THE SACRIFICE

FREDERICK S. CONVERSE

OPUS 27

AN OPERA IN THREE ACTS

NEW YORK .·. THE H. W. GRAY COMPANY
SOLE AGENTS FOR
NOVELLO & CO., Ltd.

Copyright, 1910, *by The H. W. Gray Company*

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

NEW YORK .·. THE H. W. GRAY COMPANY
SOLE AGENTS FOR
NOVELLO & CO., Ltd.

Copyright, 1910, *by The H. W. Gray Company*

„Proof Copy Private"
N°. 116.

Library, Univ. of
North Carolina

THE SACRIFICE

AN OPERA IN 3 ACTS

CHARACTERS

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

42 73 53

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.)

f

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

poco riten.

1 *a tempo*

TOMASA

p

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

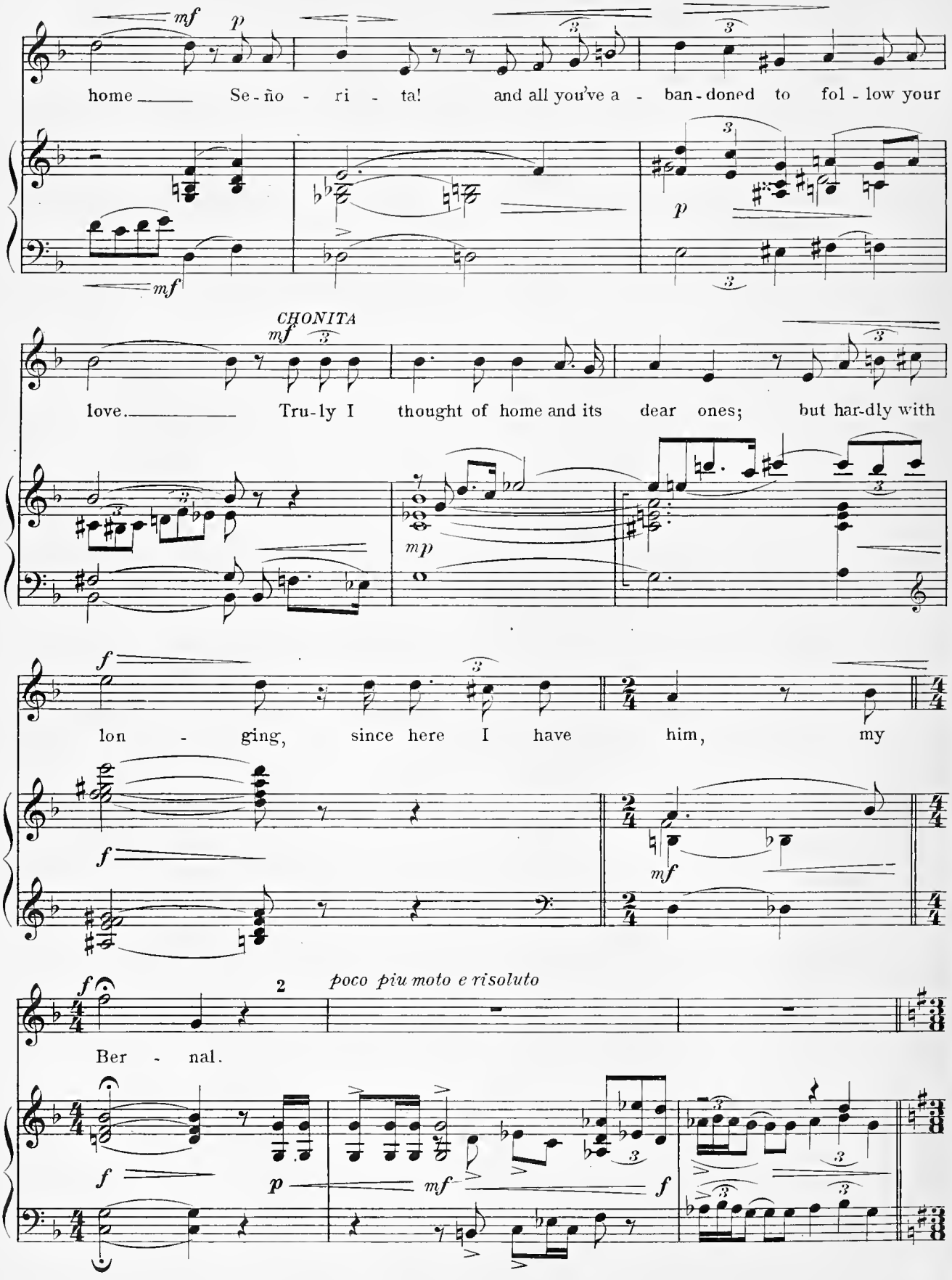
a tempo

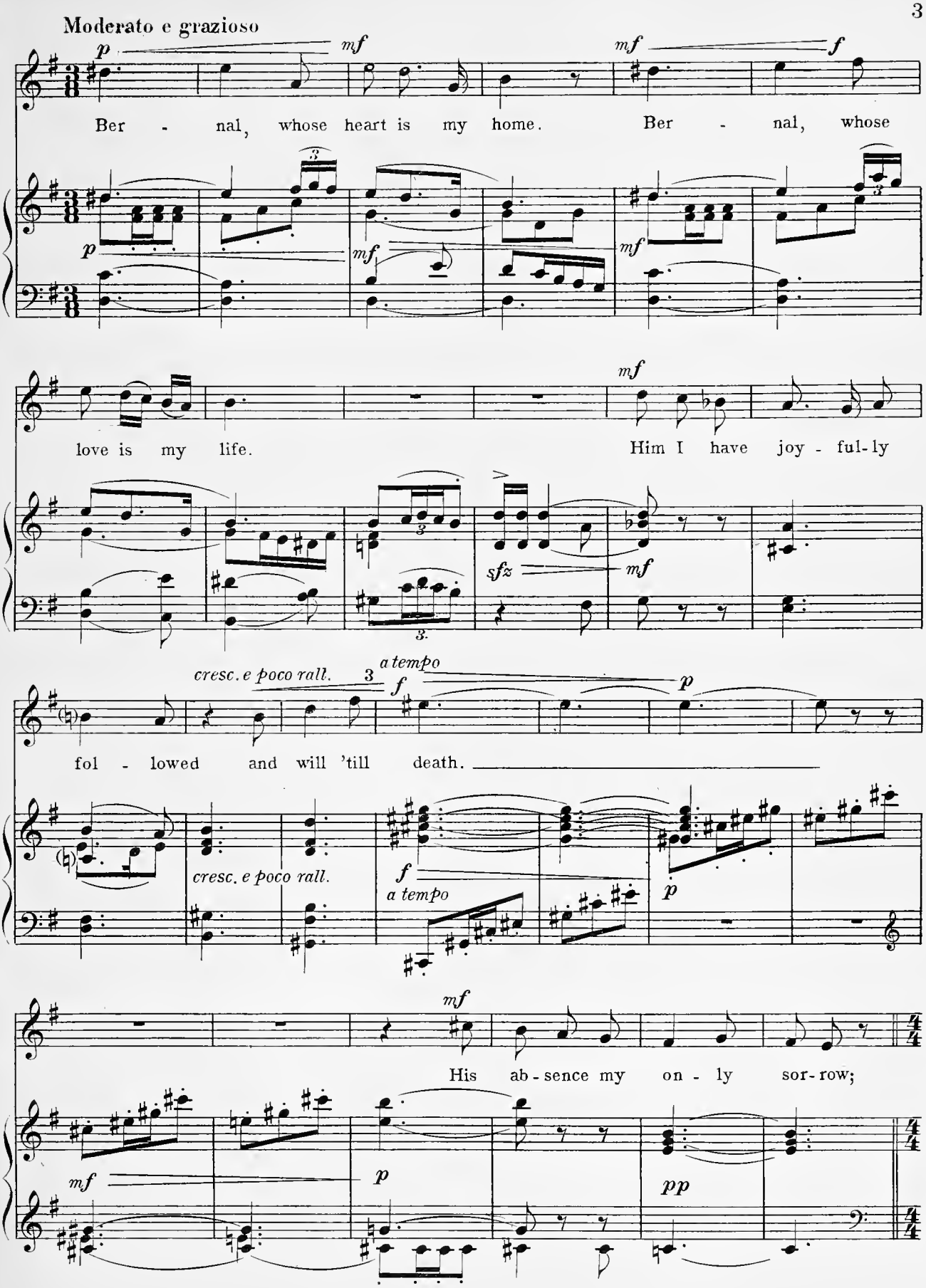
poco riten.

