

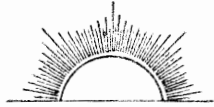
NATOMA

AN OPERA IN THREE ACTS



THE BOOK BY
JOSEPH D. REDDING

THE MUSIC BY
VICTOR HERBERT



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NATOMA

AN OPERA IN THREE ACTS

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CHARACTERS OF THE DRAMA

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

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

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

EPOCH, 1820, UNDER THE SPANISH RÉGIME

CAST

for the

FIRST PERFORMANCE OF THE OPERA

at the

METROPOLITAN OPERA HOUSE

PHILADELPHIA

Feb. 23, 1911

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

Story of the Opera

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

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

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

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

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

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

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

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

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

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

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

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

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

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

EASTMAN SCHOOL OF MUSIC OPERA DEPARTMENT

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Natoma

Act I

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

Scene I

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

Book by
Joseph D. Redding

EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT Music by
Victor Herbert

Molto tranquillo

Piano

pp

rit.

(Curtain)

Don Francisco

D.F. *3*
 A-las! Impatient fa-ther that I am! No sign as yet from o'er the

D.F. *p portato*
 wa-ter To tell the com-ing of my daugh-ter. *p dolciss.*

D.F. *poco allarg.*
dim.

D.F. The day with lead-en feet is creeping,

D.F.

While my im - pa - tient heart is

(Don Francisco comes down)

D.F.

leaping.

sempre p

D.F.

D.F.

sfz

molto dim e rall.

D.F.

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

espressivo

p

D.F.

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

D.F.

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

Poco più mosso

8

D.F.

ra!

D.F. *p*

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

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

D.F. *p*

We dreamed a-while to here re - main,

molto cresc. *f.* *p*

The second system of the musical score. The vocal line (D.F.) continues with the lyrics "We dreamed a-while to here re - main,". The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *molto cresc.* in the piano part, *f.* (forte) in the vocal part, and *p* (piano) in the piano part.

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

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

The third system of the musical score. The vocal line (D.F.) has the lyrics "A-far from our be-lov-ed Spain: — When as a youth —". The piano accompaniment includes a long melodic line in the treble clef. Dynamic markings include *molto dim.* (molto diminuendo) in the piano part and *p* (piano) in the vocal part.

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

I led my bride!

The fourth system of the musical score. The vocal line (D.F.) has the lyrics "I led my bride!". The piano accompaniment features a prominent triplet figure in the treble clef. Dynamic markings include *tranquillo* and *poco rit.* (poco ritardando) in the piano part, *p* (piano) in the vocal part, and *pp* (pianissimo) at the end of the system.

a tempo

D.F.

espress.

pp

We wan - dered o'er this

D.F.

is - - land bow'r, — And found — herein a

D.F.

per - - - fect flow'r; — It was — a

D.F.

mes - sage — from a - bove, To bless the u - nion

D.F. *of our love. The flow'r she*

D.F. *gave to me_ my bride;*

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

pp poco rit. a tempo

pp poco rit. dim. e poco rall.

D.F. *pride.*

p pp

pp espress. più dim. e rall.

Tempo I

D.F.

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

p

pp

D.F.

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

D.F.

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

Più animato

D.F.

ra! —

ff

Allegro

(off stage)

P. **Pico**

A. **Alvarado**

A - ié!

C. **Castro**

K. **Kagama**

A - ié!

Don Francisco (turning up-stage)

(Enter Alvarado, Castro, Pico, and Kagama)

D.F.

Can it be my daughter?

dim. *ff*

Alvarado (at back)

A.

Hail! — Don Francisco, hail! —

ff

Don Francisco

D.F.

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

D.F.

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

Alvarado

a piacere

D.F.
A.

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

Allegro feroce ma moderato in tempo

A.

Castro!

Don Francisco

a tempo

D.F.

Welcome, Se - ñor! your name is

(business of salutation)

D.F.

known to me. _____

Meno
Castro

C. *p*

Don Fran - cis - co, I sa - lute

C. *p* *grazioso* *rit.* *pp*

thee!

Un poco meno

poco rit.

Alvarado
a piacere

A. *tr*

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

Tempo I

A. *f* *sfz* *f*

fel - lows!

Don Francisco

a tempo

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

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

D.F. you must re - gard me quite a strang - er in the land. — (they bow)

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

(Alvarado and companions take seats)

Tranquillo

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

p

Don Francisco

D. F.

Tor - til - las! Mes - cal!

D. F.

My guests will drink with me.

(Servants bow and
exeunt into hacienda)

p

Alvarado

A.

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

A. *where bound the antlered stag and vicious boar.*

Poco animato
Don Francisco

D.F. *My isle is yours.*

D.F. *Se- ñores, my house is*

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

(lifts flagon)

(all drink)

Un poco tranquillo

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

A. **Alvarado** *p espressivo*

And Bar -

Vocal line for 'Alvarado' and piano accompaniment. The vocal line is in a higher register and includes a fermata. The piano accompaniment features triplets and dynamic markings *poco accel.*, *poco rit.*, and *a tempo*. The dynamics are marked *p*.

A. **Poco meno**

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

Vocal line for 'Poco meno' and piano accompaniment. The vocal line includes the lyrics 'ba-ra, my fair cou-sin, I fain would greet her'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamic markings *p*.

A. **Don Francisco**

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

Vocal line for 'Don Francisco' and piano accompaniment. The vocal line includes the lyrics 'and present my comrades. I would she were here to greet thee.'. The piano accompaniment features a complex harmonic structure with many accidentals and dynamic markings *p*.

Castro (aside)

Don Francisco

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

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

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

Alvarado Animato

A. D.F. I of - fer a white-wing'd gull the coming of my daugh - ter.

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

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

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

Tempo I

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

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

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

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

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

P. *ra!*

C. *ra!*

A. *ra!*

K. *ra!*

D.F. **Don Francisco** (with great feeling)

You fill _____ my heart to o-verflowing.

A. **Alvarado** (rising)

Come, we must a - way. The shadows deepen

Tempo I

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

Don Francisco

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

f *mf* *p*

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

f

Molto animato

(They depart)

D.F.
 mand!

f cresc.

P. **Pico**
 A-dios, Se - ñor!

A. **Alvarado**
 A-dios, Se - ñor!

C. **Castro**
 A-dios, Se -

f *ff*

C.
K.

Kagama

ñor! _____ Adios, Se - ñor! _____

The first system of the score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature. It contains two phrases: "ñor!" followed by a long horizontal line, and "Adios, Se - ñor!" followed by another long horizontal line. The middle staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. Both piano parts feature rhythmic patterns of eighth and sixteenth notes, with some slurs and accents.

p dim.

sempre dim.

The second system continues the piano accompaniment from the first system. It consists of three staves. The top staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The music continues with rhythmic patterns and slurs. The dynamic marking *p dim.* is placed at the beginning of the system, and *sempre dim.* is placed above the right-hand staff in the middle of the system.

(Exit Don Francisco into hacienda)

pppp

perdendosi

The third system of the score consists of three staves. The top staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The music features a series of chords and melodic lines. The dynamic marking *pppp* is placed above the right-hand staff at the end of the system, and *perdendosi* is placed above the left-hand staff in the middle of the system.

pppp

perdendosi

The fourth system of the score consists of three staves. The top staff is the piano's right hand in treble clef, and the bottom staff is the piano's left hand in bass clef. The music continues with chords and melodic lines. The dynamic marking *pppp* is placed above the right-hand staff in the middle of the system, and *perdendosi* is placed above the left-hand staff in the middle of the system. The system concludes with a key signature change to three sharps (F#, C#, G#).

Scene II

(Natoma comes up over hill, leading Paul)

Poco tranquillo e senza rigore, ma sempre con moto

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

Natoma
parlando

N.

N.

Moderato

P. Paul

p You little witch! Where are you

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

pp *rit.* *sp rit.*

Natoma *p semplice*

N. *a tempo*
 No matter.

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

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

N. takes his si - es - ta.

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

N. Paul *molto tranquillo*
Ah! Na -

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rit.

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

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

cresc. *f* *p*

P.

to - ma, 'tis you who casts a

pp

P.

spell o'er all my sens - es.

rit.

rit.

rit.

Lento espressivo Natoma *p*

N. No one has ev-er

N. spoken un-to me as you do.

N. Your voice is soft and gen-tle.

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

rit.

Molto lento

N. *p parlando*

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

ppp

Allegro moderato

N.

p cresc. e accel.

f rit.

Lento

P. Paul *3pp*

You lit - tle wild - flowr!

pp

rit.

Natoma

Allegro moderato (Tempo I) poco a poco rall.

N.

Tell me about your

pp

poco a poco rall.

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

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

poco a poco rall.

N. until I bid you cease, and that

sempre rall.

dim. *pp*

N. will never be.

più rall. *lunga*

pppp

Moderato e molto rubato

Paul

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

p *poco rit. dim.*

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

grazioso

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

poco accel. *mf* *f rit.*

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

p

poco rit. *a tempo*

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

poco rit. *grazioso*

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

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

poco accel. e cresc.

Più lento *molto rall.*

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

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

molto lento

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

molto lento

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

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

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

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

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

Lento

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

molto cresc.

sfz

ff

riten. e molto dim.

pïu dim. e rall.

Lento
Natoma

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

N. fa - ther? — Then I bid you now to

N. lis-ten. *Più lento*

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

N. *ten.*
pp

Out he stepped up-on the mountain

colla voce

N.

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

N.

morn - ing,

ppp

N. *pp* > *portato*

And his peo-ple followed af - ter.

ppp

a tempo

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

a tempo

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

N. *f* *dim.*
the fam-ine.——

Poco animato

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

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

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

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

N. *pp*

Molto tranquillo

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

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

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

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

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

8. *fp* *sempre cresc.*

p

N. Found

8. *f*

N. *molto cresc.* he there

8.

N. *ff ritenente* the a - ba -

8. *sf rit.*

fz

12

Molto maestoso

N. *ff* lo - - - ne,

ff *sfz trem.* *sfz* *sfz* *ff*

N. Rich with meat the a - ba -

ff *molto dim.* *p*

N. lo - - - ne. With this meat he fed his

rit. *lunga* *a tempo* *p* *rit.* *lunga* *a tempo* *p tranquillo* *poco marcato*

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

p *p*

Lento

N. *And with prayer they thanked the Spir-it.*

p *p* *f*

N.

ff *ppp*

Molto lento
parlando

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

ppp

N. *Lost in bat-tle with the strang-er.*

Più lento

pp molto espress.

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

ppp l.h.

ppp

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

ppp

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

pp sempre cresc.

pp subito molto cresc.

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

p sempre cresc.

marcato

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

f *molto cresc.*

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

pp subito *allargando e cresc. possibile*

ten. *allarg.*

p l.h. *molto cresc.* *molto cresc.* *l.h.*

ff *p*

N. *peo - ple!"*

Più mosso

ff *ff* *f accel.*

l.h. *ff* *3* *3* *3*

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

Paul *3* *3* *3* *3*

sfz *fp* *fp* *fp* *sfz*

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

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

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

Molto animato

sfz *sfz*

N. _____

Meno mosso

poco a poco rall. e calcando

sfz *ff* *ritenente* *sfz*

N. _____

Meno

rit.

sfz *p* *pp* *ppp*

Lento Natoma (sadly) *p*

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

8.....

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

ppp

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

p *ppp*

perdendosi

pp *ppp*

Paul Animando

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

pppp *f*

poco animato

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

poco animato *pp* *poco animato*

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

P. *is she so ver - y beau - ti - ful?*

colla voce *dim.* *rit.*

Natoma
a tempo

N. *Bar - ba - ra, my Bar - ba - ra, my Bar - ba - ra!*

a tempo *p accel.*

N.

dim. *rit.*

N. **Allegro moderato** *p molto leggiero*

She is more beau - ti - ful than the fawn in

pp

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

8.....

pp.

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

8.....

mf

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

8.....

mf *p*

dim. *pp*

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

8.....

pp

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

8.....

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

fp *sempre cresc.*

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

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

N. (Natoma stands transfixed)
 love her! _____

N. _____

ff

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

fp

N. *cresc. possibile ff*

Take me, beat me, kill

ff fz

N. *accel. Meno*

me, but let me be your slave!

colla voce

ffz

N. *(She falls at Paul's feet)*

rit. e dim.

ffz ffz ffz

Scene III

Arrival of Barbara, etc.

Paul

pp *3*

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

ppp dolcissimo

Più lento

pp *3*

molto cresc.

Lento

ff *dim.* *dim. sempre*

l.b.

Andantino

p *pp* *3*

Soprano

Convent Girls
(behind scene)

O - hé!

Alto

O -

pp *pp* *8*

hé!

8

This system contains the first system of music. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The key signature has two sharps (F# and C#). The vocal line begins with a dotted quarter note followed by an eighth note, then a quarter rest, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands.

O - hé! O -

O - hé!

8

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This system contains the second system of music. The vocal line has a treble clef and includes the lyrics "O - hé! O -" and "O - hé!". The piano accompaniment continues with grand staff notation. A large watermark "EASTMAN SCHOOL OF MUSIC OPERA DEPARTMENT #1." is printed across the middle of the system.

N.

Natoma *parlando*

Bar - ba - ra!

hé!

O - hé!

8

p

This system contains the third system of music. The vocal line is marked "N." and includes the lyrics "Bar - ba - ra!". The tempo/mood is marked "Natoma parlando". The piano accompaniment includes dynamic markings such as "p" (piano) and "8" (crescendo). The system concludes with a double bar line.

8.....

Convent Girls A -
(behind scene) A -

cresc.

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

p.

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

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

p.

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "swing on the eve - ning tide; The low - waves gen - tly". The vocal lines feature melodic phrases with slurs and accents, and some notes are marked with a fermata. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The piano part includes dynamic markings such as *p.* and *sf* (sforzando), and includes slurs and accents.

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

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

p.

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines with the lyrics "glide. We come, we come, fair isle of the Sun - set". The piano accompaniment continues with chords and moving lines, featuring dynamic markings like *p.* and *sf*.

sea, To bring her home to thee, Sweet

sea, To bring her home to thee, Sweet

p.

Detailed description: This system contains the final two systems of the musical score. The top two staves are vocal lines with the lyrics "sea, To bring her home to thee, Sweet". The piano accompaniment concludes with chords and moving lines, featuring dynamic markings like *p.* and *sf*.

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

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

f *pp*

hé! O - hé! O - hé! A -

hé! O - hé! O - hé! A -

f *pp poco rit.* *a tempo*

f *pp poco rit.* *a tempo*

pp *poco rit.* *a tempo*

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

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

p.

L'istesso tempo

Soprano
boat, _____ We

Alto
boat, _____ We

Tenor
Our mis-tress

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

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

L'istesso tempo

swing on the eve - - ning tide, _____ The

swing on the eve - - ning tide, _____ The

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

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

low waves gen - tly glide, We

low waves gen - tly glide, We

— Her drear-y con-vent days are past,

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

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

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

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

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

The second system of the score continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The first two vocal staves have lyrics: "come, we come, fair isle of the Sun - set". The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The system concludes with a 6/8 time signature.

sea, _____ To

sea, _____ To

comes! _____ Our mis - tress

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

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

bring — her home to — thee, _____ Sweet

bring — her home to — thee, _____ Sweet

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

She comes at last, _____

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

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

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

so lift your voic - es high!

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

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clefs. The first two vocal staves have lyrics 'Bar-ba-ra, home to thee! O -'. The third vocal staff has lyrics 'so lift your voic - es high!'. The bass staff has lyrics 'she comes at last, our gen - tle mis-tress comes at'. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

hé! O - hé! O -

hé! O - hé! O -

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

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

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. The first two vocal staves have lyrics 'hé! O - hé! O -'. The third vocal staff has lyrics 'Her con-vent days are past, Our mis-tress comes at last!'. The bass staff has lyrics 'last, lift your voic - es high, lift your -'. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

hé! O - hé! O - hé! O -

hé! O - hé! O - hé! O -

Her con-vent days are past,— And turned to rev-el - ry! Her convent days are past!

voic-es high! Her con - vent days are past,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "hé! O - hé! O - hé! O -" and "hé! O - hé! O - hé! O -". The piano accompaniment includes a vocal line with lyrics: "Her con-vent days are past,— And turned to rev-el - ry! Her convent days are past!" and "voic-es high! Her con - vent days are past,". The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

hé! O - hé! O - hé! A -

hé! O - hé! O - hé! A -

Our mistress comes at last! Her convent days are past, and turned to rev-el-ry!

are past!

The second system of the musical score features two vocal staves and a piano accompaniment. The vocal staves have lyrics: "hé! O - hé! O - hé! A -" and "hé! O - hé! O - hé! A -". The piano accompaniment includes a vocal line with lyrics: "Our mistress comes at last! Her convent days are past, and turned to rev-el-ry!" and "are past!". The piano accompaniment consists of a treble and bass clef staff with chords and a melodic line.

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

marcato
molto cresc.

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

p
p
p
p
fp
pp

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

pp
poco a poco cresc.

