

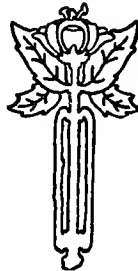


# THE SACRIFICE

FREDERICK S. CONVERSE

OPUS 27

AN OPERA IN THREE ACTS



NEW YORK : THE H. W. GRAY COMPANY

SOLE AGENTS FOR

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TO MY WIFE

# THE SACRIFICE

AN OPERA  
IN THREE ACTS

TEXT AND MUSIC

BY

FREDERICK S. CONVERSE

OPUS 27

LYRICS BY

JOHN MACY

VOCAL SCORE

PRICE, 3.00

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# THE SACRIFICE

AN OPERA IN 3 ACTS

## CHARACTERS

CHONITA,	A Young Mexican Lady	- - - - -	<i>Soprano</i>
CAPTAIN BURTON,	An American Officer	- - - - -	<i>Baritone</i>
BERNAL,	A Mexican Officer	- - - - -	<i>Tenor</i>
TOMASA,	An Old Indian Servant	- - - - -	<i>Contralto</i>
PABLO,	Bernal's Servant and Son of Tomasa	- - - - -	<i>Baritone</i>
PADRE GABRIEL,	A Mexican Priest	- - - - -	<i>Bass</i>
CORPORAL TOM FLYNN,	An American Soldier	- - - - -	<i>Bass</i>
LITTLE JACK,	An American Soldier	- - - - -	<i>Baritone</i>
MARIANNA,	A Young Indian Servant	- - - - -	<i>Soprano</i>
MAGDELENA,	An Indian Girl	- - - - -	<i>Soprano</i>
A GYPSY GIRL,	- - - - -	- - - - -	<i>Mezzo-Soprano</i>
SEÑORA ANAYA,	Aunt of Chonita		

## AMERICAN AND MEXICAN SOLDIERS AND SPANISH AND INDIAN GIRLS

*Time.* 1846.

*Place.* Southern California.

## SCENES

ACT I. Garden of Señora Anaya's house; afternoon.

ACT II. Interior of a Mission Church; the following day.

ACT III. Bedchamber in Señora Anaya's house; early morning of the third day.

# THE SACRIFICE

## ACT I

Garden of Señora Anaya's house, in the hills, overlooking a Mission.

On the right is the main body of the house, which is one story high, built of whitewashed adobe, and roofed with red tiles, in Spanish fashion.

At the back a wing, or ell, of the house extends part way across the stage, its end being hidden in shrubbery, which continues towards the left and merges into a grove of olive trees. At the edge of the olive grove, down stage, is an arbor seat, overshadowed by climbing roses and jasmine.

In the center of the stage, well forward, is a round, white well, or fountain, before which stands a low divan, and a small table upon which are flowers and an open book.

Extending around the walls of the house is a broad, low verandah, overgrown with flowering plants. There is a door, up stage at the right, opening from the main house onto the verandah, from which steps lead down into the garden. There is also a door at the back leading from the ell of the house into the garden.

Beyond the garden is seen a radiant valley, stretching away to the distant sea, and on an elevation about half a mile away the buildings and orchards of a Mission are plainly visible.

The whole scene is pervaded by an atmosphere of tropical luxuriance.

As the curtain rises, Chonita is seen half reclining upon the divan, singing, and accompanying her song upon the guitar. Her loose black hair falls in rich folds over the end of the couch, and Tomasa, sitting upon the ground, lazily arranges it, fondling its glossy strands.



# THE SACRIFICE

ACT I, SCENE I. CHONITA, TOMASA

F. S. CONVERSE, Op. 27

*Andante molto tranquillo*

*una corda*  
*pp*

CHONITA

*p languidly*

Whi-ther flies—the tired and lone-ly swal-low, Whose wea-ry

*mf*  
*pp*  
*pp*  
(The curtain rises.)

wings— have borne him trem-bling, far? For-lorn am I—and gla-dly too would

fol-low, Where love a-waits me, and my dear ones are. You are lon-ging for

*poco riten.*

1 *a tempo*

TOMASA

*p*

*poco riten.*

*a tempo*

*tre corde*

*p*

*mf p*

home — Se - ño - ri - ta! and all you've a - ban - doned to fol - low your

*mf* **CHONITA**

love. — Tru - ly I thought of home and its dear ones; but hard - ly with

*f*

lon - ging, since here I have him, my

*f* 2 *poco più moto e risoluto*

Ber - nal.

Moderato e grazioso

*p* *mf* *mf* *f*

Ber - nal, whose heart is my home. Ber - nal, whose

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a piano (*p*) dynamic, followed by mezzo-forte (*mf*) and then forte (*f*). The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

*mf*

love is my life. Him I have joy - ful-ly

The second system continues the vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf*, *sfz* (sforzando), and *mf*.

*cresc. e poco rall.* *a tempo* *f* *p*

fol - lowed and will 'till death.

The third system shows the vocal line and piano accompaniment. The vocal line includes the instruction *cresc. e poco rall.* (crescendo and a little rarer) and *a tempo* (return to tempo). Dynamics range from *f* (forte) to *p* (piano). The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

*mf* *p* *pp*

His ab - sence my on - ly sor - row;

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic, followed by piano (*p*) and pianissimo (*pp*). The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. The system ends with a 4/4 time signature.

since he must hide in the hills, from the e - ne - my there at the Mis - sion!

*p colla voce* *pp* *f*

**TOMASA (angrily.)**  
*f con fuoco* *ff*

Di - os de mi al - ma! The cur - sed A - me - ri - ca - nos!

*con f fuoco sfz >* *sfz* *sfz* *energico* *f*

*4* *ff*

Why do they

*cresc. e accel.* *sfz* *colla voce*

**CHONITA (scornfully.)** *f*

bring this war? War, you call it? Bet - ter say

*f* *dimin.* *Tempo giusto ma agitato* *mf*



*Largamente*

(scornfully)

*f* for - ni - a, *mf* where al - rea - dy he scents the

*Largamente* *f* *sffz* 3 *p*

*f* o - - dor of ri - -

*Piu animato* *mf* 11 9 6

ches.

6 *stringendo* 6 *sffz* 3

6 Moderato con moto e risoluto

TOMASA

CHONITA *mf*

*f* Dog that he is! *mf* and runs and

Moderato con moto e risoluto *f* *mf* *sffz* *sffz*

*agitato* *f*

bur - rows and all for what?

*agitato*  
*mf cresc.*

*f* *rit. e dim.*

*grazioso* *f*

For joy, for love and life?

*a tempo*  
*grazioso*  
*mf*

*f*

*f* *mf cresc.*

No! for gold, for grief, and

*mf cresc.*

7 *ff* *TOMASA* *ff*

death. I know the sign.

*cresc. molto* *marcato* *ff dimin. molto* *poco riten.* *p*

*sfz*

Tempo di marcia *ma largamente*

*f*

'Tis the march of ra - ces. This has the Hla - hi

*a tempo*

*f* *mf*

*sfz* *mf*

*mf*

oft fore-told. He who is wise in the wis - dom of Nor - wan.

*p*

*sfz* *p*

*p* *poco a poco cresc.*<sup>8</sup> (with a feeling of mystery.)

Un - der the sor - cer - r's oak - tree heard he words from the God - dess

*poco a poco cresc.*

*pp* *p*

*una corda* *tre corde*

*p*

the gi-ver of life - glow, Seen at the noon - tide,

*pp*

*una corda*



*mf*

trem - bling, dan - cing, O - ver the ra - diant earth

*mf*

jew - elled with flow - ers There by the weird - oak

*pp*

*tre corde*

*cresc.* *f*

crou - ching, trem - bling, heard he the o - men.

*cresc.*

(She rises slowly to her knees with transfixed look.)

*mf*

Sha-dows of e - vil chilled his soul,

*sfz* *mf > p*

9

as he heard how the White - man was

*cresc.*

*sfz > mf*

des - tined of old to come from the East - land

(Rising to her feet with upraised hand and prophetic utterance.)

*poco a poco più mosso* sur - ging with fa - tal power o'er the

*f*

(With increasing emotion and vehemence.)

moun - tains,

*cresc. molto*

Allegro con fuoco

10

*ff.*

*3*

Cru - shing and dri - ving be - fore him the Red - man,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp. The piano part includes dynamic markings such as *ff*, *f*, and *sfz*, along with triplet markings (*3*) over several notes. The vocal line has a triplet marking (*3*) over the first three notes.

Swee - ping O - lel - bis from O - lel - pan - ti.

The second system continues the vocal and piano parts. The piano accompaniment features a *sffz* dynamic marking and continues with *f* and *sfz* markings. Triplet markings (*3*) are present in both the vocal and piano lines.

God ——— of the In - di - an

The third system shows the vocal line and piano accompaniment. The piano part includes a *sffz* dynamic marking and continues with *sfz* markings. Triplet markings (*3*) are used in both parts.

torn ——— from his fast - ness!

The fourth system concludes the vocal and piano parts. The piano accompaniment features a *sfz* dynamic marking and continues with *sfz* markings. Triplet markings (*3*) are present in both parts.

*meno mosso, dolce e sostenuto*

11 *mf* *cresc. molto*

Bright O - lel - pan - ti, the flower - built

*meno mosso dolce e sostenuto p* *cresc. molto*

*molto con fuoco ff*

sky - home, wrecked in the cra - shing fall of its roof - tree.

*con fuoco sffz sffz f*

*ff*

Lost for e - ver the In - di - an life - song!

*sffz f*

*mf cresc.*

Na - ture's beau - ty!

*cresc. mf*

Free - dom of wild

*f* *ff*

12 *fff* (Tomasa masters an outburst of despairing passion and turns to Chonita whom she addresses with great solemnity.)

ness! **Allegro molto e strepitoso**

*sfz* *fff*

*meno mosso e largamente*  
*mf*

So shall thy race,

*col voce*  
*sfz* *mf*

from lan-guid dreaming, rudely wakened by Sa-xon shock, Vain - ly

*f* *sfz* *ff* *fffz*

(Chonita, fascinated, rises to an eager imploring posture with hands outstretched towards Tomasa.)

*Tempo giusto*

*ff*

strug-gle 'gainst sor - did might, Bowed and

*Tempo giusto*

*f* *sfz*

hum-bled thy state - ly pride!

*mf cresc.* *ff*

13 *Largamente e sonoro*

*mf* (Tomasa, oblivious, sings with inspired pathos and emotion.)

Fare Thee well, wild bloo-ming West - land! Fare Thee well,

*mf*

wild blooming West-land! Tee - ming Wil-der-ness! Mo - ther of Free - dom!

*f* *sfz* *p* *f*

*poco piu mosso ed agitato*

*mf* Ruth - less hands, for greed of gold shall rend thine an - cient,

*p poco piu mosso e agitato* *f* *mf* *cresc.*

*Largamente: con elevazione*

*ff* sa - cred beau - ty. *mf* Fare Thee well, wild blooming West-land!

*rit.* *sfz > mf*

14

*f* Fare Thee well, wild blooming West-land! *Piu animato, con fuoco*

*f* *ff* *sfz* *sfz*

*Largamente Recit.*

*f* The world is u - pon Thee. *ff*

*stringendo* *fff* *sfz*

*mf* *cresc. sempre* *f*

Fare Thee well! Fare Thee well! The world is u-

*p* *cresc. sempre* *sfz*

(Tomasa sinks back sobbing and panting to the ground, where she sits with her head in her hands slowly swaying her body to and fro.)

*ff* *fff*

pon Thee. Fare Thee well!

**Allegro molto e strepitoso**

*ff* *ritard.* *a tempo*

(Chonita gradually recovers her composure, and and tries to comfort Tomasa.)

**CHONITA**

15 *mf* *3* *Recit.* *3* *3* *3* *3*

Ay de mi To-ma-sa! What a frightful pic-ture of woe you draw.

*sfz* *p* *colla voce* *dimin.*

Marianna enters (right, up stage) with a tray of refreshments, chocolate and cakes, which she arranges on the table and then goes out(rear)



*cresc. sempre poco a poco*

*p*

'Tis har-dly as black as you see it. Your pro-phet has sure-ly heard a - miss;

*cresc. sempre poco a poco*

*pp*

for we have our sol - diers to • give us pro - tec - tion; and

**Moderato con moto**

*f* *Tempo giusto*

*mf* — *f*

Ber - nal! My trust is in him.

*mf* *f > p* — *mf* *p* — *f*

**TOMASA (scornfully.)**

16

*Recit. mf cresc. sempre*

The sol - diers! Bah! Se - ñor Ber-nal is hi - ding; da - ring

*sfz* *mf*

on ly to come here at night! The ho-ly fa-thers too dis-tant to lend their

*pp cresc.*

(Pointing toward the distant Mission)

aid! Who is there to save us then from the rabble? On-ly the cursed Gringo

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

yon-der; he who com-mands the troops at the Mis-sion. True!

*CHONITA f*

*sfz*

17 *Con moto*

*mf*

now while the Gringos hold the Mission, Bernal must hide and lurk with his sol-diers, coming in secret to

*p*

SCENE II. CHONITA, TOMASA, MARIANNA

(Marianna enters hurriedly, at rear, with a note for Chonita.)

see me . But you shall

*f*

*sfz accelerando*

*f*

*ff*

Allegro

(Tomasa mutters angrily to herself while Chonita reads the note, with evident excitement.)

see!

*mf*

*cresc. sempre*

(Joyously) *meno mosso* *f*

Ber - nal

*stringendo*

*sfz*

(To Marianna, hurriedly.)

comes to - day! Who brought this?

*mf*

*f*

*sfz*

*mf*

*f*

## CHONITA

*mf*

Is he there in the house?

*mf*

Send him in, I must

## MARIANNA

*mf*

Pa-blo.

Yes, now! Se - ño - ri - ta.

## TOMASA

*(Starting up joyfully)*

My boy here?

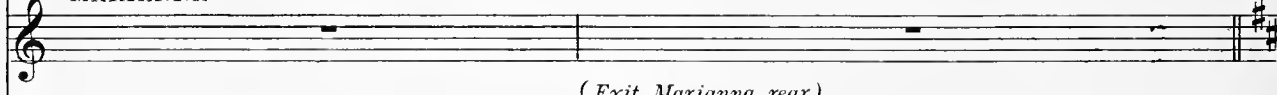


## CHONITA

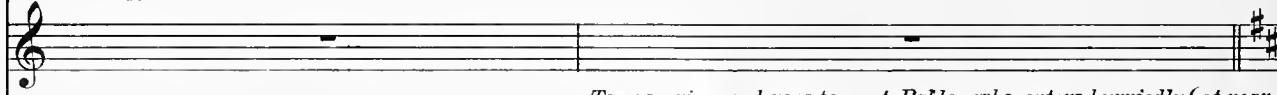


see him be-fore he goes. There is dan - ger.

## MARIANNA

*(Exit Marianna, rear)*

## TOMASA



*Tomasa rises and goes to meet Pablo, who enters hurriedly, (at rear) saluting his mother in Indian fashion, pressing her hand upon his forehead and then his breast. He then goes quickly to Chonita and kneels before her.*



SCENE III. CHONITA, TOMASA, PABLO

18

Allegro moderato con affetto

(Tomasa stands near, listening with intense interest.)  
(Addressing Pablo.) *mf*

CHONITA

He is co-ming soon?

PABLO (Kneeling before Chonita)

This ve-ry hour, Se - no -

*Grazioso, ma con ardore*

*mf*

*f*

Ah, Ber - nal, be - lo - ved;

ri-tal!

19

*mf*

Long are the hours of wai - ting.

*mf*

(Chonita starts suddenly from her reverie.)  
*piu mosso ed agitato*

*f*

But no! ————— you must stop him, Pa- blo, 'tis

*piu mosso ed agitato*

*sfz*

*f*

20

*mp*

dan - grous. For of - ten at dusk Cap - tain Bur - ton

*mp*

comes to see if all is well with us here.

*mp*

*f*

It is all the pro - tec - tion we have, though hate - ful.

*sfz*

*fr* *p* *cresc.*

But Ber - nal, no! He must not come.

*mf* *risoluto*

*sfz*

You must stop him, Pa - blo; tell him to -

night. Oh! why does he come by day? Be -

*ff* *PABLO* *mf*

*f* *accel.*

*3 cresc.*

*ff accel.* *3*

22 Allegro agitato

*cresc. sempre*

cause, Se - ño - ri - ta, to - night there will be an at - tack on the Mis - sion. They will

The first system features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The piano part includes a *p* dynamic marking and a *cresc. sempre* instruction. The vocal line has a triplet of eighth notes.

CHONITA (to Tomasa.)

drive the cur - sed Grin - gos in - to the sea. You shall see To -

The second system continues the vocal line and piano accompaniment. The piano part features a *sfz* dynamic marking. The vocal line has a triplet of eighth notes.

(to herself.)

*mf*

*f*

ma - sa. But Ber - nal! Heav'n send him in safe - ty! Per -

The third system features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The piano part includes *p*, *sfz*, and *mf* dynamic markings, along with a *cresc.* instruction. The vocal line has a triplet of eighth notes.

*meno mosso*

haps Cap - tain Bur - ton will not come to - day. Go Pa - blo, but warn Señor Bernal.

*meno mosso*

The fourth system features a vocal line in treble clef and piano accompaniment in treble and bass clefs. The piano part includes a *mf* dynamic marking. The vocal line has a triplet of eighth notes.



SCENE IV. CHONITA, TOMASA

23 TOMASA (following Pablo up stage.)  
Larghetto

God watch-o'er you, my lit - tle Pa - blo.

(exit Pablo at rear.)

(Tomasa comes down hurriedly, suppressing an angry outburst of reproach, and turns appealingly to Chonita.)

