

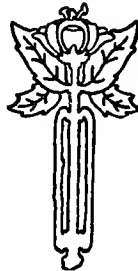


THE SACRIFICE

FREDERICK S. CONVERSE

OPUS 27

AN OPERA IN THREE ACTS



NEW YORK : THE H. W. GRAY COMPANY

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TO MY WIFE

THE SACRIFICE

AN OPERA
IN THREE ACTS

TEXT AND MUSIC

BY

FREDERICK S. CONVERSE

OPUS 27

LYRICS BY

JOHN MACY

VOCAL SCORE

PRICE, 3.00

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THE SACRIFICE

AN OPERA IN 3 ACTS

CHARACTERS

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

AMERICAN AND MEXICAN SOLDIERS AND SPANISH AND INDIAN GIRLS

Time. 1846.

Place. Southern California.

SCENES

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

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

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

427353

THE SACRIFICE

ACT I

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

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

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

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

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

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

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

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

THE SACRIFICE

ACT I, SCENE I. CHONITA, TOMASA

F. S. CONVERSE, Op. 27

Andante molto tranquillo

una corda
pp

CHONITA

p languidly

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

mf
pp
pp
(The curtain rises.)

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

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

poco riten.

1 *a tempo*

TOMASA

p

poco riten.

a tempo

tre corde

p

mf p

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

mf **CHONITA**

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

f

lon - ging, since here I have him, my

f **2 poco più moto e risoluto**

Ber - nal.

Moderato e grazioso

p *mf* *mf* *f*

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

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

mf

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

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

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

fol - lowed and will 'till death.

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

mf *p* *pp*

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

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

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

p *colla voce* *pp* *f*

TOMASA (angrily.)
f con fuoco *ff*

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

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

Why do they

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

CHONITA (scornfully.) *f*

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

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

Largamente

(scornfully.)

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

f o - dor of ri -

Piu animato

mf 11 9 6

ches.

6 *stringendo* 6 *sffz*

6 Moderato con moto e risoluto

TOMASA

CHONITA *mf*

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

Moderato con moto e risoluto

f *mf* *sffz* *sffz*

agitato *f*

bur - rows and all for what?

agitato
mf cresc.

f *rit. e dim.*

grazioso *f*

For joy, for love and life?

a tempo
grazioso
mf

f

f *mf cresc.*

No! for gold, for grief, and

mf cresc.

7 *ff* *TOMASA* *ff*

death. I know the sign.

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

sfz

Tempo di marcia *ma largamente*

f

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

a tempo

f *mf*

sfz *mf*

mf

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

p

sfz *p*

p *poco a poco cresc.*⁸ (with a feeling of mystery.)

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

poco a poco cresc.

pp *p*

una corda *tre corde*

p

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

pp

una corda

mf

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

mf

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

pp

tre corde

cresc. *f*

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

cresc.

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

mf

Sha-dows of e - vil chilled his soul,

sffz *mf > p*

9

as he heard how the White - man was

cresc.

sfz > mf

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

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

poco a poco piu mosso

sur - ging with fa - tal power o'er the

f

(With increasing emotion and vehemence.)

moun - tains,

cresc. molto

ff

Allegro con fuoco

10

ff.

3

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

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

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

The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *ffz*, *f*, and *sfz*.

God ——— of the In - di - an

The third system shows the vocal line and piano accompaniment. The piano part includes a change in dynamics to *sfz* and features a triplet of eighth notes. The vocal line has a triplet of eighth notes.

torn ——— from his fast - ness!

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part includes dynamic markings of *sfz* and features a triplet of eighth notes. The vocal line has a triplet of eighth notes.

meno mosso, dolce e sostenuto

11 *mf* *cresc. molto*

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

meno mosso dolce e sostenuto p *cresc. molto*

molto con fuoco ff

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

con fuoco sffz sffz f

ff

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

sffz f

mf cresc.

Na - ture's beau - ty!

cresc. mf

Free dom of wild

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

ness! *Allegro molto e strepitoso*

meno mosso e largamente
mf

So shall thy race,

col voce
sfz *mf*

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

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

Tempo giusto

ff

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

Tempo giusto

f *sffz*

hum-bled thy state - ly pride!

mf cresc. *ff*

13 *Largamente e sonoro*

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

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

mf

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

f *sffz* *p* *f*

poco piu mosso ed agitato

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

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

Largamente: con elevazione

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

rit. *sfz > mf*

14

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

f *ff* *sfz* *sfz*

Largamente Recit.

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

stringendo *fff* *sfz*

mf *cresc. sempre* *f*

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

p *cresc. sempre* *sfz*

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

ff *fff*

pon Thee. Fare Thee well!

Allegro molto e strepitoso

ff *ritard.* *a tempo*

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

15 **CHONITA** *mf* *Recit.*

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

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

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

cresc. sempre poco a poco

p

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

cresc. sempre poco a poco

pp

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

Moderato con moto

f *Tempo giusto*

mf ——— *f* ———

Ber - nal! My trust is in him.

mf *f > p* ——— *mf* *p* ——— *f*

TOMASA (scornfully.)

16

Recit. mf cresc. sempre

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

sfz *mf*

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

pp cresc.

(Pointing toward the distant Mission)

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

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

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

CHONITA f

sfz

17 *Con moto*

mf

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

p

SCENE II. CHONITA, TOMASA, MARIANNA

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

see me . But you shall

f

sfz accelerando

f

ff

Allegro

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

see!

mf

cresc. sempre

(Joyously) *meno mosso* *f*

Ber - nal

stringendo

sfz

(To Marianna, hurriedly.)

comes to - day! Who brought this?

mf

f

sfz

mf

f

CHONITA

mf

Is he there in the house?

mf

Send him in, I must

MARIANNA

mf

Pa-blo.

Yes, now! Se - ño - ri - ta.

TOMASA

(Starting up joyfully)

My boy here?

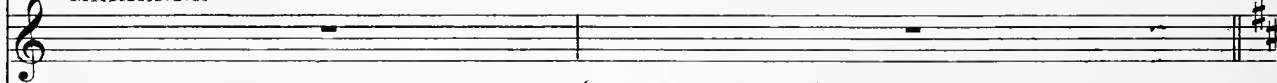


CHONITA

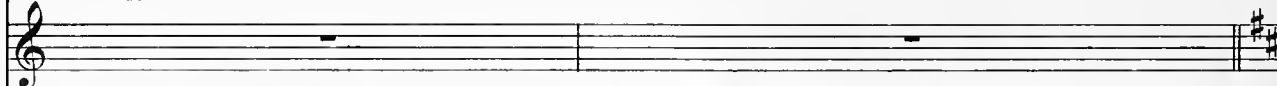


see him be-fore he goes. There is dan - ger.

MARIANNA

*(Exit Marianna, rear)*

TOMASA



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



SCENE III. CHONITA, TOMASA, PABLO

18

Allegro moderato con affetto

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

CHONITA

He is co-ming soon?

PABLO (Kneeling before Chonita)

This ve-ry hour, Se - no -

Grazioso, ma con ardore

mf

f

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

ri-tal!

19

mf

Long are the hours of wai - ting.

mf

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

f

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

piu mosso ed agitato

sfz

f

20

mp

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

mp

comes to see if all is well with us here.

mp

f

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

sfz

fr *p* *cresc.*

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

mf *risoluto*

sfz

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

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

ff *PABLO* *mf*

f *accel.* *3 cresc.* *3* *ff accel.* *3*

22 Allegro agitato

cresc. sempre

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

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

CHONITA (to Tomasa.)

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

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

(to herself.)

mf

f

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

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

meno mosso

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

meno mosso

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

SCENE IV. CHONITA, TOMASA

23 TOMASA (following Pablo up stage.)
Larghetto

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

(exit Pablo at rear.)

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

cresc. ed accel. molto

meno mosso

ff > dim.

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

CHONITA *mf*

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

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

tec - tion.

He will see that it

TOMASA

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

Andante

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

must be.

Andante
dolce

He may. But the stran-ger why does he

una corda

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

aid us?

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

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

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

ma - sa.

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

I have seen soft eyes gaze u - pon

poco riten. *mf*

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

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

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

25 you

pp

The third system concludes the vocal line with the lyrics "U-pon me, To-ma - sa? You are old and foo-lish, your head is". The piano accompaniment includes a section marked "25" and "you". Performance markings include "a tempo", "mf", "poco riten.", and "pp". A triplet of eighth notes is marked with a '3' above it.

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

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

mf *ritard.*

tre corde

f a tempo poco animato loves me?

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

a tempo poco animato

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

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

we are sure - ly lost Be-lieve me,

ff

animato

sfz

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *ff* and *animato*. There are also triplets in the piano part.

I dare not de -

Se - ño-ri - ta!

Allegro non troppo

ff

f

sfz

mf

Detailed description: This system contains the next two lines of music. The tempo is marked *Allegro non troppo*. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *ff*, *f*, *sfz*, and *mf*. There are triplets in the piano part.

ny him, for we need his aid.

Trust not in

f

sfz

Detailed description: This system contains the final two lines of music. The vocal line has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *f* and *sfz*. There are triplets in the piano part.

Though I loathe him, yet I must hear his

him.

sffz *mf* *sfz*

sfz *mf*

plea. ——— But on - ly to - day. ———

He brings you sor - row.

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

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

sfz *mf* *molto agitato*

ff

wre-tches in-to the sea.

f

Your hope will be -

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

passionato *cresc. molto*

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

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

Detailed description: This system contains the next two vocal staves and the piano accompaniment. The vocal staves continue the previous phrase. The piano part has a dynamic of *sfz* that changes to *mf*. Performance markings include *passionato* and *cresc. molto*. A fermata is placed over the first vocal staff.

28 *gaily* *f*

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

me: give heed to my word. Your

grazioso

Detailed description: This system contains the final two vocal staves and the piano accompaniment. The vocal staves conclude the phrase. The piano part features a dynamic of *sfz* and *p*. Performance markings include *gaily* and *grazioso*. A fermata is placed over the first vocal staff.

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

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

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

comes.
knows

cresc. e stringendo *ff*
sffz

SCENE V. CHONITA, TOMASA, MARIANNA

MARIANNA *Recit.*

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

CHONITA *(to Tomasa)* *(to Marianna)*

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

TOMASA *(appealingly.)*

f Por Di - os! Se - ño - ri - ta!

29

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

come.

