

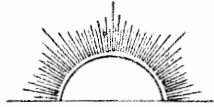
# NATOMA

AN OPERA IN THREE ACTS



THE BOOK BY  
JOSEPH D. REDDING

THE MUSIC BY  
VICTOR HERBERT



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# NATOMA

AN OPERA IN THREE ACTS

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## CHARACTERS OF THE DRAMA

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

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

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

EPOCH, 1820, UNDER THE SPANISH RÉGIME

# CAST

for the

FIRST PERFORMANCE OF THE OPERA

at the

METROPOLITAN OPERA HOUSE

PHILADELPHIA

Feb. 23, 1911

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



## Story of the Opera

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## EASTMAN SCHOOL OF MUSIC OPERA DEPARTMENT

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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## Don Francisco

D.F.

A-las! Impatient fa-ther that I am! No sign as yet from o'er the

D.F.

wa-ter To tell the com-ing of my daugh-ter.

*p portato*  
*p dolciss.*

*p*  
*poco rall.*  
*dim.*

D.F.

*poco allarg.*

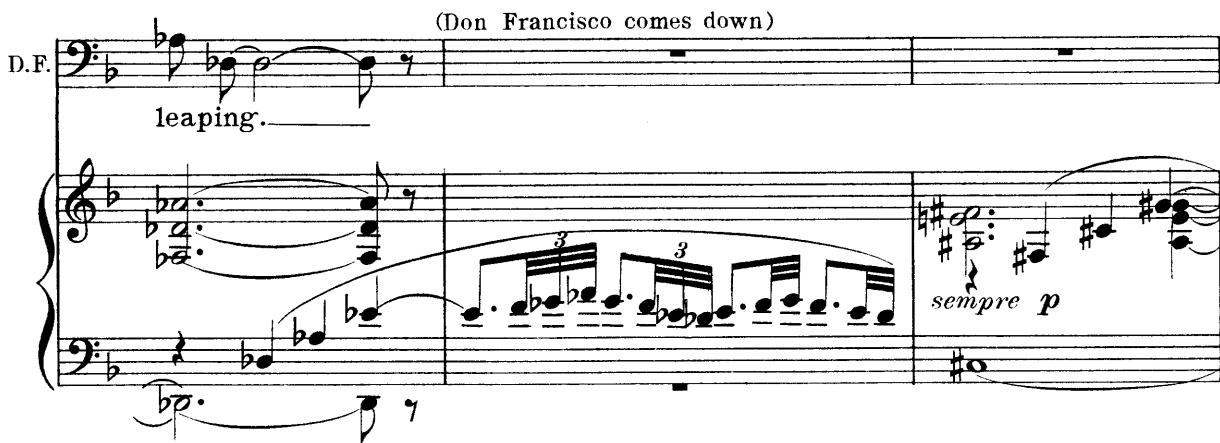
*dim.*

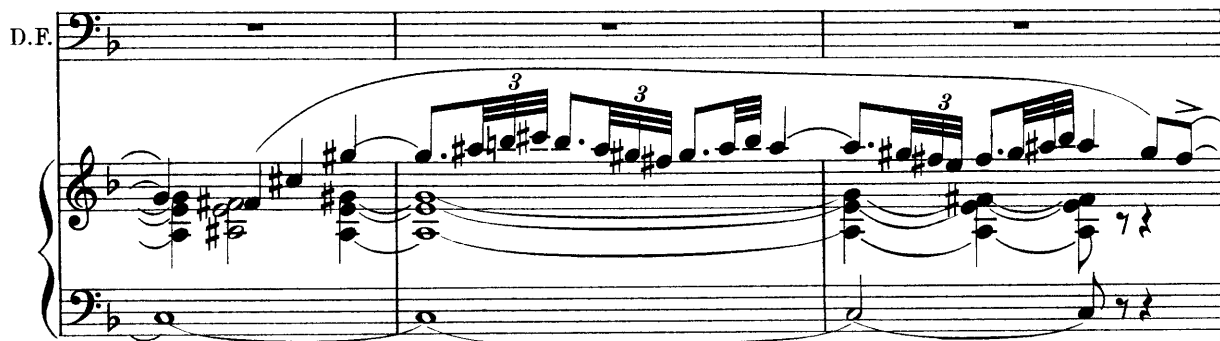
D.F.

The day with lead-en feet is creeping,

*ppp*  
*p*  
*p*

D.F.  While my im - pa - tient heart is

D.F.  (Don Francisco comes down)  
leaping. *sempre p*

D.F. 

D.F.  *sffz* *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*

D.F.

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

D.F.

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

*Poco più mosso*

8

D.F.

ra!

D.F. *p*

When as a youth — I led my bride O'er mountain-chain and ocean-tide,

The first system of the musical score. The vocal line (D.F.) is in bass clef with a key signature of one flat and a 7/8 time signature. The lyrics are "When as a youth — I led my bride O'er mountain-chain and ocean-tide,". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. A piano dynamic marking (*p*) is placed above the vocal line.

D.F. *p*

We dreamed a-while to here re - main,

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

The second system of the musical score. The vocal line (D.F.) continues with the lyrics "We dreamed a-while to here re - main,". The piano accompaniment features a *molto cresc.* marking in the right hand, followed by a *f.* (forte) dynamic, and then a *p* (piano) dynamic. The vocal line also has a *p* dynamic marking.

D.F. *molto dim.* *p*

A-far from our be-lov-ed Spain: — When as a youth —

The third system of the musical score. The vocal line (D.F.) has the lyrics "A-far from our be-lov-ed Spain: — When as a youth —". The piano accompaniment includes a *molto dim.* (molto diminuendo) marking and a *p* dynamic. The system concludes with a double bar line.

D.F. *tranquillo* *poco rit.* *p* *pp*

I led my bride!

The fourth system of the musical score. The vocal line (D.F.) has the lyrics "I led my bride!". The piano accompaniment features a *tranquillo* marking, followed by a *poco rit.* (poco ritardando) marking, and a *p* dynamic. The system ends with a double bar line. A *pp* (pianissimo) marking is located below the piano part at the end of the system.

*a tempo*

D.F.

*espress.*

*pp*

We wan - dered o'er this

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*

D.F. *gave to me\_ my bride;*

D.F. *A win - some rose, our joy, our*

*pp poco rit. a tempo*

*pp poco rit. dim. e poco rall.*

D.F. *pride.*

*p pp*

*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*

Detailed description: This system contains the first two measures of the piece. The vocal line (D.F.) is in bass clef with a key signature of one flat and a 7/8 time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include piano (*p*) and pianissimo (*pp*).

D.F.

like a per-fume rare Her gen-tle spir-it fills the air: My

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment features a more active right-hand part with moving lines and the same eighth-note bass line. Dynamics are consistent with the previous system.

Più animato

D.F.

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

*8*

Detailed description: This system contains the next two measures, marked 'Più animato'. The tempo and character change. The vocal line has a dotted quarter note followed by a half note. The piano accompaniment becomes more rhythmic and complex, with a dotted eighth note in the right hand and a steady eighth-note bass line. Dynamics include piano (*p*).

D.F.

ra! —

*ff*

Detailed description: This system contains the final two measures. The vocal line ends with a long note. The piano accompaniment features a more active right-hand part with moving lines and the same eighth-note bass line. Dynamics include fortissimo (*ff*).



Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, including dynamic markings *molto cresc.* and *ff*.

Piano accompaniment for the third system, marked *Allegro* and *f*.

(off stage)

P. **Pico**

A. **Alvarado**

C. **Castro**

K. **Kagama**

Piano accompaniment for the final system, including dynamic markings *ff* and *fz*.

Don Francisco (turning up-stage)

(Enter Alvarado, Castro, Pico, and Kagama)

D.F.

Can it be my daughter?

*dim.* *ff*

A.

Alvarado (at back)

Hail! — Don Francisco, hail! —

*ff*

D.F.

Don Francisco

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!

Don Francisco

*a tempo*

D.F.

Welcome, Se - ñor! your name is

(business of salutation)

D.F.

known to me. \_\_\_\_\_

Meno  
Castro

C.  *p*

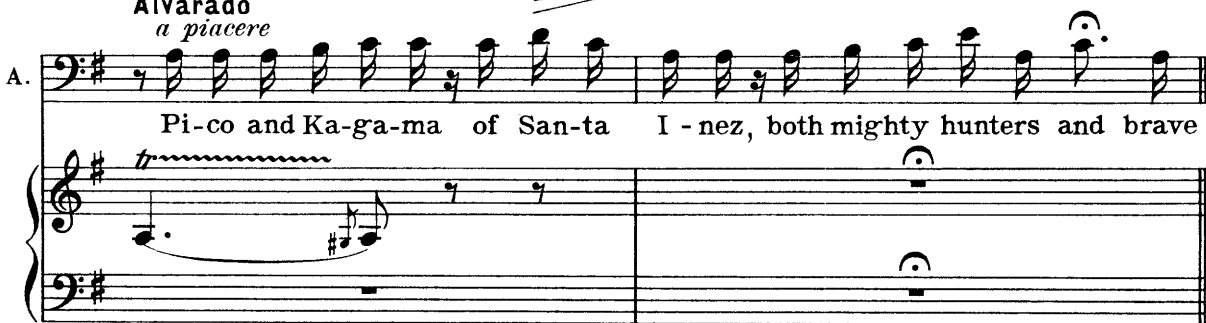
Don Fran - cis - co, I sa - lute

C.  *f più mosso* *rit. pp* *p grazioso* *p*

thee! Un poco meno

 *poco rit.*

Alvarado  
*a piacere*

A.  *tr*

Pi-co and Ka-ga-ma of San-ta I - nez, both mighty hunters and brave

Tempo I

A.  *f* *sfz* *sfz* *f*

fel - lows!

# 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 (All) At your ser - vice, Se - ñor! (bowing low)

(Alvarado and companions take seats)

## Tranquillo

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

## Don Francisco

D. F. Tor - til - las! Mes - cal!

D. F. My guests will drink with me.

(Servants bow and

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.*

*Poco animato*  
**Don Francisco**

D.F. *My isle is yours.*

D.F. *Se- ñores, my house is*

D.F. *hon-ored by your pres-ence!*

(lifts flagon)

(all drink)

Un poco tranquillo

Piano accompaniment for the first section, 'Un poco tranquillo'. It features a 6/8 time signature and consists of two staves: a treble clef staff and a bass clef staff. The music includes several triplet markings (indicated by a '3' over a group of notes) and a dynamic marking of *p* (piano).

A. **Alvarado** *p espressivo*

And Bar -

Vocal line and piano accompaniment for the second section, 'Alvarado'. The vocal line is on a single staff with a bass clef. The piano accompaniment is on two staves (treble and bass clefs). The tempo is marked *a tempo*. The piano part includes dynamic markings *poco accel.*, *poco rit.*, and *p*, along with triplet markings.

A. **Poco meno**

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

Vocal line and piano accompaniment for the third section, 'Poco meno'. The vocal line is on a single staff with a bass clef. The piano accompaniment is on two staves (treble and bass clefs). The tempo is marked *Poco meno*. The piano part includes a dynamic marking of *p*.

A. **Don Francisco**

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

Vocal line and piano accompaniment for the fourth section, 'Don Francisco'. The vocal line is on a single staff with a bass clef. The piano accompaniment is on two staves (treble and bass clefs). The tempo is marked *Poco meno*. The piano part includes a dynamic marking of *p*.



Castro (aside)

Don Francisco

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

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

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

Alvarado Animato

A. I of - fer a

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

*poco rall.* *Animato*

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

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

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

P. *Poco pesante* *Pico* *ff* *a tempo*  
 C. *Castro* *ff* *a tempo*  
 A. *Alvarado* *ff* *a tempo*  
 K. *Kagama* *ff* *a tempo*  
*Poco pesante*  
*cresc. possibile* *a tempo* *ff*

P.  
C.  
A.  
K.  
D.F.

ra!  
ra!  
ra!  
ra!

**Don Francisco** (with great feeling)

You fill \_\_\_\_\_ my heart to o-verflowing.

A.

**Alvarado** (rising)

Come, we must a - way. The shadows deepen

A.

**Tempo I**

ear-ly in the moun-tains. Our sport a - waits us.

### Don Francisco

D.F. *f* *mf* *p*

D.F. *f*

### Molto animato

(They depart)

D.F. *f cresc.*

P. **Pico** *f* *f*

A. **Alvarado** *f* *f*

C. **Castro** *f*

*ff*

C.  
K.

Kagama

ñor! \_\_\_\_\_ Adios, Se - ñor! \_\_\_\_\_

*p dim.*

*sempre dim.*

(Exit Don Francisco into hacienda)

*pppp*

*perdendosi*

*pppp*

*perdendosi*

Scene II

(Natoma comes up over hill, leading Paul)

Poco tranquillo e senza rigore, ma sempre con moto

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

Natoma *parlando*

When I say to you,

N. *rit.* *a tempo*

Fol - low, — you must o - bey me!

Moderato

P. Paul

*p* You little witch! Where are you

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

*pp* *rit.* *sp rit.*

Natoma *p semplice*

N. *a tempo*  
*p*  
 No matter.

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

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

N.  
 takes his si - es - ta.



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

N. Paul *molto tranquillo*  
Ah! Na -

*rit.*

**EASTMAN SCHOOL OF MUSIC  
OPERA DEPARTMENT**

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

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

*cresc.* *f* *p*

P.

to - ma, 'tis you who casts a

*pp*

P.

spell o'er all my sens - es.

*rit.*

*rit.*

*Lento espressivo* Natoma *p*

N. No one has ev-er

N. spoken un - to me as you do.

N. Your voice is soft and gen - tle.

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

*rit.*

Molto lento

N. *p parlando*

Are all A-me-ri - ca-nos fair and good to look up-on? <sup>3</sup>

*ppp*

Allegro moderato

N.

*p cresc. e accel.*

*f rit.*

Lento

Paul

P. *3pp*

You lit - tle wild - flowr!

*pp*

*rit.*

Natoma

Allegro moderato (Tempo I) poco a poco rall.

N.

Tell me about your

*pp*

*poco a poco rall.*

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

N. wa - ter. Speak, and speak a - gain,

*poco a poco rall.*

N. until I bid you cease, and that

*sempre rall.*

*dim.* *pp*

N. will never be.

*più rall.* *lunga*

*pppp*

## Moderato e molto rubato

Paul

P. *p poco accel.* Gentle maiden, tell me, have I seen thee in my dreams, I *poco rit.*

P. won-der? *a tempo* When a-bove my pil-low from the *poco ten. p*

P. *molto cresc.* night fell star - - - ry gleams, I wonder? *f.*

P. *poco accel. a tempo* Ev-er am I haunted by a pair of eyes so

*poco rit.* *a tempo*

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

*poco rit.* *grazioso*

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

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

*poco accel. e cresc.*

*Più lento* *molto rall.*

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

*a tempo*

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

*molto lento*

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

*molto lento*

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

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

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

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



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

P. *Lento*

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

*molto cresc.*

Detailed description: This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Lento'. The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment starts with a half note chord, followed by a series of chords and moving lines. A 'molto cresc.' (much crescendo) marking is placed under the piano part. The system concludes with a fermata over a half note chord.

Detailed description: This system contains the second system of music, primarily for the piano accompaniment. It consists of two staves. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'sfz' (sforzando) and 'ff' (fortissimo). The system ends with a fermata over a half note chord.

*riten. e molto dim.*

Detailed description: This system contains the third system of music, primarily for the piano accompaniment. It consists of two staves. The music features a series of eighth notes with accents, followed by a more melodic line. The dynamic marking 'riten. e molto dim.' (ritardando and molto diminuendo) is placed at the end of the system. The system concludes with a fermata over a half note chord.

*pîu dim. e rall.*

Detailed description: This system contains the fourth system of music, primarily for the piano accompaniment. It consists of two staves. The music continues with a series of eighth notes and rests, followed by a more melodic line. The dynamic marking 'pîu dim. e rall.' (più diminuendo e rallentando) is placed at the end of the system. The system concludes with a fermata over a half note chord.

Lento  
Natoma

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

N. fa-ther? — Then I bid you now to

N. lis-ten. *Più lento*

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

N. *ten.*  
*pp*

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. *3*  
Soon there came an aw-ful fam-ine,— And his peo-ple paled with

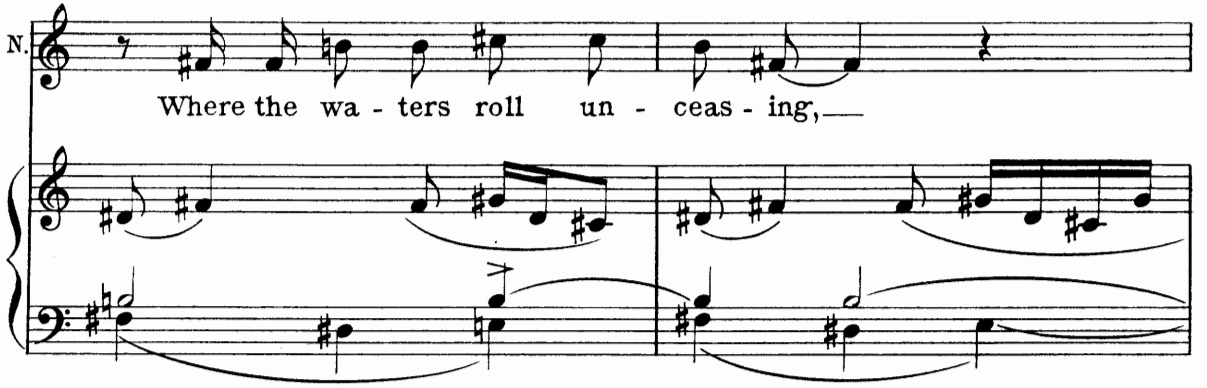
*a tempo*

N. *f* *3*  
hun-ger,— Paled with hun-ger and the fam-ine,——

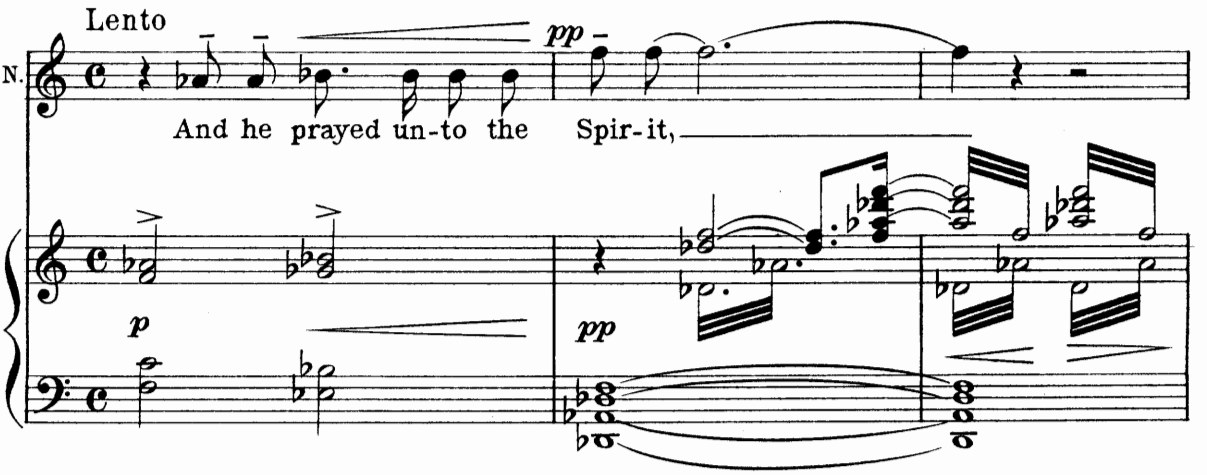
N. *f* *dim.*  
the fam-ine.——

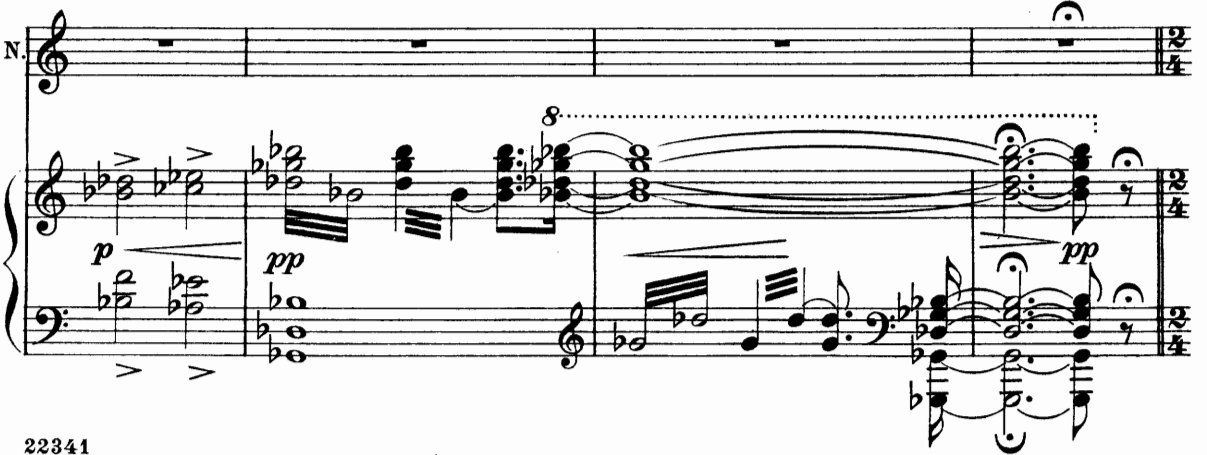
*Poco animato*

N. *p*  
Then he went down to the o - cean,—

N.    
 Where the wa - ters roll un - ceas - ing, —

N.    
*poco rit.* *poco ritenente*   
*pp*

Lento   
 N.    
 And he prayed un-to the Spir-it, —   
*pp*   
*p* *pp*

N.    
*p* *pp* *pp*

Molto tranquillo

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

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

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

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

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

*fp* *sempre cresc.*  
*p*

N. Found

N. *molto cresc.*  
he there

N. *ff ritenente*  
the a - ba -

*sf rit.*  
*fz*

## Molto maestoso

N. *ff* lo - - - ne,

*ff sfz trem.*

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

*ff molto dim.*

N. *rit.* lo - - - ne. *lunga a tempo p* With this meat he fed his

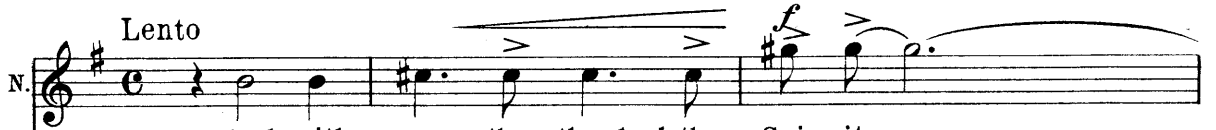
*lunga a tempo p tranquillo poco marcato*