*cresc. ed accel. molto*

*meno mosso*

*ff > dim.*

Why does the Se - ño - ri - ta see this cur - sed A - me - ri -

*meno mosso*

*sfz > p*

CHONITA *mf*

ca - no? Be-cause we need his pro -

CHONITA (*Chonita pours chocolate and sips it, then lights a cigarette which she puffs contemplatively.*)

Musical staff for Chonita in 4/4 time, key of D major. The staff contains a melodic line with rests and a triplet of eighth notes. Dynamics include *mf* and *f*. There are triplets of eighth notes in the final measure.

tec - tion.

He will see that it

TOMASA

Musical staff for Tomasa in 4/4 time, key of D major. The staff contains a melodic line with rests and a triplet of eighth notes. Dynamics include *mf* and *f*. There are triplets of eighth notes in the final measure.

But Se-ñor Ber - nal if he knows, will it please him?

Piano accompaniment for the first system in 4/4 time, key of D major. The right hand features chords and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *sfz*.

Andante

(*Tomasa seats herself on the ground by Chonita's divan.*)

Musical staff for Chonita in 4/4 time, key of D major. The staff contains a melodic line with rests. Dynamics include *mp*. The tempo is marked *Andante*.

must be.

Musical staff for Tomasa in 4/4 time, key of D major. The staff contains a melodic line with rests. Dynamics include *mp*. The tempo is marked *Andante*.

Andante  
dolce

He may. But the stran-ger why does he

Piano accompaniment for the second system in 4/4 time, key of D major. The right hand features chords and triplets of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *pp*. The tempo is marked *Andante dolce*. The instruction *una corda* is present.

una corda

Musical staff for Chonita in 4/4 time, key of D major. The staff contains a melodic line with rests and a triplet of eighth notes. Dynamics include *mp*. The tempo is marked *Andante*.

To win our fa - vor. 'Tis good for his coun-try's de-signs to have

Musical staff for Tomasa in 4/4 time, key of D major. The staff contains a melodic line with rests. Dynamics include *mp*. The tempo is marked *Andante*.

aid us?

Piano accompaniment for the third system in 4/4 time, key of D major. The right hand features chords and triplets of eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *mp*. The tempo is marked *Andante*.

friends a-mong us Spa-niards. What then? speak freely To-

I think I know a - no-ther rea-son.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal line begins with the lyrics "friends a-mong us Spa-niards." followed by "What then? speak freely To-". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. A triplet of eighth notes is marked with a '3' above it.

ma - sa.

(with hesitation) *mf* *poco riten.* *p*

I have seen soft eyes gaze u - pon

*poco riten.* *mf*

The second system continues the vocal line with the lyrics "ma - sa." and "I have seen soft eyes gaze u - pon". The piano accompaniment provides harmonic support. Performance markings include "(with hesitation)", "mf", "poco riten.", and "p".

*a tempo* *mf* *poco riten.*

U-pon me, To-ma - sa? You are old and foo-lish, your head is

25 *a tempo* *pp*

you

The third system concludes the vocal line with the lyrics "U-pon me, To-ma - sa? You are old and foo-lish, your head is" and "you". The piano accompaniment features a triplet of eighth notes. Performance markings include "a tempo", "mf", "poco riten.", and "pp". A measure number "25" is indicated at the start of the second vocal line.

*f* full of stu-pid fears. *ritard.* You think he

*mf* He will come to-day. You shall see. *ritard.*

*mf* *tre corde*

Detailed description: This system contains the first two lines of music. The top line is a vocal line starting with a forte (*f*) dynamic, marked with a slur and a hairpin crescendo. The lyrics are "full of stu-pid fears." followed by a *ritard.* (ritardando) section with the lyrics "You think he". The second line continues the vocal line with a mezzo-forte (*mf*) dynamic, lyrics "He will come to-day. You shall see." and another *ritard.* section. The piano accompaniment consists of two staves. The right hand features a melody with triplets and slurs, while the left hand plays a steady accompaniment of eighth notes, marked *mf* and *tre corde*.

*f a tempo poco animato* loves me?

He knows it not yet, but will. *f* Ah! Se - ño -

*a tempo poco animato*

*f*

Detailed description: This system contains the next two lines of music. The top line is a vocal line starting with a forte (*f*) dynamic and tempo marking *a tempo poco animato*. The lyrics are "loves me?" followed by "He knows it not yet, but will." and "Ah! Se - ño -". The piano accompaniment consists of two staves. The right hand features a melody with slurs and triplets, marked *a tempo poco animato*. The left hand plays a complex accompaniment with triplets and slurs, marked *f*.

ri - ta, do not hear him. *f cresc. ed accel.* If Se-ñor Ber - nal knows,

*mf* *f* *cresc. ed accel.*

Detailed description: This system contains the final two lines of music. The top line is a vocal line starting with a mezzo-forte (*mf*) dynamic, lyrics "ri - ta, do not hear him." followed by a forte (*f*) dynamic and tempo marking *cresc. ed accel.* (crescendo and accelerando) section with the lyrics "If Se-ñor Ber - nal knows,". The piano accompaniment consists of two staves. The right hand features a melody with slurs and triplets, marked *mf*. The left hand plays a steady accompaniment of eighth notes, marked *f* and *cresc. ed accel.*

we are sure - ly lost Be-lieve me,

*ff*

*animato*

*sfz*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line in a key signature of two flats and 4/4 time. The lyrics are "we are sure - ly lost" followed by a double bar line and "Be-lieve me,". The piano accompaniment consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and moving lines. Dynamic markings include *ff* and *animato*. The system concludes with a double bar line.

I dare not de -

Se - ño-ri - ta!

*Allegro non troppo*

*ff*

*f*

*sfz*

*mf*

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics "I dare not de -" and "Se - ño-ri - ta!". The piano accompaniment continues with similar textures, including triplets and slurs. The tempo marking *Allegro non troppo* is placed above the vocal line. Dynamic markings include *ff*, *f*, *sfz*, and *mf*. The system concludes with a double bar line.

ny him, for we need his aid.

Trust not in

*f*

*sfz*

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with the lyrics "ny him, for we need his aid." and "Trust not in". The piano accompaniment continues with triplets and slurs. Dynamic markings include *f* and *sfz*. The system concludes with a double bar line.

Though I loathe him, yet I must hear his

him.

*sffz* *mf* *sfz*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Though I loathe him, yet I must hear his". The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a rhythmic pattern. Dynamic markings include *sffz*, *mf*, and *sfz*.

plea. ——— But on - ly to - day. ———

He brings you sor - row.

The second system continues the vocal line with the lyrics "plea. ——— But on - ly to - day. ———" and "He brings you sor - row." The piano accompaniment features a right-hand part with chords and triplets, and a left-hand part with a rhythmic pattern. The system concludes with a fermata over the final note.

27 *mf* *molto agitato* *cresc.*

For to - night! To - night they will drive him and all his

*sfz* *mf* *molto agitato*

The third system starts at measure 27. The vocal line has the lyrics "For to - night! To - night they will drive him and all his". The piano accompaniment is more active, with a right-hand part featuring chords and a left-hand part with a rhythmic pattern. Dynamic markings include *mf*, *molto agitato*, *cresc.*, *sfz*, and *mf*.

wre-tches in-to the sea. \_\_\_\_\_

Your hope will be -

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a key with two flats and a common time signature. The piano accompaniment features a complex texture with triplets and sixteenth-note patterns. Dynamics include *ff* and *f*. A fermata is placed over the first vocal staff.

*passionato* *cresc. molto*

*f* And then — To - ma - sa, Ber - nal — will

tray you my dear one. Oh! li-sten to

This system continues the vocal lines and piano accompaniment. The vocal lines are marked *passionato* and *cresc. molto*. The piano accompaniment includes dynamic markings *sffz > f* and *sffz mf*. There are triplets and a fermata in the piano part.

28 *gaily* *f*

come, *mf* and the priest to marry us.

me: give heed to my word. Your

*grazioso*

This system contains the final vocal lines and piano accompaniment. The vocal lines are marked *mf* and *f*. The piano accompaniment is marked *grazioso* and includes dynamics *sffz* and *p*. There are triplets and a fermata in the piano part.

Ay de mi! How joy - ful we shall be when, this  
trust in him will bring you an - guish,

wi - cked war is o - ver and Ber - nal  
when Se - ñor Ber - nal

(Chonita dances gaily about Tomasa and is about to seize and kiss her when she is interrupted by Marianna, who enters from the house.(right) Chonita suddenly ceases her gaiety and becomes serious as Marianna speaks.)

comes.  
knows

*cresc. e stringendo* *ff*  
*sffz*



SCENE V. CHONITA, TOMASA, MARIANNA

MARIANNA *Recit.*

*mf* Par-don Se-ño - ri - ta! but Cap-tain Bur-ton is here and begs to see you.

CHONITA (to Tomasa) (to Marianna)

*mf* Quiet! To-ma - sa! Ask him to

TOMASA (*appealingly.*)

*f* Por Di - os! Se - ño - ri - ta!

29

(Exit Marianna. (*up stage right.*) Chonita hastily *prepares* to receive Burton.)

come.

(Tomasa retires towards house, *up stage, centre*, where she remains standing, stolid and disdainful.)

(Burton enters from house, (*up stage, right*), and advances to centre. Chonita goes to meet him. She receives him somewhat coldly, but with outstretched hand, which he takes and leads her to her seat. She sits down. Burton remains standing.)

Andante con moto e risoluto

SCENE VI. CHONITA, BURTON, TOMASA

CHONITA *mf* BURTON

30 *a tempo*

You are wel - come, Cap - tain Bur - ton. Thank you Se - ño -

ri - ta. Have you safe - ly passed a - no - ther day?

CHONITA BURTON *poco rit.*

Quite safe - ly, Se - ñor! And your poor aunt, is she not

*a tempo* CHONITA (turning to Tomasa) (Exit Tomasa into house up stage right.) (To Burton) *3*

bet-ter? A lit-tle, yes! Bring a chair To-ma-sa. But the

*a tempo pp*

*p*

thie - ving rab-ble and your sol - diers, Se - ñor, our

*mf sfz mf sfz*

kind pro-tec-tors. 31 You know of the hor-ri-ble

(with sarcasm) *f* *Poco piu mosso mf*

*p sfz > mf*

deed of yes-ter-day? The In-di-an mai - den cru-el-ly killed near the Mis-sion!

*f 2*

*sfz > mf*

*mf* ah! Cap - tain Bur - ton these pi - te - ous times have sad - ly

*sfz* *mf* *cantabile espress.*

grieved us here. We con - stan - tly trem - ble in fear of harm, like

(Tomasa returns with a chair, which Burton takes. He sits down, with his back towards the left.)

cow - ering game be - fore the hun - ter.

32

(Exit Tomasa.) **BURTON** *mf*

Have no fear, Se - ño - ri - ta!

*f* *p* *p*

I pro-mise you safe - ty. A - las! it is true there are

*mf espress.* *poco a poco cresc.*

bad ones a - mong us: but al - rea - dy one

wretch has paid the pe - nal - ty. To - day, at

*sfz*

33 dawn! One shot was e - nough. Ah, hor - ri - ble!

*CHONITA (shrinking back with a little cry.)*

*mf*

*BURTON* *mf*

Yes, tell me now of hap - pi - er things.

(Burton hands the guitar to Chonita)

Sing to me; a joy - ous

*mf* *f* *rit.* *meno mosso* *mf*

*CHONITA*

song. If the Se - ñor wi - shes!

*mf* *f* *mf* *p*

*Allegretto semplice*

34 *f* *p* A -

*(Burton listens with intense interest, charmed by her grace and beauty.)*

bove the branch — of the o - live tree — The bright moon is shi - ning,

soft and fair; — She hangs so near — us she seems to be — A

beau - ti - ful an - gel of the air. — Her gol - den wings ho - ver

Bright o'er thy head like a heav'n - ly lo - ver. — The

o - live leaf slen - der Qui - vers and wafts thee its kis - ses ten - der.

35

And time pau - ses in flight, dra - wing rein on the night, And the wa - tching stars

*pp* *cresc.*

*una corda*

*piu animato*  
*mf*

trem - ble a - bove thee: All beau - ty knows thee; All splen - dor woos thee;

*mf* *tre corde*

**Vivace**

Earth, moon and bright stars love thee.

*ff* *f*



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

*p*

The voi - ces of Na - ture ut - ter their

36 *Tempo I di allegretto*

Piano accompaniment for the second system, starting at measure 36, with a treble and bass clef.

wor - ship. Ah! Night

*p* *meno mosso e sostenuto*

*f* *meno mosso e sostenuto*

*p*

Piano accompaniment for the third system, continuing from the previous system.

wa - tches o'er Thy beau - ty Bright

Piano accompaniment for the fourth system, continuing from the previous system.

beau-ty. — Ah! —

*p* *riten.*

*p* *riten. mf*

37 *Tempo I*  
*mf*

— thine eyes, with their glo-wing fire — The lar-gest and brightest

*Tempo I*  
*p*

star out-shine; — The moon, held cap-tive with new de-sire, For-

sakes all her an-cient stars for thine. — In

vain will she wan-der, Seek-ing for lov-li-er je-wels yon-der. —

The gol-den moon sees thee. How may the love of a mor-tal

38  
 please thee? At the shape of thy fin-gers the o-live leaf

*pp*  
*una corda*

trem-bles; The sweet ze-phyr lin-gers a-bove thee. All beau-ty

*mf* *piu animato*  
*mf*  
 3  
*tre corde*

knows thee; All splen - dor woos thee; Earth, moon and

night wind love thee. All beau - ty

knows thee: All splen - dor woos thee: Earth, moon and

night wind love thee. *molto vivace*

Andante con moto

BURTON *mf*

39 Ah! Se - ño - ri - ta! If li - ving were song and sun and beau - ty,

CHONITA *mf*

what joy would be in life for all. Why bring sor - row then a -

BURTON

*cresc. molto*

mong us? 'Tis not my will, I do my

*ff*

CHONITA (sarcastically)

*piu mosso*

du - ty. A no - ble du - ty! To kill poor In - di - ans!

(mockingly)

To steal our lands!

The

mo - ther who bore you de -

*sfz*

*p*

*f*

*p pp scherzando*

serves a crown

and you should have two.

Ha

*sempre pp*

*sfz*

BURTON (with growing emotion)

Ha! Ha!

You

*Vivace*

*f*

*sfz*

*sfz*

CHONITA

blame me un-just-ly.

I have not done this e - vil.

Done it,

*mf*

*cresc. sempre*

During this scene the figure of a man, entirely wrapped in a black cape, and having a large hat drawn low over the face, is seen among the trees of the olive grove. (Left) He tries to overhear the dialogue and is obviously surprised and excited by the situation, but keeps himself hidden from the others

Molto largamente

no! But you bring us af - flic - tion. 41

BURTON *f* poco riten. . . a tempo

Ah! Se - ño - ri - ta! If you but

knew your fair land's pe - ril. You who have

lived in dreams of beau - ty, Peace and

plea - sure al - ways round you; You and your

*poco riten.* **Largamente** 42 *a tempo*

lan - guid, hap - py race. Fed - from

na - ture's gen -'rous hand, I - dly ga - zing o'er your vin - yards, Gol - den

fields and tee - ming mea - dows; Guar - ded by - your



stern Si-er-ras, Bleak pa-ra-pets you thought se-

This system contains the first two lines of the musical score. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "stern Si-er-ras, Bleak pa-ra-pets you thought se-". A fermata is placed over the word "stern". A second ending bracket is shown above the vocal line for the word "pa-ra-pets".

cure: Lit-tle hee-ding how the a-lien

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "cure: Lit-tle hee-ding how the a-lien". The piano accompaniment features dynamic markings of *ff* (fortissimo) and *f* (forte). A fermata is placed over the word "cure".

Drawn by for-tune to your E-den, Slow-ly

This system contains the fifth and sixth lines of the musical score. The vocal line has the lyrics: "Drawn by for-tune to your E-den, Slow-ly". The piano accompaniment includes a dynamic marking of *p* (piano). A fermata is placed over the word "Drawn".

wound you in his toils. Long in

This system contains the seventh and eighth lines of the musical score. The vocal line has the lyrics: "wound you in his toils. Long in". The piano accompaniment includes dynamic markings of *f* (forte) and *sfz* (sforzando). A tempo change to *poco più moto* is indicated. A measure rest for 43 measures is shown. The system ends with a triplet of notes marked with a *3* above them.

*mf*

tran- quil ease and plea - sure You have guar- ded Na - ture's

*mf*

*f* *sempre piu móto, póco a póco* *mf* *f*

store - house; Ne- ver kno- wing how the Old World

*sfz* *sffz* *mf* *f* *sfz*

*mf* *mf cresc.*

Cha - fing, bois - trous, in its con - fines, Sur - ging

*sfz* *mf* *mf cresc.*

o'er with rest - less vi - gor Must at last o'er- flow its

*sfz*

Allegro agitato

*ff*  $\frac{2}{4}$  *p* *cresc. sempre* *mf*

bar - riers. E - ner - gy and po - tent im - pulse,

44

*ff* *sffz* *sffz* *p* *mf*

Stress of life and greed of ri - ches Will o'er - whelm your fee - ble guar - dians

*f* *f*

With their flood of hu - man toil.

*poco meno mosso e sostenuto*

*ff* *ff* *ff* *ff*

Stron - ger na - tures must protect you, Su - rer hands must guide the helm.

(Burton rises and sings with ever increasing emotion and vehemence.)

*animato*

*f*

45 You must trust in us — to guard you We who come with honest purpose Here, to

bring out of this tur-moil, Las - ting peace and no - bler jus - tice,

Bet-ter planned for — migh - tier pro - gress.

*ff appassionato*

Oh! have faith in me Cho - ni - ta. Ah! that

*ff* *mf*

(At the name Chonita, the figure in the grove makes a sudden movement as if to rush at Burton, but stops. Chonita sees it, and starts excitedly, but immediately recovers her calmness. Burton observes nothing and continues passionately.)

