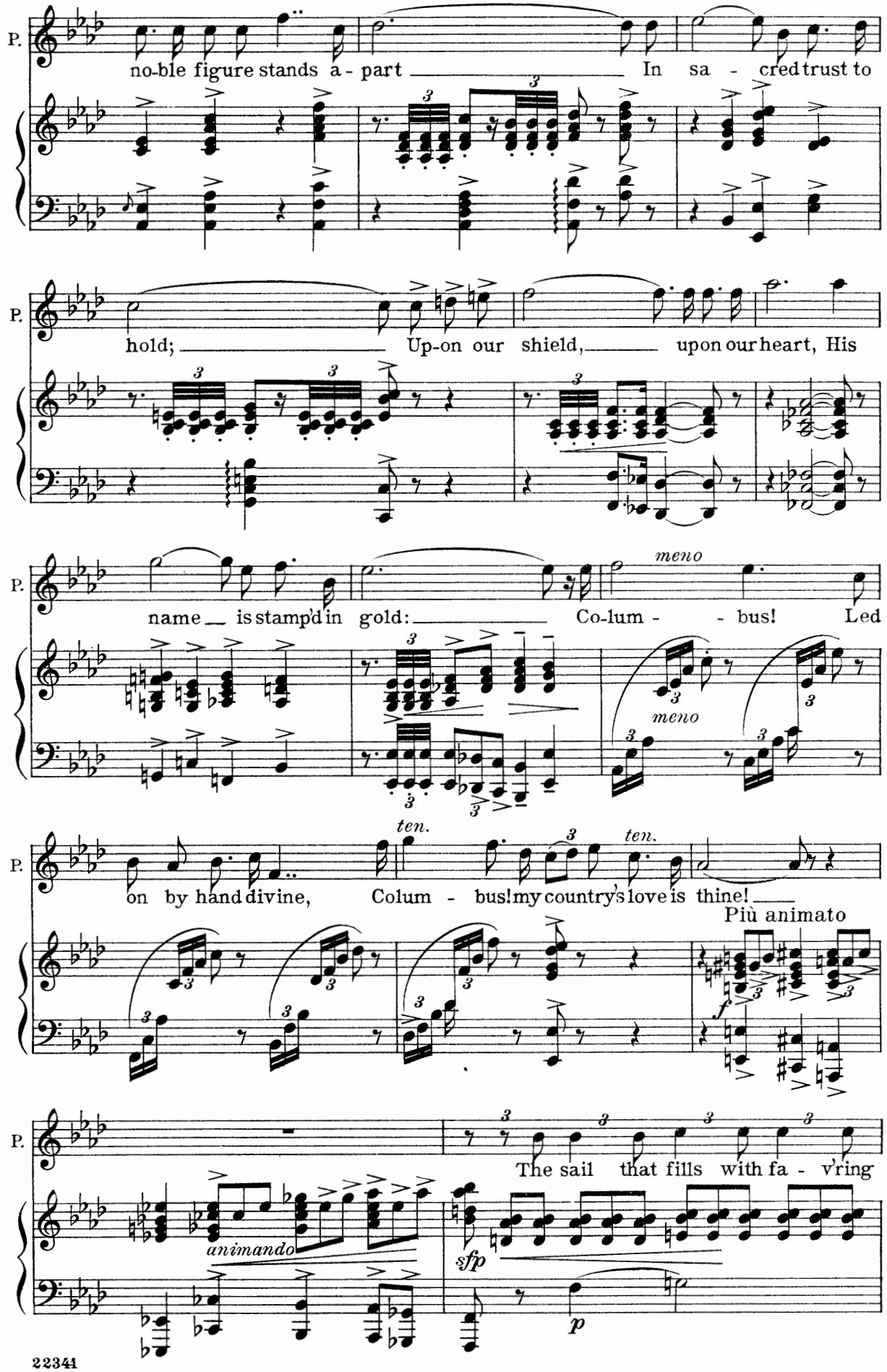


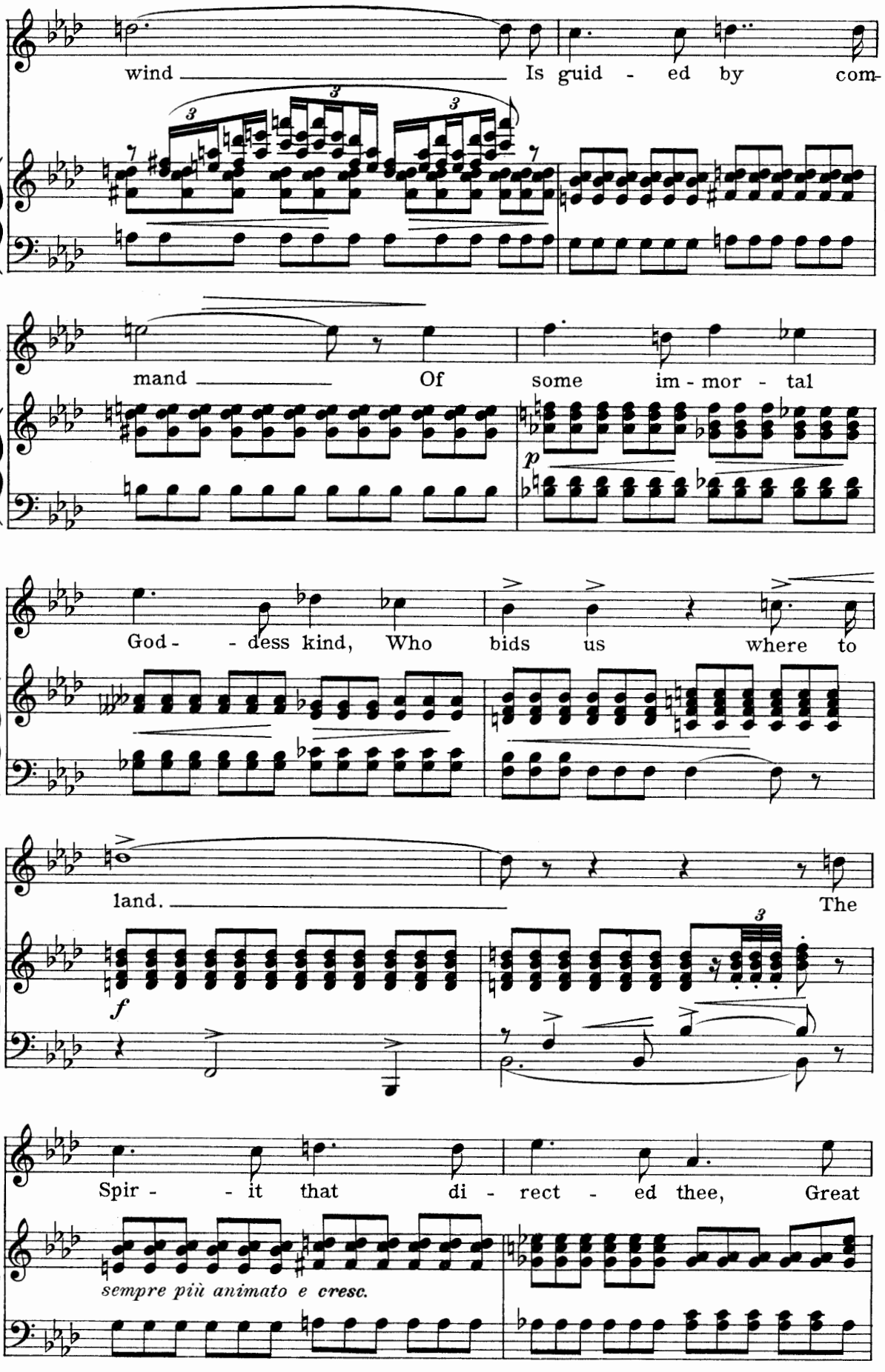

(Enter Paul and brother-officers)
jib!
jib!
8
ff
Blow, Bo-re-as, blow! Oh! We
Blow, Bo-re-as, blow! Oh! We
stick our nose wher-ev-er it blows, And nev-er stow a jib!
stick our nose wher-ev-er it blows, And nev-er stow a jib!

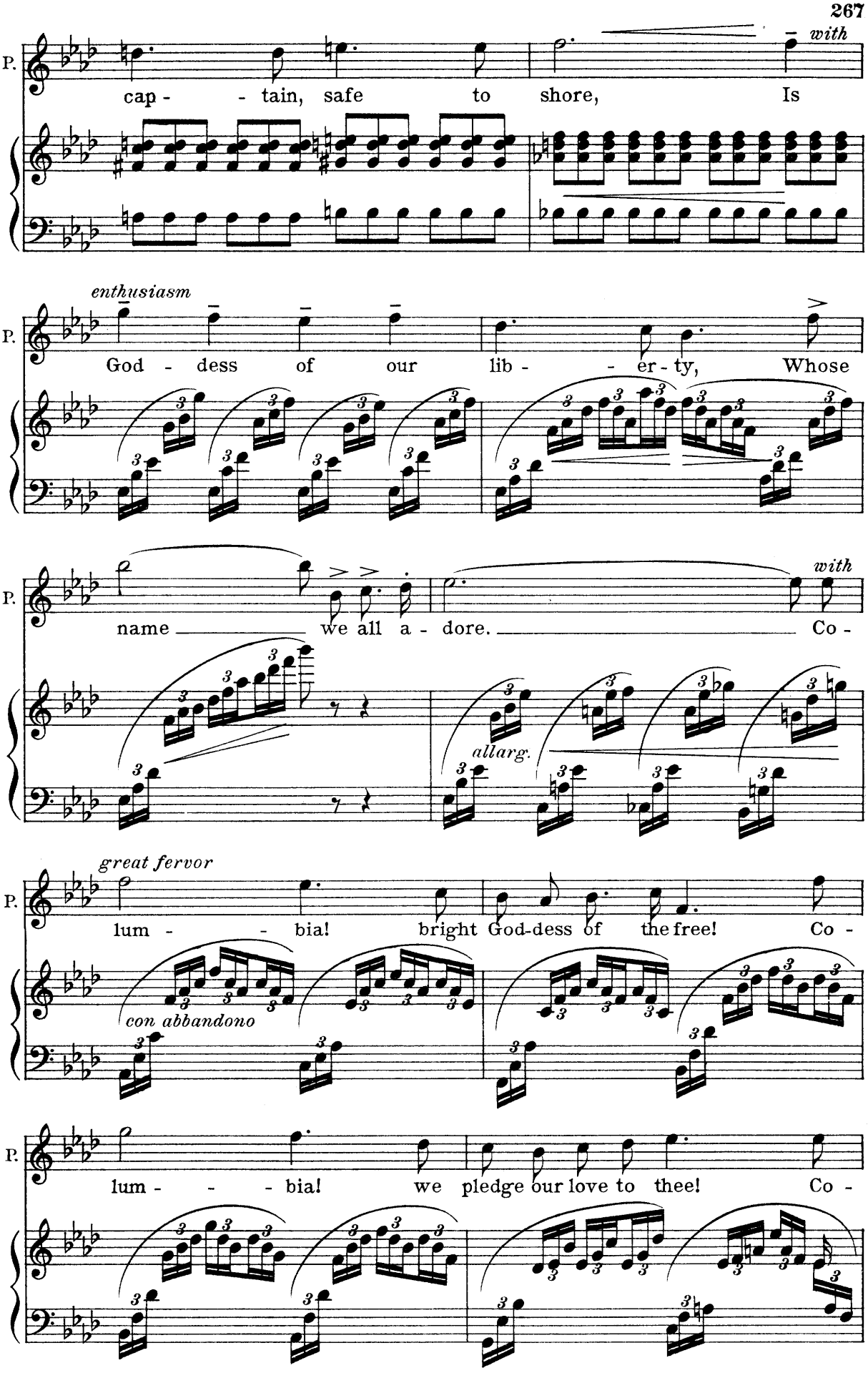

unis.
Blow, Bo-re-as, blow,
oh!
Blow, Bo-re-as,
unis.
Blow, Bo-re-as, blow,
oh!
Blow, Bo-re-as,
blow!
Blow!
blow!
Blow!
ff
L'istesso tempo
attacca,più pesante
f
Paul (bowing to Don Francisco)
P.
My com-
sffz
sffz
sffz
attacca

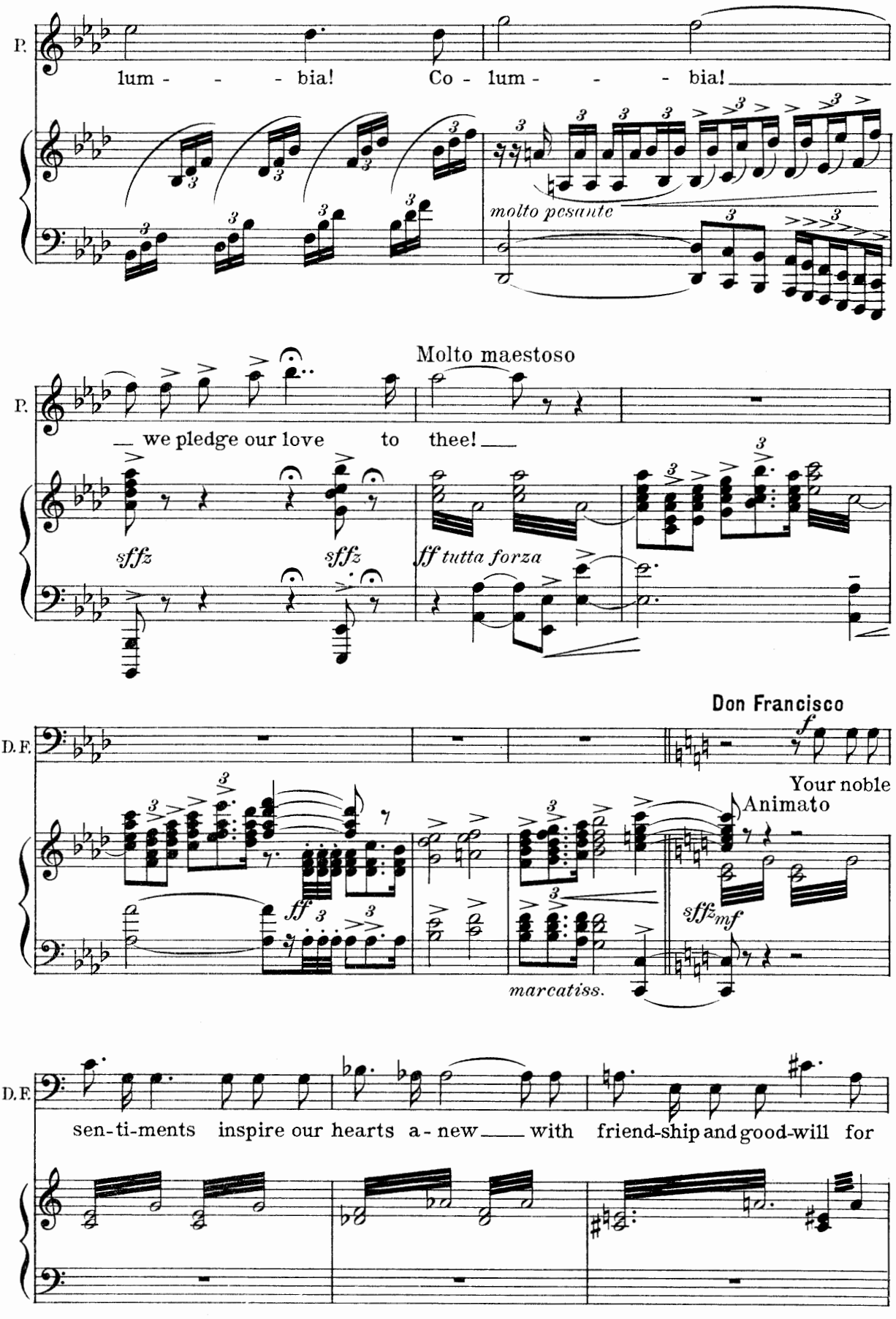

Maestoso
P.
man - der as en - voy bids me come, to ten - der you his
f
p
P.
com-pli-ments and ask you to ac - cept the good-will of his
p
sfz
mf
P.
government.
ff poco animato
P.
Here up-on this far-off shore, where
fp
P.
Na-ture spreads with o - - pen arms the treasures of her fields, we would sa-

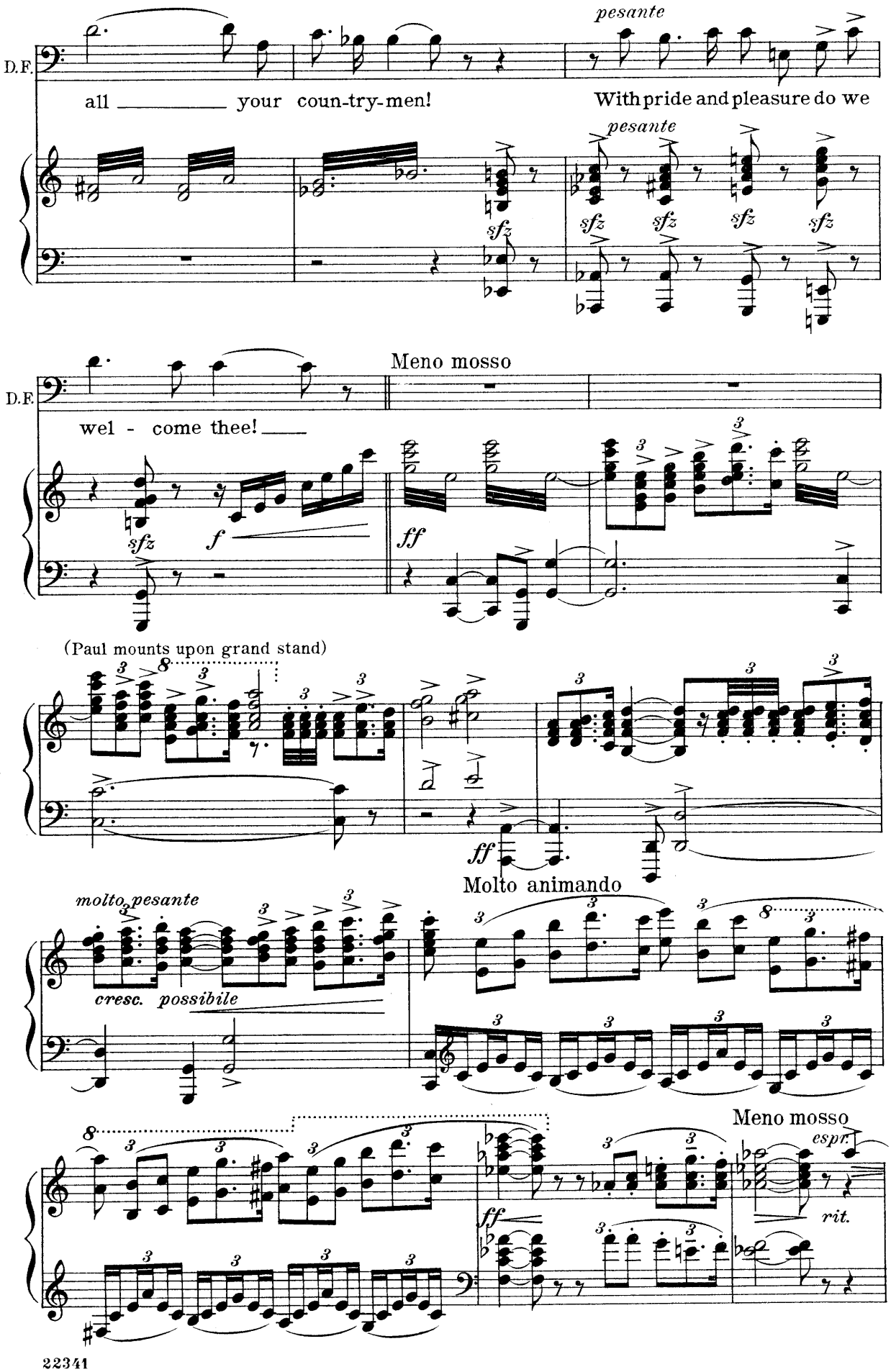

P.
lute your sov'reign flag, the noble pennant of historic
f
Spain!
f animando
pesante
ff a tempo
P.
No coun-try can my own out-vie In
sffz
tr
f
P.
tribute to the one Who held the flag of Spain on high
P.
Toward the setting sun. His
sffz


P.
no-ble figure stands a - part In sa - cred trust to
hold; Up-on our shield, upon our heart, His
name is stamp'd in gold: Co-lum - - bus! Led
meno
meno
ten.
ten.
on by hand divine, Colum - bus! my country's love is thine!
Più animato
f
The sail that fills with fa - v'ring
animando
sfp
p

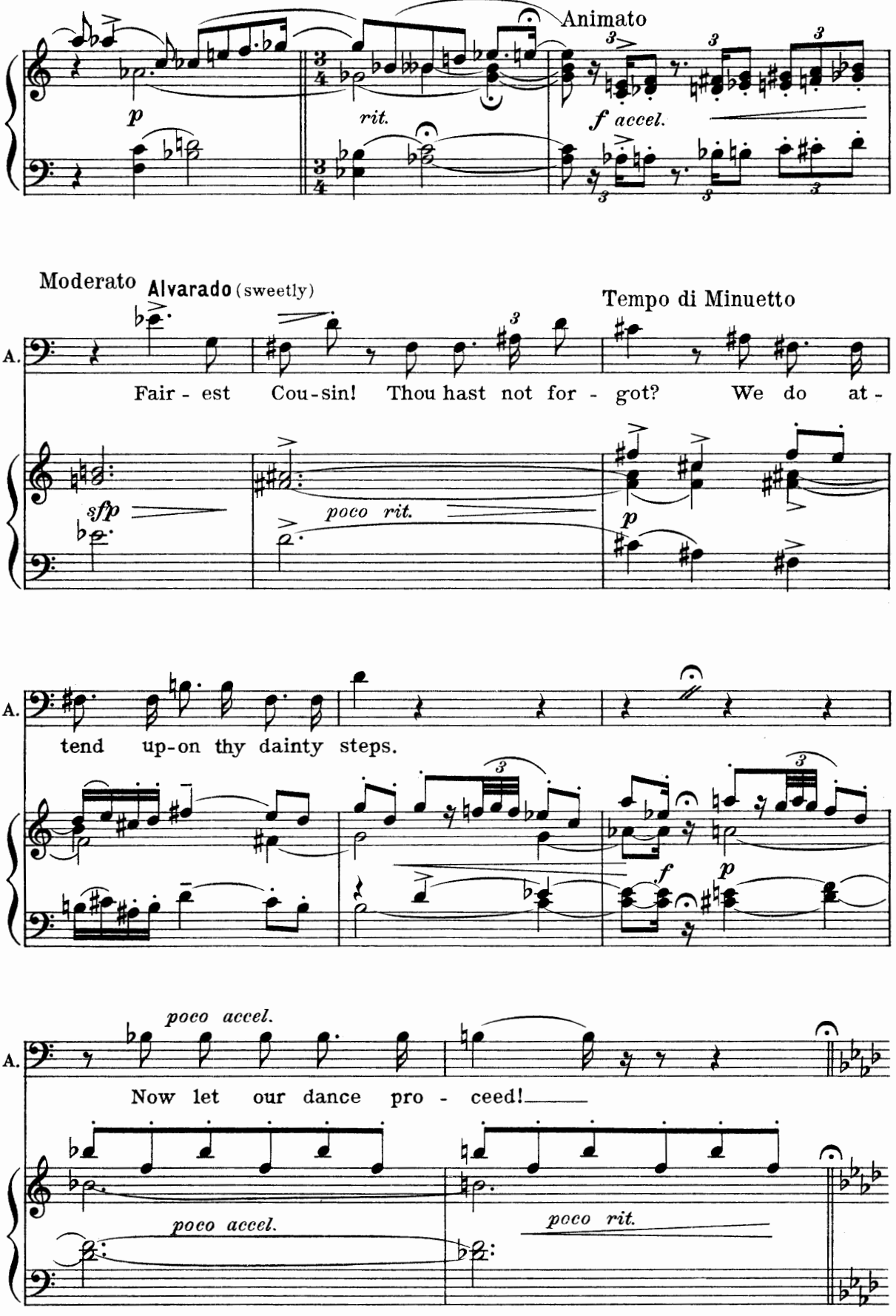

P.
wind
Is guid - ed by com-
P.
mand
Of some im - mor - tal
p
P.
God - - dess kind, Who bids us where to
P.
land.
The
f
P.
Spir - - it that di - rect - ed thee, Great
sempre più animato e cresc.


P.
with
cap - - tain, safe to shore, Is
enthusiasm
God - dess of our lib - - er - ty, Whose
name we all a - dore. Co -
allarg.
great fervor
lum - - bia! bright God-dess of the free! Co -
con abbandono
lum - - - bia! we pledge our love to thee! Co -

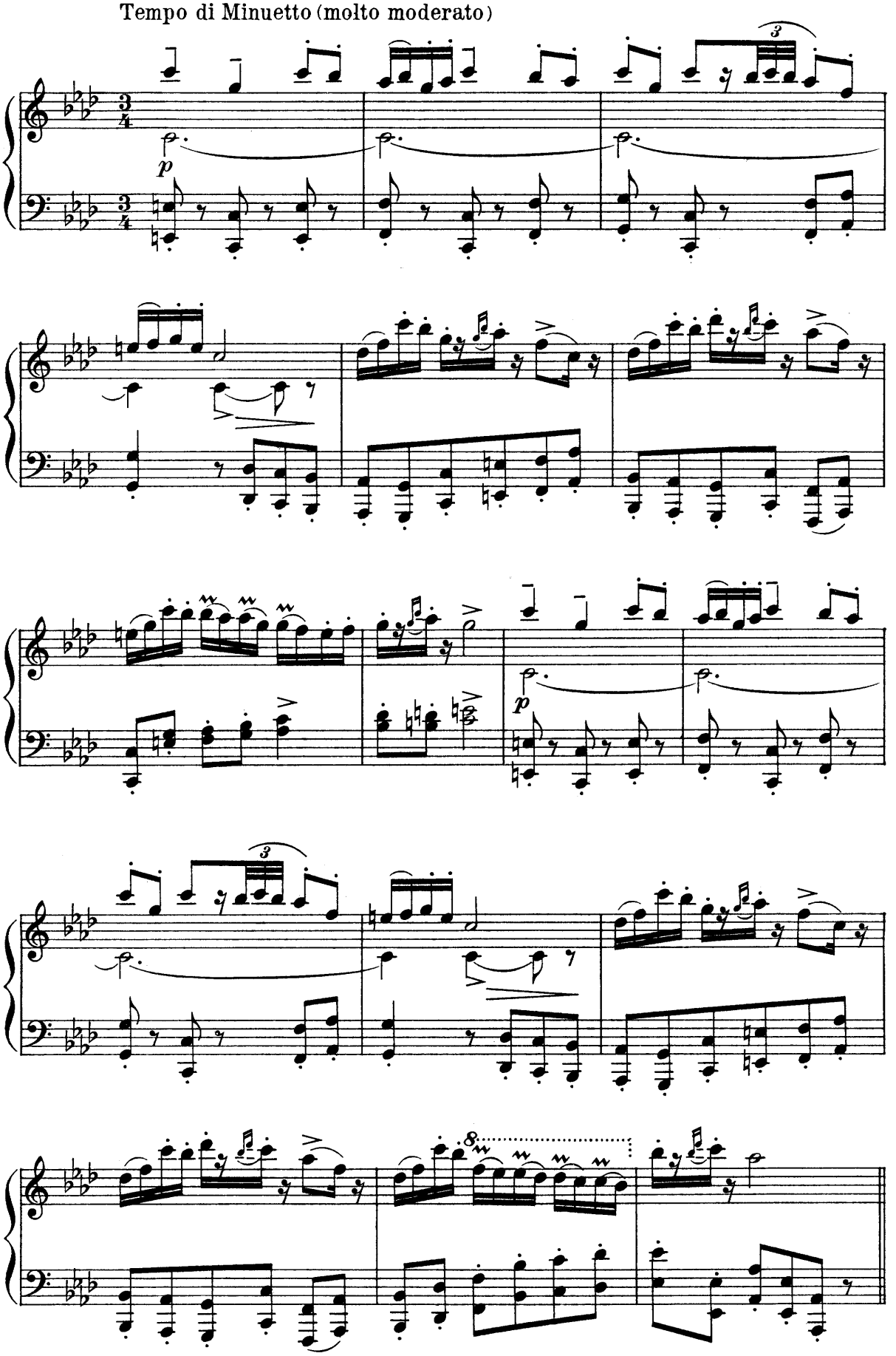

P.
lum - - - bia! Co - lum - - - bia!
molto pesante
Molto maestoso
P.
we pledge our love to thee!
sffz
sffz
ff tutta forza
Don Francisco
D.F.
f
Your noble
Animato
ff
sffz mf
marcatiss.
D.F.
sen-ti-ments inspire our hearts a-new with friend-ship and good-will for

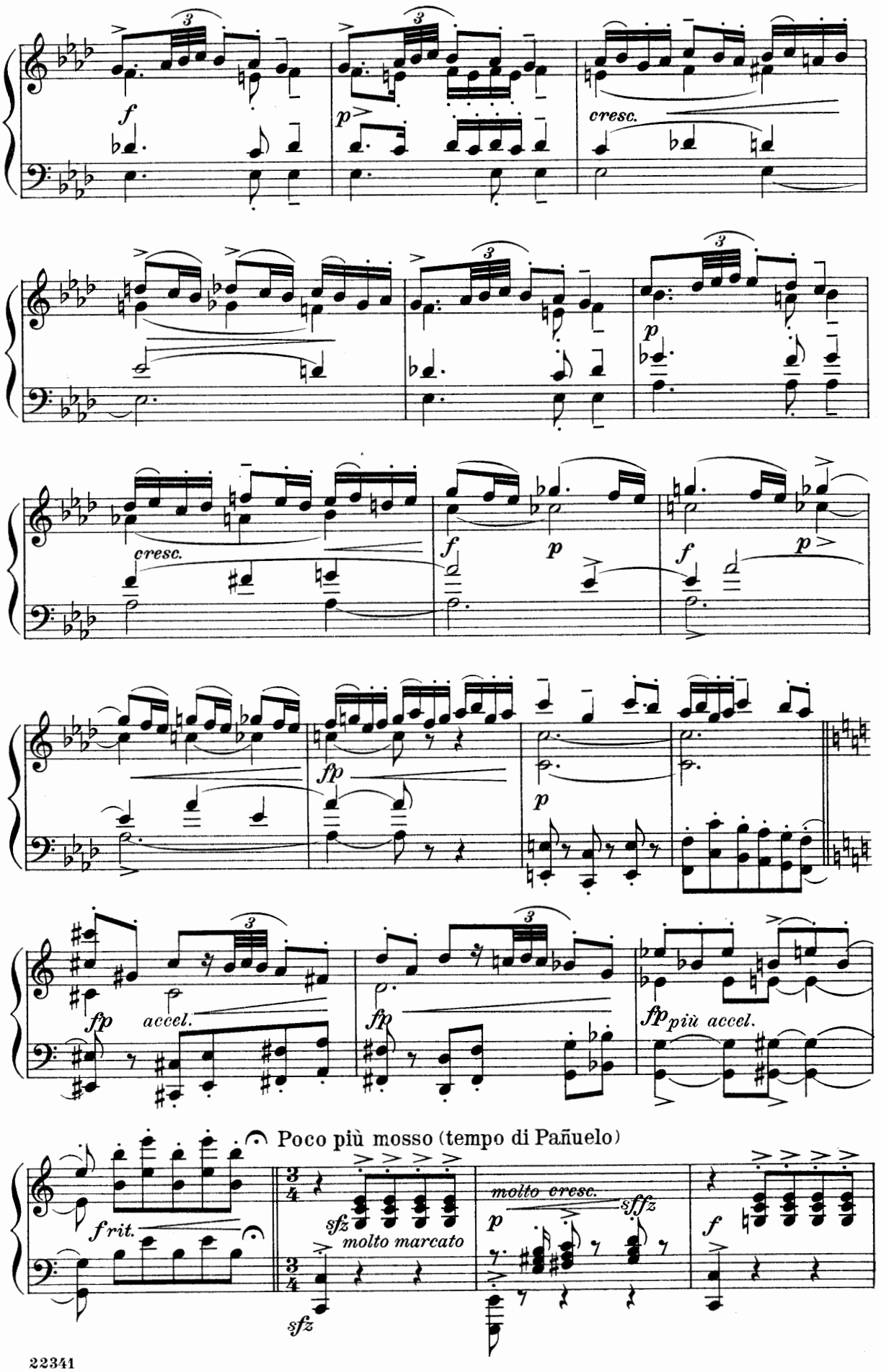

pesante
D.F.
all _____ your coun-try-men!
With pride and pleasure do we
pesante
sfz
sfz
sfz
sfz
sfz
Meno mosso
D.F.
wel - come thee! ____
sfz
f
ff
(Paul mounts upon grand stand)
ff
Molto animando
molto pesante
cresc. possibile
Meno mosso
espr.
ff
rit.