N. peo-ple, Brought to life his starv-ing peo-ple,

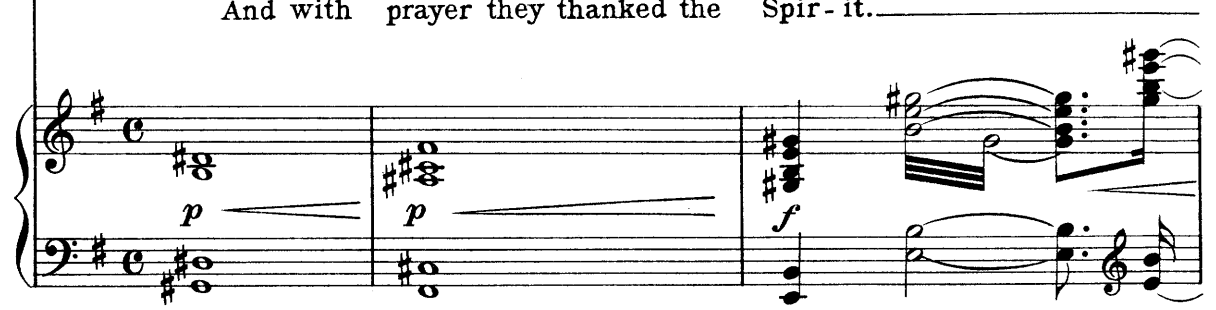
*p*



*Lento*

N. 

And with prayer they thanked the Spir-it.




N. 

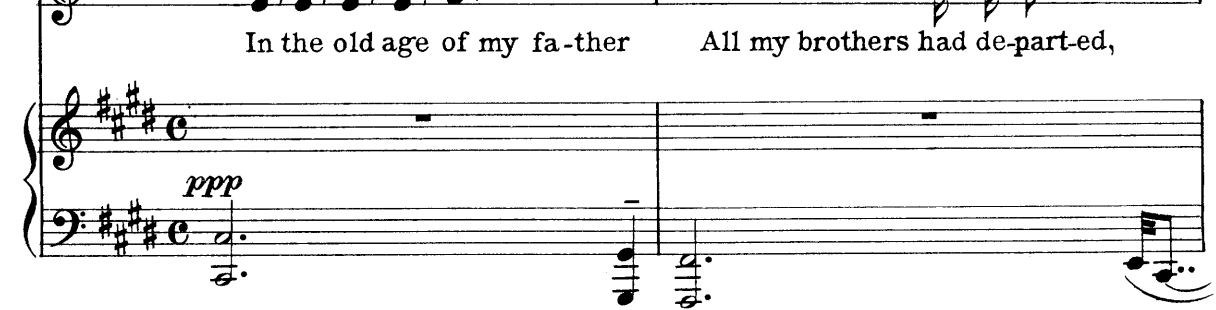
In the old age of my fa-ther All my brothers had de-part-ed,

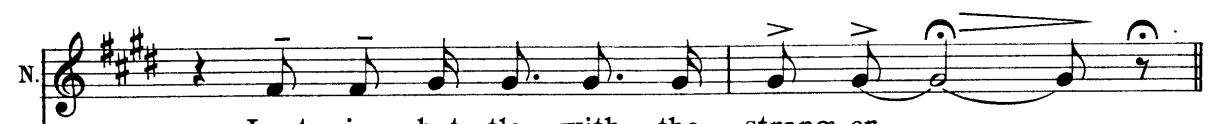


*Molto lento parlando*

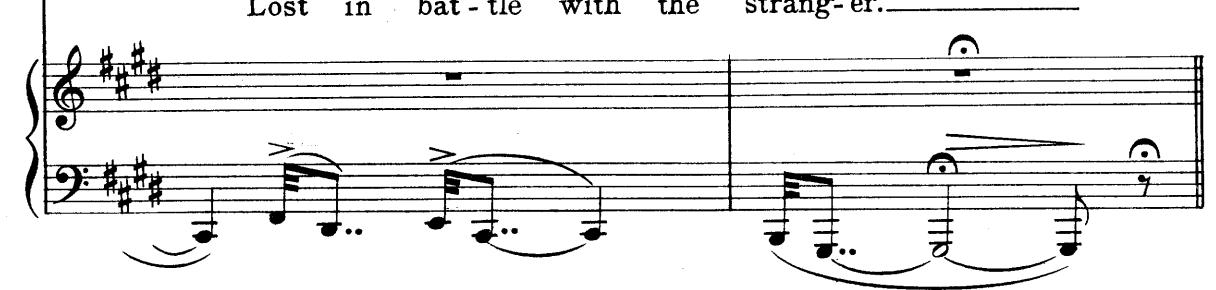
N. 

Lost in bat-tle with the strang-er.



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*

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

*ppp*

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

*pp sempre cresc.*

*pp subito molto cresc.*

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

*p sempre cresc.*

*marcato*



N. *Ru-er* \_\_\_\_\_ *of this fair and ra* - - -

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

N. *- - - diant coun - try!* \_\_\_\_\_

*Molto animato*

*sfz* *sfz*

N. \_\_\_\_\_

*Meno mosso*

*poco a poco rall. e calcando*

*sfz* *ff* *ritenente* *sfz*

N. \_\_\_\_\_

*Meno*

*rit.*

*sfz* *p* *pp* *ppp*

Lento **Natoma** (sadly) *p*

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

8.....

*ppp* l.h. l.h. l.h.

*ppp*

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

*p* *ppp*

*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 animato* *pp*



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

8.....

*pp.*

N. *hill - - - side! My Bar - - -*

8.....

*mf*

N. *- - - ba - ra! Her eyes*

8.....

*mf* *p*

*dim.* *pp*

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

8.....

*pp*

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

8.....

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

*fp* *sempre cresc.*

N. love her! \_\_\_\_\_ Oh, Paul! \_\_\_\_\_ when you

N. see her, \_\_\_\_\_ when you see her, \_\_\_\_\_ you will

N. (Natoma stands transfixed)  
 love her! \_\_\_\_\_

N. \_\_\_\_\_

*ff*



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

*fp*

N. *cresc. possibile ff*

*Take me, beat me, kill*

*ff fz*

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.

Paul

*pp* *3*

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

*ppp dolcissimo*

Più lento

*pp* *3*

*molto cresc.*

Lento

*ff* *dim.* *dim. sempre*

*l.b.*

Andantino

*p* *pp*

Soprano

*pp*

Convent Girls  
(behind scene)

O - hé!

*pp*

Alto

O -

hé!

8

Detailed description: This system contains the first two systems of music. The top system has two vocal staves. The first staff has a vocal line with a dotted quarter note followed by an eighth note, then a quarter rest, and another eighth note. The second staff has a vocal line with a dotted quarter note, an eighth note, and a quarter rest. Below these are two piano staves. The piano accompaniment features chords and moving lines in both hands, with a fermata over the first measure of the right hand.

O - hé! O -

O - hé!

8

EASTMAN SCHOOL OF MUSIC  
OPERA DEPARTMENT #1

Detailed description: This system contains the second and third systems of music. The top system has two vocal staves. The first staff has a vocal line with a dotted quarter note, an eighth note, and a quarter rest. The second staff has a vocal line with a dotted quarter note, an eighth note, and a quarter rest. Below these are two piano staves. The piano accompaniment continues with chords and moving lines. A large watermark 'EASTMAN SCHOOL OF MUSIC OPERA DEPARTMENT #1' is overlaid on the piano part.

Natoma *parlando*

N. Bar - ba - ra!

hé!

O - hé!

8

*p*

Detailed description: This system contains the third and fourth systems of music. The top system has two vocal staves. The first staff has a vocal line with a dotted quarter note, an eighth note, and a quarter rest. The second staff has a vocal line with a dotted quarter note, an eighth note, and a quarter rest. Below these are two piano staves. The piano accompaniment continues with chords and moving lines. The character name 'Natoma parlando' is written above the piano part. The vocal line in the first staff of this system is labeled 'N. Bar - ba - ra!'. A piano dynamic marking '*p*' is present in the piano part.

8.....

**Convent Girls** A -  
(behind scene) A -

*cresc.*

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

*p.*

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

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

*p.*

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

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

*p.*

sea, To bring her home to thee, Sweet

sea, To bring her home to thee, Sweet

*p.*

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

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

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'Bar-ba - ra, home to thee! O - hé! O -'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *f* (forte) and *pp* (pianissimo). A triplet of eighth notes is marked with a '3' above it.

hé! O - hé! O - hé! A -

hé! O - hé! O - hé! A -

*pp poco rit.* *a tempo*

*pp poco rit.* *a tempo*

*pp poco rit.* *a tempo*

The second system continues the vocal lines with lyrics 'hé! O - hé! O - hé! A -'. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *f* (forte) and *pp* (pianissimo). Performance instructions include *poco rit.* (poco ritardando) and *a tempo*. A fermata is placed over the final note of the piano accompaniment in the right hand.

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

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

The third system features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'float, a - float, a - float in our o - pen'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *p* (piano). The system concludes with a double bar line and a repeat sign.

L'istesso tempo

Soprano  
boat, \_\_\_\_\_ We

Alto  
boat, \_\_\_\_\_ We

Tenor  
Our mis-tress

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

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

L'istesso tempo

swing on the eve - - ning tide, \_\_\_\_\_ The

swing on the eve - - ning tide, \_\_\_\_\_ The

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

Her drear-y con-vent days are past, \_\_\_\_\_

low waves gen - tly glide, We

low waves gen - tly glide, We

— Her drear-y con-vent days are past,

— are past, And turned to rev-el - ry.

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

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

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

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

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in treble and bass clefs. The time signature is 6/8. The lyrics are: "come, we come, fair isle of the Sun - set", "come, we come, fair isle of the Sun - set", and "lift your voic-es high, lift your voic-es high! Our mis - tress". The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system ends with a double bar line and a common time signature (C).



sea, \_\_\_\_\_ To

sea, \_\_\_\_\_ To

comes! \_\_\_\_\_ Our mis - tress

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

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal parts begin with the lyrics "sea, \_\_\_\_\_ To" and "sea, \_\_\_\_\_ To". The piano accompaniment includes a bass line with a rhythmic pattern of eighth notes and a treble line with chords and triplets.

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, \_\_\_\_\_

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal parts sing "bring — her home to — thee, \_\_\_\_\_ Sweet" and "comes at last, \_\_\_\_\_ So lift your voic - es high! \_\_\_\_\_". The piano accompaniment includes a bass line with a rhythmic pattern of eighth notes and a treble line with chords and triplets.

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

Detailed description: This system contains the first two vocal entries and the beginning of the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in 6/8 time. The first vocal line has a triplet of eighth notes on the word 'to'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords marked with an 'x'.

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 -

Detailed description: This system continues the vocal parts and piano accompaniment. The vocal staves have the lyrics 'hé! O - hé! O -' and 'Her con-vent days are past, Our mis-tress comes at last!'. The piano accompaniment continues with a similar melodic and bass line structure. The lyrics 'last, lift your voic - es high, lift your -' are written below the bass staff. The piano accompaniment includes some chords marked with a '2' and a dot.

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,

The piano accompaniment features a treble and bass staff. The treble staff has a series of chords, and the bass staff has a melodic line with slurs and accents.

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!

The piano accompaniment continues with a treble and bass staff. The treble staff has chords, and the bass staff has a melodic line. The system ends with a double bar line and a time signature change to 6/8.

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

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

She comes! she comes! Lift your voice -

She comes! she comes! Lift your voice -

*marcato*

*molto cresc.*

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are 'float, a - float, in o - - - pen'. The second system has two vocal staves and a piano accompaniment. The lyrics are 'She comes! she comes! Lift your voice -'. The piano accompaniment features a 'marcato' marking and a 'molto cresc.' marking.

boat, She comes!

boat, She comes!

es high! She comes!

es high! She comes!

*fp*

*pp*

Detailed description: This system contains the second two systems of a musical score. The first system has two vocal staves and a piano accompaniment. The lyrics are 'boat, She comes!'. The second system has two vocal staves and a piano accompaniment. The lyrics are 'es high! She comes!'. The piano accompaniment features dynamic markings of *fp* and *pp*.

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

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

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

*f* *ff*

*sfz* *sfz*

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

*ff* *ff*

cheer her

cheer her

name, Wel - come,

With loud ac - claim we cheer her name!

*rit. 3*

*rit. 3*

*rit. 3*

*rit. 3*

12/8

12/8

12/8

12/8

name, Our joy and

name, Our joy and

Bar - ba - ra!

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

*fp sempre cresc.*

12/8

12/8

12/8

12/8

pride, \_\_\_\_\_ Bar - ba-ra!

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

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

Bar - ba - ra! \_\_\_\_\_

*p molto cresc.*  
Wel - come home! wel - come home! We cheer thy

*p molto cresc.*  
Her convent days are past! her convent days are past! We cheer thy

*p molto cresc.*  
Wel - come home, sweet Bar - ba-ra! We cheer thy

*p molto cresc.*  
Her convent days are past! her convent days are past! We cheer her, we cheer her!

*p molto cresc.* *molto cresc.*



name \_\_\_\_\_ with loud \_\_\_\_\_ ac -

name \_\_\_\_\_ with loud \_\_\_\_\_ ac -

name \_\_\_\_\_ with loud \_\_\_\_\_ ac -

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

*molto allarg. e cresc. possibile*

*ff*

**Molto maestoso**

*ff* claim! \_\_\_\_\_ Praise — our

*ff* claim! \_\_\_\_\_ Our ho - - - ly

*ff* claim! \_\_\_\_\_ All praise — to

*ff* claim! \_\_\_\_\_ Our ho - - - ly church, we

**Molto maestoso**

*ff*

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

*Allegro con fuoco*

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

*Allegro con fuoco*

*molto pesante e tutta forza*

*molto cresc.* *ffz* *ffz* *accel.*

B. **Barbara**

Na - to - - - ma!

*ff*

*con abbandono*

*ff* *tutta forza* *(dim. poco a poco e ritenente)*

*molto rit.*

Andante tranquillo

*poco rubato*

*ppp*  
*dolcissimo*  
*pp molto cresc.*  
*ppp*

Molto animato

Don Francisco

*portato*

Un poco meno

D.F. *f* *rit.*

My daugh-ter!

*a tempo*

Timpani

*poco rit.*

Ancor meno

Barbara

Un poco animato

B. *f*

Fa - ther, dear Fa - - ther!

*molto espressivo*

*a tempo*

## 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.P.

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

F. P.

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

The first system shows a vocal line in bass clef and piano accompaniment in grand staff. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

## Meno

(Barbara's and Paul's eyes meet)

F. P.

all, — to all a - round her.

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

The second system includes performance markings: *molto espress.* in the piano part, *ritenuto* over the vocal line, and *poco a poco in tempo* over the piano accompaniment. The piano part has a *p* dynamic marking and triplet markings in the bass line.

F. P.

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

*val*

The third system features the vocal line and piano accompaniment. The piano part includes *val* markings and triplet markings in the bass line.

F. P.

bil-i-ty — of both your hous - - es.

*Più mosso*

The fourth system includes the tempo marking *Più mosso*. The piano part features a *f* dynamic marking and triplet markings in the bass line.

Animato  
Don Francisco

D.F. 

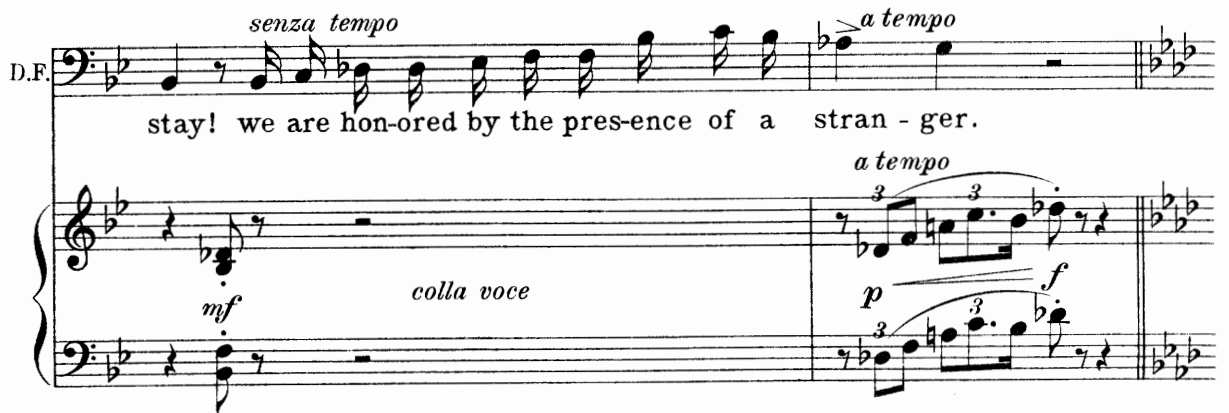
Good friends, I bid you all to enter and drink with me

*f* *sfz*

D.F. 

to this glad re-un-ion. But (seeing Paul)

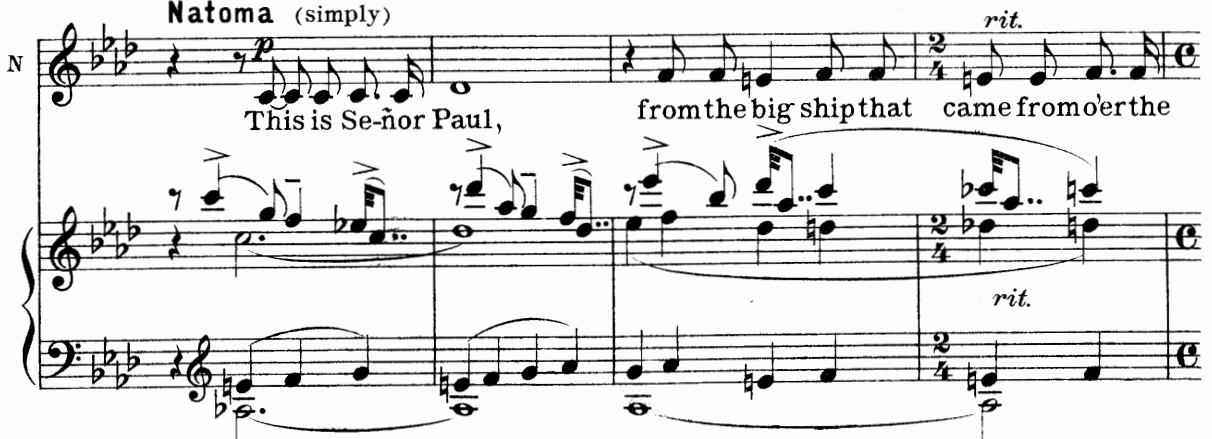
*f* *3* *3* *ff* *pesante* *ff* *fp*

D.F. 

stay! we are honored by the presence of a stranger.