46

name so thrills my veins,

*mf*

Cour - sing fire - like through my be - ing,

*cresc.* *f*

(Chonita tries vainly to check Burton.)

Shed - ding fra - grance of fair - est flow - ers,

*mf* *f*

Thrill - ing sweet - ness of the jas - mine.

*ff* *ff*

*animato*

Piano introduction for the first system, featuring a 12/8 time signature and dynamic markings of *ff*, *fff*, and *f*.

Vocal and piano accompaniment for the first vocal line, including the lyrics "Ah! Cho-ni - ta, love o'er- powers me." The piano part features a 4/4 time signature and dynamic markings of *mf* and *f*.

Vocal and piano accompaniment for the second vocal line, including the lyrics "Hear me kin - dly, you must hear me,". The piano part features a 4/4 time signature and dynamic markings of *mf* and *f*.

Vocal and piano accompaniment for the third vocal line, including the lyrics "I would be your one pro - tec - tor,". The piano part features a 4/4 time signature and dynamic markings of *mf* and *f*.

*f*

*mf* *ff*

I would be your soul's one shel - ter.

*mf* *f*

*ff ritard.* *mf* *a tempo*

You to me are all I live for,

*ff ritard.* *f* *mf* *a tempo*

*f* *ritard.*

Land, home, loved ones,

*ritard.*

*ff* 48 *a tempo stringendo*

all in one.

*ffz* *f* *ff* *crec.*

(Burton seizes Chonita's hand, as if to embrace her. She repulses him with dignity.)

*meno mosso*

CHONITA

*ff*

*f*

No! Se - ñor!

Your plea is hope - less.

*meno mosso*

*ff*

*f*

*sfz*

Moderato e sostenuto

*mf*

Tis vain to ask for love I have not. Mine is

*p*

(Chonita rises, as if to go. Burton approaches her again.)

*Audante sostenuto*

gi - ven.

*mf*

*espress.*

*accel.*

BURTON *f animato molto*

*Allegro*

*ff*

You love a - no - ther.

No! you

*sfz*

*cresc. e string.*

*sfz*

*sfz*



*mf* *molto appassionato*

can-not, Se - ño - ri - ta. When you know the depth of

49

*f* *mf*

my love, When you feel its ar - dent

*f* *ff*

rap - ture, You must yield be -

*Allegro molto*

fore its pas - sion. Vain - ly you shall strive a -

*f* *sfz*

(Chonita gradually withdraws towards the house, (right) and Burton follows in passionate appeal.)

gains it. Ah! Cho -

*ff*

*sfz* *f* *sfz*

ni - ta, dear - est, hear

50

*ff*

**Presto e strepitoso**  
*fff*

(Burton tries again to seize Chonita's hand, but she turns with a little cry and runs into the house, leaving him bewildered and trembling with passion.)

me.

8

*fff*

8

*fff*

*dimin.*

*Moderato*  $\text{♩} = \text{♩}$   
 TOMASA (heedless of Burton.)  
 (Burton is recalled to self-control by the voice of Tomasa, as she comes from the house (rear) and goes to remove the cups, etc.)  
*mf* On-ly sor-row for us

*p*  
 al - ways! Dan-ger here on e - v'ry side!  
*sfz* *p* *pp*

(with a gesture of despair.)  
*mf*  
 If Se - ñor Ber - nal finds this lo - ver! Well! As  
*sfz > p* *pp*

*Largamente* *f* *mf*  
 e - ver, love brings life and death.  
*mf* *f* *mf* *p*

(Burton turns back and watches Tomasa absentmindedly. As Tomasa turns to go with the tray she catches a glimpse of the dark figure in the grove, and with a cry she drops the tray. Then she tries hurriedly to recover the fragments.)

51

*poco a poco più mosso* *cresc.*

TOMASA *ff* (she drops tray.) (fumbling excitedly among the fragments.)  
 Por Di-os! *mf* On-ly

BURTON *f* *mf* *3*

*Allegro* To - ma - sa! What in the De-vil's names the matter?  
*ff* *col voce* *Tempo giusto* *sfz > p*

one of my fear-ful twin-ges Some-times they twitch and grip me so; And I  
*sfz > p* *sfz > p*

see the queer-est shapes and sights. My poor bo-dy aches and smarts with the thought of them  
*sfz > p* *crescendo* *sfz > p* *crescendo*

BURTON (helping Tomasa to pick up the things.)

*mf*

52

*meno mosso*

Here! let me help you. Your old head is

*f* *sfz* *mf* *meno mosso* *p*

TOMASA (ominously)

*mf*

full of the wil-dest vi-sions. Per-haps the Se-nor will

*p* *sfz* *p*

BURTON

*f*

*mf*

al-so learn to fear them. Non-sense To-ma-sa! Your

*f* *mf* *sfz* *p* *cresc.* *piu animato* *mf*

TOMASA

(exit Tomasa.)

gob-lins can't frigh-ten me. Well! we shall see then! Some are fearful.

*f* *p* *sfz* *Adagio* *p*

## SCENE IX. CHONITA, BURTON, SEÑORA ANAYA, MARIANNA

(Chonita and Marianna appear on the verandah, (upper right) coming from the house with Señora Anaya, a feeble old lady, who leans upon them for support. Chonita leaves them and comes forward to the fountain, addressing Burton.)

Moderato  
*espress.*

*mf* *p*

CHONITA *p*

Cap-tain Bur-ton, my dear aunt wi-shes to see you.

*pp*

(Chonita busies herself arranging the divan and table.)

53

(Burton goes up the verandah steps to greet Señora Anaya, to whom he offers his arm. Before entering the house he turns longingly to Chonita, bidding her good bye.)

*espress.* *Largamente*

*mf* *sfz*

BURTON

*mf*

Good bye! Se - ño -

ri - ta! God be with you! If trou - ble comes, re - mem - ber

*(exeunt Señora Anaya, Burton and Marianna.)*

me, your pro - tec - tor.

SCENE X. CHONITA, BERNAL

Chonita continues a moment at the divan, then runs cautiously on tip-toe to the verandah and closes the door through which the others disappeared. After listening a moment she goes quickly to the edge of the olive grove, (upper left) peers among the trees and then calls softly.

54 *ff* *ritardando* *sffz* *mf*

*ad lib.* *col voce* *CHONITA pp* *p* *BERNAL mf*

Ber - nal! Ber - nal! Cho - ni - ta!

(They embrace passionately.) (Bernal comes from among the trees)

55 *Appassionato* *f*

*ff*



CHONITA (tenderly.)

*p*

Ah! Ber - nal,

why did you come by day? You might be

*mf*

*p*

ta - ken, and shot as a spy.

*f*

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

56 **Allegro con fuoco**  
 BERNAL (drawing back coldly, with ever increasing anger, he throws off his cape and appears in Mexican Officer's uniform.)

Yes! per - haps by the lo - ving Grin-go. Ha!

*f* *mf* *f*

*ff* *mf* *f*

and why is he here? What have

(They come forward. (left) Bernal seizes Chonita's wrist with threatening gesture.)

you to do with these cur - sed dogs? What

is he to you?

*meno mosso*

57 And he dares to call you, my Cho - ni - ta,

*animato*

to call you by that dear name:

*p* *sffz*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a 7/8 time signature. The piano accompaniment is in 7/8 time, marked *p*. The second measure changes to a 3/4 time signature. The piano accompaniment is marked *sffz*. There are triplets in both the vocal and piano parts.

and you lis - ten

*sfz* *sffz*

Detailed description: This system contains the next two measures. The vocal line continues in 3/4 time. The piano accompaniment is marked *sfz* and *sffz*. The piano part features a triplet in the first measure.

and do not spurn him; while I must hide a -

*sfz* *sffz*

Detailed description: This system contains the next two measures. The vocal line continues in 3/4 time. The piano accompaniment is marked *sfz* and *sffz*. The piano part features a triplet in the first measure.

far. Per - haps you be - gin to love him,

*ff* *meno mosso* *mf* *mf*

Detailed description: This system contains the final two measures. The vocal line continues in 3/4 time. The piano accompaniment is marked *ff*, *meno mosso*, and *mf*. The piano part features triplets in both measures.

now that I am gone. Eh! You must have some one near. You're

*f* *mf*

3

wea-ry of wai-ting a-lone. Ha! Stop! Ber-nal, foo-lish

*f* *CHONITA ff*

3

*sfz*

Allegro grazioso

boy. You saw me, how I left him and

*mf*

58

*espress.* *p*

3

fled from his o-dious woo-ing. Love him! No! I

*f*

*sfz* *mf*

hate the Grin-go; but hear him I must. \_\_\_\_\_

*BERNAL ff*

You

The first system of the musical score features a vocal line in G minor with lyrics "hate the Grin-go; but hear him I must. \_\_\_\_\_". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *sfz* and *f*.

\_\_\_\_\_

must! and why? \_\_\_\_\_

*mf*

Is it not e-nough that

The second system continues the vocal line with lyrics "must! and why? \_\_\_\_\_" and "Is it not e-nough that". The piano accompaniment features a right-hand part with sixteenth-note patterns and a left-hand part with triplet patterns. Dynamics include *mf*, *sfz*, and *mf*. A 4/4 time signature change is indicated.

*f*

*59 meno mosso*  
*CHONITA p*

I am here? On-ly pause and think how it is, Ber-nal.

The third system begins with a vocal line in G minor with lyrics "I am here? On-ly pause and think how it is, Ber-nal.". The piano accompaniment features a right-hand part with sixteenth-note patterns and a left-hand part with a steady bass line. Dynamics include *f* and *p*. A 4/4 time signature change is indicated.

(They walk to and fro, Bernal gradually becoming calmer. Burton, on horseback, passes by beyond the hedge and disappears. As he passes, Chonita and Bernal withdraw among the trees.)

You know we are left here a - lone. Who will pro - tect us from the

thie - ving rab - ble? You can - not, since you must

hide a - way. Con - si - der the truth as it

is, Ber - nal. This hate - ful stran - ger of - fered his aid.

It was all that was left us. How could we re - fuse him?

But now it is o - ver. They all must pe - rish.

For you will drive them in - to the sea.

**Allegro con molto fuoco**  
BERNAL

Pe - rish in - deed they shall and soon; and

*ff*

this one of all shall be my spe - cial sa - cri -

*f* *sfz* *fffz*

61 *f*

fice. Him I will choose from the herd of beasts

*ff* *mf* *p*

*poco a poco cresc.*

that de-file the Mis - sion yon - der, Slay him u - pon the al - tar there, in

*mf* *poco a poco cresc.* *p* *f* *mf*

an - cient Az - tec man - ner; Li - ving heart torn from

*f* *mf* *f*



*ff* blee ding breast. *f* My sins a - toned, my

The first system features a vocal line in G major with lyrics "blee ding breast. My sins a - toned, my". The piano accompaniment includes a right-hand part with chords and a left-hand part with triplet eighth notes. Dynamics range from *ff* to *f*.

ri - val slain. Ven - geance sub -

The second system continues the vocal line with lyrics "ri - val slain. Ven - geance sub -". The piano accompaniment features triplet eighth notes in the left hand and chords in the right hand. Dynamics include *ff*.

*fff* (He laughs wildly) lime. Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

The third system is a vocal outburst with lyrics "lime. Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!". The piano accompaniment is highly rhythmic with triplet eighth notes. Dynamics include *fff* and *f* *stringendo*.

62 *ff* *mf* meno mosso Ber - nal! How fright - ful! Stop! Think! There is no ri - val.

*BERNAL*

Ha! *meno mosso*

The fourth system begins with a vocal line marked "62" and lyrics "Ber - nal! How fright - ful! Stop! Think! There is no ri - val.". The piano accompaniment includes a section for "BERNAL" with lyrics "Ha!". Dynamics include *ff*, *mf*, *meno mosso*, *sfz*, and *p*.

(She leads him to the arbor seat, and sits down.)  
(Bernal remains standing before her.)

*dolce* Adagio

You a-lone I love.

*pp molto espress.*

*BERNAL*  
*animato mf p*

Cho-ni-ta, lis-ten! To -

*pp* *animato mf p*

63 Allegro agitato *poco a poco cresc.*

night, at mid-night we come from the hills to at - tack them there at the Mis - sion.

*poco a poco cresc.*

We are strong. Ma-ny have joined us. We are stron-ger than they.

*f*

You know of the In - di - an mai - den, cru - el - ly killed by their sol - diers.

Her peo - ple will lend their aid, and fear - ful will be their ven - geance.

With si - lent step, from the sha - dows, like wolves they will steal u - pon them.

To - mor - row none will be left a -

live. And

3 3 3 3

64 *appassionato*

then you must come a - way to the

*sfz* *mf*

hills, and

*mf*

there the priest will mar - ry us.

*mf*

Andante con moto

CHONITA

*p* *riten.*

To-mor-row dear - est!

65

Ah! Ber - nal, be -

*p* *riten.* *mf*

(Chonita draws Bernal tenderly down beside her.)

lo - ved! You a - lone can

know how strong - ly you tempt me,

*p*

fee - ling, as I do, the long - ing of love.

*mf* *p*

But here there is du - ty. How can I leave my help-less guar-dian, she who has

*mf* *p*

*mf* **BERNAL**

lo - ving - ly gi - ven me shel - ter; now that her weak - ness needs my care? She

*pp*

66 (The dusk gradually deepens, and the moon rises, casting soft shadows.)

**CHONITA** *p*

too shall go. There in the hills we will find safe re - treat. I

*p* *mf* *p*

**BERNAL** *mf*

fear for her the dan - g'rous trail: so gen - tle, old and frail is she. Your

ten - der care will smooth the way. I know it can be.

Oh, come! Al - rea - dy I have wai - ted too long. I can - not do

more. You too will die with wai - ting and lon - ging.

Is it not true, love? Long, how long, be - lo - ved, How dolce ed espress.

67 *mp* poco meno mosso e sostenuto

end - less the hours of your ab - sence!

List - less I lie here

drea - ming of you.

*p*

Thin - king of home and our first de - lights; In



68 *mp*

dis - tant days of child - hood's joy, When

*mp*

love be - gan with gen - tle glow; And

*cresc. molto*

now a lam - bent, wri - ting flame, It

*cresc. molto*

*mf*

*ff* fu - ses both — our hearts — in

*fff*

*ff*

*ff* *molto rit.* *mf* *p*

one. Ah!

*fff molto dim.* *molto ritard.* *p*

69 *a tempo*

Ber - nal! sweet were those days; Sim-ple and sweet with-out trou-ble or pain.

*a tempo* *dolce*

*mf*

Gol - den days in sun - ny fields,

Where 'mid the ruins of an - cient al - tars,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is in two staves, with a grand staff clef and a key signature of one flat. The music is in a 4/4 time signature. The lyrics are "Where 'mid the ruins of an - cient al - tars,".

Vow - ing faith and love e - ter - nal,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The lyrics are "Vow - ing faith and love e - ter - nal,".

Hand in hand we wan - dered bliss - ful, Thin - king thus to roam — for

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the instruction *poco rit.* (poco ritardando). The piano accompaniment includes a triplet of eighth notes. The lyrics are "Hand in hand we wan - dered bliss - ful, Thin - king thus to roam — for".

e - ver.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes the instruction *a tempo* and the lyrics "e - ver.". The piano accompaniment includes the instruction *ritard.* (ritardando). The system ends with a double bar line and a 4/4 time signature.

## Moderato con moto

BERNAL *mf*

70 Ah! Cho - ni - ta, my be - lo - ved, How those days, now

*a tempo*

dis - tant, fa - ding, Glow with the beauty of evening sun, U - pon the ro - sy

*poco rit.* *a tempo*

hills. Ah! Why was I led a - way by dreams

*f* *pp* *mf*

In the mor - ning bril - liance of youth - ful hope.

*rit.*

71 *mf* *a tempo* *f*

Glit-ter-ing paths to gol-den realms I trod with hot de-sire.

*p*

Lured by this new land of pro-mise, I for-sook our pa-ra-dise; —

*p* *cresc.* *rit.*

*mf* *a tempo* *p* *cresc.*

And here in peace and plen-ty, Found I pro-mise of ful-

*f*

fil-ment; Gloa-ted o'er my grow-ing

*mf* *p* *f cresc.*

*ff* 72 *mf cresc.*

for - tunes. Saw with en - vy

*ff accel.* *Poco a poco più mosso ed agitato*

*sffz > mf*

*ff* *mf*

and sus - pi - cion How the land was

*sffz > mf*

*ff* *mf cresc.*

sought by a - liens. E - ver ri - sing came the tor - rent

*sffz mf cresc. f*

*ff* 73

From the East - ward sur - ging round us.

*mf cresc. accelerando*

*sffz > f ff*

*f cresc.*

Now for land and life we struggle,

*mf cresc.*

*più largamente*  
*ff.*

Strong in hope, with deep assurance, That our cause is

*sfz* *mf cresc.* *ff*

based in justice. Heaven will aid us 'gainst usurpers,

*sfz f cresc.* *f* *ff*

Love will bring us strength di -

*sfz*

74

Allegro strepitoso

vine.

*ff* *fff* *sffz*

*sffz* *sffz* *molto ritard.*

*molto largamente* *ff* *f*

75 You, my ve - ry life, I fight for; You, my all, my

*f* *cresc.* *poco riten.* *f* *cresc.*

one de - sire. In my va - liant deeds of bat - tle

*atempo*



You shall learn my love's great po - wer; In the ut - ter

*Poco a Poco più animato*

ruin and ha - voc, That will de - va - state our foes, Like the fla - shing

*ff* *fff*

*sffz* *f* *ff* *sffz*

**Presto**

sword of God.