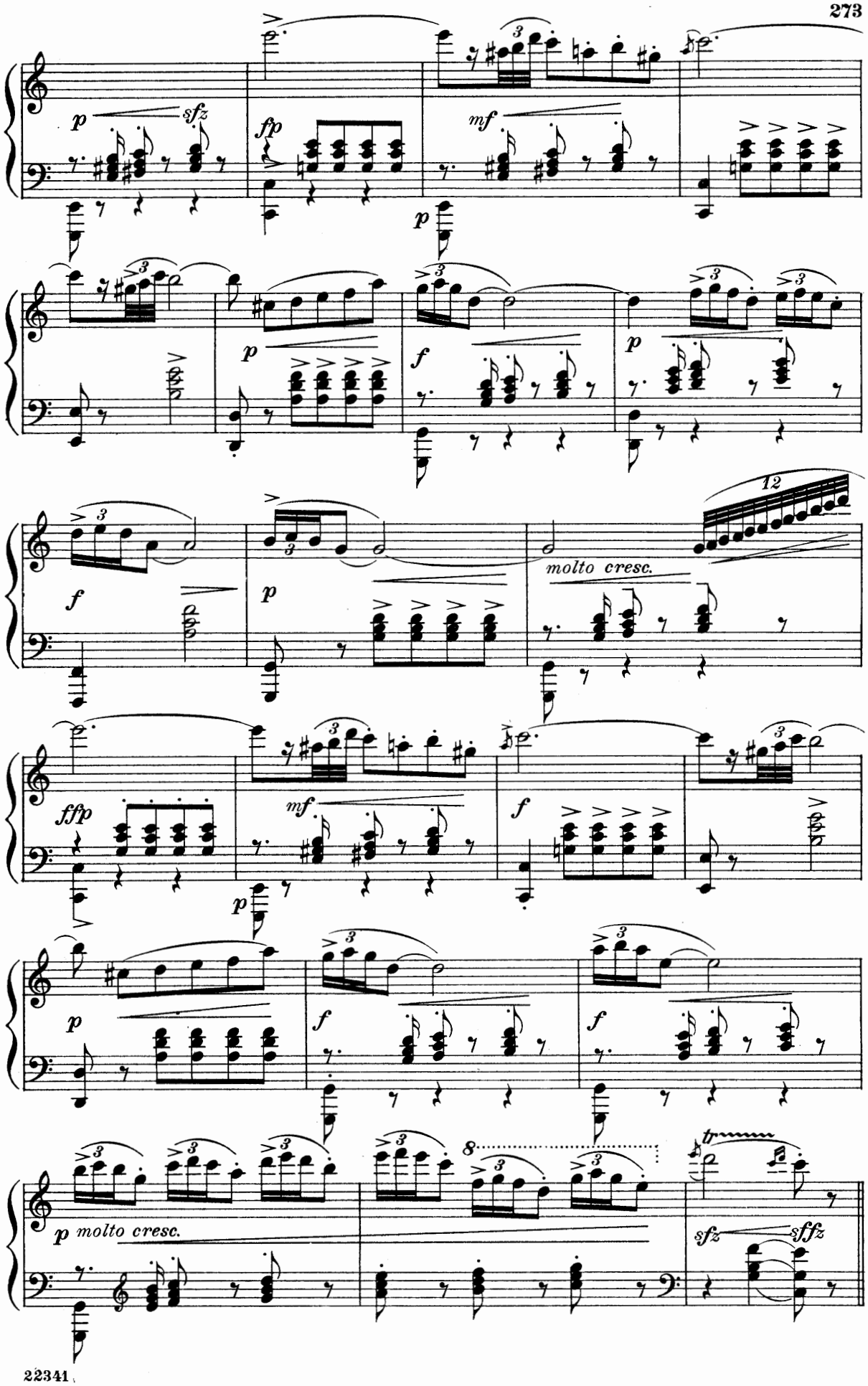
(Paul addresses Barbara; Alvarado watches them jealously, then quickly steps up to Barbara)

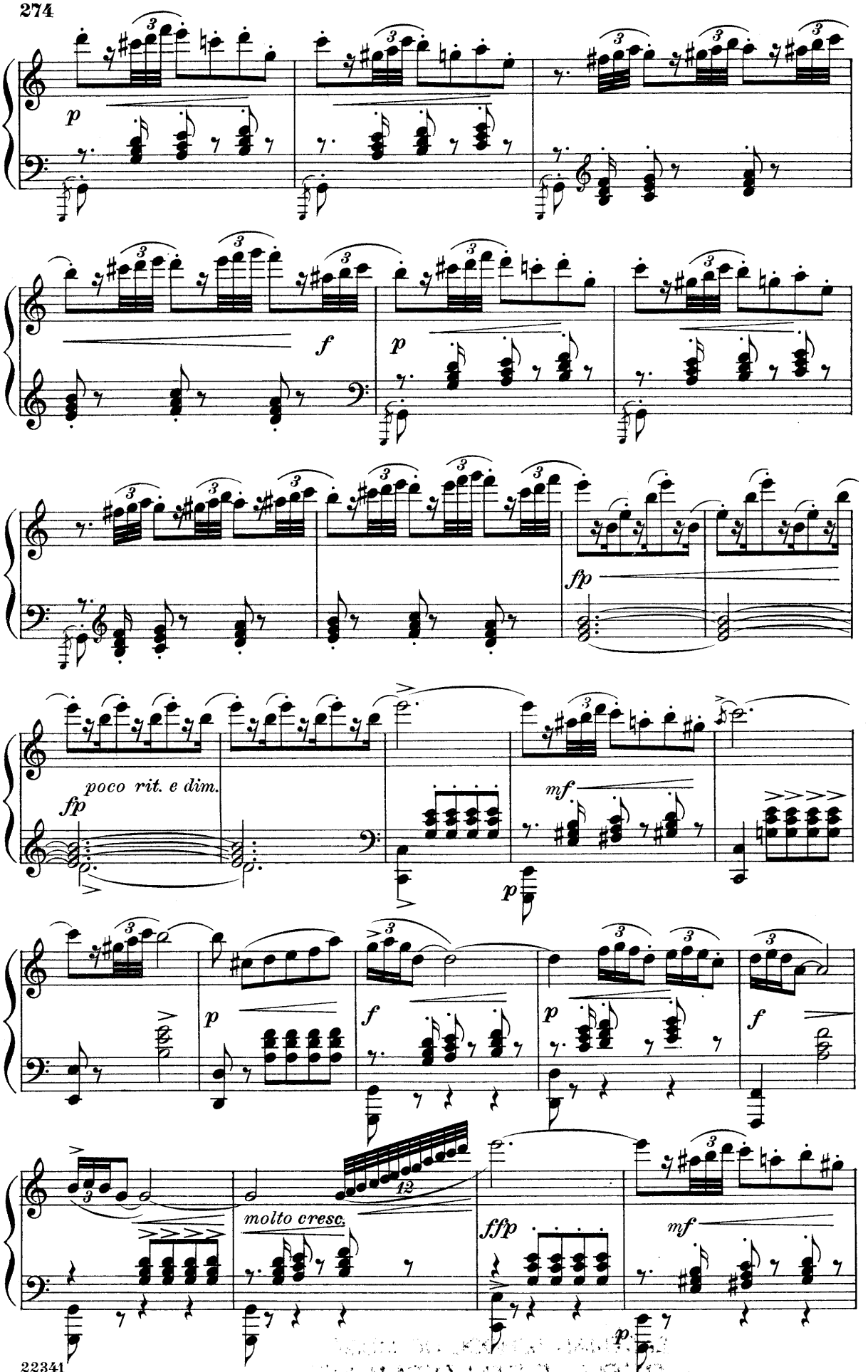


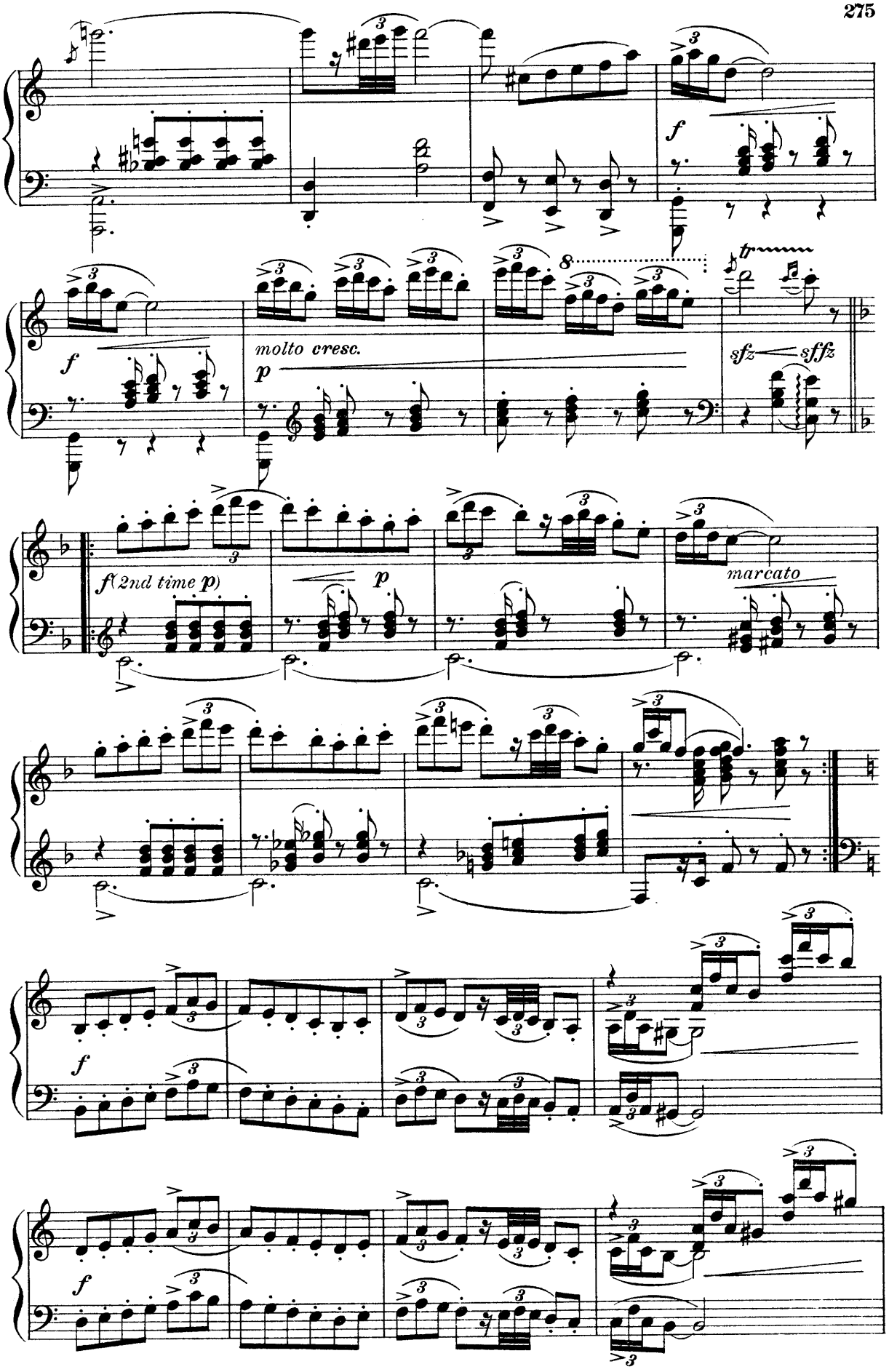
Tempo di Minuetto (molto moderato)



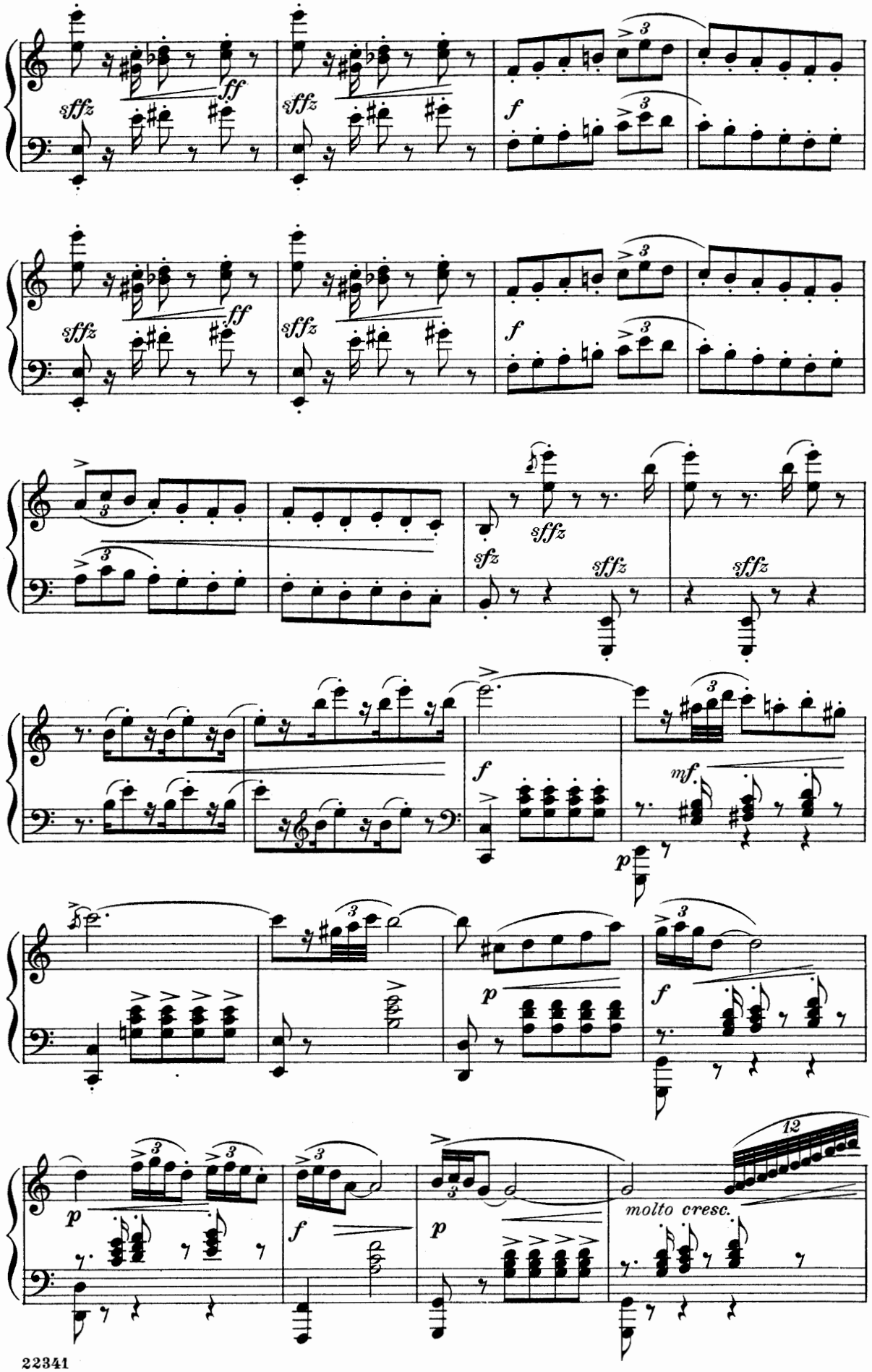

f
p
cresc.
cresc.
f
p
f
p
fp
p
fp
accel.
fp
fp
più accel.
Poco più mosso (tempo di Pañuelo)
frit.
sfz
molto marcato
molto cresc.
sfz
p
sfz
f

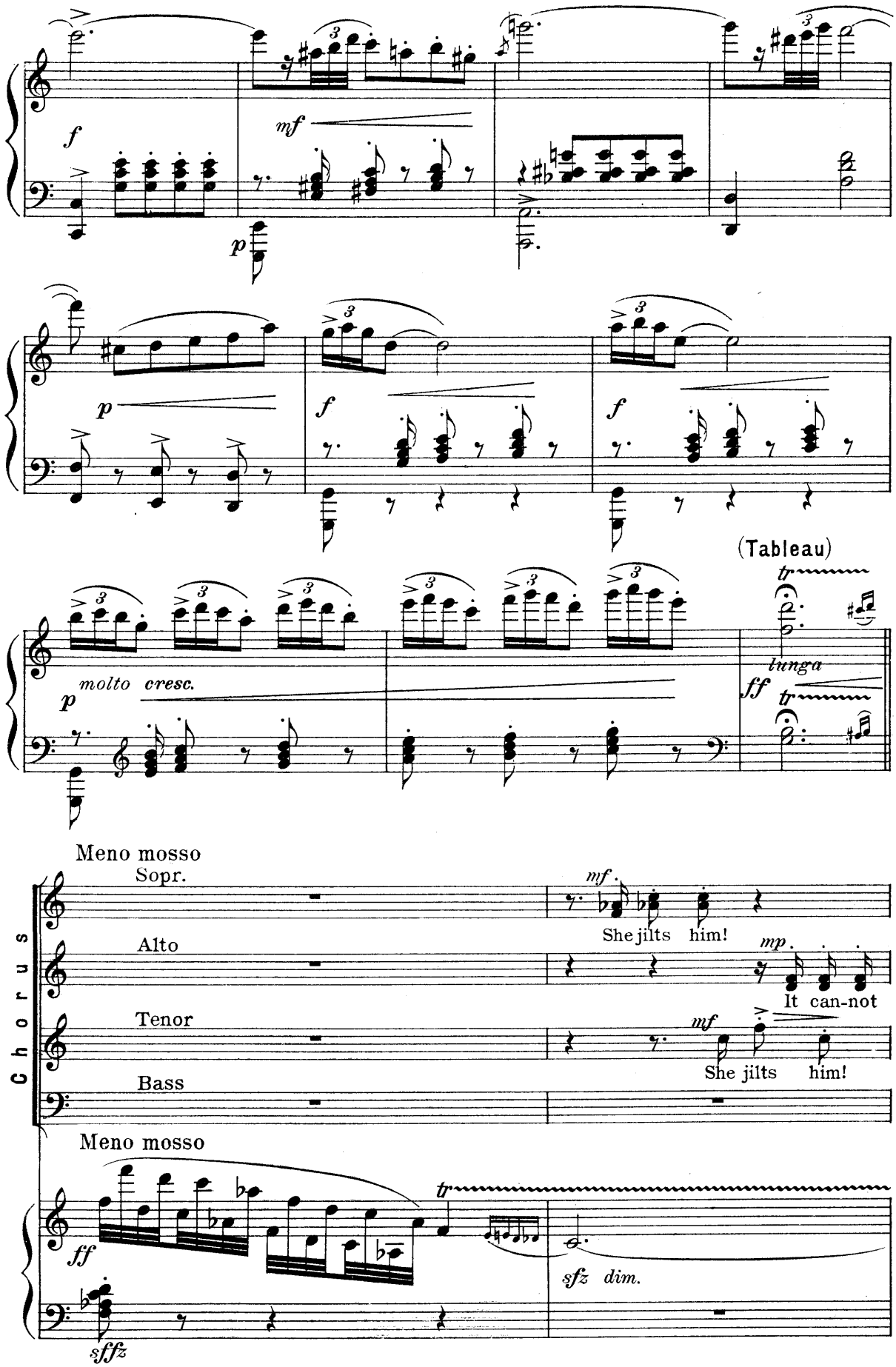

p
sfz
fp
mf
p
p
f
p
f
p
molto cresc.
12
fffp
mf
p
f
p
f
f
p molto cresc.
8
sfz
sffz


p
f
p
fp
poco rit. e dim.
fp
mf
p
p
f
p
f
molto cresc.
12
ffp
mf
p

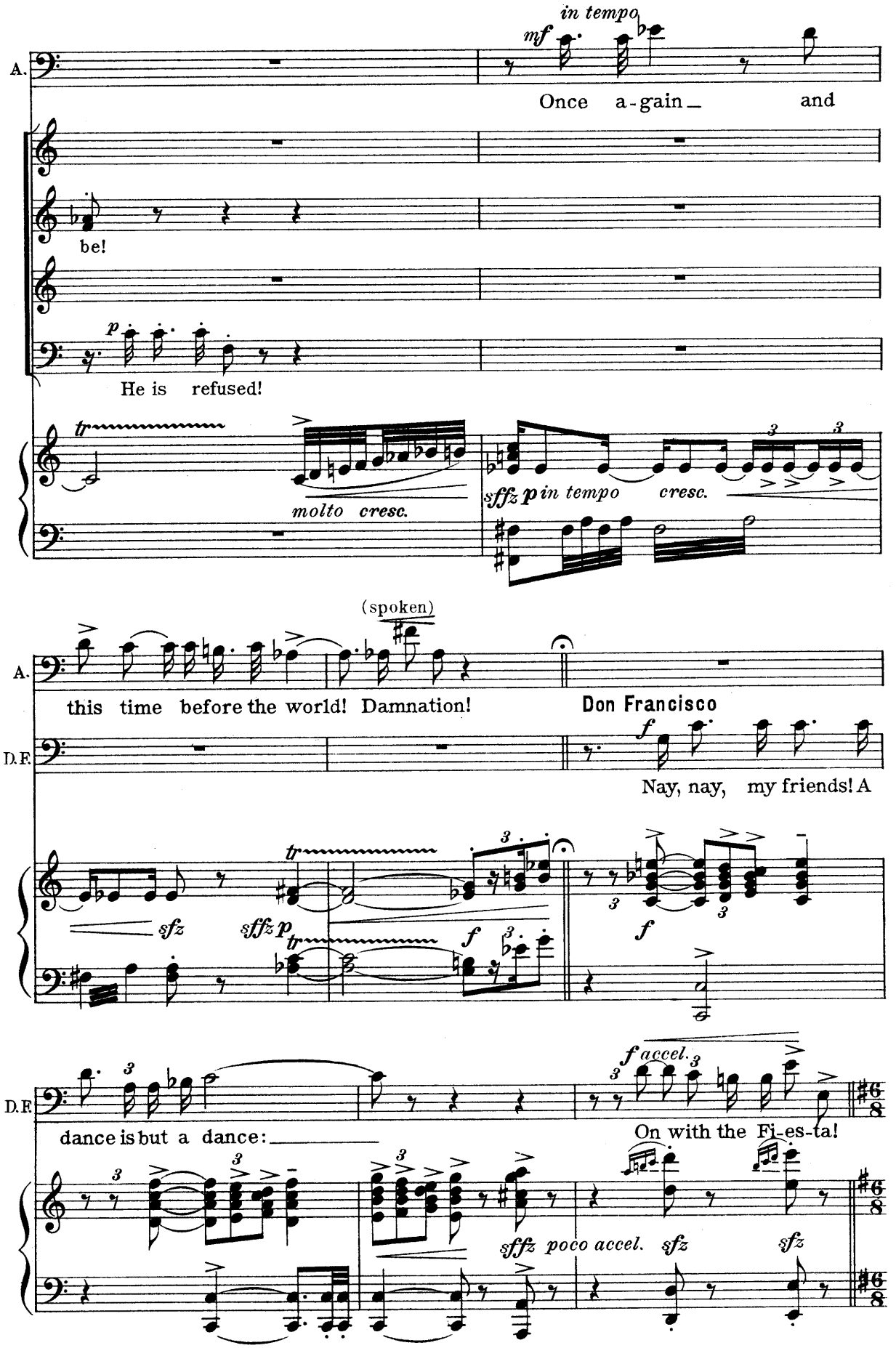


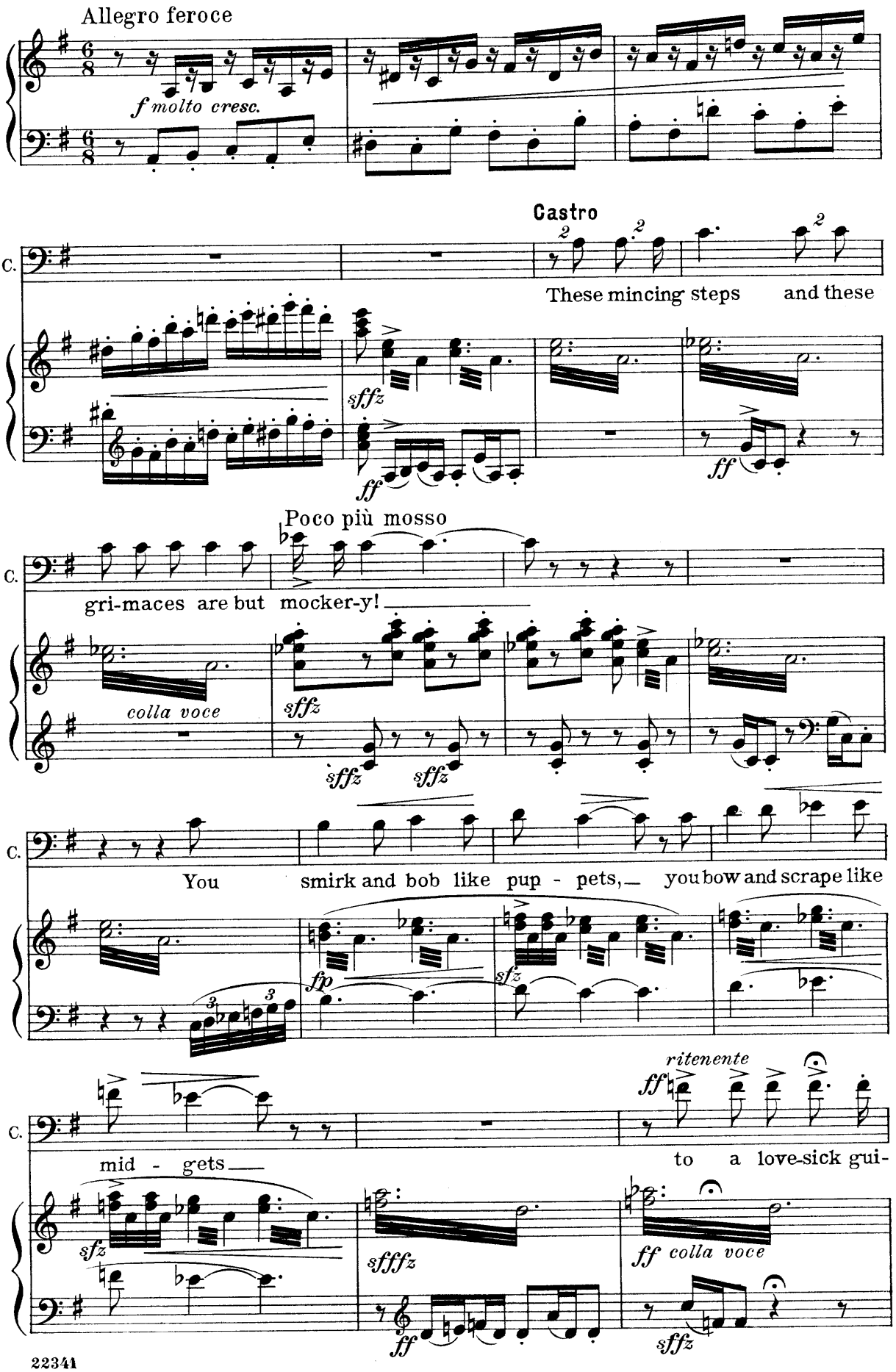
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT
22341

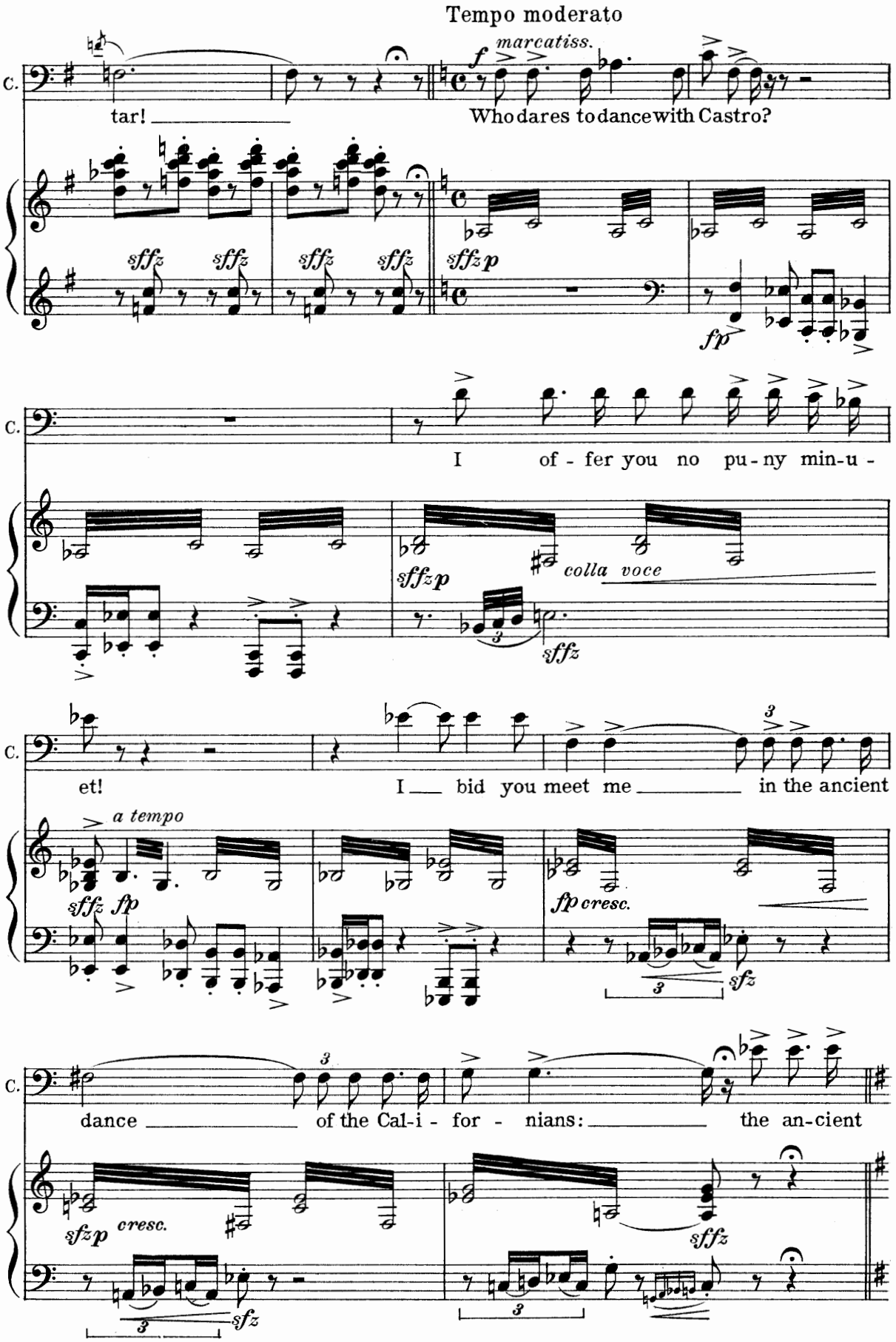

sffz
ff
f
sfz
mf
p
molto cresc.
12

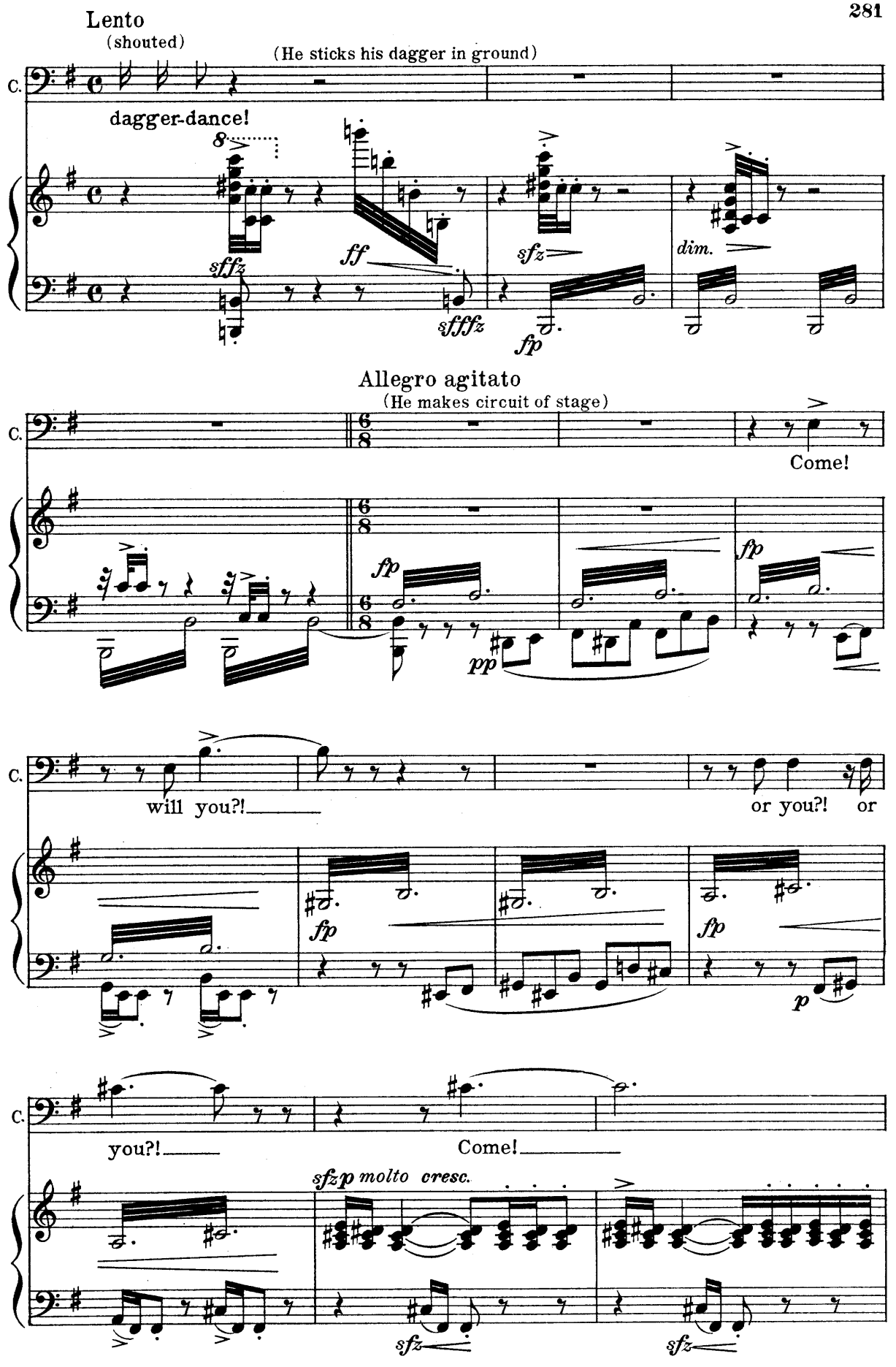

f
mf
p
p
f
f
molto cresc.
p
(Tableau)
tr
lunga
ff
tr
Meno mosso
Chorus
Sopr.
Alto
Tenor
Bass
mf
She jilts him!
mp
It can-not
mf
She jilts him!
Meno mosso
ff
tr
sfz dim.
sfffz

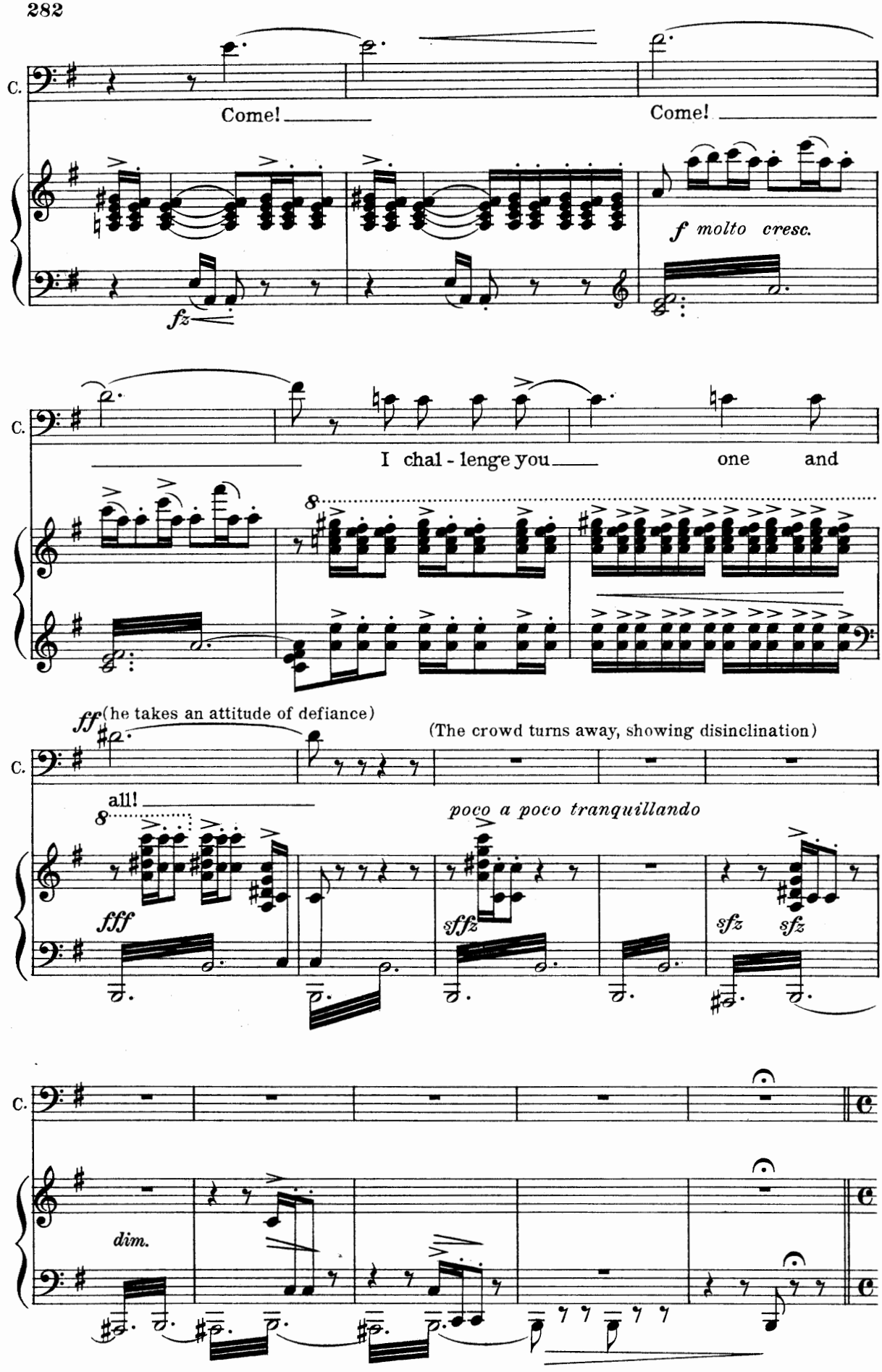
Alvarado

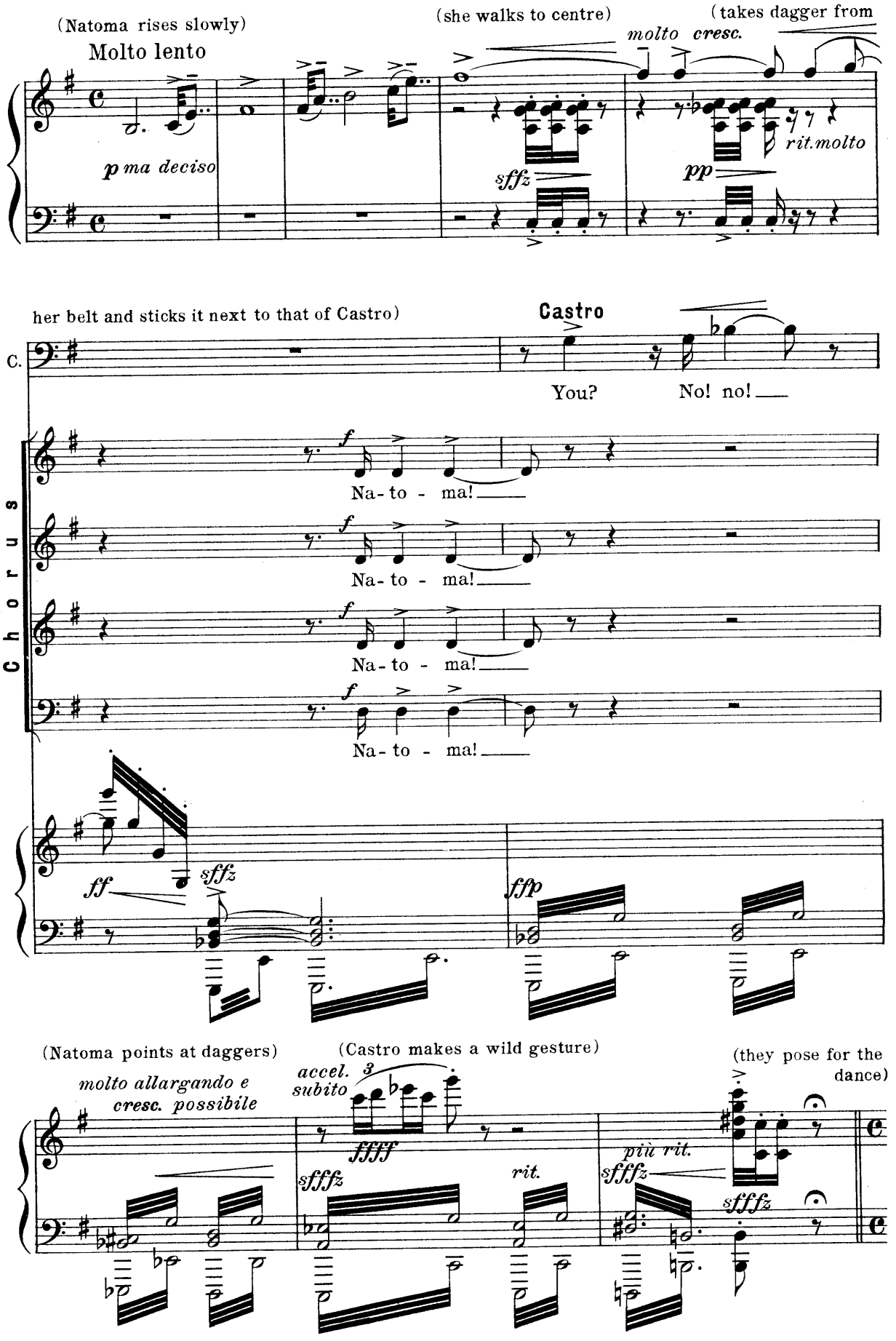

in tempo
mf
A.
Once a-gain and
be!
p
He is refused!
tr
molto cresc.
sffz p in tempo cresc.
(spoken)
this time before the world! Damnation!
Don Francisco
D.F.
f
Nay, nay, my friends! A
sfz
sffz p
tr
f
dance is but a dance:
f accel.
On with the Fi-es-ta!
sffz poco accel.
sfz
sfz