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

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

Andante con moto e risoluto

SCENE VI. CHONITA, BURTON, TOMASA

CHONITA *mf* BURTON

30 *a tempo*

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

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

CHONITA BURTON *poco rit.*

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

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

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

a tempo pp

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

mf sfz mf sfz

(with sarcasm.) *f* kind pro-tec-tors. 31 You know of the hor-ri-ble

Poco piu mosso mf

p sfz > mf

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

f 2

sfz > mf

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

sfz *mf* *cantabile espress.*

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

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

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

32

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

Have no fear, Se - ño - ri - ta!

f *p* *p*

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

mf espress. *poco a poco cresc.*

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

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

sfz

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

CHONITA (shrinking back with a little cry.)

mf

BURTON *mf*

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

(Burton hands the guitar to Chonita)

Sing to me; a joy - ous

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

CHONITA

song. — If the Se - ñor wi - shes!

mf *f* *mf* *p*

Allegretto semplice

34 A -

f *p*

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

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

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

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

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

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

35

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

pp *cresc.*

una corda

piu animato
mf

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

mf *tre corde*

Vivace

Earth, moon and bright stars love thee.

ff *f*

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

p

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

36 *Tempo I di allegretto*

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

wor - ship. Ah! Night

p *meno mosso e sostenuto*

f *meno mosso e sostenuto*

p

Piano accompaniment for the third system, with a treble and bass clef.

wa - tches o'er Thy beau - ty Bright

Piano accompaniment for the fourth system, with a treble and bass clef.

beau-ty. — Ah! —

p *riten.*

p *riten. mf*

37 *Tempo I*
mf

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

Tempo I
p

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

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

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

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

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

pp
una corda

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

mf *piu animato*

mf
 3
tre corde

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

night wind love thee. All beau - ty

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

night wind love thee.

molto vivace

Andante con moto

BURTON *mf*

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

CHONITA *mf*

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

BURTON

cresc. molto

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

ff

CHONITA (*sarcastically*)

piu mosso

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

(mockingly)

ff *mf*

To steal our lands! The mo-ther who bore you de-

sfz *p* *f* *p pp scherzando*

serves a crown and you should have two. Ha —

sfz *sempre pp* *ff*

BURTON (with growing emotion)

Ha! Ha! You

Vivace *f* *sfz*

CHONITA

blame me un-just-ly. I have not done this e-vil. Done it,

mf *cresc. sempre* *f*

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

Molto largamente

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

BURTON *f* poco riten. . . a tempo

Ah! Se - ño - ri - ta! If you but

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

lived in dreams of beau - ty, Peace and

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

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

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

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

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

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

This system contains the first two measures of the vocal line. The vocal line is in bass clef with a key signature of two sharps (F# and C#). The lyrics are "stern Si-er-ras, Bleak pa-ra-pets you thought se-". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. A fermata is placed over the second measure of the vocal line, and a second ending bracket is shown above it.

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

This system contains the next two measures of the vocal line. The lyrics are "cure: Lit-tle hee-ding how the a-lien". The piano accompaniment continues with chords and a bass line. Dynamic markings include *ff* (fortissimo) at the beginning and *f* (forte) in the second measure.

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

This system contains the next two measures of the vocal line. The lyrics are "Drawn by for-tune to your E-den, Slow-ly". The piano accompaniment features a more active bass line. A dynamic marking of *p* (piano) is present in the second measure.

wound you in his toils. Long in

This system contains the final two measures of the vocal line. The lyrics are "wound you in his toils. Long in". The piano accompaniment includes a section marked *poco più moto* (poco più moto) in 4/4 time, starting at measure 43. The system ends with a triplet of notes in the vocal line and *sfz* (sforzando) markings in the piano accompaniment.

mf

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

mf

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

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

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

mf *mf cresc.*

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

sfz *mf* *mf cresc.*

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

sfz

Allegro agitato

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

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

44

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

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

f *f*

With their flood of hu - man toil.

poco meno mosso e sostenuto

ff *ff* *ff* *ff*

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

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

animato

f

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

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

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

ff appassionato

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

ff *mf*

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

46

name so thrills my veins,

mf

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

cresc. *f*

(Chonita tries vainly to check Burton.)

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

mf *f*

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

ff

animato

Piano introduction for the first system, featuring a 12/8 time signature and a key signature of two flats. The music is marked with dynamics *ff*, *fff*, and *f*.

Vocal and piano accompaniment for the first vocal line. The vocal line is in 4/4 time with a key signature of two sharps. The piano accompaniment includes triplets and is marked with dynamics *mf* and *f*.

Ah! Cho-ni - ta, love o'er- powers me.

Vocal and piano accompaniment for the second vocal line. The vocal line is in 4/4 time with a key signature of two sharps. The piano accompaniment includes triplets and is marked with dynamics *mf* and *f*.

Hear me kin - dly, you must hear me,

Vocal and piano accompaniment for the third vocal line. The vocal line is in 4/4 time with a key signature of two sharps. The piano accompaniment includes triplets and is marked with dynamics *mf* and *f*.

I would be your one pro - tec - tor,

f

mf *ff*

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

mf *f*

ff ritard. *mf* *a tempo*

You to me are all I live for,

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

f *ritard.*

Land, home, loved ones,

ritard.

ff 48 *a tempo stringendo*

all in one.

ffz *f* *ff* *crec.*

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

meno mosso

CHONITA

ff

f

No! Se - ñor!

Your plea is hope - less.

meno mosso

ff

f

sfz

Moderato e sostenuto

mf

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

p

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

Audante sostenuto

gi - ven.

mf

espress.

accel.

BURTON *f animato molto*

Allegro

ff

You love a - no - ther.

No! you

sfz

cresc. e string.

sfz

sfz

mf

molto appassionato

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

my love, When you feel its ar - dent

rap - ture, You must yield be -

Allegro molto

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

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

gainst it. Ah! Cho -

ff

sfz *f* *sfz*

Presto e strepitoso

fff

ni - ta, dear - est, hear

50

fff

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

me.

8

fff

8

fff *dimin.*

Moderato $\text{♩} = \text{♩}$
 TOMASA (heedless of Burton.)

(Burton is recalled to self-control by the voice of Tomasa, as she comes from the house (rear) and goes to remove the cups, etc.)

mf On-ly sor-row for us

p

al - ways! Dan-ger here on e - v'ry side!

sfz *p* *pp*

(with a gesture of despair.)

mf

If Se - ñor Ber - nal finds this lo - ver! Well! As

sfz > p *pp*

Largamente

f *mf*

e - ver, love brings life and death.

mf *f* *mf* *p*

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

51

poco a poco più mosso *cresc.*

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

BURTON *f* *mf* *3*

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

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

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

BURTON (helping Tomasa to pick up the things.)

mf

52

meno mosso

Here! let me help you. Your old head is

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

TOMASA (ominously)

mf

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

p *sfz* *p*

BURTON

f

mf

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

f *mf* *piu animato*

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

TOMASA

(exit Tomasa.)

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

f *p* *Adagio*

p *sfz* *p*

SCENE IX. CHONITA, BURTON, SEÑORA ANAYA, MARIANNA

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

Musical score for the first system, featuring piano accompaniment. The tempo is marked *Moderato espress.* with dynamics *mf* and *p*.

CHONITA *p*

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

Musical score for Chonita's vocal line and piano accompaniment. The vocal line starts with a piano dynamic *p* and includes a triplet. The piano accompaniment has a *pp* dynamic.

(Chonita busies herself arranging the divan and table.)

53

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

espress. *Largamente*

Musical score for the second system, featuring piano accompaniment. The tempo is marked *espress.* and *Largamente* with dynamics *mf* and *sfz*.

BURTON

mf

Good bye! Se - ño -

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

(exeunt Señora Anaya, Burton and Marianna.)

me, your pro - tec - tor.

SCENE X. CHONITA, BERNAL

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

CHONITA (tenderly.)

p

Ah! Ber - nal,

why did you come by day? You might be

p

mf

ta - ken, and shot as a spy.

f

mf *sfz* *mf* *accel.*

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

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

f *mf* *f*

ff *mf* *f*

and why is he here? What have

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

you to do with these cur - sed dogs? What

is he to you?

meno mosso

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

animato

to call you by that dear name:

p *sffz*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The first measure has a 7/8 time signature and contains a triplet of eighth notes. The second measure has a 3/4 time signature and contains a dotted quarter note. The piano accompaniment consists of two staves. The right hand starts with a 7/8 time signature and contains a triplet of eighth notes, followed by a 3/4 time signature with a series of chords and eighth notes. The left hand has a 7/8 time signature with a dotted quarter note, followed by a 3/4 time signature with a series of chords and eighth notes. Dynamics include *p* and *sffz*. There are also accents and a fermata over the final note of the piano part.

and you lis - ten

sfz *sffz*

Detailed description: This system contains the next two measures. The vocal line continues with a treble clef and a key signature of one sharp. The first measure has a 4/4 time signature and contains a quarter note. The second measure has a 4/4 time signature and contains a quarter note. The piano accompaniment consists of two staves. The right hand has a 4/4 time signature with a series of chords and eighth notes. The left hand has a 4/4 time signature with a series of chords and eighth notes. Dynamics include *sfz* and *sffz*. There are also accents and a fermata over the final note of the piano part.

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

sfz *sfz*

Detailed description: This system contains the next two measures. The vocal line continues with a treble clef and a key signature of one sharp. The first measure has a 4/4 time signature and contains a quarter note. The second measure has a 4/4 time signature and contains a quarter note. The piano accompaniment consists of two staves. The right hand has a 4/4 time signature with a series of chords and eighth notes. The left hand has a 4/4 time signature with a series of chords and eighth notes. Dynamics include *sfz* and *sfz*. There are also accents and a fermata over the final note of the piano part.

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

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

Detailed description: This system contains the final two measures. The vocal line continues with a treble clef and a key signature of one sharp. The first measure has a 4/4 time signature and contains a quarter note. The second measure has a 4/4 time signature and contains a quarter note. The piano accompaniment consists of two staves. The right hand has a 4/4 time signature with a series of chords and eighth notes. The left hand has a 4/4 time signature with a series of chords and eighth notes. Dynamics include *ff*, *meno mosso*, *mf*, *f*, and *mf*. There are also accents and a fermata over the final note of the piano part.

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

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

CHONITA *ff*

Allegro grazioso

boy. You saw me, how I left him and

58

espress. *p*

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

sfz *mf*

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

BERNAL ff

You

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "hate the Grin-go; but hear him I must. _____". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes dynamic markings *sfz* and *f*. The vocal line ends with a fermata over the word "must".

must! and why? _____

mf

Is it not e-nough that

The second system continues the vocal line with the lyrics "must! and why? _____". The piano accompaniment features a change in time signature to 4/4 and includes dynamic markings *mf*, *sfz*, and *mf*. The piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line ends with a fermata over the word "why?".

59 *meno mosso*
CHONITA *p*

f

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

The third system begins with a measure rest followed by the tempo and mood marking "59 *meno mosso*" and the section title "CHONITA *p*". The vocal line starts with a dynamic marking *f* and the lyrics "I am here? On-ly pause and think how it is, Ber-nal.". The piano accompaniment includes dynamic markings *f* and *p*. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The vocal line ends with a fermata over the word "Ber-nal.".

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

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

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

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

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

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

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

For you will drive them in - to the sea.

Allegro con molto fuoco
BERNAL

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

ff

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

f *sfz* *fffz*

61 *f*

fice. Him I will choose from the herd of beasts

ff *mf* *p*

poco a poco cresc.

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

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

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

f *mf* *f*

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

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

ri - val slain. Ven - geance sub -

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

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

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

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

BERNAL

Ha! *meno mosso*

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

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

dolce **Adagio**

You a-lone I love.

pp molto espress.

BERNAL
animato mf p

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

pp *animato mf p*

63 **Allegro agitato** *poco a poco cresc.*

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

poco a poco cresc.

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

f

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

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

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

To - mor - row none will be left a -

live. And

64 *appassionato*

then you must come a - way to the

sfz *mf*

hills, and

there the priest will mar - ry us.

mf *mf*

Andante con moto

CHONITA

p *riten.*

To-mor-row dear - est!

65

Ah! Ber - nal, be -

p *riten.* *mf*

(Chonita draws Bernal tenderly down beside her.)

lo - ved! You a - lone can

know how strong - ly you tempt me,

p

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

mf *p*

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

mf *p*

mf **BERNAL**

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

pp

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

p **CHONITA**

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

p *mf* *p*

mf **BERNAL**

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

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

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

mf

mf *p*

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

f *p* *meno mosso* *espressivo* *molto* *f*

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

Is it not true, love? Long, how long, be - lo - ved, How

f *sostenuto ed espressivo molto* *CHONITA mp* *dolce ed espress.*

67 *mp* *poco meno mosso e sostenuto* *(b)*

end - less the hours of your ab - sence!

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "end - less the hours of your ab - sence!". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A triplet of eighth notes is marked above the vocal line.