76

*sffz* *sffz* *sffz*

*sffz* *ff* *f ritard.*

## CHONITA

77

*Largamente*

Ah! Ber - nal, may God give you

## CHONITA

*cresc. sempre*

strength.

I am whol - ly

## BERNAL

Your love is my strength.

yours to use as you will.

Give me on-ly your

Cho-ni - ta!

dea - rest!

78

con - stant love. Life holds no - thing else for my

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The lyrics are "con - stant love. Life holds no - thing else for my". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many chords and some triplets in the right hand.

lon - ging. I will fol - low

Love will e - ver lead us on.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics "lon - ging. I will fol - low" and "Love will e - ver lead us on.". The piano accompaniment includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). It features a complex texture with many chords and some triplets in the right hand.

now as e - ver. God give us

Adagio *pp*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics "now as e - ver. God give us". The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo). It features a complex texture with many chords and some triplets in the right hand. The tempo marking "Adagio" is present.

(Chonita lets her head fall upon Bernal's breast.)

79 *poco riten.* *ppp* peace, bles-sed peace

*BERNAL p* Like the

*atempo ppp una corda*

*pp* swal-low, far a - way we will fly, — far — a - way to peace.

(They remain in each others embrace while a weird Indian song is heard outside in the grove.)

**Moderato**  
PABLO (in the grove.)

80 *mf* O wi yo ho wi yo ho wi yo Ho ho —

*pp*

*Ped.* *Ped.*

## CHONITA (starting up suddenly.)

81

*mf*

What is that weird mu-sic?

*mf*

we yo a ha e e O wi yo

*sfz*  $\rightarrow$  *p* *pp*

*tre corde* *una corda*

BERNAL *mf*

(Bernal rises.)

It is Pa-blo's song, my sig - nal. A - las! Cho -

O ho o wi yo a ha e e O wi yo ho wi yo

(Chonita rises.)

ni - ta, I must go; but soon to come a - gain and join you.

ho wi yo Ho ho — wi — yo a ha e e

*mf* *mf* *mf*

SCENE XI. CHONITA, BERNAL, TOMASA, PABLO

(Chonita and Bernal go slowly up stage.)

Moderato e grazioso

CHONITA

82

*mf* I will fon - dly watch and wait.

TOMASA

(Tomasa appears at door, rear.)

(Musical notation for Tomasa's part)

BERNAL

(Bernal kisses Chonita.)

(Musical notation for Bernal's part)

PABLO

(Musical notation for Pablo's part)

*p* (Musical notation for piano accompaniment, including *tre corde* marking)

*mf* Ea - ger love shall fold you'round.

(Musical notation for Tomasa's part)

*mf* Hap - pi - ness de - layed is swee - ter, Hope ful - filled the grea - test joy.

(Pablo comes from the grove and goes to Tomasa.)

*mf* (Musical notation for Pablo's part)

*mf* Fare - (Musical notation for piano accompaniment)

*mf* *f*

Fare - well!

(Tomasa places her hand on Pablo's head in benediction.)

*mf* *f*

Brave — son, fare - well!

*f*

Be - lo - ved, fare - well!

*f*

well, dea - rest mo - ther, fare - well!

*cresc.* *f*

*p* *p*

(Chonita and Bernal disappear in the grove.)

Fare - well! till

*p* *p*

Go forth, dear son, with fear - less

*p*

*p* *p*

Fare - well!

83 *pp*

mor - - - ning light. Fare - well!

*(Tomasa remains, looking longingly after Pablo.) (Tomasa goes to the border of the grove.)*

spi - rit Fare - well!

*p* Till the joy-ous dawn of love's new day, fare - well!

*(Pablo goes slowly into the grove.)*

Dea - rest mo - - ther. Fare -

*pp* *(Chonita reappears from the grove, and rests her head on Tomasa's shoulder as if in tears.)*

well!

*(Curtain.)*

*pp* *dimin.* *pppp*

End of Act I



## Act II

*Interior of a Mission church. The floor of the choir, raised the height of three steps above the main floor, extends more than half way down stage. At rear is a large altar, on the right of which stands a broken statue of the Holy Virgin upon a high pedestal, about the base of which are scattered fragments of the statue. At left of altar is a large candelabrum, also broken. The chancel rail is broken in several places. At right, up stage, an arched doorway leads through a short, dark passage, to a brilliant, sunlit garden, from which the light streams into the dim interior. At left, up stage, is a confessional, against the wall; down stage a large entrance door, through which, when open, is a vista of fertile valley and mountains. Strewn about in confusion are soldiers' accoutrements, blankets, etc. As the curtain rises, two groups of soldiers are discovered, right and left. Those at right, on the choir floor, are sitting on boxes and broken furniture, cleaning weapons and accoutrements; those left, down stage, are playing cards. On a rough couch, right, against the wall, near the group, lies a soldier with bandaged head.*

**Allegro con spirito. Tempo di marcia**

The musical score consists of four systems of piano accompaniment. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Allegro con spirito. Tempo di marcia'. The first measure is marked with a forte 'f' dynamic. The second system includes dynamic markings such as 'p', 'sfz', and 'fff > f'. The third system features 'fff > f' and 'sfz' markings. The fourth system includes 'sfz' and 'f cresc.' markings. The score includes various musical notations such as slurs, accents, and triplets.

SCENE I. CORP. TOM FLYNN, LITTLE JACK and CHORUS

(The curtain rises. Corp. Tom enters from door (right) and advances to centre.)

Musical score for piano introduction. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music begins with a series of sixteenth-note runs in the right hand, moving from a higher register down to a lower register. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp*, *ff*, and *f*. The piece concludes with a *riten.* (ritardando) marking and a final *f* dynamic.

CORP. TOM *f*

Com-rades, Com-rades, what song can cheer, When you are far from your  
Sweet-heart, Sweet-heart, will you be mine, When I come home from the

Musical score for the vocal entry. It features a vocal line and a piano accompaniment. The vocal line starts with a *f* dynamic and includes lyrics. The piano accompaniment has a *tempo* marking and dynamics of *f* and *sfz*. The key signature remains two sharps, and the time signature is common time.

*ff*

true, love? You  
war, love?

Musical score for piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a variety of dynamics including *ff*, *mf*, *f*, and *fff*. There are triplets and an 8-measure rest indicated in the right hand. The key signature is two sharps and the time signature is common time.

<sup>2</sup> *mf cantabile*

may win a fight, but your heart is not  
Love, will you be wai-ting faith-ful to

Musical score for piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The music is marked *mf cantabile* and includes triplets. The key signature is two sharps and the time signature is common time.

light. \_\_\_\_\_  
me. \_\_\_\_\_

When you  
When

*mf* *cresc.* *f*

*ff* *ritard.*

think how far \_\_\_\_\_ you are from your true love.  
I come mar - ching home from the war, love?

*ff* *ritard.* *a tempo* *f*

**MALE CHORUS**  
**3 TENORS**

*ff* *f* *fff*

True love, fair love, Figh-ting for home and my dear love!  
Wai - ting, wai - ting, Wai - ting to wel-come your lo - ver?

**BASSES**

*ff* *f* *fff*

*fff* *mf*

*mf* *f* *mf*

Does she love me now?  
If you have for-got,

Does she re-mem-ber the  
If you've for-got-ten the

*ff* *sfz* *fff* *mf* *f*

*f* *f*

Has she kept the vow?  
If you love me not,

That she gave to  
There are o-ther

bur-ning kis-ses  
pledge you gave me

That she gave to  
There are o-ther

*f* *cresc.* *f*

*ff* *f* *sfz*

me when we march'd a-way?  
girls just as sweet as you!

Far a way,  
But if you

*f* *sfz* *f*

4 5

*f* — *sfz* *f cresc. molto*

far a - way Far from my  
have been true I will come

*f* — *sfz* *f*

*sfz* *f*

*f* *sfz* *f*

*fff*

home and the arms of my fair love.  
home when the long war is o ver.

*fff*

*fff* *fffz* *fff*

1 2

*fff* *fffz* *fff*

TOM (approaching group, right.)

*f*

Well! boys, 'twas a

*5*  
*sffz*  
*dim.*  
*sffz*  
*mf*

*1st SOLDIER*  
*f*

great fight we had last night. You're right, Tom Flynn! we gave 'em

*mfz*  
*sffz*

*LITTLE JACK* (in group, left, throwing cards on table.)

*ff*  
*f*  
*ffz*

Hell. \_\_\_\_\_ It's mine, I win. \_\_\_\_\_

*MALE CHORUS*

*ff*  
*f*

Ha! Ha! Ha! Ha! \_\_\_\_\_ We gave 'em

*ff*  
*f*

*sffz*  
*sffz*

TOM (pointing to Jack.) *Scherzando poco meno mosso*

Did ye see that ghost-ly In-dian de-vil

Hell.

*dimin. e riten.*

*poco meno mosso Scherzando*

*f* JACK (angrily.)

chase lit-tle Jack 'round the gar-den? You lie, you I-rish

*animato*

TOM (going towards group, left) *meno mosso e scherzando*

scare-crow.

He just

Ha! Ha! Ha! Ha!

*a tempo*

*poco riten.*

*meno mosso*

missed ye, Jack-ey me pret-ty boy, as ye flew the wall like a

2d SOLDIER

hun-ter. Ha! Jack you're a live - ly jum-per

Ha! Ha! Ha! Ha! Ha! Ha! Ha!

8va *l. sso*

TOM

*mf* (Slapping the pistol in his belt.)

I fetchd him up with this, me son, and saved your pretty

*poco meno mosso e scherzando*



JACK (Jumping up angrily as if to attack Tom.)

*animato*

(The soldiers pull Jack down)

curls. *ff* I say, you lie.

*animato*

*f* *sffz*

2d SOLDIER *ff*

Stea - dy! Jack, keep cool!

*sffz* *sffz*

(Jack struggles with them, but is overcome.)

*f* *p* *f* *p*

*Allegro moderato*

8 TOM (with mysterious mockery.)

*mf* When mid - night is dar - kest and  
*misterioso*

*sffz > p* *pp*

wild winds rave, And the

This system contains the first two measures of the piece. The vocal line is in a bass clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of a left hand in a bass clef and a right hand in a treble clef. The right hand features a complex, flowing arpeggiated pattern.

mad co - yo - tes

This system contains the next two measures. The vocal line continues with the lyrics "mad co - yo - tes". The piano accompaniment maintains the arpeggiated texture in the right hand and provides harmonic support in the left hand.

howl; Then

*p*

This system contains the next two measures. The vocal line includes the word "howl;" followed by a breath mark and then "Then". The piano accompaniment features a dynamic marking of *p* (piano) in the right hand.

ghosts stalk forth from the

*pp*

This system contains the final two measures of the page. The vocal line includes the lyrics "ghosts stalk forth from the". The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the right hand.

yaw - ning grave, And on

mur - de - rous er - rands

prowl. And a voice like a

*mf* 9

*pp* *mp* *p*

*una corda*

dy - ing soul in pain Strikes the

heart with a ter - ror num - bing.

*pp*

*cresc.*

With a gha - stly scowl hear the

*pp*

gray ghosts howl, "Pre - pare, lost

*f*

soul! — Death is com - ing."

10

*Recit.* *f* *mf* **Andante tranquillo**

So Jack, me boy, be calm. No one likes the prow-ling

*(Jack is pacified.)* *Piu animato* *f*

In - dian ghosts bet - ter than you. But boys, did ye

see the Captain? How he slashed the pate of that ug - ly greaser!

**CHORUS** *f*

Yes sir! Yes sir!

2d SOLDIER

TOM

*f* *f* *f*

He's a fighter. How the ras-cal dropped from his big white horse, when he

*sfz sfz sfz — sffz sfz — p*

*ff*

felt the bite — of the Cap-tain's steel. Ha! Ha!

*mf f sffz*

1st SOLDIER

He was the kingpin!

All tumbled and ran.

2d SOLDIER

When he went down the rest all tumbled.

All tumbled and ran.

CHORUS

Ha! Ha! Ha!

*f sfz sfz*

*mf mf*

*ff sfz sffz*

*TOM*

Ha! Ha! Lord! how they scampered a - way, Jumping and rolling in

*sfz* *mf* *sfz > mf*

heaps down the hill.

*1st SOLDIER*

And Jack out there hid-den safe by the tree, Shouting

*f*

*TOM*

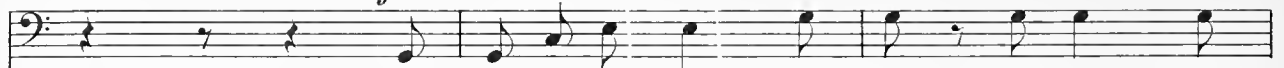
*1st SOLDIER* And they're run ning yet.

"af - ter 'em boys! kill 'em all!" cried he.

*2d SOLDIER* He scare'd 'em a - way.

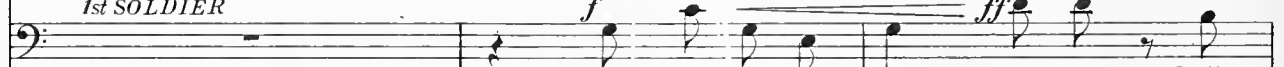
*ff* *ff* *ff* *sfz > f* *ff* *f*

TOM

*f*

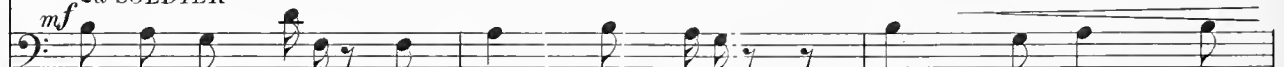
1st SOLDIER

He scared 'em a - way. Ha! Ha! They're run - ning



2d SOLDIER

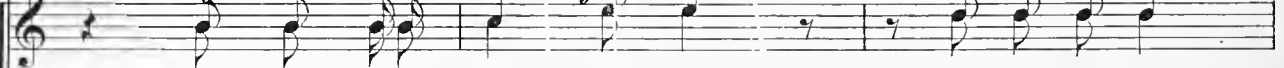
He scared 'em a - way. Ha! Ha! They're



Figh-ting's a frolic with such a rab-ble: fun for boys and

CHORUS

He scared 'em a - way Ha! Ha! And they're run-ning

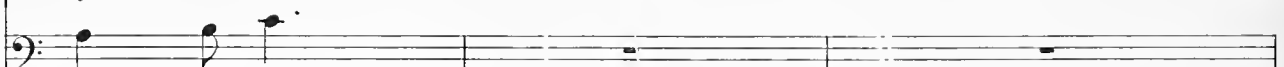


He scared 'em a - way Ha! Ha! And they're run-ning

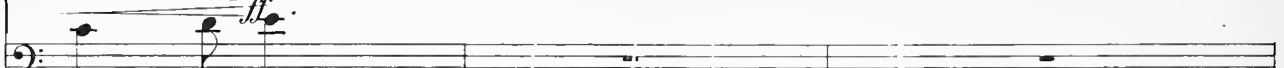


(Seeing the pretty face of an Indian girl, peering out at the chancel door, Tom goes over and receives her with elaborate ceremony, giving her his arm, and leading her slowly down stage.)

yet.

*mf* Ho! me sweet dar - ling!

run - ning yet.



pret - ty girls.



yet. Ha! Ha! Ha! Ha!



12

*meno mosso*



## SCENE II. THE SAME, MAGDELENE

*p* *mf*

Bue-nos di - as dea - rie. So you've come a - gain With your pret - ty flow'rs.

MAGDELENE

*p* *mf* *p*

Si! Ca-bal - le - ro! For you just one! Ve-ry leet-tle, but sweet, so

*mf* *mf*

(She puts a rose in Tom's button-hole.)

sweet! \_\_\_\_\_ How gal -

TOM *mp* *mf*

Cheeks of the dawn, \_\_\_\_\_ from your pretty hands 'tis sweet \_\_\_\_\_ in - deed.

## Allegretto grazioso

lant is the Ca-bal-le-ro! To ev-'ry man a mai - den,

13

*p* *mf*

(As she sings this song she goes gaily among the soldiers, giving them flowers. They receive them with awkward gallantry, dropping money in her basket.)

To ev-'ry maid a man; So our great Spi-rit made us,

*f* *mf*

When Earth and life be - gan. But ma-ny hearts are lone - ly,

*poco rallent.* *a tempo*

And ne-ver meet their own, And ma-ny hearts meet on - ly

To part and pine a - lone.

*riten.*

*Poco piu mosso*  
*mf*

14

For ev-'ry sigh of sor - row That from a sad heart goes,

*mf*

*mf* *f* *p* *f*

The Spi-rit takes the bur - den And makes of it a rose. The

*riten.* *f* *p* *a tempo* *f*

white rose means a mai - den Whose lip no lip has pressed;

*riten.*

*mf* *f* *molto ritard.*

Who kept her love a se - cret That no one e - ver guessed.

*mf* *f* *molto ritard.* *p*

The red rose means a sworn love That broke when it was new;

15 *a tempo*

And one heart held a torn love, The o - ther was un - true.

*riten.*

As fra - grant ro - ses blos - som From sor - row's lonely sighs,

*a tempo* *l.h.*

*f*

So love ne - ver dies of an - guish

*ff* *ritard.* *p*

The singer droops in sad - ness Be - fore his sweetest songs a -

*Poco largamente* *ff* *f* *ritard.* *p*

(She goes to the wounded soldier on the couch.)

*rise.* *a tempo* *dimin.* 16

*p* *mf* *piu animato* *mf*

Ah! Se - ñor you were hurt last night. Quick! Bring me

**SOLDIER** *mf* *mf*

On - ly a lit - tle, dea - rie.

*pp* *mf*

(She removes the bandage, while Tom brings water.)

wa-ter here.

*Andante molto sostenuto*

*p dolce espressivo*

*mf*

*mf* (She washes the wound tenderly.)