Allegro feroce
f molto cresc.
Castro
These mincing steps and these
sffz
ff
Poco più mosso
gri-maces are but mocker-y!
colla voce
sffz
You smirk and bob like pup - pets, you bow and scrape like
fp
sfz
ritenente
ff
mid - gets
to a love-sick gui-
sfz
sffz
ff colla voce
sffz

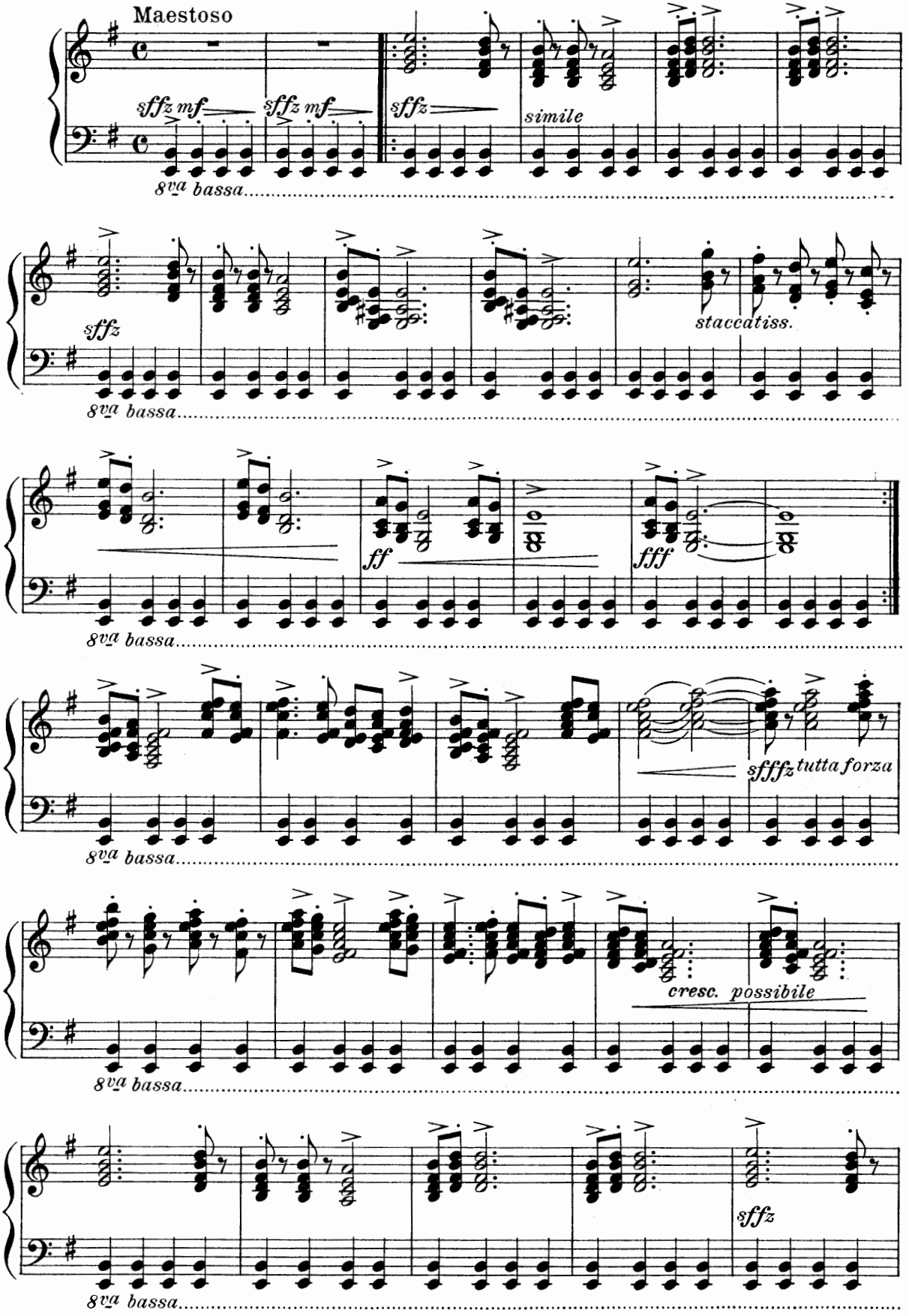

Tempo moderato
C.
tar!
f marcatiss.
Who dares to dance with Castro?
sffz sffz sffz sffz
sffz p
fp
C.
I of - fer you no pu - ny min-u -
sffz p
colla voce
sffz
C.
et!
I bid you meet me in the ancient
a tempo
sffz fp
fp cresc.
sfz
C.
dance of the Cal-i - for - nians: the an-cient
sfz p cresc.
sfz
sffz
sfz

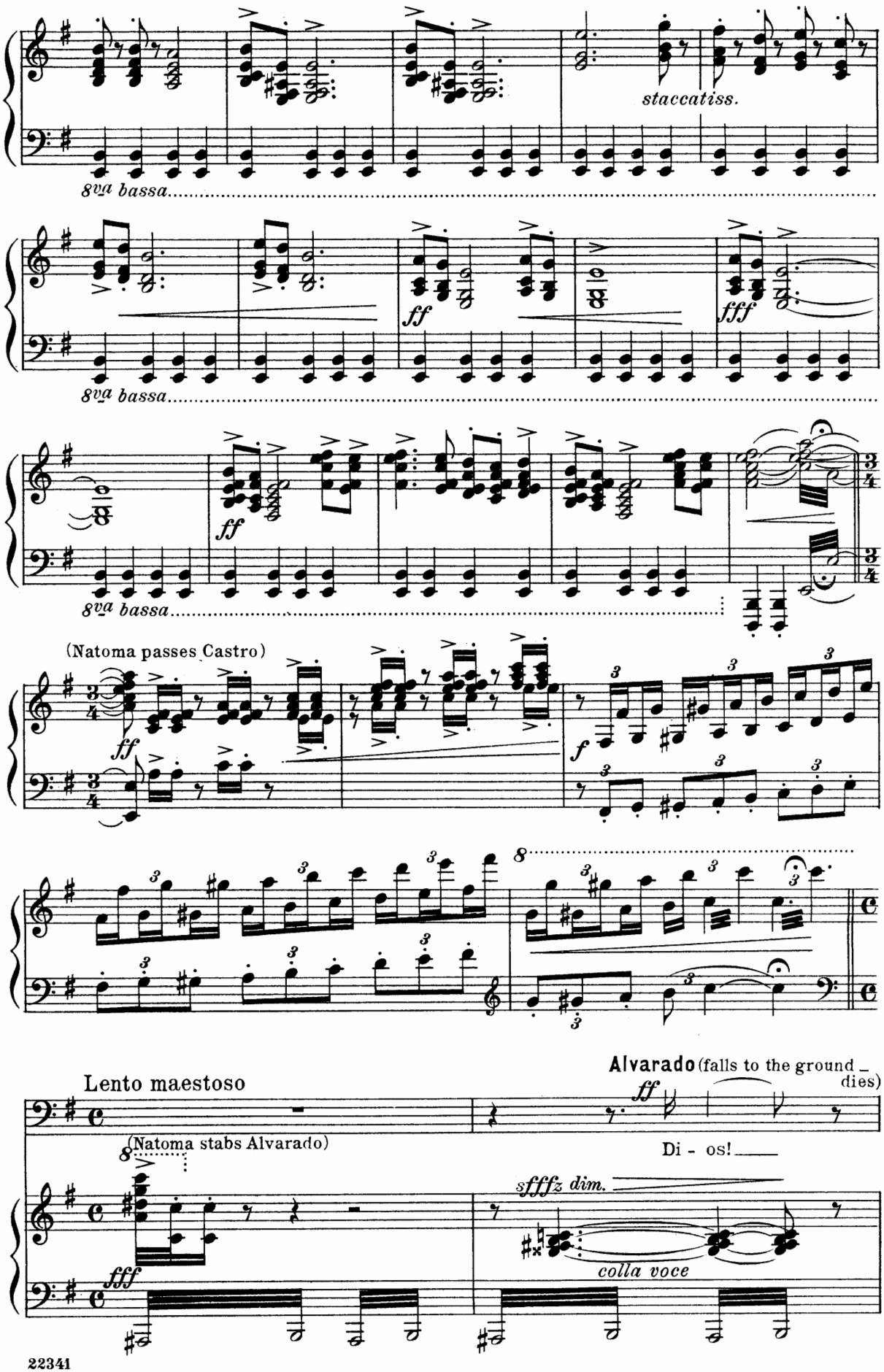

Lento
(shouted)
(He sticks his dagger in ground)
C.
dagger-dance!
8
sffz
ff
sfz
dim.
sffffz
fp
Allegro agitato
(He makes circuit of stage)
6/8
Come!
fp
pp
will you?!
or you?! or
you?!
Come!
sfzp molto cresc.
p
sfz

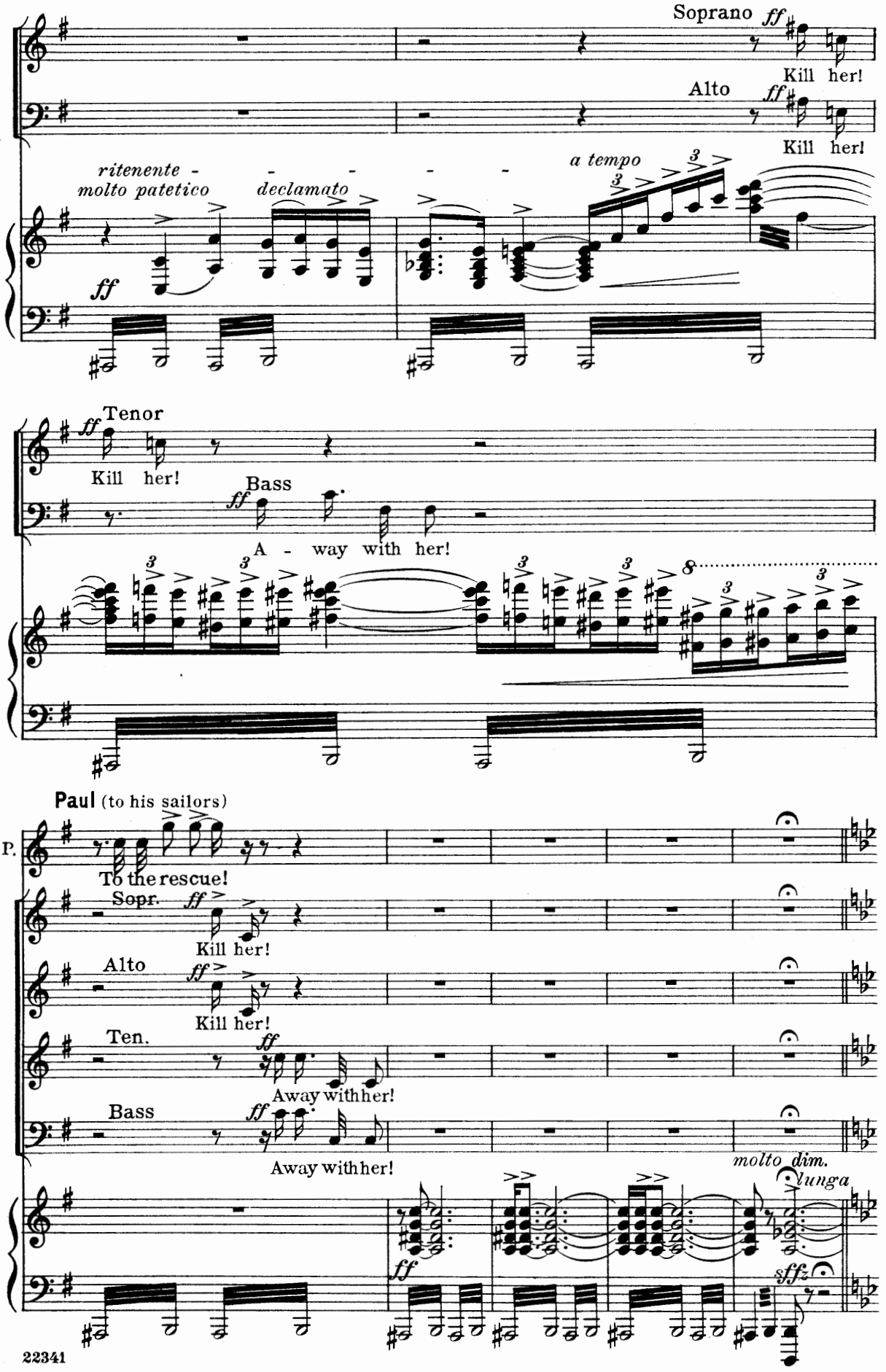

C.
Come!
Come!
fz
f molto cresc.
C.
I chal - lenge you
one and
ff (he takes an attitude of defiance)
(The crowd turns away, showing disinclination)
C.
all!
poco a poco tranquillando
fff
sffz
sfz
sfz
C.
dim.


(Natoma rises slowly)
Molto lento
p ma deciso
(she walks to centre)
molto cresc.
sffz
(takes dagger from
rit.molto
pp
her belt and sticks it next to that of Castro)
Castro
C.
You?
No! no!
Chorus
Na- to - ma!
Na- to - ma!
Na- to - ma!
Na- to - ma!
ff
sffz
ffp
(Natoma points at daggers)
molto allargando e
cresc. possibile
(Castro makes a wild gesture)
accel.
subito
3
ffff
sffz
rit.
più rit.
sffz
(they pose for the
dance)
sffz

Dagger-Dance




staccatiss.
8va bassa
ff
fff
8va bassa
ff
8va bassa
(Natoma passes Castro)
ff
f
Lento maestoso
Alvarado (falls to the ground _ dies)
ff
(Natoma stabs Alvarado)
Di - os! ___
sffffz dim.
colla voce
fff


Soprano
ff
Kill her!
Alto
ff
Kill her!
ritenente -
molto patetico
declamato
a tempo
ff
Tenor
ff
Kill her!
Bass
ff
A - way with her!
Paul (to his sailors)
P.
To the rescue!
Sopr.
ff
Kill her!
Alto
ff
Kill her!
Ten.
ff
Away with her!
Bass
ff
Away with her!
molto dim.
lunga
ff
sffz

(church doors open and Father Peralta appears)

Andante religioso

Organ *p espress.* *molto cresc. e molto allarg.*

fp

Piano *pp*

Father Peralta

F. P. Hold! Hold! No - - mi - ne

fff a tempo *fp*

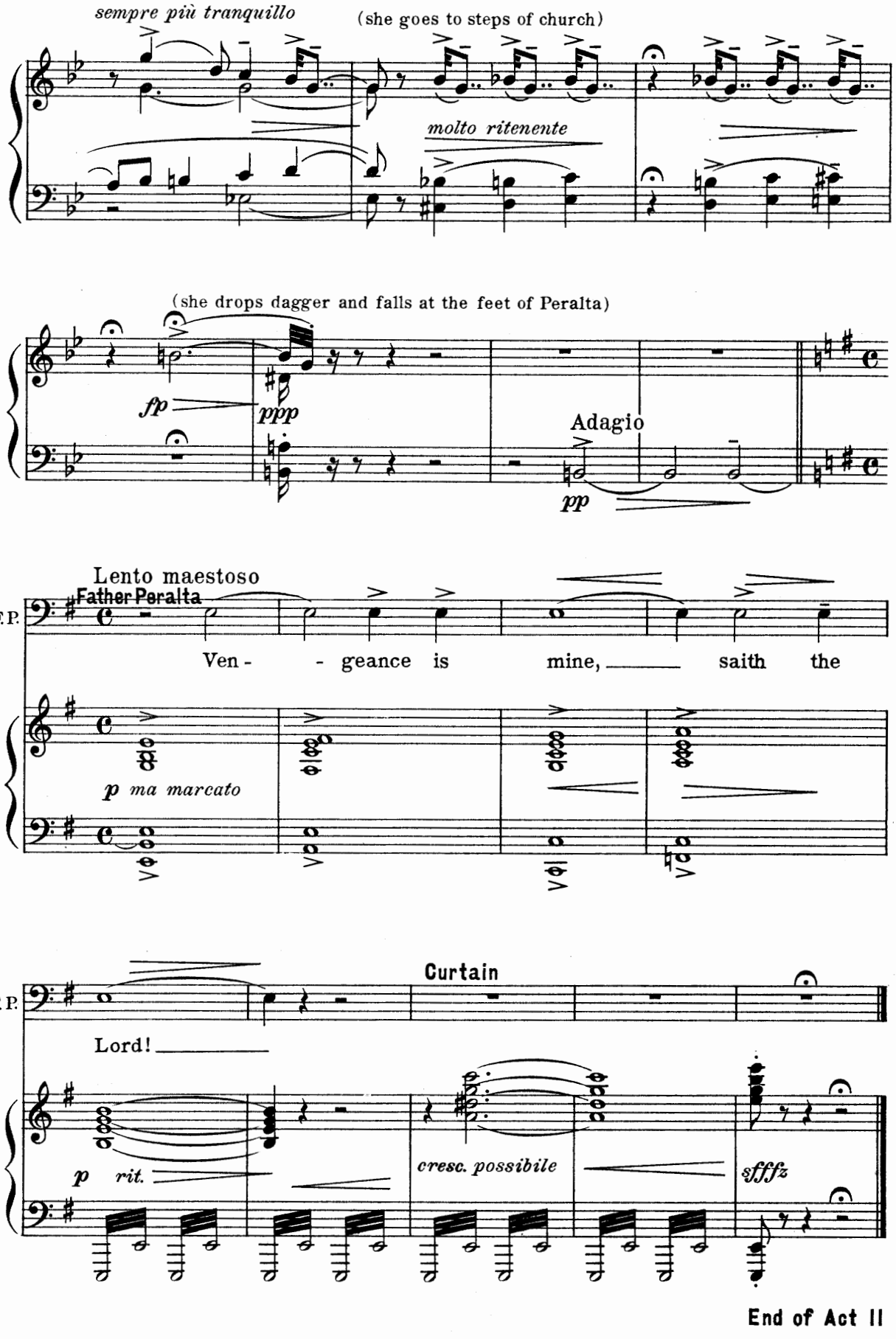
pppp

F. P. Più lento (Natoma goes up stage)

Chri - sti!

declamato *ritenente*

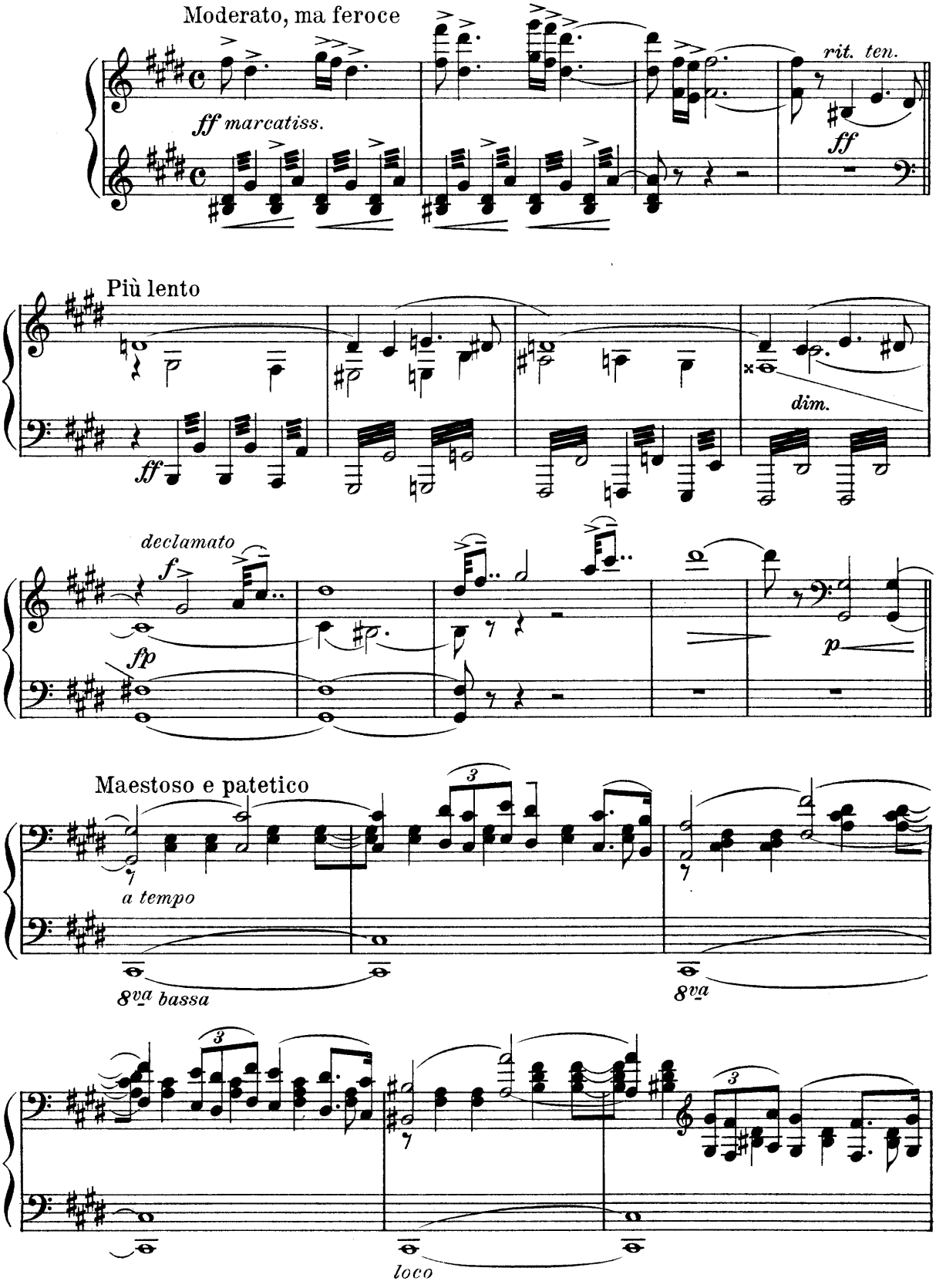
f dim.

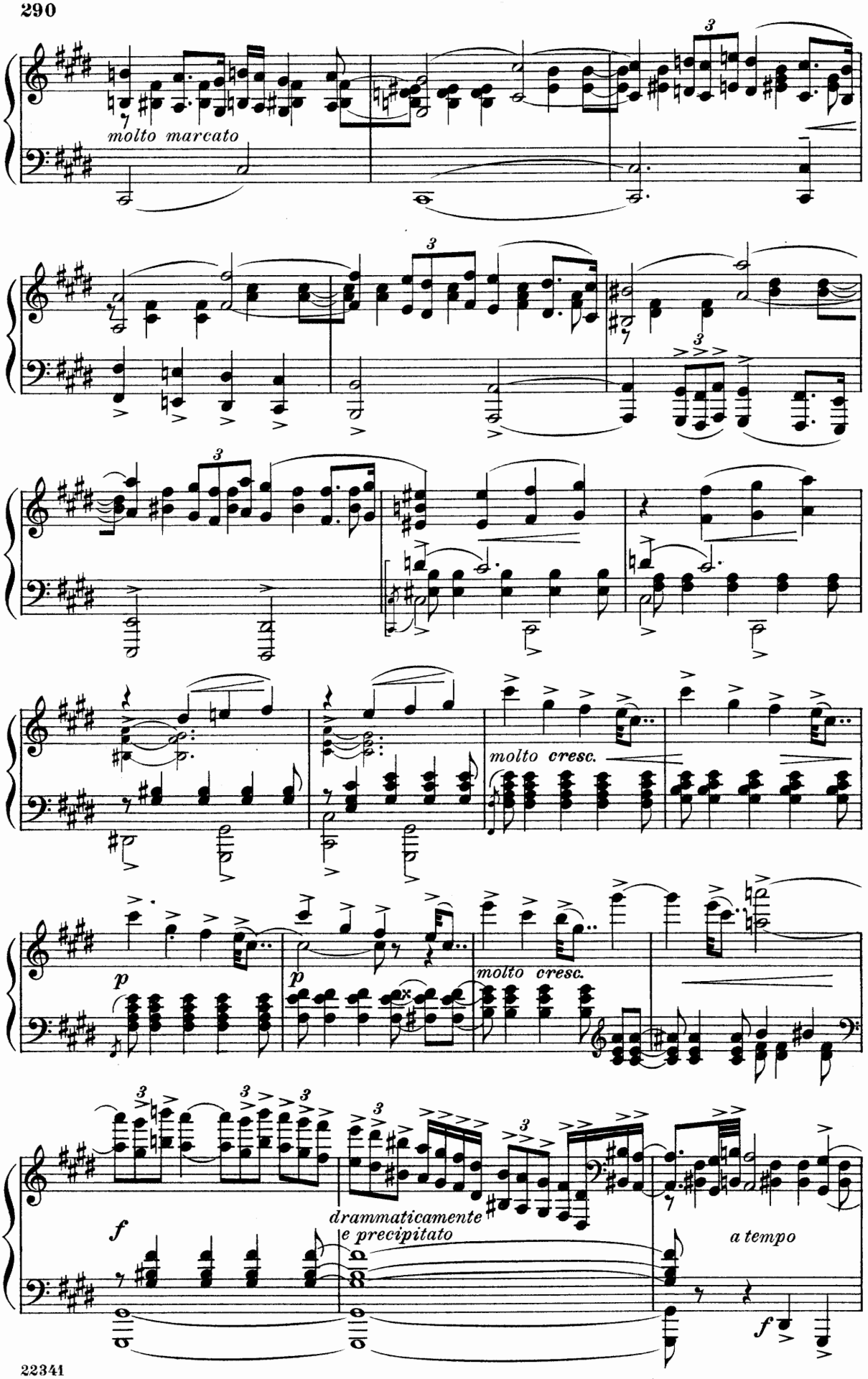

sempre più tranquillo
(she goes to steps of church)
molto ritenente
(she drops dagger and falls at the feet of Peralta)
fp
ppp
Adagio
pp
Lento maestoso
Father Peralta
F.P.
Ven - - geance is mine, saith the
p ma marcato
F.P.
Curtain
Lord!
p rit.
cresc. possibile
sfffz

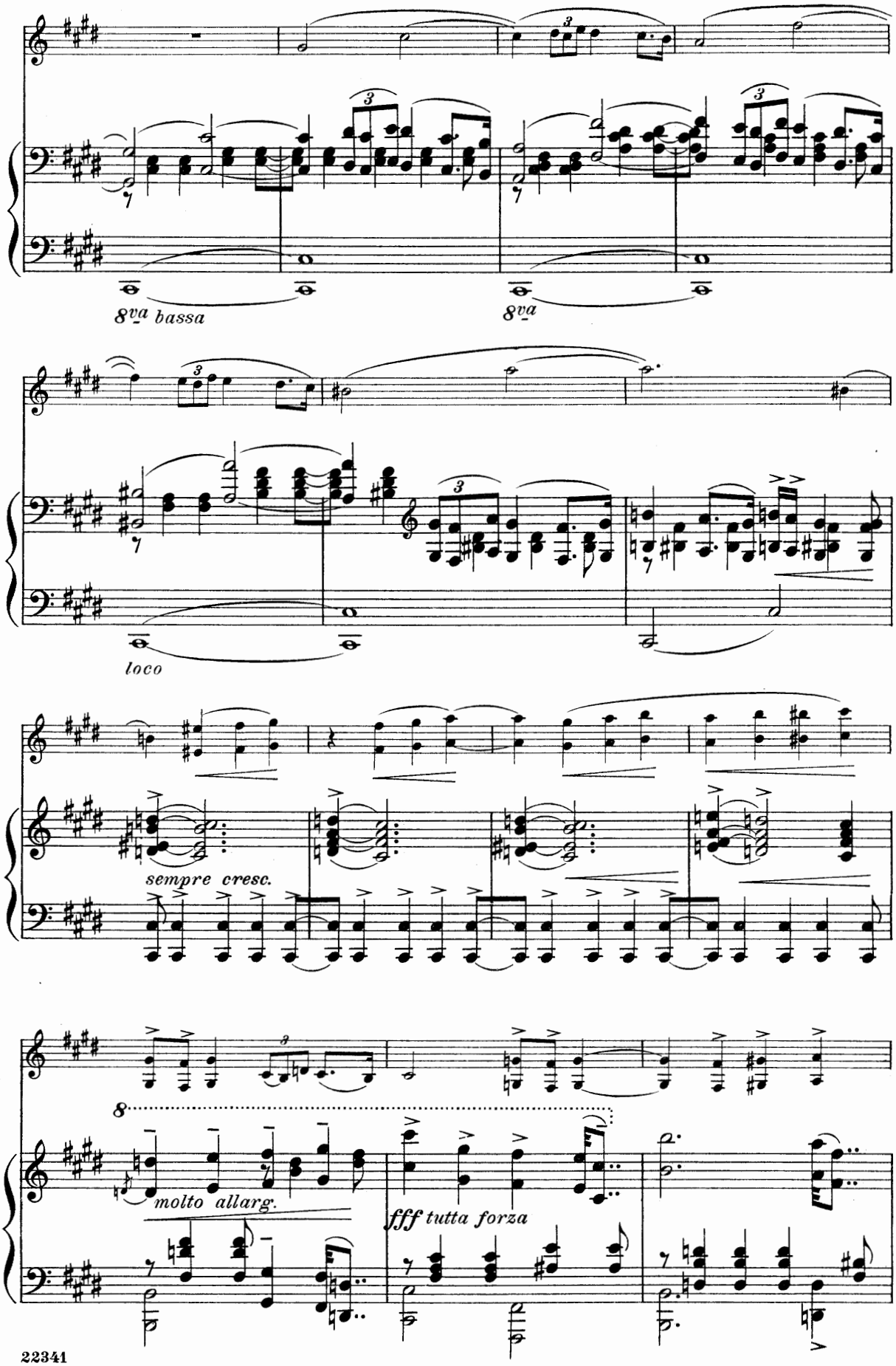
End of Act II

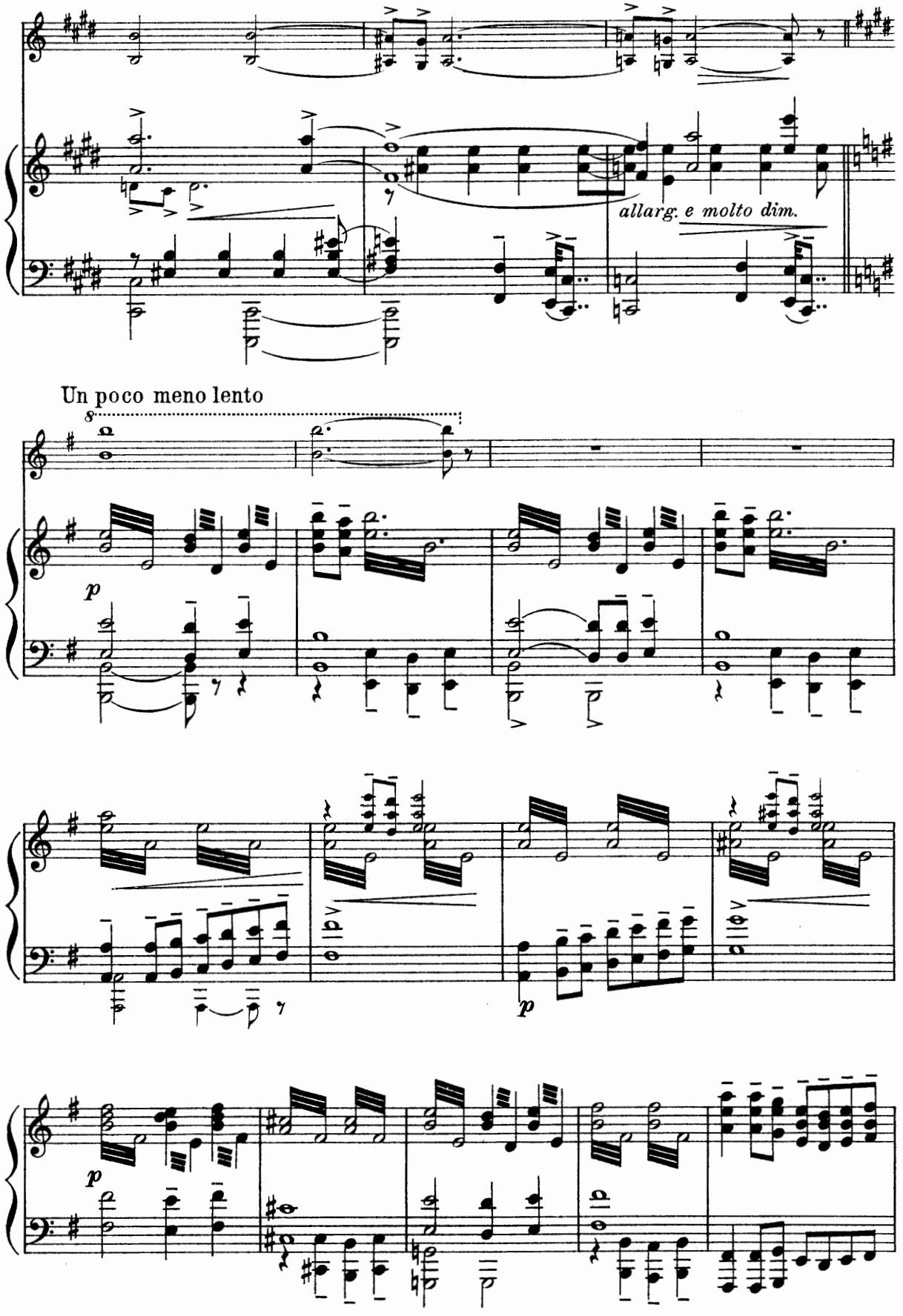
Act III

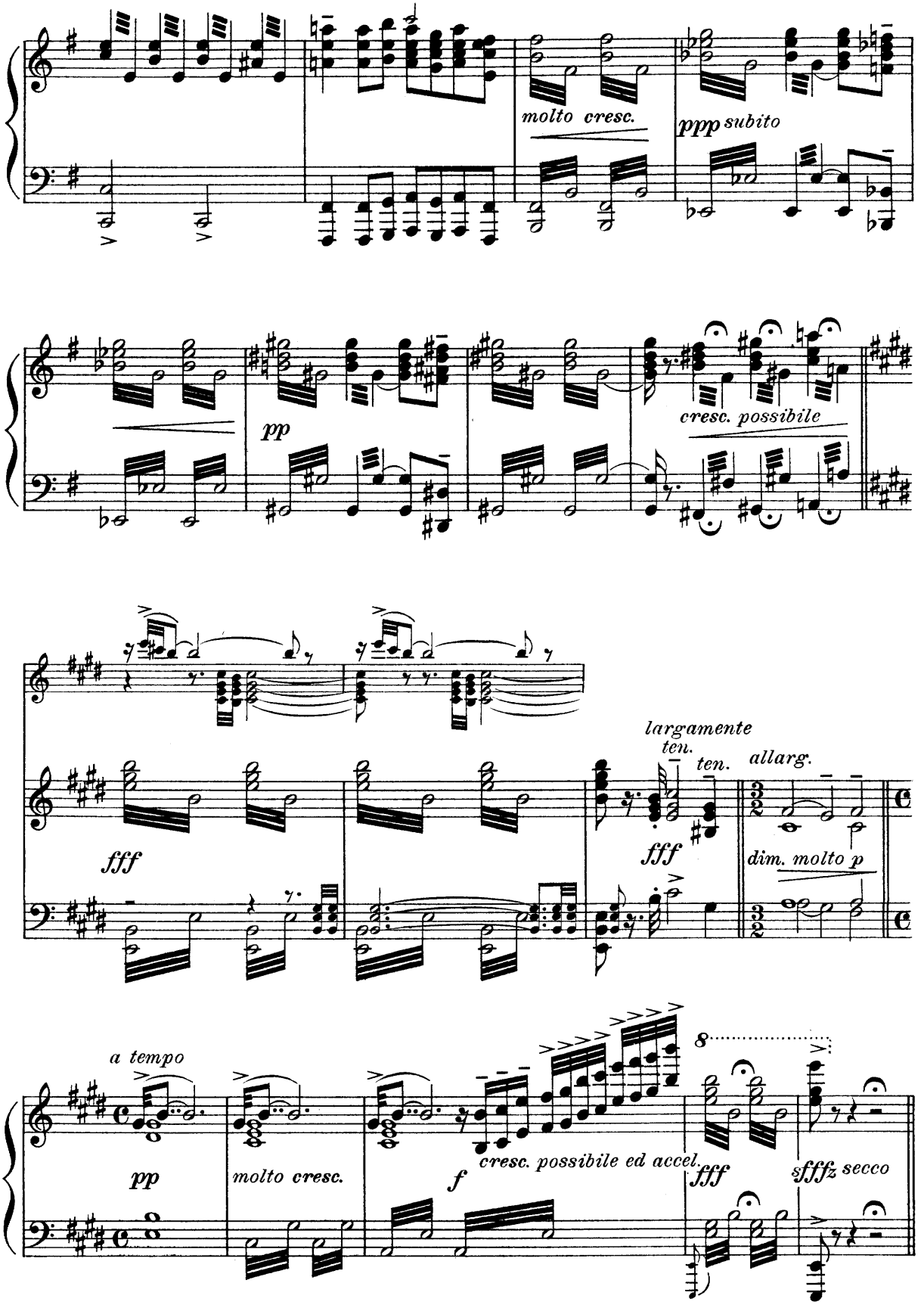
Prelude




molto marcato
molto cresc.
p
p
molto cresc.
f
drammaticamente
e precipitato
a tempo
f