*senza tempo* *a tempo* *mf* *colla voce* *p* *f*

Natoma (simply)

N 

This is Se-nor Paul, from the big ship that came from o'er the

*p* *rit.*

Animato

N. wa - ters.

*pp* *riten.* *a tempo*

Molto maestoso

P. Paul  
I am Lieutenant Paul

*ff* *f* *a tempo*

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

*ff*

P. nit - ed States.

*cresc. possibile* *fff*



P.

*ff*

Molto animato

P.

(Paul bows low)

P.

*ff*

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

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

*p colla voce*

*p espress.*

*p ritenuto*

*p*

Un poco maestoso  
Don Francisco

D.F. *fp*

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

D.F.

all, ——— complete my joy by drinking round my

D.F.

board — from a cask of Spanish wine. — Come within!

D.F. *f*

Ensemble

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

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

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

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

*tutta forza*  
*ff*

*coll' 8ve*

EASTMAN SCHOOL OF MUSIC  
OPERA DEPARTMENT

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

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

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

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

*coll' 8ve*

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 8<sup>ve</sup>.....*

*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*

alle alle alle alle

*Più mosso* *p* home, thy home! *pp*

*p* home, thy home! *pp*

*p* home, thy home! *pp*

*p* home, thy home! *pp*

*Più mosso* *p*

alle alle alle alle

*sempre dim.* *dim.*

*allegro*

*ppp* *Poco più mosso* (All exeunt)

Now wel - come home!

*ppp*

Now wel - come home!

*ppp*

Now wel - come home!

Wel - come!

*Poco più mosso*

*ppp* *dim.*

*ppp* *rit.*

Kettledrums

Lento

*pp* *f* *dim. e rall.*

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

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!

Piu lento

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

*pp* *molto rit.* *ppp*

## Allegro feroce ma non troppo agitato

(Castro appears suddenly, and confronts Natoma)

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

## Scene IV

Natoma, Castro, Alvarado, etc.

Castro

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

peo-ple, — the daugh - ter — of your

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

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



Natoma <sup>2</sup>

N. *Cas - tro, — what do you mean?*

C.

N.

C. *Hear me! — The e - vil one has*

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

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

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

C. *Listen to me!*

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

C. *moun - tains*

*molto cresc.* *fp*

*molto cresc.* *ff* <sup>2</sup>

C. they pray for a chieftain.

*p molto cresc.* *ff*

C.

C. *ff*

Ah! Na - to - ma!

*f* *ff*

C. *ff*

Na - to - ma, be - hold me!

*p*

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

*p*

*fp*

*p.*

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

*fp*

*p.*

*molto cresc.*

*fp molto cresc.*

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

*ff*

c. peo - ple — are my peo - ple!

*3*

*3*

C. 

C. 

C. 

C. 

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

*fp cresc.*

C. *leaves \_\_\_\_\_ from the trees! \_\_\_\_\_*

*fp*

N. *Natoma **ff***

C. *Don't touch \_\_\_\_\_ me!*

*ff accel.*

N. *You \_\_\_\_\_ are \_\_\_\_\_ no **ff** In - dian! \_\_\_\_\_*

*ff fz*

N.

C. **Castro** *p*

Soft - ly! soft - ly! I would not make you

*fp misterioso*

*pp*

C. (sneeringly)

an - gry; and yet, me - thinks, if that young Lieu -

*fp*

*pp*

C. tenant from the big ship asked you —

*sempre più agitato*

*fp*

*p*

*sfz*

*fp molto cresc.*

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

C. *nay!*

C. *(he laughs)*  
*Ah, ha! ha! ha! ha!*

N. *Molto meno*  
*Natoma ff* *(Takes up jar on her shoulder and*  
*You half-breed!*

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



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 wigwam It is

*sf* *fp*

C. Bar-ba-ra! I

*sf* *pp*

C. know it.

*lunga* *Poco rubato* *sf* *lunga* *p* *sf*

C. I saw the glances pass be -

*3* *accel.* *3* *3* *poco rit.* *sf*

*parlato*

*molto rit.*

C. *p* *b*

tween them. I know it,

*molto rit.*

Meno

(spoken)

C. *sf* *ff* *sf* *sf* *senza tempo* *in tempo* *sf* *sf*

even if I am a half-breed!

*f*

*sva bassa*.....

*rit.* *ppp* *cresc.*

*sva bassa*.....

(Alvarado appears with Pico and Kagama)

*cresc. molto* *molto animando*

*sva bassa*.....

*f* *f*

Meno mosso

C. *Castro*  
*p*  
She has come!

*poco rit.*

**Alvarado**  
(pausing) *p* **Moderato**

A. What, Bar-bara?

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

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

*ffz*

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

*animato* *rit.*

Moderato  
Alvarado

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

C. *tr* tranced. It is true!

A. Wait un-til I see her!

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

A. *2* our ser-e-nade! *accel.* *sfz*

# Serenade

Moderato

A. *p*

When the sun - light dies, — When the feet have pressed, Are the

*simile*

A. *3* *ten.* *a tempo*

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

*colla voce*

A.

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

A. *a tempo*

*3*

cous - in, to thee, — fair cous - in, to thee.  
stol - en its bloom, — hath

1. *3*

A. *2.* *3*

Where thy stol - en its bloom. — Oh, my

8

A. *pp*

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

A. *pp*

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

A. *rit.*

sing to thy beau - ty di - vine! —

*rit.* *f*

B. *f*

(Barbara appears in doorway of porch) **Barbara**

Ju - an Bau - tis - ta! —

*f*

Allegro giusto Alvarado *f*

Fair - est cous-in!

Meno *molto rit.*

Stand — where thou art, — and put to shame

*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*

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*

A.

*8. brillante*

*sfz* *sfz*

Tempo giusto  
Barbara *ten.*

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

*a tempo* *a tempo*

*colla voce* *p*



*ritenente* **Tempo I**

B. *convent win - dow.*

*ritenente* *imitating Alvarado*

**Alvarado** *Poco animato*

A. 'Twas I who sang it to thee from be -

A. *rit.* hind the man - za - ni - ta bush. —

*dolce* *rit.* *tranquillo*

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

**Barbara**

B. *Fie! — up-on you, Ju-an!*

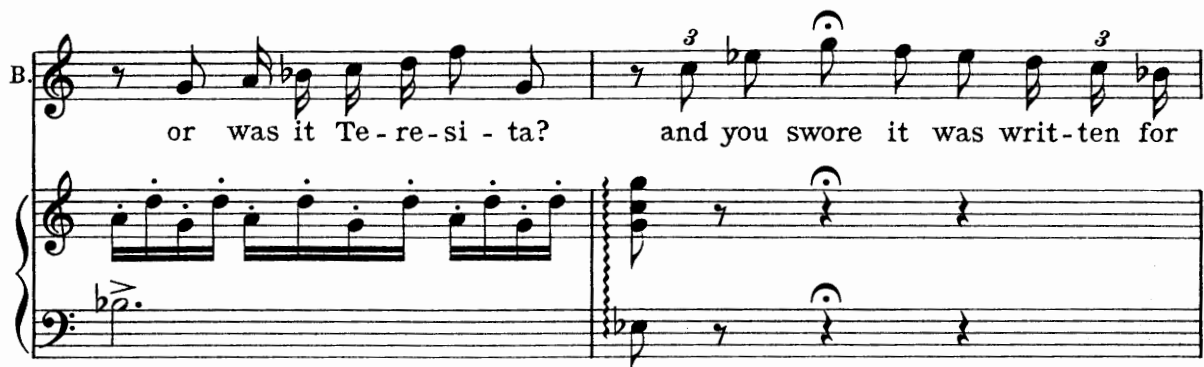
A. *member!*

*p* *a tempo* *cresc.* *sf*

Andante

B.  *p*

You sang that same song to Chi-qui-ta\_

B.  *p*

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

B.  *p*

her and her a-lone.

A. **Alvarado**  *p*

Nay, nay! to thee a -

A.  *pp*

lone!

*sfz*

*grazioso*

Barbara

B. *3* *rit.*

A little bird flew in-to the convent with the mes-sage; — you

*colla voce*

*a tempo* *3* *8*

B. know — lit-tle birds

*8*

*3* *3*

*leggiero*

*a tempo*

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

A. Alvarado

'Tis

*8*

*a tempo*

A. cal-um-ny! Lis-ten to me, — I im-

*rit.* *3*

*f* *rit.* *3*

*sfz* *sfz*

## Allegro con spirito

Tenor

Musical notation for the Tenor part, first system. The staff is in 3/4 time with a key signature of one flat. It begins with a rest, followed by a series of notes including a triplet of eighth notes.

## Drinking-Chorus

(behind Scene)

To him who drinks the

Musical notation for the Bass part, first system. The staff is in 3/4 time with a key signature of one flat. It begins with a rest, followed by a series of notes including a triplet of eighth notes.

Bass

To him who drinks the

(Orchestra behind Scenes)

Musical notation for the Orchestra behind Scenes, first system. The piano part is in 3/4 time with a key signature of one flat. It features a strong dynamic marking 'f' and includes chords and moving lines in both hands.

## Allegro con spirito

An empty musical staff for the second system, indicating a change in instrumentation or a rest for a specific part.

Alvarado

Musical notation for the Alvarado part, second system. The staff is in 3/4 time with a key signature of one flat. It begins with a rest, followed by a note and then a series of rests.

plore! \_\_\_\_\_

Musical notation for an empty staff, third system, likely for the piano accompaniment during the Alvarado solo.

wine of Spain,

All oth - er joys of life are vain,

Musical notation for the Tenor part, third system. The staff is in 3/4 time with a key signature of one flat. It includes a triplet of eighth notes.

good old wine of Spain,

All oth - er joys of life are vain,

Musical notation for the Bass part, third system. The staff is in 3/4 time with a key signature of one flat. It includes a triplet of eighth notes.

Musical notation for the Orchestra behind Scenes, third system. The piano part is in 3/4 time with a key signature of one flat. It features a strong dynamic marking 'f' and includes chords and moving lines in both hands.

And Bac - chus laughs to see us quaff The

And Bac - - chus laughs to see us

EASTMAN SCHOOL OF MUSIC  
 OPERA DEPARTMENT #1

good old wine of Spain, the

quaff The good old wine of Spain, the good old

good old wine of Spain!

wine of Spain!

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

Tra la la la la!

**Barbara**

Oh, won - - - drous day,

*pp*

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

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

that brings me home once more -

**Alvarado**

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

— Tra la ia 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!

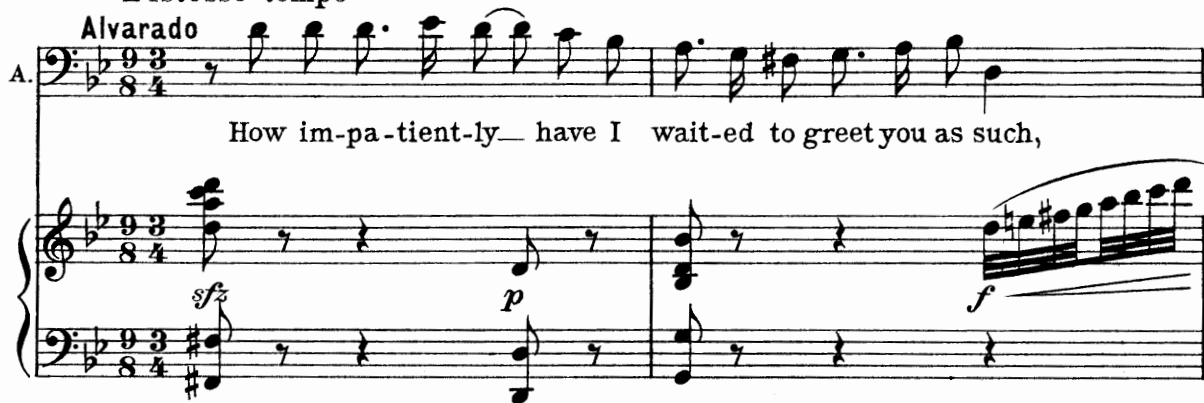
*fz*

A. wo - man.

*mf*

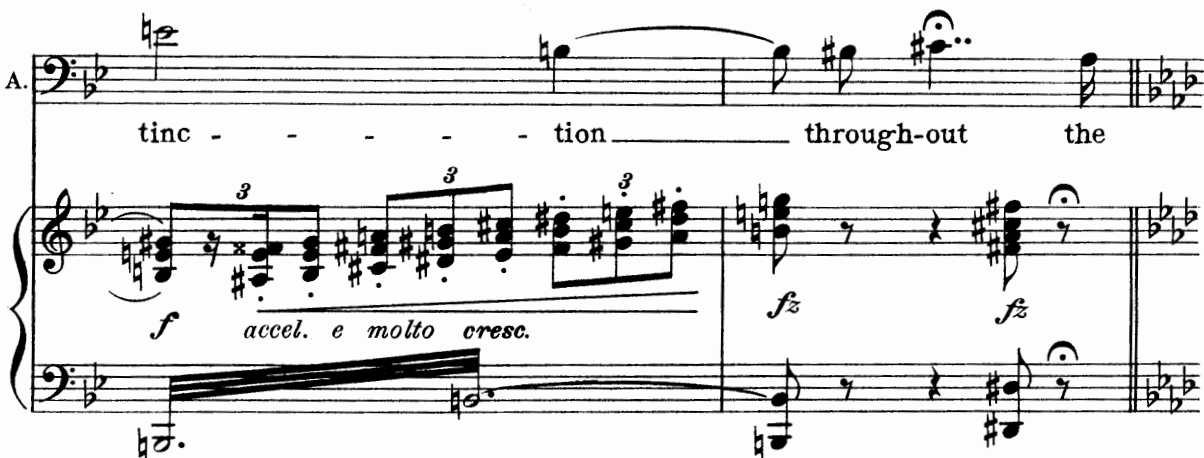
L'istesso tempo

Alvarado

A. 
 Musical notation for the first system. The vocal line (A.) is in bass clef, 9/8 time signature, with lyrics: "How im-pa-tient-ly\_ have I wait-ed to greet you as such,". The piano accompaniment consists of two staves (treble and bass clef) with dynamic markings *sfz*, *p*, and *f*.

A. 
 Musical notation for the second system. The vocal line (A.) is empty. The piano accompaniment continues with two staves, featuring a *sfz* dynamic marking.

A. 
 Musical notation for the third system. The vocal line (A.) has lyrics: "for you and I to - geth-er bear the names that claim\_ dis-". The piano accompaniment features a *sfz* dynamic marking.

A. 
 Musical notation for the fourth system. The vocal line (A.) has lyrics: "tinc - - - - tion\_ through-out the". The piano accompaniment includes a triplet of chords in the right hand and a *f* dynamic marking, with the instruction *accel. e molto cresc.* below the staff.



(behind Scene)

Tenor

To him who drinks the wine of Spain,

Bass

To him who drinks the good old wine of Spain, —

(excitedly)

A. land. ————— 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



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* *sfz* *sfz* *sfz* *sfz* *sfz*

Barbara

B.

'Tis ver - y sweet of you,

*fp* *p*

B. *Juan Bau - tis - - Alvarado ta!*  
 A. *My*

*fp*

A. *con slancio*  
*life is yours, my love is yours, I have but*

A. *one am - bi - tion: to pro - tect you, to shield you*

*a tempo*  
*sfz p*

A. *from the world.*

*f sfz*



life are vain; And Bac-chus laughs to see us quaff—  
 joys of life are vain; And Bac - chus laughs—

vo - tion and pro - tec - - - tion, Ju - an! *f.*

Yes,

*p* *p* *sfz* *mf cresc.*

(with warmth)

yes! Yes, yes! Place your hand in mine!

*sfz* *p* *pp*

place your hand in mine,

*p* *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!\_\_\_\_\_

B. 

you are mak-ing me a pro-po-sal of mar-riage?\_\_\_\_\_

*molto cresc. ed accel.*

*ff.*  
Tra la la la! tra la la la! — tra la la, tra la la, tra la  
Tra la la la! tra la la la! — tra la la, tra la la, tra la

The first system of the score features two vocal staves (treble and bass clef) and a grand staff (treble and bass clef). The vocal lines are marked *ff.* and contain the lyrics "Tra la la la! tra la la la! — tra la la, tra la la, tra la". The piano accompaniment consists of chords and moving lines in both hands.

la!  
la!

*secco*

The second system continues the vocal lines with "la!" in both parts. The piano accompaniment is marked *secco* and features a sparse, rhythmic accompaniment.

Meno mosso  
Alvarado *f* *b2* *p*

I am, — sweet Bar-ba-ra, with ev-'ry

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

The third system begins with the tempo marking *Meno mosso*. The vocal line for Alvarado starts with a fermata and then sings "I am, — sweet Bar-ba-ra, with ev-'ry". The piano accompaniment is marked *f cresc. molto* and includes dynamic markings *sfz*.

*più agitato*

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

*mf cresc.* *accel.* *sfz*

The fourth system features the tempo marking *più agitato*. The vocal line continues with "drop of my heart's blood, my life! my love! my soul!". The piano accompaniment is marked *mf cresc.* and includes an *accel.* section with triplets and dynamic markings *sfz*.



Molto appassionato

A.

A.

*molto appassionato*

Fair one, lis-ten to my

*Sonore*

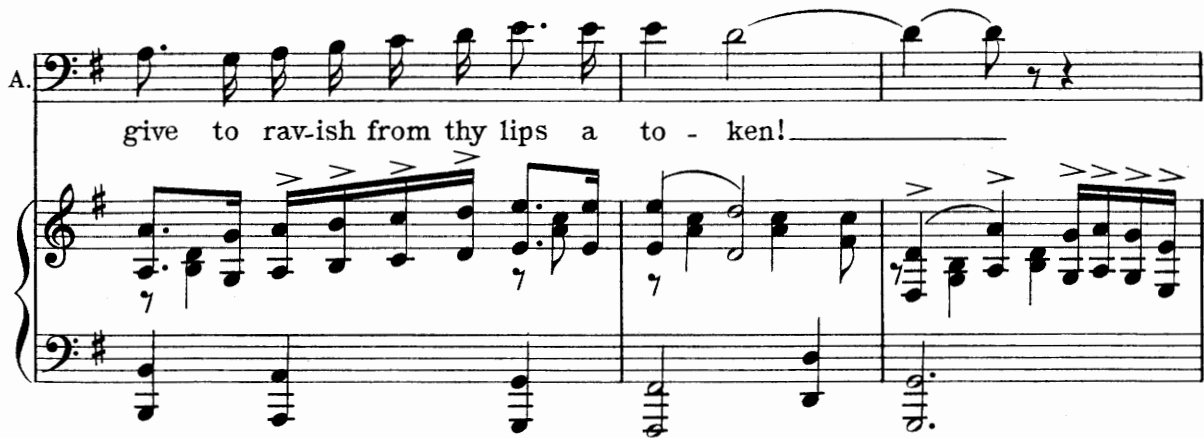
*dim.*

A.