'Twill soon be healed.

*p*

(She replaces the bandage, and giving the soldier a kiss upon the forehead, she leaves him, throwing him a flower as she gaily turns away.)

This coo-ling wa-ter will help.

17

*mf*

*mf*

*cresc. poco a poco*

8

*f*

MAGDELENA

*mf* Good-bye! To-mor-row I

*ff* *dim.e rit.* *mp*

(Magdalena starts towards the chancel door.)

come a - gain *mf* Gra - ci - as,

God bless you, Meg.

Largamente (Several soldiers follow her.)

Se - ñor! A Di - os! Ca - bal - le - ros!

*pp*

SCENE III. THE SAME, GIPSY, CHORUS and BALLET

Sounds of approaching dance music are heard outside. A laughing, gipsy-like girl appears in the door way singing a Spanish dance tune. She is followed by several Spanish and Indian girls.

ritard.

18  
Allegretto con spirito  
poco a poco cresc.  
ppp

GIPSY (outside.)  
pp

Zin-ca-li must roam, So roam must I. The o-pen

cresc.

(enter Gipsy.)  
f

sky Must roof the home of Zin-ca-li.

mf

She dances seductively about the chancel. Gradually all join in the song and finally in the dance, the soldiers seizing the girls and whirling wildly about with them. At the climax of the excitement the leading dancer goes out the chancel door into the garden, and is followed by all the others except Corp. Tom. Even the wounded soldier is assisted out by others. Sounds of dance music continue intermittently in the garden



*mf*

While the Gip - sy stays, come join the

19

*f* *sf* *mp*

dance, For soon she goes, for soon she goes. Come join the

dance, the gip - sy dance.

To -

*ffz* *ffz* *ffz* *ffz* *p*

mor-row the gip-sies va-nish, but sor-row ba-nish, We dance to-day.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are "mor-row the gip-sies va-nish, but sor-row ba-nish, We dance to-day." The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. There are several triplet markings (3) in the piano part.

*cresc.*  
Mor-ning will give us war-ning but sor-row scor-ning We'll dance to-

The second system continues the vocal and piano parts. The vocal line begins with the lyrics "Mor-ning will give us war-ning but sor-row scor-ning We'll dance to-". The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part features a *mf* (mezzo-forte) dynamic and continues with triplet markings (3).

*f*  
20 day.

The third system shows the piano accompaniment continuing. It starts with a *f* (forte) dynamic. The piano part features a *f* dynamic and includes a *20* marking above the first measure. The piano part continues with triplet markings (3) and a *3* marking above the final measure.

*sffz*  $\rightarrow$  *f* *sffz*  $\rightarrow$  *f*

The fourth system continues the piano accompaniment. It features a *sffz* (sforzando) dynamic marking that transitions to *f* (forte). The piano part continues with triplet markings (3) and a *3* marking above the final measure.

**SOPRANOS** *mf*

**ALTOS** *mf* To - mor - row we wel - come sor - row Now let day bor - row the fly - ing

**GIPSY** *f*

To mu sic gay We'll dance both day and

**SOPRANOS**

hours of night. Still dan - cing the night ad - van - cing Will bring the

**ALTOS** *f*

night a - way.

*ff*

mor row and we'll roam a - way.

*ff*

21

(Some of the men seize girls and dance with them.) *ff*

TENORS

BASSES

The musical score is arranged in four systems. The first system features Tenors and Basses with vocal lines and a piano accompaniment. The piano part includes a complex rhythmic pattern with triplets and an eighth-note run. The second system shows the vocalists singing "Hey!" with a piano accompaniment featuring triplets and accents. The third system continues the piano accompaniment with various dynamics and articulations. The fourth system concludes with the vocalists singing "Hey!" and a piano accompaniment with eighth-note runs and triplets.

SOPRANO

22

*f*

Head and heart are

ALTO

*f*

TENOR

*ff*

*fff*

Hey! Hey! Hey!

Ha!

BASS

*ff*

*fff*

*sfz sfz sfz sfz fff f*

light As dan-cing feet In ai-ry flight To mu-sic

*ff ff*

Hey! Hey! Hey!

*sfz*

sweet, to mu - sic sweet.

Hey! Ha! In ai - ry flight the heart is

The first system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, both in a key signature of two flats (B-flat major or D-flat minor). The lyrics are "sweet, to mu - sic sweet." with a *ff* dynamic marking. The bottom two staves are piano accompaniment. The bass line has lyrics "Hey! Ha! In ai - ry flight the heart is" with dynamics *ff*, *f*, and *ff*. The piano part features chords and arpeggiated figures with dynamics *ffz* and *ff*. There are slurs and accents throughout the piano part.

Head and heart are light As dan - cing feet In ai - ry

light. Head and heart are light As dan - cing feet In ai - ry

The second system of the musical score consists of four staves. The top two staves are vocal lines in a soprano and alto register, both in a key signature of two flats. The lyrics are "Head and heart are light As dan - cing feet In ai - ry" with a *ff* dynamic marking. The bottom two staves are piano accompaniment. The bass line has lyrics "light. Head and heart are light As dan - cing feet In ai - ry" with dynamics *ff* and *ff*. The piano part features chords and arpeggiated figures with dynamics *fff* and *ff*. There are slurs and accents throughout the piano part.

flight to mu - sic sweet. Come join the dance the Gip - sy

flight to mu - sic sweet. Come join the dance the Gip - sy

Detailed description: This system contains two vocal staves. The top staff is a soprano line and the bottom is an alto line. Both staves have lyrics underneath. The music is in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The melody features eighth and quarter notes, with a triplet of eighth notes at the end of the phrase.

*ff*

Detailed description: This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. A forte (*ff*) dynamic marking is present at the beginning.

dance. ————— Come and join the

dance. ————— Come and join the

*ff*

*ff*

Detailed description: This system contains two vocal staves. The top staff is a soprano line and the bottom is an alto line. Both staves have lyrics underneath. The music continues from the previous system. A forte (*ff*) dynamic marking is present at the beginning of the second staff.

23

*sfz*

*sfz*

*sfz* > *f*

Detailed description: This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. A mezzo-forte (*sfz*) dynamic marking is present at the beginning, and a forte (*f*) dynamic marking is present at the end. The number 23 is written above the first measure.

*sffz*

dance, the gip-sy dance.

*sffz*

dance, the gip-sy dance.

*sffz*

*sfz*

*sffz*

*sffz*

5

5

(More soldiers rush into the dance taking the girls away from those who have them. The dance becomes wilder and more abandoned. Small ballet enters.)

*f*

*f* Day flies

*f*

*f* Day flies

*sffz*

*sffz*

*cresc. ed accel.*

*sffz*

3

5

*sffz*  $\rightarrow$  *f*



24

*ff*

fast, dance till night falls.

*ff*

fast dance till night falls.

*ff*

*sfz*

*sfz*

*sfz = f*

Hours fly fast, dance till

*f*

Hours fly fast, dance till

*f*

*sfz*

*sfz*

*fff*

dawn breaks.

*fff*

dawn breaks.

*sffz* *fff* *f stringendo e cresc. molto* *sff*

*f*

*Presto* 25

*sff* *sffz*

*sffz*

(Exit all except Tom.)

*fff*

*dimin. sempre poco a poco*

*ritardando*

CHORUS (outside.)

*f*

Head and heart are light As dancing feet In airy flight To music

*f*

Head and heart are light As dancing feet In airy flight To music

*f*

*meno mosso*

26

sweet, to mu-sic sweet.

sweet, to mu-sic sweet.

*pp*  
*riten.*

*GIPSY (outside.)*

*p*

Zin-ca-li must roam, So roam must I. The o-pen

*mf*

*TOM (leaning pensively on the chancel rail)*

*CHORUS outside*

Now the de-vil take these wen-ches.

*p*

*p* In the dance is glad-ness, In the dance is mad-ness,

**Tempo I di Bolero**

*p*

## SCENE IV. TOM, TOMASA

(The large entrance door (left) opens slowly, and Tomasa peers in cautiously. Seeing Tom, she approaches him quickly, with appealing gesture.)

**TOMASA** 27 *mf*

Par-don, Ca-bal-

**TOM** (*Seeing Tomasa.*) *f*

They set the men a - fire. Ha! who's that?

**GIPSY**

sky must roof the home of Zin-ca - li.

**CHORUS** *mf* *pp*

Ha! Ha! Ha! Ha! Ha! Ha! Ha!

And a touch of sad-ness When the Gipsies steal a way.

*mf* *sfz > p* *pp* *sfz > p*

le-ro But the Captain Burton is he here?

Sure he's some-where a-bout. But who are

While the Gip-sy stays, come join the dance, For soon she goes, for soon she

Ha! Ha! Ha!

Ha! Ha!

In the dance is gladness

In the dance is madness,

*ppp* *pp*

Oh! pray hurry Ca-bal - le-ro! my mistress is wai - ting.

you?

Ha! Ha! So the

goes. Come join the dance, the Gip-sy dance.

Ha! Ha!

When the Gipsies steal a - way: the Gipsies

And a touch of sadness When the Gipsies steal a - way.

SOLO VIOLIN

The Captain, Se-ñor I must see him at once.

Cap - tain has caught a bird. Well! what do you wish?

steal a - way: soft - ly steal a - way.

steal a - way. steal a - way.

When the Gip - sies soft - ly steal a - way.

When the Gip-sies steal a - way.



*TOMASA* *f* *f* 29

She is wai - ting a - lone out - side. Bring him at once. Por Di - os!

*TOM*

Se - ñor! at once.

Yes! Yes! old witch! Don't

wor - ry so. She's safe e-nough there. I'll find you the Cap-tain.

*ff* *sffz* *f* *p*

## SCENE V. TOMASA

(Tomasa kneels at the steps of the altar, on the right of it, so that she is hidden from the entrance door. (left))

30 *mf* *Largamente* *ff*

Oh! Thou great

*TOM* (Pointing to the garden, whence come sounds of merriment.)

He'll not be far. (Exit Tom.)

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Oh! Thou great'. The piano accompaniment consists of a series of chords and a melodic line in the bass clef. The tempo is marked 'Largamente' and the dynamics range from 'mf' to 'ff'. The key signature has two flats and the time signature is 4/4.

*p*

To - mor-row the Gipsies vanish, now sorrow banish.

*p*

The second system continues the vocal line with the lyrics 'To - mor-row the Gipsies vanish, now sorrow banish.' The piano accompaniment continues with a similar harmonic structure. The dynamics are marked 'p' (piano). The tempo remains 'Largamente'.

*pp* *sfz*

The piano accompaniment for the third system features a more complex texture with triplets and dynamic markings of 'pp' (pianissimo) and 'sfz' (sforzando). The tempo is still 'Largamente'.

*f* *mf*

Fa - ther on high! Mys - te - ry un -

*sfz* *mf*

The fourth system features a vocal line with the lyrics 'Fa - ther on high! Mys - te - ry un -'. The piano accompaniment includes a triplet and dynamic markings of 'f' (forte), 'mf' (mezzo-forte), and 'sfz' (sforzando). The tempo remains 'Largamente'.

*p*

known.

*pp una corda*

*ff*

*mf espress.*

Send down thine aid to us now,

*pp*

*p*

*mf*

*tre corde*

as Thou hast pro - mised.

*p*

*mf*

(As Tomasa prays, the door (left) is slowly pushed open, and Chonita, wrapped in a large shawl, enters timidly.)

For we are ve - ry deep in sor - row.

*mf*

*p*

SCENE VI. CHONITA, TOMASA

(Chonita looks hastily about for Tomasa.)

Andante espress.

31 *mf* *pp*

CHONITA

*pp*

To-ma-sa! Where are you?

TOMASA

*Starting up suddenly*

*mf*

Here, sweet one! The Cap-tain is co-ming. I was

*ppp* *p*

praying to God for His aid.

*cresc. ed accel* *sfz*

CHONITA *Largamente*

*ff*

Ah! To-ma-sa! Well may you pray.

32 *fff* *sfz*

*mf cresc. sempre poco a poco accel.*

How God must look up - on His tem - ple here in wrath. What aw - ful de - se -

*p cresc. sempre poco a poco accel.*

*ff*

ra - tion! What shame - less

*ff*

(She leads Tomasa to the shattered virgin.)

ruin.

*sffz ff sffz sffz*

*p*

Look! To-ma-sa! Can you be-lieve your eyes? The Ho - ly Vir - gin

*sffz > p*

33

## CHONITA

shat-tered! God will punish! you shall

## TOMASA

## CHORUS (outside)

Ha! Ha! To - mor- row the Gipsies vanish but sor- row ba- nish.

Ha! Ha! Ha! Ha! Ha!

*f* *pp subito cresc. molto* *sfz sfz sfz*

see To - ma - sa, He will pu - nish with His scourge.

*sfz* *sfz* *f*

TOMASA

*mf*

I too be-lieve in His great jus - tice. But why do these sin - ful ones still live?

*sfz* *p*

(She raises her hands imploringly to Heaven.)

Why were they not swept a - way by Death? Oh!

*ff*

*cresc. molto*

*Largamente e risoluto*

God! Send down Thy migh - ty ven -

34

*sfz* *f* *sfz* *sfz* *f*

CHONITA *ff*

TOMASA Oh! Heaven! Have pi - ty on my sor - row. *piu dolce*

geance. *mf* Show

*piu sostenuto* *sfz* *f* *sfz* *sfz* *f* *sfz-p*

*piu dolce*

My on - ly help can  
now — Thy mer - cy to the faith - ful:

*cresc.*

come — from Thee! Al-lay the fears of  
De - stroy the wicked with Thy wrath.

*f*

death which haunt me. Send me ti-dings of my Ber - nal,  
Al - migh - ty God! Thy awful scourge. Ah! hear my

*f* *ff* *mf*

35



*mf* — whose heart is my home, *f* whose love is my *ff* prayer. *f* Oh! hear my prayer.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, and ends with a fortissimo (*ff*) dynamic. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some triplet markings.

*Animato*  
life. *ff* Oh! God! Send down Thy mighty

The second system of music is marked *Animato*. It features a vocal line and a piano accompaniment. The vocal line begins with a fortissimo (*ff*) dynamic. The piano accompaniment also starts with a fortissimo (*ff*) dynamic and includes a fortississimo (*fff*) dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some triplet markings.

*f cresc. molto* Oh, Heaven! have mer-cy on my sor - row. Our on - ly *fff* ven - geance. Our on - ly help

The third system of music features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by a fortissimo (*fff*) dynamic. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) leading to a fortississimo (*fff*) dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with some triplet markings.

Allegretto con spirito

CHONITA

*f*

help can come from Thee. \_\_\_\_\_

TOMASA

*f*

\_\_\_\_\_ can come from Thee. \_\_\_\_\_

CHORUS outside

(The chancel door opens)

*mf*

*f*

Ha! Ha! Ha!

Ha! Take

*mf*

*f*

Her glance —

*f*

Allegretto con spirito

SCENE VII. CHONITA, TOMASA, BURTON, TOM

(Burton appears with Corp. Tom. They stand near entrance. Singing and laughter outside; softer as door closes.)

BURTON

(Burton starts in surprise.)

Musical notation for Burton's first line, starting with a bass clef, key signature of two sharps, and a dynamic marking of *f* followed by *mf*.

What Cho - ni - ta here!

TOM *mf*

Musical notation for Tom's first line, starting with a bass clef, key signature of two sharps, and a dynamic marking of *mf*.

There's the old witch, your ho - nor.

CHORUS

(Door closes.)

Musical notation for the chorus's first line, starting with a treble clef, key signature of two sharps, and a dynamic marking of *mf*.

care, take care, The flash of her blackeye — bids you fol - low.

Musical notation for the chorus's second line, starting with a treble clef, key signature of two sharps, and a dynamic marking of *mf*.

Musical notation for the chorus's third line, starting with a treble clef, key signature of two sharps, and a dynamic marking of *mf*.

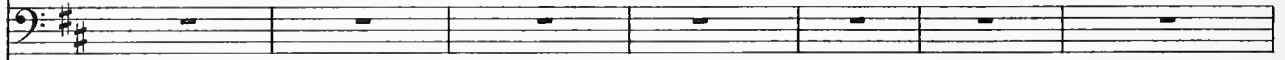
— bids you fol-low. Take care, take care tra la la la la For her

Musical notation for the chorus's fourth line, starting with a bass clef, key signature of two sharps, and a dynamic marking of *mf*.

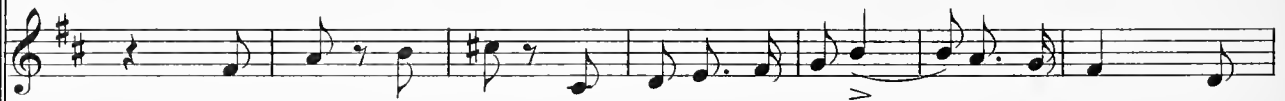
Piano accompaniment for the scene, featuring a grand staff with treble and bass clefs. Dynamics include *p*, *pp*, and *sfz > p*.

*(To Tom hurriedly.)**mf*

Put the men to work in the tren-ches. Have no lurking a - round here



Take care, take care, Lest black eye de-cei-ving — lead you blind - ly



light heart — may be hol-low.

Take care, take care, tra la la la



37



Cor - poral. Then look at the sen - tries, all; try them your-

And her laugh, tra la la la, turn un - kind-ly. For her

la Oh! be - ware! Tra la la la. She is shal-low. And her

*f*

(Burton approaches Chonita anxiously.)

self.

(Exit Tom hurriedly)

(door opens)

(door closes) (Music and laughter, outside, cease suddenly)

*f*

*p*

*pp*

heart, tra la la la, may be hol-low,

Oh! be - ware.