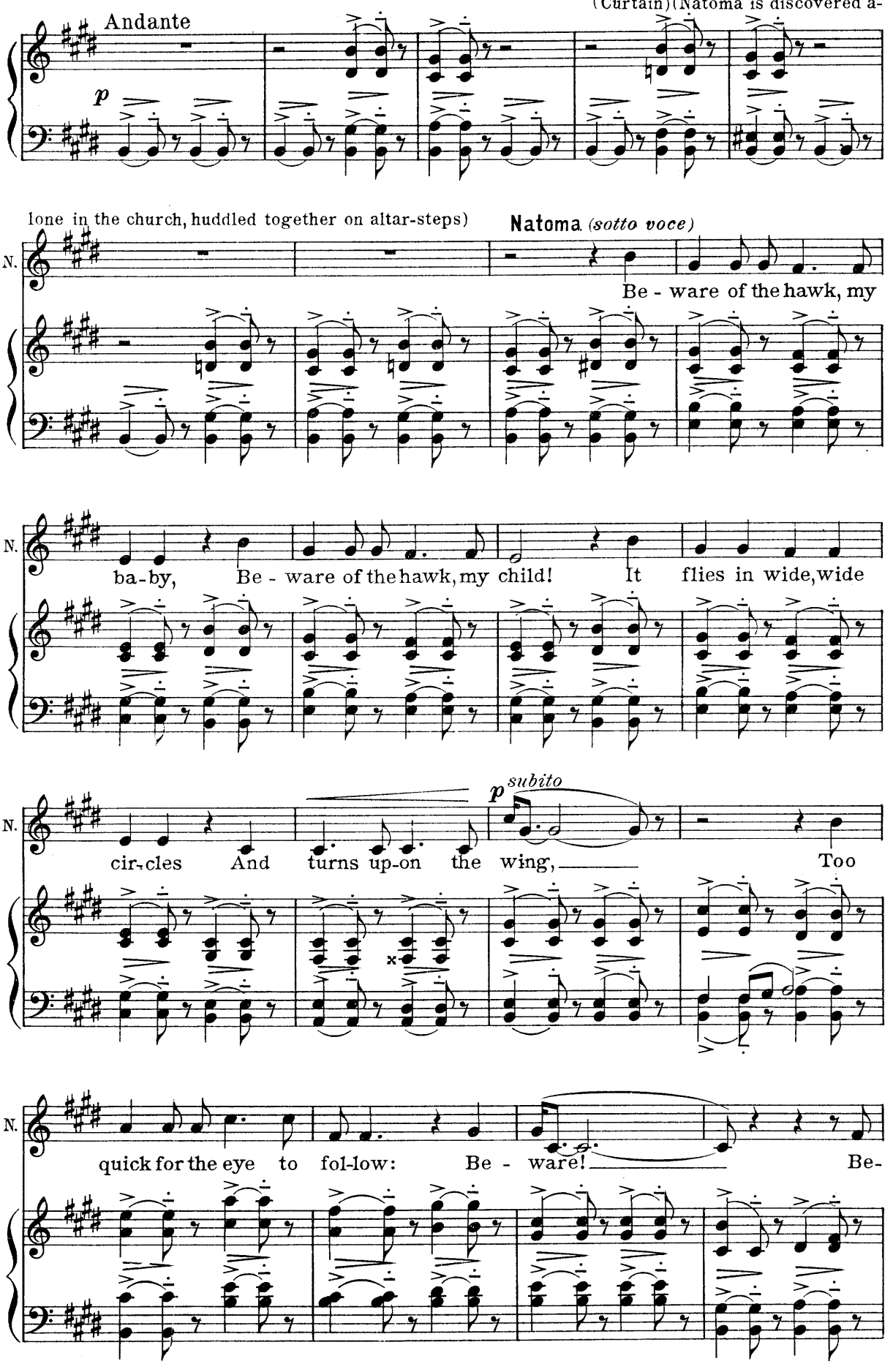

8va bassa
8va
loco
sempre cresc.
molto allarg.
fff tutta forza

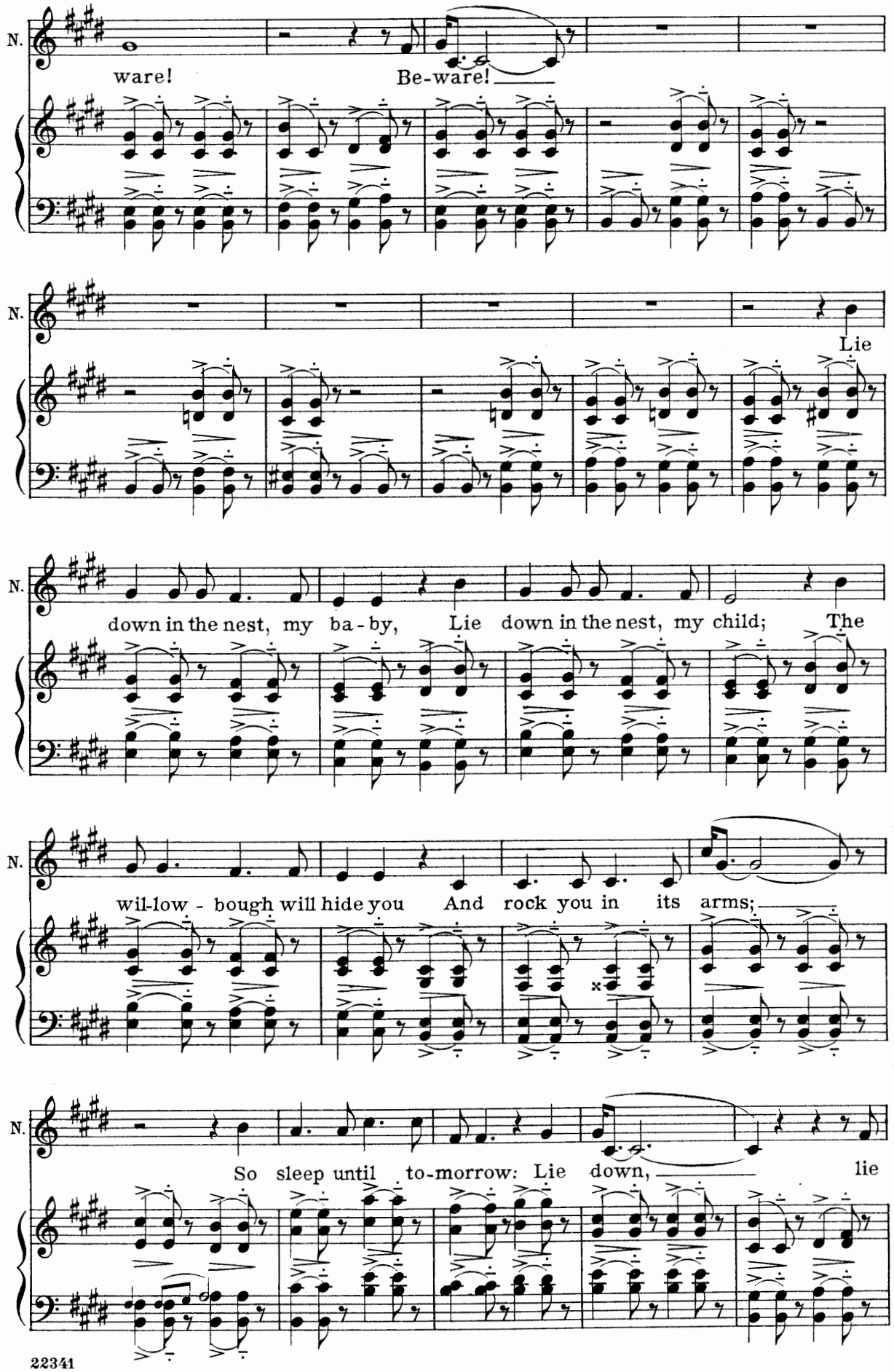

allarg. e molto dim.
Un poco meno lento
p
p
p

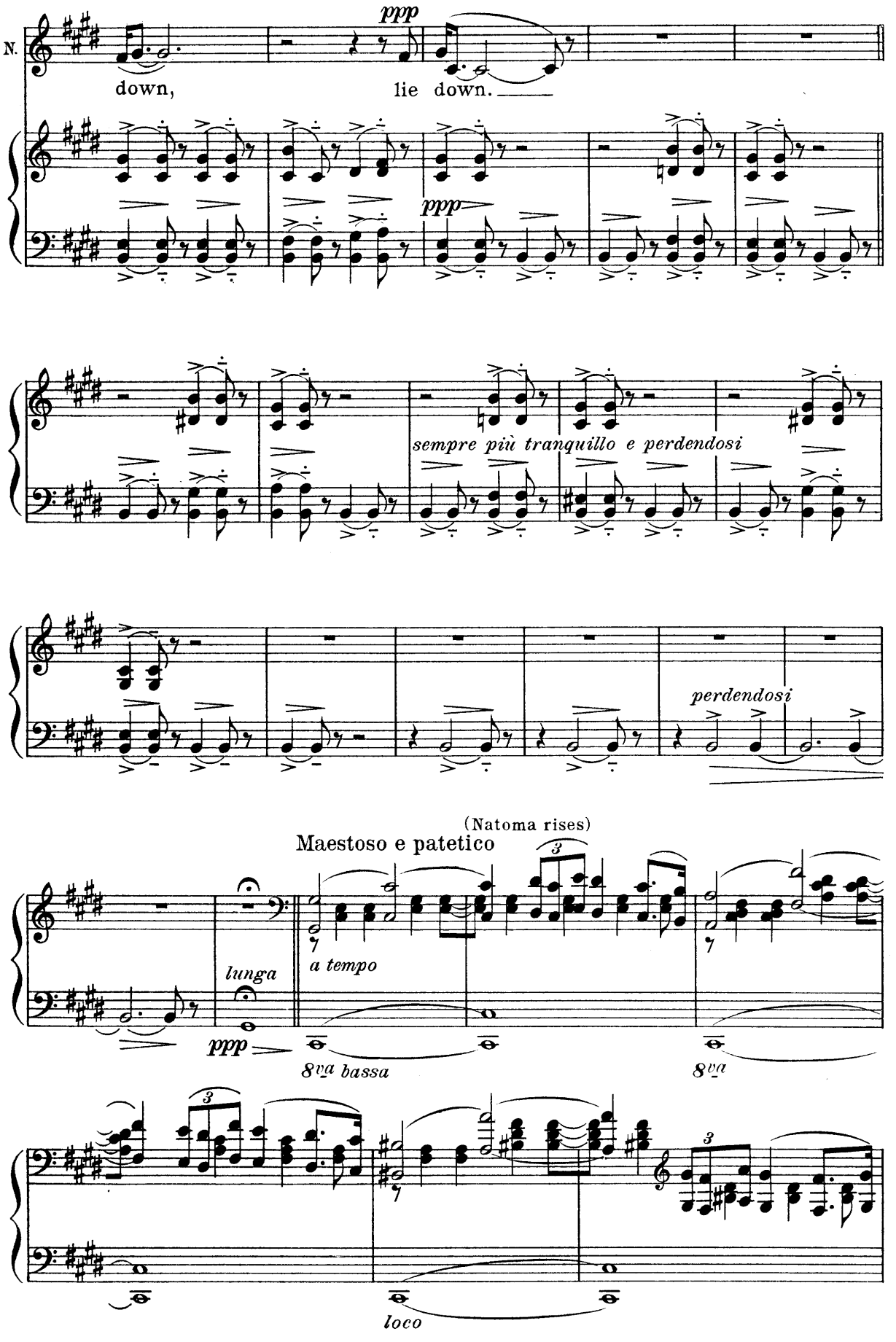

molto cresc.
ppp subito
pp
cresc. possibile
largamente
ten.
ten.
allarg.
fff
fff
dim. molto p
a tempo
pp
molto cresc.
f
cresc. possibile ed accel.
fff
sfffz secco

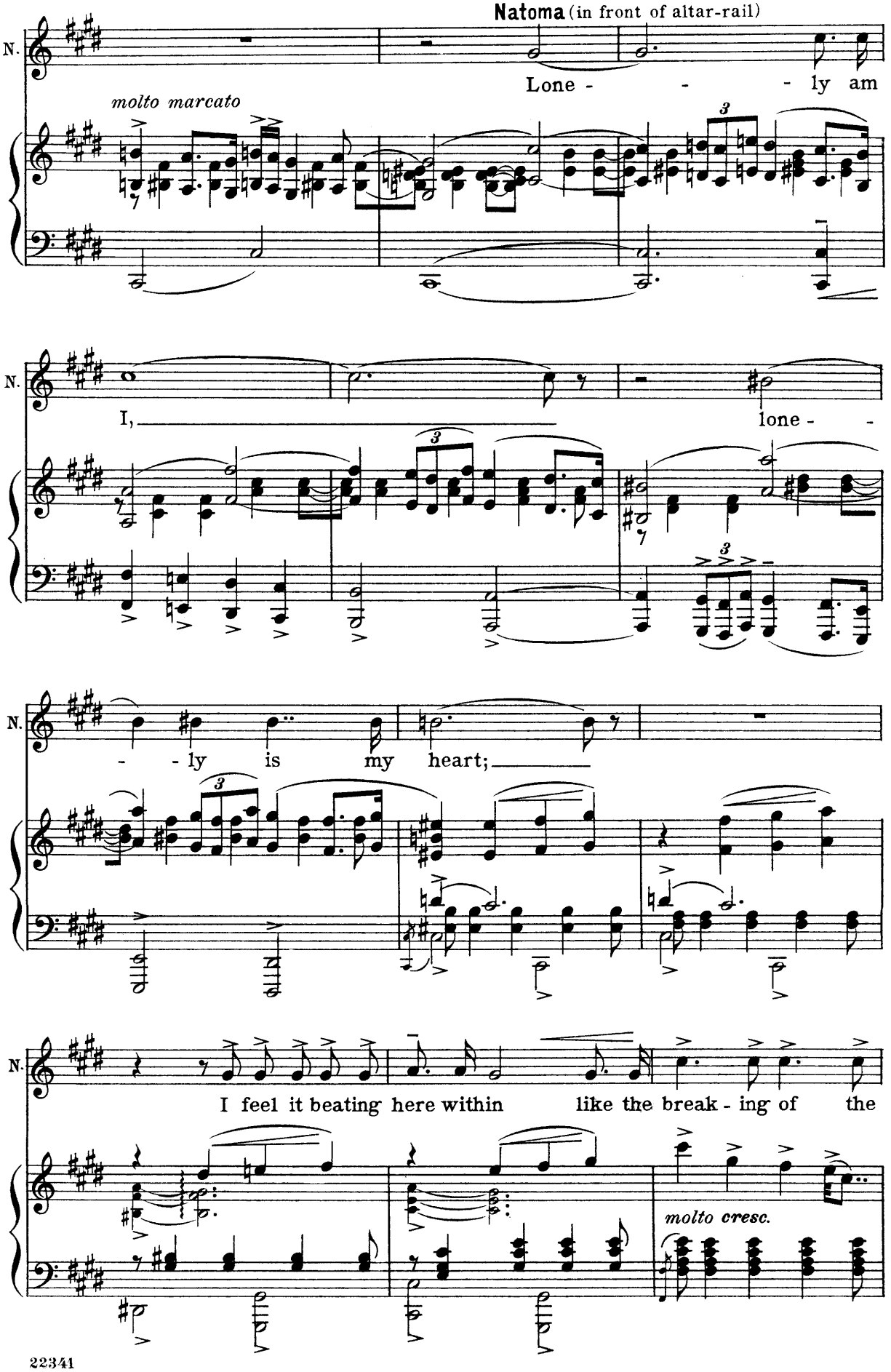
Scene: Interior of Mission Church

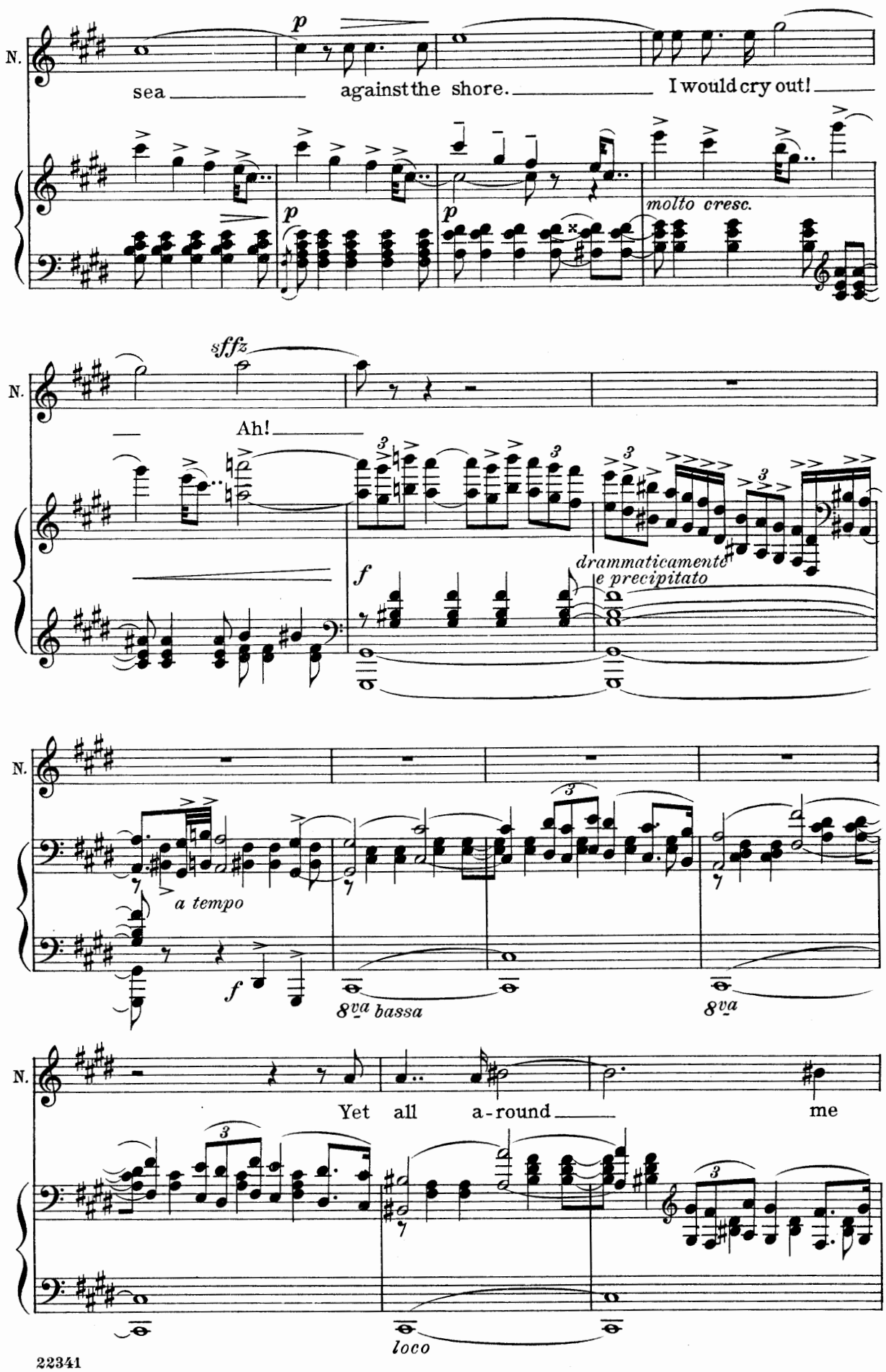
(Curtain) (Natoma is discovered a-

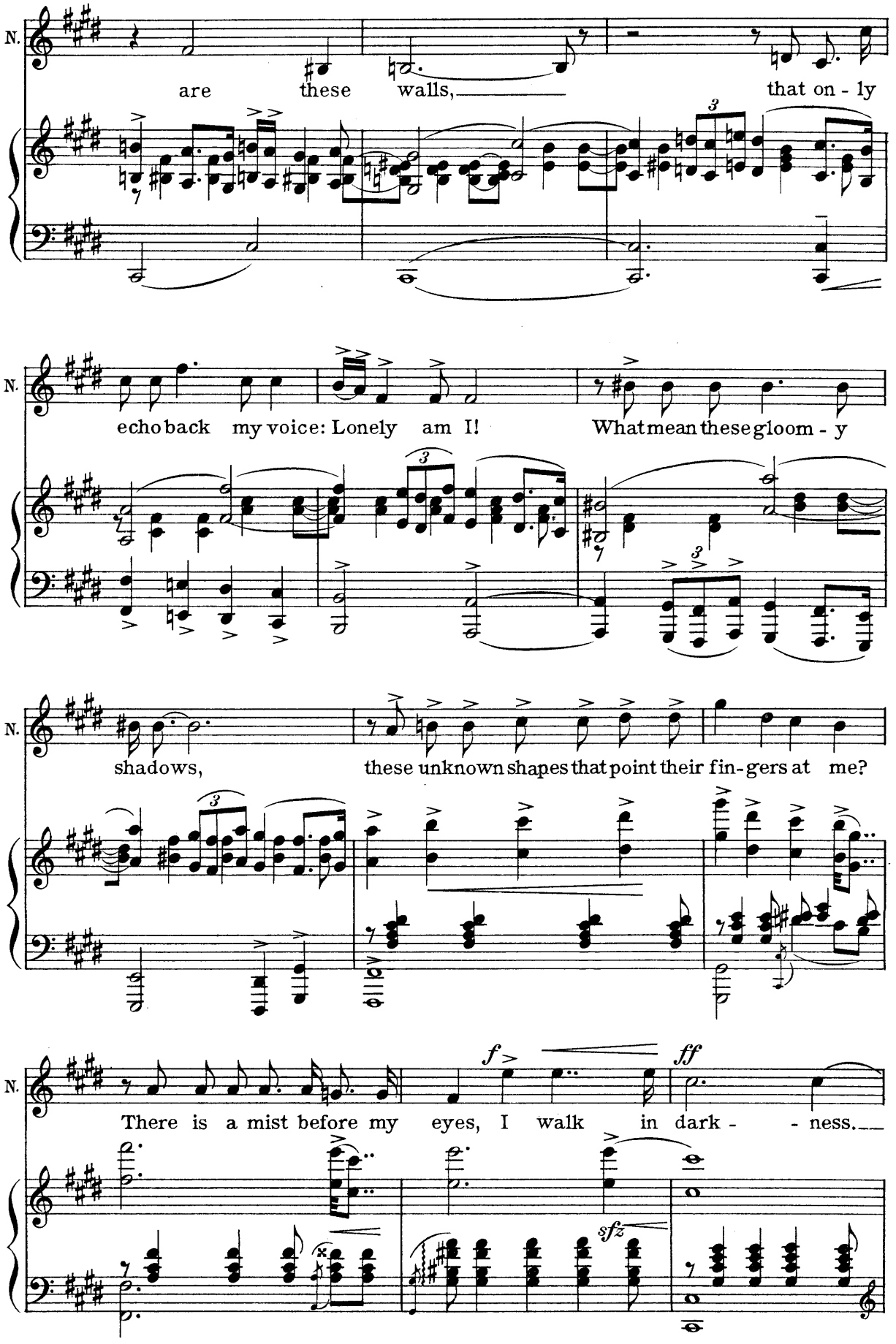


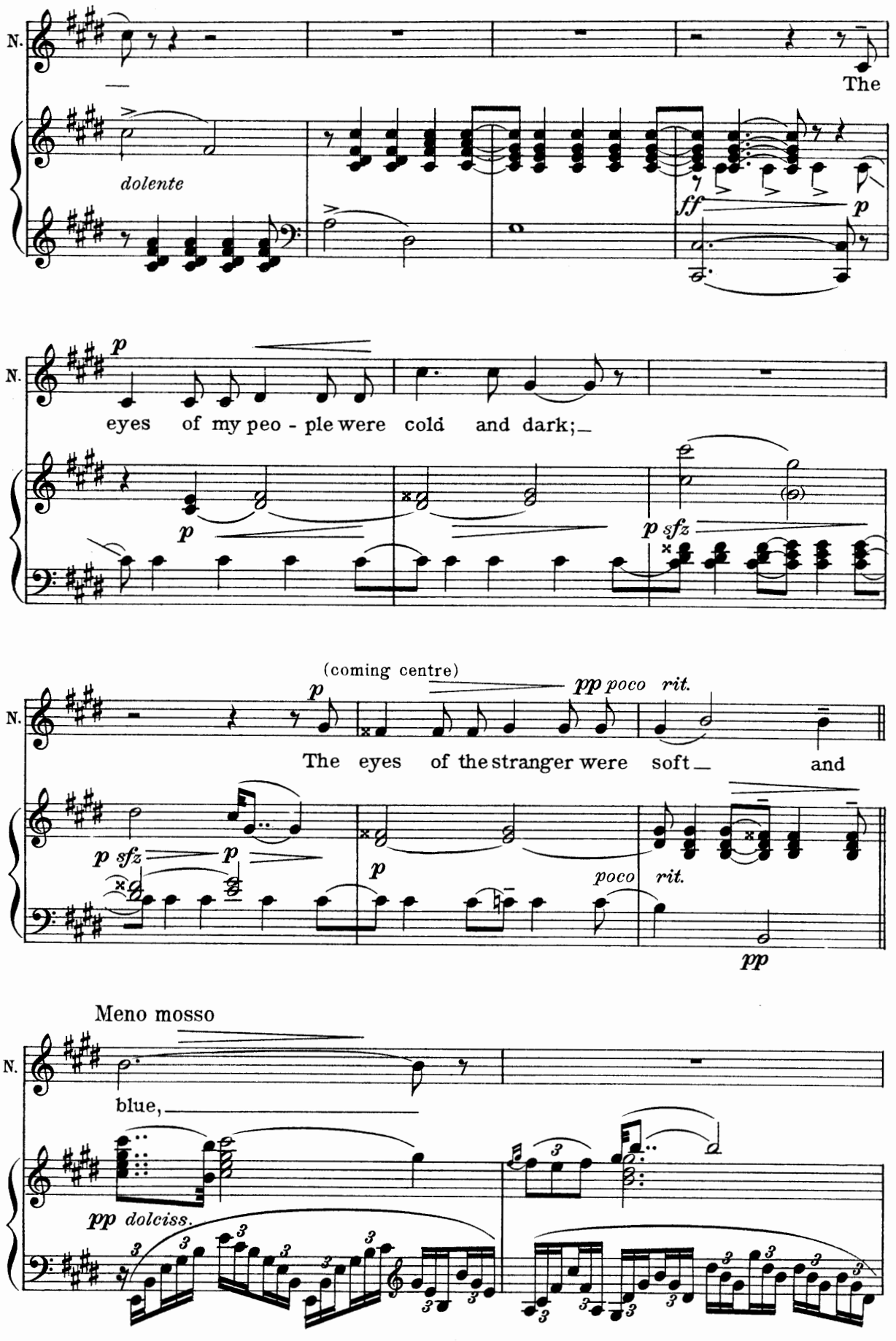

N.
ware!
Be-ware!
N.
Lie
N.
down in the nest, my ba - by, Lie down in the nest, my child; The
N.
wil-low - bough will hide you And rock you in its arms;
N.
So sleep until to-morrow: Lie down, lie

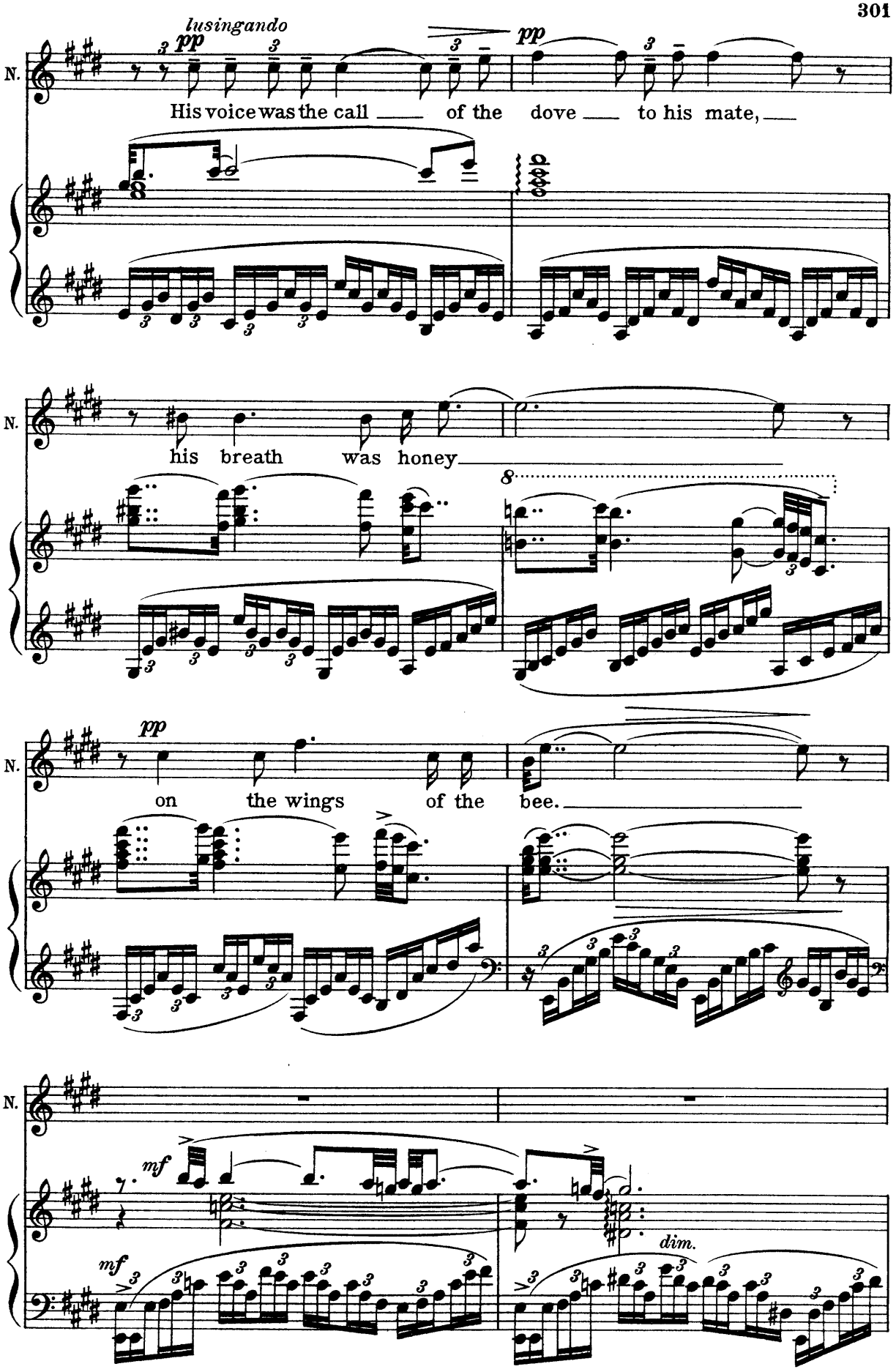

N.
down,
ppp
lie down.
ppp
sempre più tranquillo e perdendosi
perdendosi
(Natoma rises)
Maestoso e patetico
lunga
ppp
a tempo
8va bassa
8va
loco


Natoma (in front of altar-rail)
N.
Lone - - - ly am
molto marcato
3
N.
I, lone - -
3
3
N.
- - ly is my heart;
3
N.
I feel it beating here within like the break - ing of the
molto cresc.