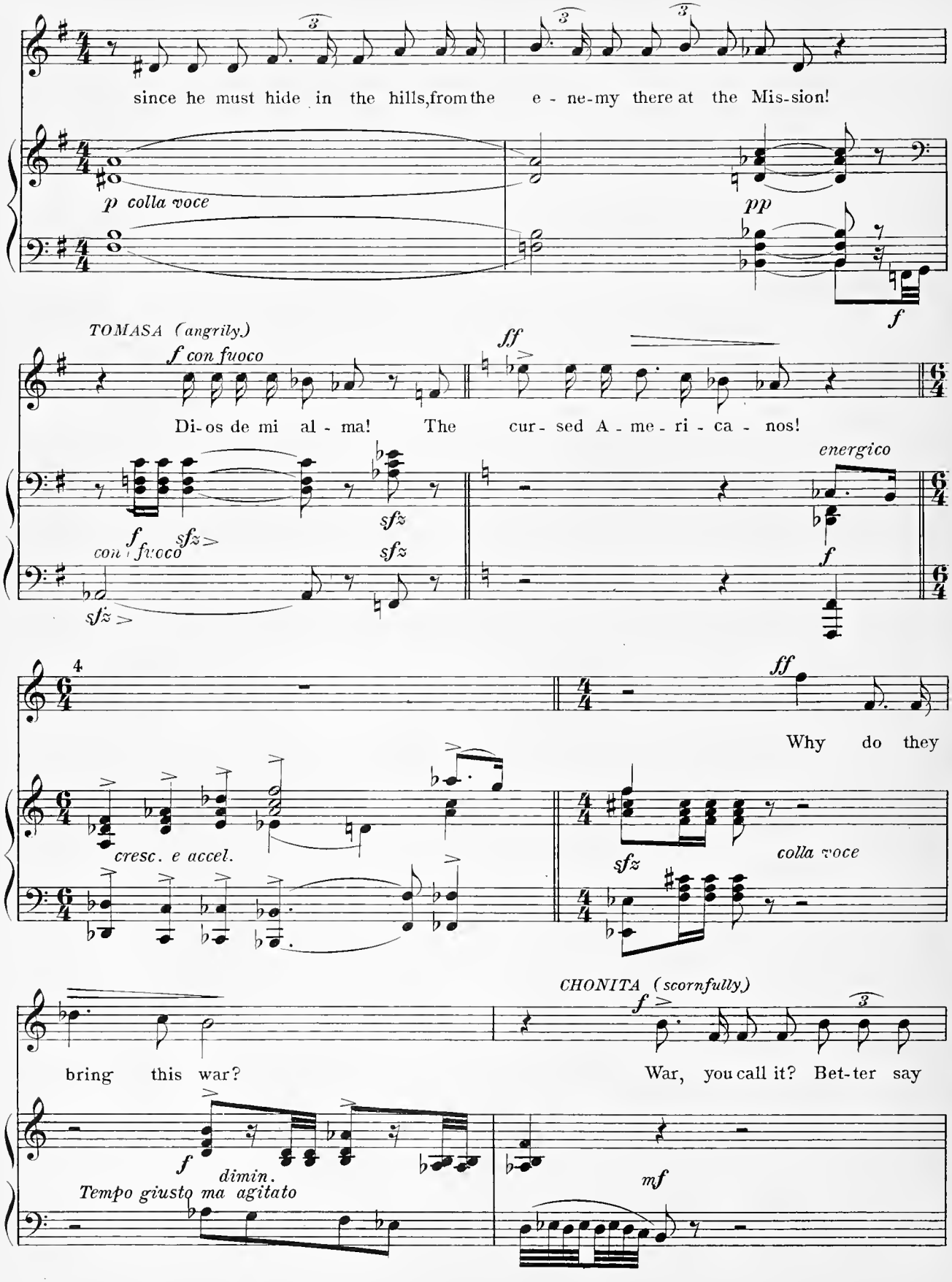
tre corde

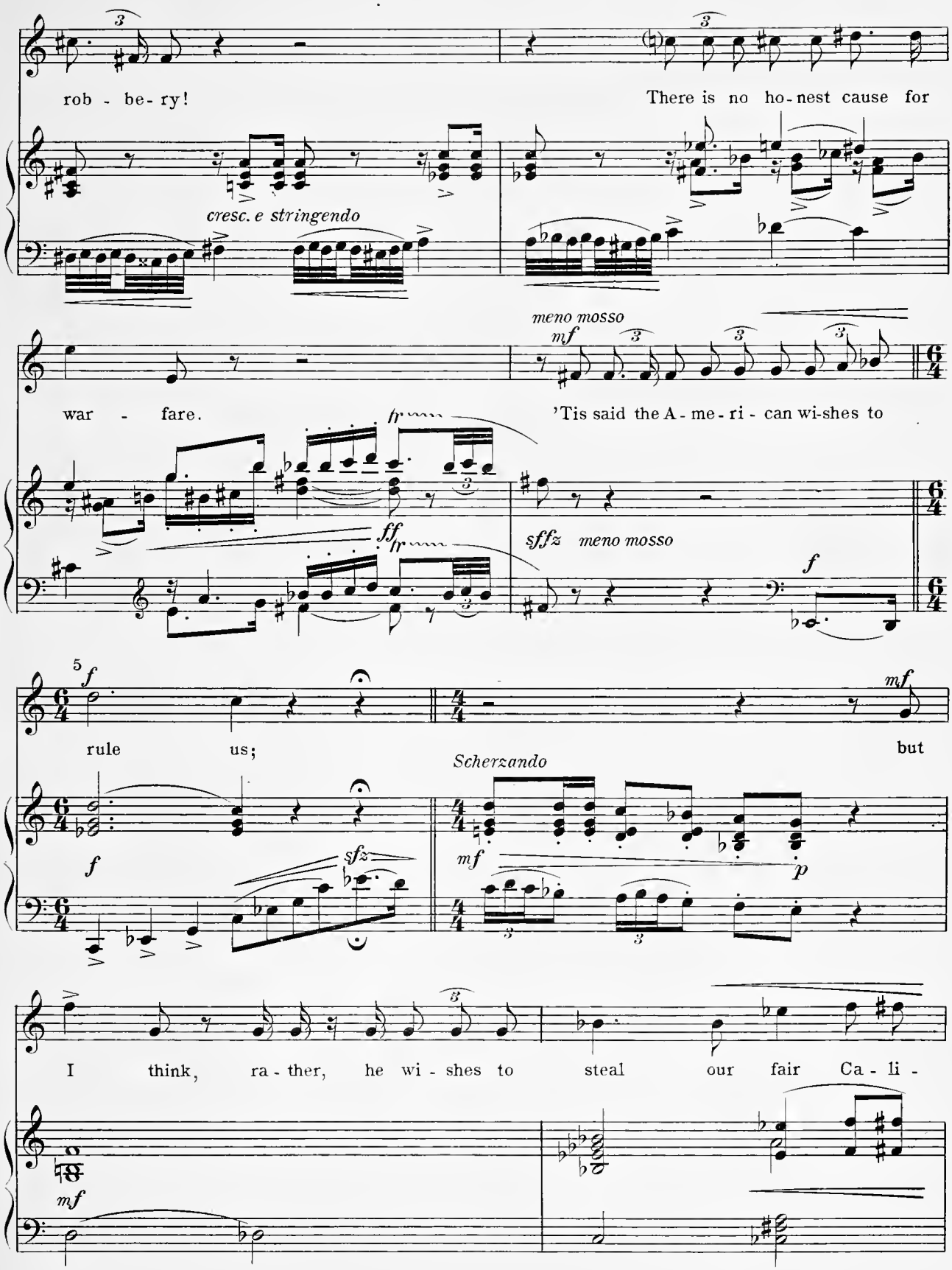
p

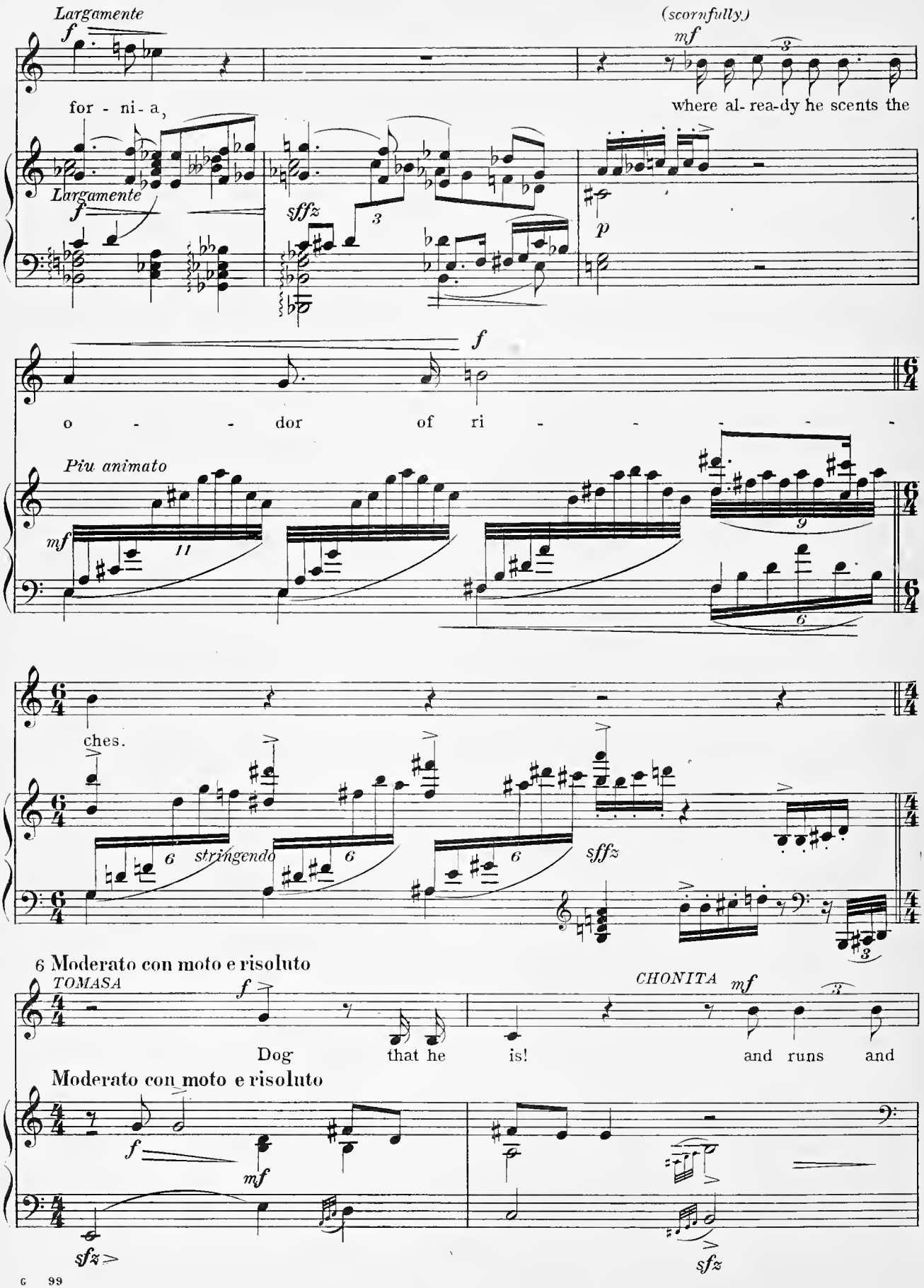
Copyright, 1910, by The H.W. Gray Co.

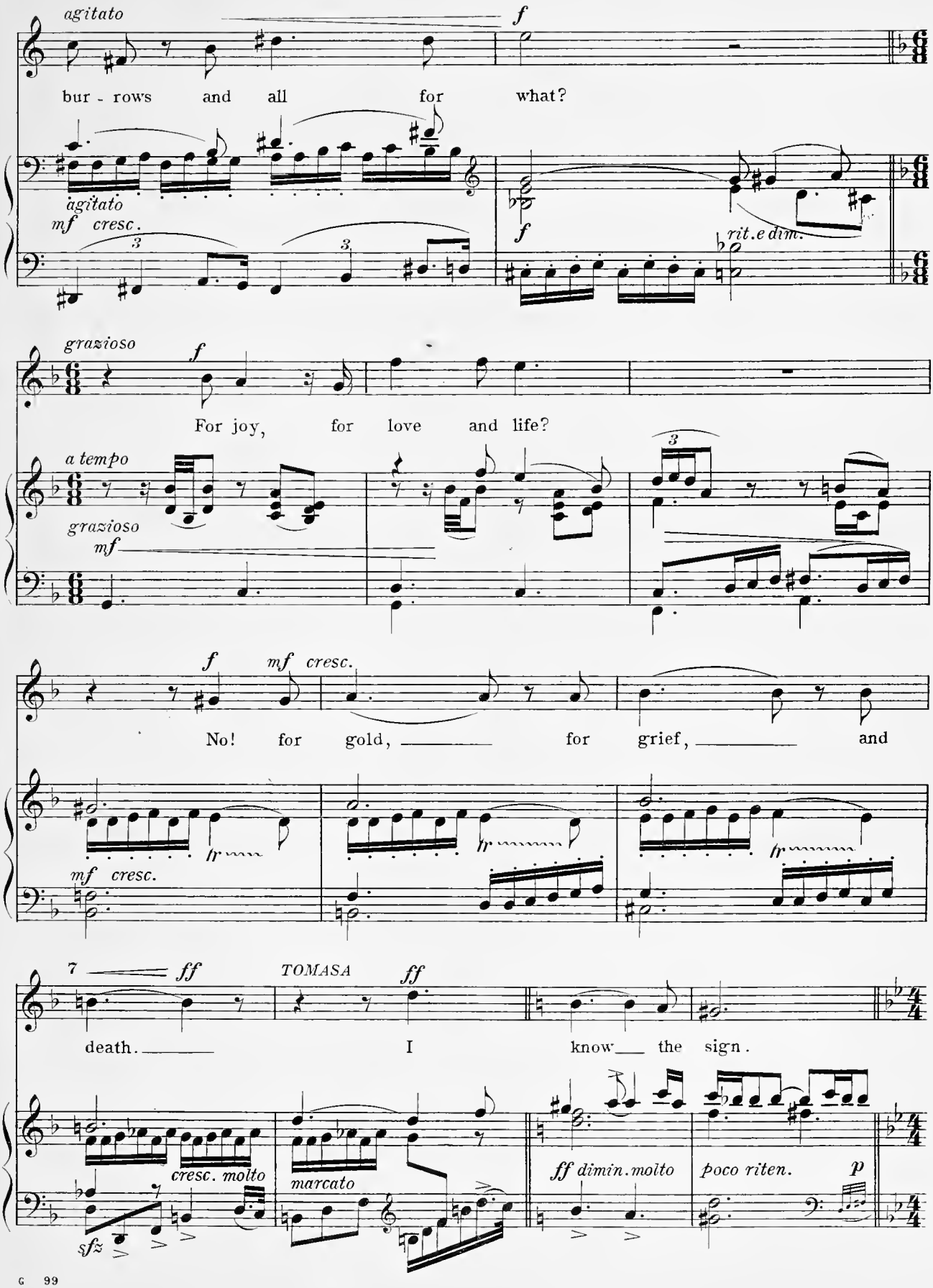

mf
p
home Se-ño - ri - ta! and all you've a - ban-doned to fol-low your
mf
p
CHONITA
mf
love. Tru-ly I thought of home and its dear ones; but har-dly with
mp
f
lon - ging, since here I have him, my
f
mf
f
2
poco piu moto e risoluto
Ber - nal.
f
p
mf
f


Moderato e grazioso
Ber - nal, whose heart is my home. Ber - nal, whose
love is my life. Him I have joy - ful-ly
fol - lowed and will 'till death.
His ab - sence my on - ly sor - row;