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

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

f *ff*

sfz *sfz*

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

ff

ff

cheer her

cheer her

name, Wel - come,

With loud ac - claim we cheer her name!

rit. 3

rit. 3

rit. 3

rit. 3

12/8

12/8

12/8

12/8

name, Our joy and

name, Our joy and

Bar - ba - ra!

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

fp sempre cresc.

12/8

12/8

12/8

12/8

pride, _____ Bar - ba-ra!

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

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

Bar - ba - ra! _____

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

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

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

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

p molto cresc. *molto cresc.*

name _____ with loud _____ ac -

name _____ with loud _____ ac -

name _____ with loud _____ ac -

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

molto allarg. e cresc. possibile

ff

Molto maestoso

claim! _____ Praise — our

claim! _____ Our ho - - - ly

claim! _____ All praise — to

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

Molto maestoso

ff

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

Allegro con fuoco

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

Allegro con fuoco

molto pesante e tutta forza

ff

f

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

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

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

molto rit.

Andante tranquillo

poco rubato

ppp
dolcissimo
pp
molto cresc.
ppp

Molto animato

Don Francisco

portato

Un poco meno

D.F. *f* *rit.*

My daugh-ter!

a tempo

Timpani

poco rit.

Ancor meno

Barbara

Un poco animato

B. *f*
 Fa - ther, dear Fa - - ther!

molto espressivo

a tempo

Don Francisco

D.F.

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

D.F.

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

Father Peralta (placing Barbara's hand in that of her father)

D.F.
F.P.

debt-ed. The debt is ours, — Don Fran - cis - co!

F.P.

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

F. P.

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

The first system shows a vocal line in the bass clef and piano accompaniment in the grand staff. The vocal line has lyrics: "daugh - ter has been an in - spi - ra - tion to". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

Meno

(Barbara's and Paul's eyes meet)

F. P.

all, — to all a - round her.

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

The second system is marked "Meno" and includes the instruction "(Barbara's and Paul's eyes meet)". The vocal line has lyrics: "all, — to all a - round her.". The piano accompaniment features a more complex texture with triplets and a "ritenuto" marking. Performance markings include "molto espress.", "ritenuto", and "poco a poco in tempo".

F. P.

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

The third system continues the vocal line with lyrics: "She pro - claims with pride and yet with mod - es - ty the no -". The piano accompaniment features prominent triplet patterns in both hands.

F. P.

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

Più mosso

The fourth system is marked "Più mosso" and has lyrics: "bil - i - ty — of both your hous - - es.". The piano accompaniment includes triplets and a dynamic marking of "f" (forte).

Animato
Don Francisco

D.F. 

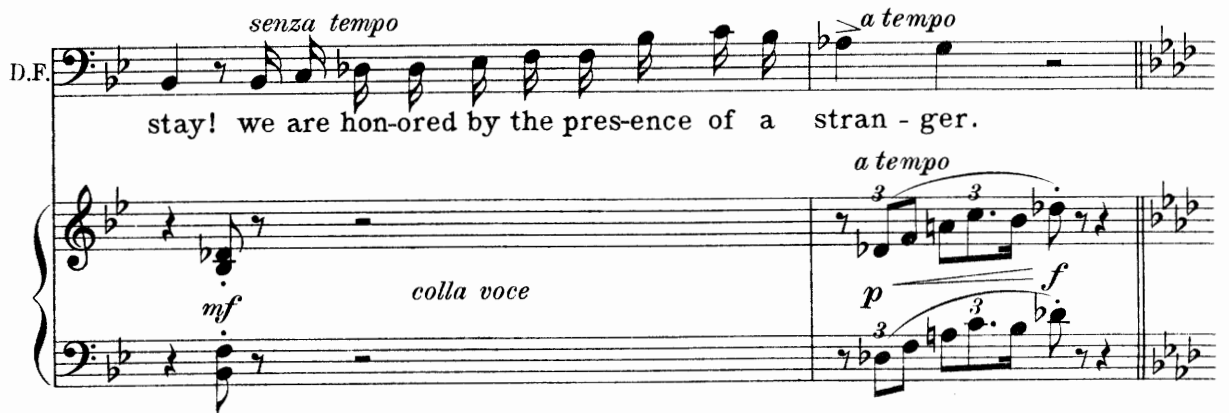
Good friends, I bid you all to enter and drink with me



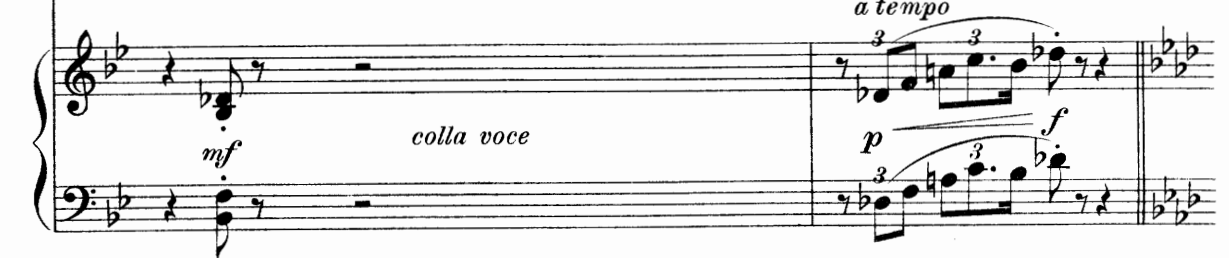
D.F. 

to this glad re-union. But (seeing Paul)

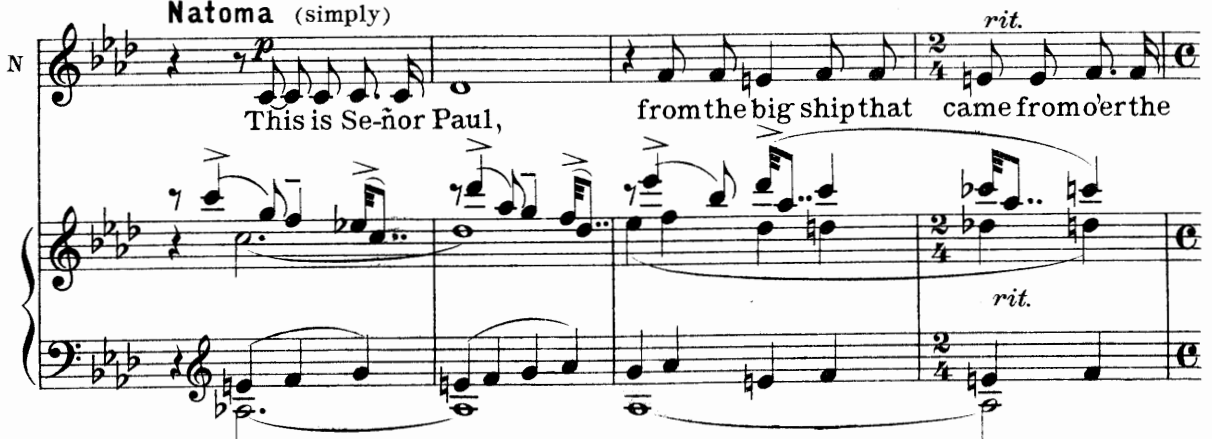


D.F. 


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



Natoma (simply)

N 

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



Animato

N. wa - ters.

pp *riten.* *a tempo*

Molto maestoso

Paul

P. I am Lieutenant Paul

ff *fz* *f* *a tempo*

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

ff

P. nit - ed States.

cresc. possibile *fff*

P.

ff

Molto animato

P.

(Paul bows low)

P.

ff

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

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

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

Un poco maestoso
Don Francisco

D.F.

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

D.F.

all, complete my joy by drinking round my

D.F.

board from a cask of Spanish wine. Come within!

D.F.

Ensemble

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

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

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

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

tutta forza
ff

coll' 8ve

EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

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

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

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

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

coll' 8ve

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

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

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

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

coll 8^{ve}.....

8

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

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

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

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

8

(a||e)

a||e

a||e

wel - come to thy home, come to thy

wel - come to thy home, come to thy

wel - come to thy home, come to thy

wel - come to thy home, come to thy

animato

alle alle alle alle

Più mosso *p* home, thy home! *pp*

p home, thy home! *pp*

p home, thy home! *pp*

p home, thy home! *pp*

Più mosso *p*

alle alle alle alle

sempre dim. *dim.*

ppp **Poco più mosso** (All exeunt)

Now wel - come home! _____

Now wel - come home! _____

Now wel - come home! _____

Wel - come! _____

Poco più mosso

ppp *dim.*

ppp *rit.*

Kettledrums

Lento

pp *f* *dim. e rall.*

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

Lento espressivo

Natoma

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

ppp

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

Più lento

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

pp *molto rit.* *ppp*

Allegro feroce ma non troppo agitato

(Castro appears suddenly, and confronts Natoma)

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

cresc.

Scene IV

Natoma, Castro, Alvarado, etc.

Castro

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

peo-ple, — the daugh - ter — of your

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

sfz *fp* *sfz*

Natoma ²

N.  *Cas - tro, — what do you mean?*

C. 

 *sf* *fp*

N. 

C.  *f*

Hear me! — The e - vil one has

 *f* *ffz* *ff*

C.  *3*

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

 *fp* *f*

C.  *ff*

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

 *ff* *ffz*

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

C. *Listen to me!*

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

C. *moun - tains*

molto cresc. *ff* ²

C. they pray for a chieftain.

p molto cresc. *ff*

C.

C. Ah! Na - to - ma!

ff *f*

C. Na - to - ma, be - hold me!

ff

c. *p*

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

p *fp* *p.*

c. *molto cresc.*

name, — not my name: — I am Tu - ol -

fp *molto cresc.* *fp*

c. *ff*

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

ff

c.

peo - ple — are my peo - ple!

3 *6/8*

C. 

C. 

C. 

C. 

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

fp cresc.

C. *leaves _____ from the trees! _____*

fp

N. *Natoma **ff***

C. *Don't touch _____ me!*

ff accel. sf

N. *You _____ are _____ no **ff** In - dian! _____*

Molto agitato

ff fz

N.

C. *Castro* *p*

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

C. (sneeringly)

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

C. tenant from the big ship asked you —

sempre più agitato

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

C. *nay!*

(he laughs)

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

Molto meno
Natoma *ff*

N. *You half-breed!*

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

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

8va basso..... attacca

Moderato **Castro** (alone)

C. It is not you he will ask to his wigwam It is

sf *fp*

C. Bar-ba-ra! I

sf *pp*

C. know it.

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

C. I saw the glances pass be -

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

parlato

molto rit.

C. *p* *b* *molto rit.*

tween them. I know it,

Meno

(spoken)

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

even if I am a half-breed!

f *8va bassa*

rit. *ppp* *cresc.* *8va bassa*

(Alvarado appears with Pico and Kagama)

cresc. molto *molto animando* *8va bassa*

f

Meno mosso

C. *Castro*
p
 She has come!

poco rit.

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

A. What, Bar-bara?

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

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

ffz

animato *pù f* *con abbandono* *rit.*

C. Bar-ba-ra has eyes for no one but him; she is en -

animato *fz* *rit.*

Moderato
Alvarado

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

C. tranced. It is true!

A. ,Wait un-til I see her!

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

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

Serenade

Moderato

A. *p*

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

simile

A. *ten.* *a tempo*

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

colla voce

A.

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

A. *a tempo*

3
cous - in, to thee, — fair cous - in, to thee.
3
stol - en its bloom, — hath

A. *3*

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

A. *pp*

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

A.

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

A. *rit.*

sing to thy beau - ty di - vine! —

B. *f*

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

Ju - an Bau - tis - ta! —

Allegro giusto Alvarado *f*

Fair - est cous-in!

Meno *molto rit.*

Stand — where thou art, — and put to shame

rit. *a tempo*

the jewels of the night, — that

a tempo *fp* *poco rit.*

rit.

now be - gin to deck the heav - ens. — Oh, my

rit.

A. *la - dy - love, — oh, my la - dy - love, — Leave me not in the*

A. *dusk to re - pine; — Oh, my la - dy - love, — oh, my*

A. *la - dy - love, — Bid me sing to thy beau-ty di - vine! —*

A. *8. brillante*

B. *Tempo giusto*
Barbara ten. a tempo

I do re-call that song — un - der my

colla voce p

ritenente **Tempo I**

B. *convent win - dow.*

ritenente *imitating Alvarado*

Alvarado *Poco animato*

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

A. hind the man-za - ni - ta bush. —

rit. *dolce* *rit.* *tranquillo*

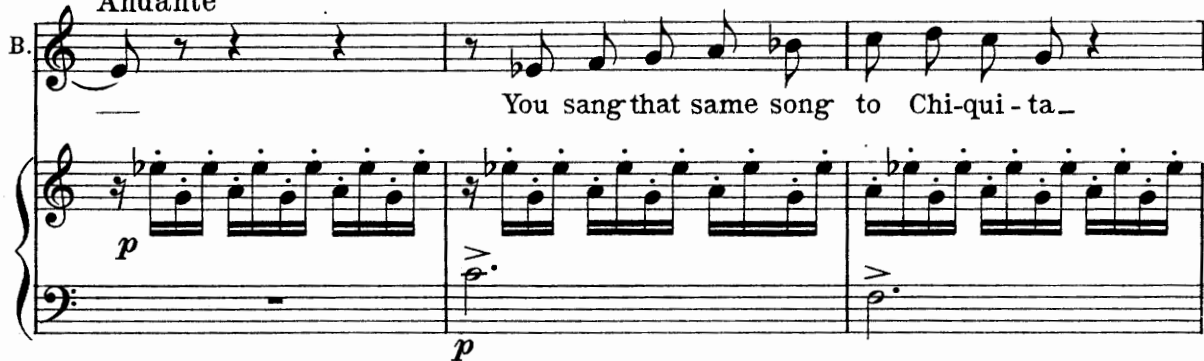
A. Ah! beau-teous Bar-ba-ra, — how sweet of you to re -

B. **Barbara** *Fie! — up-on you, Ju-an!*

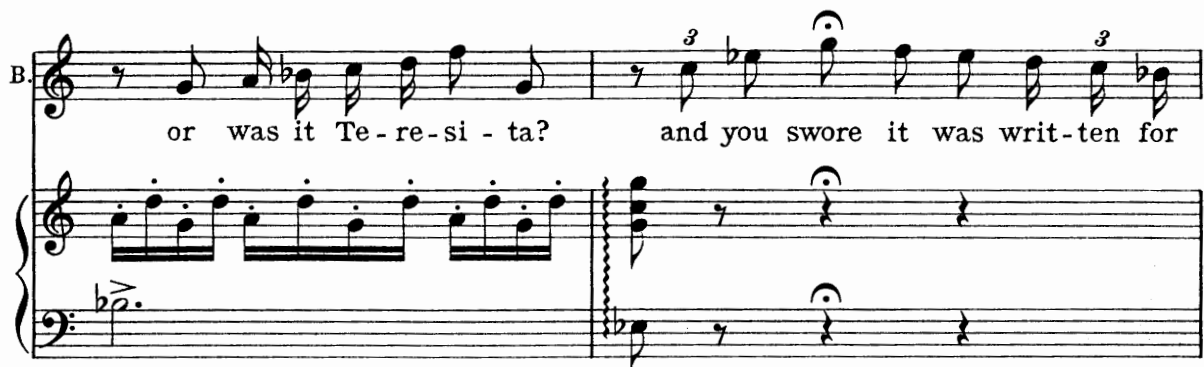
A. *member!*

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

Andante

B.  *p*

You sang that same song to Chi-qui-ta_

B.  *p*

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

B.  *p*

her and her a-lone.

A. **Alvarado**  *p*

Nay, nay! to thee a -

A.  *pp*

lone!

sfz

grazioso

Barbara

B. *3 rit.*
 A little bird flew in-to the convent with the mes-sage; — you
colla voce
a tempo *3* *8* *3*
p

B. know — lit-tle birds
8 *3* *3*

leggiero

a tempo

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

'Tis
8 *a tempo*

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

Allegro con spirito

Tenor

Drinking-Chorus
(behind Scene)

To him who drinks the

Bass

To him who drinks the

(Orchestra behind Scenes)

Allegro con spirito

Alvarado

f

plore!

wine of Spain,

All oth - er joys of life are vain,

good old wine of Spain,

All oth - er joys of life are vain,

And Bac - chus laughs to see us quaff The

And Bac - - chus laughs to see us

EASTMAN SCHOOL OF MUSIC
 OPERA DEPARTMENT #1

good old wine of Spain, the

quaff The good old wine of Spain, the good old

good old wine of Spain!

wine of Spain!

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

Tra la la la la!

Barbara

Oh, won - - - drous day,

pp

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

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

that brings me home once more -

Alvarado

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

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

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

molto cresc.

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

pp cresc.

la!

la!