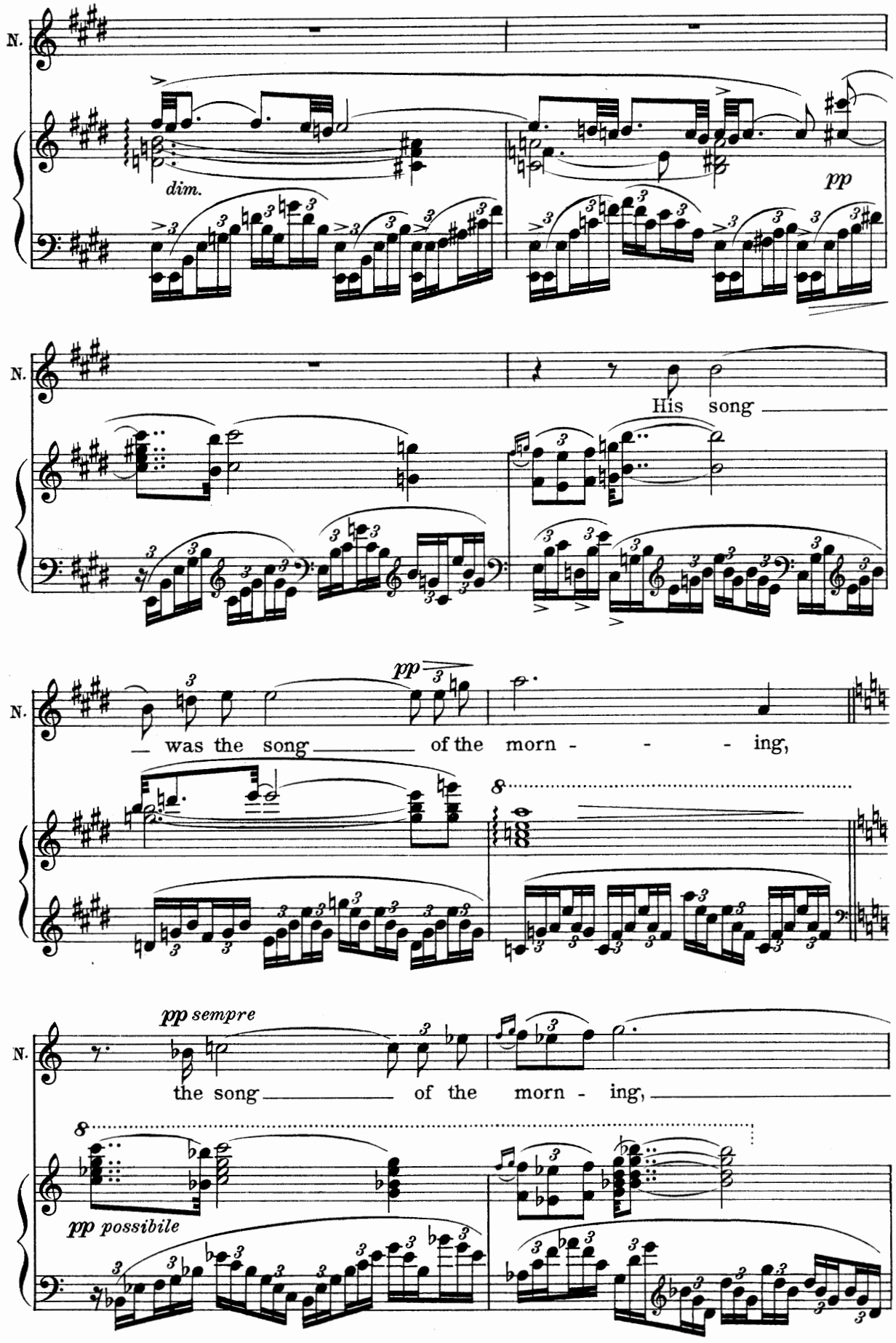

N.
p
sea
against the shore.
I would cry out!
molto cresc.
sffz
Ah!
drammaticamente
e precipitato
f
a tempo
8va bassa
8va
Yet all a-round
me
loco

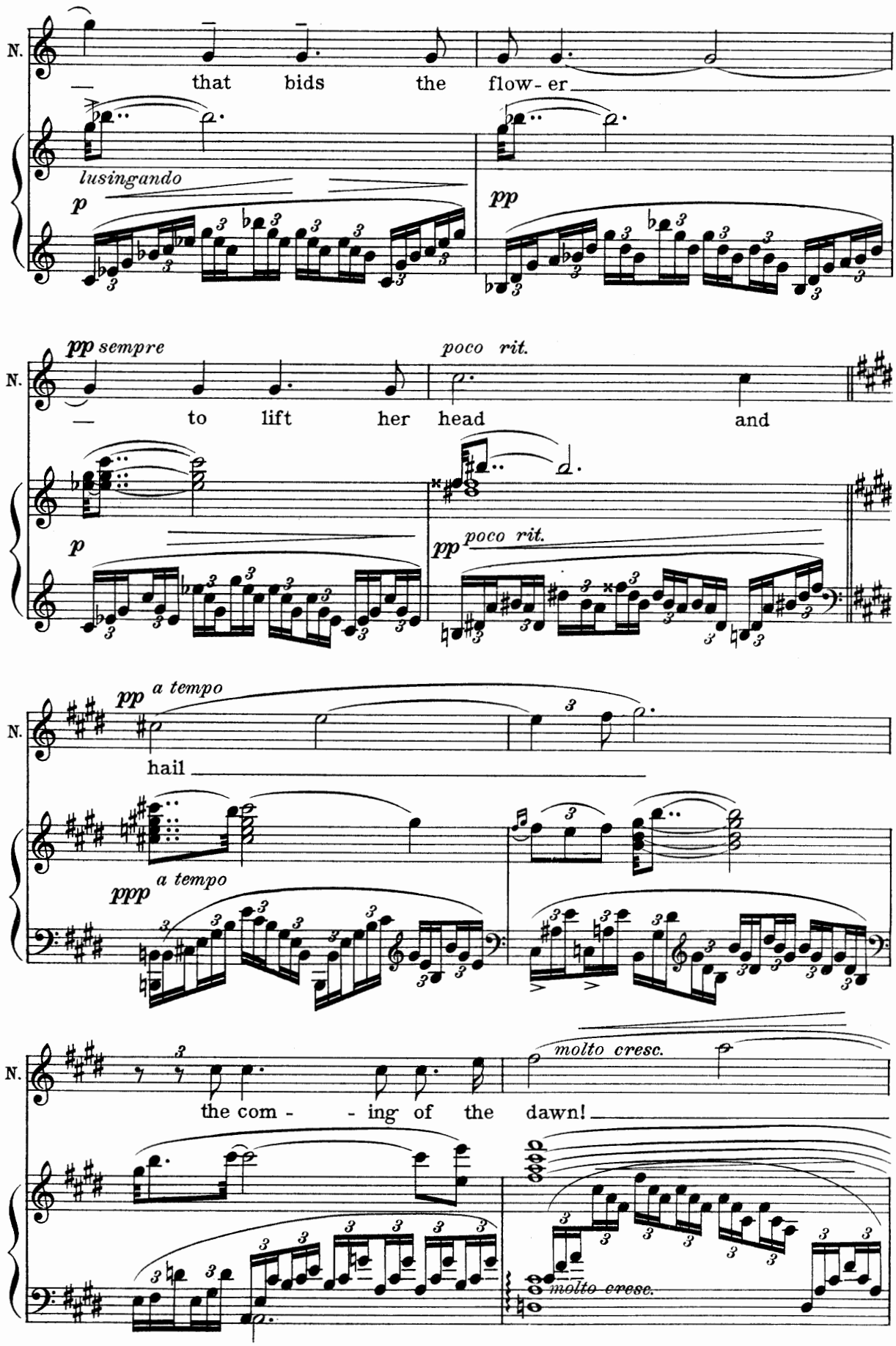

N.
are these walls, that on - ly
N.
echo back my voice: Lonely am I! What mean these gloom - y
N.
shadows, these unknown shapes that point their fin-gers at me?
N.
There is a mist before my eyes, I walk in dark - - ness.
f
ff
sfz

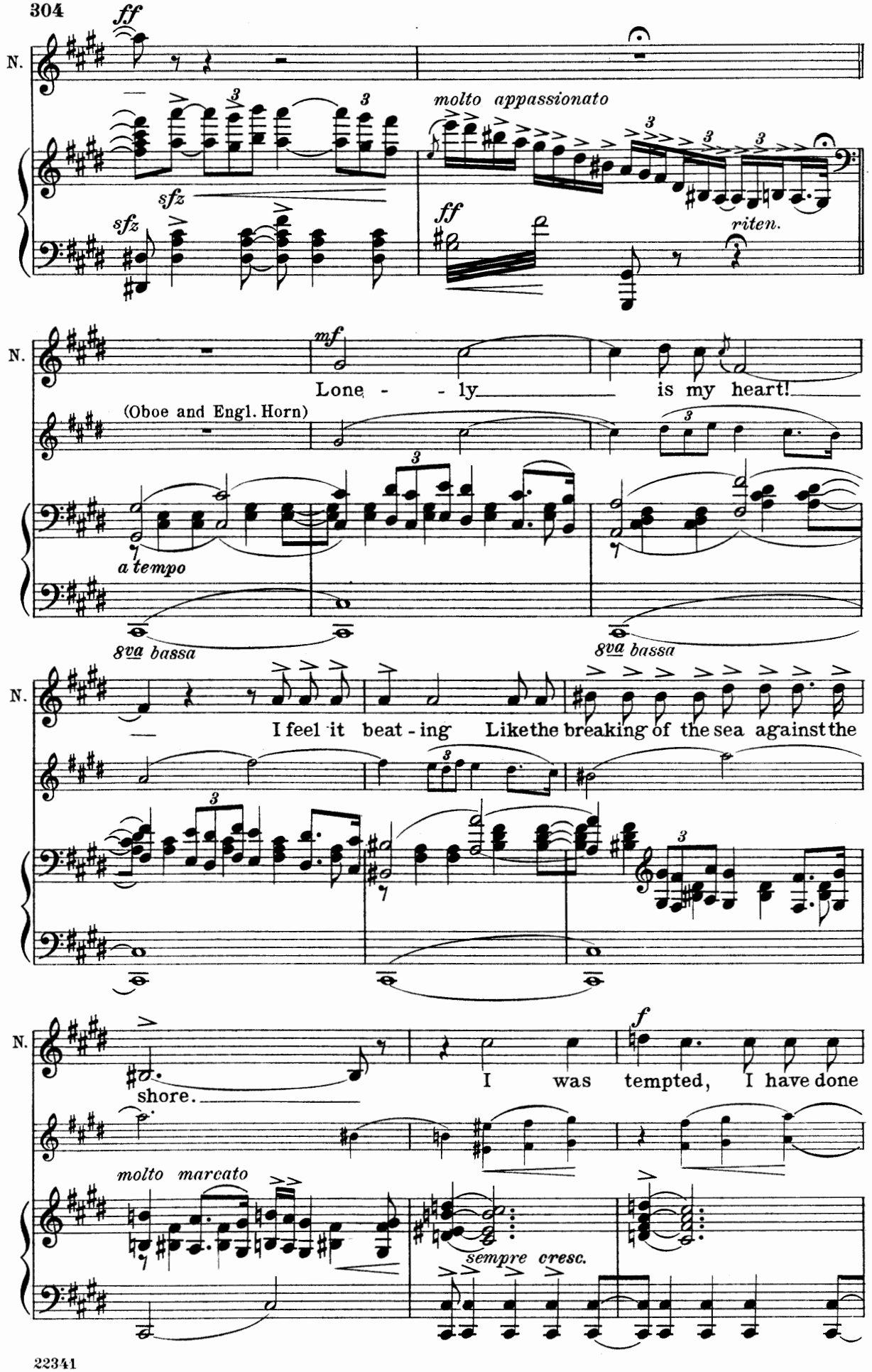

N.
The
dolente
ff
p
N.
p
eyes of my peo - ple were cold and dark;
p
p sfz
N.
(coming centre)
p
pp poco rit.
The eyes of the stranger were soft and
p sfz
p
p
poco rit.
pp
Meno mosso
N.
blue,
pp dolciss.

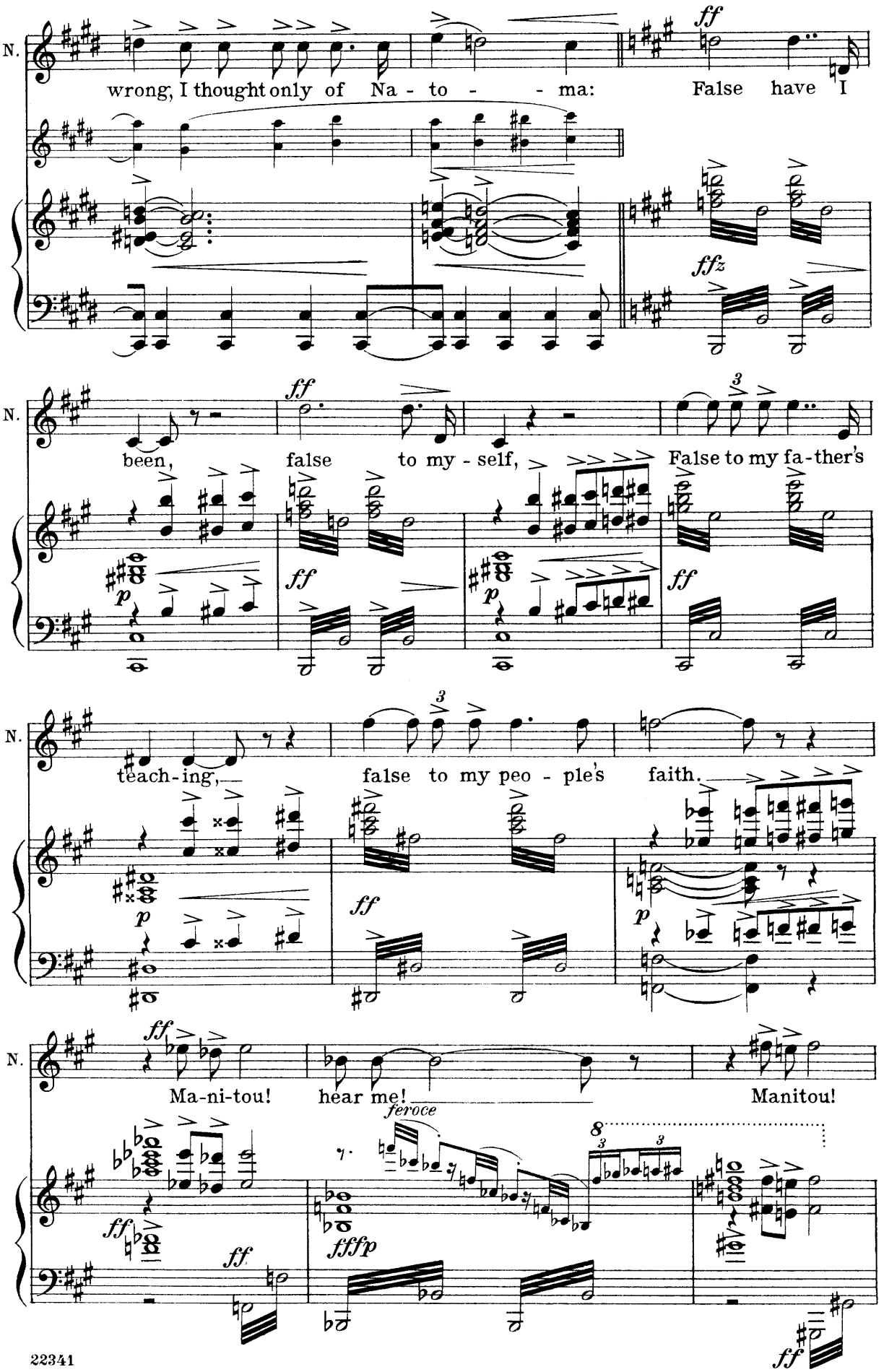


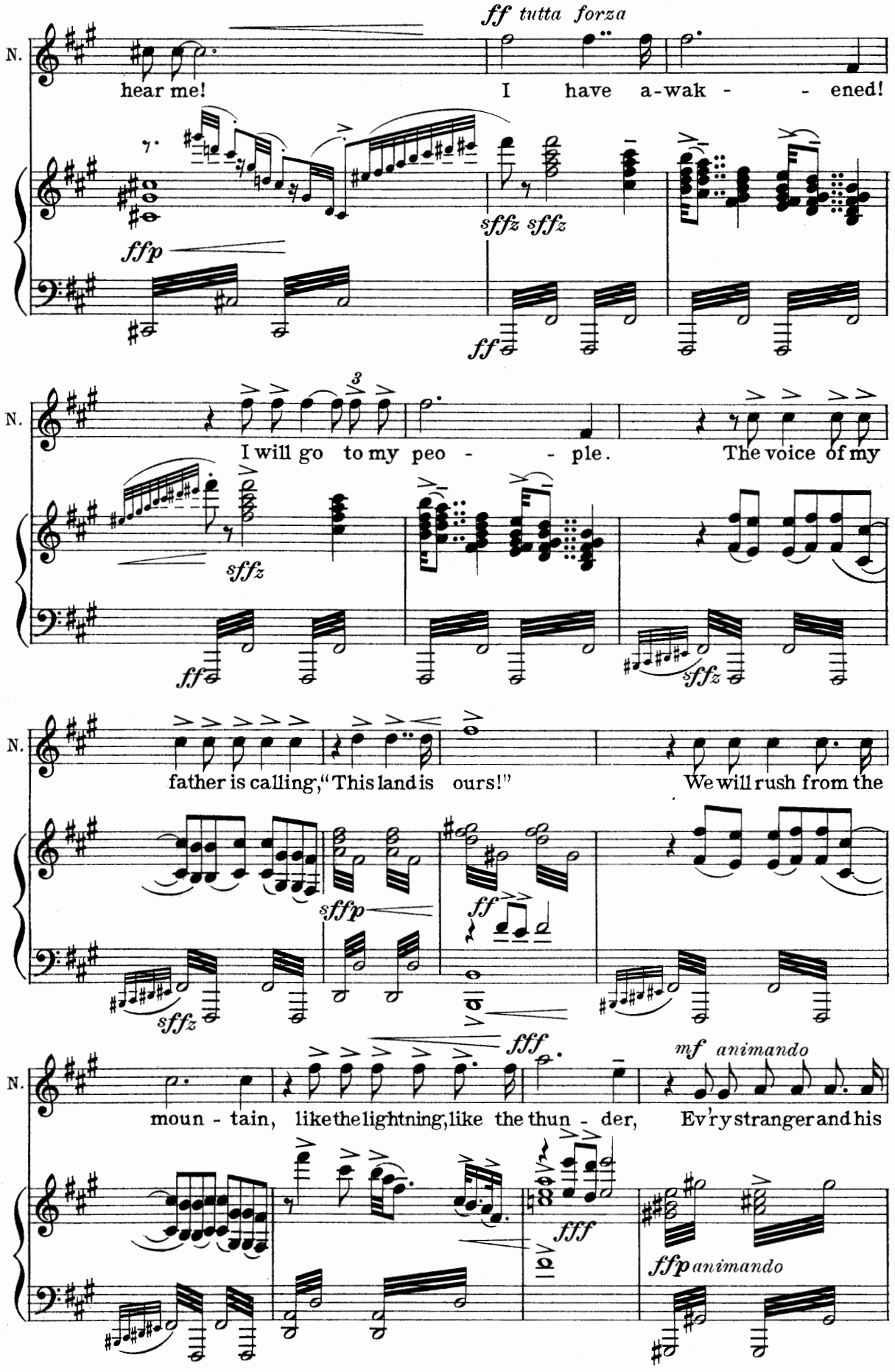
22341
EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

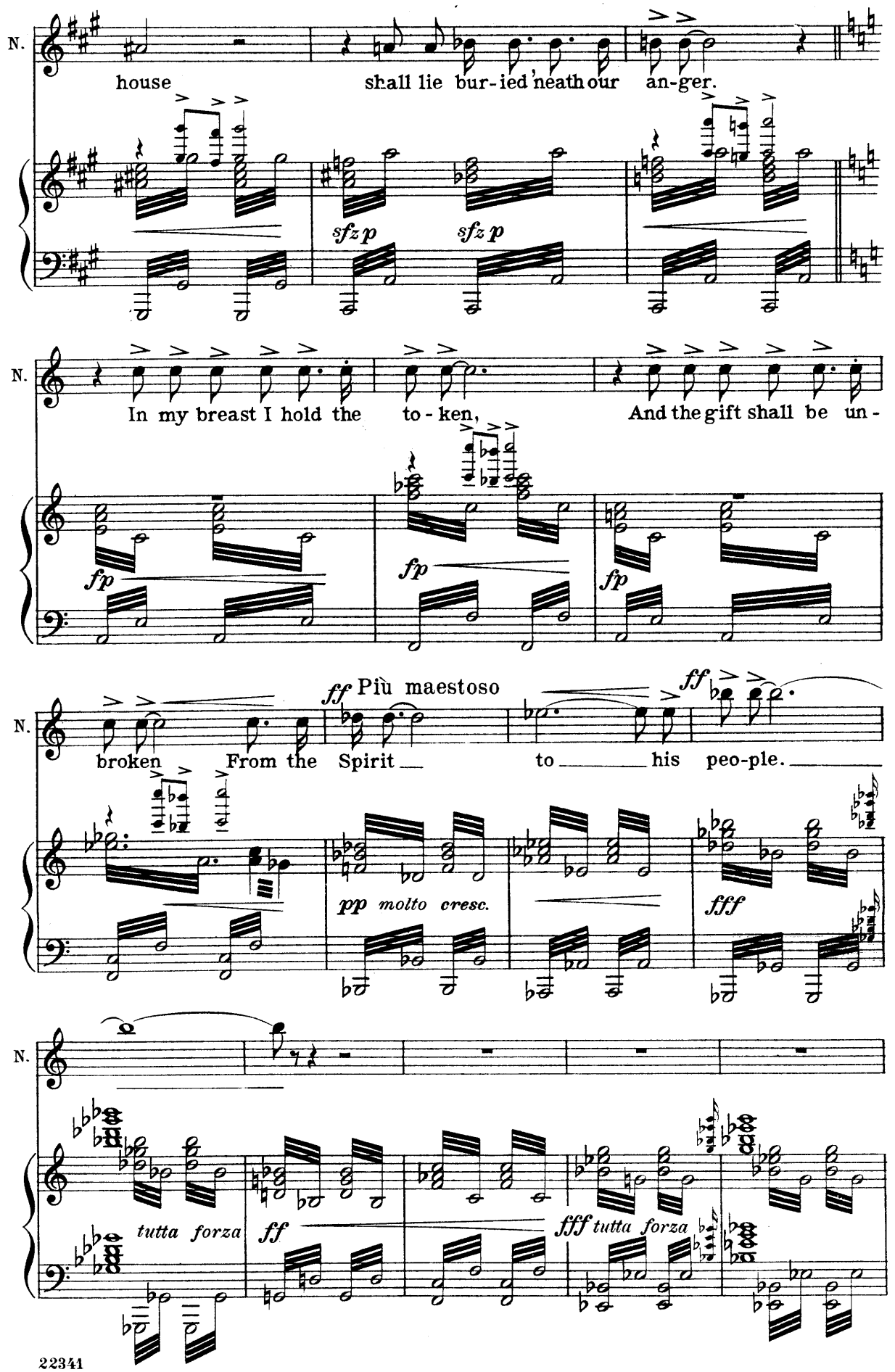

N.
dim.
pp
N.
His song
N.
pp
was the song of the morn - - - ing,
8
N.
pp sempre
the song of the morn - ing,
8
pp possibile

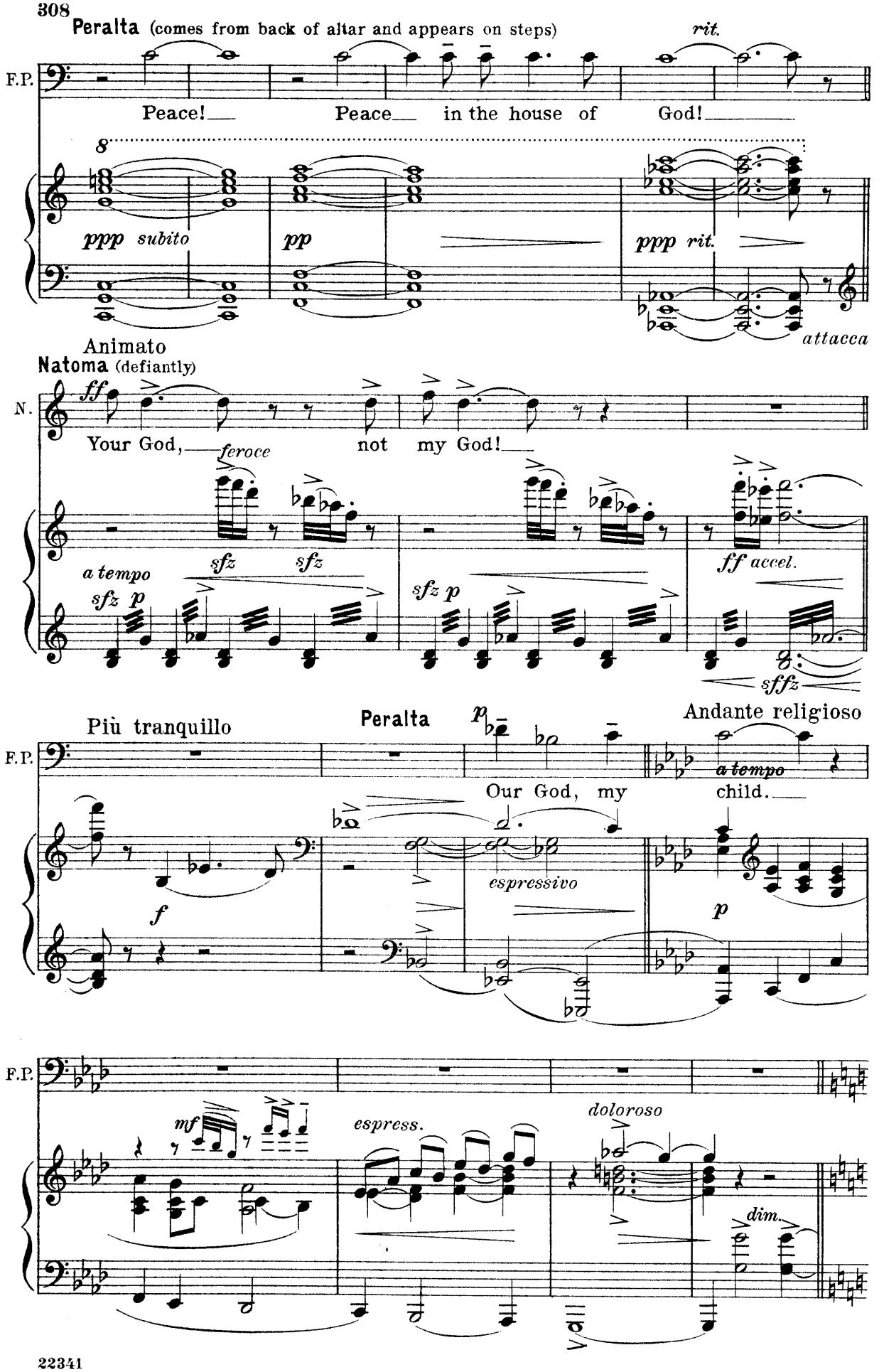

N.
— that bids the flow- er
lusingando
p
pp
pp sempre
poco rit.
— to lift her head and
p
pp
poco rit.
pp
a tempo
hail
ppp
a tempo
N.
molto cresc.
the com - - ing of the dawn!
molto cresc.

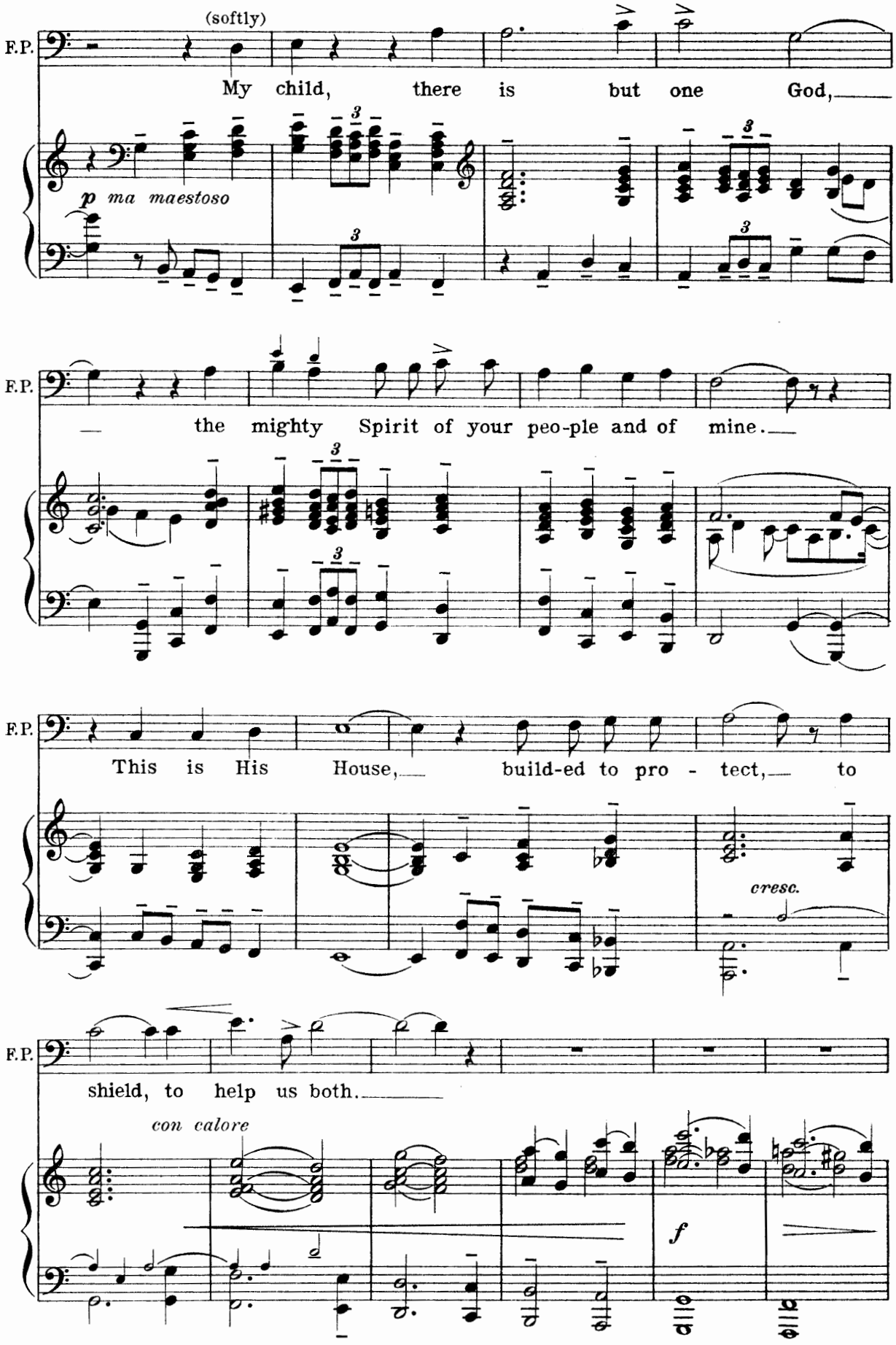

N.
ff
molto appassionato
sfz
sfz
ff
riten.
N.
mf
Lone - - ly is my heart!
(Oboe and Engl. Horn)
a tempo
8va bassa
8va bassa
N.
I feel it beat - ing Like the breaking of the sea against the
N.
shore.
I was tempted, I have done
f
molto marcato
sempre cresc.

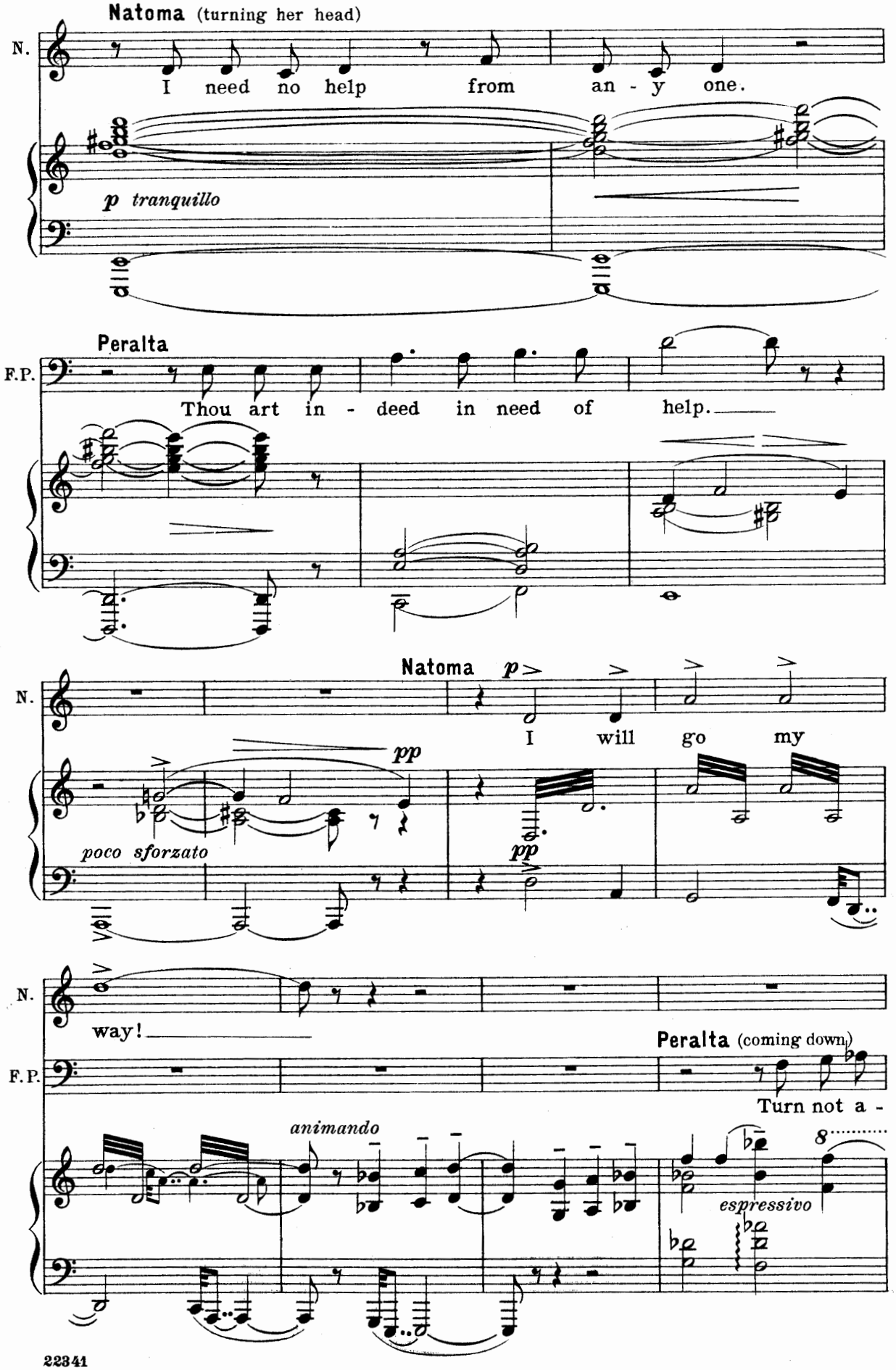

N.
wrong, I thought only of Na - to - - ma:
ff
False have I
ffz
N.
been,
ff
false to my - self,
False to my fa-ther's
N.
teach-ing,
false to my peo - ple's faith.
N.
Ma-ni-tou!
hear me!
Manitou!
feroce
fffp