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

A.

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

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

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

A.

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

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

Tempo I  
Girls (behind scene)

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

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

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

die!

Tempo I

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

ha!

ha!

*ff*

Barbara

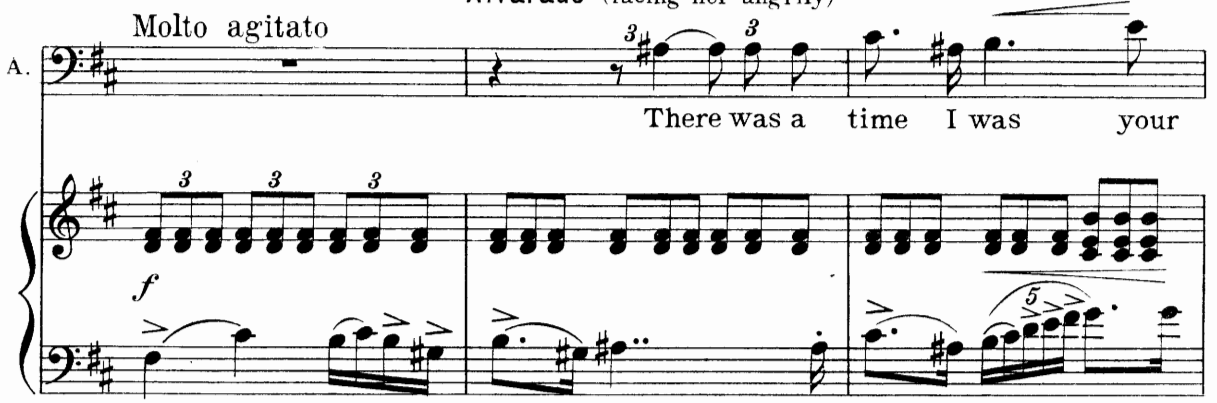
B.

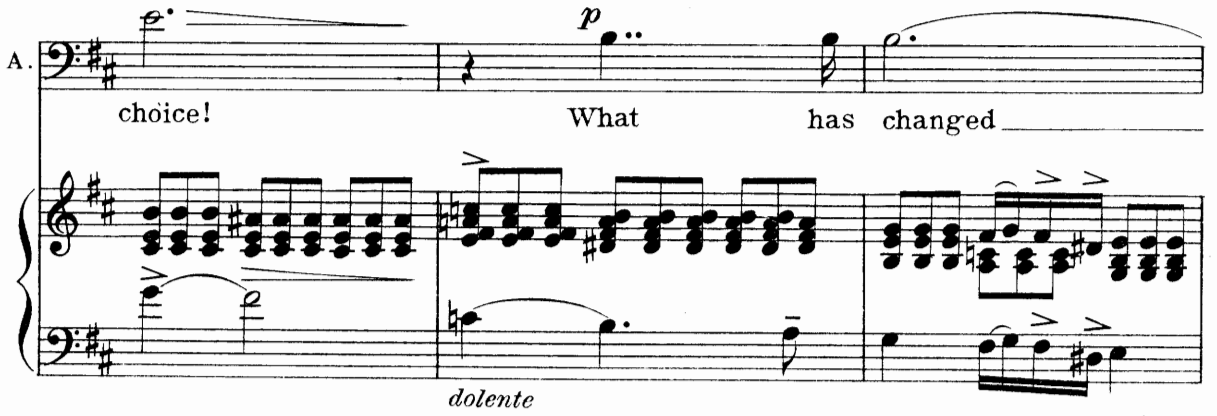
*f* Yes, yes, I'm com - ing!

*sfz* *sfz* *sfz*

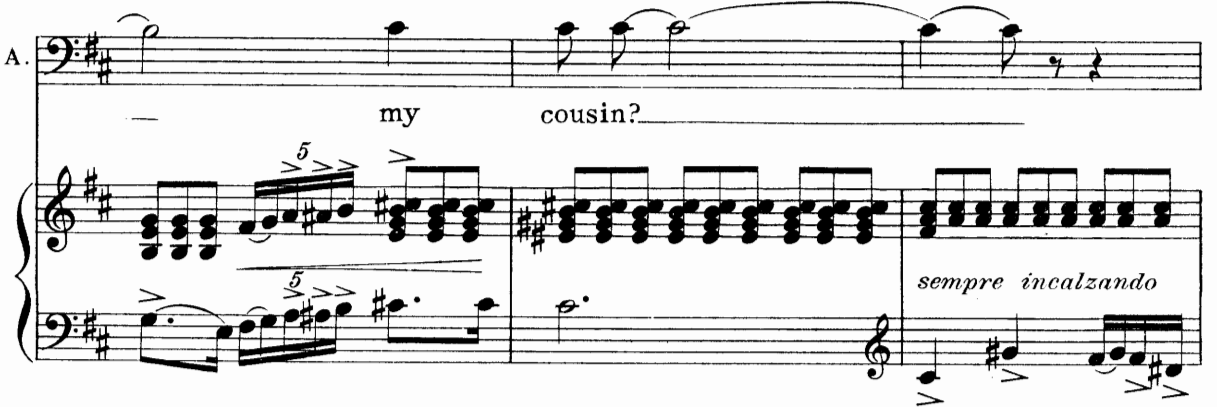
Alvarado (facing her angrily)

Molto agitato

A. 
 This system contains the first two measures of the piece. The vocal line (A.) begins with a rest, followed by a triplet of eighth notes (F#, G, A) and a quarter note (B). The piano accompaniment (piano) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo is marked 'Molto agitato' and the dynamic is 'f' (forte).
   
There was a time I was your

A. 
 This system contains measures three and four. The vocal line (A.) has a half note (B) and a quarter note (C). The piano accompaniment continues with a driving eighth-note pattern. The dynamic is marked 'p' (piano).
   
choice! What has changed

*dolente*

A. 
 This system contains measures five and six. The vocal line (A.) has a half note (D) and a quarter note (E). The piano accompaniment features a complex rhythmic pattern with triplets and quintuplets. The dynamic is 'p' (piano).
   
my cousin?

*sempre incalzando*

A. 
 This system contains measures seven and eight. The vocal line (A.) has a half note (F) and a quarter note (G). The piano accompaniment continues with a driving eighth-note pattern.
   
There is an - oth - er!

**Barbara**

B. *3* *b* *2*

Juan Bau-tis - - - - ta!

A.

*tutta forza*

*fff molto accel.*

B. *Meno*

Ju-an!—

*ff*

*fz fz fz fz*

**Alvarado**

A. *ff*

And you but a con-vent girl!

*sempre ff*

*ff*

*dim.*

(he laughs)

A. *3*

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*

*ff*

*tr*

**Più agitato**

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

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

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

Chorus (behind scenes)

**Più agitato**

*fz*

*fz*

**Più agitato**

B. Barbara *f* Not an-oth-er word! \_\_\_\_\_

A. ra! \_\_\_\_\_

**Più agitato**

*fz*

*fz*

*fz*

*f*



ba - ra!

tra la la, tra la la la la la la la la la la 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*

B. *Barbara* *3* *3*

Your ev - e - ry word is an in - sult! — I

A. — — — — —

— — — — — ger! — — — — —

*con tutta forza e molto cresc.*

*fff*

B. *(exit quickly into hacienda)*

leave — — — — — you!

*cresc.*

*molto accel.*

A. *Alvarado* (alone, enraged) *Meno mosso* *ff* *3*

San - ta Ma - ri - - a!

*sfz* *f*

A. *a tempo* *in tempo*

*declamato* I, Ju-an Bautis-ta Al-va-

*ff* *rit.* *a tempo*

A. *portato*

ra-do, to be jilt - - ed by this convent girl, who is

*ff* *sf accel.*

A. *ten.*

mine by ev-'ry right! \_\_\_\_\_

*ff* *molto appassionato* *accel. e molto cresc.*

A. (sneeringly)

'Tis the damn'd A-me-ri - ca - no! \_\_\_\_\_

*sf più accel.* *portato*

*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!\_

*ff* *ff* *ff*

(Castro comes out of shadow)

*L'istesso tempo* (♩=♩)

Castro

C. Not so fast!

*ffp misterioso*  
*p!*

(looks around)

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

C. *To -*

*p*

*f feroce*

*ff dim.*

(almost spoken)

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

*colla voce*

*ff*

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

*ff*

*falsetto*  
*pp*  
*in tempo animato*

C. We can steal the girl away to the mountains,

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

(in a whisper)  
*pp* *piu f*

C. where none can follow. The whole

*ppp* *pp sec.*

(with savage enthusiasm)  
*molto cresc.*

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

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

*ff* *p tranquillo* *p*

C. Be guided by me.

*ffp* *pp* *ppp* *triquillo*

Un poco meno  
Alvarado

A. *p*

Cas-tro, you are right; we must have

A. *f dim.* *Lento* *p* *suave e portato*

patience\_ but to - - mor-row!

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

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

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



# Scene VI

(Night begins to fall)

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

*cresc.*

## Convent Girls

Sopr. I

Sopr. II

Alto

The hour has come for us to sev - - - er

The hour has come for us to sev - - - er

The hour has come for us to sev - - - er

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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. p*

A. *Castro* *Good-*

C. *Kagama* (with dignity)

K. *Convent Girls* We bid thee

*pp* Good - night! un -

*pp* Good - night! un -

*pp* Men Good - night! un -

Ten. I *pp* Good - night! un -

Ten. II *pp* Good - night! un -

Bass I *pp* Good - night! un -

Bass II *pp* Good - night! un -

*pp* Good - night! un -

Un poco più tranquillo

*espressivo*

*p*

(to Paul)

*pp*

B.  Good - night!

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

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

C.  Un - til the morn - ing light we

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

 til the morn - - ing light our

 til the morn - - ing light our

 til the morn - - ing light our

 til the morn - - ing light our

 til the morn - - ing light our

 til the morn - - ing light our

 til the morn - - ing light our



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

B.

P. Paul (to Barbara)

Good-night, good night \_\_\_\_\_ un - til the

A.

K.

*pp*  
night, \_\_\_\_\_ good - night, \_\_\_\_\_

*pp*  
night, \_\_\_\_\_ good - night, \_\_\_\_\_

*pp*  
night, \_\_\_\_\_ good - night, \_\_\_\_\_

*ppp*  
good - night \_\_\_\_\_ un -

*ppp*  
good - night \_\_\_\_\_ un -

*ppp*  
good - night \_\_\_\_\_ un -

*ppp*  
good - night \_\_\_\_\_ un -

*pp*

*dolcissimo*  
(aside to Paul)

B. *pp*  
Good -

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

(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!

un - - ion brings! *pp*

A. good-night, good-night!

K. 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)

First system of musical notation. The right hand (treble clef) plays a melodic line with a slur over the first six notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A fermata is placed over the final note of the right hand. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand continues the eighth-note accompaniment. A fermata is placed over the final note of the right hand. A first ending bracket labeled '8' spans the final two measures of the system.

Third system of musical notation. The right hand plays a series of chords with a slur. The left hand continues the eighth-note accompaniment. A fermata is placed over the final note of the right hand. A first ending bracket labeled '8' spans the final two measures of the system. The instruction *sempre dim.* is written below the right hand.

Fourth system of musical notation. The right hand plays a series of chords with a slur. The left hand continues the eighth-note accompaniment. A fermata is placed over the final note of the right hand. A first ending bracket labeled '8' spans the final two measures of the system. The instruction *più dim.* is written below the right hand.

Fifth system of musical notation. The right hand plays a series of chords with a slur. The left hand continues the eighth-note accompaniment. A fermata is placed over the final note of the right hand. A first ending bracket labeled '8' spans the final two measures of the system. The instruction *ppp* is written below the right hand, and *trm* is written below the left hand. The system concludes with a double bar line and a final chord.

Allegretto comodo

pp

Chorus (behind scenes)

Sopr. I

Sopr. II

Alto

O - hé! O - hé!

O - hé! O - hé!

O - hé! O - hé!

We

We

leggiero

swing on the eve-ning tide,

swing on the eve-ning tide,

O - hé!

The low waves gently

The low waves gently

glide. O - hé! O -

glide. O - hé! O -

O - hé! O - hé!

*perdendosi* hé!

*perdendosi* hé!

*perdendosi* hé!

O - hé!

*ppp*

Molto tranquillo (Don Francisco and Barbara embrace)

*ppp*

B. *pp molto tranquillo*

Lento Let me lin-ger here a-

B. *pp*  
 while, and once a - gain breathe the fragrance of the scene,

B. *poco rit.* *a tempo*  
 my child-hood home.

D.F. *p*  
 Don Francisco

D.F. *(con dolcezza)*  
 lit - tle while, sweet Bar - ba - ra, and then re - pose; for to -

D.F. *poco animato* *poco ritenuto*  
 mor - row hath a my - riad pleas - ant du - ties for my child. Good -

(he kisses Barbara)

D.F.

night! \_\_\_\_\_ Good-night! \_\_\_\_\_

*rall.*

*più dim.* *dolcissimo*

*molto rit.*

*pp*

(exit Don Francisco into hacienda)

D.F.

Today the years roll backward in their flight.

*sempre dim.* *ppp perdendosi*

## Scene VII

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

Molto tranquillo

Barbara (alone) *pp*

B. Oh, won-drous night!

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

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

*rit.*

*pp*

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

*poco ten.*  
*p*

*sempre più allargando*

*molto rit.*

*pp*

B. *lunga*

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

*ppp* *lunga*

B. *Lento pp* *ten.*

I have not dreamed of love! My

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

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

B. *lov - - ers should con - fide in you. Ah,*

B. *bid me now, when none can hear, ——— To whis - per in thy*

*portato ten.*

*ppp*

B. *kind - ly ear The greatest se - cret ev - er told, ———*

*pp*

*rit.*

*rit.*

*pp*

B. *a tempo A sto - ry new, and never old.*

*a tempo*

*pp*



## Più mosso

*pp* *dolcissimo possibile*  
*ten.*

B.

I love him!

*pp*

B.

In se-cret hear my vow: I love

*fp*

B.

him! for none shall know but thou. I

*fp*

B.

*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*

*Ed.*

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

*ffp cresc.* *colla voce*

*lento*

Allegro  
(Barbara sees Paul)

Barbara

back a-gain. \_\_\_\_\_ Se-ñor!\_

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

Paul

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

*colla voce* *a tempo*

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

*p* *accel.*

Barbara

B. Be-ware, the dan-ger

*sfz* *sfz*

B. My fa-ther

P. Dan-ger? Dan - ger!

*accel.* *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,

*3*

*3*

*3*

*3*

*3*

*3*

*3*

*3*

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

*sfz*

*p*

*appassionato*

*p ma con calore*

## Barbara (aside)

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

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

B. heart. —

P. Paul

I love thee, I love, — love thee!

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

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

B. *I trem - ble!* *my heart* \_\_\_\_\_ *is*

P. *thee!* \_\_\_\_\_

*tempo*

EASTMAN SCHOOL OF MUSIC  
OPERA DEPARTMENT

B. *beat - ing!* \_\_\_\_\_

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

*p* *molto cresc.*

*fp*

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

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

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

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

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

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

*dotcissimo* *ppp* *ten.*

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

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

*ppp* *ten.* *Più mosso* *pp* *fp* *3*

B. *vow, I love thee! for none shall know but*

P. *vow, I love thee! for none shall know but*

*fp* *3*



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

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

*p*

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

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

*p*

B. love, \_\_\_\_\_

P. love, \_\_\_\_\_

*p* *cresc.*

B. I love,

P. I love,

*sfz* *fp*

B. I love thee! May heav-en hear my

P. I love thee! May heav-en hear my

Meno mosso

*marcatissimo* *fp* *tutta forza*

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

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

*Led.*

B. *With all my soul I love thee! —*

P. *With all my soul I love thee! —*

*fff accel.*

*ff*

8

B. *With all my soul I love!*

P. *With all my soul I love!*

*Maestoso*

*sffz*

*ff*

*Maestoso*

3

(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!\_

B.                      **Barbara**

*pp parlando*                      *perdendosi*

Until to - mor-row,                      good-night!                      I                      love\_

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

B.

thee!\_

*perdendosi*

(Barbara enters doorway of hacienda in the shadow quickly)

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

*Lento*  
*ppp*

Detailed description: This system contains the first system of music. It features a vocal line at the top with a dotted line indicating a breath mark. Below it is a piano accompaniment consisting of two staves. The tempo is marked 'Lento' and the dynamic is 'ppp'. The music is in a minor key and features a series of chords in the piano part.

(Slow Curtain)

*poco cresc.*  
*pp ma marcato*

Detailed description: This system contains the second system of music. It features a vocal line at the top with a dotted line indicating a breath mark. Below it is a piano accompaniment consisting of two staves. The tempo is marked '(Slow Curtain)'. The music is in a minor key and features a series of chords in the piano part. The dynamic is 'pp ma marcato'.

Detailed description: This system contains the third system of music. It features a vocal line at the top with a dotted line indicating a breath mark. Below it is a piano accompaniment consisting of two staves. The music is in a minor key and features a series of chords in the piano part.

## 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.

## Prelude

Allegro vivo

First system of the musical score for the Prelude. It consists of two staves (treble and bass clef) in 6/8 time. The key signature has two flats. The music begins with a forte (*f*) dynamic. The tempo is marked *Allegro vivo*. The first measure is marked *f*. The second measure is marked *poco accel.* The music is in a piano introduction style.

Allegro brillante

Second system of the musical score for the Prelude. It consists of two staves (treble and bass clef) in 6/8 time. The key signature has two flats. The music begins with a piano introduction style. The tempo is marked *Allegro brillante*. The first measure is marked *sfz*. The second measure is marked *sfz*. The music features triplet markings (3) in the second and third measures.

Third system of the musical score for the Prelude. It consists of two staves (treble and bass clef) in 6/8 time. The key signature has two flats. The music begins with a piano introduction style. The tempo is marked *Allegro brillante*. The first measure is marked *sfz*. The second measure is marked *sfz*. The music features triplet markings (3) in the second and third measures.

Fourth system of the musical score for the Prelude. It consists of two staves (treble and bass clef) in 6/8 time. The key signature has two flats. The music begins with a piano introduction style. The tempo is marked *Allegro brillante*. The first measure is marked *sfz*. The second measure is marked *sfz*. The music features triplet markings (3) in the second and third measures.

First system of a piano score. The right hand features a melodic line with eighth notes and some triplets, while the left hand provides a steady accompaniment of eighth notes. A first ending bracket is visible above the right hand.

Second system of the piano score. The right hand contains several triplet figures, and the left hand continues with a rhythmic accompaniment.

Third system of the piano score. The right hand has a more complex melodic line with triplets and slurs, and the left hand features chords and moving bass lines.

Fourth system of the piano score. It includes dynamic markings such as *sf* (sforzando) and *lento dim.* (ritardando and decrescendo). The right hand has a long, flowing melodic line with trills and triplets, and the left hand has a more active accompaniment.

Fifth system of the piano score, starting with the tempo marking *Lento*. The right hand has a melodic line with triplets and slurs, and the left hand has a more active accompaniment. The dynamic marking *p molto espressivo* is present.





(Curtain)

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

*Molto moderato*

l.h.

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

Natoma (spoken)

N.

No!

*riten.* *rit.*

3

(She looks over scene and turns toward centre)

*p a tempo, ma molto tranquillo* *più tranquillo*

*molto rit.*

*pp* *ppp*

Molto moderato

Natoma

N. 