*p*

*pp*

*f*

*f*

*p*

*pp*

heart tra la la la may be hol-low,

hol-low. \_\_\_\_\_

*f*

*p*

*pp*

*cresc.*

*f*

*sfz*

CHONITA

*mf*

*3*

Musical staff for Chonita, showing a treble clef, key signature of two sharps (F# and C#), and a melody starting with a triplet of eighth notes.

We heard of the

BURTON

*mf*

Are you in trou-ble Se-ño - ri - ta that you seek me here?

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. It features a triplet of eighth notes in the bass line and dynamic markings *sfz > p*.

38

*sfz > p*

Musical staff for Chonita, continuing the melody from the previous system.

fight last night. Was it fear-ful? Were many hurt? A-ny killed?

Piano accompaniment for the second system, featuring a triplet of eighth notes in the bass line.

'Twas only a

Piano accompaniment for the third system, including a grand staff with treble and bass clefs. It features dynamic markings *p*, *sfz > p*, and *sf > p*.

Musical staff for Chonita, showing a treble clef and a key signature change to three sharps (F#, C#, G#).

Piano accompaniment for the fourth system, featuring a bass clef and a melody with multiple triplet markings.

skirmish. They thought to surprise us at midnight. But we were rea-dy and ea-si-ly drove them off.

Piano accompaniment for the fifth system, including a grand staff with treble and bass clefs. It features a dynamic marking of *mf* and a triplet of eighth notes in the bass line.

Yes! But of them? Did you see? Were an-y hurt or killed?

Hard-ly a man was wounded. On-ly an

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Yes! But of them? Did you see? Were an-y hurt or killed?". The piano accompaniment consists of a treble and bass clef. The bass clef part has a triplet of eighth notes in the first measure. The treble clef part has a melodic line with a triplet of eighth notes in the third measure.

old Indian, shot, out there in the garden. And then there was one on a horse who followed me

The second system continues the musical score. The vocal line has a rest followed by the lyrics "old Indian, shot, out there in the garden. And then there was one on a horse who followed me". The piano accompaniment features a treble and bass clef. The bass clef part has a triplet of eighth notes in the first measure. The treble clef part has a melodic line with a triplet of eighth notes in the third measure. A piano dynamic marking *pp* is present in the bass clef part.

39

close. He seemed to have chosen me for a special victim. I killed him.

The third system begins with the number "39" in the vocal line. The vocal line has a rest followed by the lyrics "close. He seemed to have chosen me for a special victim. I killed him.". The piano accompaniment features a treble and bass clef. The bass clef part has a triplet of eighth notes in the first measure. The treble clef part has a melodic line with a triplet of eighth notes in the third measure. Dynamic markings *mf*, *p*, *f*, and *sfz* are present in the piano accompaniment.



(Imploringly, yet with hesitation, as if fearing the answer.)

*f* Yes! yes! Se - nor! *mf* And the horse! What co-lor was

They carried him off.

*f* *stringendo* *sffz* *sffz* *sffz*

*ff* **Allegro appassionato**

he? *Surprised pp* *mf* *f* Ah! God! 'Twas Ber - , nal.  
The horse! why, white!

*pp* *cresc.* *sffz* *sffz* 40

(Chonita falls fainting in Tomasa's arms, and is carried by her, with Burton's help, to the couch (left))

**BURTON**

(Burton brings water.)

*mf*

Here! To-ma-sa! Here is

*p*

Moderato  $\text{♩} = \text{♩}$

TOMASA (Trying to revive Chonita with water and by rubbing her wrists and temples.)

**BURTON** *To himself* *p*  
 wa-ter. That Spaniard! Can that be the one she loved?

*pp*

*(Pausing in her work.)* *mf*  
*mf* Si! Señor! Ho-ly Vir-gin! A-

*To Tomasa* *mf*  
 Tomasa! Was the one on the horse her lover?

41 *mfz > p*

*f* *mf (To herself.)*  
 las! Se-ñor, yes! It was sure-ly Se-ñor Ber-nal.

*sfz* *p* *cresc.* She

(Weeping.) *f*

Like God, ——— Se-ñor

*mf* (To himself.)

loved him? And I, not know - ing, killed him.

*accel.* *sfz* *sfz > mf* *p*

Oh! cru-el stroke of will - ful Fate! Rude wak'ning from my dreams of rap-ture!

*f* *ff*

*sfz > mf* *sfz*

Her lo-ver's slay-er she will loathe with in-fi-nite ha - tred. But no! 'Tis war.

*mf* *f* *f*

*ff > mf* *f* *sfz* *sfz*

*mf* She must for-give. *f* A-lone, de-fence-less, she must let me shield her.

42

*mf* I am all that is left her. *p* No o-ther guar-dian is

(To Tomasa.) *mf* near. To-ma-sa, does she re-

*mp* She moves her lips, Se-ñor *mf* She prays.

vive? For

*mf*

Pray

*(Turning away sadly.)*

him! God give me a love like hers.

*p*

leave us, Se - ñor! She will soon be strong, we will go. —

*mf*

No! I must

*p*

*mf*

*(In accents of hatred.)*

With her, Señor? You with her? —

43

speaking with her a - gain. —

*f*

*sfz*

*sfz*

CHONITA (*opens her eyes and rises feebly without noticing Burton.*)

*pp*

*Poco meno mosso*

To-ma-sa!

*sfz > p*

*pp*

*Allegro appassionato*

come! we will go — home. A - las! there is no home.

44

*f*

*ff*

*sfz*

*sfz*

*ff*

(*Chonita sobs passionately, leaning upon Tomasa, who leads her slowly away towards entrance door, left.*)

BURTON

(*Burton follows imploringly.*)

Se - ño -

*sfz*

*mf*

ri - ta, lis - ten! One word! Cho - ni - ta!

*ff*

## CHONITA (Turning angrily upon Burton.)

Not that name to me Se-ñor! Ne-ver a-gain that name to me!

You ——— who have robb'd me of life, ta-king the life of my Ber - nal.

Leave ——— me! Out of my sight! I need not your aid.

False ——— is your friend - ship, base ——— your de-sign.

45

*sfz*

*sfz > f*

*ff > f*

*sfz = ff*

*ff = fff*

*f*

*sfz*

*fff*

*f*

*f*

*f* — *ff*

46 Treach-e-rous guar - dian!

*f* — *ff*

Faith-less pro-tec - tor!

Stri - ving to rob me of land and home.

*ff*

47 Out of my sight! ——— I



*fff*  
 hate you!

*f cresc. molto e accelerando*

*BURTON (with solemn authority.)*  
*Recit.*  
 Lis-ten, I say! Curb your an-ger.

*Moderato e risoluto*

*fff col voce* *f sfz*

Hate me if you will; if Fate has or -

*sfz* *mf*

dained it. But you are help - less,

*ff* *mf*

48

drif - ting in the storms of bru - tal wars en - ra - ged

This system contains the first two measures of the piece. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The key signature has three sharps (F#, C#, G#).

o - cean. I would guide you to safe - ty,

*f* *mf*

This system contains measures 3 and 4. Measure 3 starts with a forte (*f*) dynamic, and measure 4 starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a prominent arpeggiated figure.

shiel - ding, prove my de - vo - tion. Oh! hear me with fair - ness.

*cresc.* *cresc.*

This system contains measures 5 and 6. Both measures feature a crescendo (*cresc.*) dynamic. The piano accompaniment continues with the arpeggiated figure.

Oh! judge me with jus - tice .

49

*ff* *sfz*

This system contains measures 7 and 8. Measure 7 is the final measure of the system. Measure 8 is the first measure of the next system, marked with a forte (*ff*) dynamic and a sforzando (*sfz*) dynamic. The piano accompaniment features a triplet of notes.

*ff*

Strive to trust me. Have faith in my

*fff*

ho - nor.

*f cresc. molto*

*stringendo*

CHONITA (in an outburst of passion) *Allegro appassionato*

Leave me to God. I will seek His pro -

50

*sffz* *f*

tec - tion. You and yours, I de - spise,

*sffz* *sffz* *f*

I loathe. Leave me at once, for -

*sfz* *cresc. sfz*

e - ver.

(Chonita breaks down, sobbing passionately.)

*fff* *dimin. e riten.*

Andante sostenuto *mp*

I will go a - way.

51

*p*

Adagio

But first, leave me a - lone to pray.

*pp* *rit.* *ppp*

## SCENE IX. CHONITA, TOMASA, BERNAL

(Burton turns slowly away, going out at the chancel door. (right) Tomasa follows him and closes the door, then seats herself upon the couch, her head buried in her hands, and her body swaying to and fro.)

CHONITA

Andante sostenuto e cantabile

*p*

Al-migh-ty Fa - ther, look down on

52

*pp* *mf* *pp*

me, and grant me Thy pro-tec-tion. Com - fort my sor - row.

*mf* *f* *mf* *pp* ritard.

Teach me Thy mer - cy, and show Thine in-fi-nite com - pas - sion and

*f* *pp* ritard.

*a tempo cresc.* *f* *ritard.*

love, the peace which Thou didst promise thro' our Lord Thy Son and our Redeemer.

As Chonita prays a priest appears in the large doorway. (left) A hood is drawn low over his forehead. He quickly closes the door behind him and peers cautiously about, crossing himself. Seeing Chonita, he goes to the altar, and partly conceals himself by the end of it. Looking carefully about again and seeing no one but Tomasa, he leans forward towards Chonita and softly calls her name.

53 *a tempo*

*p*

Sa - viour hear me.

*p*

*mf* *rit.* *pp*

Break the power of them that compass me

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a right hand with a series of eighth notes and a left hand with a triplet of eighth notes. Dynamics include *mf*, *rit.*, and *pp*. A triplet of eighth notes is marked with a '3' in the piano part.

*a tempo* *cresc.*

round. For all who trust in Thy defence shall

*a tempo* 54 *cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, then a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment features a right hand with a series of eighth notes and a left hand with a triplet of eighth notes. Dynamics include *a tempo* and *cresc.*. A triplet of eighth notes is marked with a '3' in the piano part.

*f*

fear no enemy. Lord

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest, then a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment features a right hand with a series of eighth notes and a left hand with a triplet of eighth notes. Dynamics include *f*. A triplet of eighth notes is marked with a '3' in the piano part.

*ff* *mf*

Thou art my shield and my salvation.

*ff* *dimin.* *mf*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half rest, then a quarter note D6, a quarter note E6, and a quarter note F6. The piano accompaniment features a right hand with a series of eighth notes and a left hand with a triplet of eighth notes. Dynamics include *ff*, *dimin.*, and *mf*. A triplet of eighth notes is marked with a '3' in the piano part.

BERNAL (disguised as a priest.)

*p* Chonita starts up suddenly

55

Cho - ni - ta!

CHONITA

*cresc.*

*ff*

Ah! Ber-nal is it you, a - live, be - lo - ved?

*mf*

*cresc.*

*cresc. molto*

Moderato e largamente

(Bernal embraces Chonita, who fondles him with trembling hands.)

BERNAL

Yes! love, a - live and

56

*fff*

*f*

here as I pro - mised!

*mf* *cresc. ed accel.*

*ff*

*mf* *cresc. ed accel.*



BERNAL

*mf* Come! ah come a - way, be-lo - ved. To -

ge - ther we will fly a - way to peace.

*ff*

**Allegro agitato**  
**CHONITA (excitedly)**

Oh! the danger! What if they find you here?

57 *mf* A spy, ——— they will say. *f* A spy! ———

(Chonita starts towards the door, drawing Bernal with her.  
Suddenly she stops.)

*mf*

They shoot spies. Let us go! Oh! come quickly a -

*p*

*mf*

way. But no! First look out - side, To - ma - sa.

See if the way is clear. They must not find you, Bernal.

*f* *mf*

(Tomasa runs to the door, left, looks about a moment outside and returns hurriedly.)

58

*p*

CHONITA

*mf*

TOMASA

*mf*

Here!

Quick! hide him. Quick, I say!

the soldiers are coming.

CHONITA (*pushes Bernal into the confessional*)*p*

Ber - nal. Here!

I will lure them a - way.

On - ly be qui - et and

*f**p**(Chonita kneels again at the altar as if in prayer)*

still.

## SCENE X. CHONITA, TOMASA, TOM and SOLDIERS

(Corporal Tom, followed by two soldiers, enters at the door, left, but seeing Chonita he pauses.)

59

*pp*  
*una corda* *cantabile*

CORPORAL TOM

*p*

'Twas here he turned in, I'm

(Tom goes into the garden, in search of Burton, and soon returns with him, talking earnestly.)

sure. Wait here 'till I find the Cap-tain.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a fermata over the first measure and a key signature change to three flats. The bass clef part contains a bass line with a fermata over the first measure and a '7' marking below the staff.

Second system of musical notation, continuing the melodic and bass lines from the first system. The treble clef part has a fermata over the first measure. The bass clef part has a fermata over the first measure.

Third system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a fermata over the first measure and a key signature change to three flats. The bass clef part contains a bass line with a fermata over the first measure.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a fermata over the first measure. The bass clef part contains a bass line with a fermata over the first measure and a '2' marking below the staff.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a fermata over the first measure. The bass clef part contains a bass line with a fermata over the first measure and a '2' marking below the staff.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef part contains a melodic line with a fermata over the first measure. The bass clef part contains a bass line with a fermata over the first measure. The system concludes with the instruction *mf* and the stage direction *(Enter Burton and Tom.)*

BURTON (As Burton sees Chonita praying, he quiets Tom.)

(Chonita remains kneeling.)

*p* *ritard.* *3*

Not now, Cor-poral! Leave her in peace.

*a tempo* *mf* *2*

But he came in

60

*pp* *ritard.* *mp* *a tempo*

*f*

First, look out -

*f*

here; a strange priest; per-haps a spy.

*cresc.*

(Exeunt Tom and soldiers, left.)

side. We'll search here la - ter.

*f* *mf* *p* *cresc.*

(Chonita rises slowly from her knees Burton approaches her)

BURTON

61 *molto dimîn. e ritard.* *p* Se-ño-ri-ta, has prayer brought calm-ness

*p col voce* *p*

CHONITA

*p* Ah!

BURTON

Can you now see more clear-ly the will of God?

*mf*

CHONITA

(nervously.)

Yes! Se- ñor I be - gin to see. I was wrong. My great grief

62

*pp* poco più mosso agitato

blin - ded me. You can aid me I know. Yes! Yes! If on - ly you

BURTON *f*

will. If I will! You know that I

*sfz* *cresc.* *mf*

will! All that

63

*f* *fff*



man can do I will do for

you. Yes! Se - ñor, yes! I

*CHONITA* *mf piu agitato*

know. But! Oh! If you could on - ly un - der - stand.

*BURTON* *mf* *3*

What do you wish? On - ly tell me,

CHONITA (almost whispering.)

64

Give me your trust. Why do you fear to tell me. I do not fear. I

*pp*

*p* *mf* *pp*  
*una corda*

trust you. Yes! I trust you. On - ly, a - las! I

*mf* *pp*

know not how to be - gin. How shall I tell you?

*mf* *pp*

First look a - bout. Is a - ny one

*pp* *f* *p* *pp*

## CHONITA

here? Ah! I dare not be -

BURTON

No one.

## Allegro moderato

BURTON (with ever increasing emotion)

gin.

*mf* Dear Cho - ni - ta,

65

*mf* tre corde

trust in me. Al - rea - dy you know my love.

*mf*

All that man can do I will do for you.

*mf* *f*

My love as pledge I of - fer.

*p* *f*

*p*

Trust in me for help and re - fuge

*p*

*mf*

Give me on - ly your con - stant faith.

*f*

Love I ask not, ex - pect not now.

66 *mf* *f*

*f con passione*

Let me lead you a - way to safe - ty.

*f*

*ff*

All! yes all! that is

dear - est to man, I would glad - ly a - ban - don for

*f*

*mf cresc.*

you. Am - bi - tion, yes! and du - ty;

67

*mf*

*f* *mf* *f*

life it - self, e - ven

*f* *cresc.*

ho - nor if need be

*ff* *dim.*

68 These will I give.

*mf* *molto cresc. e accel.*

Dear - est Cho - ni - ta,

*ff* *cresc.*

SCENE XIII. CHONITA, TOMASA, BURTON, BERNAL, TOM and SOLDIERS

*ff* 69 *BERNAL (rushing from his hiding place with dagger uplifted to kill Burton.)*

trust in my love. You wretched

*ff* (*Burton starts back quickly, drawing his sword to defend himself.*)

de-vil, 'tis me she loves.

70 *ff* *fff*

I who live to kill you.

Uttering a scream of terror, Chonita throws herself between the two men, and is wounded by Burton's sword. She falls; and Tomasa rushes to her aid. Corporal Tom and two soldiers rush in and seize Bernal, who struggles with them vainly. Burton kneels by Chonita, bending over her in anxious solicitude.

CHONITA

*ff*

(Chonita falls.)

Ah!

*sffz*

(Bernal struggles with the soldiers.)

*sffz*

*sffz*

71

(Curtain falls.)

Presto

*ff*

*ff*

*fff*

*sffz*



# Act III

A bed chamber in Señora Anaya's house, before dawn. The room is lighted only by a candle before a small crucifix, which hangs on the right wall, near the bed. It is scantily furnished with simple furniture; a few religious pictures hang on the walls.

The bed is halfway down stage, on the right, with its head toward the wall.

Chonita sleeps restlessly, anxiously watched over by Tomasa, who crouches upon a stool by the bedside. There is a large window at the left, up stage, and a door, left down stage. There is another door at the rear toward the right. The light is very dim.

## Adagio

*pp una corda*

*mp dimin.*

*pp mp*

*mf dim.*

*p*

*mf dim.*

*p*

*poco cresc.*

*mf*

*f*

*dim. sempre*

*mf*

*f*

SCENE I. CHONITA, TOMASA

TOMASA (crouching upon a stool by Chonita's bedside.) *mf*

Oh!