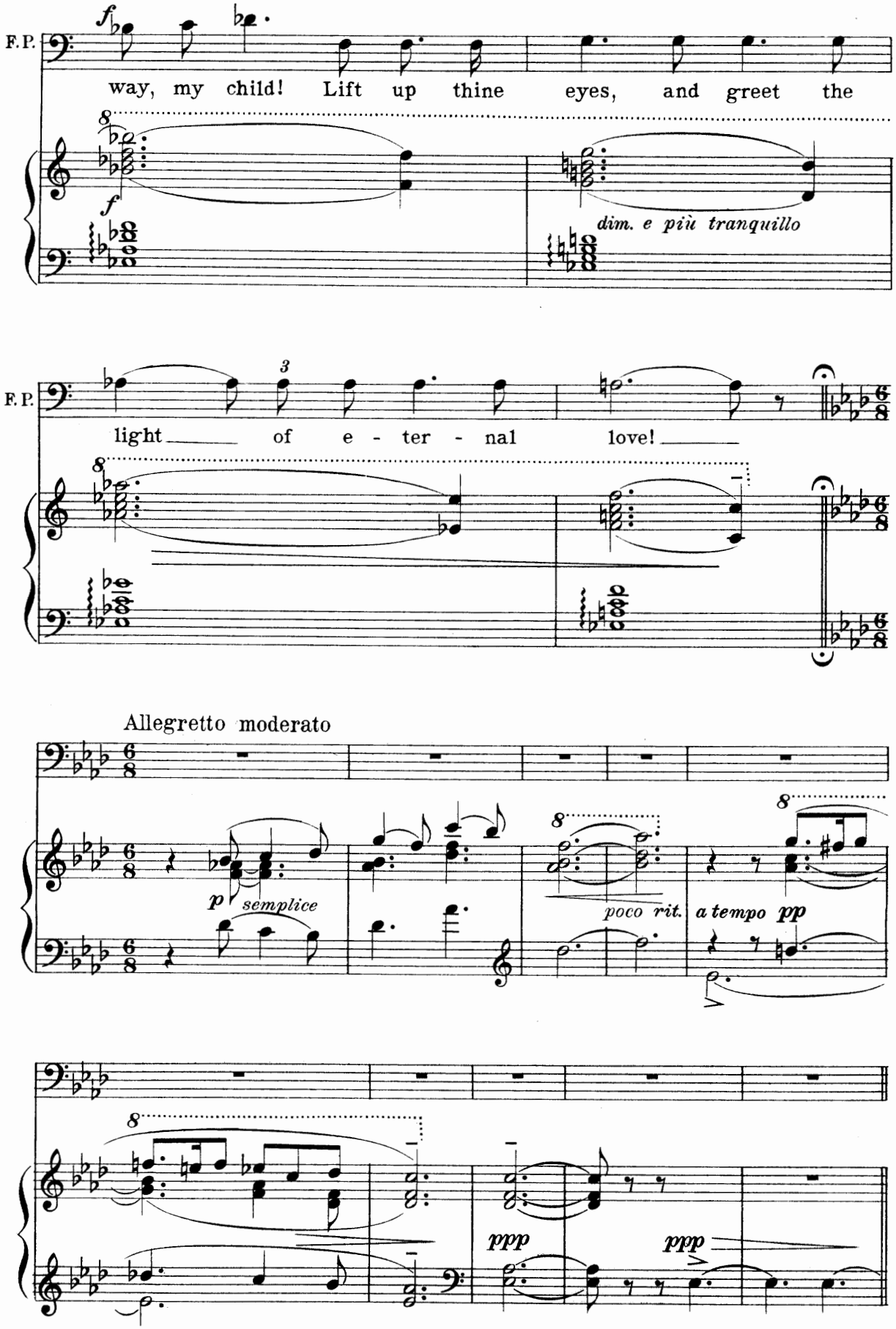

N.
ff tutta forza
hear me!
I have a-wak - - ened!
ffp
sffz sffz
ff
N.
I will go to my peo - - ple.
The voice of my
sffz
ff
sffz
N.
father is calling, "This land is ours!"
We will rush from the
sffp
ff
sffz
N.
fff
mf animando
moun - tain, like the lightning, like the thun - der,
Ev'ry stranger and his
fff
ffp animando

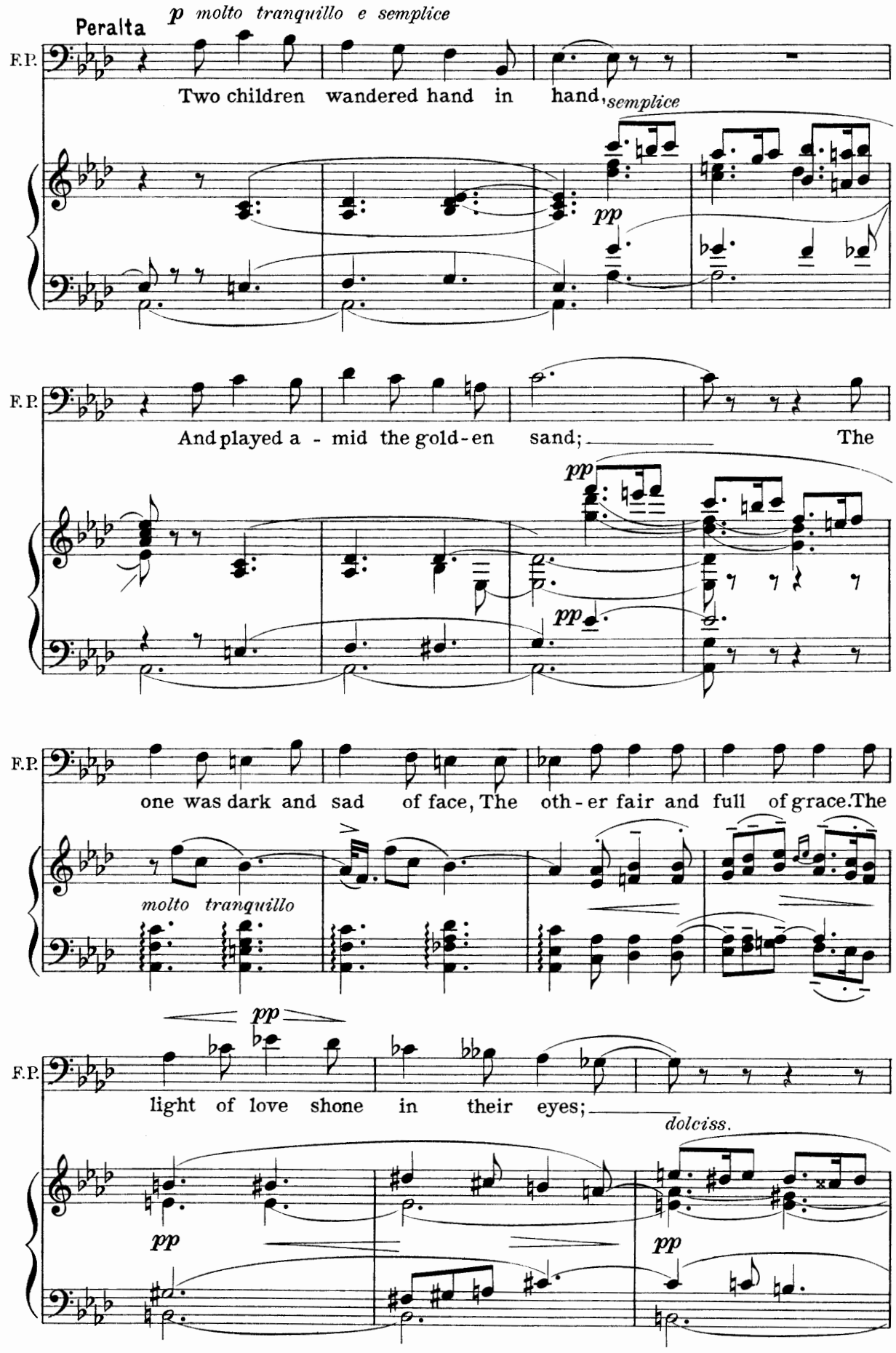

N.
house shall lie bur-ied 'neath our an-ger.
sfz p sfz p
N.
In my breast I hold the to-ken, And the gift shall be un-
fp fp fp
N.
broken From the Spirit to his peo-ple.
ff Più maestoso
ff
pp molto cresc.
fff
N.
tutta forza
ff
fff tutta forza

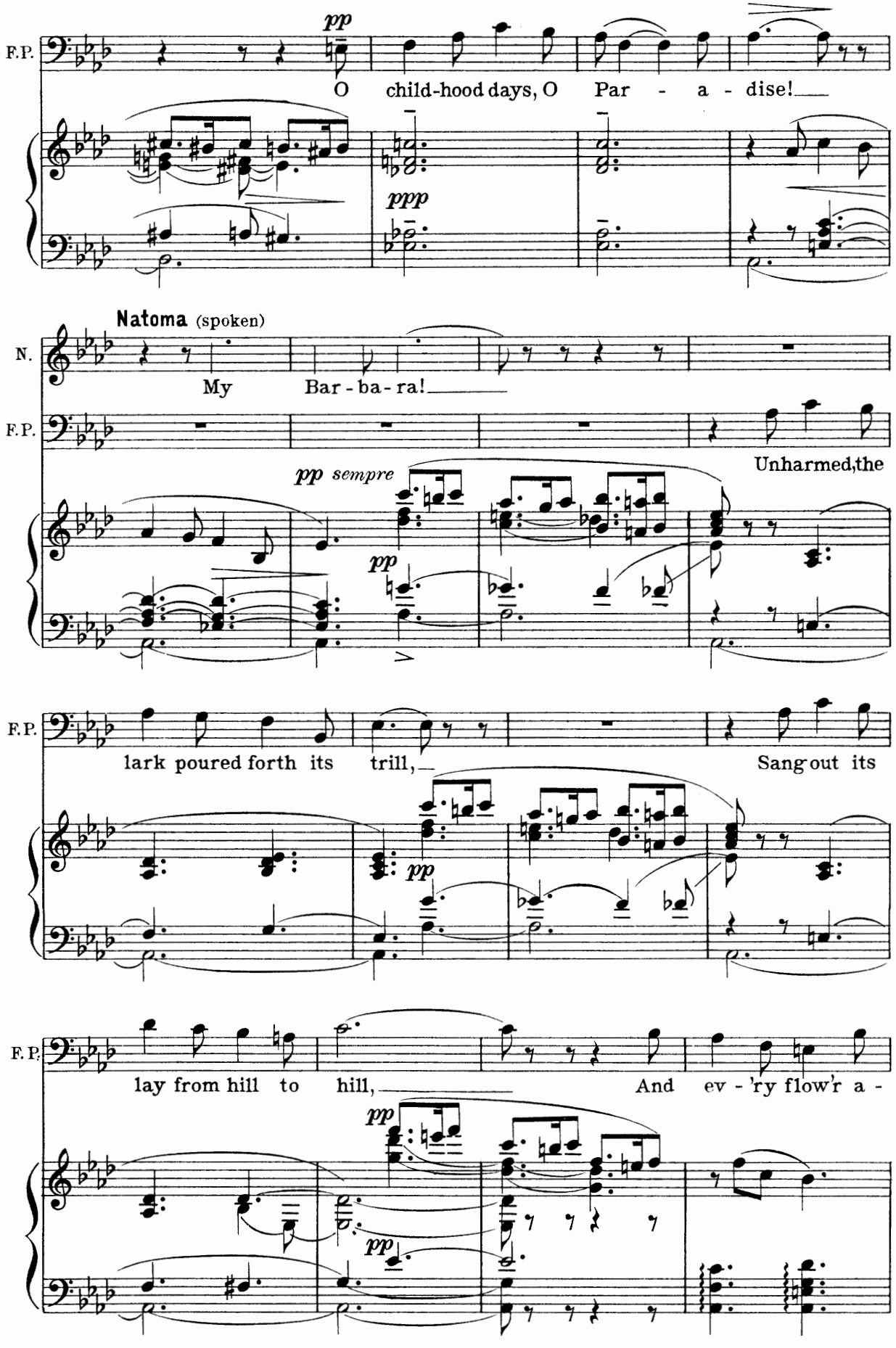

Peralta (comes from back of altar and appears on steps)
rit.
F.P.
Peace! Peace in the house of God!
8
ppp subito
pp
ppp rit.
attacca
Animato
Natoma (defiantly)
N.
ff
Your God, feroce not my God!
a tempo
sfz p
sfz sfz
sfz p
ff accel.
sffz
Più tranquillo
Peralta
p
Andante religioso
F.P.
Our God, my child.
a tempo
espressivo
f
p
F.P.
mf
espress.
doloroso
dim.

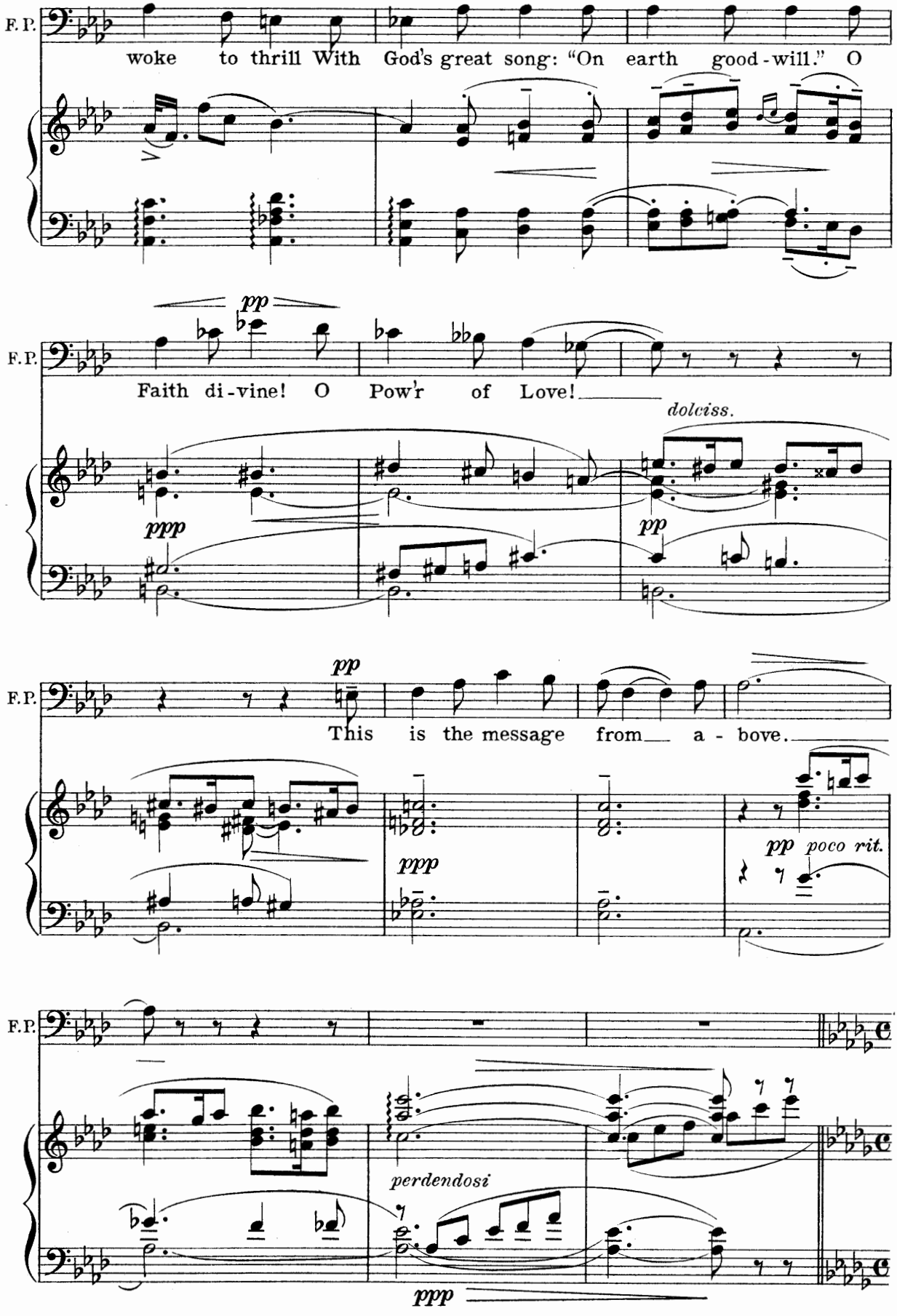

(softly)
F.P.
My child, there is but one God,
p ma maestoso
F.P.
the mighty Spirit of your peo-ple and of mine.
F.P.
This is His House, build-ed to pro - tect, to
cresc.
F.P.
shield, to help us both.
con calore
f

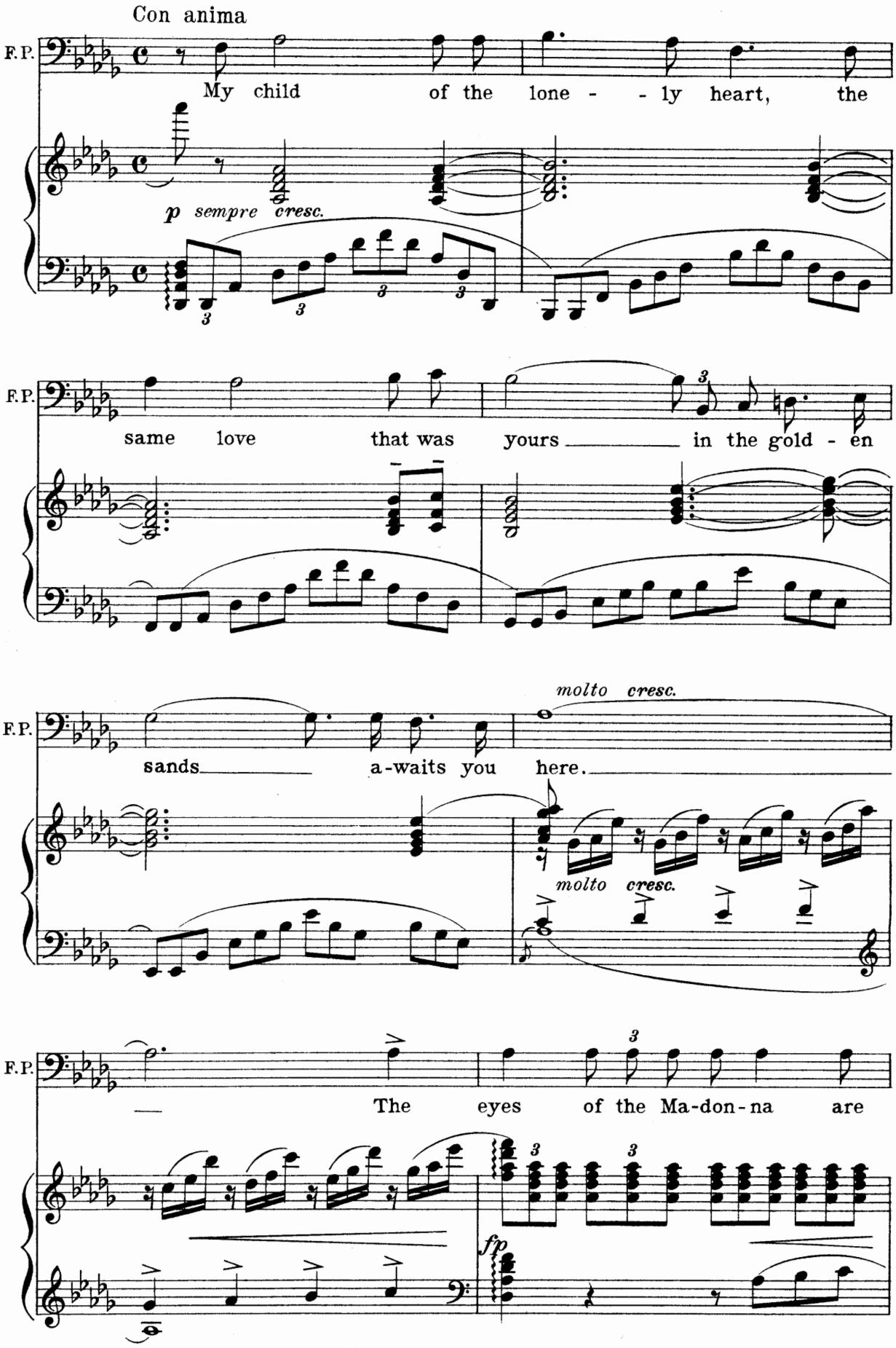

Natoma (turning her head)
N.
I need no help from an - y one.
p tranquillo
Peralta
F.P.
Thou art in - deed in need of help.
Natoma
N.
I will go my
pp
poco sforzato
pp
N.
way!
Peralta (coming down)
F.P.
Turn not a -
animando
espressivo
8

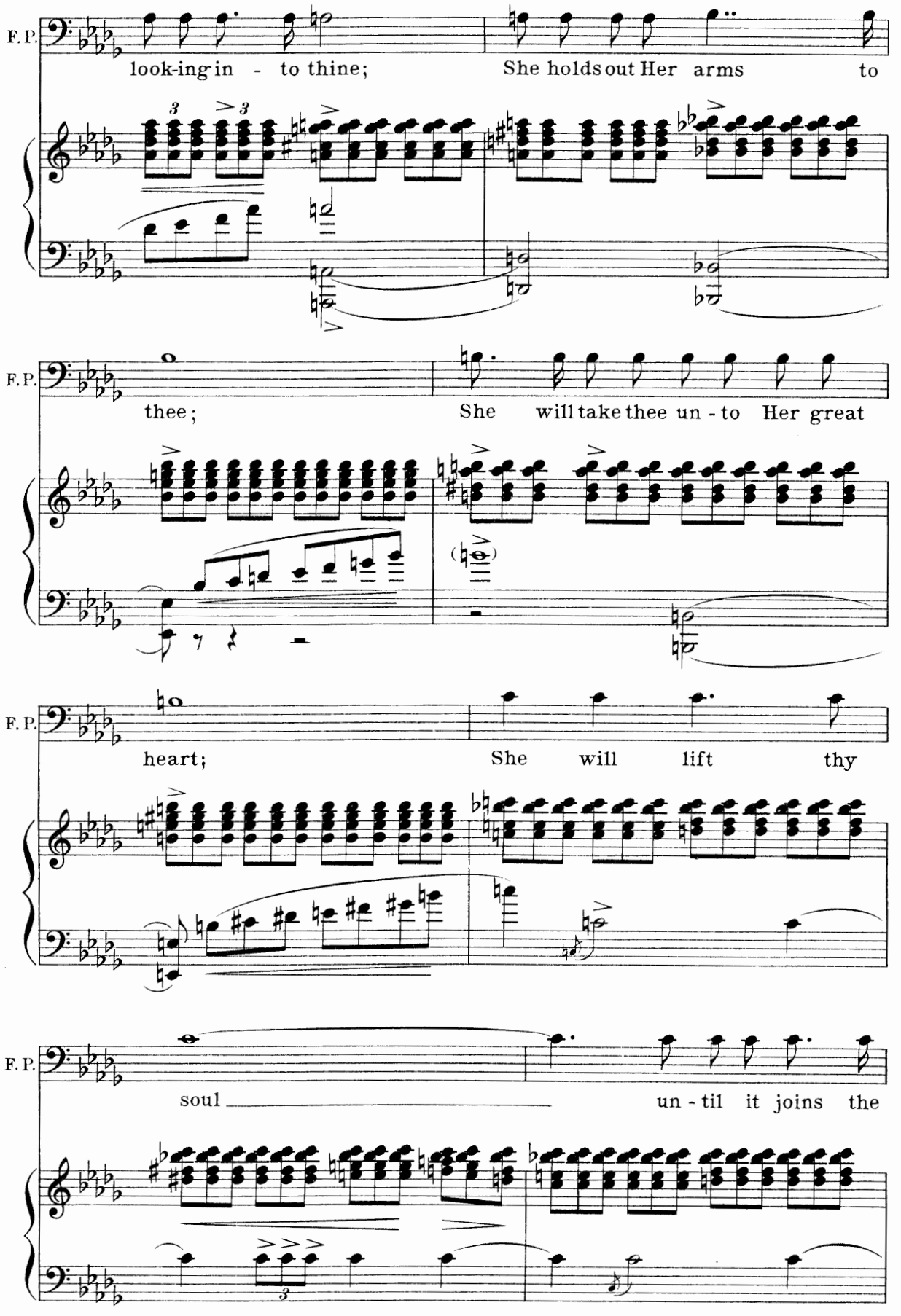

F.P.
f
way, my child! Lift up thine eyes, and greet the
8
f
dim. e più tranquillo
F.P.
3
light of e - ter - nal love!
8
Allegretto moderato
p semplice
8
poco rit.
a tempo pp
8
ppp
ppp

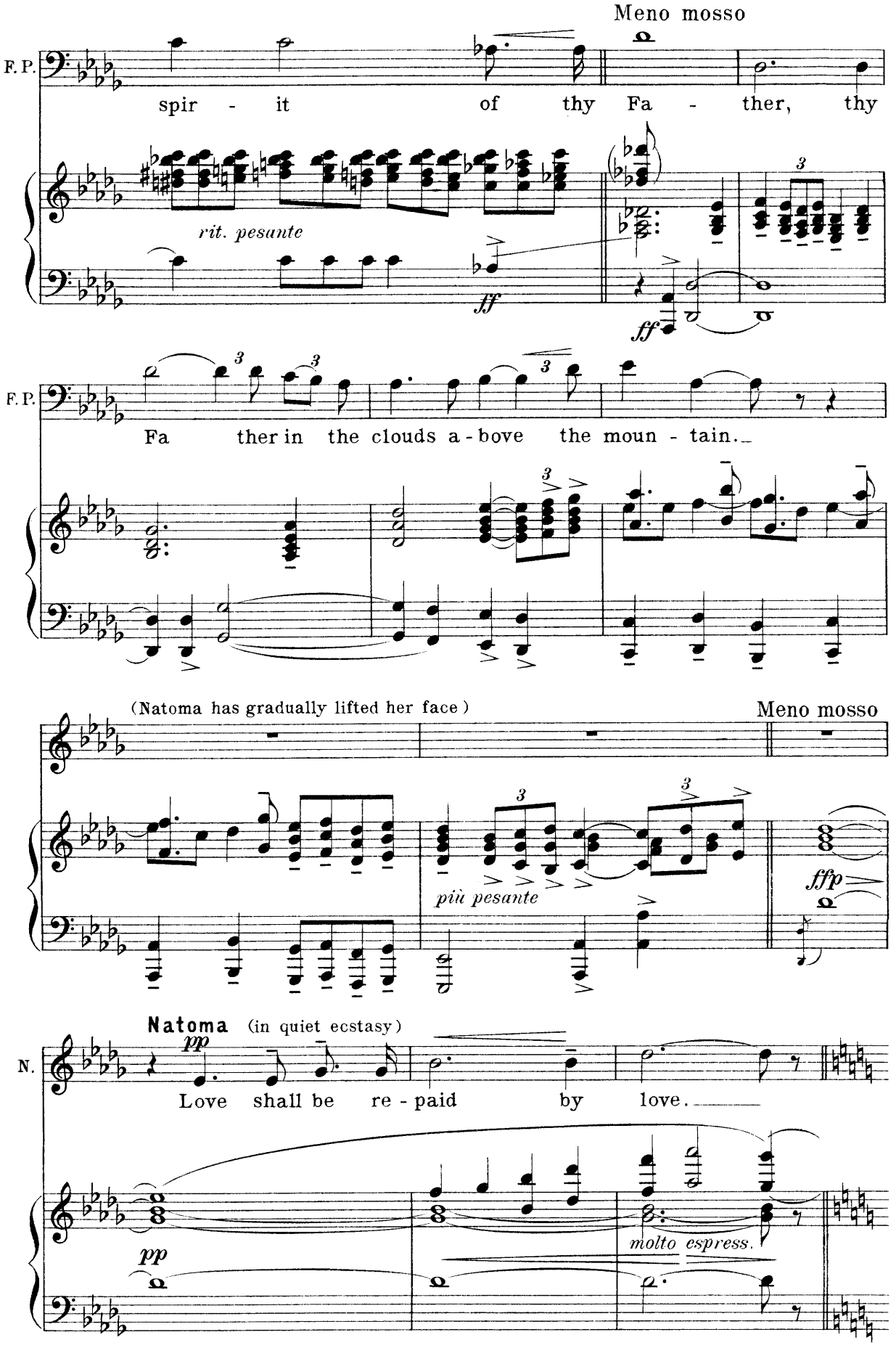

Peralta
p molto tranquillo e semplice
F.P.
Two children wandered hand in hand,
semplice
pp
F.P.
And played a - mid the gold-en sand; The
pp
pp
F.P.
one was dark and sad of face, The oth-er fair and full of grace. The
molto tranquillo
pp
F.P.
light of love shone in their eyes;
dolciss.
pp
pp

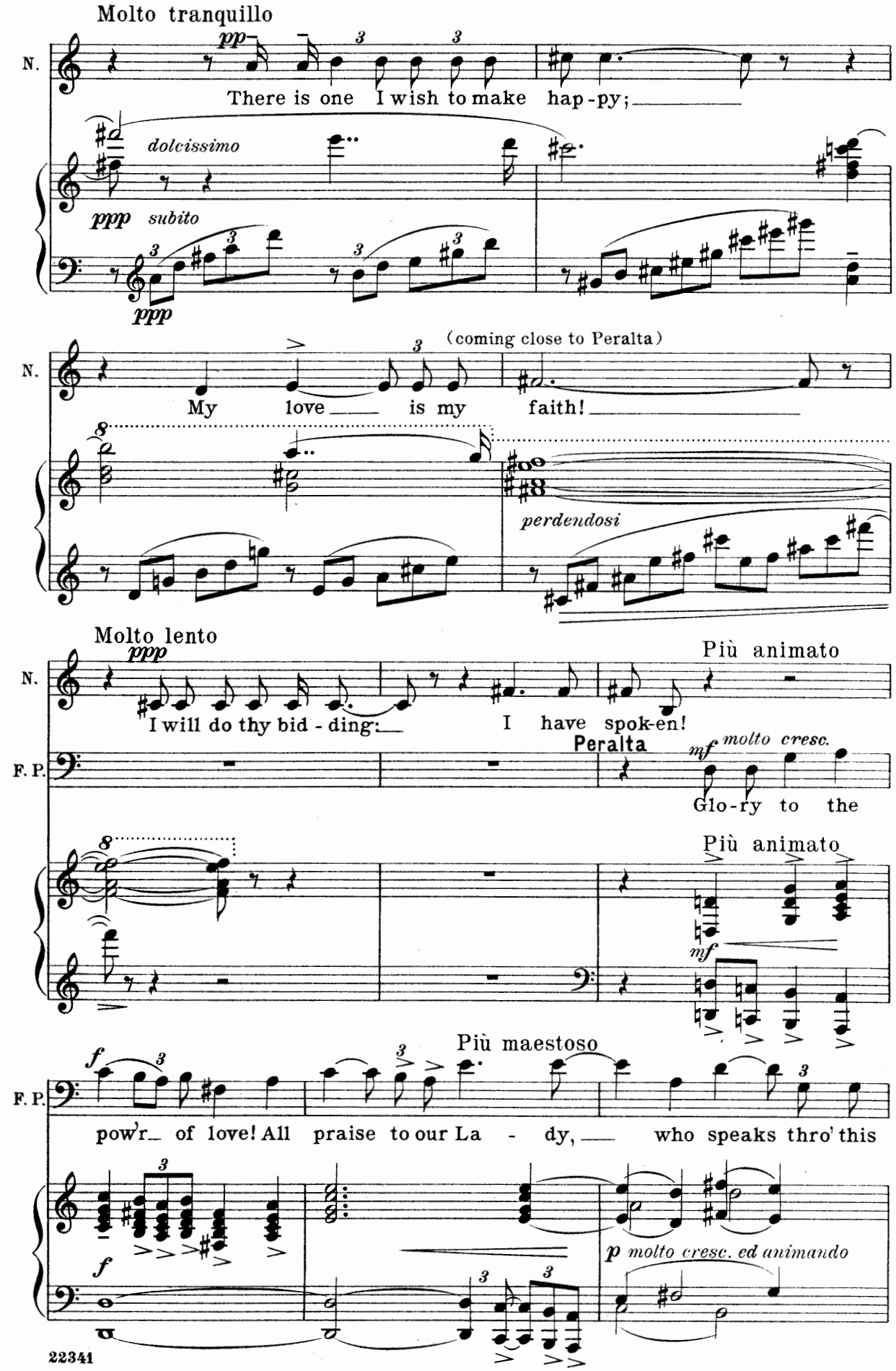

F.P.
pp
O child-hood days, O Par - a - dise!
ppp
Natoma (spoken)
N.
My Bar - ba - ra!
F.P.
Unharmed, the
pp sempre
pp
F.P.
lark poured forth its trill,
Sang out its
pp
F.P.
lay from hill to hill,
And ev - 'ry flow'r a -
pp
pp

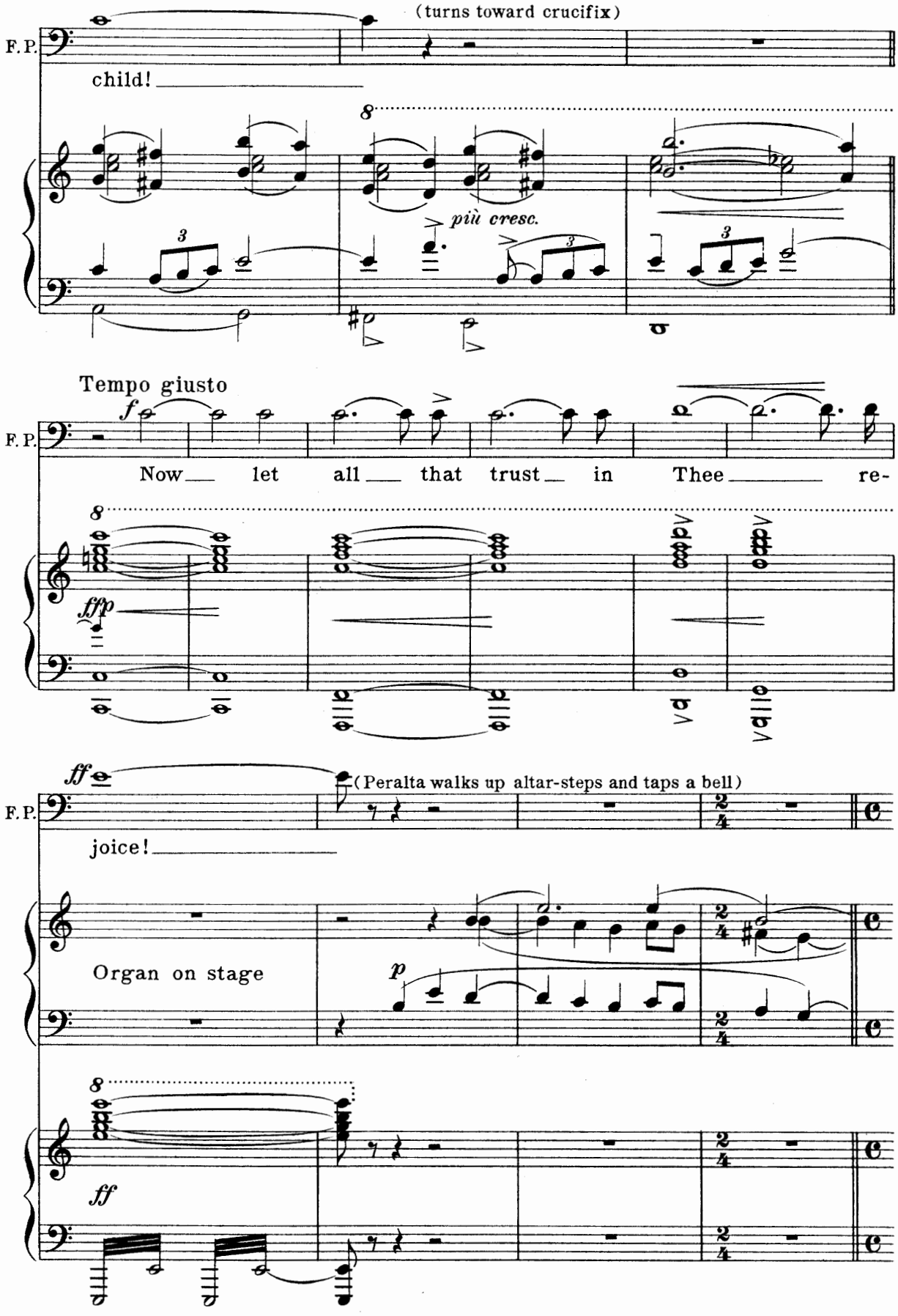

F. P.
woke to thrill With God's great song: "On earth good-will." O
pp
Faith di-vine! O Pow'r of Love!
dolciss.
ppp
pp
F. P.
This is the message from a - bove.
pp
ppp
pp poco rit.
F. P.
perdendosi
ppp


Con anima
F.P.
My child of the lone - - ly heart, the
p sempre cresc.
F.P.
same love that was yours in the gold - en
F.P.
sands a-waits you here.
molto cresc.
molto cresc.
F.P.
The eyes of the Ma-don-na are
fp


F. P.
look-ing in - to thine; She holds out Her arms to
F. P.
thee; She will take thee un - to Her great
F. P.
heart; She will lift thy
F. P.
soul un - til it joins the

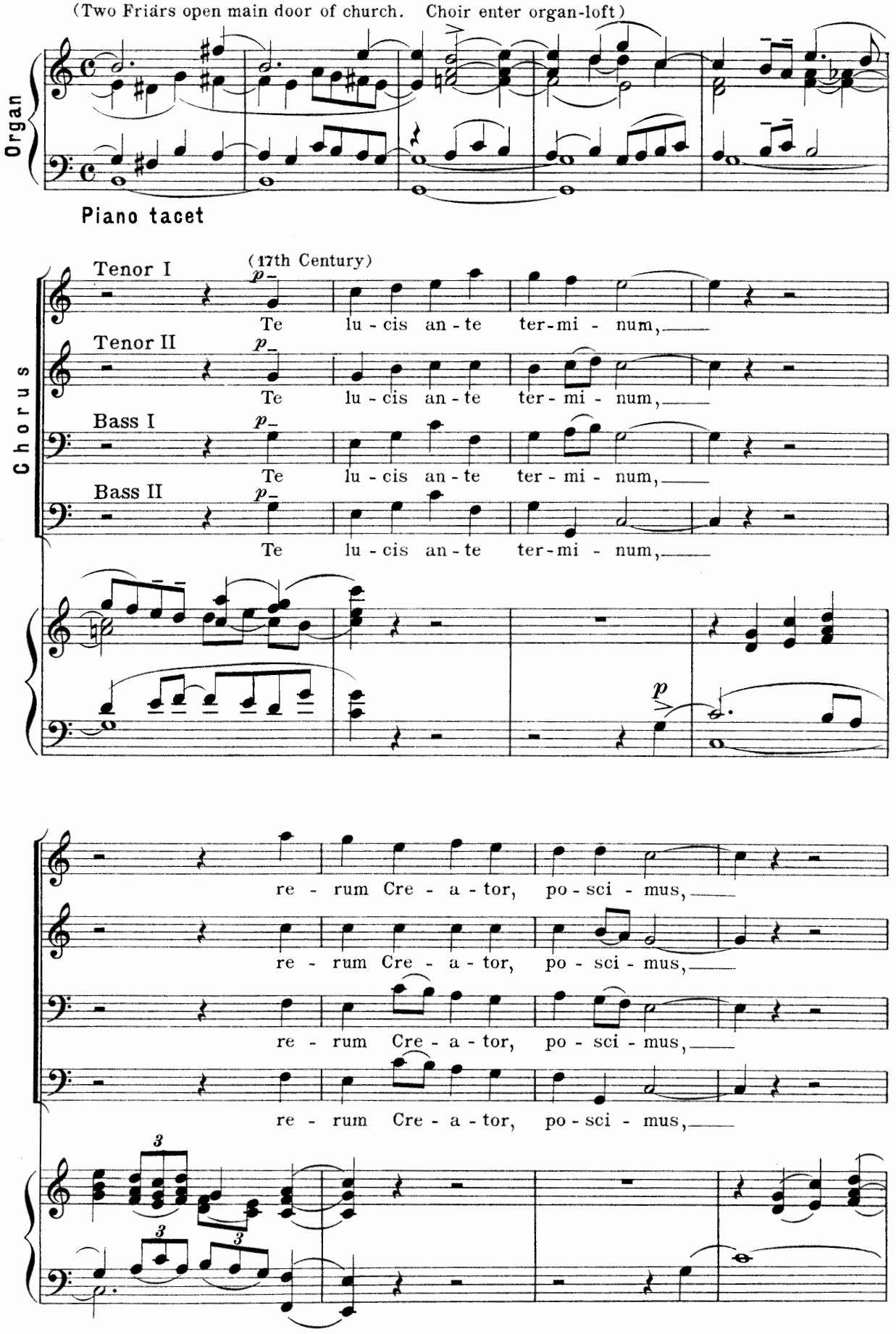

Meno mosso
F. P.
spir - it of thy Fa - ther, thy
rit. pesante
ff
ff
F. P.
Fa ther in the clouds a - bove the moun - tain.
(Natoma has gradually lifted her face)
Meno mosso
più pesante
fffp
Natoma (in quiet ecstasy)
N.
pp
Love shall be re - paid by love.
pp
molto espress.