List - less I lie here

The second system continues the vocal line with the lyrics "List - less I lie here". The piano accompaniment continues with similar harmonic support. A triplet of eighth notes is also present in the vocal line.

drea - ming of you.

The third system features the vocal line with the lyrics "drea - ming of you.". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

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

The fourth system concludes the vocal line with the lyrics "Thin - king of home and our first de - lights; In". The piano accompaniment continues with chords and a melodic line.

68 *mp*

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

mp

love be - gan with gen - tle glow; And

cresc. molto

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

cresc. molto

mf

ff fu - ses both — our hearts — in

fff

ff

ff *molto rit.*
mf *p*

one.

Ah!

fff *molto dim.*

molto ritard.

p

69 *a tempo*

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

a tempo

dolce

mf

Gol - den days in sun - ny fields,

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

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

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

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

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

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

e - ver.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with an *a tempo* marking. The piano accompaniment features a *ritard.* (ritardando) marking. The lyrics are "e - ver.".

Moderato con moto

BERNAL *mf*

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

a tempo

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

poco rit. *a tempo*

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

f *pp* *mf*

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

rit.

71 *mf* *a tempo* *f*

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

The first system of music features a vocal line starting with a measure rest, followed by the lyrics. The piano accompaniment consists of two staves with triplets and dynamic markings. The key signature has two flats, and the time signature is 7/8.

p

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

p *cresc.* *rit.*

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings like *p*, *cresc.*, and *rit.* along with triplet markings. The key signature changes to three flats.

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

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

The third system continues the vocal line and piano accompaniment. The piano part includes dynamic markings like *mf*, *a tempo*, and *p* with *cresc.* markings. The key signature changes to three sharps.

f

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

mf *p* *f* *cresc.*

The fourth system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings like *mf*, *p*, and *f* with *cresc.* markings. The key signature remains three sharps.

ff 72 *mf cresc.*

for - tunes. Saw with en - vy

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

sffz > mf

ff *mf*

and sus - pi - cion How the land was

sffz > mf

ff *mf cresc.*

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

sffz mf cresc. f

ff 73

From the East - ward sur - ging round us.

mf cresc. accelerando

sffz > f ff

f cresc.

Now for land and life we struggle,

mf cresc.

più largamente
ff.

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

sfz *mf cresc.* *ff*

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

sfz f cresc. *f* *ff*

Love will bring us strength di -

sfz

74

Allegro strepitoso

vine.

ff *fff* *sffz*

sffz *sffz* *molto ritard.*

molto largamente *ff* *f*

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

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

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

atempo

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

Poco a Poco più animato

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

ff sffz f sffz

Presto

sword of God.

76

sffz sffz

sffz ff f ritard.

CHONITA

77

Largamente

Ah! Ber - nal, may God give you

CHONITA

cresc. sempre

strength. I am whol - ly

BERNAL

Your love is my strength.

f *mf* *cresc. sempre*

ff *dimin. sempre poco a poco*

yours to use as you will. Give me on-ly your

ff

Cho-ni - ta! dea - rest!

ff *dimin. sempre poco a poco*

78

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

The first system of music features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "con - stant love. Life holds no - thing else for my". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The time signature changes from 2/4 to 3/4 and back to 2/4.

lon - ging. I will fol - low

Love will e - ver lead us on.

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics "lon - ging. I will fol - low" and "Love will e - ver lead us on.". The piano accompaniment includes dynamic markings *p* and *mf*. The time signature changes from 2/4 to 3/4 and back to 2/4.

now as e - ver. God give us

Adagio *pp*

The third system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics "now as e - ver. God give us". The piano accompaniment includes dynamic markings *mf* and *pp*, and the tempo marking "Adagio". The time signature changes from 2/4 to 4/4.

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

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

BERNAL p Like the

atempo ppp una corda

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

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

Moderato
PABLO (in the grove.)

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

pp

Ped. *Ped.*

CHONITA (starting up suddenly.)

81

mf

What is that weird mu-sic?

mf

we yo a ha e e O wi yo

sfz \rightarrow *p* *pp*

tre corde *una corda*

BERNAL *mf*

(Bernal rises.)

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

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

(Chonita rises.)

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

ho wi yo Ho ho — wi — yo a ha e e

mf *mf* *mf*

SCENE XI. CHONITA, BERNAL, TOMASA, PABLO

(Chonita and Bernal go slowly up stage.)

Moderato e grazioso

CHONITA

82

mf I will fon - dly watch and wait.

TOMASA

(Tomasa appears at door, rear.)

(Musical notation for Tomasa's part)

BERNAL

(Bernal kisses Chonita.)

(Musical notation for Bernal's part)

PABLO

(Musical notation for Pablo's part)

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

mf Ea - ger love shall fold you'round.

(Musical notation for Tomasa's part)

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

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

mf (Musical notation for Pablo's part)

mf Fare - (Musical notation for piano accompaniment)

mf *f*
Fare - well!

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

mf Brave — son, fare - well!

Be - lo - ved, fare - well!

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

cresc. *f*

(Chonita and Bernal disappear in the grove.)

p Fare - well! till

p Go forth, dear son, with fear - less

p Fare - well!

83 *pp* Fare - well!

mor - - - ning light. Fare - well! _____
(Tomasa remains, looking longingly after Pablo.) (Tomasa goes to the border of the grove.)

spi - rit Fare - well! _____

p Till the joy-ous dawn of love's new day, fare - well! _____
(Pablo goes slowly into the grove.)

Dea - rest mo - - ther. Fare -

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

pp

pp

pp

well! *(Curtain.)*

pp *dimin.* *pppp*

Act II

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

Allegro con spirito. Tempo di marcia

The musical score consists of four systems of piano accompaniment. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Allegro con spirito. Tempo di marcia'. The first measure is marked with a forte 'f' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like 'ffz' and 'fff > f'. The second system continues with similar dynamics and includes a 'ppl' marking. The third system features a 'fff > f' marking and a 'ppl' marking. The fourth system includes a 'fff' marking and a 'f cresc.' marking. The score concludes with a '1' marking and a 'ppl' marking.

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

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

Musical score for piano introduction. The score consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of sixteenth-note runs, starting with a fortissimo (ff) dynamic and ending with a forte (f) dynamic. The left-hand staff begins with a bass clef and a common time signature (C), featuring a series of eighth-note chords, starting with a fortissimo (ff) dynamic and ending with a forte (f) dynamic. The word "riten." is written above the right-hand staff towards the end of the introduction.

CORP. TOM

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

Musical score for the vocal entry. The score consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of eighth-note chords, starting with a fortissimo (ff) dynamic and ending with a forte (f) dynamic. The left-hand staff begins with a bass clef and a common time signature (C), featuring a series of eighth-note chords, starting with a fortissimo (ff) dynamic and ending with a forte (f) dynamic. The word "a tempo" is written above the right-hand staff towards the beginning of the vocal entry.

ff

true, love? You
 war, love? love?

Musical score for piano accompaniment. The score consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of eighth-note chords, starting with a fortissimo (ff) dynamic and ending with a fortissimo (ff) dynamic. The left-hand staff begins with a bass clef and a common time signature (C), featuring a series of eighth-note chords, starting with a fortissimo (ff) dynamic and ending with a fortissimo (ff) dynamic. The word "mf" is written above the right-hand staff towards the beginning of the piano accompaniment.

² mf cantabile

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

Musical score for piano accompaniment. The score consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a series of eighth-note chords, starting with a mezzo-forte (mf) dynamic and ending with a mezzo-forte (mf) dynamic. The left-hand staff begins with a bass clef and a common time signature (C), featuring a series of eighth-note chords, starting with a mezzo-forte (mf) dynamic and ending with a mezzo-forte (mf) dynamic. The word "mf cantabile" is written above the right-hand staff towards the beginning of the piano accompaniment.

light. _____
me. _____

When you
When

mf *cresc.* *f*

ff *ritard.*

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

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

MALE CHORUS
3 TENORS

ff *f* *fff*

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

BASSES

ff *f* *fff*

fff *mf*

mf *f* *mf*

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

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

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

f *f*

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

That she gave to
There are o-ther

bur-ning kis-ses
pledge you gave me

That she gave to
There are o-ther

f *cresc.*

ff *f* *sfz*

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

Far a way,
But if you

f *sfz* *f*

4 5

f — *sfz* *f cresc. molto*

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

f — *sfz* *f*

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

fff *fff*

1 2

fff *sfz* *fff*

TOM (approaching group, right.)

f

Well! boys, 'twas a

5
sffz
dim.
sffz
mf

1st SOLDIER
f

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

mfz
sffz

LITTLE JACK (in group, left, throwing cards on table.)
ff
f
ffz

Hell. _____ It's mine, I win. _____

MALE CHORUS
ff
f

Ha! Ha! Ha! Ha! _____ We gave 'em

ff
f

sffz
sffz

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

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

Hell.

dimin. e riten.

poco meno mosso Scherzando

f JACK (angrily.)

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

animato

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

scare-crow.

He just

Ha! Ha! Ha! Ha!

a tempo

poco riten.

meno mosso

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

2^d SOLDIER

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

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

8^{va} *l. sso*

TOM

mf (Slapping the pistol in his belt.)

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

poco meno mosso e scherzando

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

animato

(The soldiers pull Jack down)

curls. *ff* I say, you lie.

animato

f *sffz*

2d SOLDIER *ff*

Stea - dy! Jack, keep cool!

sffz *sffz*

(Jack struggles with them, but is overcome.)

f *p* *f* *p*

Allegro moderato

8 TOM (with mysterious mockery)

mf When mid - night is dar - kest and
misterioso

sffz > p *pp*

wild winds rave, And the

The first system of music 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 (C). The lyrics are "wild winds rave, And the". The middle staff is the left hand of a piano accompaniment in bass clef, featuring a complex, flowing arpeggiated pattern. The bottom staff is the right hand of the piano accompaniment in bass clef, providing harmonic support with chords and single notes.

mad co - yo - tes

The second system continues the vocal line and piano accompaniment. The lyrics are "mad co - yo - tes". The piano accompaniment maintains its intricate arpeggiated texture, with the right hand playing chords and the left hand continuing the flowing pattern.

howl; Then

p

The third system features the vocal line and piano accompaniment. The lyrics are "howl; Then". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The vocal line has a long note on "howl;" followed by a rest and then the word "Then".

ghosts stalk forth from the

pp

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "ghosts stalk forth from the". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the left hand. The vocal line has a long note on "ghosts" followed by a rest and then the words "stalk forth from the".

yaw - ning grave, And on

mur - de - rous er - rands

prowl. And a voice like a

mf 9

pp *mp* *p*

una corda

dy - ing soul in pain Strikes the

heart with a ter - ror num - bing.

pp

With a ghastr ly scowl hear the

pp

cresc.

gray ghosts howl, "Pre - pare, lost

soul! — Death is com - ing."

f

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

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

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

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

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

CHORUS *f*

Yes sir! Yes sir!

2d SOLDIER

TOM

f *f* *f*

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

sfz sfz sfz — sffz sfz — p

ff

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

mf f sffz

1st SOLDIER

He was the kingpin!

All tumbled and ran.

2d SOLDIER

When he went down the rest all tumbled.

All tumbled and ran.

CHORUS

Ha! Ha! Ha!

ff *ff*

sffz mf mf sfz sffz

11

TOM

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

sfz *mf* *sfz > mf*

heaps down the hill.

1st SOLDIER

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

f

TOM

1st SOLDIER

And they're run ning yet.