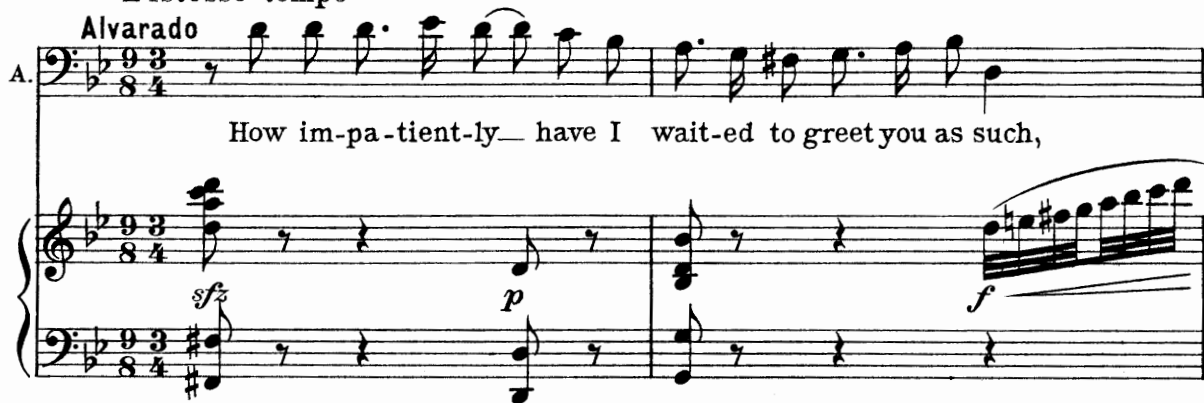
fs

A. wo - man.

mf

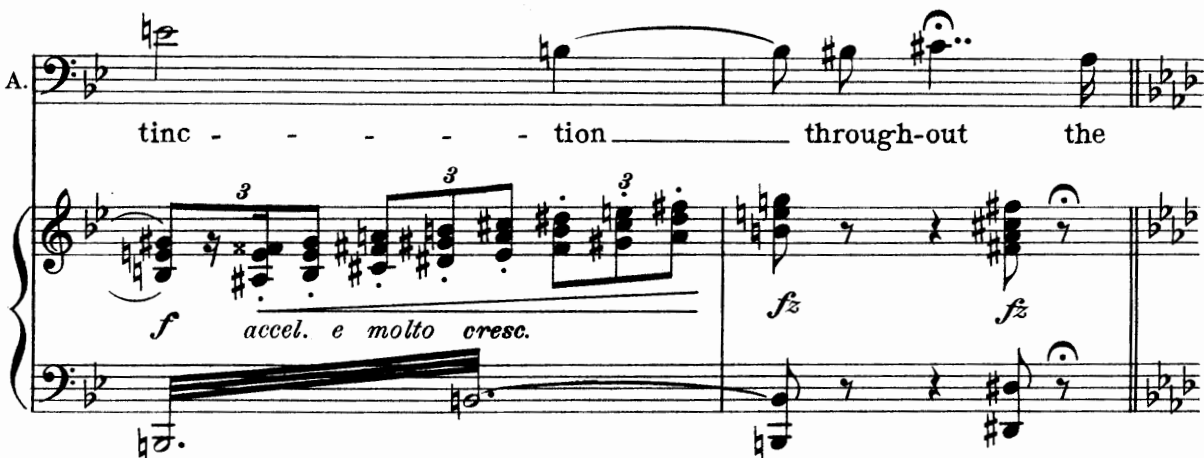
L'istesso tempo

Alvarado

A. 
 Musical notation for the first system. The vocal line (A.) is in bass clef, 9/8 time signature, with lyrics: "How im-pa-tient-ly_ have I wait-ed to greet you as such,". The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *sfz*, *p*, and *f*.

A. 
 Musical notation for the second system, primarily piano accompaniment. It features a grand staff with treble and bass clefs. The right hand has a complex melodic line with many accidentals and a crescendo. The left hand provides harmonic support. Dynamics include *sfz*.

A. 
 Musical notation for the third system. The vocal line (A.) is in bass clef, 3/4 time signature, with lyrics: "for you and I to - geth-er bear the names that claim_ dis-". The piano accompaniment consists of a grand staff with treble and bass clefs. Dynamics include *sfz* and *f*.

A. 
 Musical notation for the fourth system. The vocal line (A.) is in bass clef, 3/4 time signature, with lyrics: "tinc - - - - tion_ through-out the". The piano accompaniment consists of a grand staff with treble and bass clefs. It features triplets in the right hand and a crescendo in the left hand. Dynamics include *f*, *sfz*, and *fz*. The instruction "accel. e molto cresc." is present.

(behind Scene)

Tenor

To him who drinks the wine of Spain,

Bass

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

Piano accompaniment for the first system, including grand staff and bass line.

(excitedly)

A. land. To-morrow's your Fi-

Piano accompaniment for the second system, including grand staff and bass line.

All oth-er joys of life are vain; And Bac-chus laughs to

All oth-er joys of life are vain; And Bac - chus

simile

Piano accompaniment for the third system, including grand staff and bass line.

A. es-ta over there on the mainland, when all the world will pay their

Piano accompaniment for the fourth system, including grand staff and bass line.

see us quaff The good old wine of Spain, — the
 laughs to see us quaff — The good old wine of Spain,

A. tribute to the rich and beau-ti-ful Bar-ba-ra de la Guer-ra, —

p
sfz

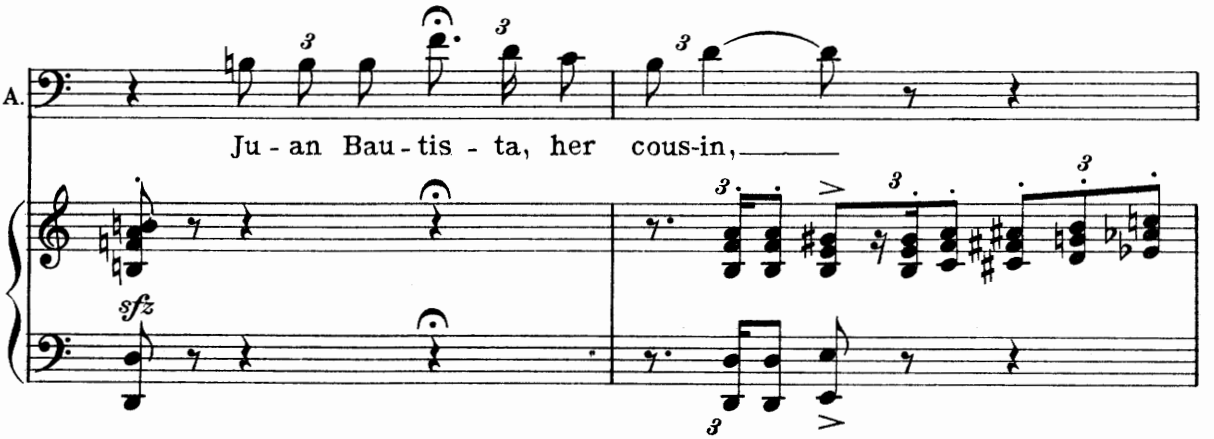
good old — wine of Spain!
 the wine of Spain!

A. the beau-ti-ful Bar - ba - ra!


sfz
sfz
sfz

A.  *sfz* *a tempo*

But to-night, be-fore this new world is all hers, _____

A.  *sfz*

Ju-an Bau-tis-ta, her cous-in, _____

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

ten-ders— his de-vo-tion, hom-age and love!

B. **Barbara**  *fp* *p*

'Tis ver-y sweet of you,

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

fp

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

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

a tempo
sfz p

A. *from the world.*

f sfz

A. *f* *3* Grant — me the

A. priv - i - lege, — grant — me the

To him who drinks the wine of Spain, All oth - er — joys of
 To him who drinks the good old wine of Spain, All — oth - er

B. Barbara
 I'm sure of your de-

A. right!

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

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

Yes,

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

(with warmth)

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

sfz *p* *pp*

place your hand in mine,

p *pp*

A.

and let me an-nounce to-mor-row to our ex-pec-tant friends, that the

A.

Church shall pronounce the u - nion - of our two great names!_____

Barbara
(surprised)

B.

What! Ju - an Bau-tis - ta!_____

B.

you are mak-ing me_ a pro-po - sal of mar-riage?_____

molto cresc. ed accel.

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

The first system of the score features two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are marked *ff.* and contain the lyrics "Tra la la la! tra la la la! — tra la la, tra la la, tra la". The piano accompaniment consists of chords and moving lines in both hands, with some triplets indicated by a '3' over the notes.

la!
la!

secco

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

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

I am, — sweet Bar-ba-ra, with ev-'ry

f cresc. molto *sfz* *sfz*

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

più agitato

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

mf cresc. *accel.* *sfz*

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

Molto appassionato

A.

A.

molto appassionato

Fair one, lis-ten to my

Sonore

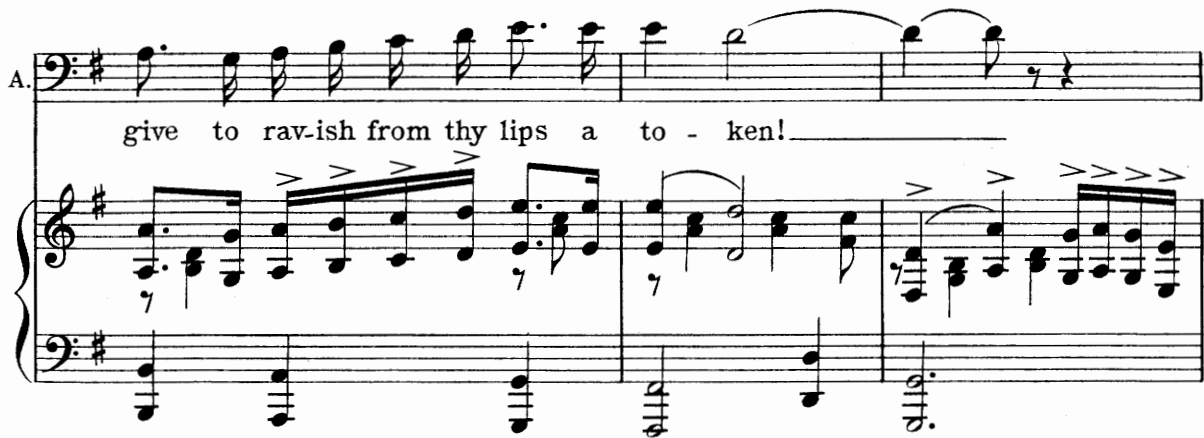
dim.

A.

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

A.

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

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

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

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

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

A.

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

A.

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

A.

On thy an-swer will I live or die!

A.

Bid me to live, to live_ or

Tempo I
Girls (behind scene)

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

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

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

die! —

Tempo I

molto accel. e cresc.

ha! —

ha! —

Barbara

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

Alvarado (facing her angrily)

Molto agitato

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

There was a time I was your

A.
 This system contains measures 3 and 4. The vocal line continues with a half note (B) and a quarter note (A). The piano accompaniment continues with the established rhythmic pattern. The dynamic is marked 'p' (piano).

choice! What has changed

dolente

A.
 This system contains measures 5 and 6. The vocal line continues with a half note (G) and a quarter note (F#). The piano accompaniment continues with the established rhythmic pattern. The dynamic is 'p' (piano).

my cousin?

sempre incalzando

A.
 This system contains measures 7 and 8. The vocal line continues with a half note (E) and a quarter note (D). The piano accompaniment continues with the established rhythmic pattern. The dynamic is 'p' (piano).

There is an - oth - er!

Barbara

B. *3* *b* *2*

Juan Bau-tis - - - - ta!

A.

tutta forza

fff molto accel.

B. *Meno*

Ju-an!—

ff

fz fz fz fz

Alvarado

A. *ff*

And you but a con-vent girl!

sempre ff

ff

dim.

(he laughs)

A. Ah ha!

(in derision)

Oh in-nocence, thy

poco rit.

fz

colla voce

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

a tempo. poco accel. più allarg.

fp cresc. *ff* *a tempo fz* *tr*

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

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

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

Più agitato

fz *fz*

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

A. _____

Più agitato

fz *fz* *fz* *f*

ba - ra!

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

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

fz fz fz fz fz

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

A.

ff fz fz

A. Alvarado *ff* You

ffz

A. *ff*

— prefer a stran —

ffz

ff

B. *Barbara* *3* *3*

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

A. — ger! —

con tutta forza e molto cresc.

fff

B. (exit quickly into hacienda)

leave — you!

cresc.

molto accel.

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

San - ta Ma - ri - - a!

sfz *f*

A. *a tempo* *in tempo*

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

ff *rit.* *a tempo*

A. *portato*

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

ff *sf accel.*

A. *ten.*

mine by ev-'ry right! _____

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

A. (sneeringly)

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

sf più accel. *ff*

tutta forza
ff

A. I will have his

molto accel.
ff

Allegro con fuoco
(shouted)

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

A. life!_

ff *ff* *ff*

(Castro comes out of shadow)

L'istesso tempo (♩=♩)

Castro

C. Not so fast!

ffp misterioso
p!

(looks around)

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

C. *To -*

(almost spoken)

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

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

falsetto
pp
in tempo animato

C. *3*
 We can steal the girl away to the mountains,

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

(in a whisper)
pp *piu f*

C. where none can follow. The whole

ppp *pp sec.*

(with savage enthusiasm)
molto cresc.

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

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

ff *p tranquillo* *p*

C. Be guided by me.

ffp *pp* *ppp* *tranquillo*

Un poco meno
Alvarado

A. *p*

Cas-tro, you are right; we must have

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

patience_ but to - - mor-row!

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

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

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

(exit Natoma Left behind hacienda)

Alvarado

Più lento

A. *p* *fp* (exeunt)

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

Allegro comodo

Scene VI

(Night begins to fall)

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

cresc.

Convent Girls

Sopr. I

Sopr. II

Alto

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(rubato)

molto dim. *poco calando*

Un poco più tranquillo
Barbara

B. *Pico*

P. *Alvarado* *espress. p*

A. *Castro* *Good-*

C. *Kagama* (with dignity)

K. *Convent Girls* We bid thee

pp Good - night! un -

pp Good - night! un -

pp Men Good - night! un -

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

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

Bass I *pp* Good - night! un -

Bass II *pp* Good - night! un -

pp Good - night! un -

Un poco più tranquillo

espressivo

p

(to Paul)

pp

B. *pp* Good - night!

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

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

C. Un - til the morn - ing light we

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

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

til the morn - - ing light our

B.
P.
A.
C.
K.

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

night, good - - night,

bid thee all good night,

all good night,

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

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

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

glad re - un - ion brings,

glad re - un - ion brings,

glad re - un - ion brings,

glad re - un - ion brings,

dim.

Detailed description: This is a page of a musical score for voices and piano. It features five vocal parts labeled B., P., A., C., and K. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: "night un-til the morn - ing light, good-night! night, good - - night, bid thee all good night, all good night, glad re - un - ion brings, we bid thee all good-night, good-". The piano accompaniment includes a grand staff with treble and bass clefs. A dynamic marking of *dim.* (diminuendo) is present in the lower right section of the piano part.

B.

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

A.

K.

pp
night, _____ good - night, _____

pp
night, _____ good - night, _____

pp
night, _____ good - night, _____

ppp
good - night _____ un -

ppp
good - night _____ un -

ppp
good - night _____ un -

ppp
good - night _____ un -

pp

dolcissimo
(aside to Paul)

B. *pp*
Good -

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

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

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

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

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

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

til the morn - ing light our

til the morn - ing light our

til the morn - ing light our

til the morn - ing light our

B. night!

un - - ion brings! *pp*

A. good-night, good-night!

K. good - - night!

un - - - ion brings!

un - - - ion brings!

un - - - ion brings!

glad re - un - ion brings!

glad re - un - ion brings!

glad re - un - ion brings!

glad re - un - ion brings!

pp

(All exeunt excepting Barbara and Don Francisco)

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

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

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

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

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

Allegretto comodo

pp

8

8

Chorus (behind scenes)

Sopr. I

Sopr. II

Alto

O - hé! O - hé!

We

We

O - hé! O - hé!

leggiero

swing on the eve-ning tide,

The low waves gently

swing on the eve-ning tide,

The low waves gently

O - hé!

3

3

3

glide. O - hé! O -

glide. O - hé! O -

O - hé! O - hé!

perdendosi hé! hé! hé!

perdendosi hé! hé! hé!

perdendosi O - hé! O - hé!

ppp

Molto tranquillo (Don Francisco and Barbara embrace)

ppp

B. *pp molto tranquillo*

Lento Let me lin-ger here a-

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

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

D.F. *p*
 Don Francisco

(con dolcezza)

D.F. lit - tle while, sweet Bar - ba - ra, and then re - pose; for to -

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

(he kisses Barbara)

D.F.

night! _____ Good-night! _____

rall.

più dim. *dolcissimo*

molto rit.

pp

(exit Don Francisco into hacienda)

D.F.

Today the years roll backward in their flight.

sempre dim. *ppp perdendosi*

Scene VII

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

Molto tranquillo

Barbara (alone) *pp*

B. Oh, won-drous night!

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

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

rit.

pp

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

poco ten.
p

sempre più allargando

molto rit.

pp

B. *lunga*

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

ppp *lunga*

B. *Lento pp* *ten.*

I have not dreamed of love! My

pp *ppp* *ten.* *dolcissimo*

B. con-fi-dant, O, sil-ver moon, — How oft — with thee I've

B. held commune, — And wondered if the tale be true, — That

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

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

portato ten.

ppp

3

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

pp

rit.