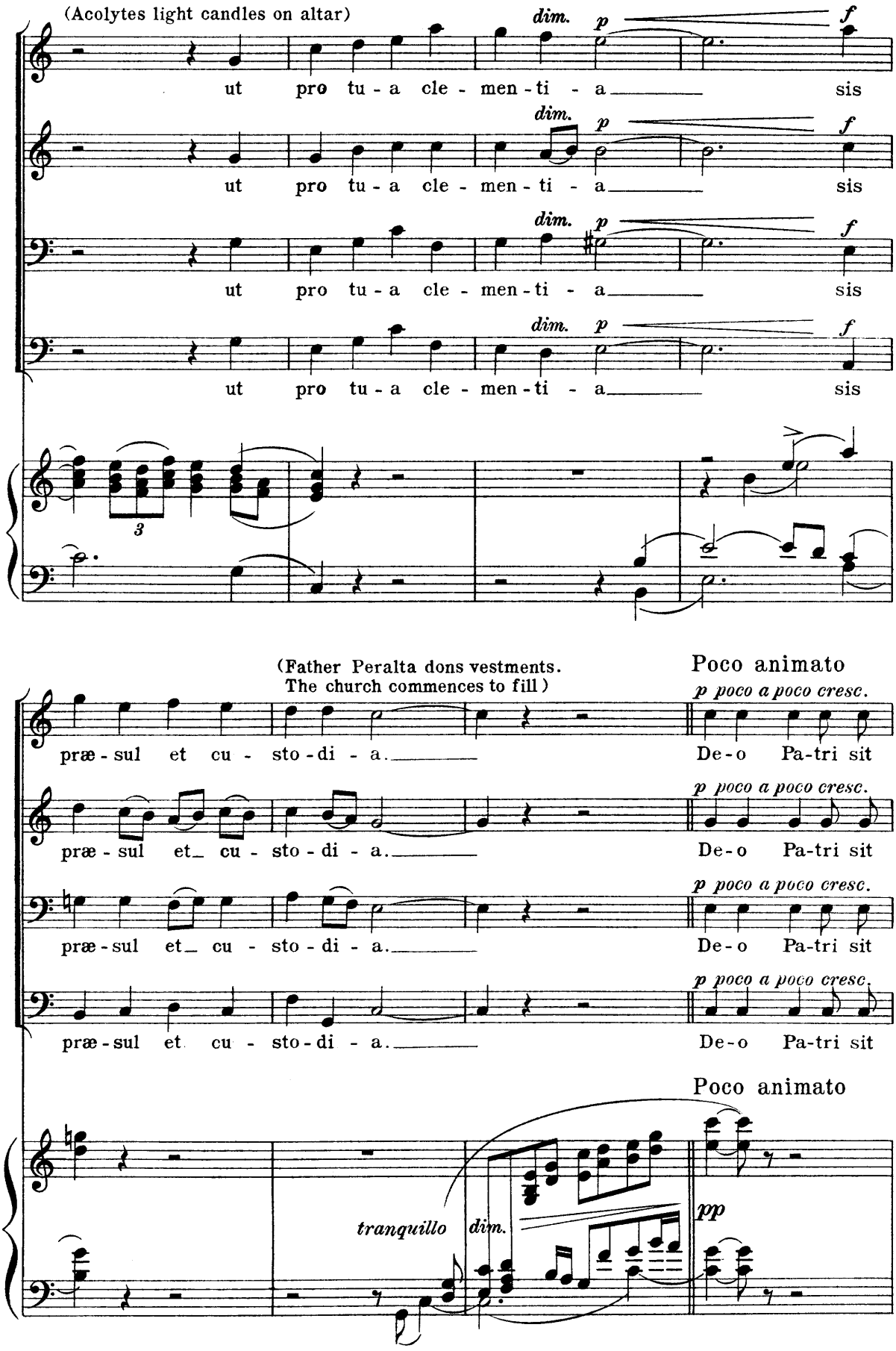

Molto tranquillo
N.
pp
There is one I wish to make hap-py;
dolcissimo
ppp subito
ppp
(coming close to Peralta)
My love is my faith!
perdendosi
Molto lento
ppp
I will do thy bid-ding:
Più animato
I have spok-en!
F. P.
Peralta
mf molto cresc.
Glo-ry to the
Più animato
mf
Più maestoso
f
pow'r of love! All praise to our La - dy, who speaks thro' this
p molto cresc. ed animando

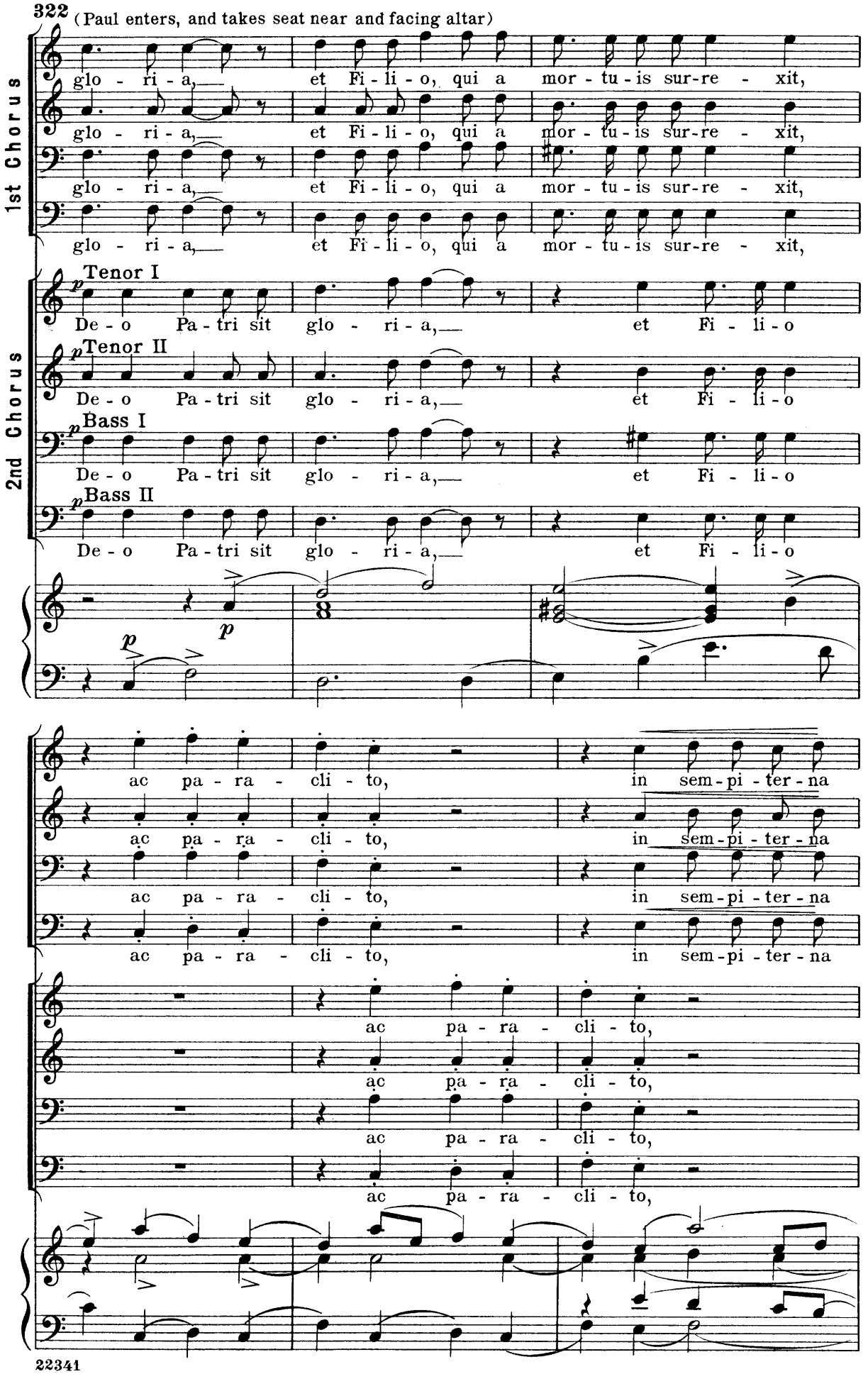

(turns toward crucifix)
F. P.
child!
più cresc.
Tempo giusto
F. P.
Now let all that trust in Thee re-
ffp
ff
(Peralta walks up altar-steps and taps a bell)
F. P.
joice!
Organ on stage
p
ff

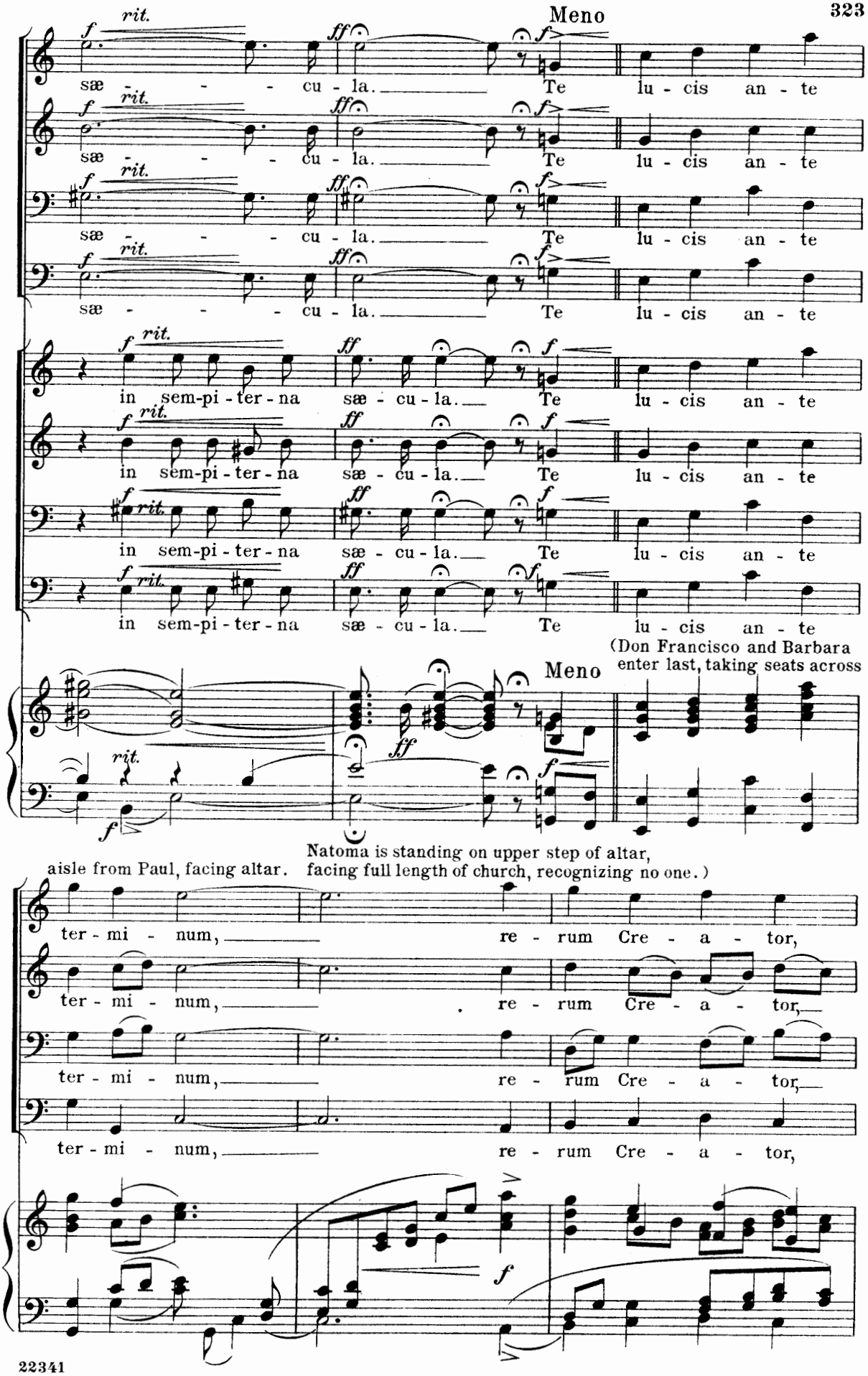
320

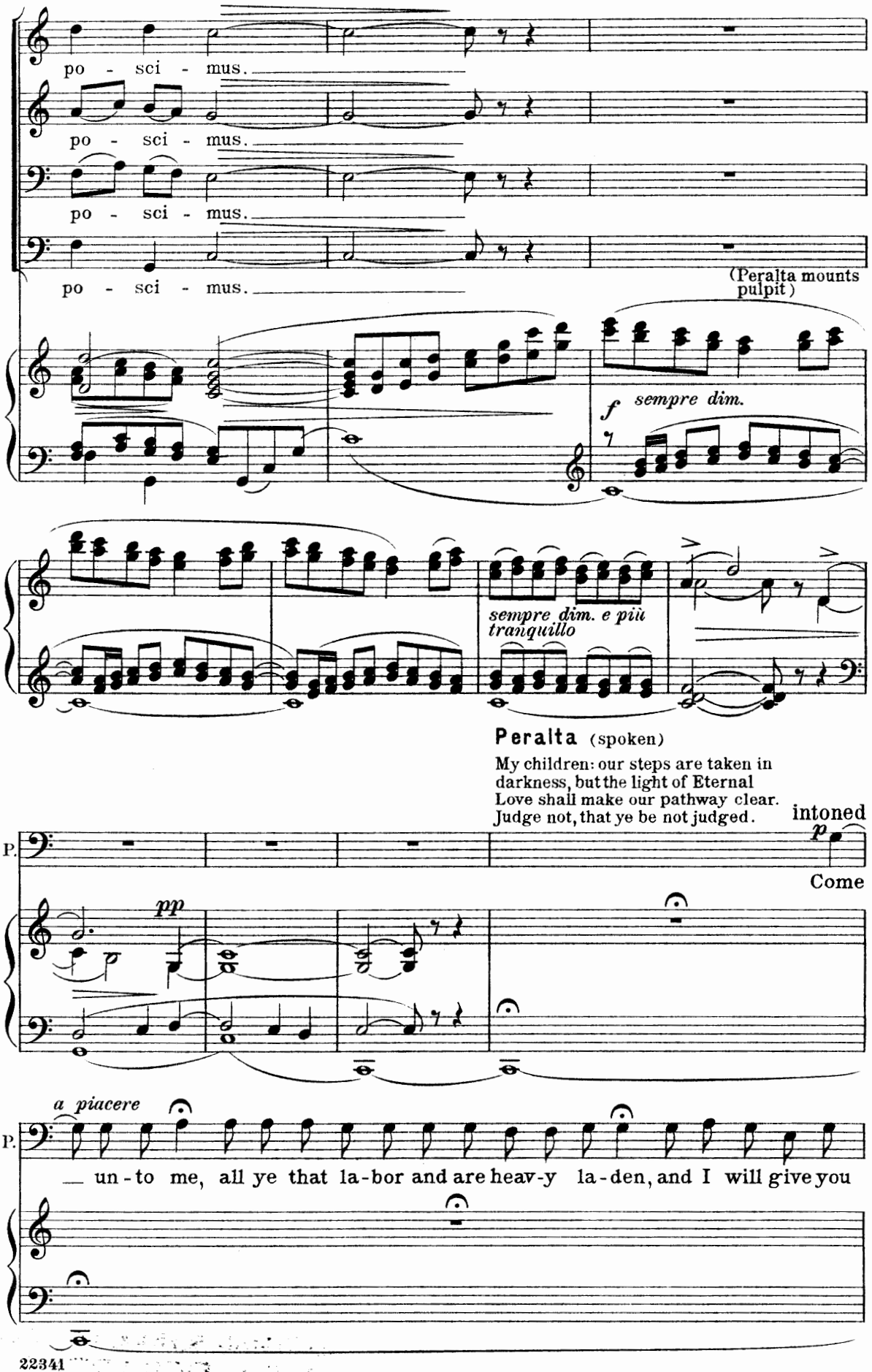
(Two Friars open main door of church. Choir enter organ-loft)




(Acolytes light candles on altar)
dim.
p
f
ut pro tu - a cle - men - ti - a sis
ut pro tu - a cle - men - ti - a sis
ut pro tu - a cle - men - ti - a sis
ut pro tu - a cle - men - ti - a sis
3
(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
præ - sul et cu - sto - di - a.
De - o Pa - tri sit
præ - sul et cu - sto - di - a.
De - o Pa - tri sit
præ - sul et cu - sto - di - a.
De - o Pa - tri sit
Poco animato
tranquillo
dim.
pp


322
(Paul enters, and takes seat near and facing altar)
1st Chorus
2nd Chorus
glo - ri - a, et Fi - li - o, qui a mor - tu - is sur-re - xit,
Tenor I
Tenor II
Bass I
Bass II
De - o Pa - tri sit glo - ri - a, et Fi - li - o
ac pa - ra - cli - to, in sem - pi - ter - na


Meno
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 aisle from Paul, facing altar.
Natoma is standing on upper step of altar, facing full length of church, recognizing no one.)
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
p
Come
F.P.
pp
a piacere
F.P.
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.

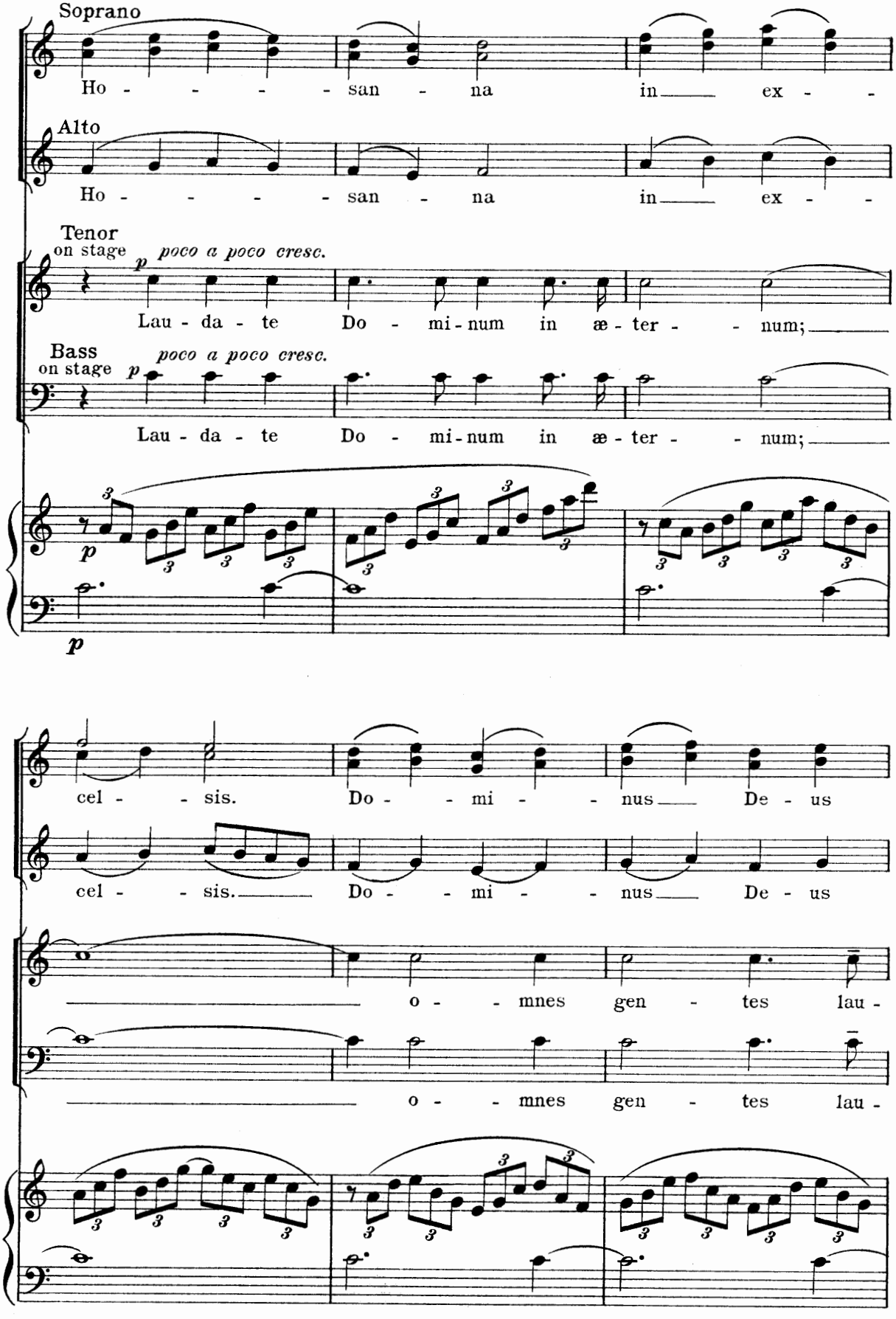
p

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a.

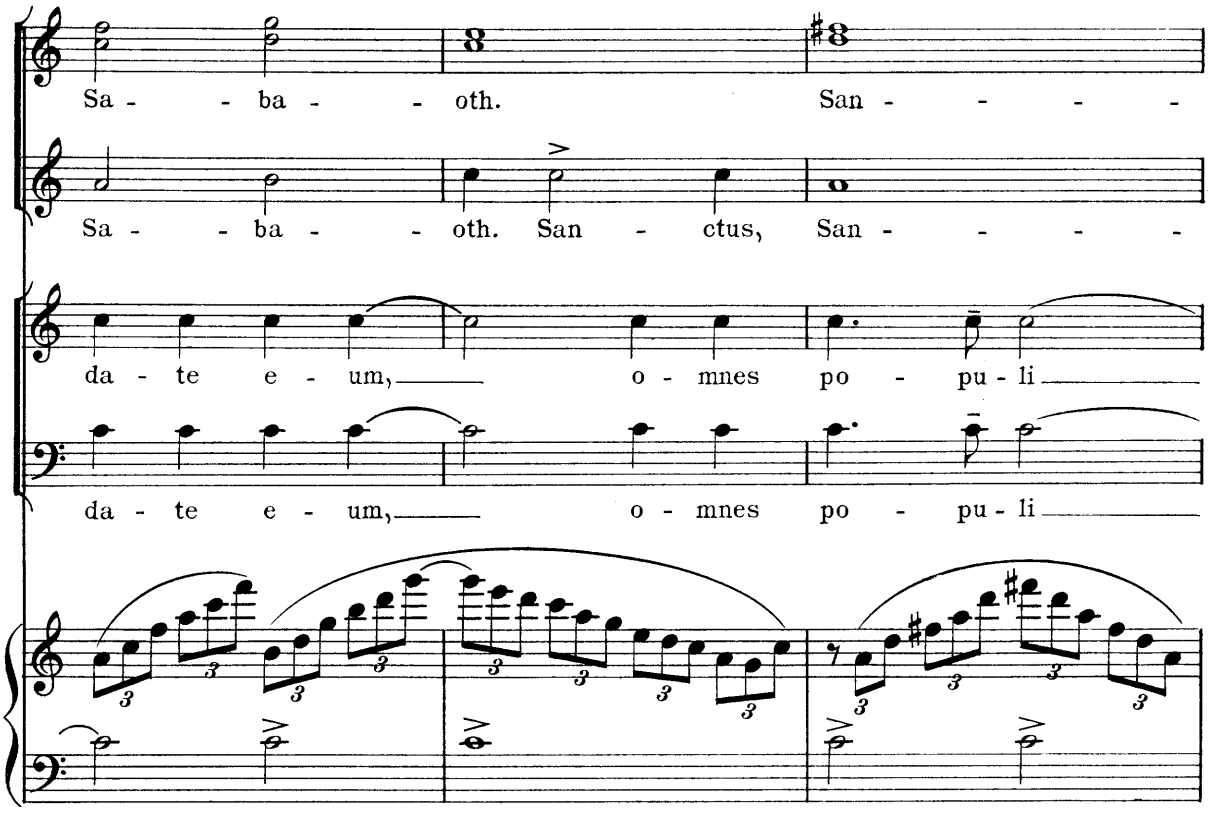
pp

EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

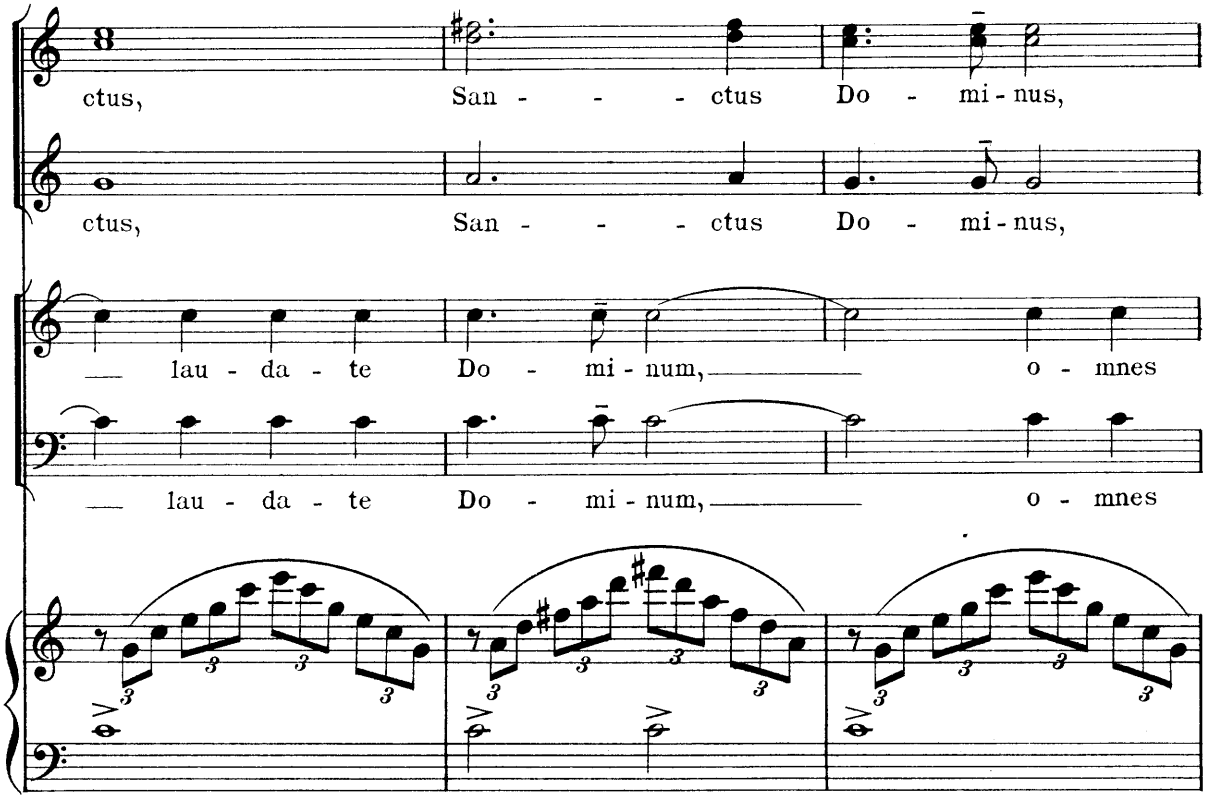
(The Nuns enter from doorway of convent-garden)

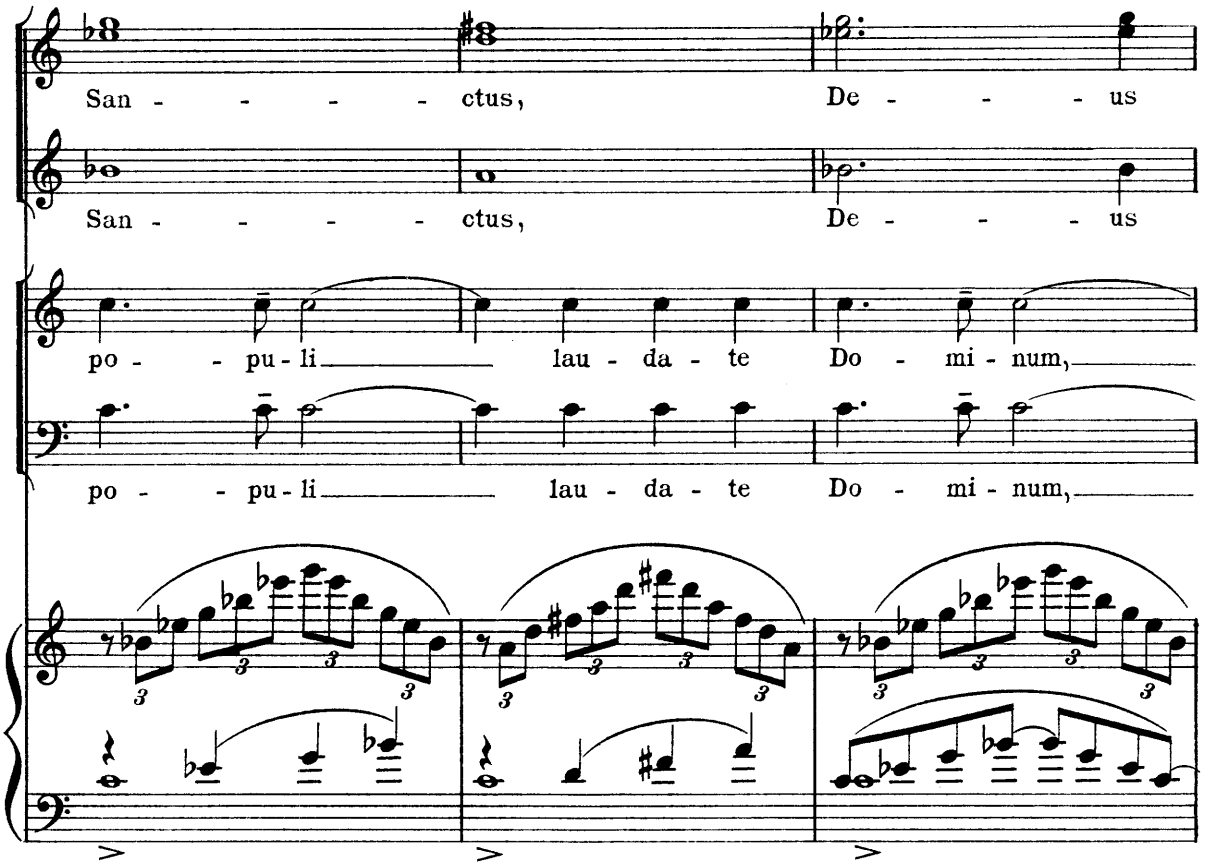


(Natoma slowly steps down into main aisle, and walks to where Barbara and Paul are

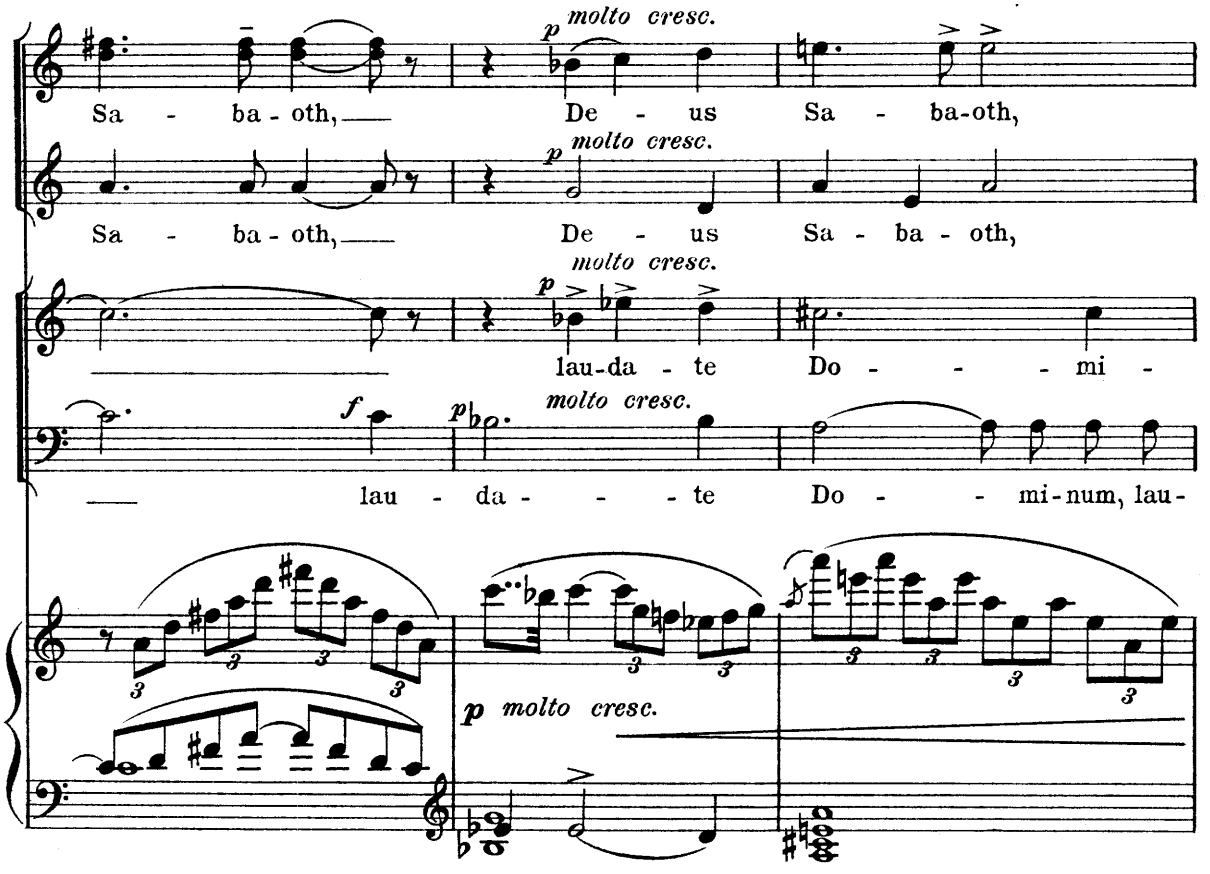


seated opposite each other)