Within the hour the morning sun will flood the hills

N. 

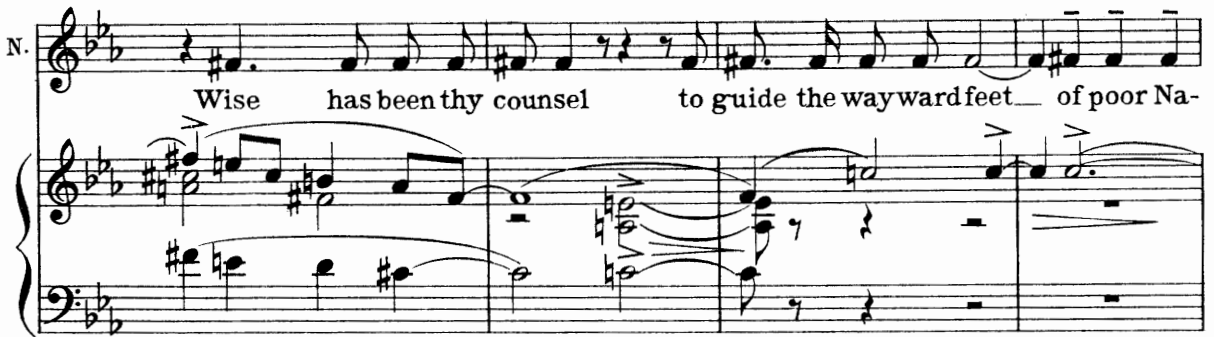
and herald in the summer's day: It is the

N. 

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

N. 

slave, thy voice is ever gen-tle,

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

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

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

N.  *of this fair land.* *f*

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

Moderato

N. How tall and

N. *f* fair and brave was he! *rit.*

*f.* *rit.* *fz.* *p* *lunga*

Lento

N. *pp* His love was mine, mine

*ppp*

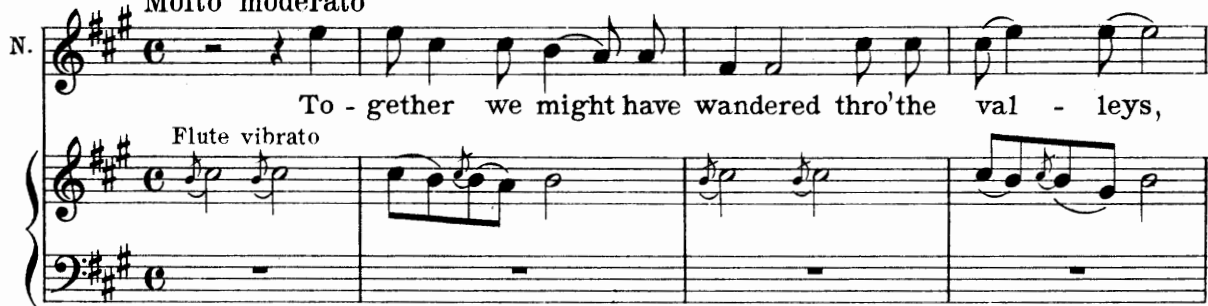
N. *pp* for one short hour! All my heart was his, to

*pp*

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

*rit.* *ppp*

## Molto moderato

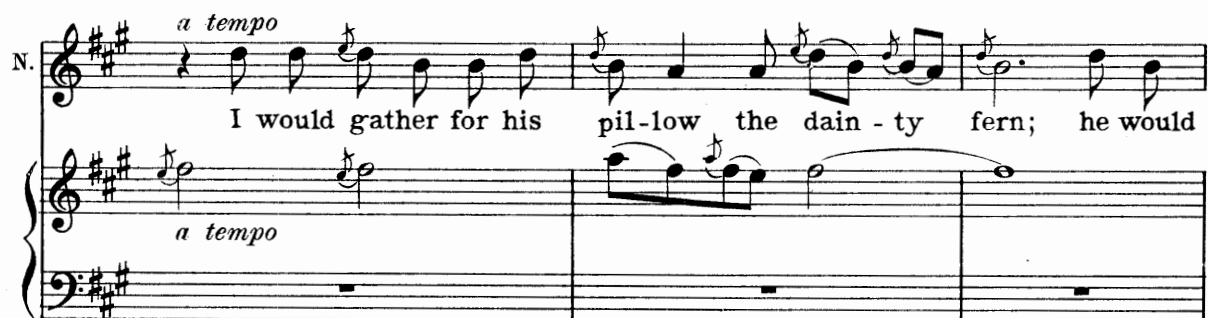
N.  To - gether we might have wandered thro' the val - leys,

Flute vibrato

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

N.  to make our couch.

*pp poco meno*

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

*a tempo*

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

*mp* *pp*

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

*poco meno* *a tempo*

*ppp*

Viol.

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

*8va bassa*

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

*ppp*

N. my fair land a - lone with thee,

*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*

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

Lento *p sfz* *pp*



(Laughter and noise from the inn)

*pesante*

G. Ah!

*pp* *grazioso*

*attacca*

A tempo, animato  
Natoma

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

*sfz p*

*fp*

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

*sfz*

N. reckon not on one whom you ig - nore

*sfzp*

*sfzp*

N. *like so much car- rion.*

*accel. e cresc. possibile*

N. 'Tis

*sfz piu accel.*

*fz* *pp*

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

*sfz*

*sfz*

N. *molto marcato*

*she will take counsel with her- self.*

*sfz*

*accel.*

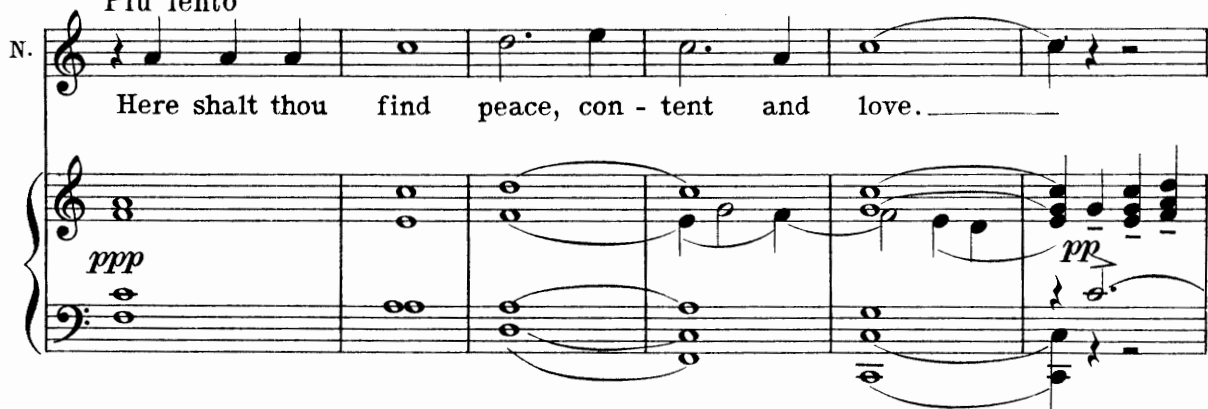
N. *p* *>*  
 It is the on-ly way.

(Church-bell sounds) *Lento*

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

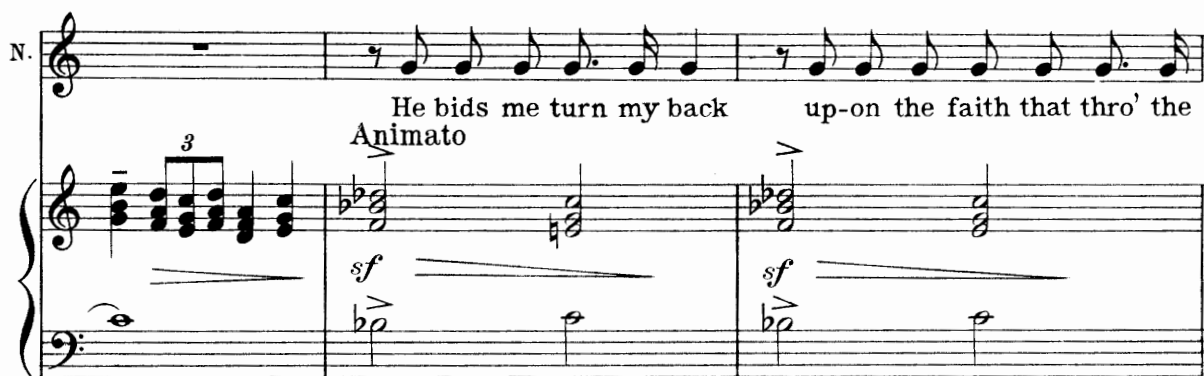
N. *a tempo*  
 Of-ten has he told me:

## Più lento

N. 

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

*ppp*

N. 

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

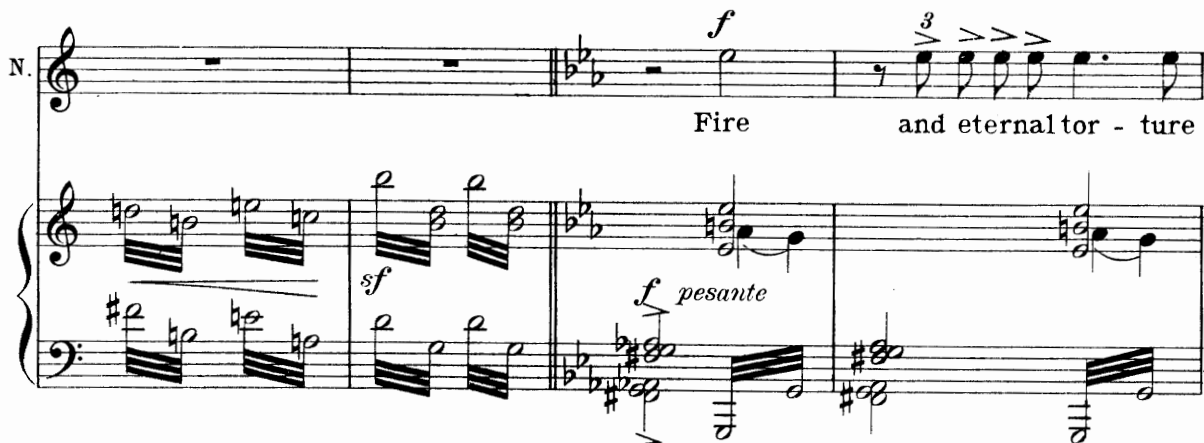
*Animato*

*sf*

N. 

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

*sf*

N. 

Fire and eternal tor - ture

*f pesante*

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

*molto pesante* *ff* *animando*

*cresc. possibile* *ff*

N. I do refuse! I re - fuse!

*ff* *allargando* *ff*

*allargando*

N.

*sfz p*

## Maestoso

N.  *p*

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

N. 

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

N.  *p*

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

N. 

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

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

*pp subito*

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

*ppp cresc. possibile* *ff*

N. (exit rapidly)

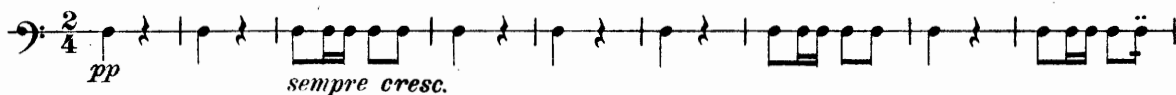
*poco a poco dim.* *sempre dim. e calando*

*pppp*



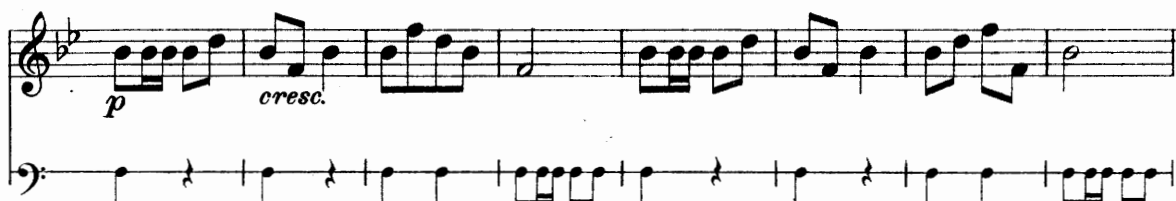
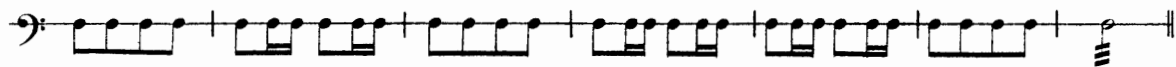


(Snare-drum off stage)



(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

(They march off)

(Trumpeters on stage)

(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)

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

(Trumpeters exeunt)

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part starts with a *p* dynamic and includes a triplet figure that transitions to a *mf* dynamic.

Third system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a triplet figure with dynamics ranging from *p* to *mf*.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a triplet figure with dynamics ranging from *f* to *ff*. The system concludes with a *3/4* time signature change and the instruction *attacca*.

Kdr. *in D* *attacca*  $\frac{3}{4}$

Allegro moderato

*p cresc.*

**Chorus**

Soprano

Alto Come, buy! Step up!

Tenor Come, buy!

Bass

*f*

*Kdr. in D*

Step up, come and buy!

Step up, come and buy!

*f*

Come, drink!

*f*

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

Our will-ing hearts you

2d Group

is just the thing! Here's what you will From old Se-

up!

New caps and

can beguile With witching eyes and loving smile;

ville, And royal lace all made by hand! Come buy, step up! Come and wraps, a pair of shoes:—

Your wares will not our pockets tempt!

buy!

2d Group Step up! Step up, come

Now let your sweet-heart choose, come

Come, drink

buy! New caps and

buy! A pair of

E - nough! enough!

— a glass of wine, — of old Mescal;

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

Our will - ing hearts you

In fine ar - ray,  
 come buy!

Your wares will not our pockets tempt,  
 can be - guile With witch - ing eyes and

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*



Tenors

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! \_\_\_\_\_

8

7

3

3

3

3

(laughing)

Ha ha, ha ha ha, ha ha ha!

(laughing) (imitating Tenors)

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

star! \_\_\_\_\_

*sfz*

3

3

3

3

star! \_\_\_\_\_ You dream both near and far! \_\_\_\_\_

List to our prayer! \_\_\_\_\_

(imitating Tenors)

By night and day, \_\_\_\_\_ both near and far,

The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes in both hands.

(to Tenors) \_\_\_\_\_ (laughing)

Oh! love - sick swain! \_\_\_\_\_ Ha! ha! we

list to our prayer! \_\_\_\_\_

(laughing)

ha, ha! \_\_\_\_\_ Of on - ly thee, \_\_\_\_\_

The piano accompaniment continues with similar rhythmic motifs, including a triplet in the right hand.

(turning to customers)

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

Don't be so gruff!

our guid-ing - star! Come drink!

The first system of music features a vocal line with lyrics "know that strain! A jew-elled belt, A hat of" and "Don't be so gruff!". Below it is a piano accompaniment with triplets and dynamic markings like *sfz* and *mf*. The key signature has two flats and the time signature is 2/4.

felt For you, Se - nor, ——— is just the thing!

(2<sup>d</sup> Group, Soprano) Come buy!

Step up! Don't be so gruff!

E-nough, e-

The second system continues the vocal lines with lyrics "felt For you, Se - nor, ——— is just the thing!" and "(2<sup>d</sup> Group, Soprano) Come buy! Step up! Don't be so gruff!". The piano accompaniment continues with chords and a melodic line. The key signature changes to two flats and one sharp at the end of the system.

The third system shows the piano accompaniment for the second system, featuring a steady bass line and a more active treble line with chords and eighth notes.

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

*sf*

Kdr. in D

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

all made by hand! Come buy! \_\_\_\_\_

come buy! \_\_\_\_\_

(impatiently)  
List to our

lov - ing smile! Come

The score consists of two systems of music. Each system includes a vocal line for a soprano (top staff), a vocal line for an alto (second staff), and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'feet, old roy-al lace, \_\_\_\_\_', 'choose! \_\_\_\_\_ Come buy! \_\_\_\_\_', 'Our will-ing hearts you can be-guile With witching eyes and', 'all made by hand! Come buy! \_\_\_\_\_', 'come buy! \_\_\_\_\_', '(impatiently) List to our', 'lov - ing smile! Come'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings (3) and eighth-note groupings (8).



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!

The first system of the musical score features a vocal line with lyrics "come and buy!" and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

come and buy!

(to Tenors)  
wraps! Come!

Par - a - dise! Night and day we

come drink!

The second system continues the musical score with lyrics "come and buy!" and "(to Tenors) wraps! Come!". The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

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!

Step up! step

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

We dream, both near and far. Of thee, our guid-ing -

Here's health and

*sfz* *3*

(laughing)

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

(laughing)

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

star! E - nough! e -

wealth! Come drink! come

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

up! step up! step

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

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

drink! Here's health and

8<sup>va</sup>

3 3 3

(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<sup>va</sup>

*ff*

3 3 3 3

up! step up! come

up! step up! come

nough! e - nough! e -

drink! Here's health and

8.....

The first system of the musical score consists of five staves. The top four staves are vocal parts in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: "up! step up! come", "up! step up! come", "nough! e - nough! e -", and "drink! Here's health and". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with triplets and an 8-measure rest indicated.

buy! \_\_\_\_\_

buy! \_\_\_\_\_

nough! \_\_\_\_\_

wealth! \_\_\_\_\_

Animato

Animato

10

The second system of the musical score consists of five staves. The top four staves are vocal parts in treble clef, and the bottom staff is the piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: "buy! \_\_\_\_\_", "buy! \_\_\_\_\_", "nough! \_\_\_\_\_", and "wealth! \_\_\_\_\_". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with triplets and a 10-measure rest indicated. The tempo marking "Animato" appears above the piano staff.

*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*

*f*

*strepitoso*

*f*

*ff*  
Ho - la! Ho - la! Ho -

*ff*  
Ho - la! Ho - la! Ho -

*ff*  
Ho - la! Ho - la! Ho -

*ff*  
Ho - la! Ho - la! Ho -

*8*

*3*



la! \_\_\_\_\_

la! \_\_\_\_\_

The Vaqueros (dismounting)

la! \_\_\_\_\_

la! \_\_\_\_\_

Ai-é!

Ai-é!

8

*ruvidamente* *sf*

Tenor

Ai-é!

Bass

Ai-é!

EASTMAN SCHOOL OF MUSIC  
OPERA DEPARTMENT

8

*sf* *sf*

*sf*

*sf*

## The Vaqueros (entering)

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

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

*f* *f* *f* *f* *ff*

8

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal parts are in treble and bass clefs with lyrics. The piano accompaniment is in treble and bass clefs. Dynamics include *f* and *ff*. An 8-measure rest is indicated in the piano part.

*ff* *ff*

é! é!

*sff*

8

Detailed description: This system continues the piano accompaniment. It features a piano introduction with a forte (*ff*) dynamic. The vocal parts have the syllable 'é!'. The piano part includes triplets and an 8-measure rest.

Detailed description: This system continues the piano accompaniment with various rhythmic patterns and dynamics.

Pico

P. *f*

Who dares the bronco wild de-fy? Who looks the mus-tang

*fz molto marcato*

P.