*pp*

Detailed description: This block contains the first system of music. It features a vocal line for Tomasa and a piano accompaniment. The vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a right-hand part with a series of eighth-note chords and a left-hand part with a steady eighth-note bass line. Dynamics include *mf* for the vocal and *pp* for the piano.

why does the Pa - dre not come? *p*

It is nearly dawn, and

*mf* *p* *mf* *p*

Detailed description: This block contains the second system of music. The vocal line continues with a triplet of eighth notes (G4, A4, Bb4) and then a half note G4. The piano accompaniment continues with similar patterns. Dynamics include *p* for the vocal and *mf* and *p* for the piano.

ma - ny hours since Pa - blo went to fetch him. Pray

Detailed description: This block contains the third system of music. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note G4, a quarter note F4, and a half note E4. The piano accompaniment features a long, sustained chord in the right hand and a moving bass line in the left hand. Dynamics are *mf* for the vocal and *p* for the piano.

God she may live till he comes!

*mf* *mf*

Detailed description: This block contains the fourth system of music. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note G4. The piano accompaniment continues with sustained chords and a moving bass line. Dynamics include *mf* for the vocal and *mf* for the piano.

2  
*p*  
*mf*

*p*  
*mf* *dim.*  
*p*

Why are we born thus in - to

*f* *mf* *p*  
sor - row? 'Tis true, as e - ver, love brings life and death.  
*msfz* *p*  
*p*

*pp*

*pp* <sup>3</sup>  
This is the mys-te-ry.

*f* *pp* <sup>3</sup>

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a rest, followed by a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The piano accompaniment (bottom two staves) starts with a forte (*f*) dynamic, featuring a complex rhythmic pattern of eighth and sixteenth notes. The system concludes with a piano (*pp*) dynamic and a triplet of eighth notes (G4, A4, B4).

Here our feeble thought fails. Dark — is the sha - dow of the Great

<sup>3</sup> <sup>3</sup>

Detailed description: This system contains the next two staves of music. The vocal line (top staff) has the lyrics "Here our feeble thought fails. Dark — is the sha - dow of the Great". It features a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (G4, A4, B4). The piano accompaniment (bottom two staves) continues with a similar rhythmic pattern, ending with a piano (*p*) dynamic.

Spi - rit, the aw-ful mys-te-ry, Death!

*mf* *pp* *mf*

Detailed description: This system contains the next two staves of music. The vocal line (top staff) has the lyrics "Spi - rit, the aw-ful mys-te-ry, Death!". It features a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (G4, A4, B4). The piano accompaniment (bottom two staves) continues with a similar rhythmic pattern, ending with a mezzo-forte (*mf*) dynamic.

*p*

Detailed description: This system contains the final two staves of music. The vocal line (top staff) is mostly a rest. The piano accompaniment (bottom two staves) continues with a similar rhythmic pattern, ending with a piano (*p*) dynamic.

*mf*

Why should she who has done no wrong Why should

*sfz*

*p accel. e cresc. sempre poco a poco*

*tre corde*

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The piano accompaniment starts with a sforzando (*sfz*) dynamic and includes a triplet of eighth notes. The piano part has a tempo and performance instruction: *p accel. e cresc. sempre poco a poco*. The system concludes with the instruction *tre corde*.

she be made to suf - fer?

The second system continues the vocal and piano parts. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

On - ly her great love brought her harm. Ah!

*f* *passionato*

*sfz* *mf*

The third system continues the vocal and piano parts. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The system concludes with the instruction *3*.

God! If her love might bring her life! If

The fourth system continues the vocal and piano parts. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

on - ly Se - ñor Ber - - nal could live. Ah!

*f* why does the Pa - dre not *mf* come?

5 *f* *mp* *f* *dimin.*

CHONITA (becoming restless and muttering incoherently in her sleep.)

*pp* A spy, *mf* did you say? To -

*una corda*

(It begins to grow gradually lighter, as the dawn advances.)

TOMASA

*p*  
 ma - sa! I am here, dear - est.

Qui-et, on - ly be qui - et and

*dim.*

CHONITA

*pp* TOMASA

sleep. *pp* Yes! To - ma - sa. She dreams of

6 *ppp*

Ber - nal.

*cresc. ed accel. poco a poco*

*tre corde*

CHONITA (starting up excitedly)  
poco agitato *mf*

To - ma - sa! Quick! Did you hear that shot?

*sfz*  $\rightarrow$  *p*

*sfz*  $\rightarrow$  *p*

TOMASA

CHONITA (falling back weakly)

No! dear-est, no! Twas on ly a dream.

*f*  $\rightarrow$  *p*

*f* *meno mosso*  $\rightarrow$  *p*

*p*

Pray God, To - ma - sa! Pray God to save him.

*pp*

*pp*

*tre corde*

If they shoot I too will die. With - out him i can-not

*f*

*mf* *col voce*



TOMASA *pp*

live. Be qui-et yet a lit-tle, dear.

*pp*

*una corda*

*p* *ppp* *pp*

Try to sleep. Despair is kil-ling her. More than the wound, it

*pp*

*tre corde*

pains her. If on-ly Se-ñor

Ber-nal could live Love might bring her life.

*mf*

*mf cresc. sempre poco a poco*

When the Pa - dre comes he will find a way to help.

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "When the Pa - dre comes he will find a way to help." The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing eighth-note melody in the right hand and a more static bass line in the left hand.

(Tomasa goes to the window and gazes at the rising sun as its first gleams glow above the horizon.)

The second system of the score is a piano accompaniment. It begins with a double bar line and a time signature change to 12/8. The key signature remains three flats. The right hand has a melodic line with eighth notes and slurs, while the left hand has a bass line with dotted rhythms and slurs. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

The third system of the score is a piano accompaniment. It continues the melodic and harmonic material from the previous system. The right hand features a more active eighth-note pattern, and the left hand provides harmonic support with slurs and ties. The system ends with a double bar line and a key signature change to one flat (B-flat).

*Poco più mosso*

The fourth system of the score is a piano accompaniment. It begins with a double bar line and a time signature change to 4/4. The tempo marking *Poco più mosso* is placed above the staff. The right hand has a complex, rhythmic pattern with many beamed eighth notes. The left hand features a bass line with doublets (marked with a '2') and a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line and a key signature change to natural (C major).

fff

ff ffff dim. sempre

f dim. sempre

TOMASA

Al - rea - dy the dawn is

pp una corda

breaking. Oh! why does he de - lay?

SCENE II. CHONITA, TOMASA, CHORUS(outside)

(Through the open window comes the sound of a morning hymn, sung by several voices.)

TOMASA

*mf*

3

CHORUS (outside)  
SOPRANO

Vir - gen san - cti - ssi - ma!

*pp*

Sal - ve,  
ALTO

ve, Vir - gen bel - la, Pas - to - re

*pp*

Sal - ve,  
TENOR

ve, Vir - gen bel - la, Pas - to - re

*pp*

Sal - ve,  
BASS

ve, Vir - gen bel - la, Pas - to - re

10

Sal - ve, Vir - gen

*ppp*

*f*

The Pa - dre is coming.

Help is here

Help is here

*ff*

a - gra - da - ble, De los pec - ca -

ble, De los pec - ca -

a - gra - da - ble, De los pec - ca -

ble, De los pec - ca -

a - gra - da - ble, De los pec - ca -

ble, De los pec - ca -

bel - la,

Pas - to - re a - gra - da - ble

CHONITA

What is that sound To-ma - sa? a  
do - res. A - ma - ro - sa ma - dre,  
do - res. A - ma - ro - sa ma - dre,  
do - res. A - ma - ro - sa A - ma -  
De los pec - ca - do - res. A - ma -

CHONITA

song; or do I dream?  
*mf*  
'Tis the sun - rise hymn, dea - rest.  
a - ma - ro - sa ma - dre.  
a - ma - ro - sa ma - dre.  
ro - sa ma - dre ma - dre. Vir - gen  
ro - sa ma - dre Sal - ve. Vir - gen

*TOMASA* *cresc.* **f**

Help at last is at hand The Pa-dre is not a-lone.

**f** Sal-ve, Vir-gen bel-

**f** Sal-ve, Vir-gen bel-

bel-la. Sal-ve, Vir-gen bel-

bel-la. Sal-ve, Vir-gen

II

*CHONITA* *mf* (She joins feebly in the hymn.)

**ff** *mf* A-ma-ro-sa ma-dre.

la a-ma-ro-sa ma-dre.

**ff** *mf* la a-ma-ro-sa ma-dre.

**ff** *mf* la a-ma-ro-sa ma-dre.

bel-la a-ma-ro-sa ma-dre.

(Tomasa kneels in silent prayer before a picture of the Virgin.) **pp**

a - ma - ro - sa ma - dre. *p*  
*ff* *dimin.* *p*  
 a - ma - ro - sa ma - dre. *p*  
*ff* *dimin.* *p*  
 a - ma - ro - sa ma - dre. *p*  
*ff* *dimin.* *p*  
 a - ma - ro - sa ma - dre. *p*

*dimin.* *p*

The song ceases outside, but Chonita continues, with hands raised, as if in prayer. Through the window many forms are visible, moving about, as Padre Gabriel conceals the soldiers and others who have accompanied him, among the trees.

Oh! Thou great Fa - ther, send down Thine  
 12 *mf* *p*  
 3

aid; Thy migh - ty aid to him whose

love is my life. Spare him!

*f sempre piu animato*

13

spare him! Save him from death.

*ff* *f*

Lead him forth from the sha - dow of death, from the mur - de - rous hand of his

*sfs* *mf* *f* *mf* *mf*



*ff* > > >

e - ne - my. Show Thy great Power

*sffz* *mf* *sfz*

(Chonita falls back exhausted.)

Spare my be - lo - ved. 14

*sffz*

*dimin. sempre*

*sfz* *sfz*

(Enter Padre Gabriel, up stage.)

*rit.*

## SCENE III. CHONITA, TOMASA, PADRE GABRIEL

*TOMASA*

15 Qui-et! child! The Pa-dre will aid. God will an - swer your

*CHONITA (feebly but hopefully)*  
*pp*

prayer. God hears me. He sends His mes-sen-ger. Oh! Ho-ly

fa - ther, God has sent you here to bring His

fa - ther, God has sent you here to bring His

*TOMASA (to the Padre.)*  
*mf*

aid. Oh! Fa-ther she is ve-ry near to death. — It is not the

*Poco piu mosso*

wound a - lone, but fear; fear for her Ber - nal's life.

*f*

De - spair and fear are kil - ling her.

*Piu mosso*  
*mf*

17

Give her some hope. Res - cue her Ber - nal, and

*f*

love will bring her back to life.

*ritard. e dim.*

## PADRE GABRIEL

*mp*

18 Peace wo - man! I am pre - pared for

*p* *meno mosso e largamente*

*cresc. molto* *ff* *f*

life or death. I come from God, to vi - sit the

*sffz* *mf*

ven - geance of Heaven up - on His e - ne - mies. I am pre -

pared. I come not a lone.

*p* *ritard.*

## CHONITA

*pp* *3*

19 Is there no help, ho - ly fa - ther?

*a tempo*

*pp* *mp*

PADRE GABRIEL (*approaching the bedside and holding out his hands in benediction over Chonita*)

*p*

Peace, child! I bring hope from God.

*(Turning to Tomasa)*

*mf* *3* *3* *3*

Has - ten at once to the Mis - sion.

*p Poco agitato*

*3* *3* *3* *3*

Plead with the cur - sed Cap - tain there. Tell him she dies ——— and

begs for one last word with him and with Ber -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features two triplet markings over the first two measures. The piano accompaniment is in treble and bass clefs, with a key signature of one sharp. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

nal. He loves her. He will con -

20

The second system continues the musical score. It includes a measure rest of 20 measures in the vocal line, indicated by a double bar line and the number '20'. The piano accompaniment continues with complex textures, including a sixteenth-note pattern in the left hand and a six-measure rest in the right hand. Dynamics markings include *f* and *mf*.

sent. Bring them hi - ther, and leave their fate to

The third system features a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The piano accompaniment is in treble and bass clefs, with a key signature of two flats. The right hand plays chords, and the left hand plays a continuous sixteenth-note pattern.

(Exit Tomasa, up stage. It grows gradually lighter)

me. But has - ten.

*dimin.*

The fourth system concludes the musical score. It includes a stage direction: "(Exit Tomasa, up stage. It grows gradually lighter)". The vocal line is in bass clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in treble and bass clefs, with a key signature of two flats. The right hand plays chords, and the left hand plays a sixteenth-note pattern. A *dimin.* marking is present in the piano part.

SCENE IV. CHONITA, PADRE GABRIEL

(From the camp at the Mission is heard the sound of a cannon shot, and then a trumpet playing the Reveille.)

Allegro  
(Trumpet on stage.)

pp (Cannon shot.)

ppp

21 ppp una corda

Molto agitato  
CHONITA *f*

(Chonita starts up wildly.)

22

Allegro con fuoco

The sol - diers

*mf cresc. molto e stringendo tre corde*

*sfz*  $\rightarrow$  *mf*

Oh! Fa - ther! They seize him. They are lea - ding him forth to

*ff*

*f*

*mf*

*sfz*

*ff*

*ff* death. Stop! Stop! Oh! Spare him. *mf* Spare him God.

*mf* *sfz* *ff* *piu mosso* *mf* *f*

Here am I. Here am I.

*f* *f*

Take me in- stead. Glad - ly I give you

*f* *mf cresc.*

23 *mf* *f*

my life for his. Take me. Take me.

*ff* *mf* *ff* *f* *p* *pp*

(She falls back exhausted.)



PADRE GABRIEL *mf*

Peace, child! you dream.

*molto meno mosso*

*f* *sffz* *mf*

I come with aid from God. He hears your prayer.

*p* *f*

*8va basso*

CHONITA PADRE GABRIEL

*p* *mf*

Oh! Ho-ly fa - ther, is there still hope? There is hope, my child.

24

Have faith in God. He hears your prayer.

Andante espressivo

CHONITA

*p* Have faith! *p* Oh! Fa - ther,

25

*dimin. poco riten.*

if on - ly Ber-nal is saved, I will live. I

know that I can live if he is spared.

*poco agitato*  
*mf*

'Twas on - ly yes - ter-day there at the Mis-sion: I tried to

*f* *p*

save him. They ran at each o - ther like mad - men. The

*f*

*mf*

sword! That aw - ful glist - 'ning sword!

26

*ff* *mf* *ff*

*poco accel.* *f* *sfz* *mf* *sfz*

It would surely have killed him. But I saved him.

*f* *ff* *mf* *f* *ff* *mf*

Yes! From death I saved him; shielded my Ber - nal.

*sfz* *sfz* *f dimin. molto e riten.* *p*

*pp*

It on - ly pains a lit - tle, the wound.

27  
*meno mosso**pp**mf*

On - ly a lit - tle, fa - ther, But they came and siezed him.

*f**mf**p**p cresc. ed accel.*

Ah! It was hor - ri - ble, and now he is suf - fer - ing there.

He is bound and they mock him: him, my proud Ber - nal.

2

*f* *cresc. molto*

They call him a spy; who came for me, \_\_\_\_\_ for

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) dynamic and a *cresc. molto* marking. The lyrics are "They call him a spy; who came for me, \_\_\_\_\_ for". The piano accompaniment includes dynamic markings of *sfz* and *mf*.

*ff* *Allegro con fuoco*

me, \_\_\_\_\_ for his love.

28

The second system continues the vocal line and piano accompaniment. The tempo and dynamics change to *ff* *Allegro con fuoco*. The lyrics are "me, \_\_\_\_\_ for his love." and the page number "28" is centered below the vocal line. The piano accompaniment features *sfz* and *mf* markings.

*poco meno mosso*  
*mf*

Fear - ing nothing he came, to

The third system shows a change in tempo to *poco meno mosso* and a dynamic of *mf*. The lyrics are "Fear - ing nothing he came, to". The piano accompaniment includes *sfz* and *mf* markings.

*f*

lead me a - way to peace as he pro - mised.

The fourth system concludes the piece with a vocal line and piano accompaniment. The dynamic is *f*. The lyrics are "lead me a - way to peace as he pro - mised." The piano accompaniment features *f* markings.

*piu tranquillo*  
*p*

Like the swal - low,                  forth ——— shall we fly;

*una corda*  
*pp*

forth      with our warm      love                  in - to the sun - rise

*mf*                                  *f*                                  *p*                                  **Molto maestoso**

29      This was his promise.      He                  came. ——— But      now he must die,      and

*mf tre corde*                                  *f*                                  *p*

I, I too must die.      With - out him life is worse than death. ———

*poco agitato*

*mf*

Oh! Ho - ly fa - ther, does he still live?

*p*

If he lives let me see him if on - ly a moment be - fore we

die, 30 to tell him I too shall go,

Leaving all else to fol - low him; all else for

him. *molto ritenuto*

*PADRE GABRIEL* *meno mosso e tranquillo*

31 Peace, child! He lives. You shall

*p*

see him. He will come. I tell you

*f* *mf*

*Largamente* *ff*

I am sent from God to aid you. Trust in God.

*rit.* *f*



CHONITA

32 *p*

Ho-ly Fa-ther I trust in Thee.

*Chonita, exhausted, falls back upon the pillow and closes her eyes. Padre Gabriel watches her for a moment and then goes quietly over to the window and looks out anxiously for Tomasa. As he turns again to go to Chonita, Tomasa enters hurriedly and breathlessly.*

PADRE GABRIEL

*mf*

Think now on - ly of God.

*molto espressivo*

*molto ritard.*

*p*

## SCENE V. CHONITA, TOMASA, PADRE GABRIEL

*(Tomasa enters hurriedly and addresses Padre Gabriel.)*

Allegro molto agitato

33

*sfz sfz mf cresc. molto*

TOMASA *mf cresc.*

They are co - ming, fa - ther, they are co - ming.