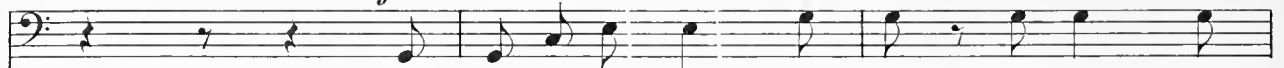
"af - ter 'em boys! kill 'em all!" cried he.

2d SOLDIER

He scare'd 'em a - way.

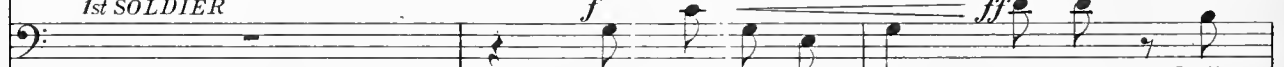
ff *ff* *ff* *sfz > f* *ff* *f*

TOM

f

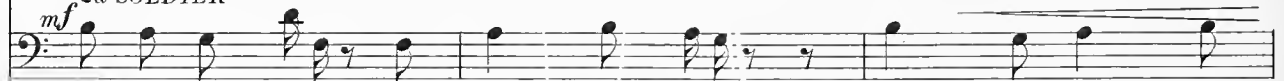
1st SOLDIER

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



2d SOLDIER

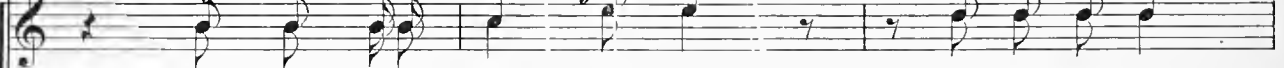
He scared 'em a - way. Ha! Ha! They're



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

CHORUS

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

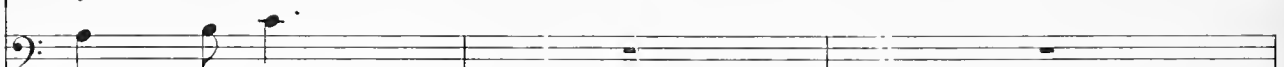


He scared 'em a - way Ha! Ha! And they're run-ning

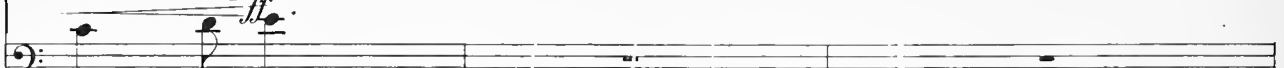


(Seeing the pretty face of an Indian girl, peering out at the chancel door, Tom goes over and receives her with elaborate ceremony, giving her his arm, and leading her slowly down stage.)

yet.

mf Ho! me sweet dar - ling!

run - ning yet.



pret - ty girls.



yet. Ha! Ha! Ha! Ha!



12

meno mosso

SCENE II. THE SAME, MAGDELENE

p *mf*

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

MAGDELENE

p *mf* *p*

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

mf *mf*

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

sweet! _____ How gal -

TOM *mp* *mf*

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

Allegretto grazioso

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

13

p *mf*

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

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

f *mf*

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

poco rallent. *a tempo*

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

To part and pine a - lone.

riten.

Poco piu mosso
mf

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

14

mf

mf *f* *p* *f*

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

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

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

mf *f* *molto ritard.*

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

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

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

15 *a tempo*

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

riten.

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

a tempo *l.h.*

So love ne - ver dies of an - guish

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

Poco largamente

ritard.

ff *f* *p*

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

rise.

a tempo

16

dimin.

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

SOLDIER

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

p *mf* *mf*

pp *mf*

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

wa-ter here.

Andante molto sostenuto

p dolce espressivo

mf

mf (She washes the wound tenderly.)

'Twill soon be healed.

p

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

This coo-ling wa-ter will help.

17

ff

ff

cresc. poco a poco

8

f

MAGDELENA

mf
Good-bye! To-mor-row I

ff *dim.e rit.* *mp*

(Magdalena starts towards the chancel door.)

come a - gain Gra - ci - as,
mf

God bless you, Meg.

Largamente (Several soldiers follow her.)

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

pp

SCENE III. THE SAME, GIPSY, CHORUS and BALLET

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

ritard.

18

Allegretto con spirito
poco a poco cresc.

ppp

GIPSY (outside.)
pp

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

cresc.

(enter Gipsy.)
f

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

mf

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

mf

While the Gip - sy stays, come join the

19

f *sf* *mp*

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

dance, the gip - sy dance.

To -

sfz *sfz* *sfz* *sfz* *p*

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

This system features a vocal line in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "mor-row the gip-sies va-nish, but sor-row ba-nish, We dance to-day." The piano accompaniment consists of two staves: the right hand has a melodic line with eighth notes and a triplet of eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes with triplet markings.

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

cresc.

mf

This system continues the vocal line with the lyrics "Mor-ning will give us war-ning but sor-row scor-ning We'll dance to-". A *cresc.* (crescendo) marking is placed above the vocal line. The piano accompaniment features a *mf* (mezzo-forte) dynamic. The right hand has a melodic line with eighth notes and a triplet of eighth notes. The left hand has a rhythmic accompaniment of eighth notes with triplet markings.

20 day.

f

This system shows the piano accompaniment for the third system. The right hand has a melodic line with eighth notes and a triplet of eighth notes. The left hand has a rhythmic accompaniment of eighth notes with triplet markings. A *f* (forte) dynamic marking is present.

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

This system shows the piano accompaniment for the fourth system. The right hand has a melodic line with eighth notes and a triplet of eighth notes. The left hand has a rhythmic accompaniment of eighth notes with triplet markings. Dynamic markings *sffz* \rightarrow *f* are present.

SOPRANOS *mf*

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

GIPSY *f*

To mu sic gay We'll dance both day and

SOPRANOS

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

ALTOS *f*

night a - way.

ff

mor row and we'll roam a - way.

ff

21

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

TENORS

BASSES

The musical score is arranged in four systems. The top system contains the vocal staves for Tenors and Basses, and the beginning of the piano accompaniment. The Tenors and Basses enter with the word "Hey!" in the second measure of the system. The piano accompaniment features a complex rhythmic pattern with triplets and eighth notes. The second system continues the vocal parts with another "Hey!" and the piano accompaniment. The third system shows the vocal parts with rests and the piano accompaniment. The fourth system concludes the page with the vocal parts and piano accompaniment. Dynamics include *ff*, *sffz*, and *fff*. Performance markings include accents and slurs. The piano part includes a dotted line with an '8' above it, indicating an eighth-note figure.

SOPRANO

22

f

Head and heart are

ALTO

f

TENOR

ff

fff

Hey! Hey! Hey!

Ha!

BASS

ff

fff

Piano accompaniment for the first system, featuring chords and arpeggios in both hands. Dynamics include *sfz* and *fff*.

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

Hey! Hey! Hey!

Vocal lines for Soprano, Alto, Tenor, and Bass for the second system. The Soprano and Alto parts have lyrics: "light As dan-cing feet In ai-ry flight To mu-sic". The Tenor and Bass parts have lyrics: "Hey! Hey! Hey!". Dynamics include *ff*.

Piano accompaniment for the second system, featuring chords and arpeggios in both hands. Dynamics include *sfz*.

sweet, to mu - sic sweet.

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

The first system of music features a vocal line in the upper staves and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "sweet, to mu - sic sweet." and continues with "Hey! Ha! In ai - ry flight the heart is". The piano accompaniment includes dynamic markings such as *ff*, *f*, and *ff*, along with articulation marks like accents and slurs. The piano part also features some complex rhythmic patterns and slurs.

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

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

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Head and heart are light As dan - cing feet In ai - ry" and "light. Head and heart are light As dan - cing feet In ai - ry". The piano accompaniment features dynamic markings like *ff* and *fff*, and includes slurs and articulation marks. The piano part has a more active, rhythmic character in this section.

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

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

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

ff

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

dance. ————— Come and join the

dance. ————— Come and join the

ff

ff

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

23

sfz

sfz

sfz > *f*

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

musical score for vocal solo and piano accompaniment. The vocal line consists of two staves with lyrics: "dance, the gip-sy dance." The piano accompaniment is in the lower system, featuring complex chords and arpeggiated figures. Dynamics include *sffz* and *sfz*. There are triplets and five-note arpeggios in the piano part.

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

musical score for vocal solo and piano accompaniment. The vocal line consists of two staves with lyrics: "Day flies". The piano accompaniment is in the lower system, featuring complex chords and arpeggiated figures. Dynamics include *f*, *sfz*, and *cresc. ed accel.*. There are triplets and five-note arpeggios in the piano part.

24

ff

fast, dance till night falls.

fast dance till night falls.

sfz *sfz* *sfz = f*

Hours fly fast, dance till

Hours fly fast, dance till

sfz *sfz*

fff

dawn breaks.

fff

dawn breaks.

fff

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

f

fff

sffz

Presto

25

sffz

(Exit all except Tom.)

fff

dimin. sempre poco a poco

ritardando

CHORUS (outside.)

f

Head and heart are light As dan-cing feet In ai-ry flight To mu-sic

f

Head and heart are light As dan-cing feet In ai-ry flight To mu-sic

f

26 *meno mosso*

f

sweet, to mu-sic sweet.

sweet, to mu-sic sweet.

GIPSY (outside.)

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

TOM (leaning pensively on the chancel rail) *mf*

CHORUS outside

Now the de-vil take these wen-ches.

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

Tempo I di Bolero

SCENE IV. TOM, TOMASA

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

TOMASA 27 *mf*

Par-don, Ca-bal-

TOM (*Seeing Tomasa.*) *f*

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

GIPSY

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

CHORUS *mf* *pp*

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

mf *pp*

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

mf

sfz > p *pp*

sfz > p

le-ro But the Captain Burton is he here?

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

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

Ha!

Ha! Ha!

In the dance is gladness

In the dance is madness,

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

you?

Ha! Ha! So the

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

Ha! Ha!

When the Gipsies steal a - way: the Gipsies

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

SOLO VIOLIN



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



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



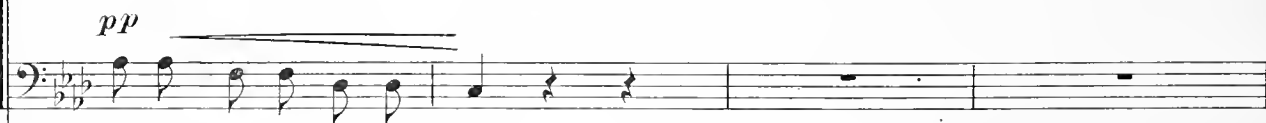
steal a - way: soft - ly steal a - way.



steal a - way. steal a - way.



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



When the Gip-sies steal a - way.



TOMASA

29

Musical notation for TOMASA's first vocal line, featuring triplets and a forte (f) dynamic.

She is wai - ting a - lone out - side. Bring him at once.

Por Di - os!

TOM

Musical notation for TOM's first vocal line, which is mostly silent.

Piano accompaniment for the first system, including a grand staff with treble and bass clefs.

Musical notation for TOMASA's second vocal line, starting with a forte (f) dynamic.

Se - ñor! at once.

Musical notation for TOM's second vocal line, including a forte (f) and mezzo-forte (mf) dynamic.

Yes! Yes! old witch! Don't

Piano accompaniment for the second system, including a grand staff with treble and bass clefs.

Musical notation for TOMASA's third vocal line, which is mostly silent.

Musical notation for TOM's third vocal line, featuring a triplet and a forte (f) dynamic.

wor - ry so.

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

Piano accompaniment for the third system, including a grand staff with treble and bass clefs.

SCENE V. TOMASA

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

30 *mf* *Largamente* *ff*

Oh! Thou great

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

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

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

p

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

p

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

pp *sfz*

The piano accompaniment for the third system features a more active texture with triplets and dynamic markings of 'pp' (pianissimo) and 'sfz' (sforzando). The key signature and time signature remain consistent.

f *mf*

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

sfz *mf*

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

p

known.

pp una corda

ff

mf espress.