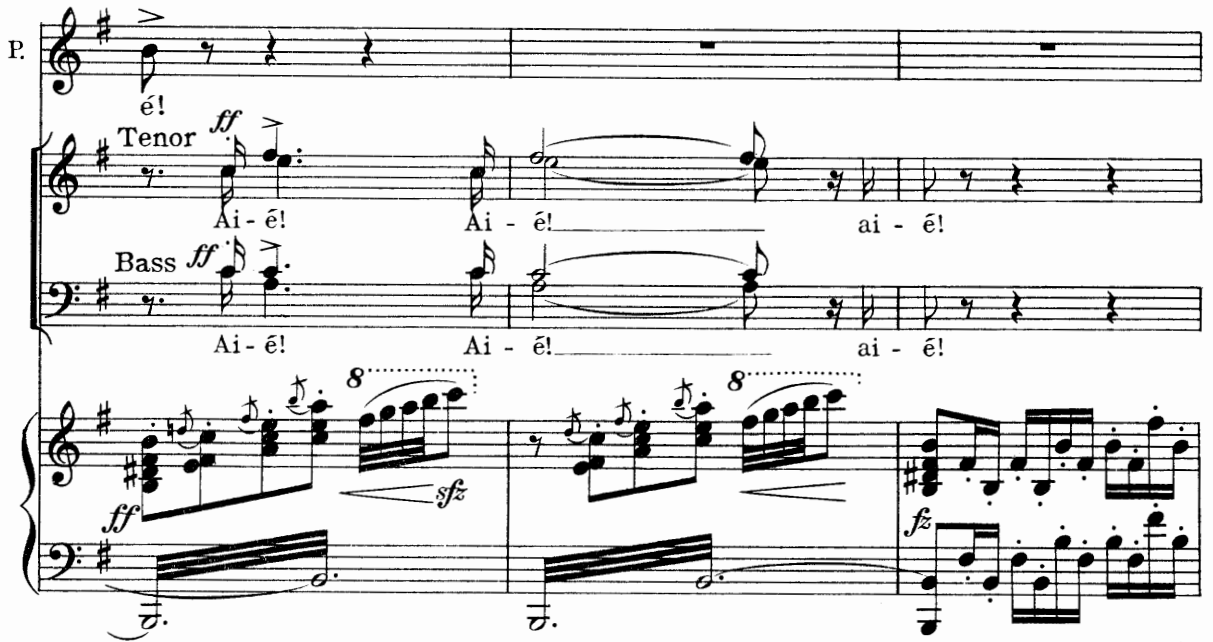
in the eye? Fear - less and bold, their

P.

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

P.

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

P. 

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

Bass *ff*  
Ai - é! Ai - é! ai - é!

*ff* *sf* *sf*

8 8

P. 

See where the bull up - on his knees

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!*

*Ai-é! ai - é! ai - é!*

*ff*

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

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

P. daunted we reign! Ai - é!

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

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

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

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

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

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

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

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

## Tempo I

daunt-ed they reign! ai - - é!

daunt-ed they reign! ai - - é!

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

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

Detailed description: This system contains four vocal staves. The first three staves have lyrics underneath. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a triplet of eighth notes in the first measure of each staff. The fourth staff includes a dynamic marking of *ff* (fortissimo) and a fermata over the final note.

## Tempo I

*ff*

*ff*

*ff*

*ff*

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in 3/4 time with a key signature of three sharps. It features a triplet of eighth notes in the first measure. The dynamic marking *ff* (fortissimo) is present in both staves. An 8-measure rest is indicated in the treble staff.

ai -

ai -

ai - é! ai - é! ai -

ai - é! ai - é! ai -

ai -

ai -

ai -

*ff*

*ff*

*sfz*

*p accel.*

*ff*

Detailed description: This system contains four vocal staves. The first two staves have lyrics underneath. The music is in 3/4 time with a key signature of three sharps. It features a triplet of eighth notes in the first measure of each staff. The dynamic marking *ff* (fortissimo) is present in the first two staves. The third and fourth staves include a dynamic marking of *sfz* (sforzando) and a fermata over the final note. The piano accompaniment for this system is shown in the bottom two staves, featuring a dynamic marking of *p accel.* (piano accelerando) and a dynamic marking of *ff* (fortissimo).





(Enter Alvarado and friends)

First system of piano introduction. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics include *f* and *tr*. Features a triplet in the bass line.

Second system of piano introduction. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics include *fz*, *p*, and *f*. Features triplets in both staves.

Third system of piano introduction. Treble clef, 2/4 time signature. Bass clef, 2/4 time signature. Dynamics include *ff* and *f*. Features triplets in both staves.

S. **Sergeant**

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

*colla voce*

ffz

Vocal line for the Sergeant. Piano accompaniment includes dynamics *fz* and *ffz*. The system concludes with a double bar line and a repeat sign.

**Allegro moderato**

(Carpenters resume their work)

Introduction for the 'Allegro moderato' section. Treble clef, 6/8 time signature. Bass clef, 6/8 time signature. Dynamics include *ff*. The system concludes with a double bar line and a repeat sign.

Tempo giusto

2/4

Tenor *ff*

Long life — to Al - va - ra - do! — Long life!

Bass *ff*

Long life — to Al - va - ra - do! — Long life!

*ff* *ff* *fz*

(Carpenters resume their work)

*ff*

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

*fp*

A

*a piacere* *in tempo*

welcome fills my heart with pride!

Girls

Long life to Al - va - ra - do!

*ff*

*tr* **Allegro moderato**

*fp*

*tr*

**Animato**

*scherzando* *ff*

Alvarado

A. *f* *fz*

(Bruzzo approaches Alvarado)

Here, Bruzzo!

A. *fz*

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

Animato

A. *f*

they drink with Al - va - ra - do! —

Girls Al - va - ra - - do! —

Tenors

Animato

*ff* *f* *f*

Long life, Al - va -

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

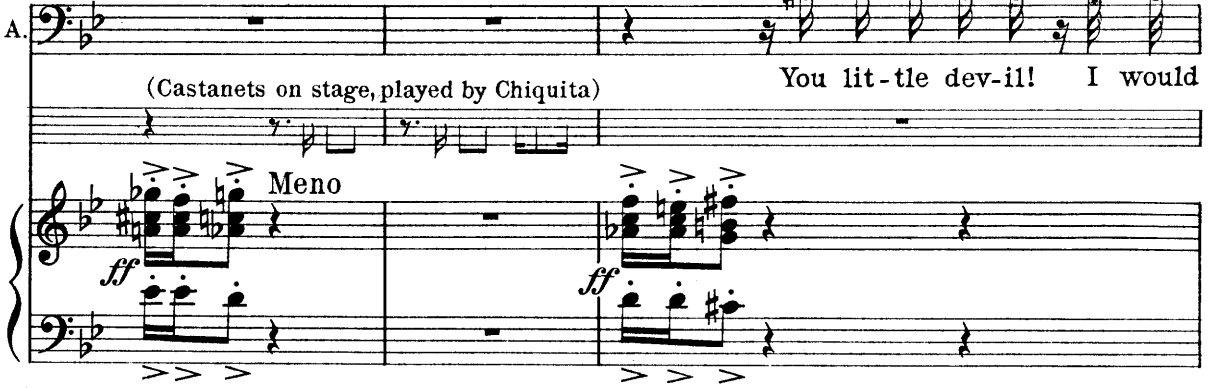
Long life! —

ra - - - do!

*tr* *sf* *ff* *ffz*

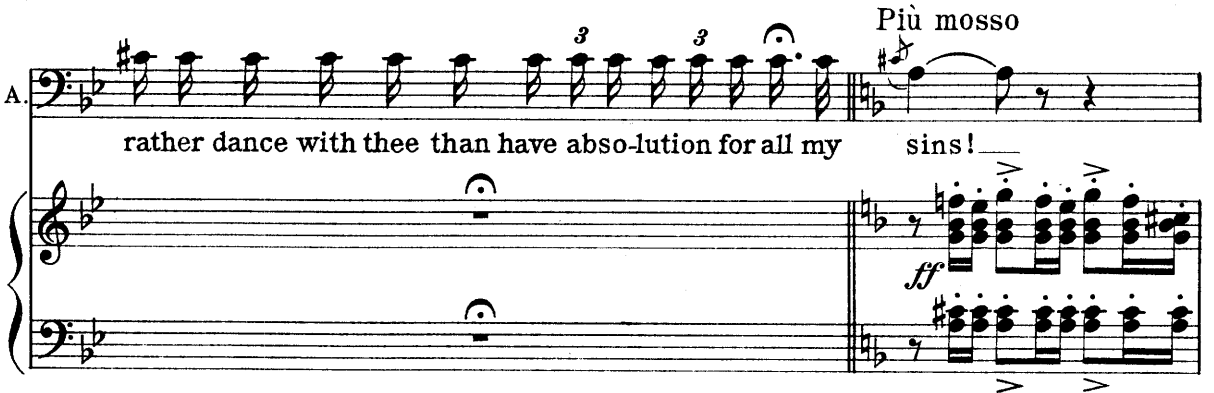
Alvarado

*sotto voce*

A. 

(Castanets on stage, played by Chiquita) You lit-tle dev-il! I would

Meno *ff*

A. 

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

Più mosso *ff*

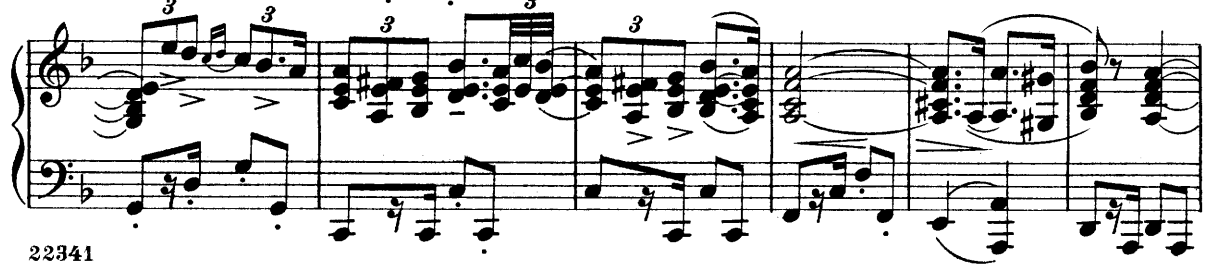


*tr* *sf*

Meno mosso (Habanera) *p molto espressivo*







The first system of music consists of two staves. The upper staff (treble clef) begins with a piano (p) dynamic marking and contains several triplet figures. The lower staff (bass clef) provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat, and the time signature is 7/8.

The second system continues the musical piece. It features similar triplet patterns in the upper staff and accompaniment in the lower staff. A piano (p) dynamic marking is present at the beginning of the system.

The third system shows more intricate rhythmic patterns, including sixteenth-note runs and triplets in both staves. The piano (p) dynamic is maintained.

The fourth system continues with flowing melodic lines in the upper staff and a steady accompaniment in the lower staff. The piano (p) dynamic is still indicated.

The fifth system introduces a forte (f) dynamic marking. It features a quintuplet (5) in the upper staff, adding to the technical complexity of the piece.

The sixth system is marked piano-piano (pp) and includes the instruction "dim. e ritard." (diminuendo e ritardando), indicating a decrease in volume and a slowing of tempo. It features a quintuplet (5) in the upper staff.

The seventh system concludes the page with a final series of triplet figures in the upper staff and accompaniment in the lower staff. The piano (p) dynamic is indicated.

Allegro brillante

Sergeant (to Soldiers; spoken:)

S. \_\_\_\_\_

K. *f* Kagama (from up-stage) \_\_\_\_\_ Attention!

They come! — they come! —

Allegro brillante, animato (Drums behind stage) (Trumpets behind scenes)

S. \_\_\_\_\_

Fall in!

*sfz*

Soprano They come! — they come! —

Alto *f* They come! — they come!

Tenor They come! — they come! —

Bass They come! — they come! —

*sfz* (Trumpets behind scenes) *f* *sfz* *sfz* *sfz*



Piano introduction featuring a series of triplets in both the right and left hands. The right hand plays a melodic line with triplets, while the left hand provides a rhythmic accompaniment with triplets.

Castro (aside to Alvarado)

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

Damn that wench, Chiquita! Come to your

Piano accompaniment for Castro's first line, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *dim.*, *sfz*, and *pp*.

Alvarado

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

C. senses, man!

Piano accompaniment for Alvarado's lines, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *sfz* and *pp*.

Pico

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

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

Piano accompaniment for Pico's lines, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *pp* and triplets.

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

A. (aside) *espressivo pp*  
She'll be

Soprano *f*  
They come! they come!

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

Tenor *f*  
They come! — they come! —

Bass *f*  
They come! — they come! —

A. *pp* (to Castro) *pp* *3*  
mine! — where is the A - me - ri - ca - no?

C. Castro *pp*  
Coming from his

(Trumpet behind scenes) (Orchestra) *p* *pp* *3* *3* *3*



(they go up-stage)

A. *mf* out-herald all the rest!

Soprano *f* Hurry! make ready! Hurry! hurry! hurry!

Alto Get in-to line!

Tenor *f* Stop your chattering!

Bass *f* Get in-to line!

*brillante* *sfz*

hur-ry! Hurry! hur-ry!

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

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

They come! Get in line!

*molto marc.*

(to the men)

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

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

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

*fp* *molto cresc.*

line!

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

Ah! ah!

Ah! ah!

The first system of the musical score consists of four staves. The top staff is a vocal line with a long note on 'line!' followed by a rest. The second staff is a vocal line with a rhythmic melody for 'Hur-ry! hurry! hurry! hurry! get in line!'. The third and fourth staves are vocal lines with 'Ah!' and 'ah!' respectively. The piano accompaniment is shown in the bottom two staves, featuring a complex rhythmic pattern with triplets and accents.

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

Make read-y! — get in line! —

The second system of the musical score consists of four staves. The top staff is a vocal line with a rest. The second staff is a vocal line with a melody for 'Here they come! stop your chat-ter-ing!'. The third and fourth staves are vocal lines with 'Make read-y! — get in line! —'. The piano accompaniment is shown in the bottom two staves, featuring a complex rhythmic pattern with triplets and accents.

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

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 2/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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)

This system continues the vocal lines and piano accompaniment. The piano part includes a section marked *ff* (fortissimo) with a 7/8 time signature, indicated by a '7' over the staff. The vocal lines repeat the phrase 'line! be quiet! here they come! get in line! get in line!'.

This system is primarily piano accompaniment. It features a complex rhythmic pattern in the right hand, including a triplet of eighth notes and a long melodic line with a slur and the number '15' above it. The left hand provides a steady bass line.

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

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

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

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

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

(The procession begins)

(Soldiers enter first)



*molto marcato*<sup>3</sup>

First system of a piano score. The right hand features a complex rhythmic pattern with triplets and slurs. The left hand provides a steady accompaniment with eighth notes.

*sempre brillante*

Second system of the piano score. The right hand continues with intricate triplet patterns. The left hand accompaniment remains consistent.

*sfz*

Third system of the piano score. The right hand has a more melodic line with slurs. The left hand accompaniment features a *sfz* dynamic marking.

(The Alcalde enters)

*ruvidamente*

Fourth system of the piano score. The right hand has a more melodic line with slurs. The left hand accompaniment features a *f* dynamic marking.

Fifth system of the piano score. The right hand has a more melodic line with slurs. The left hand accompaniment features a *f* dynamic marking.

*sfp* *cresc.*

Sixth system of the piano score. The right hand has a more melodic line with slurs. The left hand accompaniment features a *sfp* dynamic marking and a *cresc.* instruction.

trill

(Ladies enter)

*p*  
*espress.*  
*mp*  
*poco a poco cresc.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes several triplet markings (indicated by a '3' above the notes) and various rhythmic values. The key signature has two flats.

Second system of musical notation, continuing the piece with similar triplet and rhythmic patterns. The bass line features a dotted quarter note.

Third system of musical notation, showing a change in key signature to three flats. It continues with complex rhythmic structures and triplet markings.

Fourth system of musical notation, featuring a measure with a fermata and a dotted line, followed by further rhythmic development.

(Church-bell rings once)

*Poco meno*

Fifth system of musical notation, starting with the instruction *dim. subito e poco rit.* and *pp*. The music features a series of chords and melodic lines with dynamic markings.

## Convent Girls (leaving arcade)

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

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

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

*pp*

8

tend In glad ar - -

tend In glad ar - -

tend In glad ar - -

8

ray the com-ing of our friend!

ray the com-ing of our friend!

ray the com-ing of our friend!

7

Piano introduction for the first system, featuring a treble and bass staff with complex chordal and melodic patterns.

Vocal and piano section for the second system, including vocal lines with lyrics and piano accompaniment.

Wel - - - come

Wel - - - come

Wel - - - come

Vocal and piano section for the third system, including vocal lines with lyrics and piano accompaniment.

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!

feet!

*molto cresc.*

Tempo I

Soprano

Fair Bar-ba-ra!

Alto

Tenor

Don Fran-cis - - - co!

Bass

Tempo I

Don Fran -

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes triplets and dynamic markings like 'f' and 'ff'.

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

Piano accompaniment for the second system, continuing the grand staff with triplets and dynamic markings.

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

The piano accompaniment consists of a right-hand part with eighth-note triplets and a left-hand part with chords and single notes.

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

The piano accompaniment continues with eighth-note triplets in the right hand and chords in the left hand. A fermata is placed over the final notes of the piano part.



get in line! make read - y!

You brutes! you

Don Fran - cis - - - co,

Our no - - - ble

8.....

The piano accompaniment features a series of chords and triplets in both hands, with a tempo marking of 8.....

stop your chattering! they come! Don Fran-

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

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

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

8.....

The piano accompaniment continues with chords and triplets, including a tempo marking of 8.....

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

*molto rit.*  
*sfz sfz sfz*

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

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

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

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

*f* *sonore*

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

(Trumpets on stage) *più ritard.* 8 *fff*

*fff ritard.* *più ritard.*

*a tempo*  
day! \_\_\_\_\_

*a tempo*  
day! \_\_\_\_\_

*a tempo*  
day! \_\_\_\_\_

*a tempo*  
day! \_\_\_\_\_

*a tempo*

*a tempo*

**Don Francisco**

D.F. *f* *ten.* *f*

Good friends, retain-ers, trusty ser-vants all, we greet ye,

D.F. *ff* *mf*

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

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

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

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

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

*Poco meno*

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

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

D.F.

D.F.

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

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

*molto tranquillo* *p* *poco rit.*

Poco meno

D.F. *p*  
 moth-er. \_\_\_\_\_ A fair Cas-

*pp dolcissimo* *pp dolcente*

D.F. *animando e cresc.*  
 til-ian rose I plucked from our be-lov-ed Spain; it is trans-

*p animando e cresc.*

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

*molto espress.*

(Natoma kneels before Don Francisco with pillow and lace)

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

*molto espress.*



D.F. *p subito*

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

D.F.

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

D.F. *poco rit.*

- who doth suc-ceed to ti - tle and es -

Andante mosso

D.F. *p*

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*

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

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

*molto dim.*

guide thee - with love. *ppp*  
 guide thee - with love. *ppp*  
 guide thee - with love. *ppp*  
 guide thee - with love. *ppp*

*molto tranquillo e sempre* *p* *ppp* *ppp* *p espress.*

(Barbara rises)

Barbara

B. *p*

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

B. hap-pi - ness to day: I have no words with which to tell how

B. o-ver-flow-ing is my heart. — For-give me, if I am be-

B. *rit.* wil - - der'd... *a tempo*

*rit.* *a tempo* *tranquillo*

B. *Poco meno*

My dear mother I nev - er knew,

*rit.* *pp*

B. *pp*

but in my dreams a voice has come to me and whis - - - per'd:

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.

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  
(gayly)

B. *f* *p*

Good friends, I am of age! \_\_\_\_\_ it is my fes-tal day! \_\_\_\_\_ Make

*f animato*

B. *molto cresc.*

mer-ry, fill the air to-day With mer-ri-ment and roun-de-lay; Dull

*p animando e cresc.*

B. *8*

care, a-way! \_\_\_\_\_

*8*

B. *A tempo moderato*

*ff*

*I*

B. list the trill in gold - en throat Of yon - der bird on

B. wing a - float, Bearing the mes - sage far and near,

B. A - wake, my love, the

B. Spring is here! A - wake, my love, the

B. Spring — is here! —

B. The ti - ny rill a -

B. down the vale Un - to the brook - let tells the tale;

B. Sing-ing to- geth - er, on they go — To

B. join — the riv - er far be - low,



B. *to join\_ the riv - er far be -*

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "to join\_ the riv - er far be -". The piano accompaniment consists of two staves, with the right hand playing a flowing melody of eighth and sixteenth notes, and the left hand providing a steady bass line with some chordal support.

B. *low. A - cross the* *Tranquillo p*

The second system continues the vocal line with the lyrics "low. A - cross the". The tempo and mood are indicated as "Tranquillo p". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady left hand. A dynamic marking of "p" is present.