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!
energico
f
sfz
Why do they
cresc. e accel.
colla voce
CHONITA (scornfully)
bring this war?
War, you call it? Bet-ter say
Tempo giusto ma agitato
dimin.
mf


rob - be- ry!
There is no ho- nest cause for
cresc. e stringendo
meno mosso
mf
war - fare.
'Tis said the A - me - ri - can wi-shes to
ff
fz
sffz
meno mosso
f
rule us;
but
Scherzando
sfz
mf
p
I think, ra - ther, he wi - shes to steal our fair Ca - li -
mf


Largamente
f
for - ni - a,
Largamente
f
sffz
(scornfully)
mf
where al- rea-dy he scents the
p
f
o - - - dor of ri - - - - - -
Piu animato
mf
ches.
stringendo
sffz
6 Moderato con moto e risoluto
TOMASA
f
Dog that he is!
CHONITA
mf
and runs and
Moderato con moto e risoluto
f
mf
sfz
sfz


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
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.

sfz *p*

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

Un - der the sor - ce - rer's oak - tree heard he words from the God-dess

poco a poco cresc.

pp

una corda

p

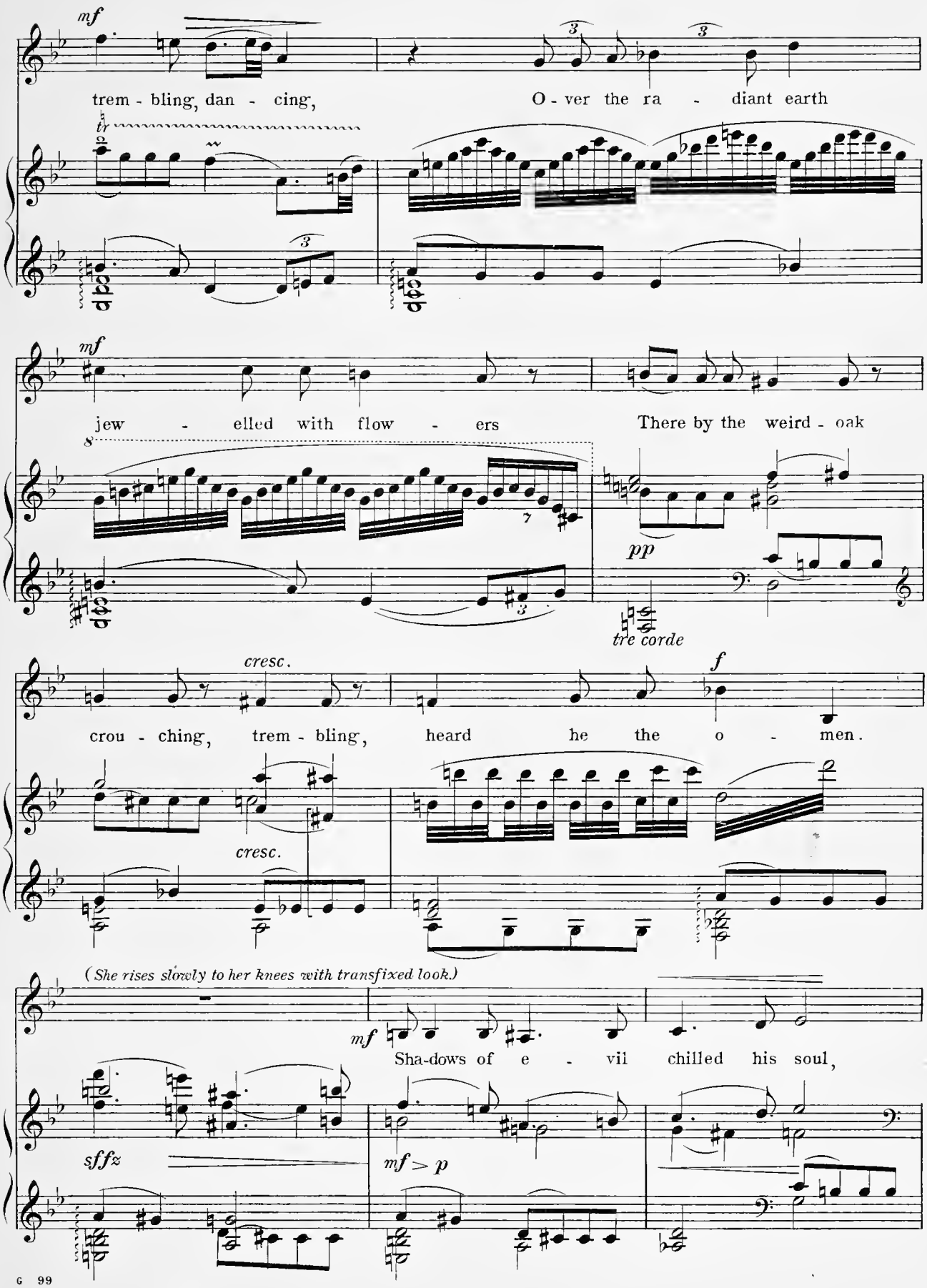
tre corde

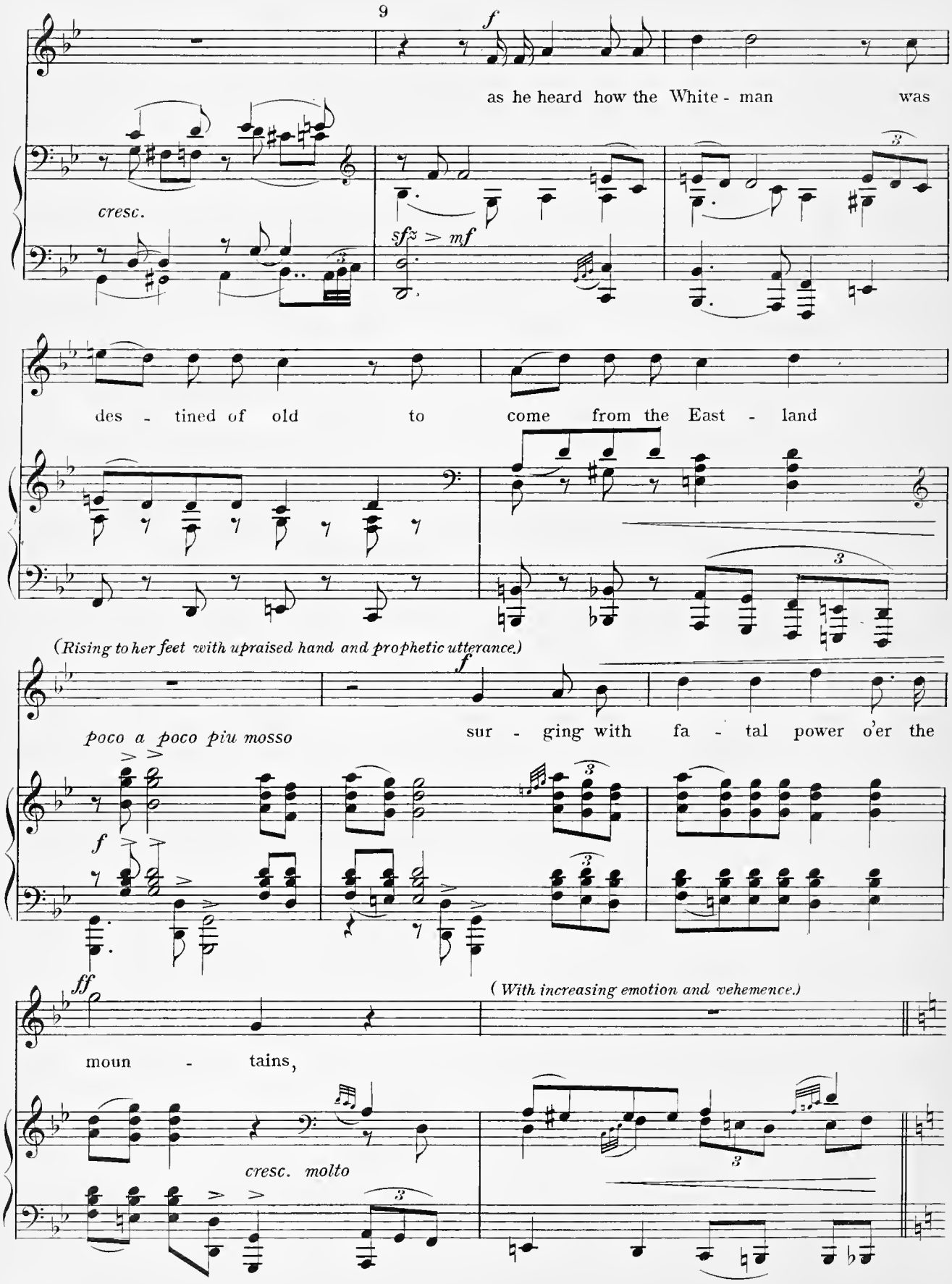
p

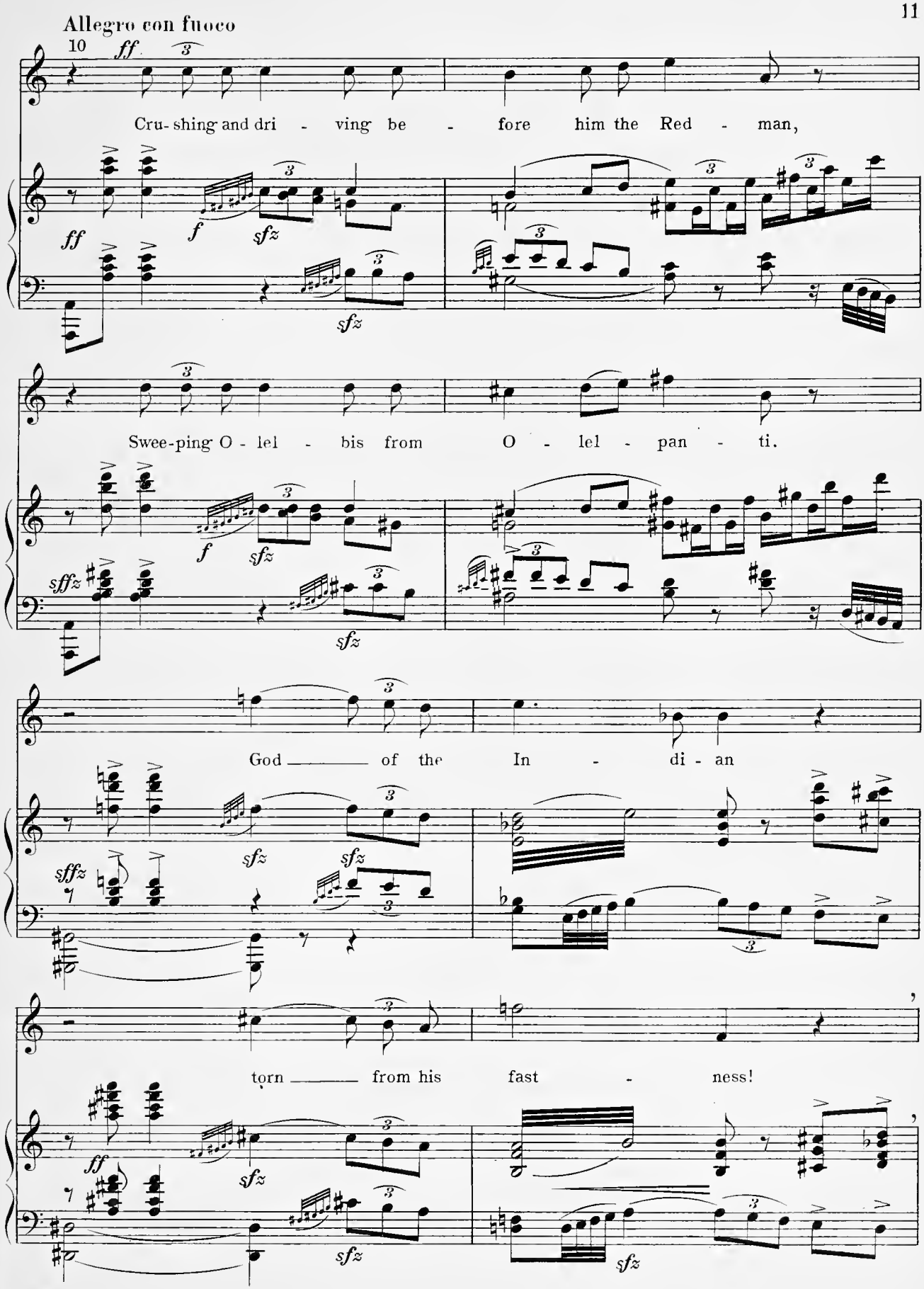
the gi-ver of life - glow, Seen at the noon - tide,