Send down thine aid to us now,

pp

p

mf

tre corde

as Thou hast pro - mised.

p

mf

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

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

mf

p

SCENE VI. CHONITA, TOMASA

(Chonita looks hastily about for Tomasa.)

Andante espress.

31 *mf* *pp*

CHONITA

pp

To-ma-sa! Where are you?

TOMASA

Starting up suddenly

mf

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

ppp *p*

praying to God for His aid.

cresc. ed accel *sfz*

CHONITA *Largamente*

ff

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

32 *fff* *sfz*

mf cresc. sempre poco a poco accel.

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

p cresc. sempre poco a poco accel.

ff

ra - tion! What shame - less

ff

(She leads Tomasa to the shattered virgin.)

ruin.

sffz ff sffz sffz

p

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

sffz > p

33

CHONITA

shat-tered! *f*
God will punish! you shall

TOMASA

CHORUS (outside)

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

p *mf*

mf
Ha! Ha! Ha! Ha! Ha!

mf

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

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

sfz *sfz* *f*

TOMASA

mf

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

sfz *p*

(She raises her hands imploringly to Heaven.)

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

ff

cresc. molto

Largamente e risoluto

God! Send down Thy migh - ty ven -

34

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

CHONITA *ff*

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

geance. *mf* Show

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

piu dolce

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

cresc.

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

f

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

f *ff* *mf*

35

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

The first system of the score consists of three staves. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic and moving to forte (*f*) and fortissimo (*ff*). The lyrics are "— whose heart is my home, whose love is my prayer. Oh! hear my prayer." The middle staff is the vocal line, starting with forte (*f*) and moving to fortissimo (*ff*). The bottom staff is the piano accompaniment, starting with mezzo-forte (*mf*) and moving to forte (*f*) and fortissimo (*ff*), with a *cresc.* marking.

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

The second system of the score consists of three staves. The top staff is the vocal line, starting with a forte (*f*) dynamic and moving to fortissimo (*ff*). The lyrics are "life. Oh! God! Send down Thy mighty". The middle staff is the vocal line, starting with fortissimo (*ff*) and moving to fortissimo (*ff*). The bottom staff is the piano accompaniment, starting with fortissimo (*ff*) and moving to fortissimo (*ff*), with a *cresc.* marking.

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

The third system of the score consists of three staves. The top staff is the vocal line, starting with forte (*f*) and moving to fortissimo (*fff*). The lyrics are "Oh, Heaven! have mer-cy on my sor - row. Our on - ly ven - geance. Our on - ly help". The middle staff is the vocal line, starting with fortissimo (*fff*) and moving to fortissimo (*fff*). The bottom staff is the piano accompaniment, starting with mezzo-forte (*mf*) and moving to fortissimo (*fff*), with a *cresc.* marking.

Allegretto con spirito

CHONITA

f

help can come from Thee. _____

TOMASA

f

_____ can come from Thee. _____

CHORUS outside

(The chancel door opens)

mf

f

Ha! Ha! Ha!

Ha! Take

mf

f

Her glance —

f

Allegretto con spirito

SCENE VII. CHONITA, TOMASA, BURTON, TOM

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

BURTON

(Burton starts in surprise.)

Musical notation for Burton's first line, bass clef, key signature of two sharps, starting with a forte (f) dynamic and moving to mezzo-forte (mf).

What Cho - ni - ta here!

TOM
mf

Musical notation for Tom's first line, bass clef, key signature of two sharps, starting with a mezzo-forte (mf) dynamic.

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

CHORUS

(Door closes.)

First line of musical notation for the chorus, treble clef, key signature of two sharps, starting with a mezzo-forte (mf) dynamic.

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

Second line of musical notation for the chorus, treble clef, key signature of two sharps.

Third line of musical notation for the chorus, treble clef, key signature of two sharps.

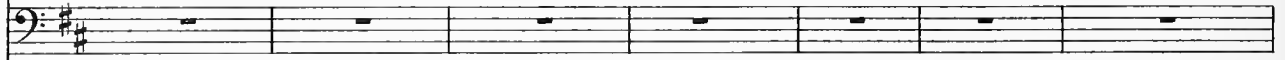
— bids you fol-low. Take care, take care tra la la la la For her

Fourth line of musical notation for the chorus, bass clef, key signature of two sharps.

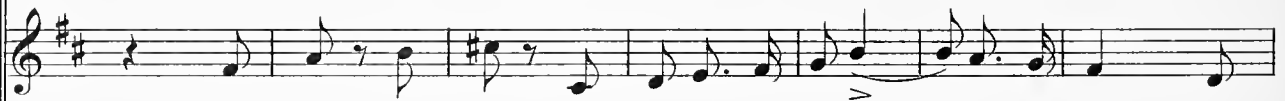
Piano accompaniment for the chorus, showing dynamics p, pp, and sfz > p across several measures.

*(To Tom hurriedly.)**mf*

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

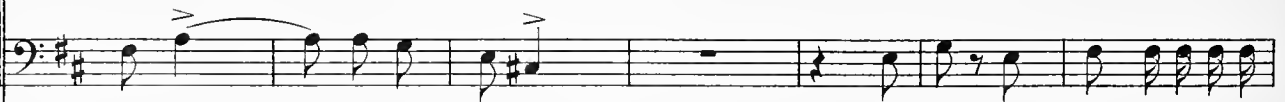


Take care, take care, Lest black eye de-cei-ving — lead you blind - ly



light heart — may be hol-low.

Take care, take care, tra la la la



37



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

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

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

f

(Burton approaches Chonita anxiously.)

self.

(Exit Tom hurriedly)

(door opens)

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

f

p

pp

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

Oh! be - ware.

p

pp

f

f

p

pp

heart tra la la la may be hol-low,

hol-low. ———

f

p

pp

cresc.

f

sfz

CHONITA

mf

3

We heard of the

BURTON

mf

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

38

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

'Twas only a

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

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

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

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "Yes! But of them? Did you see? Were an-y hurt or killed?". The piano accompaniment includes a triplet of eighth notes in the bass line. The system concludes with the lyrics "Hard-ly a man was wounded. On-ly an".

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

The second system of the musical score. The vocal line continues with the lyrics "old Indian, shot, out there in the garden. And then there was one on a horse who followed me". The piano accompaniment features several triplet markings over eighth notes in the bass line. A dynamic marking of *pp* (pianissimo) is present in the piano part.

39

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

The third system of the musical score. It begins with the number "39" in the vocal line. The vocal line contains the lyrics "close. He seemed to have chosen me for a special victim. I killed him.". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte), *p* (piano), *f* (forte), and *sfz* (sforzando). A triplet of eighth notes is also present in the piano part.

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

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

They carried him off.

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

ff **Allegro appassionato**

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

The horse! why, white!

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

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

BURTON

(Burton brings water.) *mf*

Here! To-ma-sa! Here is

p

Moderato $\text{♩} = \text{♩}$

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

BURTON *To himself* *p*

wa-ter. That Spaniard! Can that be the one she loved?

pp

(Pausing in her work.)

mf Si! Señor! Ho-ly Vir-gin! A-

To Tomasa *mf*

Tomasa! Was the one on the horse her lover?

mfz > p

f *mf (To herself.)*

las! Se-ñor, yes! It was sure-ly Se-ñor Ber-nal.

sfz *p* *cresc.*

She

(Weeping.) *f*

Like God, ——— Se-ñor

mf (To himself.)

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

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

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

f *ff*

sfz > mf *sfz*

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

mf *f* *f*

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

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

42

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

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

mp She moves her lips, Se-ñor *(Leaning over her.)* She prays. *mf*

vive? For

mf

Pray

(Turning away sadly.)

him! God give me a love like hers.

p

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

mf

No! I must

p

mf

(In accents of hatred.)

With her, Señor? You with her? —

43

speaking with her a - gain. —

f

sfz

sfz

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

pp

Poco meno mosso

To-ma-sa!

sfz > p

pp

Allegro appassionato

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

44

ff

sfz

sfz

ff

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

BURTON

(*Burton follows imploringly.*)

Se - ño -

f

sfz

mf

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

ff

sfz

ff

CHONITA (Turning angrily upon Burton.)

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

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

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

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

Musical score for 'CHONITA' (Turning angrily upon Burton.). The score is in 12/8 time and B-flat major. It features dynamic markings such as *sfz*, *ff*, and *f*. The piano accompaniment includes a 45-measure section with a key signature change to C major.

f — *ff*

46 Treach-e-rous guar - dian!

f — *ff*

Faith-less pro-tec - tor!

Stri - ving to rob me of land and home.

ff

47 Out of my sight! — I

fff
 hate you!

f cresc. molto e accelerando

BURTON (with solemn authority.)
Recit.
Moderato e risoluto

f Lis-ten, I say! Curb your an-ger.

fff col voce *f sfz*

Hate me if you will; if Fate has or -

sfz *mf*

ff *mf*

dained it. But you are help - less,

48

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

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

f *mf*

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

cresc. *cresc.*

Oh! judge me with jus - tice .

49

ff *sfz*

ff

Strive to trust me. Have faith in my

fff

ho - nor.

f cresc. molto

stringendo

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

Leave me to God. I will seek His pro -

50

sffz *f*

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

sffz *sffz* *f*

I loathe. Leave me at once, for -

sfz *cresc. sfz*

e - ver.

(Chonita breaks down, sobbing passionately.)

fff *dimin. e riten.*

Andante sostenuto *mp*

I will go a - way.

51

p

Adagio

But first, leave me a - lone to pray.

pp *rit.* *ppp*

SCENE IX. CHONITA, TOMASA, BERNAL

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

CHONITA

Andante sostenuto e cantabile

p

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

52

pp *mf* *pp*

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

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

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

f *pp* ritard.

a tempo cresc. *f* *ritard.*

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

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

53 *a tempo*

p

Sa - viour hear me.

p

mf *rit.* *pp*

Break the power of them that compass me

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand, with a triplet of eighth notes in the right hand. Dynamics include *mf*, *rit.*, and *pp*.

a tempo *cresc.*

round. For all who trust in Thy defence shall

a tempo 54 *cresc.*

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *a tempo* and *cresc.*.

f

fear no enemy. Lord

f

The third system shows the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *f*.

ff *dimin.* *mf*

Thou art my shield and my salvation.

ff *dimin.* *mf*

The fourth system features the vocal line with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics include *ff*, *dimin.*, and *mf*.

BERNAL (disguised as a priest.)

p Chonita starts up suddenly

55

Cho - ni - ta!

CHONITA

cresc.

ff

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

mf

cresc.

cresc. molto

Moderato e largamente

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

BERNAL

Yes! love, a - live and

56

fff

f

here as I pro - mised!

mf *cresc. ed accel.*

ff

mf *cresc. ed accel.*

BERNAL

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

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

Allegro agitato
CHONITA (excitedly)

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

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

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

mf

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

p

mf

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

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

f *mf*

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

58

p

CHONITA

mf

TOMASA

mf

Here!

Quick! hide him. Quick, I say!

the soldiers are coming.

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

Ber - nal. Here!

I will lure them a - way.

On - ly be qui - et and

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

still.

SCENE X. CHONITA, TOMASA, TOM and SOLDIERS

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

59

pp
una corda *cantabile*

CORPORAL TOM

p

'Twas here he turned in, I'm

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

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

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

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

Third system of musical notation, continuing the melodic and bass lines. The treble staff has a fermata over the first measure. The bass staff has a fermata over the first measure.