3

3

pp

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

a tempo

pp

Più mosso

pp *dolcissimo possibile*
ten.

B.

I love him!

pp

B.

In se-cret hear my vow: I love

fp

B.

him! for none shall know but thou. I

fp

B.

sempre cresc.

love him! Ah! chide me not, I

p

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

B. say, I love,

cresc.

p molto cresc.

B. I love,

p

sfz

fp

B. I love him!

marcatissimo

fp

con slancio

Ed.

Allegro (Paul enters hurriedly)

B.

molto appassionato ed accel.

sfz

Poco meno
Paul

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

ffp cresc. *colla voce*

lento

Allegro
(Barbara sees Paul)

Barbara

back a-gain. _____ Se-ñor!_

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

Paul

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

colla voce *a tempo*

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

p *accel.*

Barbara

B. Be-ware, the dan-ger

sfz *sfz*

B. My fa-ther

P. Dan-ger? Dan - ger!

accel. *fp*

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

fp

fp

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

fp

fp

sfz p

sfz p

P. close to thee, close to thee,

fp

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

sfz

p

appassionato

p ma con calore

Barbara (aside)

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

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

B. heart. —

P. Paul

I love thee, I love, — love thee!

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

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

B. *I trem - ble!* *my heart* _____ *is*

P. *thee!* _____

tempo

EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

B. *beat - ing!* _____

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

p *molto cresc.*

fp

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

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

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

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

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

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

dotcissimo *ppp* *ten.*

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

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

ppp *ten.* *Più mosso* *pp* *fp* *3*

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

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

fp *3*

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

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

p

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

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

p

B. love, _____

P. love, _____

p *cresc.*

B. I love,

P. I love,

sfz *fp*

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

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

Meno mosso

marcatissimo *fp* *tutta forza*

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

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

B. *With all my soul I love thee! —*

P. *With all my soul I love thee! —*

fff accel.

ff

8

B. *With all my soul I love! —*

P. *With all my soul I love! —*

Maestoso

sffz

ff

Maestoso

3

(They stand in fond embrace)

ff

Poco animando

dim.

sempre dim. *stringendo*

(a light is seen in first window of hacienda)

B. *Barbara* *p*
My fa-ther!

Violins *pp*

più tranquillo *pp*

(They embrace once more hurriedly)

B. Good-night!

P. *Paul* *pp*
One

pp *ppp* *pp* *dolcissimo*

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

P.

pp *ten.*

kiss_ up-on those tell-tale eyes!_

Detailed description: This block contains the musical score for Part P. It consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The vocal line starts with a rest, then sings 'kiss_ up-on those tell-tale eyes!_'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamics include *pp* and *ten.* (tenuto).

B.

Barbara
pp parlando *perdendosi*
pp

Until to - mor-row, good-night! I love_

Detailed description: This block contains the musical score for Part B, featuring Barbara. It consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The vocal line starts with a rest, then sings 'Until to - mor-row, good-night! I love_'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamics include *pp parlando* and *perdendosi pp*. The tempo/mood is marked *molto tranquillo*.

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

B.

thee!_

perdendosi

Detailed description: This block contains the musical score for Part B, continuing from the previous block. It consists of three staves: a vocal line, a piano accompaniment line, and a grand staff. The vocal line starts with a rest, then sings 'thee!_'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The tempo/mood is marked *perdendosi*.

(Barbara enters doorway of hacienda in the shadow quickly)

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

Lento
ppp

Detailed description: This system contains the first system of music. It features a vocal line at the top with a dotted line and a piano accompaniment below. The piano part is marked *Lento* and *ppp*. The key signature has one flat. The piano accompaniment consists of a treble and bass clef staff. The vocal line has a dotted line above it. The piano accompaniment has a treble and bass clef staff. The piano part is marked *Lento* and *ppp*.

(Slow Curtain)

poco cresc.
pp ma marcato

Detailed description: This system contains the second system of music. It features a vocal line at the top with a dotted line and a piano accompaniment below. The piano part is marked *poco cresc.* and *pp ma marcato*. The key signature has one flat. The piano accompaniment consists of a treble and bass clef staff. The vocal line has a dotted line above it. The piano accompaniment has a treble and bass clef staff. The piano part is marked *poco cresc.* and *pp ma marcato*.

Detailed description: This system contains the third system of music. It features a vocal line at the top with a dotted line and a piano accompaniment below. The piano part is marked *pp*. The key signature has one flat. The piano accompaniment consists of a treble and bass clef staff. The vocal line has a dotted line above it. The piano accompaniment has a treble and bass clef staff. The piano part is marked *pp*.

Act II

Scene I

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

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

Prelude

Allegro vivo

Allegro brillante

First system of a piano score. The right hand features a melodic line with eighth notes and some triplets, while the left hand provides a steady accompaniment of eighth notes. A fermata is placed over the first measure of the right hand.

Second system of the piano score. The right hand contains several triplet figures, and the left hand continues with a rhythmic accompaniment. A fermata is present at the beginning of the system.

Third system of the piano score. The right hand has a more complex melodic line with triplets and slurs. The left hand accompaniment includes some chords and moving lines. A fermata is at the start.

Fourth system of the piano score. This system includes dynamic markings such as *sf* (sforzando) and *lento dim.* (ritardando and decrescendo). It also features the instruction *lunga* (long) above a note. The right hand has a long, flowing melodic line with triplets and trills.

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

8

Musical score system 1, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The system contains several measures of music with triplets and slurs. A dotted line with a circled '8' above it spans the first two measures.

p *pp* *f subito*

Allegro a tempo *accel.*

Musical score system 2, continuing from the previous system. It includes dynamic markings *p*, *pp*, and *f subito*. The tempo marking *Allegro a tempo* is followed by *accel.* and a series of triplets.

Allegro (Tempo I)

sff

Musical score system 3, starting with a treble clef and a key signature of two flats (Bb, Eb). The system features *sff* dynamics and multiple triplet markings.

p *pp*

Musical score system 4, continuing in the same key signature. It features *p* and *pp* dynamics and complex chordal textures.

Lento *p* *ritenente* *piu rit.*

Musical score system 5, starting with a treble clef and a key signature of two flats. The tempo marking *Lento* is present, along with *p*, *ritenente*, and *piu rit.* markings.

(Curtain)

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

Molto moderato

l. h.

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

Natoma (spoken)

N.

No!

riten. *rit.*

(She looks over scene and turns toward centre)

p a tempo, ma molto tranquillo *più tranquillo*

pp *ppp* *molto rit.*

Molto moderato

Natoma

N. 

Within the hour the morning sun will flood the hills

N. 

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

N. 

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

N. 

slave, thy voice is ever gen-tle,

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

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

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

f accel. Lento

N.  *of this fair land.*

f

N.  *Molto lento*

molto rit. rit. pp

Moderato

N. *ppp* *p* *6*/*8* *6*/*8* *6*/*8* *6*/*8*

How tall and

N. *f* *rit.* *p* *lunga*

fair and brave was he!

Lento

N. *pp*

His love was mine, mine

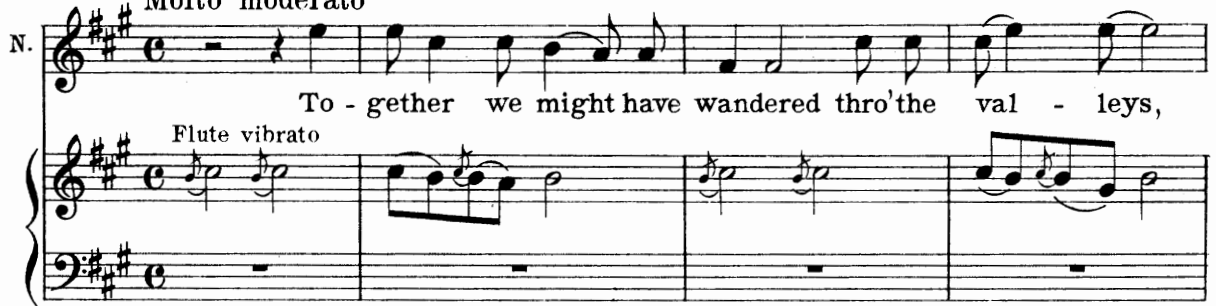
N. *pp*

for one short hour! All my heart was his, to

N. *ppp* *rit.* *lunga*

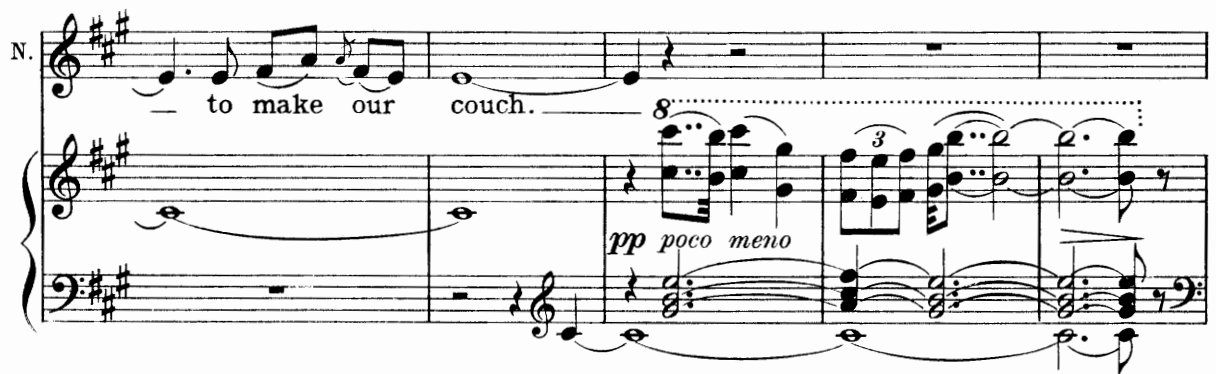
take and hold for ev-er.

Molto moderato

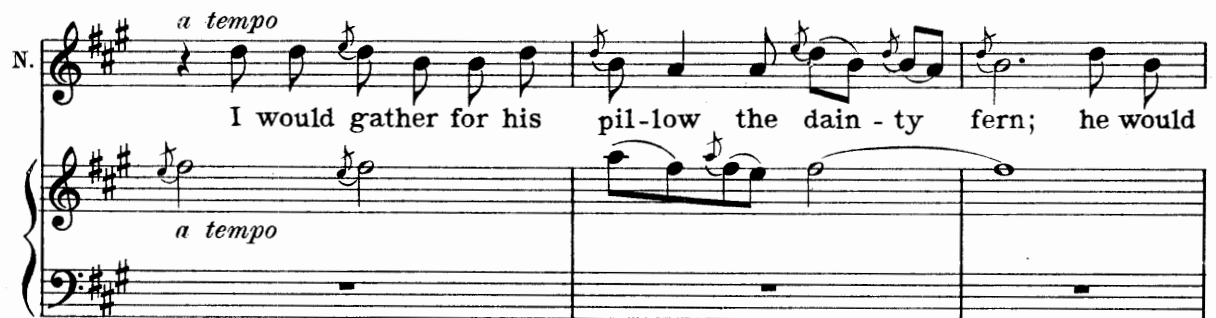
N.  To - gether we might have wandered thro' the val - leys,

Flute vibrato

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

N.  to make our couch.

pp poco meno

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

a tempo

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

mp *pp*

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

poco meno *a tempo*

ppp

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

8va bassa

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

ppp

N. my fair land a - lone with thee,

ppp

più forte

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

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

più rit.

N. far a - way!

più rit. *ppp*

8va bassa

Lento (Guitar on stage) *f*

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

Lento *p sfz* *pp*

(Laughter and noise from the inn)

pesante

G. Ah!

pp *grazioso*

attacca

A tempo, animato
Natoma

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

sfz p

fp

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

sfz

N. reckon not on one whom you ig - nore

sfzp

sfzp

N. *like so much car- rion.*

accel. e cresc. possibile

N. 'Tis

sfz piu accel.

fz *pp*

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

sfz

sfz

N. *molto marcato*

she will take counsel with her- self.

sfz

accel.

N. *p* *>*

It is the on-ly way.

fp *trquillo* *fp*

(Church-bell sounds)

Lento

ppp *pp*

N. *senza tempo* *a tempo*

The call to prayer. The padre bids me en-ter in the church; —

colla voce *rit.* *a tempo*

N.

Of-ten has he told me:

Più lento

N.

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

N.

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

N.

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

N.

Fire and eternal tor - ture
f pesante

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

molto pesante

ff *animando*

cresc. possibile

ff

N. I do refuse! I re - fuse!

ff *allargando* *ff*

allargando

N.

sfz p

Maestoso

N.  *p*

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

N. 

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

N.  *p*

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

N. 

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

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

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

N. (exit rapidly)

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

pppp

(A Shepherd's pipe is heard off stage)

Moderato

p

pppp

(A Boy appears in the roadway)

pp

poco meno

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

Molto lento

Tempo I

pp

rit.

più forte

f

p

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

poco più tranquillo

f

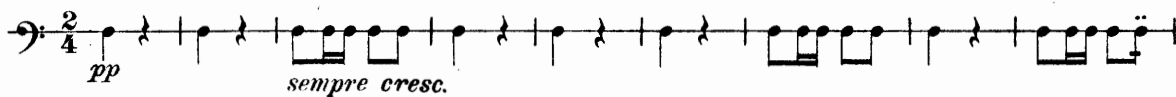
(Boy follows, whistling)

(door closes)

a tempo, poco a poco rall.

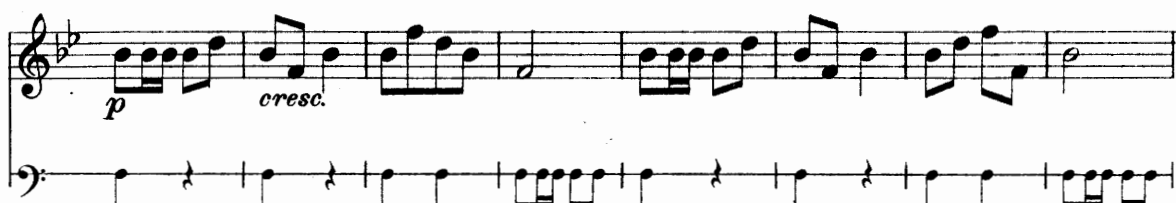
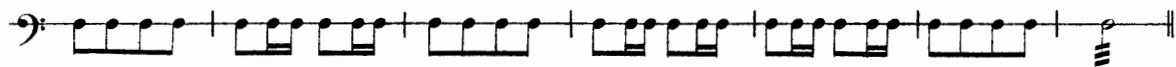
sf

(Snare-drum off stage)



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

(Four trumpeters on stage)



(The Sergeant delivers flag to friars)

(The flag is seen mounting)

Trumpets

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

Musical score for the second system. It continues the piano and trumpet parts from the first system. The piano part includes a *poco rit.* marking. The time signature changes to 2/4 at the end of the system.

(They march off)

(Trumpeters on stage)

Musical score for the third system. It features a single bass line in 2/4 time, marked *a tempo*. The line consists of a rhythmic pattern of eighth and sixteenth notes.

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

Musical score for the fourth system. It consists of two systems of piano accompaniment. The first system has two staves (treble and bass clefs). The second system also has two staves. The piano part includes a triplet of eighth notes marked with a *p* dynamic. The key signature has two flats.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features several triplet figures in both the right and left hands.

(Trumpeters exeunt)

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

Third system of musical notation. It features piano accompaniment with a *p* dynamic and triplet figures. The dynamic changes to *mf* towards the end of the system.

Fourth system of musical notation. It includes piano accompaniment with *f* and *ff* dynamics and triplet figures. The system concludes with a *3/4* time signature change and the instruction *attaca*. Below the system, there is a separate line for the *Kdr. in D* (Kornet in D) with a *3/4* time signature and a *7* measure rest.

Allegro moderato

p cresc.

Chorus

Soprano

Alto Come, buy! Step up!

Tenor Come, buy!

Bass

f

Kdr. in D

Step up, come and buy!

Step up, come and buy!

f

Come, drink!

f

The daintiest ev - er seen!

The daintiest ev - er seen!

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

1st Group

A - jew - elld belt, A hat of felt For you, Se - ñor, Come, buy!

Our will - ing hearts you

2d Group

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

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

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

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

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

Our will - ing hearts you

In fine ar - ray,
 come buy!

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

from ev - 'ry land.

come buy! _____

From that our purs-es are ex - empt!

lov - ing smile; Your wares will not our

8.

Come buy! A piece of braid _____

Step up! step

E - nough! _____

pock - ets tempt, From that our purs - es

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

sfz *fp.* *ff*

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

fp. *ff*

tie the string, come buy, come buy! _____

what you — will From — old Se - - ville! _____

chat-ter fills the air, your chat-ter fills the air! _____

cal, good health and wealth, come drink! _____

8

sf

3

3

3

3

3

3

3

3

8

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Tenors

List — to our

prayer, fair Nymph of a - zure eyes!

One hour with thee in - deed were

Par - a - dise! By night and day we

Come buy! _____

Come buy! _____

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

Come drink! _____

The first system of music features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part includes a sequence of chords marked with the number 7 and a melodic line with triplets and an 8-measure rest.