B. *field of rip - 'ning grain The zeph - yrs*

The third system has the lyrics "field of rip - 'ning grain The zeph - yrs". The piano accompaniment continues with similar rhythmic patterns, maintaining the tranquil mood.

B. *bear the same re - frain,*

The fourth system contains the lyrics "bear the same re - frain,". The piano accompaniment remains consistent in style and tempo.

B. *From ev - 'ry bough, from ev - 'ry*

The fifth system has the lyrics "From ev - 'ry bough, from ev - 'ry". The piano accompaniment concludes the system with a final cadence.

B. *p*  
tree, \_\_\_\_\_ I hear a -

B. *p*  
gain, \_\_\_\_\_ a-gain the mel - o - dy.

B. *p*  
The wind \_\_\_\_\_ that plays with - in the sheaf, \_\_\_\_\_

B. *p*  
Car - ries the tale \_\_\_\_\_ to

B. *pp*  
sil - ver leaf; \_\_\_\_\_ The drow - - sy

B. pop - py <sup>8</sup> hears the bee

B. Hum - ming the song in ec - sta - sy, hum - ming the song in

*molto cresc.*

*fp*

B. ec - sta - sy! A - wake, a - wake, a -

B. wake! Fly forth, ye min - ions

*molto pesante*

*ff*

*a tempo*

B. of the sky, Our hap - pi - ness sing out on high,

B. Bear-ing the mes - sage far and near,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Bear-ing the mes - sage far and near,". The piano accompaniment is in G major and common time, with a bass line in bass clef. The piano part consists of flowing eighth-note patterns in the right hand and a more rhythmic bass line in the left hand.

B. A - wake, my love, the

The second system continues the vocal line with the lyrics "A - wake, my love, the". The piano accompaniment features a more complex texture with arpeggiated chords and moving lines in both hands, maintaining the G major key and common time.

B. Spring is here! A - wake, my love, the *con slancio*

The third system begins with the lyrics "Spring is here! A - wake, my love, the" and includes the performance instruction *con slancio*. The piano accompaniment becomes more energetic, with a driving bass line and a right hand that uses a mix of eighth and sixteenth notes.

B. Spring is here!

The fourth system continues with the lyrics "Spring is here!". The piano accompaniment is marked with *ff* (fortissimo) and *sfz* (sforzando), and includes the instruction *poco incalzando* (poco accelerating). The piano part features a very active bass line with many chords and a right hand with rapid sixteenth-note passages.

## Alvarado

A. *f* I of - fer a toast, —

A. — good friends! To one whose ra - diant beau - ty lends New

A. lus - tre to the day: —

## Poco meno

A. Bar - ba - ra — de la Guer - - -

A. *ra!*

**Chorus**

*ff* Bar-ba-ra de la Guer - - ra!

*ff* Bar-ba-ra de la Guer - - ra!

*ff* Bar-ba-ra de la Guer - - ra!

*ff* Bar-ba-ra de la Guer - - ra!

*a tempo*

*ff*

*ffz*

*Meno*

*ff*

*accel.*

**Alvarado (to Barbara)**

A. *3*

May I have the hon-or and the priv-i - lege, my

A. *2*

cous-in, to take you by the hand and show to all our lov-ing

Tempo di Minuetto

A. *p*

friends that those grace-ful steps, which in the old - en

A. *rit.*

days found fa - vor with my no - ble aunt, — your moth - er,

A. *a tempo*

are still the her - i - tage of — her love - ly daugh - ter?

Moderato

Barbara

B. *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

B. **Moderato**
  
so do-ing I may give plea-sure To all as-sem-bled

B. **Moderato**
  
here. \_\_\_\_\_  
*p.* *sempre ritard.*

*rit.*

**Tempo di Minuetto (molto moderato)**
  
*p.*



Piano introduction with Cannon behind scene. The music is in a minor key with a 3/4 time signature. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *sffz* and *rit. sffz*.

(Cannon behind scene)

K. **Kagama**  
Don Francis - co,

*poco a poco in tempo* *a tempo* *ff*

Musical score for Kagama. The vocal line (K.) is in a bass clef. The piano accompaniment (piano) is in a grand staff. The tempo is marked *poco a poco in tempo* and *a tempo*. Dynamics include *ff*. There are triplets in the piano accompaniment.

in tempo 3 3

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

Musical score for the vocal line (K.) and piano accompaniment. The vocal line has triplets. The piano accompaniment has triplets and a *ff* dynamic.

K. An envoy and guard of hon-or have dis-em-

*ffp* *ffp* *fp*

Musical score for the vocal line (K.) and piano accompaniment. The piano accompaniment features triplets and dynamics *ffp* and *fp*.

K. barked, and come this way!

*molto cresc. ed accel.*

Musical score for the vocal line (K.) and piano accompaniment. The piano accompaniment features triplets and a *molto cresc. ed accel.* marking.

Don Francisco

D.F. *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)

Tenor

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks! We'll

Blow, Bo-re-as, blow! Old Nep-tune, shake your locks! We'll

trimour maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

trimour maid in her dain-tiest braid, And flaunt her pret-ti-est frocks!

*unis.* Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

*unis.* Blow, Bo-re-as, blow! Old Nep-tune, shake your locks!

Blow, Bo-re-as, blow! blow!

Blow, Bo-re-as, blow! blow!

Blow, Bo-re-as, blow! blow!

We round the Horn and laugh to scorn Old Scyl-la and Ca-rib!

Blow, Bo-re-as, blow!

Blow! Bo-re-as, blow!

We stick our nosewherever it blows, And nev-er stow a

We stick our nosewherever it blows, And nev-er stow a

(Enter Paul and brother-officers)

jib!

jib!

8

*ff*

*ff*

Blow, Bo-re-as, blow! Oh! We

Blow, Bo-re-as, blow! Oh! We

8

stick our nosewher-ev - er it blows, And nev - er stow a jib!

stick our nose wher-ev - er it blows, And nev - er stow a jib!

8

The musical score is arranged in three systems. The first system features vocal staves for two voices (Soprano and Bass) and a piano accompaniment. The vocal parts begin with the word 'jib!' and are followed by a rest. The piano accompaniment consists of a rhythmic pattern of eighth notes. The second system continues the piano accompaniment, marked with a forte dynamic (*ff*). The third system introduces the vocal melody with the lyrics 'Blow, Bo-re-as, blow! Oh! We'. The piano accompaniment continues with chords and moving lines. The lyrics are repeated in the fourth system. The score concludes with a final piano accompaniment system.

*unis.*  
Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,  
*unis.*  
Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,

The first system features two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are marked *unis.* and contain the lyrics "Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,". The piano accompaniment consists of chords and moving lines in both hands, with an 8-measure rest indicated in the right hand.

blow! Blow!  
blow! Blow!

The second system continues the vocal and piano parts. The vocal lines are marked "blow! Blow!". The piano accompaniment includes a triplet in the left hand and a *ff* dynamic marking in the right hand. An 8-measure rest is also present in the right hand.

*Listesso tempo*  
*attaca, più pesante*

The third system is a piano accompaniment system. It begins with the tempo instruction *Listesso tempo* and the performance instruction *attaca, più pesante*. The music features a triplet in the right hand and a *f* dynamic marking. An 8-measure rest is indicated in the right hand.

Paul (bowing to Don Francisco)  
My com-  
*sfz sfz sfz*  
*attacca*

The fourth system is a piano accompaniment system. It starts with the instruction "Paul (bowing to Don Francisco)" and the lyrics "My com-". The music is marked with *sfz* dynamics and ends with the instruction *attacca*. An 8-measure rest is indicated in the right hand.

Maestoso

P. man - der as en - voy bids me come, to ten - der you his

P. com - pli - ments and ask you to ac - cept the good - will of his

P. government.

P. Here up - on this far - off shore, where

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

P. Spain!

*f animando* *pesante* *ff a tempo*

P. No coun-try can my own out-vie In

*sfz* *f*

P. tribute to the one Who held the flag of Spain on high

P. Toward the setting sun. His

*sfz*



P. no-ble figure stands a - part In sa - cred trust to

P. hold; Up-on our shield, upon our heart, His

P. name is stamp'd in gold: Co-lum - bus! Led

*meno*

P. on by hand divine, Colum - bus! my country's love is thine!

*ten.* *ten.*

*Più animato*

P. The sail that fills with fa - v'ring

*animando* *sfp* *p*

P. wind — Is guid - ed by com -

P. mand — Of some im - mor - tal

P. God - - dess kind, Who bids us where to

P. land. — The

P. Spir - - it that di - rect - ed thee, Great

*sempre più animato e cresc.*

P. *with*

cap - - tain, safe to shore, Is

P. *enthusiasm*

God - dess of our lib - - er - ty, Whose

P. *with*

name we all a - dore. Co -

*allarg.*

P. *great fervor*

lum - - bial! bright God - dess of the free! Co -

*con abbandono*

P.

lum - - bial! we pledge our love to thee! Co -

P.  
lum - - - bia! Co - lum - - - bia!

*molto pesante*

P.  
we pledge our love to thee!

Molto maestoso

*sfz sfz ff tutta forza*

D.F.  
Don Francisco

Your noble

Animato

*ff sfz mf marcatiss.*

D.F.  
sen-ti-ments inspire our hearts a-new — with friend-ship and good-will for

D.F. *pesante*

all \_\_\_\_\_ your coun-try-men! With pride and pleasure do we

*pesante*

*sfz sfz sfz sfz sfz*

D.F. *Meno mosso*

wel - come thee! \_\_\_\_\_

*sfz f ff*

(Paul mounts upon grand stand)

*ff*

*Molto animando*

*molto pesante*

*cresc. possibile*

*Meno mosso*

*espr. rit.*

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

*Animato*

*p* *rit.* *f accel.*

3 3 3 3

*Moderato* Alvarado (sweetly) *Tempo di Minuetto*

A. Fair - est Cou - sin! Thou hast not for - got? We do at -

*sfp* *poco rit.* *p*

A. tend up-on thy dainty steps.

*f* *p*

A. *poco accel.* Now let our dance pro - ceed! \_\_\_\_\_

*poco accel.* *poco rit.*

## Tempo di Minuetto (molto moderato)

The musical score is written for piano and consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked "Tempo di Minuetto (molto moderato)".

The first system begins with a piano (*p*) dynamic marking. The second system features a fermata over the first measure of the treble staff. The third system includes a trill in the treble staff. The fourth system features a triplet in the treble staff. The fifth system includes a fermata over the first measure of the treble staff. The sixth system includes a trill in the treble staff. The score concludes with a double bar line.

First system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *f*, *p*, *cresc.*. Includes a triplet of eighth notes in the treble.

Second system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *p*. Includes a triplet of eighth notes in the treble.

Third system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *cresc.*, *f*, *p*, *f*, *p*. Includes a triplet of eighth notes in the treble.

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *fp*, *p*. Includes a triplet of eighth notes in the treble.

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *fp*, *fp*, *fp*. Includes a triplet of eighth notes in the treble.

Sixth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *frit.*, *sfz*, *molto marcato*, *molto cresc.*, *sfz*, *f*. Includes a triplet of eighth notes in the treble. Tempo marking: *Poco più mosso (tempo di Pañuelo)*. Time signature change to 3/4.



First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by a sforzando (*sfz*) accent. The left hand (bass clef) features fortissimo (*ff*) chords. The system concludes with a mezzo-forte (*mf*) dynamic and a series of accented chords.

Second system of musical notation. The right hand (treble clef) starts with a piano (*p*) dynamic and includes a triplet. The left hand (bass clef) features a forte (*f*) dynamic. The system ends with a mezzo-forte (*mf*) dynamic.

Third system of musical notation. The right hand (treble clef) begins with a forte (*f*) dynamic and includes a triplet. The left hand (bass clef) starts with a piano (*p*) dynamic. The system concludes with a *molto cresc.* marking and a 12-measure melodic run in the right hand.

Fourth system of musical notation. The right hand (treble clef) starts with fortissimo (*ff*) chords. The left hand (bass clef) features a mezzo-forte (*mf*) dynamic. The system ends with a forte (*f*) dynamic and accented chords.

Fifth system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic and includes a triplet. The left hand (bass clef) features a forte (*f*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation. The right hand (treble clef) starts with a piano (*p*) dynamic and a *molto cresc.* marking. The left hand (bass clef) features a sforzando (*sfz*) dynamic. The system concludes with a fortissimo (*ff*) dynamic.

First system of musical notation, measures 1-3. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and single notes. Dynamics include *p* (piano).

Second system of musical notation, measures 4-6. The right hand continues with triplet patterns. The left hand has a more active role with chords and moving lines. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation, measures 7-9. The right hand has a dense texture of triplets. The left hand features a prominent bass line. Dynamics include *fp* (fortissimo).

Fourth system of musical notation, measures 10-12. The right hand shows a melodic phrase with slurs. The left hand has a sustained chordal texture. Dynamics include *fp* (fortissimo), *poco rit. e dim.* (poco ritardando e diminuendo), and *mf* (mezzo-forte).

Fifth system of musical notation, measures 13-15. The right hand features a melodic line with triplets. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte).

Sixth system of musical notation, measures 16-18. The right hand has a melodic line with a triplet and a slur. The left hand features a rhythmic accompaniment. Dynamics include *molto cresc.* (molto crescendo), *fff* (fortississimo), and *mf* (mezzo-forte).

The musical score is arranged in six systems, each with a piano (piano) part on the left and a violin part on the right. The piano part is written in a grand staff (treble and bass clefs), while the violin part is in a single staff. The score is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Dynamic markings are used extensively to guide the performer's volume, including *f* (forte), *p* (piano), *sfz* (sforzando), and *sfzf* (sforzando feroce). Performance instructions such as *molto cresc.* (much crescendo) and *marcato* (marked) are also present. The key signature changes from one sharp (F#) to one flat (Bb) across the systems. The score concludes with a double bar line and repeat dots.

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *sfz*, *ff*, and *f*. A triplet of eighth notes is marked with a '3' and an accent.

Second system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *sfz*, *ff*, and *f*. A triplet of eighth notes is marked with a '3' and an accent.

Third system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *sfz* and *sfz*. A triplet of eighth notes is marked with a '3' and an accent.

Fourth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *f*, *mf*, and *p*. A triplet of eighth notes is marked with a '3' and an accent.

Fifth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *p* and *f*. A triplet of eighth notes is marked with a '3' and an accent.

Sixth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *p*, *f*, *p*, and *molto cresc.*. A triplet of eighth notes is marked with a '3' and an accent. The system ends with a 12-measure rest.

First system of piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Second system of piano accompaniment. The right hand continues the melodic line with triplets. The left hand has a more active bass line. Dynamics include *p* (piano) and *f* (forte).

Third system of piano accompaniment. The right hand features a series of triplets. The left hand has a steady bass line. Dynamics include *p* (piano) and *molto cresc.* (molto crescendo). The system concludes with a *triumph* marking and a key signature change to two flats.

(Tableau)

Meno mosso  
Sopr.

Alto

Tenor

Bass

Chorus

She jilts him! *mf.*

It can-not *mp.*

She jilts him! *mf.*

Four vocal staves for the chorus. The Soprano part has lyrics "She jilts him!". The Alto part has lyrics "It can-not". The Tenor part has lyrics "She jilts him!". The Bass part has lyrics "She jilts him!". Dynamics include *mf.* (mezzo-forte) and *mp.* (mezzo-piano).

Meno mosso

*ff*

*sfz dim.*

Fourth system of piano accompaniment. The right hand has a melodic line with slurs. The left hand has a bass line. Dynamics include *ff* (fortissimo) and *sfz dim.* (sforzando diminuendo).

Alvarado

*mf in tempo*

A. Once a-gain\_ and

be!

*p*

He is refused!

*tr*

*molto cresc.*

*sfz p in tempo cresc.*

(spoken)

A. this time before the world! Damnation! Don Francisco

D.F. Nay, nay, my friends! A

*tr*

*sfz sfz p f*

*f*

D.F. dance is but a dance: On with the Fi-es-ta!

*f accel. 3*

*sfz poco accel. sfz sfz*

Allegro feroce

*f molto cresc.*

C. **Castro**

These mincing steps and these

*sfz* *ff*

C. **Poco più mosso**

gri-maces are but mocker-y!

*colla voce* *sfz* *ff*

C.

You smirk and bob like pup - pets, — you bow and scrape like

*fp* *sfz*

C. *ritenente*

mid - gets — to a love-sick gui-

*sfz* *fffz* *ff colla voce*

## Tempo moderato

C. *tar!* *Who dares to dance with Castro?*

*f marcatis.*

*sfz sfz sfz sfz sfz p fp*

C. *I of - fer you no pu - ny min - u -*

*sfz p colla voce sfz*

C. *et!* *I — bid you meet me — in the ancient*

*a tempo sfz fp fp cresc. sfz*

C. *dance — of the Cal - i - for - nians: — the an - cient*

*sfz p cresc. sfz*



(He sticks his dagger in ground)

C. *dagger-dance!*

*sfz* *ff* *sfz* *dim.*

Allegro agitato

(He makes circuit of stage)

C. *Come!*

*fp* *pp* *fp*

C. *will you?! or you?! or*

*fp* *fp* *p*

C. *you?! Come!*

*sfz p molto cresc.* *sfz* *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)

*all!* *poco a poco tranquillando*

*fff* *sfz* *sfz* *sfz* *sfz*

C. *dim.*

(Natoma rises slowly)

(she walks to centre)

(takes dagger from

Molto lento

*molto cresc.*

*p ma deciso*

*sffz*

*pp*

*rit. molto*

her belt and sticks it next to that of Castro)

Castro

You? No! no! \_\_\_

Na-to - ma! \_\_\_

Na-to - ma! \_\_\_

Na-to - ma! \_\_\_

Na-to - ma! \_\_\_

Na-to - ma! \_\_\_

Na-to - ma! \_\_\_

Na-to - ma! \_\_\_

Na-to - ma! \_\_\_

*ff*

*sffz*

*ffp*

(Natoma points at daggers)

(Castro makes a wild gesture)

(they pose for the dance)

*molto allargando e cresc. possibile*

*accel. subito*

*piu rit.*

*sfffz*

*fff*

*rit.*

*sfffz*

*sfffz*

# Dagger-Dance

Maestoso

8va bassa.....

*sffz mf* *sffz mf* *sffz* *simile*

8va bassa.....

*sffz* *staccatiss.*

8va bassa.....

*ff* *fff*

8va bassa.....

*sfffz tutta forza*

8va bassa.....

*cresc. possibile*

8va bassa.....

*sffz*

8va bassa.....

*staccatiss.*

8va bassa.....

*ff* *fff*

8va bassa.....

*ff*

(Natoma passes Castro)

*ff* *f*

Lento maestoso

Alvarado (falls to the ground - dies)

Di - os! \_\_\_\_\_

*ff* *sffz dim.* *colla voce*

8 (Natoma stabs Alvarado)

Soprano *ff* Kill her!  
 Alto *ff* Kill her!

*ritenente - molto patetico* *declamato* *a tempo*

Tenor *ff* Kill her!  
 Bass *ff* A - way with her!

Paul (to his sailors)  
 To the rescue!

Sopr. *ff* Kill her!  
 Alto *ff* Kill her!  
 Ten. *ff* Kill her!  
 Bass *ff* Away with her!

Away with her!

*molto dim.* *Lunga*

(church doors open and Father Peralta appears)

Andante religioso

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

Piano *pp*

Father Peralta

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

*fff a tempo* *fp* *pppp*

Più lento (Natoma goes up stage)

F. P. Chri - stil

*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*

Curtain

F.P.

Lord!