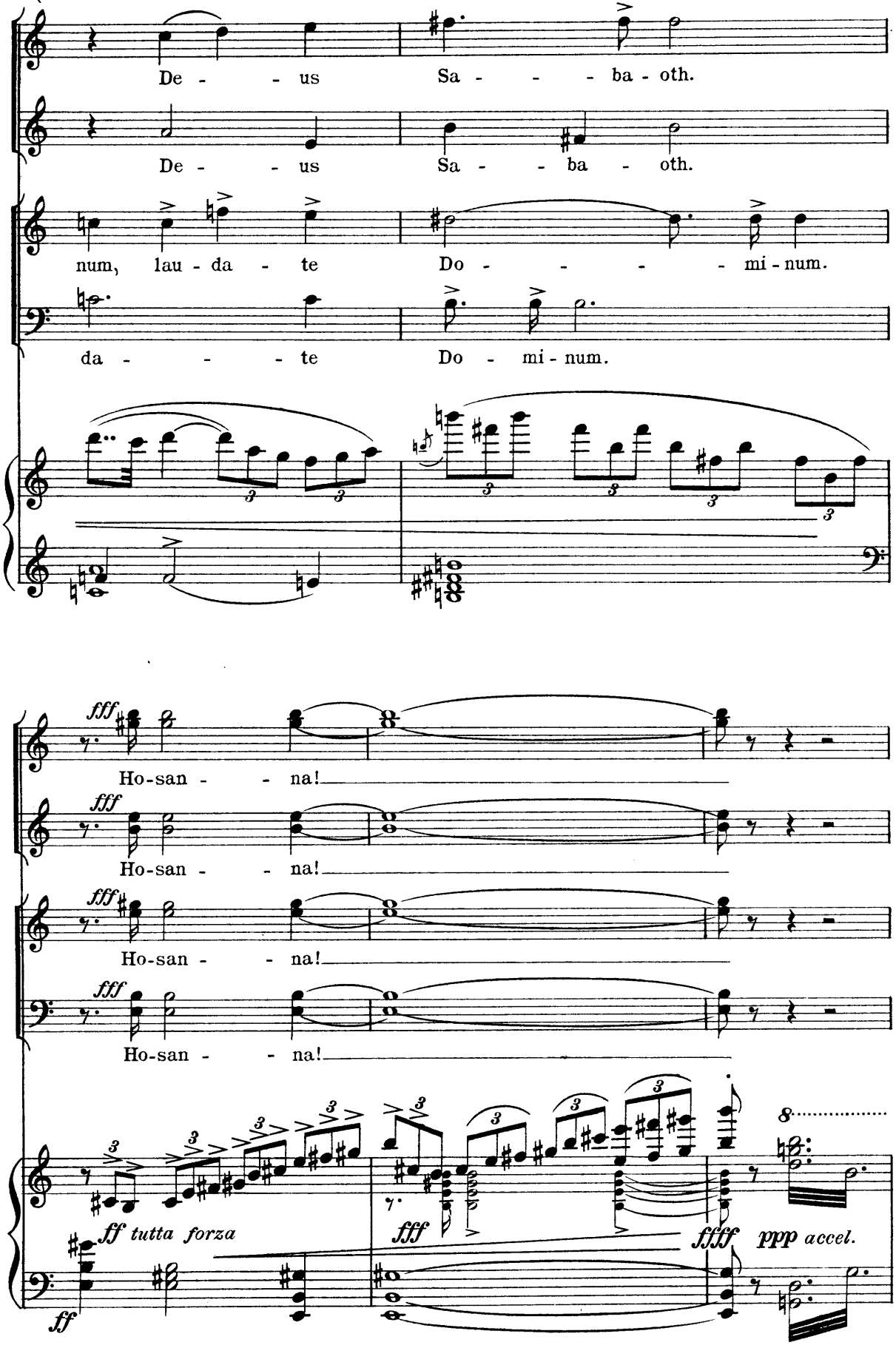


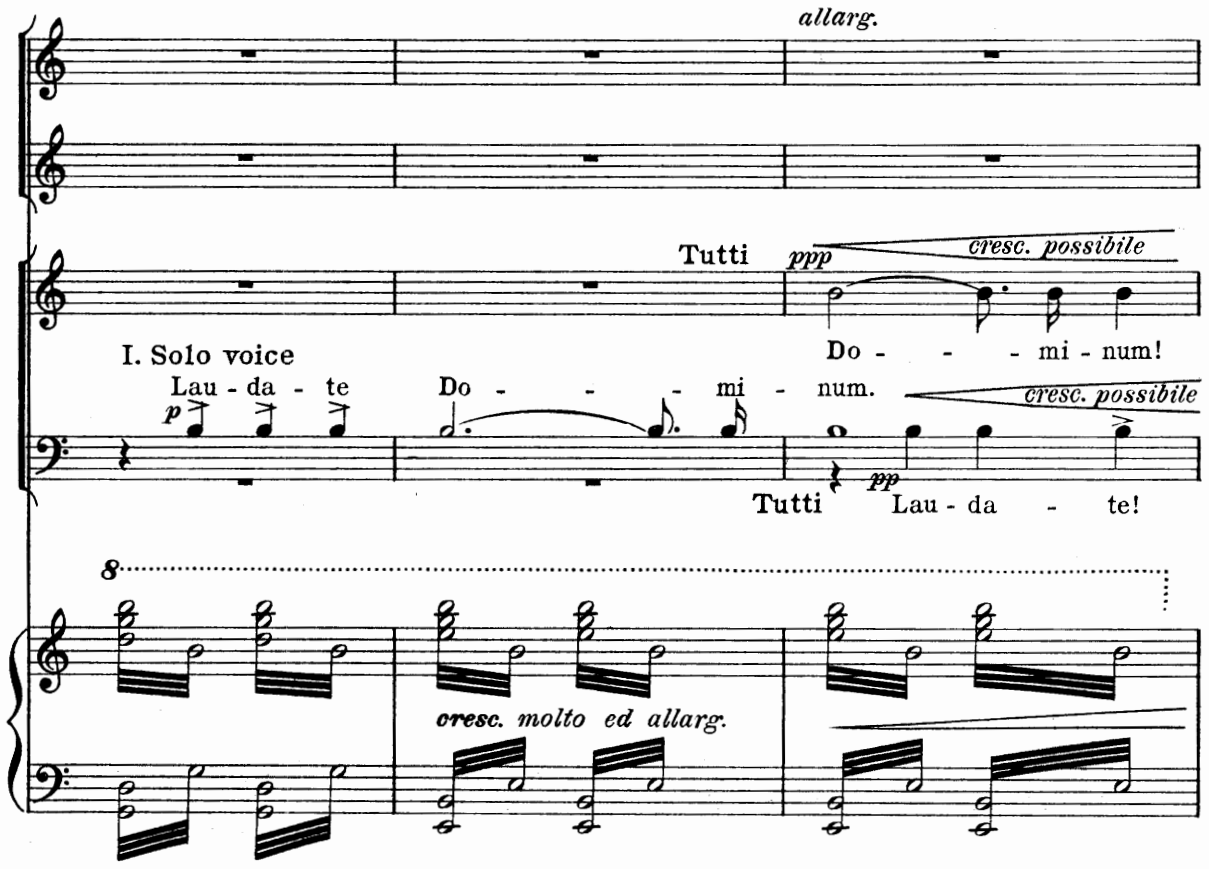


(the Nuns kneel on either sides of cross-aisle. Natoma turns in main aisle, facing the altar)

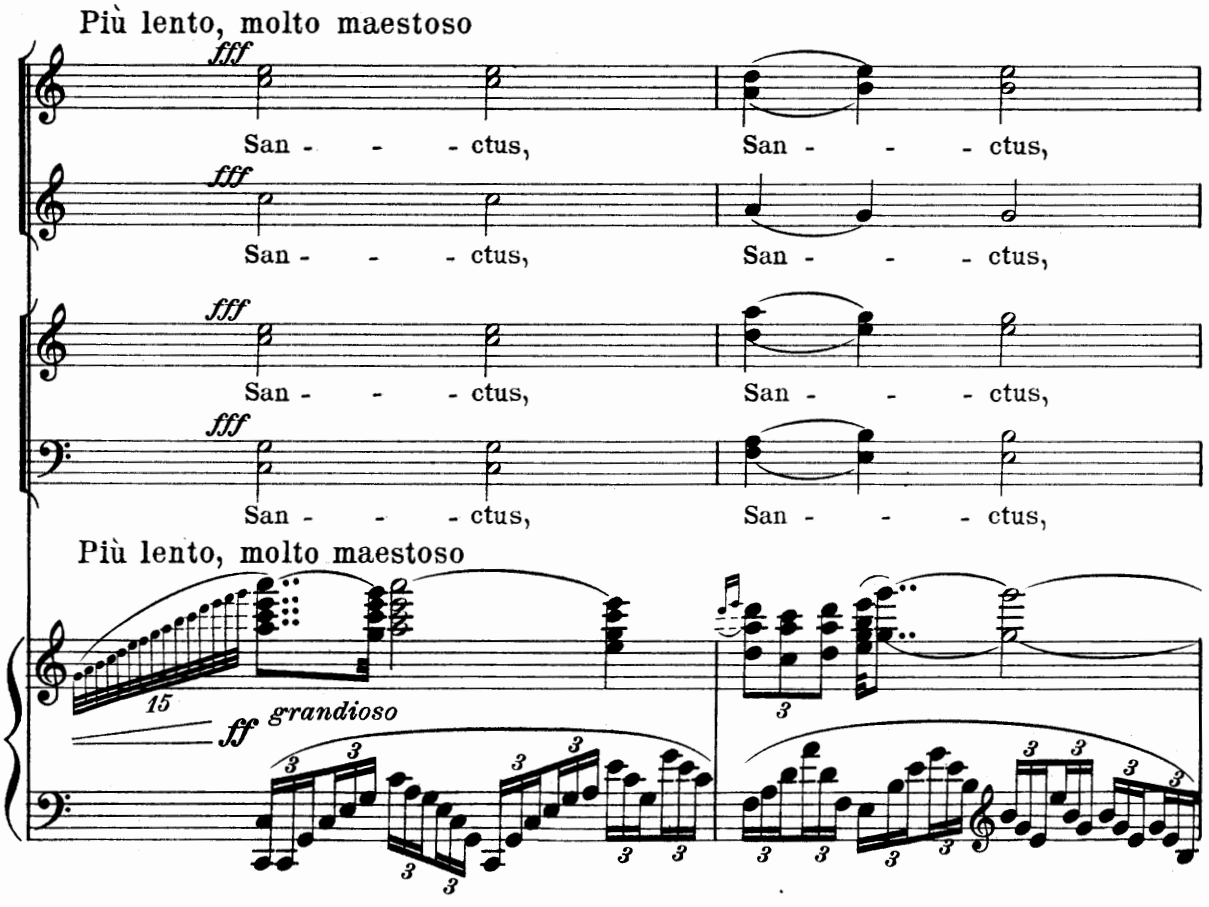


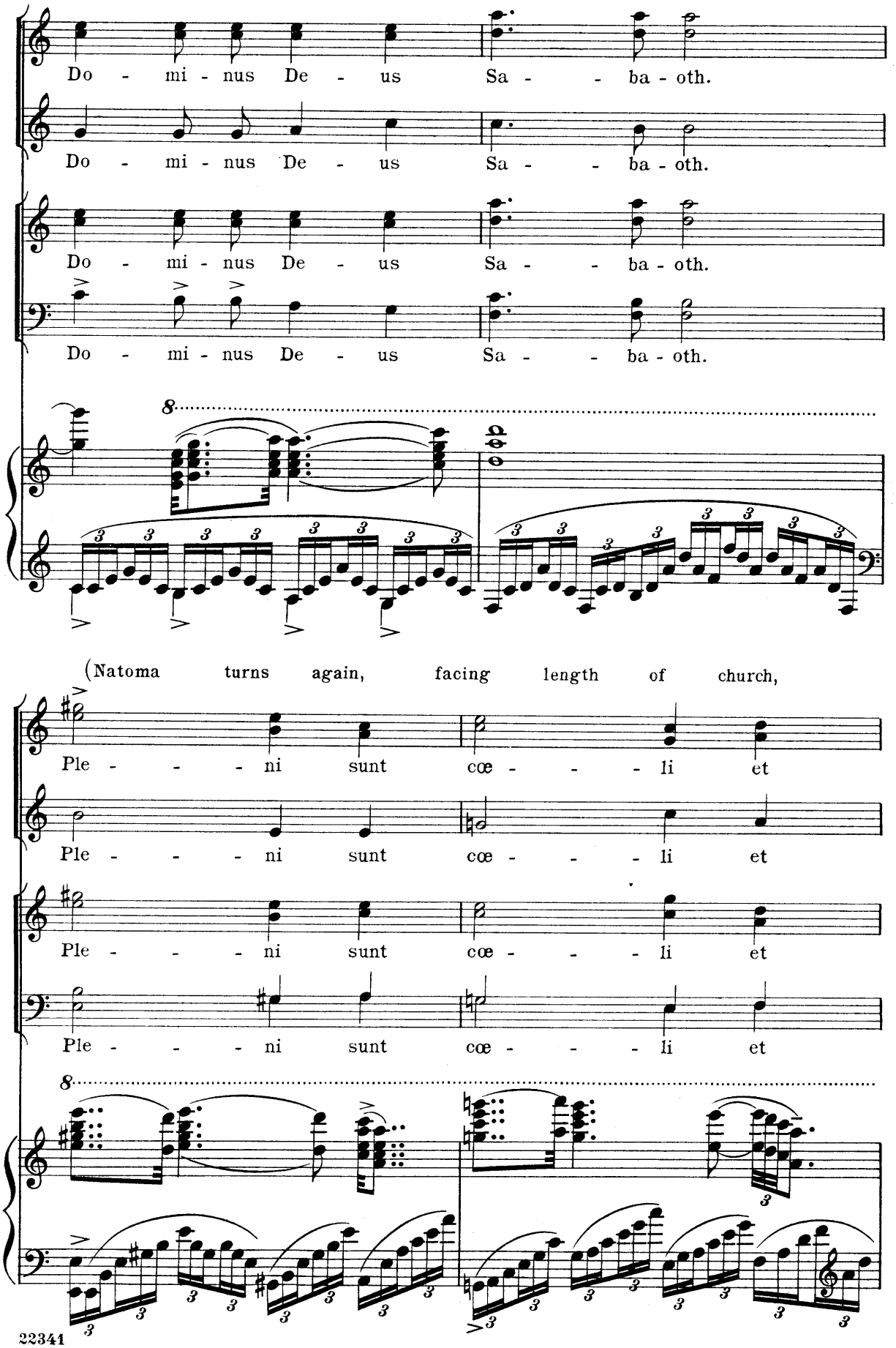
(Barbara and Paul come into main aisle, clasp hands, and kneel facing altar in front of Natoma)





(Natoma lifts amulet from off her neck, and places it over Barbara's shoulders)




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 cœ - - - - li et
Ple - - - - ni sunt cœ - - - - li et
Ple - - - - ni sunt cœ - - - - li et
Ple - - - - ni sunt cœ - - - - 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,

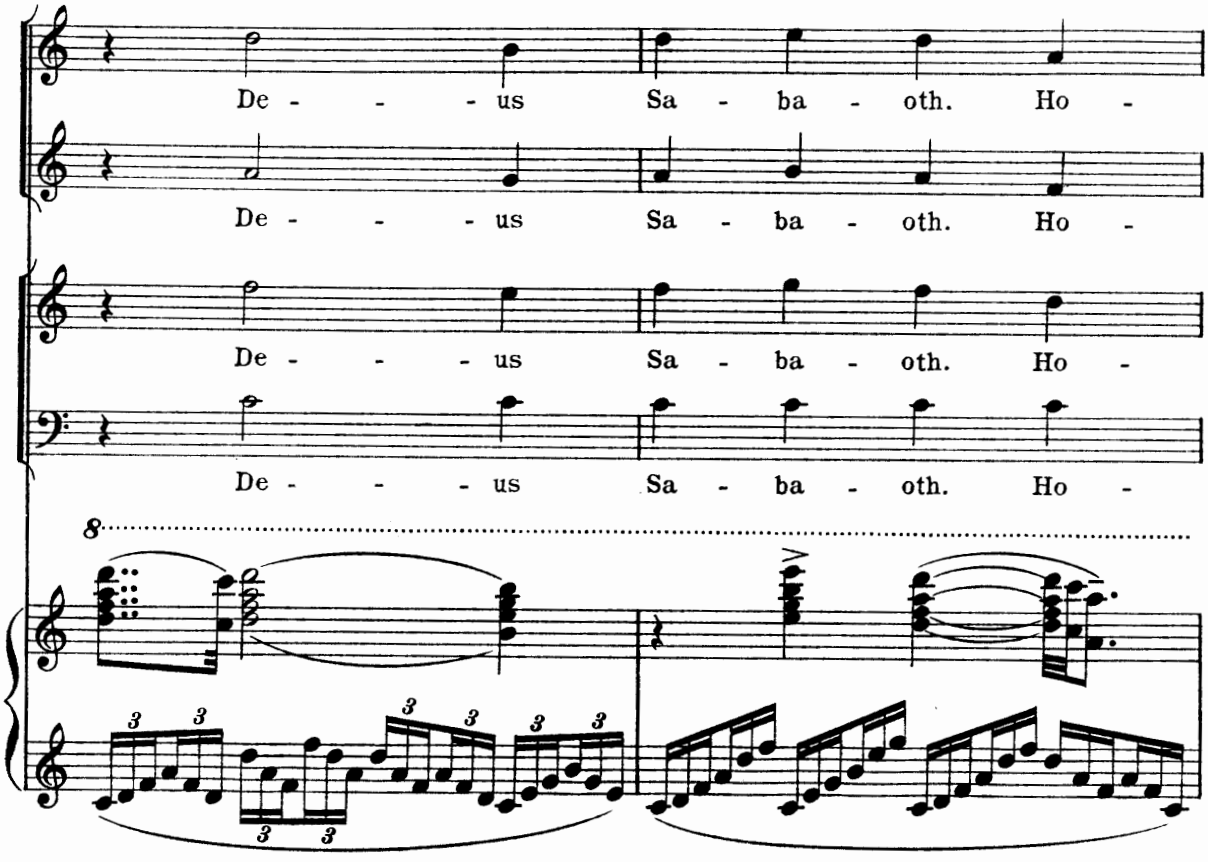
San - - - - ctus, San - - - - ctus,

San - - - - ctus, San - - - - ctus,

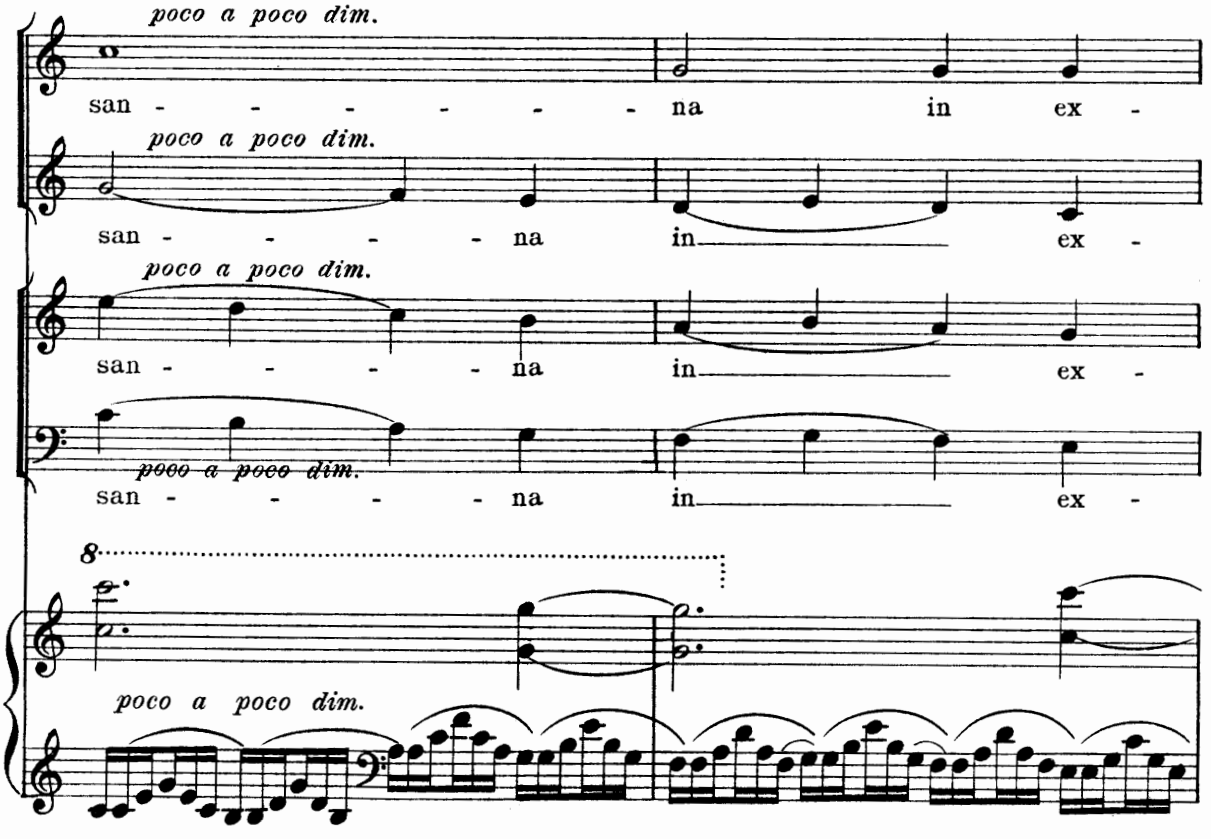
8

sempre ff

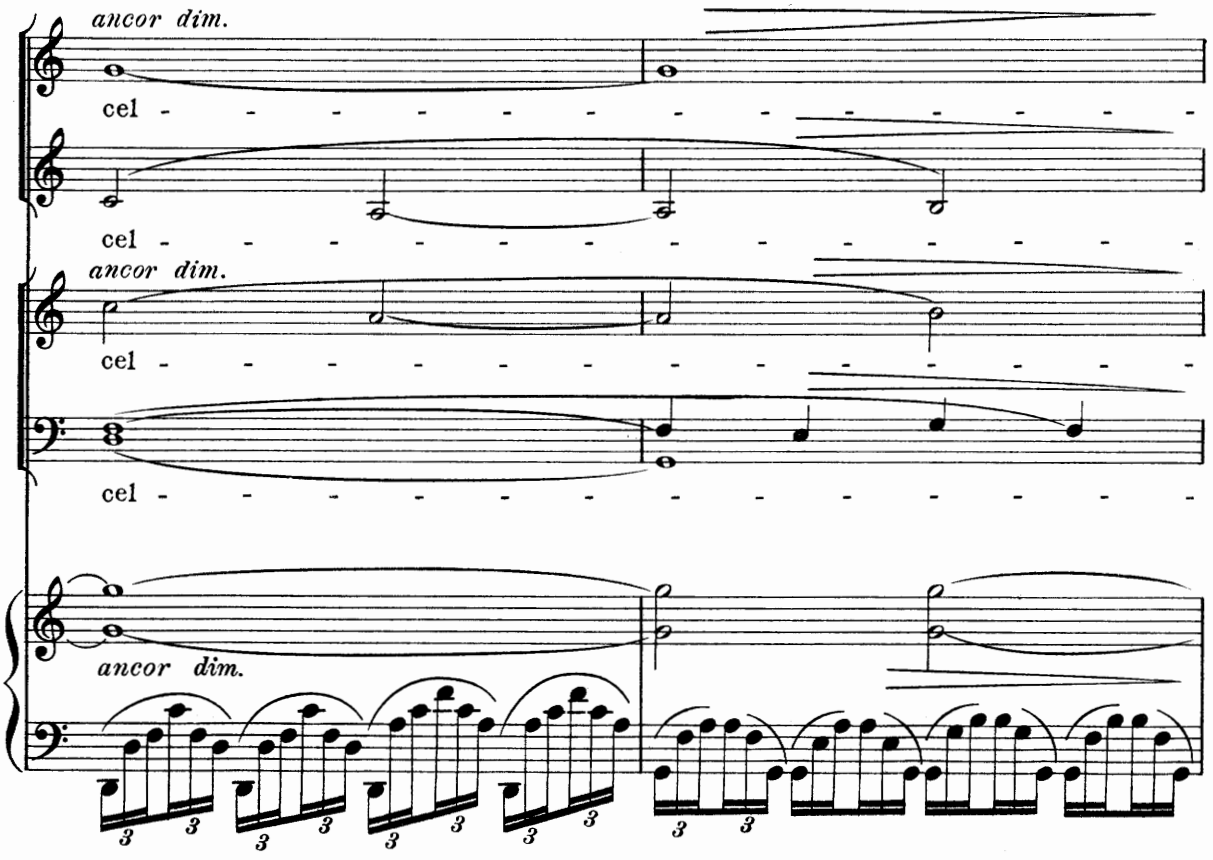
walking between the kneeling nuns.



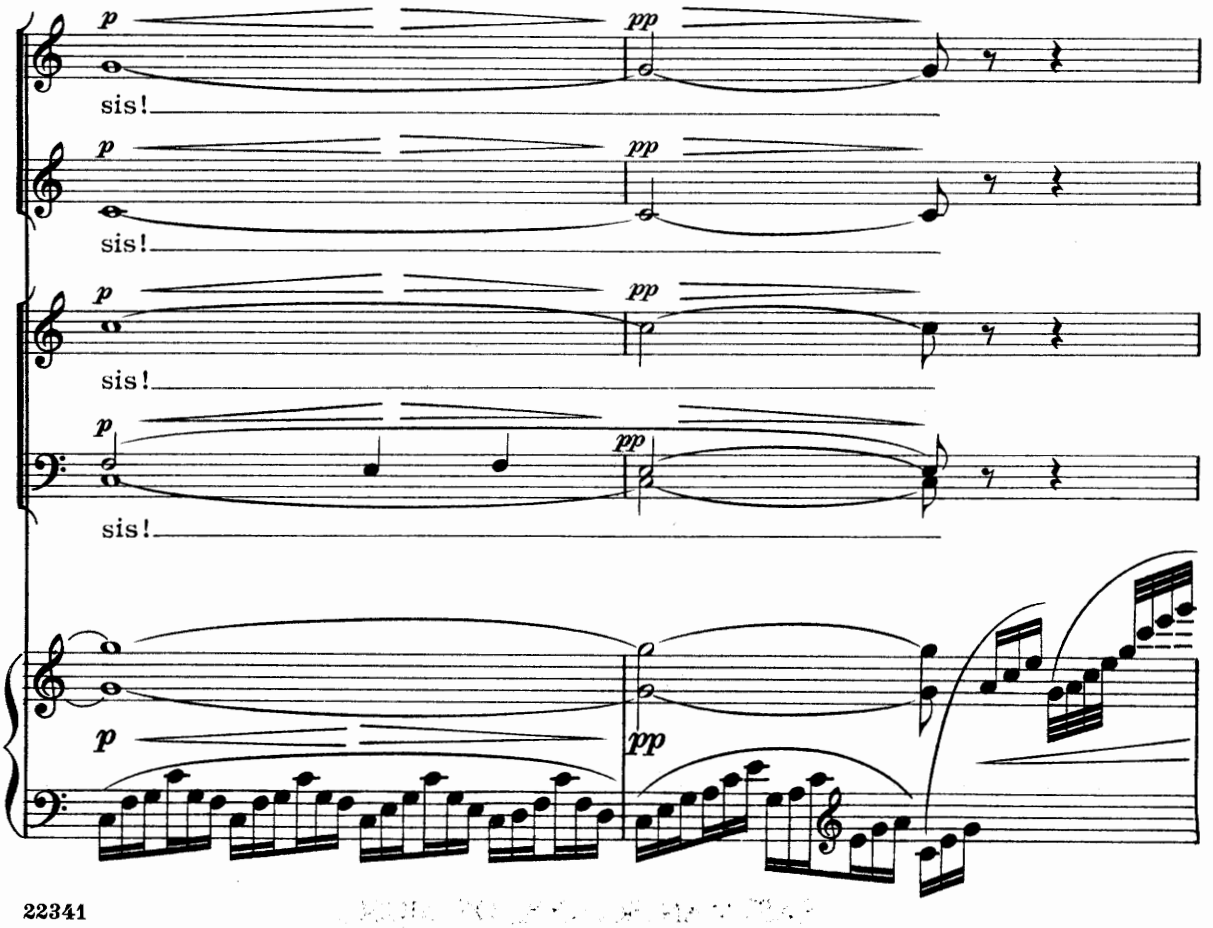
She proceeds to doorway of convent - garden.



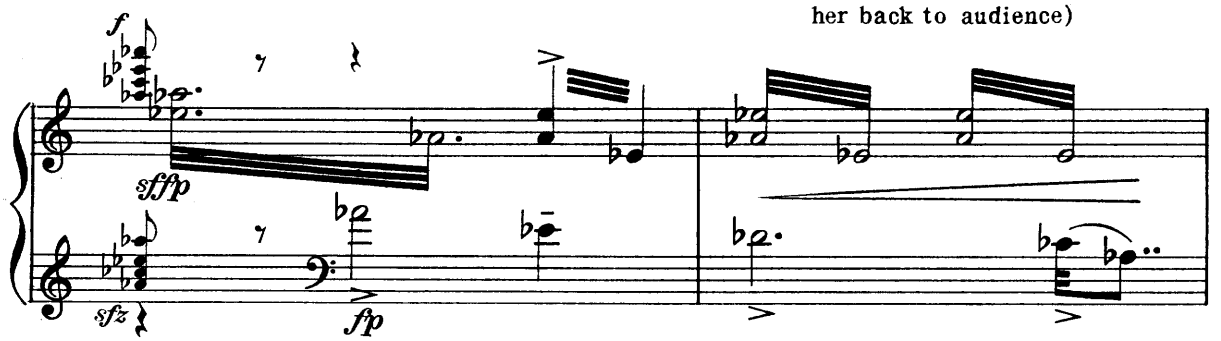
The nuns rise, and walk past her on either side, entering the convent-garden.

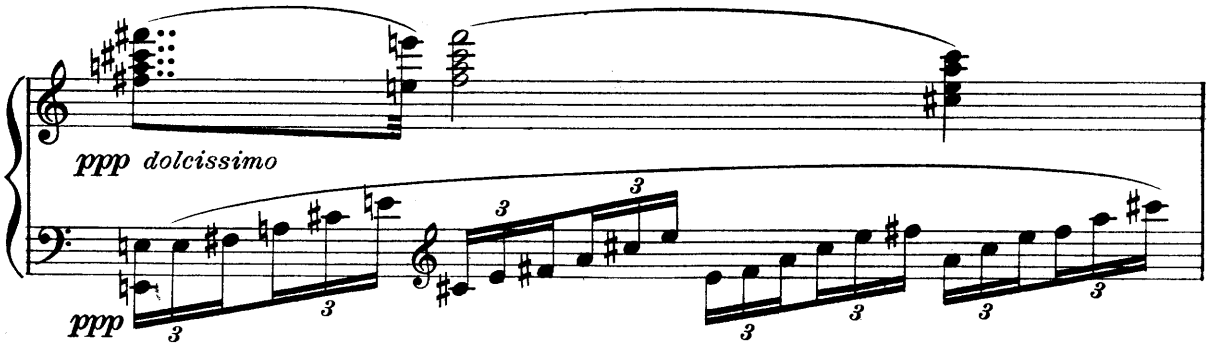


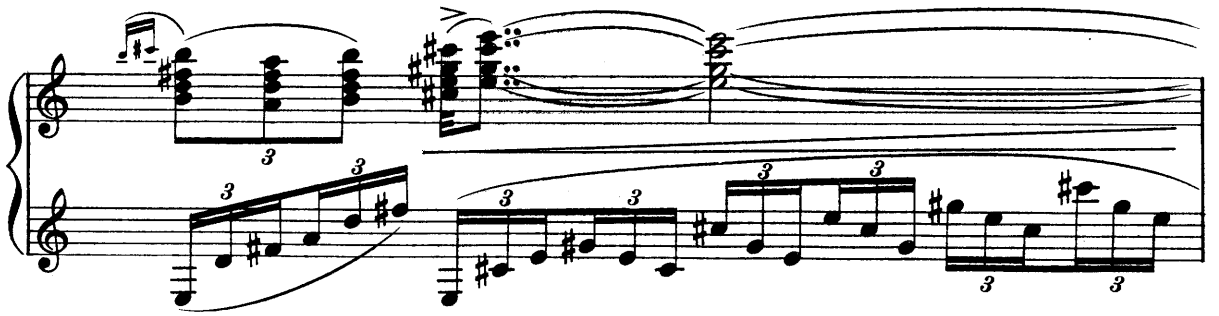
Peralta lifts his hands in benediction. All kneel)



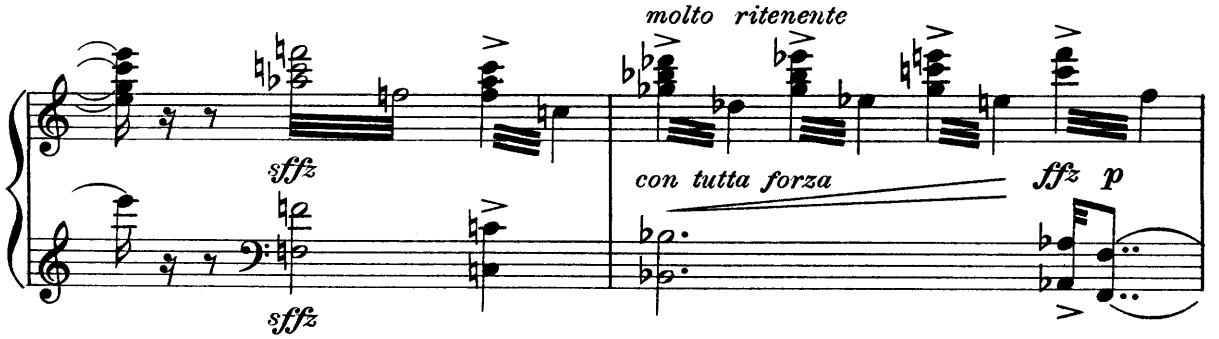
(Natoma pauses in doorway of convent-garden, contending with suppressed emotion; her back to audience)



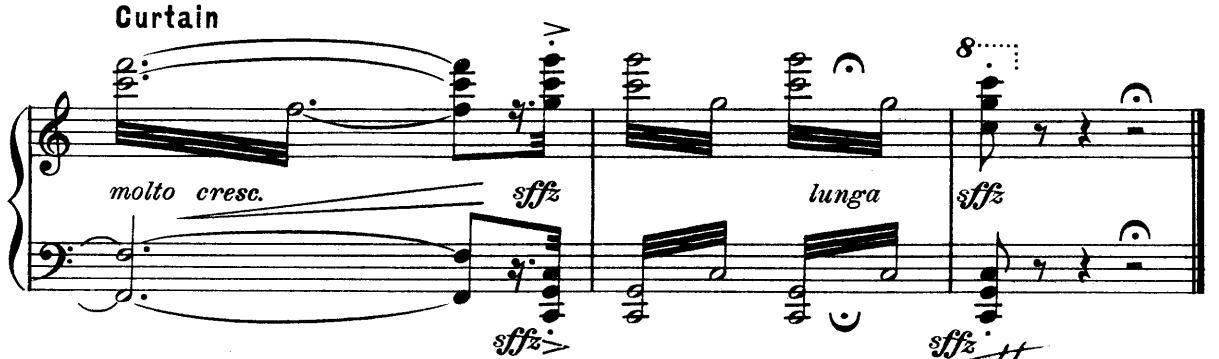




(She enters the convent-garden, and the doors close upon her)



Curtain



EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

EASTMAN SCHOOL OF MUSIC #1.
OPERA DEPARTMENT