(laughing)

Ha ha, ha ha ha, ha ha ha!

(laughing) (imitating Tenors)

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

star! _____

The second system of music features four staves. The top two staves are vocal lines with lyrics, including laughter and imitating tenors. The bottom two staves are piano accompaniment. The piano part includes a sequence of chords marked with the number 7 and a melodic line with triplets and an 8-measure rest, marked with *sfz*.

star! _____ You dream both near and far! _____

List to our prayer! _____

(imitating Tenors)

By night and day, _____ both near and far,

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

(to Tenors) _____ (laughing)

Oh! love - sick swain! _____ Ha! ha! we

list to our prayer! _____

(laughing)

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

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

(turning to customers)

know that strain! A jew-elled belt, A hat of
 Don't be so gruff!
 our guid-ing - star! Come drink!

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and dynamic markings such as *sfz* and *mf*. The key signature has two flats, and the time signature is 2/4.

felt For you, Se - nor, _____ is just the thing!
 (2^d Group, Soprano) Come buy!
 Step up! Don't be so gruff!
 E-nough, e-

The second system continues the musical score. It includes a vocal line for a second group of sopranos. The piano accompaniment continues with similar rhythmic patterns. The key signature changes to two flats and one sharp, and the time signature remains 2/4.

The third system shows the piano accompaniment for the final part of the page. It features a steady rhythmic accompaniment with chords and moving lines in both hands. The key signature is two flats and one sharp, and the time signature is 2/4.

Come and buy! _____ come and

To - day _____ we lay our treasures at your

sf

nough!

Come drink! _____ Our will-ing hearts _____

Kdr. in D

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'Come and buy! _____ come and' and a piano accompaniment. The second system continues the vocal line with 'To - day _____ we lay our treasures at your' and piano accompaniment. The piano part includes a forte dynamic marking (*sf*) and a 'nough!' lyric. The third system shows the vocal line with 'Come drink! _____ Our will-ing hearts _____' and piano accompaniment. The piano part includes a 'Kdr. in D' marking. The piano accompaniment consists of a right-hand part with chords and a left-hand part with triplets and chords.

buy! _____ come and buy! we lay our treasures at your

feet! Step up now, let your sweet heart

— you can be-guile with a smile, _____

Detailed description: This system contains the second two systems of a musical score. The top system features a vocal line with lyrics 'buy! _____ come and buy! we lay our treasures at your' and a piano accompaniment. The second system continues the vocal line with 'feet! Step up now, let your sweet heart' and piano accompaniment. The piano part includes a '— you can be-guile with a smile, _____' lyric. The piano accompaniment consists of a right-hand part with chords and a left-hand part with chords and a final cadence.

feet, old roy-al lace, _____

choose! _____ Come buy! _____

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

all made by hand! Come buy! _____

come buy! _____

(impatiently)
List to our

lov - ing smile! Come

come and buy!

come and buy, come and buy! New caps and

prayer, fair Nymph of

drink!

8

3

come and buy, come! step up!

wraps!

a - zure eyes! One hour with

Here's to her who dares to sip! Come

3

3

3

come and buy!

Come and buy, come and buy! New caps and

thee, in - deed, were

drink!

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

come and buy!

(to Tenors)

wraps! Come!

Par - a - dise! Night and day we

come drink!

The second system continues the musical score with lyrics "wraps! Come!" and "Par - a - dise! Night and day we". It includes a specific instruction "(to Tenors)" and a piano accompaniment featuring a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

Step up! step up!

come! come, buy!

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

— fill the cup! Come drink! — fill the cup!

molto

come buy! come buy!

Step up! step up!

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

come drink! come

ff

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

f *tr*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The vocal line consists of four staves, with lyrics written below the notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The score includes various musical notations such as triplets, eighth notes, and a trill. The lyrics are: "Step up, step up, step up, come buy, step up and step up, step up, step up, come buy, step up and E-nough, e - nough! your chat-ter fills the drink! Here's health and buy! buy! air! wealth!". The piano part features intricate patterns of eighth notes and triplets, with a dynamic marking of *f* (forte) and a trill (*tr*) in the final section.

Step up! step

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

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

Here's health and

sfz *3*

(laughing)

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

(laughing)

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

star! E - nough! e -

wealth! Come drink! come

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

up! step up! step

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

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

drink! Here's health and

8^{va}

3 3 3

(laughing)
up! Ha ha ha ha ha ha ha ha! step

(laughing)
up! Ha ha ha ha ha ha ha ha! step

star! E - nough! e -

wealth! Come drink! come

8^{va}

ff

3 3 3 3

up! step up! come

up! step up! come

nough! e - nough! e -

drink! Here's health and

8.....

The first system of the score includes four vocal staves and a piano accompaniment. The vocal parts have lyrics: "up! step up! come", "up! step up! come", "nough! e - nough! e -", and "drink! Here's health and". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand with triplets. A first ending bracket labeled "8....." spans the final two measures of the piano part.

Animato

buy! _____

buy! _____

nough! _____

wealth! _____

Animato

The second system continues with four vocal staves and piano accompaniment. The vocal parts have lyrics: "buy! _____", "buy! _____", "nough! _____", and "wealth! _____". The piano accompaniment includes triplets and a ten-note scale-like passage in the right hand, with a first ending bracket labeled "Animato" above it. The left hand also features triplets and a ten-note scale-like passage.

f
The Va-que - ros!

f
The Va-que - ros!

(cracking of whips off-stage)

f
The Ran-che - ros!

f
The Ran-che - ros!

ff

f

strepitoso

f

ff
Ho - la! Ho - la! Ho -

ff
Ho - la! Ho - la! Ho -

ff
Ho - la! Ho - la! Ho -

ff
Ho - la! Ho - la! Ho -

8

3

la! _____

la! _____

The Vaqueros (dismounting)

la! _____

la! _____

Ai-é!

Ai-é!

8

ruvidamente *sf*

Tenor

Ai-é!

Bass

Ai-é!

EASTMAN SCHOOL OF MUSIC
OPERA DEPARTMENT

8

sf

sf

sf

sf

The Vaqueros (entering)

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

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

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

8

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal parts are in treble and bass clefs with lyrics. The piano accompaniment is in treble and bass clefs. Dynamics include *f* and *ff*. A first ending bracket labeled '8' spans the final two measures of the piano part.

ff *ff*

ff *ff*

sff

8

Detailed description: This system continues the piano accompaniment. It features a *ff* dynamic. The piano part includes a first ending bracket labeled '8' and contains several triplet markings (indicated by a '3' over the notes).

Detailed description: This system continues the piano accompaniment with melodic lines in both hands. It concludes with a final cadence.

Pico

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

fz molto marcato

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

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

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

P.

é!

Tenor *ff*
Ai - é! Ai - é! ai - é!

Bass *ff*
Ai - é! Ai - é! ai - é!

ff *sf* *sf*

P.

See where the bull up - on his knees

P.

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

mf

P.

eyes! Fierce - ly he dies! Ai -

P. *é!*

Ai-é! ai-é! ai-é! *ff*

Ai-é! ai-é! ai-é!

P. *rit.* *a tempo*

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

(crack of whip)

rit. *a tempo*

p *fp*

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

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

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

P. daunted we reign! Ai - é!

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

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

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

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

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

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

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

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

Tempo I

daunt-ed they reign! ai - - é!

daunt-ed they reign! ai - - é!

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

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

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

Tempo I

ff

ff

ff

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is in 3/4 time with a key signature of three sharps. It features a triplet of eighth notes in the first measure. The right hand has a dynamic marking of *ff* and an eighth-note figure. The left hand has a dynamic marking of *ff* and a similar eighth-note figure. There are also dynamic markings of *ff* in the middle of the system.

ai -

ai -

ai - é! ai - é! ai -

ai - é! ai - é! ai -

ai -

ai -

ff

ff

sfz

p accel.

ff

Detailed description: This system contains four vocal staves and piano accompaniment. The first two staves have lyrics underneath. The music is in 3/4 time with a key signature of three sharps. It features a triplet of eighth notes in the first measure of each staff. The fourth staff includes a dynamic marking of *ff* and a fermata over the final notes. The piano accompaniment consists of two staves (treble and bass clef). The right hand has a dynamic marking of *ff* and an eighth-note figure. The left hand has a dynamic marking of *ff* and a similar eighth-note figure. There are also dynamic markings of *sfz* and *p accel.* in the middle of the system.

Allegro animato

é!
é!
é!
é!

Allegro animato (♩ = ♩)

(Carpenters with hammers on stage)

8
ff
sempre ff

(Enter Alvarado and friends)

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

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

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

S. **Sergeant**

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

colla voce

ffz

Vocal line for the Sergeant. Piano accompaniment includes dynamics *fz* and *ffz*. The piano part features a wavy line in the treble clef and a steady bass line.

Allegro moderato

(Carpenters resume their work)

Introduction for the 'Allegro moderato' section. Treble clef, 6/8 time signature. Bass clef, 6/8 time signature. Dynamics include *ff*. Features a steady eighth-note accompaniment in both staves.

Tempo giusto

2/4

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

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

ff *ff* *fz*

(Carpenters resume their work)

ff

Alvarado

in tempo

A.

Thanks, good
(The Carpenters finish their work)

fz *fz*

A

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

fp

A

a piacere *in tempo*

welcome fills my heart with pride!

Girls

Long life to Al - va - ra - do!

ff

tr **Allegro moderato**

fp

ff

Animato

scherzando *ff*

Alvarado

A. *f* *fz*

(Bruzzo approaches Alvarado)

Here, Bruzzo!

A. *fz*

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

Animato

A. *f*

they drink with Al - va - ra - do! —

Girls Al - va - ra - do! —

Tenors

Animato

ff *f* *f*

Long life, Al - va -

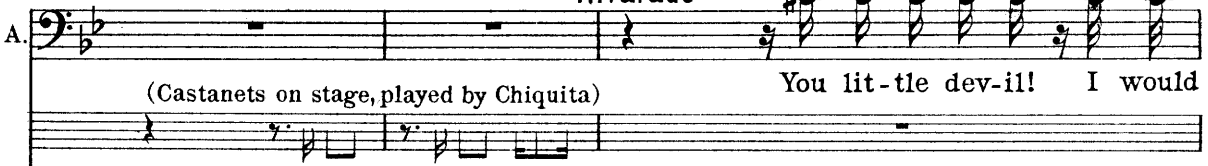
(Chiquita and other dancing-girls have come out of inn)

Long life! —

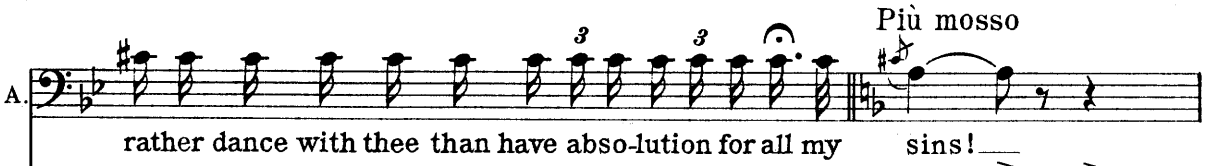
ra - - - do!

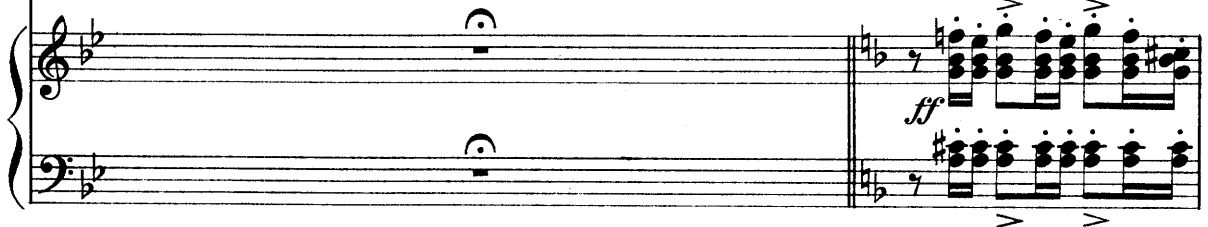
tr *sf* *ff* *ffz*

Alvarado *sotto voce*

A. 

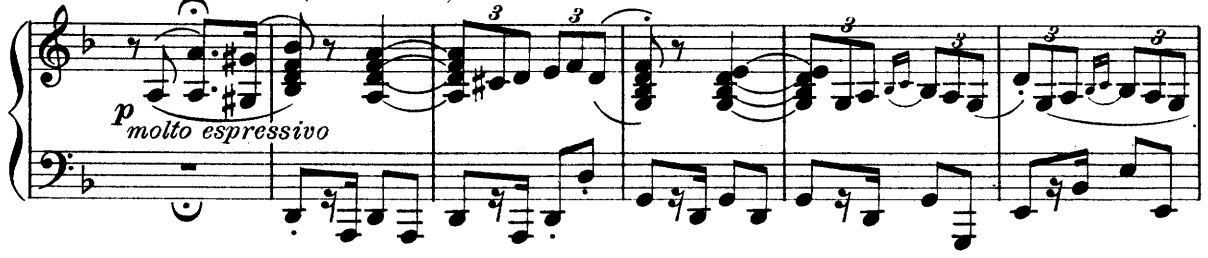
Meno
ff 

A. 


ff 



Meno mosso (Habanera)

p *molto espressivo* 





The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in a key signature of two flats. The music features a complex texture with many triplets. A dynamic marking of *p* (piano) is present in the lower staff.

The second system continues the musical piece. It features similar triplet patterns in both staves. A dynamic marking of *p* is visible in the lower staff.

The third system shows further development of the triplet motifs. The texture remains dense with overlapping rhythmic figures.

The fourth system continues the intricate rhythmic patterns established in the previous systems.

The fifth system introduces a dynamic marking of *f* (forte) in the lower staff. A quintuplet (marked with a '5') appears in the upper staff.

The sixth system begins with a dynamic marking of *pp* (pianissimo) in the lower staff. It features a quintuplet in the upper staff and includes the instruction *dim. e ritard.* (diminuendo e ritardando) above the staff.

The seventh system concludes the piece, featuring final triplet patterns in both staves.

Allegro brillante

Sergeant (to Soldiers; spoken:)

S. _____

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

They come! — they come! —

Allegro brillante, animato (Trumpets behind scenes)

(Drums behind stage)

fp

S. _____

Fall in!

sfz

Soprano

They come! — they come! —

Alto

They come! — they come!

Tenor

They come! — they come! —

Bass

They come! — they come! —

sfz (Trumpets behind scenes)

f

sfz

sfz

sfz

Piano introduction featuring a series of triplets in both the right and left hands, set in a key with two flats.

Castro (aside to Alvarado)

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

Damn that wench, Chiquita! Come to your

Vocal line for Castro in bass clef. Piano accompaniment includes a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *dim.*, *sfz*, and *pp*.

Alvarado

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

C. senses, man!

sfz *fp* *pp*

Vocal line for Alvarado in bass clef. Piano accompaniment continues with similar textures. Dynamics include *sfz*, *fp*, and *pp*.

Pico

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

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

pp

Vocal line for Pico in bass clef. Piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp*. The piece concludes with a triplet in the right hand.

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

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

Soprano *f*
They come! they come!

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

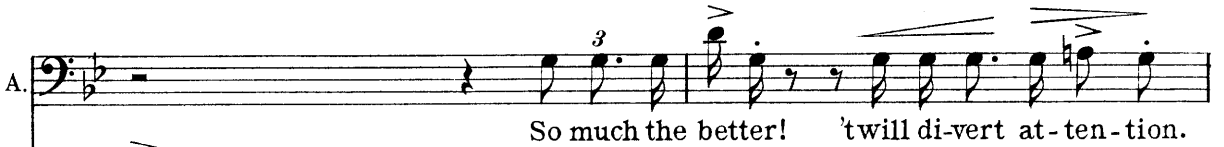
Tenor *f*
They come! — they come! —

Bass *f*
They come! — they come! —

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

C. Castro *pp*
Coming from his

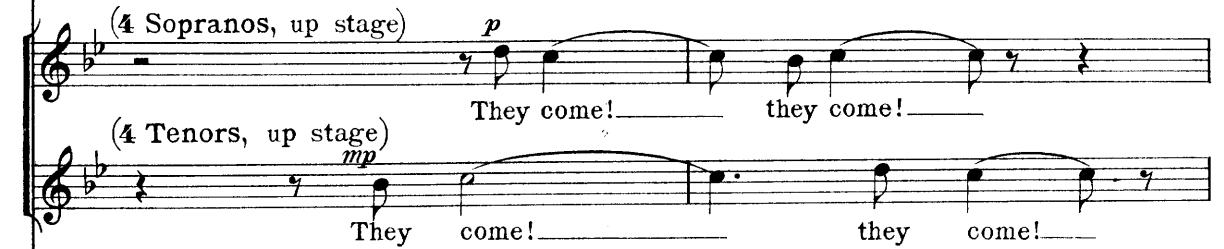
(Trumpet behind scenes) (Orchestra) *p* *pp* *3* *3* *3*

A. 

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

C. 