Fourth system of musical notation, continuing the melodic and bass lines. The treble staff has a fermata over the first measure. The bass staff has a fermata over the first measure.

Fifth system of musical notation, continuing the melodic and bass lines. The treble staff has a fermata over the first measure. The bass staff has a fermata over the first measure.

Sixth system of musical notation, continuing the melodic and bass lines. The treble staff has a fermata over the first measure. The bass staff has a fermata over the first measure. The system concludes with the instruction *mf* and the stage direction *(Enter Burton and Tom.)*

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

(Chonita remains kneeling.)

p *ritard.* *3*

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

a tempo *mf* *2*

But he came in

60

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

f

First, look out -

f

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

cresc.

(Exeunt Tom and soldiers, left.)

side. We'll search here la - ter.

f *mf* *p* *cresc.*

(Chonita rises slowly from her knees Burton approaches her)

BURTON

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

p *col voce* *p*

CHONITA

Ah!

BURTON

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

mf

CHONITA

(nervously.)

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

62

pp poco più mosso agitato

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

BURTON *f*

will. If I will! You know that I

sfz *cresc.* *mf*

will! All that

63

f *ffz*

man can do I will do for

you. Yes! Se - ñor, yes! I

CHONITA *mf piu agitato*

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

BURTON

What do you wish? On - ly tell me,

CHONITA (almost whispering.)

64

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

pp

p *mf* *pp*
una corda

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

mf *pp*

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

mf *pp*

First look a - bout. Is a - ny one

pp *f* *p* *pp*

CHONITA

here? Ah! I dare not be -

BURTON

No one.

The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with a steady eighth-note accompaniment.

Allegro moderato

BURTON (with ever increasing emotion)

gin. *mf* Dear Cho - ni - ta,

65 *mf* *tre corde*

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

All that man can do I will do for you.

The piano accompaniment features a complex rhythmic pattern with sixteenth and eighth notes, and a dynamic marking of *mf* (mezzo-forte). The score includes a section marked '65' and 'tre corde'.

mf *f*

My love as pledge I of - fer.

p *f*

p

Trust in me for help and re - fuge

p

mf

Give me on - ly your con - stant faith.

f

Love I ask not, ex - pect not now.

66 *mf* *f*

f con passione

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

f

ff

All! yes all! that is

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

f

mf cresc.

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

67

mf

f *mf* *f*

life it - self, e - ven

f *cresc.*

ho - nor if need be

ff *dim.*

68 These will I give.

mf *molto cresc. e accel.*

Dear - est Cho - ni - ta,

ff *mf* *cresc.*

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

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

trust in my love. You wretched

sffz *sffz = f*

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

de-vil, 'tis me she loves.

ff *f*

70 *ff* *fff*

I who live to kill you.

sffz *fff*

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

CHONITA

ff

(Chonita falls.)

Ah!

(Bernal struggles with the soldiers.)

(Curtain falls.)

Presto

End of Act II

The musical score is written for a piano and voice. It consists of several systems of staves. The first system shows the vocal line for Chonita, starting with a rest and then a few notes, followed by the piano accompaniment. The second system features a vocal line with the exclamation 'Ah!' and a piano accompaniment with a 'sffz' dynamic. The third system continues the piano accompaniment with a 'sffz' dynamic. The fourth system is a piano accompaniment system starting at measure 71. The fifth system is a piano accompaniment system with a 'Presto' tempo marking and 'fff' dynamic. The sixth system is a piano accompaniment system with a 'sffz' dynamic. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

Act III

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

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

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

Adagio

pp una corda *mp dimin.*

pp mp

mf dim. *p mf*

mf dim. *p*

poco cresc. *mf* *f dim. sempre*

(The curtain rises.)

SCENE I. CHONITA, TOMASA

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

Oh!

pp

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

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

It is nearly dawn, and

mf *p* *mf* *p*

Detailed description: This block contains the second system of music. The vocal line continues with the lyrics "why does the Pa - dre not come?". The piano accompaniment features a right hand with chords and a left hand with a melodic line. Dynamics include *p* for the vocal line and *mf* and *p* for the piano accompaniment.

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

Detailed description: This block contains the third system of music. The vocal line continues with the lyrics "ma - ny hours since Pa - blo went to fetch him. Pray". The piano accompaniment features a right hand with chords and a left hand with a melodic line. Dynamics include *mf* for the vocal line and *p* for the piano accompaniment.

God she may live till he comes!

mf *mf*

Detailed description: This block contains the fourth system of music. The vocal line concludes with the lyrics "God she may live till he comes!". The piano accompaniment features a right hand with chords and a left hand with a melodic line. Dynamics include *mf* for the vocal line and *mf* for the piano accompaniment.

2
p
mf

p
mf *dim.* *p*

Why are we born thus in - to

f *mf* *p*

sor - row? 'Tis true, as e - ver, love brings life and death.

msfz *p*

pp

pp ³
This is the mys-te-ry.

f *pp* ³

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a rest, followed by a triplet of eighth notes. The piano accompaniment (bottom two staves) starts with a forte (*f*) dynamic and features a complex, flowing melodic line in the right hand and a more rhythmic bass line. The system concludes with a piano (*pp*) dynamic and a triplet of eighth notes.

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

pp ³ ³

Detailed description: This system contains the next two staves of music. The vocal line (top staff) has lyrics: "Here our feeble thought fails. Dark — is the sha - dow of the Great". The piano accompaniment (bottom two staves) continues with a similar melodic texture. The system ends with a piano (*pp*) dynamic and a triplet of eighth notes.

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

mf *pp* *mf*

Detailed description: This system contains the next two staves of music. The vocal line (top staff) has lyrics: "Spi - rit, the aw-ful mys-te-ry, Death!". The piano accompaniment (bottom two staves) features dynamic markings of mezzo-forte (*mf*) and piano (*pp*). The system concludes with a mezzo-forte (*mf*) dynamic.

p

Detailed description: This system contains the final two staves of music on the page. The piano accompaniment (bottom two staves) continues with a complex melodic line. The system concludes with a piano (*p*) dynamic.

mf

Why should she who has done no wrong Why should

sfz

p accel. e cresc. sempre poco a poco

tre corde

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

she be made to suf - fer?

The second system continues the vocal line and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

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

f *passionato*

sfz *mf*

The third system continues the vocal line and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The system concludes with a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano accompaniment.

God! If her love might bring her life! If

The fourth system continues the vocal line and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

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

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

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

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

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

una corda

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

TOMASA

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

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

dim.

CHONITA

pp TOMASA

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

6
ppp

Ber - nal.

cresc. ed accel. poco a poco

tre corde

CHONITA (starting up excitedly)
poco agitato *mf*

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

sfz *p* *sfz* *p*

Detailed description: This system contains the first vocal line for Chonita and the piano accompaniment. The vocal line starts with a rest, then enters with the lyrics 'To - ma - sa! Quick! Did you hear that shot?'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* for the vocal and *sfz* and *p* for the piano.

TOMASA *f* *p* CHONITA (falling back weakly)

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

f *meno mosso* *p* *p*

Detailed description: This system contains the vocal line for Tomasa and the piano accompaniment for Chonita. Tomasa's vocal line begins with 'No! dear-est, no! Twas on ly a dream.' The piano accompaniment has a more melodic and flowing character. Dynamics include *f* and *p* for both parts, and *meno mosso* for the piano.

pp

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

pp

tre corde

Detailed description: This system contains the second vocal line for Chonita and the piano accompaniment. The vocal line starts with a rest, then enters with 'Pray God, To - ma - sa! Pray God to save him.' The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *pp* for both parts.

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

mf *col voce*

Detailed description: This system contains the third vocal line for Chonita and the piano accompaniment. The vocal line begins with 'If they shoot I too will die. With - out him i can-not'. The piano accompaniment has a more melodic and flowing character. Dynamics include *mf* for the vocal and *col voce* for the piano.

TOMASA *pp*

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

pp

una corda *p* *ppp* *pp*

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

pp

8 *8*

tre corde

pains her. If on-ly Se-ñor

Ber-nal could live Love might bring her life.

mf

mf cresc. sempre poco a poco

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

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. The lyrics are: "When the Pa - dre comes he will find a way to help."

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

The second system features piano accompaniment. It begins with a double bar line and a 12/8 time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a 12/8 time signature. The music is characterized by flowing eighth-note patterns in the right hand and sustained chords in the left hand.

The third system continues the piano accompaniment. It features a grand staff with a key signature of three flats and a common time signature. The right hand has a melodic line with eighth-note runs, while the left hand provides harmonic support with sustained notes and chords.

Poco più mosso

The fourth system features piano accompaniment. It begins with a double bar line and a 4/4 time signature. The tempo marking is *Poco più mosso*. The music is marked *ff* (fortissimo). The piano accompaniment is in a grand staff with a key signature of three flats and a 4/4 time signature. The right hand has a melodic line with eighth-note runs, while the left hand provides harmonic support with sustained notes and chords.

fff

ff ffff dim. sempre

f dim. sempre

TOMASA

Al - rea - dy the dawn is

pp una corda

breaking. Oh! why does he de - lay?

SCENE II. CHONITA, TOMASA, CHORUS(outside)

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

TOMASA

CHORUS (outside)
SOPRANO

Vir - gen san - cti - ssi - ma!

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

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

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

The Pa - dre is coming. Help is here Help is here

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

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

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

bel - la, Pas - to - re a - gra - da - ble

CHONITA

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

CHONITA

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

TOMASA *cresc.* *f*

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

f Sal-ve, Vir-gen bel-

f Sal-ve, Vir-gen bel-

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

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

Il

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

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

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

ff *mf* la a-ma-ro-sa ma-dre.

ff *mf* la a-ma-ro-sa ma-dre.

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

(Tomasa kneels in silent prayer before a picture of the Virgin.) *pp*

a - ma - ro - sa ma - dre. *p*
 a - ma - ro - sa ma - dre. *ff* *dimin.* *p*
 a - ma - ro - sa ma - dre. *ff* *dimin.* *p*
 a - ma - ro - sa ma - dre. *ff* *dimin.* *p*
 a - ma - ro - sa ma - dre. *ff* *dimin.* *p*

dimin. *p*

The song ceases outside, but Chonita continues, with hands raised, as if in prayer. Through the window many forms are visible, moving about, as Padre Gabriel conceals the soldiers and others who have accompanied him, among the trees.

Oh! Thou great Fa - ther, send down Thine
 12 *mf* *p*
 3

aid; Thy migh - ty aid to him whose

love is my life. Spare him!

f sempre piu animato

13

spare him! Save him from death.

ff *f*

Lead him forth from the sha - dow of death, from the mur - de - rous hand of his

sfs *mf* *f* *mf* *mf*

ff > > >

e - ne - my. Show Thy great Power

sffz *mf* *sfz*

(Chonita falls back exhausted.)

Spare my be - lo - ved. 14

sffz

dimin. sempre

sfz *sfz*

(Enter Padre Gabriel, up stage.)

rit.

SCENE III. CHONITA, TOMASA, PADRE GABRIEL

TOMASA

15 Qui-et! child! The Pa-dre will aid. God will an - swer your

CHONITA (feebly but hopefully)
pp

prayer. God hears me. He sends His mes-sen-ger. Oh! Ho-ly

fa - ther, God has sent you here to bring His

pp

TOMASA (to the Padre.)
mf

aid. Oh! Fa-ther she is ve-ry near to death. — It is not the

16

Poco piu mosso

wound a - lone, but fear; fear for her Ber - nal's life.

f

De - spair and fear are kil - ling her.

Piu mosso
mf

17

Give her some hope. Res - cue her Ber - nal, and

f

love will bring her back to life.

ritard. e dim.