*sfz mp cresc.*

*ff*

Tell her they are co - ming.

*f sfz sfz*

*PADRE GABRIEL (going to Chonita.)*  
**Largamente**

34 *f* Thy prayer is answered, child, *cresc.* Ber - nal comes.

*sfz* *mf*

*CHONITA (joyfully.)*

— Have hope! *f* Praise God, who

*animato*

*f*

hears my prayer.

*cresc.* *poco accel.*

*Enter at rear Burton and Bernal, accompanied by Corp. Tom and two soldiers. Burton removes a chord from Bernal's wrists, which are tied behind him, and releases him. Bernal goes quickly to Chonita's bedside, down stage, and embraces her. She utters a cry of joy when she sees him and fondles him in an ecstasy of love. Burton goes slowly, with bowed head, down stage, (left) where he stands with his back toward Chonita and Bernal. The two soldiers go out at rear. Corp. Tom is directed by Burton to guard the door (left, down stage) on the outside and exits there.*

## SCENE VI. CHONITA, TOMASA, BERNAL, BURTON, PADRE GABRIEL

**Allegro con fuoco** (Bernal goes to Chonita.)

35

*cresc.*

**Risoluto** (Burton goes down stage.)

*sfz*

*ritard.*

*fff*

*ffff* *dimin. molto*

36

*animato* (Bernal kneels at the bedside.)

*p* *a tempo* *accel. e cresc.*

Allegro con passione

CHONITA *mf* Recit. ad lib.

Ah! Ber - nal! Be -

*colla voce*

Detailed description: This block contains the first system of the score. It features a vocal line for Chonita and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Ah! Ber - nal! Be -". The piano accompaniment starts with a *sfz* dynamic and includes a *f* dynamic marking. The key signature has two flats, and the time signature is 6/8.

lo - ved! God has answered my prayer. You have come. *con molto passione*

37

*sfz* — *f*

Detailed description: This block contains the second system of the score. The vocal line continues with the lyrics "lo - ved! God has answered my prayer. You have come. *con molto passione*". The piano accompaniment includes a measure number "37" and dynamic markings *sfz* and *f*. The key signature changes to one flat, and the time signature changes to 4/4.

(Chonita sobs passionately, clasping Bernal's head to her breast.)

Poco largamente

BERNAL *mf* *ff*

Yes! Love, I have come.

*ff* *mf* *p* *f*

Detailed description: This block contains the third system of the score. It features a vocal line for Bernal and a piano accompaniment. The vocal line begins with the lyrics "Yes! Love, I have come." The piano accompaniment includes dynamic markings *ff*, *mf*, *p*, and *f*. The key signature has one flat, and the time signature is 4/4.

## Largamente e sostenuto

*mf*

God an- swers love. He who gave all Our

38

*p*

joy in love its gol - den ro - sy

*f*

morn Still wat - ches

*mf* *f*

*mf*

when the sha - dows fall. The

*poco piu mosso*

sun - light glows u-pon the moun - tain's brow. One

39

This system contains the first five measures of the piece. The vocal line is in a treble clef with a key signature of three flats (B-flat major/D minor). The piano accompaniment is in a grand staff with a key signature of three flats. The tempo is marked 'poco piu mosso'. The lyrics 'sun - light glows u-pon the moun - tain's brow. One' are written below the vocal line.

hour and I shall be no more. But kiss

*appassionato ff*

*cresc.*

*sfz*

This system contains measures 6 through 10. The vocal line continues with the lyrics 'hour and I shall be no more. But kiss'. The piano accompaniment features a 'cresc.' (crescendo) marking and a 'sfz' (sforzando) marking. The tempo remains 'poco piu mosso'.

me now.

(They kiss.)

*ff* *fff*

This system contains measures 11 through 15. The vocal line has the lyrics 'me now.' and a stage direction '(They kiss.)'. The piano accompaniment includes a '3' (triple) marking and dynamic markings of 'ff' and 'fff'. The tempo remains 'poco piu mosso'.

Our love was born before our-selves were

40

*mf* *p* *mf*

This system contains measures 16 through 20. The vocal line begins with the lyrics 'Our love was born before our-selves were'. The piano accompaniment includes dynamic markings of 'mf', 'p', and 'mf'. The tempo remains 'poco piu mosso'.

born And love shall light the mountains for your eyes when

I am gone. Look up - ward to the

peak that cleaves the splendor of th'e-ter - nal skies.

41 For you to-mor-row's dawn u-pon the



*ff* *ritard.*

hills shall speak our love that ne - ver

Largamente  
CHONITA

*f* *f*

Be - lo - ved! Oh! My

BERNAL

dies.

*ff* *f* *mf*

life! I fear no death but life a - lone with -

*f*

*piu mosso e poco agitato*

out you. Now hold me close and stop my breath with

42

*mf*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'out' followed by a quarter note 'you.' The piano accompaniment features a series of chords and moving lines in both hands. A dynamic marking of *mf* is present. The system concludes with the vocal line starting 'Now hold me close' and the piano accompaniment continuing with chords.

kis - ses that I too may die.

*f*

The second system continues the vocal line with 'kis - ses that I too may die.' The piano accompaniment features a series of chords and moving lines. A dynamic marking of *f* is present. The system concludes with the vocal line ending on a half note and the piano accompaniment continuing with chords.

Oh let me go be - side you. You and I to -

*mf*

The third system continues the vocal line with 'Oh let me go be - side you. You and I to -'. The piano accompaniment features a series of chords and moving lines. A dynamic marking of *mf* is present. The system concludes with the vocal line ending on a half note and the piano accompaniment continuing with chords.

ge - ther up the dar - kened way will go.

*f*

The fourth system continues the vocal line with 'ge - ther up the dar - kened way will go.' The piano accompaniment features a series of chords and moving lines. A dynamic marking of *f* is present. The system concludes with the vocal line ending on a half note and the piano accompaniment continuing with chords.

43

Or you go first and wait. The parting for an hour is

done. A - gain, a - gain,

*cresc.*

*cresc.*

*appassionato*

*f* You have me at your side *ff* Your heart en - folds my

44

*mf cresc.*

heart. We who are one shall be one soul beyond the

*mf cresc.*

*ff* stars, \_\_\_\_\_ nor know That we had

*dimin.*

*ff* *dimin.*

CHONITA

died. \_\_\_\_\_

BERNAL *f* *ff*

Love is a dream and the

45

*mf* But the dream out - lives the

*mf*

drea - mer dies,

*mf*

sea. *mf* Death seals our

*mf* Death seals our lips and

*f* *mf*

*cresc.* lips and shuts our eyes But ev - 'ry kiss that

*cresc.* shuts our eyes But ev - 'ry

*cresc.*

you have gi - ven me shall

kiss that you have gi - ven me

## Largamente

tri - umph on my lips e - ter - nal - ly, shall  
 shall tri - umph on my lips e - ter - nal - ly, shall  
 tri - umph on my lips e - ter - nal -  
 tri - umph on my lips e - ter - nal -  
 ly.  
 ly.  
 ly.

*ff*  
*mf*  
*ff*  
*mf*  
*fff*  
*fff*  
*fff*  
*ff*

46

## Allegro molto e appassionato

*(They embrace.)*

47

*meno mosso e risoluto*

BURTON

*mf**f*

I would give life in all e - ter - ni - ty

*mf**f*

For one short hour of love like hers. \_\_\_\_\_

*poco agitato*  
CHONITA

*mf*

Se - ñor Bur - ton, one word, one

48

*pp* *mf* *pp*

BURTON

*meno mosso*

*mf*

plea be - fore I go. Speak it,

*mf*

CHONITA

*mf poco agitato*

Here! Se-ñor! nea - rer! Here by me!

BURTON

*ritard.*

*a tempo*

ask what you will

*ritard.* *mf*



(Burton approaches bedside, up stage. Bernal remains kneeling.)

49

You have cared for me, been kind,

giv'n me aid. Pro - tec - tion and help you have

pro - mised. Yes! e - ven all!

*ff* *Largamente*

All \_\_\_\_\_ that

50

man can do. You have pro - mised

me.

BURTON (with great emotion, breathing deeply.)

Aye! for your love.

CHONITA *mf*

My love is not mine. It is gi - ven.

It is whol - ly his, my

## L'istesso tempo

Ber - na'l's. He is my life.

51

*p*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. It begins with a whole note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a whole note chord of G4 and B4 in the right hand, and a whole note G2 in the left hand. The piano part features a melodic line in the right hand and a bass line in the left hand, both moving in parallel motion.

If he dies, I too must die.

The second system continues the vocal and piano parts. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same melodic and bass lines, maintaining the parallel motion.

If he lives, I too will live.

*mf* *f*

*mf* *cresc.*

The third system shows a dynamic shift. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a *mf* dynamic and includes a *cresc.* marking. The piano part features a more active melodic line in the right hand, with a *f* dynamic marking at the end of the system. The key signature changes to two flats (Bb, Eb) at the end of the system.

You a - lone can save.

*f*

The fourth system continues in the key of two flats. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a *f* dynamic and features a complex, rhythmic melodic line in the right hand and a bass line in the left hand.

Animato e appassionato

Spare him! Spare him!

52

*sfz* *mf* *sfz* *mf*

Ah! Dear God! Is there no way? Can you not

*ff* *sfz* *sfz* *f*

save him? 53 What of my du - ty?

*ff* *BURTON f* *3*

Moderato e risoluto

*sfz* *rit.* *sfz* *f*

What of my ho - nor?

*ff* *3*

*sfz* *ff*

*f poco agitato*

How can I save a spy?

*mf* *sfz*

*BERNAL (starting fiercely.) ff*

I am no spy, you co-ward.

*ffz* *sfz*

*CHONITA (quieting Bernal.) mf*

*PADRE GABRIEL p*

*CHONITA mf*

Ber-nal, lis - ten! Peace, son! He came not as a

54 *meno mosso* *p* *mf*

spy. He came for me; — fea-ring no-thing he came — to

*f*

*cresc.*

take me a - way to peace.

*f* *p subito*

BURTON

55 *mf* I be - lieve your word. But

*sfz* *p*

how to make my men be - lieve! How to save him with

*poco cresc.*

*mf* ho - nor! This I know not yet.

*sfz* *f*

## Moderato e maestoso

*mf*

56 I bear no ma-lice,

but du-ty I owe. Him would I

glad-ly re-lease, glad-ly, joy-ful-ly

*dolce*  
*mf*

give to your love. — Yes! By the great love

*f*

I bear to you, him would I joy - ful - ly

This system contains the first two measures of the piece. The vocal line begins with the lyrics "I bear to you, him would I joy - ful - ly". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

give. But

57

*ff* *ff* *f*

This system contains measures 3 and 4. Measure 3 has the lyric "give." and measure 4 has "But". A measure rest is present in the vocal line for measure 4. The piano accompaniment includes a dynamic marking of *ff* in measure 4, which then changes to *f*.

du - ty! Ho - nor!

*ff stringendo* *sffz*

This system contains measures 5 and 6. The vocal line has the lyrics "du - ty! Ho - nor!". The piano accompaniment features a triplet in the right hand in measure 6 and a dynamic marking of *ff stringendo* in measure 5, followed by *sffz* in measure 6.

*a tempo*

How shall I an - swer these?

*mf* *accel. e cresc.*

This system contains measures 7 and 8. Measure 7 is marked *a tempo*. The vocal line has the lyrics "How shall I an - swer these?". The piano accompaniment starts with a dynamic marking of *mf* in measure 7 and *accel. e cresc.* in measure 8.



(in anguish.)

*ff*

Just Heaven!

*fff*

*col voce*

*sfz*

*mf*

Why has this task been set for me?

Would I might die with ho - nor!

Largamente

Life I would glad-ly give to save you.

58

*sfz*

*f* stringendo

*fff*

Great God, ——— send me death. ———

*sfz*

*f*

*ff*

*sfz*

*fff*

G.P.

Moderato

PADRE GABRIEL (ominously.)

*mf*

59

Your prayer is heard. E - ven

*mf*

*f*

now death a - waits you. I God's mes - sen - ger bear you His summons

**Agitato**  
**CHONITA**

(Two shots are heard outside, and men's voices shouting.)

*f* 3

He is from God.

*f*

BERNAL

The priest is mad.

*sfz* *mf* *sfz* (Shot.)

SCENE VII. THE SAME, CORP. TOM, American and Mexican Soldiers and followers of Padre Gabriel

MALE CHORUS (outside.)

TENOR I

Ho! Ha!

Ho! Ha!

Ho!

TENOR II

Ho! Ha!

Ho! Ha!

Ho!

BASS I

Ho! Ha!

Ho! Ha!

Ho!

BASS II

Ho! Ha!

Ho! Ha!

Ha!

60 Allegro molto

(Shot.)

stringendo

*sfz*

*sfz*

(Enter hurriedly two American soldiers (up stage) who start to barricade the door with furniture. Burton goes over to them quickly.)

Ho!

Ho!

Ha!

Ho!

Ho!

Ha!

Ho!

Ho!

Ha!

Ha!

Ha!

Ho!

8

*ffz*

*ffz*

BURTON (going over to his men.)

Musical staff for Burton, bass clef, key signature of three sharps (F#, C#, G#). The staff contains a few notes: a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a half note D4.

What is it, men?

FIRST SOLDIER

Musical staff for First Soldier, bass clef, key signature of three sharps. The staff contains a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a half note D4.

A trick! A trap!

61

Piano accompaniment for First Soldier, grand staff, key signature of three sharps. The right hand has a series of chords and notes. The left hand has a bass line with a *sfz* dynamic and a *colla voce* marking. Dynamics include *sfz* and *colla voce*.

FIRST SOLDIER

Musical staff for First Soldier, bass clef, key signature of three sharps. The staff contains a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a half note D4.

But here we can ea - si - ly beat them off.

MALE CHORUS (outside.)

Musical staff for Male Chorus, treble clef, key signature of three sharps. The staff contains a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a half note D4.

Ho! Ho!

Musical staff for Male Chorus, treble clef, key signature of three sharps. The staff contains a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a half note D4.

Ho! Ho!

Musical staff for Male Chorus, bass clef, key signature of three sharps. The staff contains a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a half note D4.

Ho! Ho!

Musical staff for Male Chorus, bass clef, key signature of three sharps. The staff contains a quarter rest, a quarter note G#4, a quarter note F#4, a quarter note E4, and a half note D4.

Ha! \_\_\_\_\_

Allegro molto

8.....

Piano accompaniment for Male Chorus, grand staff, key signature of three sharps. The right hand has a series of chords and notes. The left hand has a bass line with a *sfz* dynamic. Dynamics include *sfz*.

(The door left, down stage, bursts open, and Tom, wounded, staggers in, pursued by two Mexican cavalrymen with drawn sabres. Tom falls near the door. The Mexicans stop and draw back a little when they see Burton and his men.)

(Tom falls.)

Ha!

Ha!

Ho!

Ho!

*sffz*

8

3

3

Detailed description: This system contains five staves. The top two staves are vocal lines for two characters, both with the lyrics "Ha!". The next two staves are vocal lines for two other characters, both with the lyrics "Ho!". The bottom staff is a piano accompaniment, starting with a dynamic marking of *sffz*. It features a melodic line with an eighth-note run (marked with an '8' and a dotted line), followed by a triplet (marked with a '3'). The piano part includes various articulations like accents and slurs.

TOM

(Tom dies.)

Save your-self, my Cap-tain.

62

*sffz* *mf*

*sfz*

*meno mosso*

3

3

Detailed description: This system contains three staves. The top staff is TOM's vocal line with the lyrics "Save your-self, my Cap-tain." The middle and bottom staves are piano accompaniment. The middle staff starts with a dynamic marking of *sffz* and *mf*. The piano part includes a triplet (marked with a '3') and a section marked *meno mosso*. The system ends with a double bar line.

BURTON (addressing his men with sudden decision.)

(Exeunt American soldiers.)

Back to your posts, my men, leave these to me.

*ff*

*sffz*

*sfz*

Detailed description: This system contains three staves. The top staff is BURTON's vocal line with the lyrics "Back to your posts, my men, leave these to me." The middle and bottom staves are piano accompaniment. The middle staff starts with a dynamic marking of *ff*. The piano part includes a triplet (marked with a '3') and a section marked *sffz*. The system ends with a double bar line.

BURTON (turns to Chonita.)

63

Moderato e sostenuto

Cho-ni - ta! Glad-ly I of - fer

my life for his, To give you free - dom,

love and joy.

*cresc. ed accel.*

*sfz*

(Burton draws his sword and rushes at the first Mexican as if to fight him, but lowers his guard and is stabbed. Chonita and Bernal look on in impotent bewilderment.)

Allegro molto e furioso

*sf*

*sfz*

Presto

ff  
cresc.  
sffz  
f

(Burton falls wounded.)

molto rit. e dim.

BURTON (raising himself upon one hand and looking toward Chonita.)  
Largamente

mf All that man can do, I

65

mf p pp

pp (Burton dies.)

do for you.

ppp

(Tomasa covers Burton with an Indian blanket, while Chonita, assisted by Bernal, approaches and kneels reverently by the body.)

TOMASA (gazing sadly upon Burton.)

Adagio

66 *p*

*mf* 'Tis true as e - ver, Love brings life, and death. *f* *p*

*mf* *f* *ritard.* *pp*

Andante serioso, con elevazione

(Chonita kneels by the body.) *ppp* *mf* *cresc sempre*

(Pablo and several attendants enter at rear, bringing a litter for Chonita. The two American soldiers have been overpowered and are dragged in with hands tied behind them. Men and women surround Chonita and Bernal and quietly lead them away.)

(Curtain.) *ffff* *f* *mf* *p*