*p rit.* *cresc. possibile* *sffz*

End of Act II



## Act III

## Prelude

Moderato, ma feroce

*ff marcatis.*

*rit. ten.*

*ff*

Più lento

*ff*

*dim.*

declamato

*f*

*sp*

*p*

Maestoso e patetico

*a tempo*

*8va bassa*

*8va*

*loco*

*molto marcato*

*molto cresc.*

*p* *molto cresc.*

*f* *drammaticamente e precipitato* *a tempo*

8<sup>va</sup> bassa

8<sup>va</sup>

This system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff is divided into two parts: the upper part contains a complex rhythmic pattern with triplets and slurs, while the lower part contains sustained notes. The label "8<sup>va</sup> bassa" is positioned below the first part of the bass staff, and "8<sup>va</sup>" is below the second part.

loco

This system continues the musical notation. The treble staff shows melodic lines with slurs and triplets. The bass staff features a dense texture of chords and triplets. The label "loco" is placed below the first part of the bass staff.

sempre cresc.

This system shows a progression of chords in the treble staff and a rhythmic accompaniment in the bass staff. The instruction "sempre cresc." is written in the left margin.

molto allarg.

fff tutta forza

This system includes a first ending bracket in the treble staff. The instruction "molto allarg." is written below the first part of the bass staff, and "fff tutta forza" is written below the second part.

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A dynamic marking of *allarg. e molto dim.* is placed over the piano accompaniment.

Un poco meno lento

The second system of music begins with a piano dynamic marking (*p*). The tempo instruction "Un poco meno lento" is positioned above the first measure. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line is mostly silent in this system.

The third system of music continues the piano accompaniment. It features a piano dynamic marking (*p*) and a complex rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line remains silent.

The fourth system of music continues the piano accompaniment. It features a piano dynamic marking (*p*) and a complex rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line remains silent.

musical score system 1, piano and bass clefs, includes dynamic markings *molto cresc.* and *ppp subito*.

musical score system 2, piano and bass clefs, includes dynamic markings *pp* and *cresc. possibile*.

musical score system 3, piano and bass clefs, includes dynamic markings *fff*, *largamente ten.*, *ten. allarg.*, and *dim. molto p*.

musical score system 4, piano and bass clefs, includes dynamic markings *a tempo*, *pp*, *molto cresc.*, *f*, *cresc. possibile ed accel.*, *fff*, and *fffz secco*.

## Scene: Interior of Mission Church

(Curtain) (Natoma is discovered a-

Andante

lone in the church, huddled together on altar-steps) **Natoma** (*sotto voce*)

Be - ware of the hawk, my

ba-by, Be - ware of the hawk, my child! It flies in wide, wide

cir-cles And turns up-on the wing, Too

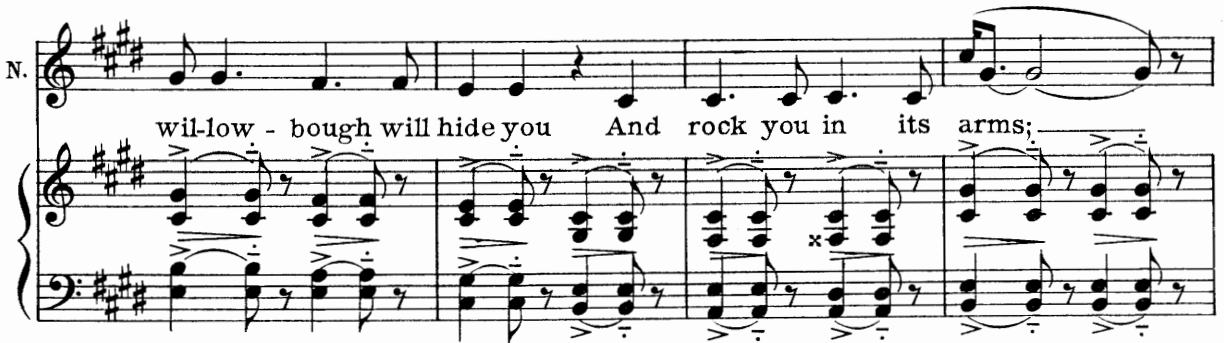
*p subito*

quick for the eye to fol-low: Be - ware! Be-

N.  ware! Be-ware!

N.  Lie

N.  down in the nest, my ba-by, Lie down in the nest, my child; The

N.  wil-low - bough will hide you And rock you in its arms;

N.  So sleep until to-morrow: Lie down, lie

N. *ppp*  
 down, lie down.

*ppp*  
*sempre più tranquillo e perdendosi*

*perdendosi*

(Natoma rises)  
 Maestoso e patetico  
*lunga* *a tempo*  
*ppp*  
 8<sup>va</sup> bassa 8<sup>va</sup>

*loco*



Natoma (in front of altar-rail)

N. *molto marcato*  
Lone - - - ly am

N. I, lone - -

N. - - ly is my heart;

N. I feel it beating here within like the break - ing of the

*molto cresc.*

N. *p*  
 sea against the shore. I would cry out!

N. *sfz*  
 Ah!

*f*  
*drammaticamente e precipitato*

N.

*a tempo*

*f*  
*8va bassa*  
*8va*

N.

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.

N. *dolente* *ff* *p*

The

N. *p*

eyes of my peo - ple were cold and dark; -

(coming centre) *p* *pp poco rit.*

The eyes of the stranger were soft - and

Meno mosso

N. *pp dolciss.*

blue, -

*lusingando* *pp*

N. His voice was the call — of the dove — to his mate, —

N. his breath was honey —

*pp*

N. on the wings of the bee.

N.

*mf* *dim.*

N.

*dim.* *pp*

This system shows the beginning of the piece. The vocal line (N.) is mostly silent. The piano accompaniment consists of a treble and bass clef. The bass clef features a continuous triplet pattern. Dynamics include *dim.* and *pp*.

N.

His song

The vocal line (N.) begins with the lyrics "His song". The piano accompaniment continues with the triplet pattern. Dynamics include *pp*.

N.

was the song of the morn - ing,

The vocal line (N.) continues with the lyrics "was the song of the morn - ing,". The piano accompaniment continues with the triplet pattern. Dynamics include *pp*.

N.

the song of the morn - ing,

*pp sempre*  
*pp possibile*

The vocal line (N.) continues with the lyrics "the song of the morn - ing,". The piano accompaniment continues with the triplet pattern. Dynamics include *pp sempre* and *pp possibile*.

N. that bids the flow-er

*lusingando*  
*p*

*pp*

N. to lift her head and

*pp sempre* *poco rit.*

*p* *pp poco rit.*

N. hail

*pp a tempo*

*ppp a tempo*

N. the com - - ing of the dawn!

*molto cresc.*

*molto cresc.*

N. *ff*

*molto appassionato*

*sfz* *ff* *riten.*

N. *mf*

Lone - - ly is my heart!

(Oboe and Engl. Horn)

*a tempo*

*sva bassa* *sva bassa*

N.

I feel it beat - ing Likethe breaking of the sea against the

N.

shore. I was tempted, I have done

*molto marcato*

*sempre cresc.*



N. wrong, I thought only of Na - to - - ma: False have I

N. been, false to my - self, False to my fa - ther's

N. teach - ing, false to my peo - ple's faith.

N. Ma - ni - tou! hear me! Manitou!

*feroce*

*ff tutta forza*

N. hear me! I have a-wak - - ened!

*ffp* *sfz sfz* *ff*

N. I will go to my peo - - ple. The voice of my

*sfz* *ff* *sfz*

N. father is calling, "This land is ours!" We will rush from the

*sfz* *ff*

N. moun - tain, like the lightning, like the thun - der, Ev'ry stranger and his

*fff* *mf animando* *ffp animando*

N. house shall lie bur-ied neath our an-ger.

*sfz p* *sfz p*

N. In my breast I hold the to-ken, And the gift shall be un-

*fp* *fp* *fp*

N. broken From the Spirit to his peo-ple.

*ff* Più maestoso

*pp molto cresc.* *fff*

N.

*tutta forza ff* *fff tutta forza*

Peralta (comes from back of altar and appears on steps)

F.P. *rit.*  
 Peace! — Peace — in the house of God! —  
*ppp subito pp ppp rit. attacca*

Animato

Natoma (defiantly)

N. *ff*  
 Your God, — *feroce* not my God! —  
*a tempo sfz p sfz sfz ff accel. sffz*

Più tranquillo

Peralta

Andante religioso

F.P. *a tempo*  
 Our God, my child. —  
*f espressivo p*

F.P. *mf espress. doloroso dim.*  
*vall*

(softly)

E.P. My child, there is but one God, —

*p ma maestoso*

E.P. — the mighty Spirit of your people and of mine. —

E.P. This is His House, — build-ed to pro - tect, — to

*cresc.*

E.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*

way! \_\_\_\_\_

Peralta (coming down)

F.P. Turn not a -

*animando*

*espressivo*

F.P. *f* *b $\flat$*  *b $\flat$*  *e*.

way, my child! Lift up thine eyes, and greet the

*f* *dim. e piú tranquillo*

F.P. *3*

light \_\_\_\_\_ of e - ter - nal love! \_\_\_\_\_

Allegretto moderato

*p* *semplice* *poco rit. a tempo pp*

*ppp* *ppp*

Peralta *p molto tranquillo e semplice*

F.P. *Two children wandered hand in hand, *semplice**

F.P. *And played a - mid the gold-en sand; The*

F.P. *one was dark and sad of face, The oth-er fair and full of grace. The*

*molto tranquillo*

F.P. *light of love shone in their eyes; *dolciss.**



F.P. *pp*  
 O child-hood days, O Par - a - dise! —

N. **Natoma** (spoken)  
 My Bar - ba - ra! —

F.P. *pp sempre* Unharm'd, the

F.P. lark poured forth its trill, — Sang out its

F.P. lay from hill to hill, — And ev - 'ry flow'r a -

F.P. *pp*

woke to thrill With God's great song: "On earth good-will." O

F.P. *pp*

Faith di-vine! O Pow'r of Love! *dolciss.*

F.P. *pp*

This is the message from a - bove. *pp poco rit.*

F.P. *pp*

*perdendosi*

Con anima

F.P. My child of the lone - - ly heart, the

*p sempre cresc.*

The first system of the musical score. The vocal line (F.P.) is in bass clef with a key signature of three flats and a common time signature. The lyrics are "My child of the lone - - ly heart, the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a triplet of eighth notes. The dynamic marking is *p sempre cresc.*

F.P. same love that was yours \_\_\_\_\_ in the gold - en

The second system of the musical score. The vocal line (F.P.) continues with the lyrics "same love that was yours \_\_\_\_\_ in the gold - en". The piano accompaniment continues with similar textures. The dynamic marking is *p sempre cresc.*

F.P. sands \_\_\_\_\_ a-waits you here. \_\_\_\_\_

*molto cresc.*

The third system of the musical score. The vocal line (F.P.) continues with the lyrics "sands \_\_\_\_\_ a-waits you here. \_\_\_\_\_". The piano accompaniment features a more active right-hand part with sixteenth notes. The dynamic marking is *molto cresc.*

F.P. The eyes of the Ma-don-na are

*fp*

The fourth system of the musical score. The vocal line (F.P.) continues with the lyrics "The eyes of the Ma-don-na are". The piano accompaniment features a right-hand part with sixteenth-note patterns and a left-hand part with chords. The dynamic marking is *fp*.

F.P.  look-ing in - to thine; She holds out Her arms to

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'look-ing in - to thine;' followed by a quarter note 'She holds out Her arms to'. The piano accompaniment consists of a right hand with a complex texture of chords and triplets, and a left hand with a simple bass line.

F.P.  thee; She will take thee un - to Her great

The second system continues the vocal line with a half note 'thee;' followed by a quarter note 'She will take thee un - to Her great'. The piano accompaniment maintains its complex texture with chords and triplets in the right hand and a steady bass line in the left hand.

F.P.  heart; She will lift thy

The third system continues the vocal line with a half note 'heart;' followed by a quarter note 'She will lift thy'. The piano accompaniment continues with its characteristic chordal and triplet patterns.

F.P.  soul \_\_\_\_\_ un - til it joins the

The fourth system concludes the vocal line with a half note 'soul' followed by a long horizontal line and a quarter note 'un - til it joins the'. The piano accompaniment continues with its complex texture.

## 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.

*ff*

(Natoma has gradually lifted her face)

## Meno mosso

*piu pesante*

*ffp*

Natoma (in quiet ecstasy)

N. Love shall be re - paid by love.

*pp*

*molto espress.*

Molto tranquillo

N. *pp* There is one I wish to make hap-py;

*dolcissimo*

*ppp subito*

N. My love is my faith! (coming close to Peralta)

*perdendosi*

Molto lento

N. *ppp* I will do thy bid - ding; I have spoken!

F.P. *mf molto cresc.* Peralta Glo-ry to the

*mf*

Più animato

F.P. *f* Più maestoso pow'r\_ of love! All praise to our La - dy, — who speaks thro' this

*p molto cresc. ed animando*

(turns toward crucifix)

F.P.

child! \_\_\_\_\_

*più cresc.*

Tempo giusto

F.P.

*f*

Now — let all — that trust — in Thee — re-

*ff*

F.P.

(Peralta walks up altar-steps and taps a bell)

joice! \_\_\_\_\_

Organ on stage

*p*

*ff*

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

Organ

Piano tacet

Chorus

Tenor I (17th Century) *p*

Tenor II *p*

Bass I *p*

Bass II *p*

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —



(Acolytes light candles on altar)

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

(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

1st Chorus

glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,  
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,  
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,  
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

2nd Chorus

Tenor I  
 De - o Pa - tri sit glo - ri - a, et Fi - li - o

Tenor II  
 De - o Pa - tri sit glo - ri - a, et Fi - li - o

Bass I  
 De - o Pa - tri sit glo - ri - a, et Fi - li - o

Bass II  
 De - o Pa - tri sit glo - ri - a, et Fi - li - o

ac pa - ra - cli - to, in sem - pi - ter - na  
 ac pa - ra - cli - to, in sem - pi - ter - na  
 ac pa - ra - cli - to, in sem - pi - ter - na  
 ac pa - ra - cli - to, in sem - pi - ter - na

ac pa - ra - cli - to,  
 ac pa - ra - cli - to,  
 ac pa - ra - cli - to,  
 ac pa - ra - cli - to,

*f rit.* *ff* *Meno*

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

*f rit.* *ff* *f*

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

*Meno*

(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,

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

*f*

po - sci - mus.

po - sci - mus.

po - sci - mus.

po - sci - mus.

(Peralta mounts pulpit)

*f* *sempre dim.*

*sempre dim. e più tranquillo*

**Peralta** (spoken)

My children: our steps are taken in  
darkness, but the light of Eternal  
Love shall make our pathway clear.  
Judge not, that ye be not judged.

*intoned*

F.P.

*pp*

Come

F.P.

*a piacere*

— un - to me, all ye that la - bor and are heav - y la - den, and I will give you

Nuns (off stage)

Soprano I  
*p sempre cresc.*

Soprano II  
*p sempre cresc.*

Alto I  
*p sempre cresc.*

Alto II  
*p sempre cresc.*

F.P.  
*pp*  
rest.

Organ  
*pp*

Piano  
*pp* (Violins con sordini in Orchestra)

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth!

(Natoma turns and looks at Peralta, who bows slightly and benignly)

*p*

*p*

*p*

*p*

*p*

*pp*

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

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

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

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

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

(The Nuns enter from doorway of convent-garden)

Soprano

Ho - - - san - na in - - ex - -

Alto

Ho - - - san - na in - - ex - -

Tenor

on stage

*p poco a poco cresc.*

Lau - da - te Do - mi - num in æ - ter - - num; - -

Bass

on stage

*p poco a poco cresc.*

Lau - da - te Do - mi - num in æ - ter - - num; - -

*p*

cel - - sis. Do - - mi - - nus De - us

cel - - sis. Do - - mi - - nus De - us

o - - mnes gen - tes lau -

o - - mnes gen - tes lau -

*p*

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

Sa - - ba - - oth. San - - - -

Sa - - ba - - oth. San - ctus, San - - - -

da - te e - um, o - mnes po - pu - li

da - te e - um, o - mnes po - pu - li

The piano accompaniment features a complex texture with triplets and arpeggiated figures in both hands, often spanning across bar lines.

seated opposite each other)

ctus, San - - - ctus Do - mi - nus,

ctus, San - - - ctus Do - mi - nus,

— lau - da - te Do - mi - num, o - mnes

— lau - da - te Do - mi - num, o - mnes

The piano accompaniment continues with similar triplets and arpeggiated patterns, providing a rhythmic and harmonic foundation for the vocal lines.

San - - - ctus, De - - - us

San - - - ctus, De - - - us

po - - pu - li lau - da - te Do - mi - num,

po - - pu - li lau - da - te Do - mi - num,

The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like accents (>) and a crescendo.

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

Sa - ba - oth, De - us Sa - ba - oth,

Sa - ba - oth, De - us Sa - ba - oth,

lau - da - te Do - - - mi -

lau - da - - - te Do - - - mi - num, lau -

The piano accompaniment continues with similar rhythmic complexity, featuring triplets and sixteenth notes, with dynamic markings such as *p molto cresc.*, *f*, and *pp*.



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

De - - us Sa - - ba - oth.

De - - us Sa - - ba - oth.

num, lau - da - te Do - - - mi - num.

da - - - te Do - mi - num.

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "De - - us Sa - - ba - oth." and "num, lau - da - te Do - - - mi - num." The piano accompaniment consists of a right-hand part with triplets and a left-hand part with sustained chords. The key signature has one sharp (F#) and the time signature is 2/4.

*fff* Ho-san - - na!

*fff* Ho-san - - na!

*fff* Ho-san - - na!

*fff* Ho-san - - na!

*ff* *tutta forza* *fff* *ppp accel.*

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "Ho-san - - na!". The piano accompaniment features a right-hand part with triplets and a left-hand part with sustained chords. The key signature has one sharp (F#) and the time signature is 2/4. Dynamics include *fff* (fortissimo) and *ppp* (pianissimo) with an *accel.* (accelerando) marking.



Do - mi - nus De - us Sa - - ba - oth.

Do - mi - nus De - us Sa - - ba - oth.

Do - mi - nus De - us Sa - - ba - oth.

Do - mi - nus De - us Sa - - ba - oth.

8.....

(Natoma turns again, facing length of church,

Ple - - - ni sunt coe - - - li et

Ple - - - ni sunt coe - - - li et

Ple - - - ni sunt coe - - - li et

Ple - - - ni sunt coe - - - li et

8.....

and resumes her slow walk.

When she

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

8.....

reaches cross - aisle she turns to the right,

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

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

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

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

8.....

*sempre ff*

walking between the kneeling nuns.

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

8.....

She proceeds to doorway of convent - garden.

*poco a poco dim.*

san - - - na in ex -

*poco a poco dim.*

san - - - na in ex -

*poco a poco dim.*

san - - - na in ex -

*poco a poco dim.*

san - - - na in ex -

8.....

*poco a poco dim.*

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

*ancor dim.*

cel - - - - -

cel - - - - -

*ancor dim.*

cel - - - - -

cel - - - - -

*ancor dim.*

Peralta lifts his hands in benediction. All kneel)

*p* *pp*

sis!

*p* *pp*

sis!

*p* *pp*

sis!

*p* *pp*

sis!

*p* *pp*

MUSIC BY ...

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

First system of musical notation. The piano part (top staff) begins with a dynamic marking of *sfzp* and a fermata. The bass part (bottom staff) starts with *sfz* and *fp*. The key signature is B-flat major, and the time signature is 4/4.

Second system of musical notation. The piano part (top staff) is marked *ppp dolcissimo*. The bass part (bottom staff) features several triplet markings (*3*) and is marked *ppp*. The key signature changes to C major.

Third system of musical notation. Both piano and bass parts feature triplet markings (*3*) and are marked *ppp*. The key signature remains C major.

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

Fourth system of musical notation. The piano part (top staff) is marked *sfz* and *molto ritenente*. The bass part (bottom staff) is marked *con tutta forza* and *ffz p*. The key signature changes to B-flat major.

Curtain

Fifth system of musical notation. The piano part (top staff) is marked *molto cresc.* and *sfz*. The bass part (bottom staff) is marked *sfz* and *lunga*. The key signature changes to B-flat major.

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