PADRE GABRIEL

mp

18 Peace wo - man! I am pre - pared for

p *meno mosso e largamente*

cresc. molto *ff* *f*

life or death. I come from God, to vi - sit the

sffz *mf*

ven - geance of Heaven up - on His e - ne - mies. I am pre -

pared. I come not a lone.

p *ritard.*

CHONITA

pp *3*

19 Is there no help, ho - ly fa - ther?

a tempo

pp *mp*

PADRE GABRIEL (*approaching the bedside and holding out his hands in benediction over Chonita*)

p

Peace, child! I bring hope from God.

(Turning to Tomasa)

mf *3* *3* *3*

Has - ten at once to the Mis - sion.

p Poco agitato

3 *3* *3* *3*

Plead with the cur - sed Cap - tain there. Tell him she dies ——— and

begs for one last word with him and with Ber -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It features two triplet markings over the first two measures. The piano accompaniment is in treble and bass clefs, with a key signature of one sharp. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

nal. He loves her. He will con -

20

The second system continues the vocal and piano parts. The vocal line has a measure rest of 20 measures, indicated by a double bar line and the number '20'. The piano accompaniment features a dynamic marking of *f* (forte) and a triplet in the final measure. The piano part includes a sixteenth-note pattern in the bass line.

sent. Bring them hi - ther, and leave their fate to

The third system shows the vocal line continuing with the lyrics 'sent. Bring them hi - ther, and leave their fate to'. The piano accompaniment is characterized by a dense, rhythmic pattern of sixteenth notes in both hands, creating a sense of urgency.

(Exit Tomasa, up stage. It grows gradually lighter)

me. But has - ten.

dimin.

The fourth system includes a stage direction: '(Exit Tomasa, up stage. It grows gradually lighter)'. The vocal line continues with 'me. But has - ten.'. The piano accompaniment features a dynamic marking of *dimin.* (diminuendo), indicating a gradual decrease in volume. The piano part continues with the sixteenth-note pattern.

SCENE IV. CHONITA, PADRE GABRIEL

(From the camp at the Mission is heard the sound of a cannon shot, and then a trumpet playing the Reveille.)

Allegro
(Trumpet on stage.)

20 *pp* (Cannon shot.)

21 *ppp* *una corda*

Molto agitato
CHONITA *f*

(Chonita starts up wildly.)

22 *Allegro con fuoco* The sol - diers

mf cresc. molto e stringendo
tre corde *sfz* *mf*

Oh! Fa - ther! They seize him. They are lea - ding him forth to

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

ff death. Stop! Stop! Oh! Spare him. *mf* Spare him God.

mf *sfz* *ff* *piu mosso* *f*

Here am I. Here am I.

f *f*

Take me in- stead. Glad - ly I give you

f *mf cresc.*

23

my life for his. Take me. Take me.

ff *mf* *f* *p* *pp*

(She falls back exhausted.)

PADRE GABRIEL *mf*

Peace, child! you dream.

molto meno mosso

I come with aid from God. He hears your prayer.

p *f*

8va basso

CHONITA *PADRE GABRIEL*

p Oh! Ho-ly fa - ther, is there still hope? *mf* There is hope, my child.

24

Have faith in God. He hears your prayer.

Andante espressivo

CHONITA

p Have faith! *p* Oh! Fa - ther,

25

dimin. poco riten.

if on - ly Ber-nal is saved, I will live. I

know that I can live if he is spared.

poco agitato
mf

'Twas on - ly yes - ter-day there at the Mis-sion: I tried to

f *p*

save him. They ran at each o - ther like mad - men. The

f

mf

sword! — That aw - ful glist - 'ning sword! —

26

ff *mf* *ff*

poco accel. *f* *sfz* *mf* *sfz*

It would surely have killed him. But I saved him.

f *ff* *mf* *f* *ff* *mf*

Yes! — From death — I saved — him; shielded my Ber - nal.

sfz *sfz* *f dimin. molto e riten.* *p*

pp

It on - ly pains a lit - tle, the wound.

27
*meno mosso**pp**mf*

On - ly a lit - tle, fa - ther, But they came and siezed him.

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

Ah! It was hor - ri - ble, and now he is suf - fer - ing there.

He is bound and they mock him: him, my proud Ber - nal.

2

f *cresc. molto*

They call him a spy; who came for me, _____ for

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) dynamic and a *cresc. molto* marking. The lyrics are "They call him a spy; who came for me, _____ for". The piano accompaniment includes dynamic markings of *sfz* and *mf*.

ff **Allegro con fuoco**

me, _____ for his love.

28

The second system continues the vocal line and piano accompaniment. It is marked *ff* and **Allegro con fuoco**. The lyrics are "me, _____ for his love." and the page number "28" is centered below the vocal line. The piano accompaniment features dynamic markings of *sfz*, *mf*, and *sfz*.

poco meno mosso
mf

Fear - ing nothing he came, to

The third system is marked *poco meno mosso* and *mf*. The lyrics are "Fear - ing nothing he came, to". The piano accompaniment includes dynamic markings of *sfz*, *sfz*, and *mf*.

f

lead me a - way to peace as he pro - mised.

The fourth system is marked *f*. The lyrics are "lead me a - way to peace as he pro - mised." The piano accompaniment includes a dynamic marking of *f*.

piu tranquillo
p

Like the swal - low, forth _____ shall we fly;

pp una corda

forth with our warm love in - to the sun - rise

mf *f* *p* **Molto maestoso**

29 This was his promise. He came. _____ But now he must die, and

mf tre corde *f* *p*

I, I too must die. With - out him life is worse than death. _____

f *b^bf*

poco agitato

mf

Oh! Ho - ly fa - ther, does he still live?

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part includes a dynamic marking of *p* and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

If he lives let me see him if on-ly a moment be-fore we

The second system continues the vocal line with triplet markings over the notes 'see him' and 'moment'. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes in the left hand.

die, 30 to tell him I too shall go,

The third system includes a measure rest for 30 measures in the vocal line. The piano accompaniment features a dynamic marking of *p* and continues with its rhythmic accompaniment.

Leaving all else to fol - low him; all else for

The fourth system features a dynamic marking of *f* in the piano part. The vocal line continues with the lyrics 'Leaving all else to follow him; all else for'. The piano accompaniment maintains its rhythmic accompaniment.

him. *molto ritenuto*

31

PADRE GABRIEL *meno mosso e tranquillo*

Peace, child! He lives. You shall

31

see him. He will come. I tell you

f *mf*

Largamente *ff*

I am sent from God to aid you. Trust in God.

rit. *f*

CHONITA

32 *p*

Ho-ly Fa-ther I trust in Thee.

Chonita, exhausted, falls back upon the pillow and closes her eyes. Padre Gabriel watches her for a moment and then goes quietly over to the window and looks out anxiously for Tomasa. As he turns again to go to Chonita, Tomasa enters hurriedly and breathlessly.

PADRE GABRIEL

mf

Think now on - ly of God.

molto espressivo

molto ritard.

p

SCENE V. CHONITA, TOMASA, PADRE GABRIEL

(Tomasa enters hurriedly and addresses Padre Gabriel.)

Allegro molto agitato

33

sfz *sfz* *mf* *cresc. molto*

TOMASA *mf* *cresc.*

They are co - ming, fa - ther, they are co - ming.

sfz *mp* *cresc.*

ff

Tell her they are co - ming.

f *sfz* *sfz*

PADRE GABRIEL (going to Chonita.)
Largamente

34 *f* Thy prayer is answered, child, *cresc.* Ber - nal comes.

sfz *mf*

CHONITA (joyfully.)

— Have hope! *f* Praise God, who

animato

f

hears my prayer.

cresc. *poco accel.*

Enter at rear Burton and Bernal, accompanied by Corp. Tom and two soldiers. Burton removes a chord from Bernal's wrists, which are tied behind him, and releases him. Bernal goes quickly to Chonita's bedside, down stage, and embraces her. She utters a cry of joy when she sees him and fondles him in an ecstasy of love. Burton goes slowly, with bowed head, down stage, (left) where he stands with his back toward Chonita and Bernal. The two soldiers go out at rear. Corp. Tom is directed by Burton to guard the door (left, down stage) on the outside and exits there.

SCENE VI. CHONITA, TOMASA, BERNAL, BURTON, PADRE GABRIEL

Allegro con fuoco (Bernal goes to Chonita.)

35

cresc.

Risoluto (Burton goes down stage.)

sfz

ritard.

fff

ffff *dimin. molto*

36

animato (Bernal kneels at the bedside.)

p *a tempo* *accel. e cresc.*

Allegro con passione

CHONITA *mf* Recit. ad lib.

Ah! Ber - nal! Be -

colla voce

Detailed description: This system shows the beginning of Chonita's vocal line. The vocal staff starts with a whole rest, followed by a half note 'Ah!' and a quarter note 'Ber - nal! Be -'. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and a steady bass line in the left hand. Dynamics include *sfz* and *f*. The key signature has two flats, and the time signature is 6/8.

lo - ved! God has answered my prayer. You have come. *con molto passione*

37

sfz — *f*

Detailed description: This system continues Chonita's vocal line. The vocal staff has a half note 'lo - ved!' followed by a quarter note 'God has answered my prayer. You have come.' and a half note 'come.' with a fermata. The piano accompaniment features a more active right hand with sixteenth notes and a steady bass line. Dynamics include *f* and *ff*. A measure rest of 37 measures is indicated. The key signature has two flats, and the time signature is 4/4.

(Chonita sobs passionately, clasping Bernal's head to her breast.)

Poco largamente

BERNAL *mf* *ff*

Yes! Love, I have come.

ff *mf* *p* *f*

Detailed description: This system begins Bernal's vocal line. The vocal staff starts with a half note 'Yes! Love,' followed by a quarter note 'I have come.' and a half note with a fermata. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and a steady bass line in the left hand. Dynamics include *mf*, *ff*, *p*, and *f*. The key signature has two flats, and the time signature is 4/4.

Largamente e sostenuto

mf

God an- swers love. He who gave all Our

38

p

joy in love its gol - den ro - sy

f

morn Still wat - ches

mf *f*

mf

when the sha - dows fall. The

poco piu mosso

sun - light glows u-pon the moun - tain's brow. One

39

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of three flats. The piano accompaniment consists of two staves (treble and bass clefs). The piano part features a steady accompaniment with chords and moving lines in both hands.

hour and I shall be no more. But kiss

appassionato ff

cresc.

sfz

This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The piano accompaniment shows a dynamic increase, marked with *appassionato ff* and *cresc.* in the bass line, and *sfz* at the end of the system.

me now.

(They kiss.)

ff *fff*

This system contains the fifth and sixth staves of music. The vocal line has a long rest for the lyrics "(They kiss.)". The piano accompaniment continues with a strong dynamic, marked *ff* and *fff*.

Our love was born before our-selves were

40

mf *p* *mf*

This system contains the seventh and eighth staves of music. The vocal line begins with the lyrics "Our love was born before our-selves were". The piano accompaniment features a dynamic shift to *p* (piano) and then back to *mf* (mezzo-forte).

born And love shall light the mountains for your eyes when

I am gone. Look up - ward to the

peak that cleaves the splendor of th'e-ter - nal skies.

41 For you to-mor - rows dawn u - pon the

ff *ritard.*

hills shall speak our love that ne - ver

Largamente
CHONITA

f *f*

Be - lo - ved! Oh! My

BERNAL

dies.

ff *f* *mf*

life! I fear no death but life a - lone with -

f

piu mosso e poco agitato

out you. Now hold me close and stop my breath with

42

mf

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'out' followed by a quarter note 'you.' The piano accompaniment features a series of chords and moving lines in both hands. A dynamic marking of *mf* is placed above the piano part. The system concludes with the vocal line holding a note and the piano accompaniment continuing with chords.

kis - ses that I too may die.

f

The second system continues the vocal line with 'kis - ses that I too may die.' The piano accompaniment features a series of chords and moving lines. A dynamic marking of *f* is placed above the piano part. The system concludes with the vocal line holding a note and the piano accompaniment continuing with chords.