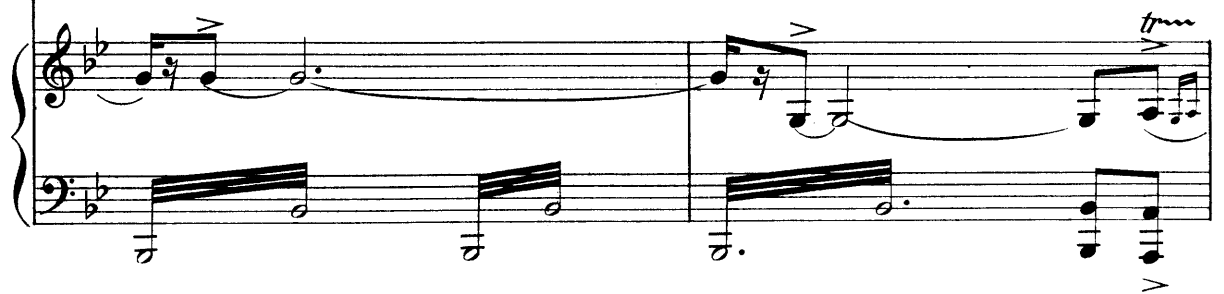
ship with a party of his men.

(4 Sopranos, up stage) *p* 

They come! they come!

(4 Tenors, up stage) *mp*

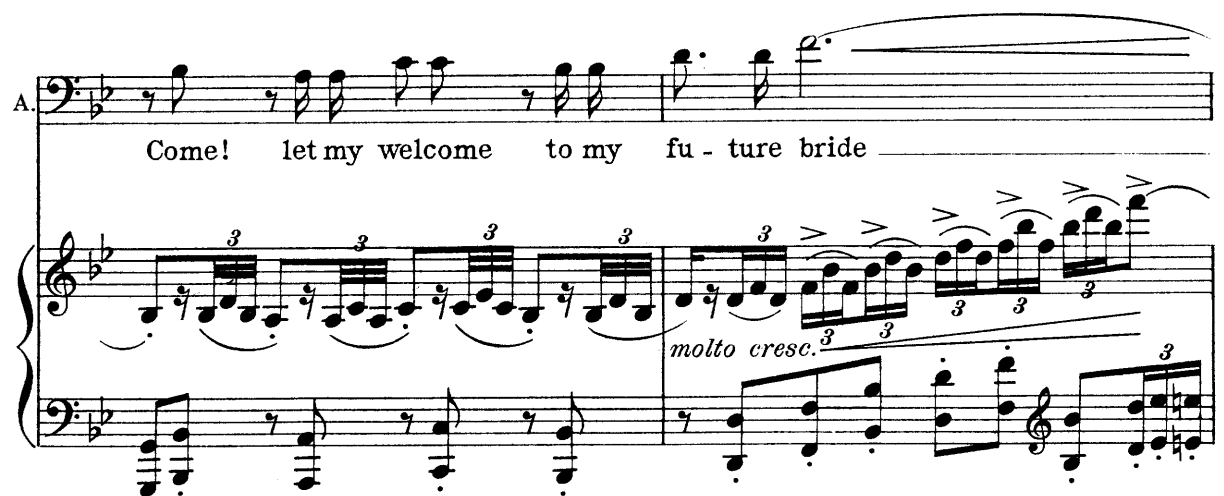
They come! they come!



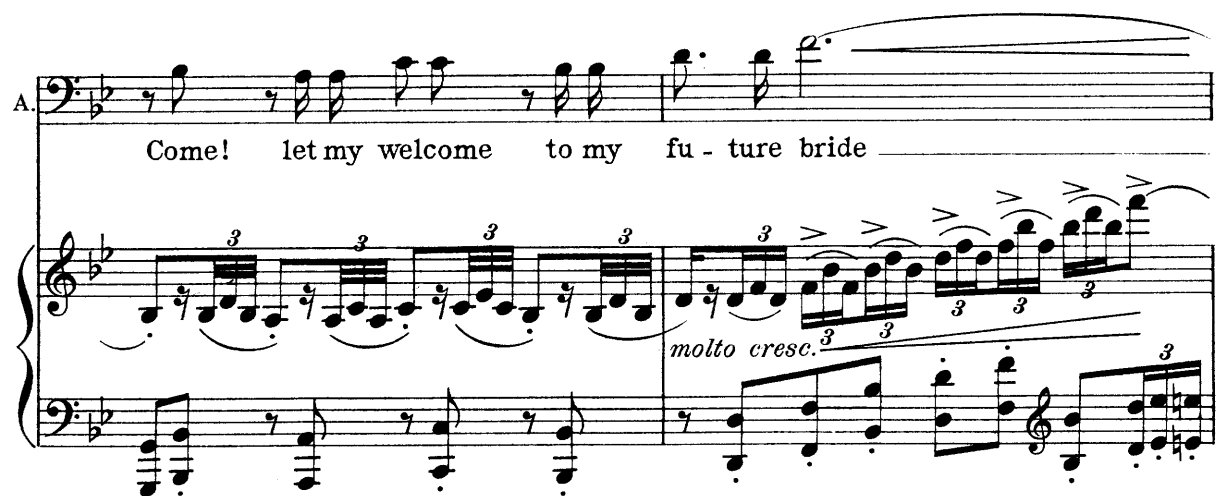
A. 

Come! let my welcome to my fu - ture bride



A. 

Come! let my welcome to my fu - ture bride



molto cresc.

(they go up-stage)

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

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

Alto *f* Get in-to line!

Tenor *f* Stop your chattering!

Bass *f* Get in-to line!

brillante *sfz*

hur-ry! Hurry! hur-ry!

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

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

They come! Get in line!

molto marc.

(to the men)

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

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

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

fp *molto cresc.*

line!

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

Ah! ah!

Ah! ah!

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

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

Make read-y! — get in line! —

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

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

This system contains three vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 2/4 time signature. The lyrics are: "Get in line there! make read-y now! Be qui-et, here they come! get in Here they come! stop your chatter-ing! Be qui-et, here they come! get in here they come! stop your chatter-ing! hur-ry up!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The piano accompaniment for the first system consists of two staves. The right hand plays chords and single notes with accents, while the left hand plays a rhythmic accompaniment with slurs and accents.

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

This system continues the vocal and piano parts. The lyrics are: "line! be qui-et! here they come! get in line! get in line! — line! be qui-et! here they come! get in line! get in line! — (Trumpeters on stage enter)". The piano accompaniment includes a section marked *ff* (fortissimo) with a 7/8 time signature.

The piano accompaniment for the second system features a complex rhythmic structure with a 7/8 time signature. It includes a section marked *f* (forte) with a 7/8 time signature and a 2/4 time signature.

The piano accompaniment for the third system includes a section with a triplet of eighth notes and a section with a 15-measure melodic line in the right hand.

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

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

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

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

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

(The procession begins)

(Soldiers enter first)

*molto marcato*³

System 1: Treble and bass clefs. Treble clef contains a melodic line with triplets and accents. Bass clef contains a rhythmic accompaniment with triplets and accents.

sempre brillante

System 2: Treble and bass clefs. Treble clef contains a melodic line with triplets and accents. Bass clef contains a rhythmic accompaniment with triplets and accents.

sfz

System 3: Treble and bass clefs. Treble clef contains a melodic line with triplets and accents. Bass clef contains a rhythmic accompaniment with triplets and accents. A dynamic marking *sfz* is present in the bass clef.

(The Alcalde enters)

ruvidamente

System 4: Treble and bass clefs. Treble clef contains a melodic line with accents. Bass clef contains a rhythmic accompaniment with accents. A dynamic marking *f* is present in the bass clef.

System 5: Treble and bass clefs. Treble clef contains a melodic line with accents. Bass clef contains a rhythmic accompaniment with accents.

sfp *cresc.*

System 6: Treble and bass clefs. Treble clef contains a melodic line with accents. Bass clef contains a rhythmic accompaniment with accents. Dynamic markings *sfp* and *cresc.* are present in the bass clef.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some with accents. The bass clef staff contains a rhythmic accompaniment with chords and moving lines. A trill is indicated in the final measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a strong rhythmic accompaniment. A forte (*f*) dynamic marking is present in the first measure of the bass staff. A triplet of eighth notes appears in the final measure of the bass staff.

Third system of musical notation. The treble clef staff shows a more complex melodic line with slurs. The bass clef staff continues with a steady rhythmic accompaniment.

(Ladies enter)

Fourth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and features triplet markings. The bass clef staff starts with a mezzo-piano (*mp*) dynamic. Performance instructions include *espress.* and *poco a poco cresc.* The system concludes with a *rit.* (ritardando) marking.

Fifth system of musical notation. The treble clef staff continues with triplet markings and slurs. The bass clef staff features a rhythmic accompaniment with various dynamics and slurs. The system concludes with a *rit.* marking.

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

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

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

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

(Church-bell rings once)

Poco meno

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

Convent Girls (leaving arcade)

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

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

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

pp

8

tend In glad ar - -

tend In glad ar - -

tend In glad ar - -

8

ray the com-ing of our friend!

ray the com-ing of our friend!

ray the com-ing of our friend!

7

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

The second system contains vocal entries and piano accompaniment. The top three staves are vocal staves, each with the lyrics "Wel - - - come" written below them. The piano accompaniment continues in the bottom two staves, with the right hand playing sustained chords and the left hand playing a rhythmic accompaniment. The piano part features some dynamic markings like *mf* and *f*.

The third system continues the vocal and piano accompaniment. The top three staves have the lyrics "hour, that sends us forth to greet" written below them. The piano accompaniment in the bottom two staves maintains the same rhythmic pattern, with some melodic movement in the right hand. The system concludes with a final chord in the piano part.

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

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

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

feet!

feet!

feet!

feet!

molto cresc.

Tempo I

Soprano

Fair Bar-ba-ra!

Alto

Tenor

Don Fran-cis - - co!

Bass

Don Fran -

Tempo I

Musical score for Soprano, Alto, Tenor, Bass, and Piano accompaniment. The piano part features complex rhythmic patterns with triplets and accents.

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

You take all the room your - selves,

Here they come! stop your

cis-co de la Guer-ra, our no - ble Don, how

Musical score for Soprano, Alto, Tenor, Bass, and Piano accompaniment. The piano part continues with complex rhythmic patterns.

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

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

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

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

get in line! make read - y!

You brutes! you

Don Fran - cis - - - co,

Our no - - - ble

8.....

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

stop your chattering! they come! Don Fran-

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

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

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

8.....

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

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

molto rit.
sfz sfz sfz

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

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

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

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

f *sonore*

pesante

ff

Chorus

Oh hap - py

Hap-py day! oh hap - py

Oh hap-py day! hap-py day! oh hap - py

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

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

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

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

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

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

fff ritard. *più ritard.*

a tempo
day! _____

a tempo
day! _____

a tempo
day! _____

a tempo
day! _____

a tempo

a tempo

Don Francisco

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

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

D.F.

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

ff *mf*

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

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

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

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

Poco meno

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

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

D.F.

D.F.

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

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

molto tranquillo *p* *poco rit.*

Poco meno

D.F. *p*
 moth-er. _____ A fair Cas-

pp dolcissimo *pp dolcente*

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

p animando e cresc.

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

molto espress.

(Natoma kneels before Don Francisco with pillow and lace)

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

molto espress.

D.F. *p subito*

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

D.F.

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

D.F. *poco rit.*

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

Andante mosso

D.F. *p*

tate. -

Chorus

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

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

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

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

Andante mosso

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

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

molto dim.

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

molto tranquillo e sempre

(Barbara rises)
p espress.

Barbara

B. *p*

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

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) begins with a piano (*p*) dynamic. The lyrics are "Dear Fa-ther, friends of my girl-hood, and all who came to wish me". The piano accompaniment (grand staff) features a steady bass line and chords in the right hand. There are triplet markings (3) over the final notes of the first and second measures.

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

Detailed description: This system contains measures 4-6. The vocal line continues with "hap-pi - ness to day: I have no words with which to tell how". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

Detailed description: This system contains measures 7-9. The vocal line continues with "o-ver-flow-ing is my heart. — For-give me, if I am be-". The piano accompaniment features more complex chordal textures and some chromatic movement.

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

rit. *a tempo* *tranquillo*

Detailed description: This system contains measures 10-12. The vocal line concludes with "wil - - der'd...". The piano accompaniment includes a *rit.* section, followed by a return to *a tempo*, and ends with a *tranquillo* section. There are triplet markings (3) in the piano part.

B. *Poco meno*

My dear mother I nev - er knew,

rit. *pp*

Detailed description: This system contains measures 13-15. The tempo is marked *Poco meno*. The vocal line begins with "My dear mother I nev - er knew,". The piano accompaniment starts with a *rit.* section and a *pp* (pianissimo) dynamic.

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

B. *Andante espressivo*
ppp dolcissimo

B. *pp*
 Rule thou by love, let kind -
ppp dolcissimo

B. *ppp dolcissimo*
 - ness be thy aim;

B. *I live in thee, _____ to*

B. *all the world pro - claim. _____*

pp

B. *This pre-cept, by gift _____ di - vine, _____*

B. *_____ shall be my dai-ly prayer. _____*

molto ritenente e dim.

pp

molto ritenente e dim.

ppp

Animato
(gayly)

B. *f* *p*

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

f animato

B. *molto cresc.*

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

p animando e cresc.

B. *8*

care, a-way! _____

8

B. *A tempo moderato*

ff

I

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

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

B. A - wake, my love, the

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

B. Spring — is here! —

B. The ti - ny rill a -

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

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

B. join — the riv - er far be - low,

B. *to join_ the riv - er far be -*

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "to join_ the riv - er far be -". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

B. *low. A - cross the*

Tranquillo p

The second system continues the vocal line with the lyrics "low. A - cross the". The tempo and dynamics are marked "Tranquillo p". The piano accompaniment features a prominent eighth-note pattern in the right hand, with some triplets indicated by a "trm. trm." marking. The left hand provides a steady accompaniment.

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

The third system continues the vocal line with the lyrics "field of rip - 'ning grain The zeph - yrs". The piano accompaniment continues with the eighth-note pattern in the right hand, maintaining the "p" dynamic.

B. *bear the same re - frain,*

The fourth system continues the vocal line with the lyrics "bear the same re - frain,". The piano accompaniment remains consistent with the previous systems.

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

The fifth system continues the vocal line with the lyrics "From ev - 'ry bough, from ev - 'ry". The piano accompaniment continues with the eighth-note pattern in the right hand.

B. *p*
 tree, _____ I hear a -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a half note 'tree,' followed by a quarter rest, then a quarter note 'I', a quarter note 'hear', and a quarter note 'a -'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

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

The second system continues the vocal line with a half note 'gain,' followed by a quarter rest, then a quarter note 'a-gain', a quarter note 'the', a quarter note 'mel -', and a quarter note 'o - dy.'. The piano accompaniment continues with eighth-note patterns and some chordal textures.

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

The third system features a vocal line starting with a quarter note 'The', a quarter note 'wind', a quarter rest, then a quarter note 'that', a quarter note 'plays', a quarter note 'with -', a quarter note 'in', a quarter note 'the', and a quarter note 'sheaf,'. The piano accompaniment includes eighth-note patterns and some arpeggiated chords.

B. *p*
 _____ Car - ries the tale _____ to

The fourth system has a vocal line starting with a quarter rest, then a quarter note 'Car -', a quarter note 'ries', a quarter note 'the', a quarter note 'tale', a quarter rest, and a quarter note 'to'. The piano accompaniment continues with eighth-note patterns and some chordal textures.

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

The fifth system features a vocal line starting with a quarter note 'sil -', a quarter note 'ver', a quarter note 'leaf;', a quarter rest, then a quarter note 'The', a quarter note 'drow -', and a quarter note 'sy'. The piano accompaniment includes eighth-note patterns and some arpeggiated chords.

B. pop - py ⁸ hears the bee

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

molto cresc.

fp

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

B. wake! Fly forth, ye min - ions

molto pesante

ff

a tempo

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

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



B. A - wake, my love, the



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



B. Spring is here!

ff *sfz* *fff* *poco incalzando*



Alvarado

A. *f* I of - fer a toast, —

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

A. lus - tre to the day: —

Poco meno

A. Bar - ba - ra — de la Guer - - - -

A. *ra!*

Chorus

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

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

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

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

a tempo

ff

ffz

Meno

ff

accel.

Alvarado (to Barbara)

A. *3*

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

A. *2*

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

Tempo di Minuetto

A. *p*

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

A. *rit.*

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

A. *a tempo*

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

Moderato

Barbara

B. *p*

Will-ing-ly will I o - bey the cus - tom of the

Tempo di Minuetto

B.

ol-den time, _____ and tread a mea-sure, _____ If by

B. **Moderato**

so do-ing I may give plea-sure To all as-sem-bled

B. **Moderato**

here. _____
p. *sempre ritard.*

rit.

Tempo di Minuetto (molto moderato)

p.

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

(Cannon behind scene)

K. *Kagama*

Don Francis - co,

poco a poco in tempo

a tempo ff

Musical score for Kagama and Don Francis-co. The piano part features a melodic line with trills and triplets. Dynamics include *ff* and *a tempo*.

in tempo

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

Musical score for the ship of the Americas. The piano part features a melodic line with triplets. Dynamics include *ff* and *in tempo*.