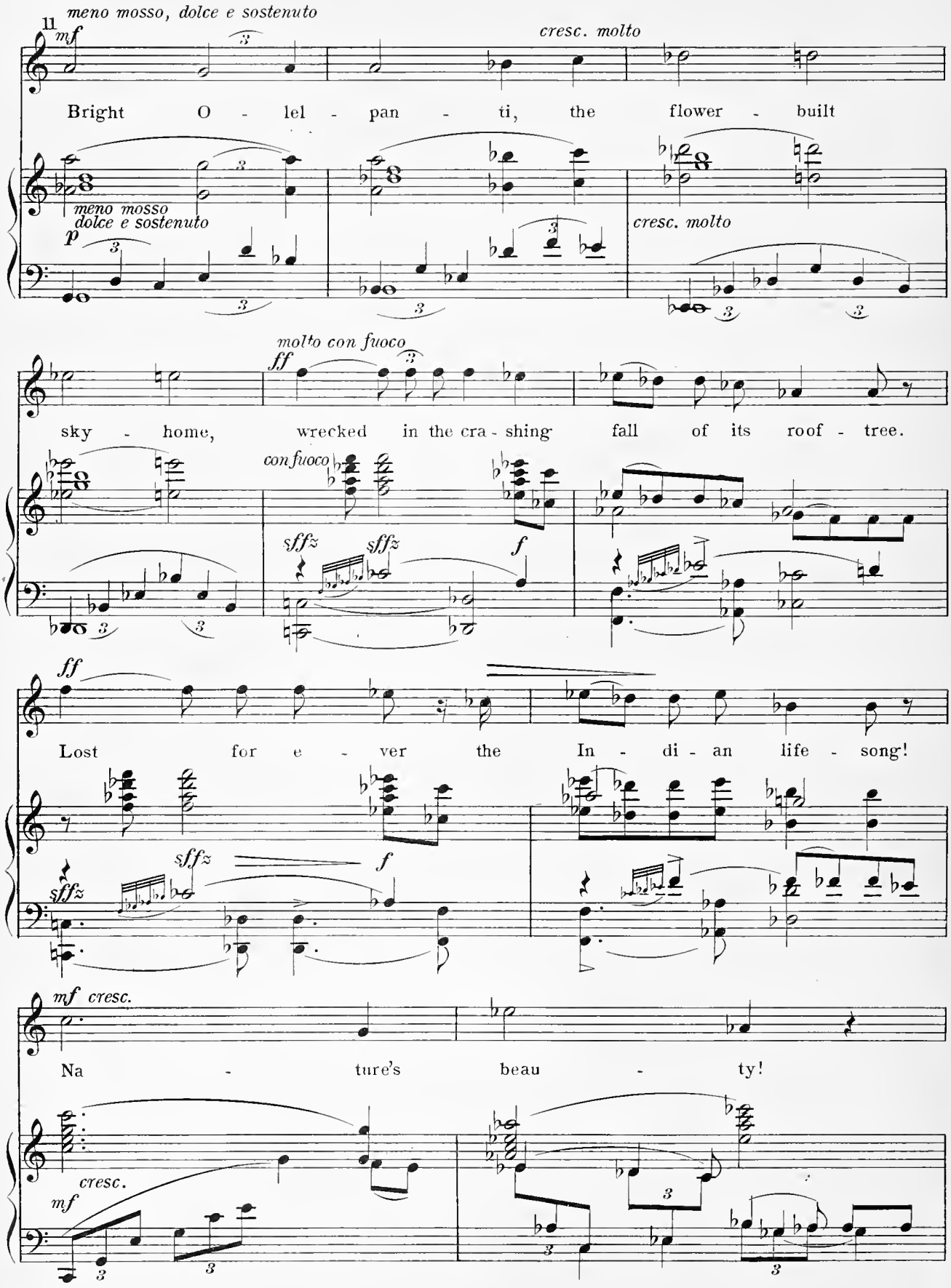
pp

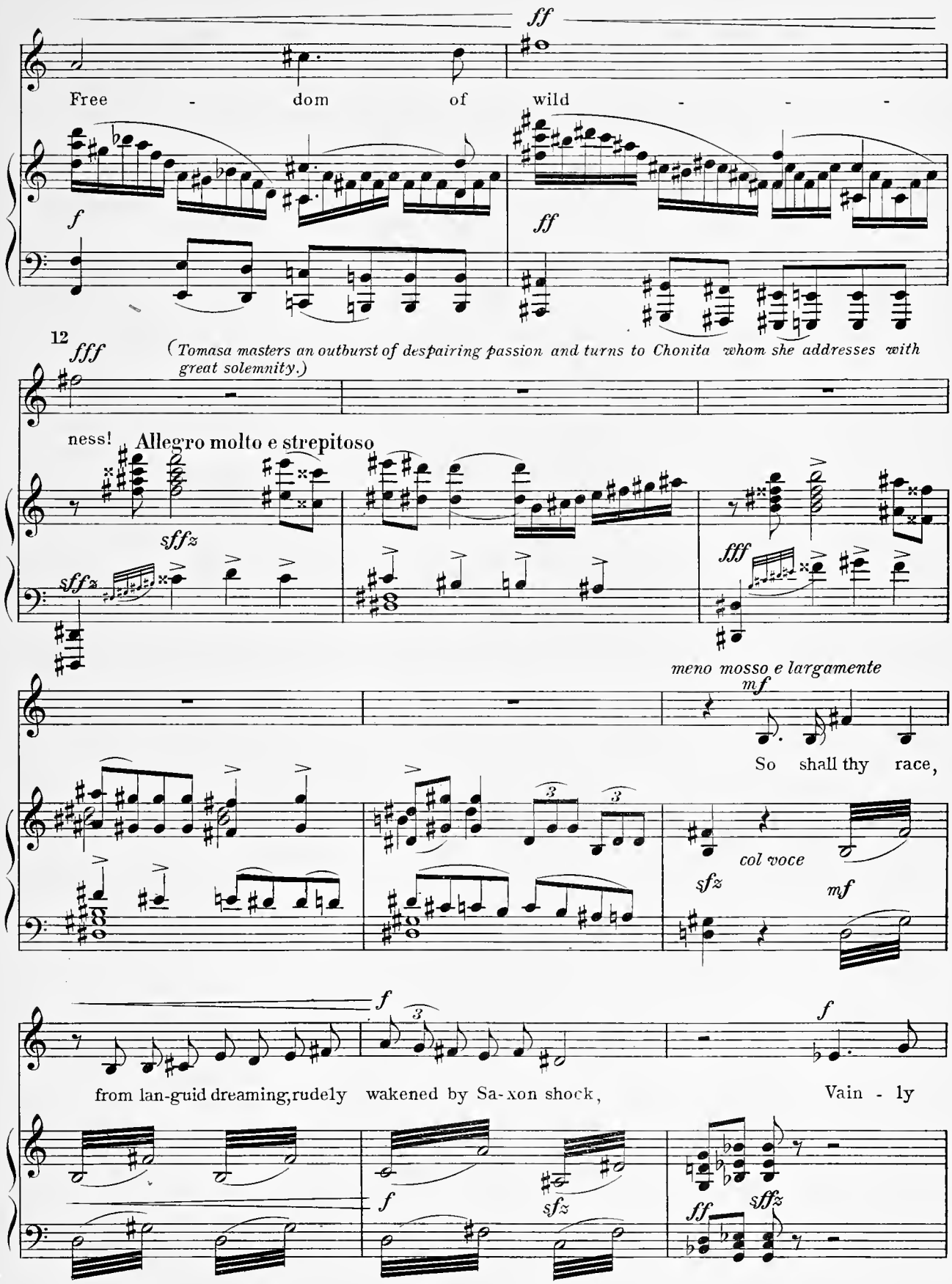
una corda

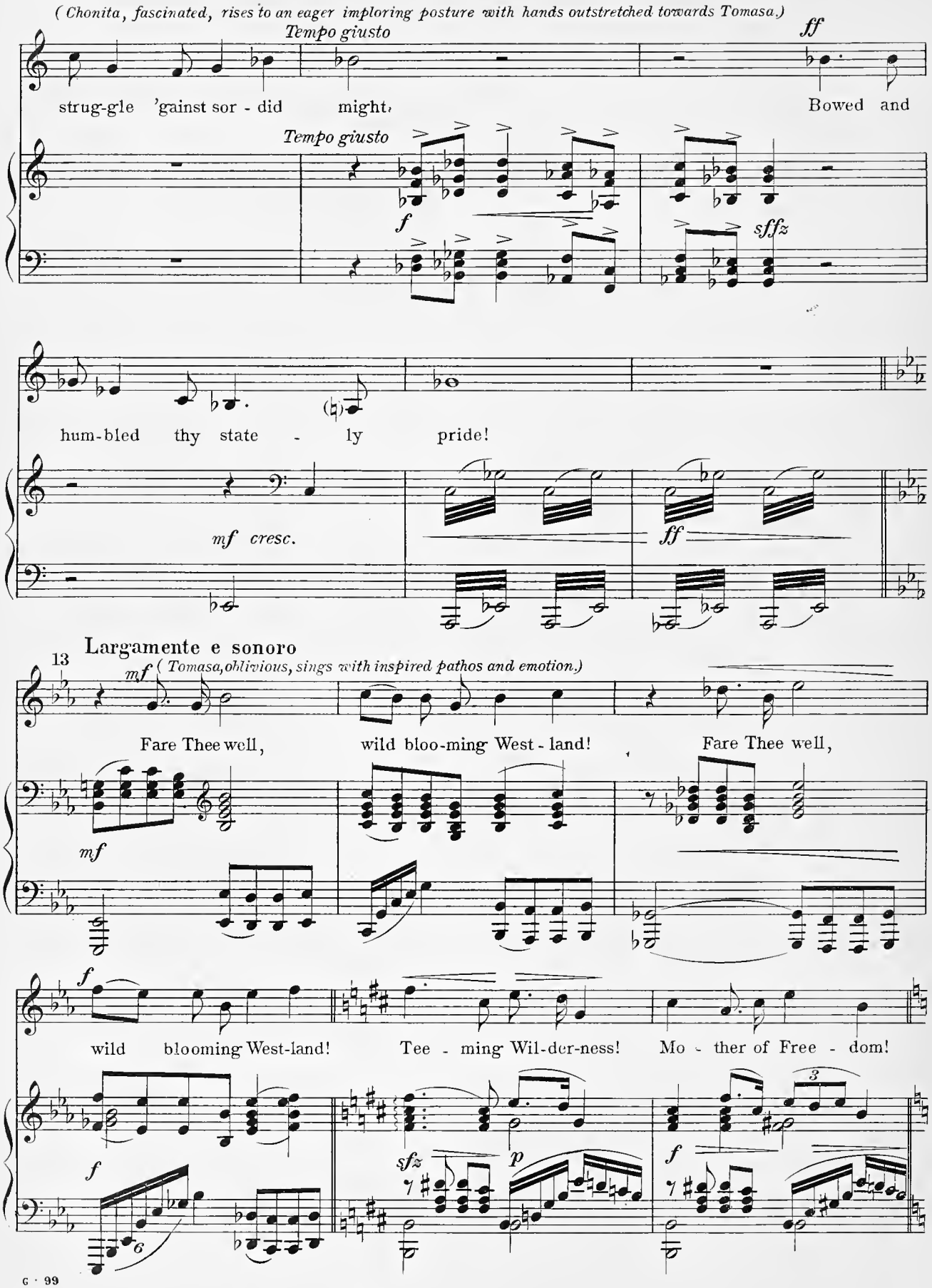

mf
trem - bling, dan - cing,
O - ver the ra - diant earth
mf
jew - elled with flow - ers
There by the weird - oak
pp
tre corde
cresc.
f
crou - ching, trem - bling,
heard he the o - men.
cresc.
(She rises slowly to her knees with transfixed look.)
mf
Sha-dows of e - vil chilled his soul,
sffz
mf > p