Oh let me go be - side you. You and I to -

mf

The third system continues the vocal line with 'Oh let me go be - side you. You and I to -'. The piano accompaniment features a series of chords and moving lines. A dynamic marking of *mf* is placed above the piano part. The system concludes with the vocal line holding a note and the piano accompaniment continuing with chords.

ge - ther up the dar - kened way will go.

f

The fourth system continues the vocal line with 'ge - ther up the dar - kened way will go.' The piano accompaniment features a series of chords and moving lines. A dynamic marking of *f* is placed above the piano part. The system concludes with the vocal line holding a note and the piano accompaniment continuing with chords.

43

Or you go first and wait. The par-ting for an hour is

done. A - gain, a - gain,

cresc.

cresc.

appassionato

f You have me at your side *ff* Your heart en- folds my

44

mf cresc.

heart. We who are one shall be one soul be- yond the

mf cresc.

ff stars, _____ nor know That we had

dimin.

ff *dimin.*

CHONITA

died. _____

BERNAL *f* *ff*

Love is a dream and the

45

mf But the dream out - lives the

mf

drea - mer dies,

mf

sea. *mf* Death seals our

mf Death seals our lips and

f *mf*

cresc. lips and shuts our eyes But ev - 'ry kiss that

cresc. shuts our eyes But ev - 'ry

cresc.

you have gi - ven me shall

kiss that you have gi - ven me

Largamente

tri - umph on my lips e - ter - nal - ly, shall
 shall tri - umph on my lips e - ter - nal - ly, shall
 tri - umph on my lips e - ter - nal -
 tri - umph on my lips e - ter - nal -
 ly.
 ly.
 ff
 7
 mf
 ffff
 ffff
 ff

Allegro molto e appassionato

(They embrace.)

47

meno mosso e risoluto

BURTON

*mf**f*

I would give life in all e - ter - ni - ty

*mf**f*

For one short hour of love like hers. _____

poco agitato
CHONITA

mf

Se - ñor Bur - ton, one word, one

48

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Se - ñor Bur - ton, one word, one". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte).

BURTON

meno mosso

mf

plea be - fore I go. Speak it,

The second system continues the vocal line with the lyrics "plea be - fore I go. Speak it,". The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamic markings include *mf* (mezzo-forte).

CHONITA

mf poco agitato

Here! Se - ñor! nea - rer! Here by me!

BURTON

ritard.

a tempo

ask what you will

The third system features a vocal line with the lyrics "Here! Se - ñor! nea - rer! Here by me!" and "ask what you will". The piano accompaniment includes a *ritard.* (ritardando) marking and a *mf* (mezzo-forte) marking. The tempo is marked *poco agitato* and *a tempo*.

(Burton approaches bedside, up stage. Bernal remains kneeling.)

49

You have cared for me, been kind,

giv'n me aid. Pro - tec - tion and help you have

pro - mised. Yes! e - ven all!

ff *Largamente*

All _____ that

50

man can do. You have pro - mised

me.

BURTON (with great emotion, breathing deeply.)

Aye! for your love.

CHONITA *mf*

My love is not mine. It is given.

It is wholly his, my

L'istesso tempo

Ber - na'l's. He is my life.

51

p

If he dies, I too must die.

If he lives, I too will live.

mf *f*

mf *cresc.*

You a - lone can save.

f

Animato e appassionato

Spare him! Spare him!

52

sfz *mf* *sfz* *mf*

Ah! Dear God! Is there no way? Can you not

ff *sfz* *sfz* *f*

save him? 53 What of my du - ty?

ff *BURTON f* *3*

Moderato e risoluto

sfz *rit.* *sfz* *f*

What of my ho - nor?

ff *3*

sfz *ff*

f poco agitato

How can I save a spy?

mf *sfz*

BERNAL (starting fiercely.) ff

I am no spy, you co-ward.

ffz *sfz*

CHONITA (quieting Bernal.) mf

PADRE GABRIEL p

CHONITA mf

Ber-nal, lis - ten! Peace, son! He came not as a

54 *meno mosso* *p* *mf*

spy. He came for me; — fea-ring no-thing he came — to

f *cresc.*

take me a - way to peace.

f *p subito*

BURTON

55 I be - lieve your word. But

mf *p*

how to make my men be - lieve! How to save him with

poco cresc.

ho - nor! This I know not yet.

mf *sfz* *f*

Moderato e maestoso

mf

56 I bear no ma-lice,

but du-ty I owe. Him would I

glad-ly re-lease, glad-ly, joy-ful-ly

dolce
mf

give to your love. — Yes! By the great love

f

I bear to you, him would I joy - ful - ly

This system contains the first two measures of the piece. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic accompaniment of eighth notes.

give. But

57

ff *f*

This system contains measures 3 and 4. Measure 3 is marked with a fermata. Measure 4 begins with a dynamic change from *ff* to *f*. The piano accompaniment continues with eighth-note patterns.

du - ty! Ho - nor!

ff stringendo *sffz*

This system contains measures 5 and 6. Measure 5 includes the lyrics "du - ty!" and "Ho - nor!". The piano part features a triplet of eighth notes in measure 5 and a *sffz* dynamic marking in measure 6. The tempo is marked as *stringendo*.

a tempo *f*

How shall I an - swer these?

mf *accel. e cresc.*

This system contains measures 7 and 8. Measure 7 is marked *a tempo* and *f*. Measure 8 includes the lyrics "How shall I an - swer these?". The piano part features a dynamic change from *mf* to *accel. e cresc.* in measure 8.

(in anguish.)

ff

Just Heaven!

fff

col voce

sfz

mf

Why has this task been set for me?

Would I might die with ho - nor!

Largamente

Life I would glad-ly give to save you.

58

sfz

f stringendo

fff

Great God, ——— send me death. ———

sfz

f

ff

sfz

fff

G.P.

Moderato

PADRE GABRIEL (ominously.)

mf

59

Your prayer is heard. E - ven

f

now death a - waits you. I God's mes - sen - ger bear you His summons

Agitato
CHONITA

(Two shots are heard outside, and men's voices shouting.)

f 3

He is from God.

BERNAL

f

The priest is mad.

(Shot.)

sfz *mf* *sfz*

SCENE VII. THE SAME, CORP. TOM, American and Mexican Soldiers and followers of Padre Gabriel

MALE CHORUS (outside.)

TENOR I

Ho! Ha!

Ho! Ha!

Ho!

TENOR II

Ho! Ha!

Ho! Ha!

Ho!

BASS I

Ho! Ha!

Ho! Ha!

Ho!

BASS II

Ho! Ha!

Ho! Ha!

Ha!

60 Allegro molto

(Shot.)

stringendo

sfz

sfz

(Enter hurriedly two American soldiers (up stage) who start to barricade the door with furniture. Burton goes over to them quickly.)

Ho!

Ho!

Ha!

Ho!

Ho!

Ha!

Ho!

Ho!

Ha!

Ha!

Ha!

Ho!

8

sfz

sfz

BURTON (going over to his men.)

Musical staff for BURTON, bass clef, key signature of three sharps (F#, C#, G#). The staff contains a single measure of music starting with a forte (*f*) dynamic marking.

What is it, men?

FIRST SOLDIER

Musical staff for FIRST SOLDIER, bass clef, key signature of three sharps. The staff contains a single measure of music starting with a forte (*f*) dynamic marking.

A trick! A trap!

61

Piano accompaniment for measures 61-63. The right hand has a treble clef and the left hand has a bass clef. The key signature is three sharps. The music features chords and moving lines. Dynamics include *sfz* and *colla voce*.

FIRST SOLDIER

Musical staff for FIRST SOLDIER, bass clef, key signature of three sharps. The staff contains a single measure of music with two triplet markings (*3*) over the notes.

But here we can ea - si - ly beat them off.

MALE CHORUS (outside.)

Musical staff for MALE CHORUS, treble clef, key signature of three sharps. The staff contains a single measure of music starting with a forte (*f*) dynamic marking.

Ho! Ho!

Musical staff for MALE CHORUS, treble clef, key signature of three sharps. The staff contains a single measure of music starting with a forte (*f*) dynamic marking.

Ho! Ho!

Musical staff for MALE CHORUS, bass clef, key signature of three sharps. The staff contains a single measure of music starting with a forte (*f*) dynamic marking.

Ho! Ho!

Musical staff for MALE CHORUS, bass clef, key signature of three sharps. The staff contains a single measure of music starting with a forte (*f*) dynamic marking.

Ha! _____

Allegro molto

Piano accompaniment for measures 64-65. The right hand has a treble clef and the left hand has a bass clef. The key signature is three sharps. The music features chords and moving lines. Dynamics include *sfz* and a triplet marking (*3*).

(The door left, down stage, bursts open, and Tom, wounded, staggers in, pursued by two Mexican cavalrymen with drawn sabres. Tom falls near the door. The Mexicans stop and draw back a little when they see Burton and his men.)

(Tom falls.)

Ha!

Ha!

Ho!

Ho!

sffz

8

3

3

Detailed description: This system contains five staves. The top two staves are vocal lines for two characters, both with the lyrics "Ha!". The next two staves are vocal lines for two other characters, both with the lyrics "Ho!". The bottom staff is a piano accompaniment, starting with a dynamic marking of *sffz*. It features a melodic line with an eighth-note run (marked with an '8' and a dotted line), followed by a triplet (marked with a '3'). The piano part includes various articulations like accents and slurs.

TOM

(Tom dies.)

Save your-self, my Cap-tain.

62

sffz *mf*

sfz

meno mosso

3

3

Detailed description: This system contains three staves. The top staff is TOM's vocal line with the lyrics "Save your-self, my Cap-tain." The middle and bottom staves are piano accompaniment. The middle staff starts with a dynamic marking of *sffz* and *mf*. The piano part includes a triplet (marked with a '3') and a section marked *meno mosso*. The system ends with a double bar line.

BURTON (addressing his men with sudden decision.)

(Exeunt American soldiers.)

Back to your posts, my men, leave these to me.

ff

sffz

sfz

Detailed description: This system contains three staves. The top staff is BURTON's vocal line with the lyrics "Back to your posts, my men, leave these to me." The middle and bottom staves are piano accompaniment. The middle staff starts with a dynamic marking of *ff*. The piano part includes a triplet (marked with a '3') and a section marked *sffz*. The system ends with a double bar line.

BURTON (turns to Chonita.)

63

Moderato e sostenuto

Cho-ni - ta! Glad-ly I of - fer

my life for his, To give you free - dom,

love and joy.

(Burton draws his sword and rushes at the first Mexican as if to fight him, but lowers his guard and is stabbed. Chonita and Bernal look on in impotent bewilderment.)

Allegro molto e furioso

(Tomasa covers Burton with an Indian blanket, while Chonita, assisted by Bernal, approaches and kneels reverently by the body.)

TOMASA (gazing sadly upon Burton.)

Adagio

66

mf 'Tis true as e - ver, Love brings life, and death. *f* *p*

mf *f* *ritard.* *pp*

Andante serioso, con elevazione

(Chonita kneels by the body.) *ppp* *mf* *cresc sempre*

(Pablo and several attendants enter at rear, bringing a litter for Chonita. The two American soldiers have been overpowered and are dragged in with hands tied behind them. Men and women surround Chonita and Bernal and quietly lead them away.)

(Curtain.) *ffff* *f* *mf* *p*