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

ffp

fp

Musical score for An envoy and guard of honor. The piano part features a melodic line with triplets. Dynamics include *ffp* and *fp*.

barked, and come this way!

molto cresc. ed accel.

Musical score for barked, and come this way!. The piano part features a melodic line with triplets. Dynamics include *molto cresc. ed accel.*

Don Francisco

D.F. *f* Bid them wel-come, we will greet them!

D.F. it is a tri-bute to our Sov'-reign;

D.F. show them ev-'ry hon-or! —

Allegro pesante

Chorus of Sailors (off stage)

Tenor

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

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

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

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

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

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

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

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

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

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

Blow, Bo-re-as, blow!

Blow! Bo-re-as, blow!

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

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

(Enter Paul and brother-officers)

jib!

jib!

8

ff

ff

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

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

8

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

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

8

Detailed description of the musical score: The score is arranged in systems. The first system shows vocal staves with the lyrics 'jib!' and a piano accompaniment. The second system continues the piano accompaniment with a forte dynamic marking 'ff'. The third system features vocal staves with the lyrics 'Blow, Bo-re-as, blow! Oh! We' and piano accompaniment. The fourth system continues the vocal and piano parts with the lyrics 'stick our nosewher-ev - er it blows, And nev - er stow a jib!'. The fifth system concludes the piano accompaniment. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

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

The first system features two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are marked *unis.* and contain the lyrics "Blow, Bo-re-as, blow, oh! Blow, Bo-re-as,". The piano accompaniment consists of chords and moving lines in both hands, with an 8-measure rest indicated in the right hand.

blow! Blow!
 blow! Blow!

The second system continues the vocal and piano parts. The vocal lines are marked "blow! Blow!". The piano accompaniment includes a triplet in the left hand and a *ff* dynamic marking in the right hand. An 8-measure rest is also present in the right hand.

Listesso tempo
attaca, più pesante

The third system is a piano accompaniment system. It begins with the tempo instruction *Listesso tempo* and the performance instruction *attaca, più pesante*. The music features complex rhythmic patterns, including triplets and sixteenth notes, with a *f* dynamic marking.

Paul (bowing to Don Francisco)
 My com-
sfz sfz sfz
attaca

The fourth system is a piano accompaniment system. It starts with the instruction "Paul (bowing to Don Francisco)" and the lyrics "My com-". The music is marked with *sfz* dynamics and ends with the instruction *attaca*. The key signature changes to two flats.

Maestoso

P. man - der as en - voy bids me come, to ten - der you his

P. com - pli - ments and ask you to ac - cept the good - will of his

P. government.

P. Here up - on this far - off shore, where

P. Na - ture spreads with o - - - pen arms the treasures of her fields, we would sa -

P. lute your sov'reign flag, the noble pennant of historic

P. Spain!

f animando *pesante* *ff a tempo*

P. No coun-try can my own out-vie In

sfz *f*

P. tribute to the one Who held the flag of Spain on high

P. Toward the setting sun. His

sfz

P. no-ble figure stands a - part In sa - cred trust to

P. hold; Up-on our shield, upon our heart, His

P. name is stamp'd in gold: Co-lum - bus! Led

meno

P. on by hand divine, Colum - bus! my country's love is thine!

ten. *ten.*

Più animato

P. The sail that fills with fa - v'ring

animando *sfp* *p*

P. wind — Is guid - ed by com -

7 3 3 3 7

P. mand — Of some im - mor - tal

p

P. God - - dess kind, Who bids us where to

7

P. land. — The

f 3 7

P. Spir - - it that di - rect - ed thee, Great

sempre più animato e cresc.

P. *with*

cap - - tain, safe to shore, Is

P. *enthusiasm*

God - dess of our lib - - er - ty, Whose

P. *with*

name _____ we all a - dore. _____ Co -

allarg.

P. *great fervor*

lum - - - bial! bright God - dess of the free! Co -

con abbandono

P.

lum - - - bial! we pledge our love to thee! Co -

P.
lum - - - bia! Co - lum - - - bia!

molto pesante

P.
we pledge our love to thee!

Molto maestoso

sfz sfz ff tutta forza

D.F.
Don Francisco

Your noble

Animato

ff sfz mf marcatiss.

D.F.
sen-ti-ments inspire our hearts a-new — with friend-ship and good-will for

D.F. *pesante*

all _____ your coun-try-men! With pride and pleasure do we

pesante

sfz sfz sfz sfz sfz

D.F. *Meno mosso*

wel - come thee! _____

sfz f ff

(Paul mounts upon grand stand)

ff

molto pesante

cresc. possibile

Molto animando

Meno mosso

espr. rit.

ff

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

Animato

p *rit.* *f accel.*

3 3 3 3

Moderato Alvarado (sweetly) *Tempo di Minuetto*

A. Fair - est Cou - sin! Thou hast not for - got? We do at -

sfp *poco rit.* *p*

A. tend up-on thy dainty steps.

f *p*

A. *poco accel.* Now let our dance pro - ceed! _____

poco accel. *poco rit.*

Tempo di Minuetto (molto moderato)

The musical score is presented in five systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic marking. The second system features a fermata over a half note in the right hand. The third system has a fermata over a half note in the right hand and a piano (*p*) dynamic marking in the left hand. The fourth system includes a fermata over a half note in the right hand. The fifth system features a fermata over a half note in the right hand and a piano (*p*) dynamic marking in the left hand. The score contains various musical notations including eighth notes, sixteenth notes, triplets, and fermatas.

First system of musical notation, measures 1-3. The key signature has two flats. The first measure is marked *f*. The second measure is marked *p*. The third measure is marked *cresc.*. Each system contains a treble and bass staff with various musical notations including triplets and slurs.

Second system of musical notation, measures 4-6. The key signature has two flats. The fourth measure is marked *p*. The sixth measure is marked *p*. Each system contains a treble and bass staff with various musical notations including triplets and slurs.

Third system of musical notation, measures 7-9. The key signature has two flats. The seventh measure is marked *cresc.*. The eighth measure is marked *f*. The ninth measure is marked *p*. Each system contains a treble and bass staff with various musical notations including triplets and slurs.

Fourth system of musical notation, measures 10-12. The key signature has two flats. The tenth measure is marked *fp*. The eleventh measure is marked *p*. Each system contains a treble and bass staff with various musical notations including triplets and slurs.

Fifth system of musical notation, measures 13-15. The key signature changes to one sharp. The thirteenth measure is marked *fp accel.*. The fourteenth measure is marked *fp*. The fifteenth measure is marked *fp più accel.*. Each system contains a treble and bass staff with various musical notations including triplets and slurs.

Sixth system of musical notation, measures 16-19. The key signature has one sharp. The sixteenth measure is marked *frit.*. The seventeenth measure is marked *sfz molto marcato*. The eighteenth measure is marked *molto cresc.*. The nineteenth measure is marked *sfz*. The system concludes with a *f* dynamic. The time signature changes to 3/4. Each system contains a treble and bass staff with various musical notations including triplets and slurs.

System 1: Treble clef contains a melodic line with a triplet of eighth notes. Bass clef contains chords with dynamics *p*, *sfz*, *fp*, and *mf*. A fermata is placed over the first measure of the bass line.

System 2: Treble clef contains a melodic line with triplets and slurs. Bass clef contains chords with dynamics *p*, *f*, and *p*. Accents are present over several notes in both staves.

System 3: Treble clef contains a melodic line with triplets and a 12-measure arpeggiated figure. Bass clef contains chords with dynamics *f*, *p*, and *molto cresc.*. A fermata is placed over the first measure of the bass line.

System 4: Treble clef contains a melodic line with triplets and slurs. Bass clef contains chords with dynamics *ffp*, *mf*, and *f*. A fermata is placed over the first measure of the bass line.

System 5: Treble clef contains a melodic line with triplets and slurs. Bass clef contains chords with dynamics *p*, *f*, and *f*. Accents are present over several notes in both staves.

System 6: Treble clef contains a melodic line with triplets and slurs. Bass clef contains chords with dynamics *p molto cresc.* and *sfz sfz*. A fermata is placed over the first measure of the bass line.

First system (measures 1-3): Right hand treble clef with triplet eighth notes. Left hand bass clef with chords and rests. Dynamics: *p*.

Second system (measures 4-6): Right hand treble clef with triplet eighth notes. Left hand bass clef with chords. Dynamics: *f*, *p*.

Third system (measures 7-9): Right hand treble clef with triplet eighth notes. Left hand bass clef with chords. Dynamics: *fp*.

Fourth system (measures 10-12): Right hand treble clef with melodic line and accents. Left hand bass clef with chords. Dynamics: *fp*, *poco rit. e dim.*, *mf*.

Fifth system (measures 13-15): Right hand treble clef with melodic line and triplet eighth notes. Left hand bass clef with chords. Dynamics: *p*, *f*, *fp*.

Sixth system (measures 16-18): Right hand treble clef with melodic line and triplet eighth notes. Left hand bass clef with chords. Dynamics: *molto cresc.*, *ffp*, *mf*.

The image displays a musical score for piano, consisting of six systems of staves. Each system includes a grand staff with a treble and bass clef. The music is characterized by frequent triplet patterns and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system includes dynamic markings such as *f*, *p*, *molto cresc.*, *sfz*, and *sfz*. The third system has markings for *f (2nd time p)*, *p*, and *marcato*. The fourth system continues with triplet patterns. The fifth and sixth systems are marked *f* and feature more complex rhythmic figures. The score concludes with a double bar line.

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *sfz*, *ff*, and *f*. A triplet of eighth notes is marked with a '3' and an accent.

Second system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *sfz*, *ff*, and *f*. A triplet of eighth notes is marked with a '3' and an accent.

Third system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *sfz* and *f*. A triplet of eighth notes is marked with a '3' and an accent.

Fourth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *f*, *mf*, and *p*. A triplet of eighth notes is marked with a '3' and an accent.

Fifth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *p* and *f*. A triplet of eighth notes is marked with a '3' and an accent.

Sixth system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a bass line with chords and triplets. Dynamics include *p*, *f*, and *molto cresc.*. A triplet of eighth notes is marked with a '3' and an accent. The system concludes with a 12-measure rest.

f *mf* *p*

p *f* *f*

molto cresc. *p* *triumphant* *ff*

(Tableau)

Meno mosso
Sopr.

Alto

Tenor

Bass

Chorus

mf. She jilts him! *mp.* It can-not

mf. She jilts him!

Meno mosso

ff *sfz dim.*

Alvarado

mf in tempo

A. Once a-gain_ and

be!

p He is refused!

tr *molto cresc.* *sfz p in tempo cresc.*

(spoken)

A. this time before the world! Damnation! Don Francisco

D.F. Nay, nay, my friends! A

sfz sfz p f

D.F. dance is but a dance: On with the Fi-es-ta!

f accel. 3 sfz sfz

sfz poco accel. sfz sfz

Allegro feroce

f molto cresc.

C. **Castro**

These mincing steps and these

sfz *ff*

C. **Poco più mosso**

gri-maces are but mocker-y!

colla voce *sfz*

C. You smirk and bob like pup - pets, — you bow and scrape like

fp *sfz*

C. mid - gets — to a love-sick gui-

sfz *sfffz* *ff colla voce* *ritenente*

Tempo moderato

C. *tar!* *Who dares to dance with Castro?*

f marcatis.

sfz sfz sfz sfz sfz p fp

C. *I of - fer you no pu - ny min - u -*

sfz p colla voce sfz

C. *et!* *I bid you meet me in the ancient*

a tempo sfz fp fp cresc. sfz

C. *dance of the Cal - i - for - nians: the an - cient*

sfz p cresc. sfz

(He sticks his dagger in ground)

C. *dagger-dance!*

sfz *ff* *sfz* *dim.*

Allegro agitato
(He makes circuit of stage)

C. *Come!*

fp *pp*

C. *will you?! or you?! or*

fp *p*

C. *you?! Come!*

sfz p molto cresc. *sfz* *sfz*

C. *Come!* *Come!*

fz *f molto cresc.*

C. I chal - lenge you one and

ff (he takes an attitude of defiance) (The crowd turns away, showing disinclination)

all! *poco a poco tranquillando*

fff *sfz* *sfz* *sfz*

C. *dim.*

(Natoma rises slowly)

(she walks to centre)

(takes dagger from

Molto lento

molto cresc.

p ma deciso

sffz

pp

rit. molto

her belt and sticks it next to that of Castro)

Castro

You? No! no! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

Na - to - ma! —

(Natoma points at daggers)

(Castro makes a wild gesture)

(they pose for the dance)

molto allargando e cresc. possibile

accel. subito

fff

fff

rit.

piu rit.

fff

fff

Dagger-Dance

Maestoso

8va bassa.....

sfz mf *sfz mf* *sfz* *simile*

8va bassa.....

sfz *staccatiss.*

8va bassa.....

ff *fff*

8va bassa.....

fff tutta forza

8va bassa.....

cresc. possibile

8va bassa.....

sfz

8va bassa.....

staccatiss.

8va bassa.....

ff *fff*

8va bassa.....

ff

(Natoma passes Castro)

ff *f*

Lento maestoso

Alvarado (falls to the ground - dies)

Di - os! _____

ff *sffz dim.* *colla voce*

8 (Natoma stabs Alvarado)

Soprano *ff* Kill her!

Alto *ff* Kill her!

ritenente - molto patetico *declamato* *a tempo*

Tenor *ff* Kill her!

Bass *ff* A - way with her!

Paul (to his sailors) To the rescue!

Sopr. *ff* Kill her!

Alto *ff* Kill her!

Ten. *ff* Kill her!

Bass *ff* Away with her!

Away with her!

molto dim. *Lunga*

(church doors open and Father Peralta appears)

Andante religioso

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

Piano *pp*

Father Peralta

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

fff a tempo *fp* *pppp*

Più lento (Natoma goes up stage)

F. P. Chri - stil

declamato *ritenente* *f dim.*

sempre più tranquillo

(she goes to steps of church)

molto ritenente

(she drops dagger and falls at the feet of Peralta)

fp *ppp* *Adagio* *pp*

Lento maestoso

Father Peralta

F.P.

Ven - - geance is mine, saith the

p ma marcato

Curtain

F.P.

Lord!

p rit. *cresc. possibile* *sffz*

End of Act II

Act III

Prelude

Moderato, ma feroce

ff marcatis. *rit. ten.* *ff*

Più lento

ff *dim.*

declamato

f *sp* *p*

Maestoso e patetico

a tempo *8va bassa* *8va*

loco

molto marcato

molto cresc.

p *molto cresc.*

f *drammaticamente e precipitato* *a tempo* *f*

8^{va} bassa

8^{va}

This system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The bass clef staff is divided into two parts: the left part is marked '8^{va} bassa' and the right part is marked '8^{va}'. Both parts contain complex rhythmic patterns, including triplets and sixteenth notes. The right hand has a melodic line with some triplets.

loco

This system continues the musical piece. The right hand has a melodic line with triplets. The left hand has a complex rhythmic pattern with triplets and sixteenth notes. The marking 'loco' is present in the bass clef staff.

sempre cresc.

This system features a treble clef staff with a key signature of three sharps and a common time signature. The bass clef staff is marked 'sempre cresc.'. The right hand has a melodic line with triplets. The left hand has a complex rhythmic pattern with triplets and sixteenth notes.

molto allarg.

fff tutta forza

This system features a treble clef staff with a key signature of three sharps and a common time signature. The bass clef staff is marked 'molto allarg.' and 'fff tutta forza'. The right hand has a melodic line with triplets. The left hand has a complex rhythmic pattern with triplets and sixteenth notes.

allarg. e molto dim.

Un poco meno lento

p

p

p

musical score system 1, piano and bass staves, dynamic markings: *molto cresc.*, *ppp subito*

musical score system 2, piano and bass staves, dynamic markings: *pp*, *cresc. possibile*

musical score system 3, piano and bass staves, dynamic markings: *fff*, *fff*, *dim. molto p*, performance directions: *largamente ten. ten. allarg.*

musical score system 4, piano and bass staves, dynamic markings: *pp*, *molto cresc.*, *f*, *cresc. possibile ed accel.*, *fff*, *fffz secco*, performance direction: *a tempo*

Scene: Interior of Mission Church

(Curtain) (Natoma is discovered a-

Andante

lone in the church, huddled together on altar-steps) **Natoma** (*sotto voce*)

N. Be - ware of the hawk, my

N. ba-by, Be - ware of the hawk, my child! It flies in wide, wide

N. cir-cles And turns up-on the wing, *p subito* Too

N. quick for the eye to fol-low: Be - ware! Be-

N. ware! Be-ware!

The first system of music features a vocal line (N.) and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'ware!' and a half note 'Be-ware!' which is tied to the next measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

N. Lie

The second system continues the piano accompaniment from the first system. The vocal line (N.) has a whole rest for the first two measures, followed by a half note 'Lie' in the third measure. The piano accompaniment continues with its characteristic eighth-note accompaniment.