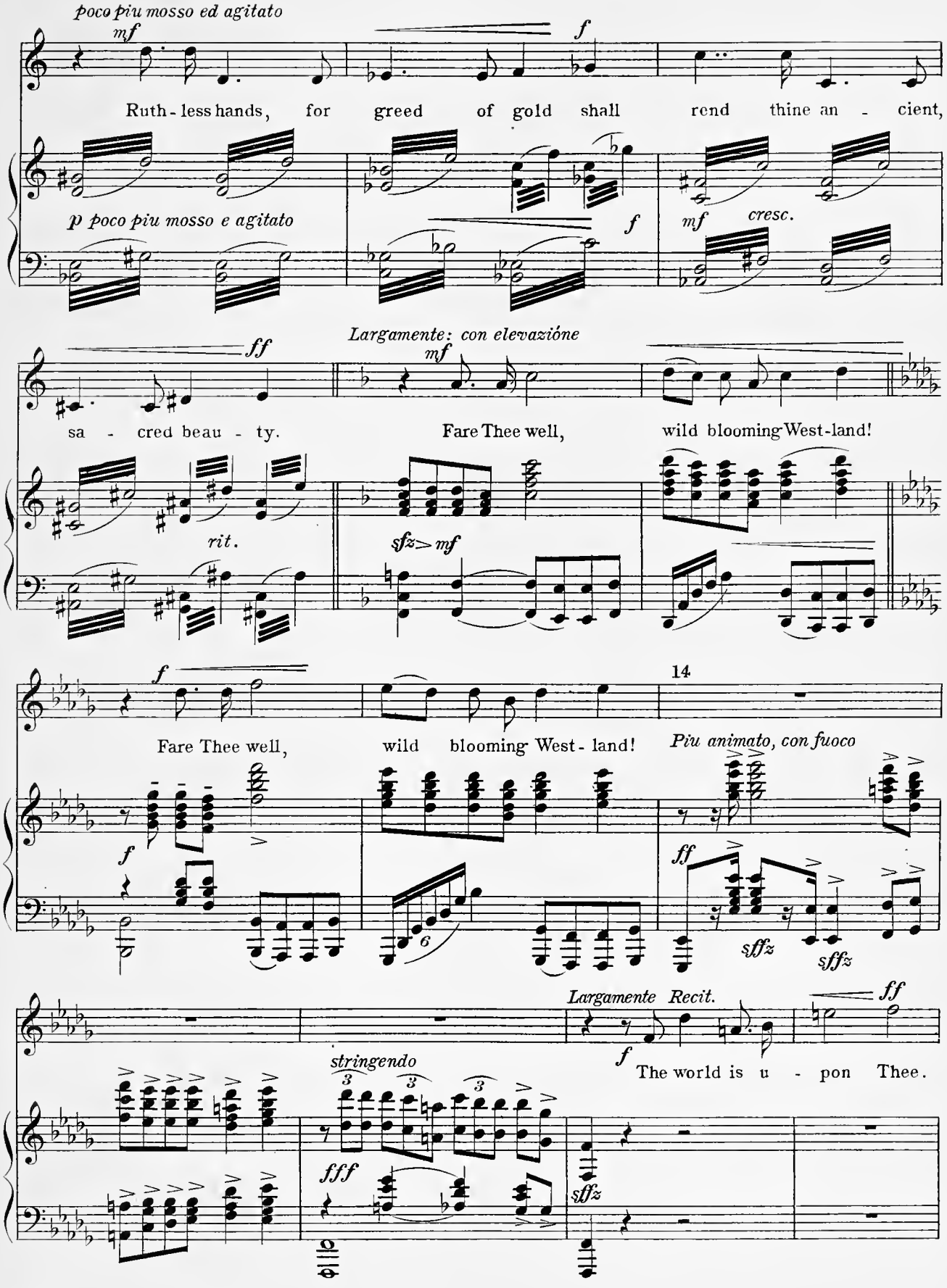

9
f
as he heard how the White - man was
cresc.
sfz > mf
des - tined of old to come from the East - land
(Rising to her feet with upraised hand and prophetic utterance.)
f
poco a poco piu mosso
sur - ging with fa - tal power o'er the
f
ff
(With increasing emotion and vehemence.)
moun - tains,
cresc. molto

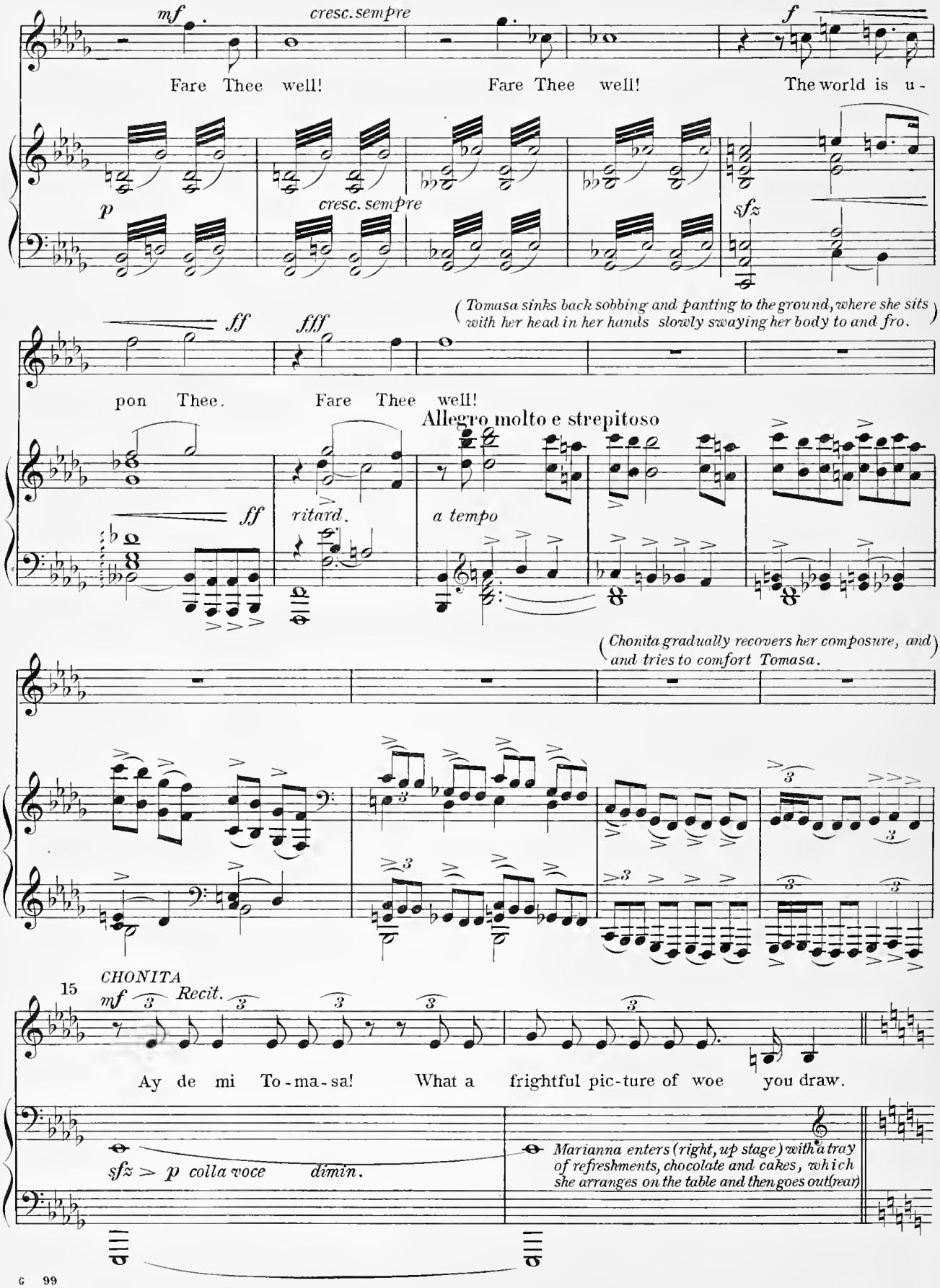

Allegro con fuoco
10
ff
Cru- shing and dri - ving be - fore him the Red - man,
Swee-ping O - lel - bis from O - lel - pan - ti.
God ——— of the In - di - an
torn ——— from his fast - ness!