N. down in the nest, my ba-by, Lie down in the nest, my child; The

The third system shows the vocal line (N.) with the lyrics 'down in the nest, my ba-by, Lie down in the nest, my child; The'. The piano accompaniment continues with the same eighth-note accompaniment.

N. wil-low - bough will hide you And rock you in its arms;

The fourth system features the vocal line (N.) with the lyrics 'wil-low - bough will hide you And rock you in its arms;'. The piano accompaniment continues with the eighth-note accompaniment.

N. So sleep until to-morrow: Lie down, lie

The fifth system shows the vocal line (N.) with the lyrics 'So sleep until to-morrow: Lie down, lie'. The piano accompaniment continues with the eighth-note accompaniment.

N. *ppp*
 down, lie down.

ppp
sempre più tranquillo e perdendosi

perdendosi

(Natoma rises)
 Maestoso e patetico
 lunga a tempo
ppp
 8^{va} bassa 8^{va}

loco

Natoma (in front of altar-rail)

N. *molto marcato*
 Lone - - - ly am

N. I, lone - -

N. - - ly is my heart;

N. I feel it beating here within like the break - ing of the

molto cresc.

N. *p*
 sea against the shore. I would cry out!

p *p* *molto cresc.*

N. *sfz*
 Ah!

f *drammaticamente e precipitato*

N.

a tempo *f* *8va bassa* *8va*

N. Yet all a-round me

loco

N. are these walls, that on - ly

N. echo back my voice: Lonely am I! What mean these gloom - y

N. shadows, these unknown shapes that point their fin - gers at me?

N. There is a mist before my eyes, I walk in dark - - ness.

N. *dolente* *ff* *p*

The

N. *p*

eyes of my peo - ple were cold and dark; -

p *p sfz*

(coming centre) *p* *pp poco rit.*

The eyes of the stranger were soft - and

p sfz *p* *poco rit.* *pp*

Meno mosso

N. *pp dolciss.*

blue, -

lusingando *pp*

N. His voice was the call — of the dove — to his mate, —

N. his breath was honey —

pp

N. on the wings of the bee.

N.

mf *dim.*

N.

dim. *pp*

This system shows the beginning of the piece. The vocal line (N.) is mostly silent. The piano accompaniment consists of a treble and bass clef. The bass clef features a continuous triplet pattern. Dynamics include *dim.* and *pp*.

N.

His song —

The vocal line (N.) begins with the lyrics "His song". The piano accompaniment continues with the triplet pattern. Dynamics include *pp*.

N.

— was the song — of the morn - - - ing,

The vocal line (N.) continues with the lyrics "was the song of the morn - - - ing,". The piano accompaniment continues with the triplet pattern. Dynamics include *pp*.

N.

the song — of the morn - ing,

pp sempre
pp possibile

The vocal line (N.) continues with the lyrics "the song of the morn - ing,". The piano accompaniment continues with the triplet pattern. Dynamics include *pp sempre* and *pp possibile*.

N. that bids the flow-er

lusingando
p *pp*

N. to lift her head and

pp sempre *poco rit.*
p *pp poco rit.*

N. hail

pp a tempo
ppp a tempo

N. the com - - ing of the dawn!

molto cresc.
molto cresc.

N. *ff*

molto appassionato

sfz *sfz* *ff* *riten.*

N. *mf*

Lone - - ly is my heart!

(Oboe and Engl. Horn)

a tempo

sva bassa *sva bassa*

N.

I feel it beat - ing Likethe breaking of the sea against the

N.

shore. I was tempted, I have done

molto marcato

sempre cresc.

N. wrong, I thought only of Na - to - - ma: False have I

N. been, false to my - self, False to my fa - ther's

N. teach - ing, false to my peo - ple's faith.

N. Ma - ni - tou! hear me! Manitou!

feroce

ff tutta forza

N. hear me! I have a-wak - - ened!

ffp *sfz sfz* *ff*

N. I will go to my peo - - ple. The voice of my

sfz *ff* *sfz*

N. father is calling, "This land is ours!" We will rush from the

sfz *ff*

N. moun - tain, like the lightning, like the thun - der, Ev'ry stranger and his

fff *mf animando* *fff* *ffp animando*

N. house shall lie bur-ied neath our an-ger.

sfz p *sfz p*

N. In my breast I hold the to-ken, And the gift shall be un-

fp *fp* *fp*

N. broken From the Spirit to his peo-ple.

ff Più maestoso

pp molto cresc. *fff*

N.

tutta forza ff *fff tutta forza*

Peralta (comes from back of altar and appears on steps)

F.P. *rit.*
 Peace! — Peace — in the house of God! —
ppp subito pp ppp rit. attacca

Animato
 Natoma (defiantly)

N. *ff*
 Your God, — *feroce* not my God! —
a tempo sfz sfz sfz p ff accel. sffz

Più tranquillo Peralta *Andante religioso*

F.P. *a tempo*
 Our God, my child. —
f espressivo p

F.P. *mf espress. doloroso dim.*

(softly)

E.P. My child, there is but one God, —

p ma maestoso

E.P. — the mighty Spirit of your people and of mine. —

E.P. This is His House, — build-ed to pro - tect, — to

cresc.

E.P. shield, to help us both. —

con calore

f

Natoma (turning her head)

N. I need no help from an - y one.

p tranquillo

Peralta

F.P. Thou art in - deed in need of help.

Natoma

N. I will go my

p *pp* *poco sforzato* *pp*

way! _____

Peralta (coming down)

F.P. Turn not a -

animando *espressivo* 8.....

F.P. *f* *be.*

way, my child! Lift up thine eyes, and greet the

f

dim. e più tranquillo

F.P.

light _____ of e - ter - nal love! _____

3

Allegretto moderato

p *semplice*

poco rit. a tempo pp

ppp

ppp

Peralta *p molto tranquillo e semplice*

F.P. *pp*

Two children wandered hand in hand, *semplice*

F.P. *pp*

And played a - mid the gold-en sand; The

F.P. *molto tranquillo*

one was dark and sad of face, The oth-er fair and full of grace. The

F.P. *pp* *dolciss.*

light of love shone in their eyes;

F.P. *pp*
 O child-hood days, O Par - a - dise! —

N. **Natoma** (spoken)
 My Bar - ba - ra! —

F.P. *pp sempre* Unharm'd, the

F.P. lark poured forth its trill, — Sang out its

F.P. lay from hill to hill, — And ev - 'ry flow'r a -

F.P. *pp*

woke to thrill With God's great song: "On earth good-will." O

F.P. *pp*

Faith di-vine! O Pow'r of Love! _____ *dolciss.*

F.P. *pp*

This is the message from a - bove.

F.P. *pp*

perdendosi

Con anima

F.P. My child of the lone - - ly heart, the

p sempre cresc.

The first system of the musical score. The vocal line (F.P.) is in bass clef with a key signature of three flats and a common time signature. The lyrics are "My child of the lone - - ly heart, the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a triplet of eighth notes. The dynamic marking is *p sempre cresc.*

F.P. same love that was yours _____ in the gold - en

The second system of the musical score. The vocal line (F.P.) continues with the lyrics "same love that was yours _____ in the gold - en". The piano accompaniment continues with similar textures. The dynamic marking is *p sempre cresc.*

F.P. sands _____ a-waits you here. _____

molto cresc.

The third system of the musical score. The vocal line (F.P.) continues with the lyrics "sands _____ a-waits you here. _____". The piano accompaniment features a more active right-hand part with sixteenth notes. The dynamic marking is *molto cresc.*

F.P. The eyes of the Ma-don-na are

fp

The fourth system of the musical score. The vocal line (F.P.) continues with the lyrics "The eyes of the Ma-don-na are". The piano accompaniment features a right-hand part with sixteenth-note patterns and a left-hand part with chords. The dynamic marking is *fp*.

F.P.  look-ing in - to thine; She holds out Her arms to

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'look-ing in - to thine;' followed by a quarter note 'She holds out Her arms to'. The piano accompaniment consists of a right hand with a complex chordal texture and a left hand with a simple bass line. There are triplets and accents in the right hand.

F.P.  thee; She will take thee un - to Her great

The second system continues the vocal line with a half note 'thee;' followed by a quarter note 'She will take thee un - to Her great'. The piano accompaniment maintains the complex chordal texture in the right hand and a simple bass line in the left hand.

F.P.  heart; She will lift thy

The third system continues the vocal line with a half note 'heart;' followed by a quarter note 'She will lift thy'. The piano accompaniment continues with the same complex chordal texture in the right hand and a simple bass line in the left hand.

F.P.  soul _____ un - til it joins the

The fourth system continues the vocal line with a half note 'soul' followed by a long horizontal line and a quarter note 'un - til it joins the'. The piano accompaniment continues with the same complex chordal texture in the right hand and a simple bass line in the left hand.

Meno mosso

F. P. spir - it of thy Fa - ther, thy

rit. pesante
ff

F. P. Fa ther in the clouds a - bove the moun - tain.

(Natoma has gradually lifted her face)

Meno mosso

piu pesante
ffp

Natoma (in quiet ecstasy)

N. Love shall be re - paid by love.

pp
molto espress.

Molto tranquillo

N. *pp* There is one I wish to make hap-py;

dolcissimo

ppp subito

N. My love is my faith! (coming close to Peralta)

perdendosi

Molto lento

N. *ppp* I will do thy bid - ding: I have spoken!

F.P. *mf molto cresc.* Peralta

Glo-ry to the

mf Più animato

F.P. *f* Più maestoso

pow'r_ of love! All praise to our La - dy, — who speaks thro' this

f *p molto cresc. ed animando*

(turns toward crucifix)

F.P.

child! _____

più cresc.

Tempo giusto

F.P.

f

Now — let all — that trust — in Thee — re-

ff

F.P.

(Peralta walks up altar-steps and taps a bell)

joice! _____

Organ on stage

p

ff

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

Organ

Piano tacet

Chorus

Tenor I (17th Century) *p*

Tenor II *p*

Bass I *p*

Bass II *p*

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

Te lu - cis an - te ter - mi - num, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

re - rum Cre - a - tor, po - sci - mus, —

(Acolytes light candles on altar)

ut pro tu - a cle - men - ti - a sis

ut pro tu - a cle - men - ti - a sis

ut pro tu - a cle - men - ti - a sis

ut pro tu - a cle - men - ti - a sis

(Father Peralta dons vestments.
The church commences to fill)

Poco animato

p poco a poco cresc.

præ - sul et cu - sto - di - a. De - o Pa - tri sit

præ - sul et cu - sto - di - a. De - o Pa - tri sit

præ - sul et cu - sto - di - a. De - o Pa - tri sit

præ - sul et cu - sto - di - a. De - o Pa - tri sit

Poco animato

tranquillo dim. pp

1st Chorus

glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,
 glo - ri - a, et Fi - li - o, qui a mor - tu - is sur - re - xit,

2nd Chorus

Tenor I
 De - o Pa - tri sit glo - ri - a, et Fi - li - o

Tenor II
 De - o Pa - tri sit glo - ri - a, et Fi - li - o

Bass I
 De - o Pa - tri sit glo - ri - a, et Fi - li - o

Bass II
 De - o Pa - tri sit glo - ri - a, et Fi - li - o

ac pa - ra - cli - to, in sem - pi - ter - na
 ac pa - ra - cli - to, in sem - pi - ter - na
 ac pa - ra - cli - to, in sem - pi - ter - na
 ac pa - ra - cli - to, in sem - pi - ter - na

ac pa - ra - cli - to,
 ac pa - ra - cli - to,
 ac pa - ra - cli - to,
 ac pa - ra - cli - to,

f rit. *ff* **Meno**

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

sæ - rit - - cu - la. Te lu - cis an - te

f rit. *ff* *f*

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

in sem-pi - ter - na sæ - cu - la. Te lu - cis an - te

f rit. *ff* *f* **Meno**

(Don Francisco and Barbara enter last, taking seats across

Natoma is standing on upper step of altar, aisle from Paul, facing altar. facing full length of church, recognizing no one.)

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

ter - mi - num, re - rum Cre - a - tor,

f

po - sci - mus.
 po - sci - mus.
 po - sci - mus.
 po - sci - mus.

(Peralta mounts pulpit)

f *sempre dim.*

sempre dim. e più tranquillo

Peralta (spoken)

My children: our steps are taken in darkness, but the light of Eternal Love shall make our pathway clear. Judge not, that ye be not judged.

intoned

F. P. *pp* Come

F. P. *a piacere*

— un-to me, all ye that la-bor and are heav-y la-den, and I will give you

Nuns (off stage)

Soprano I
p sempre cresc.

Soprano II
p sempre cresc.

Alto I
p sempre cresc.

Alto II
p sempre cresc.

F.P.
pp
rest.

Organ
pp

Piano
pp (Violins con sordini in Orchestra)

(Natoma turns and looks at Peralta, who bows slightly and benignly)

p

p

p

p

p

pp

(The Nuns enter from doorway of convent-garden)

Soprano
Ho - - - san - na in - - ex - -

Alto
Ho - - - san - na in - - ex - -

Tenor
on stage *p poco a poco cresc.*
Lau - da - te Do - mi - num in æ - ter - - num; - -

Bass
on stage *p poco a poco cresc.*
Lau - da - te Do - mi - num in æ - ter - - num; - -

cel - - sis. Do - - mi - - nus De - us

cel - - sis. Do - - mi - - nus De - us

o - - mnes gen - tes lau -

o - - mnes gen - tes lau -

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

Sa - - ba - - oth. San - - - -

Sa - - ba - - oth. San - ctus, San - - - -

da - te e - um, o - mnes po - pu - li

da - te e - um, o - mnes po - pu - li

The first system of music features two vocal staves and a piano accompaniment. The vocal parts begin with the lyrics 'Sa - - ba - - oth. San - - - -'. The piano accompaniment consists of a treble and bass clef with a complex, flowing melody in the right hand and a supporting bass line in the left hand, including triplets and slurs.

seated opposite each other)

ctus, San - - - ctus Do - mi - nus,

ctus, San - - - ctus Do - mi - nus,

— lau - da - te Do - mi - num, o - mnes

— lau - da - te Do - mi - num, o - mnes

The second system of music continues the vocal and piano parts. The vocal parts start with 'ctus, San - - - ctus Do - mi - nus,'. The piano accompaniment continues with similar melodic and harmonic patterns, including triplets and slurs.

San - - - ctus, De - - - us

San - - - ctus, De - - - us

po - - pu - li lau - da - te Do - mi - num,

po - - pu - li lau - da - te Do - mi - num,

The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like accents (>) and a crescendo.

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

Sa - ba - oth, De - us Sa - ba - oth,

Sa - ba - oth, De - us Sa - ba - oth,

lau - da - te Do - - - mi -

lau - da - - - te Do - - - mi - num, lau -

The piano accompaniment continues with similar rhythmic complexity, featuring triplets and sixteenth notes, with dynamic markings such as *p molto cresc.*, *f*, and *pp*.

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

De - - us Sa - - ba - oth.

De - - us Sa - - ba - oth.

num, lau - da - te Do - - - mi - num.

da - - - te Do - mi - num.

The 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 a steady bass line.

fff Ho-san - - na!

fff Ho-san - - na!

fff Ho-san - - na!

fff Ho-san - - na!

ff *tutta forza* *fff* *fff* *ppp accel.*

The piano accompaniment continues with a more complex texture, including triplets and dynamic markings such as *ff*, *fff*, and *ppp accel.* The right hand has a more active melodic line, while the left hand maintains a strong harmonic foundation.

Do - mi - nus De - us Sa - - ba - oth.

Do - mi - nus De - us Sa - - ba - oth.

Do - mi - nus De - us Sa - - ba - oth.

Do - mi - nus De - us Sa - - ba - oth.

8.....

(Natoma turns again, facing length of church,

Ple - - - ni sunt coe - - - li et

Ple - - - ni sunt coe - - - li et

Ple - - - ni sunt coe - - - li et

Ple - - - ni sunt coe - - - li et

8.....

and resumes her slow walk.

When she

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

ter - ra glo - ri - a tu - - - a.

8.....

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a continuous triplet eighth-note pattern.

reaches cross - aisle she turns to the right,

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

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

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

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

8.....

sempre ff

The piano accompaniment continues with the triplet eighth-note pattern in the left hand and chords in the right hand.

walking between the kneeling nuns.

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

De - - - us Sa - ba - oth. Ho -

8.....

She proceeds to doorway of convent - garden.

poco a poco dim.

san - - - na in ex -

poco a poco dim.

san - - - na in ex -

poco a poco dim.

san - - - na in ex -

poco a poco dim.

san - - - na in ex -

8.....

poco a poco dim.

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

ancor dim.

cel - - - - -

cel - - - - -

cel - - - - -

cel - - - - -

ancor dim.

Peralta lifts his hands in benediction. All kneel)

p *pp*

sis!

p *pp*

sis!

p *pp*

sis!

p *pp*

sis!

p *pp*

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

7

sfz *ffp*

fp

ppp dolcissimo

ppp

3

sfz

3

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

molto ritenente

sfz *con tutta forza* *ffz p*

sfz

Curtain

molto cresc. *sfz* *lunga* *sfz*

sfz *sfz*

EASTMAN SCHOOL OF MUSIC #1.
OPERA DEPARTMENT