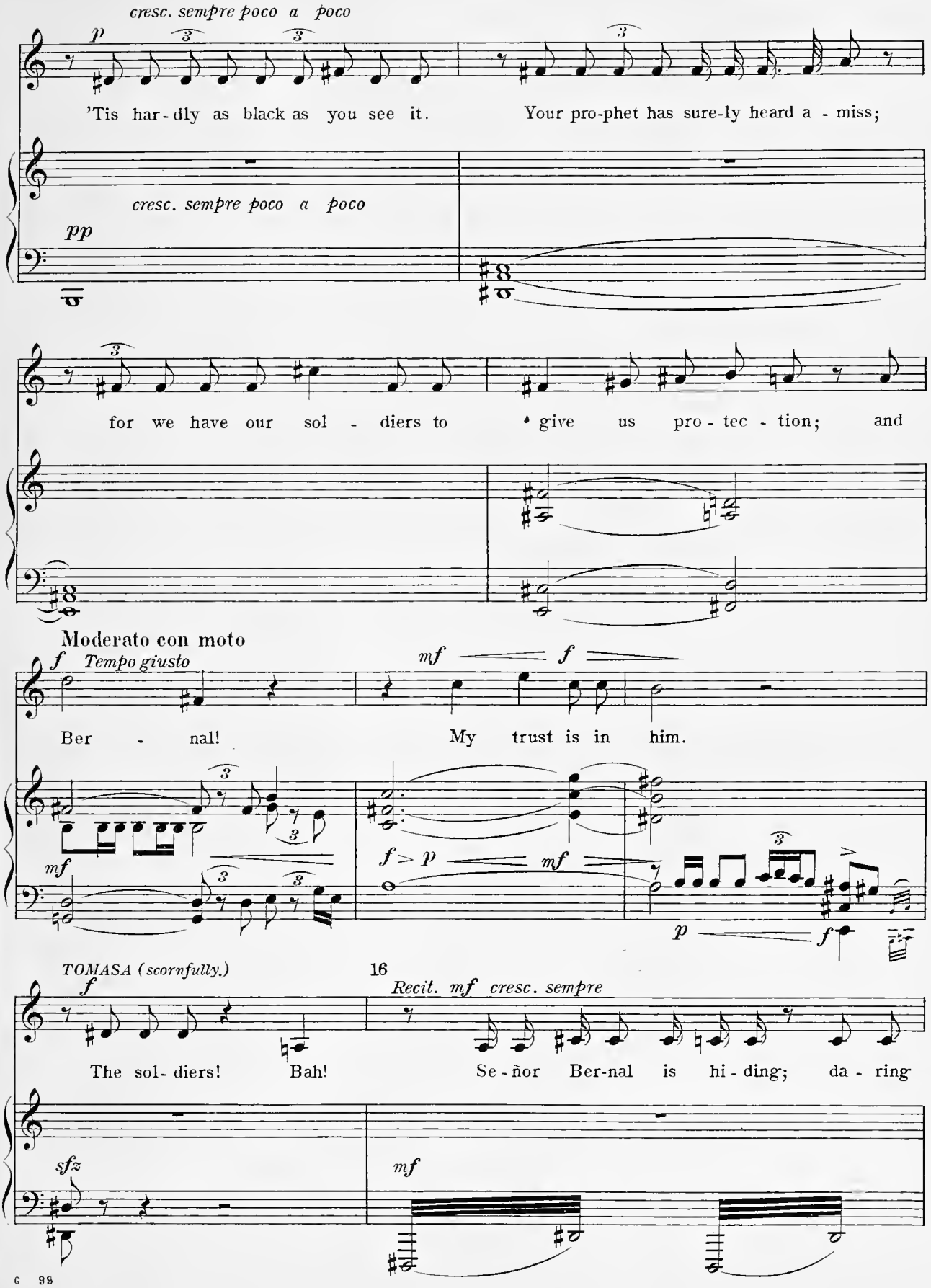

11
meno mosso, dolce e sostenuto
mf
cresc. molto
Bright O - lel - pan - ti, the flower - built
meno mosso
dolce e sostenuto
p
cresc. molto
molto con fuoco
ff
sky - home, wrecked in the cra - shing fall of its roof - tree.
con fuoco
sffz
sffz
f
ff
Lost for e - ver the In - di - an life - song!
sffz
f
mf cresc.
Na - ture's beau - ty!
cresc.
mf

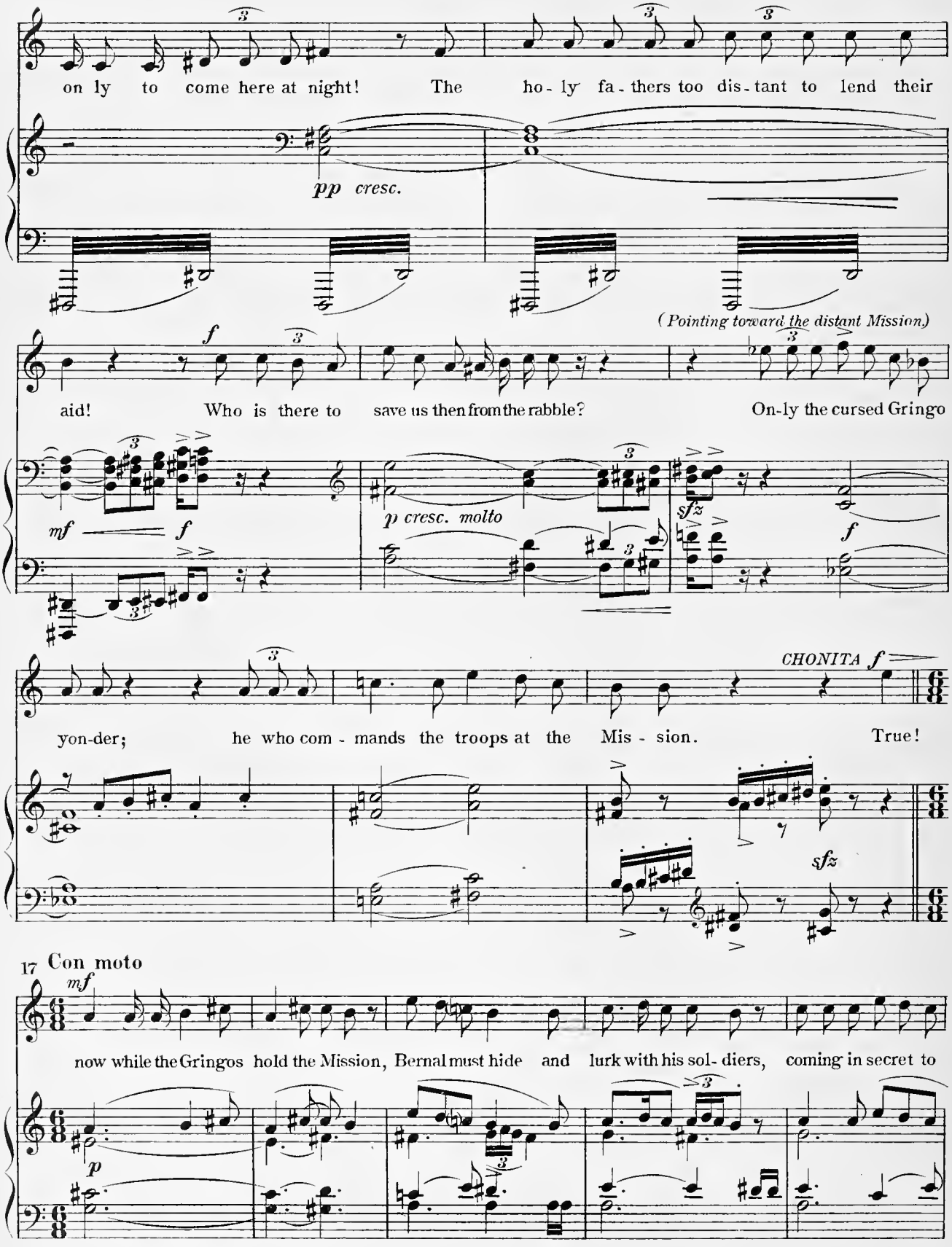

ff
Free - dom of wild - - -
f
ff
12
fff
(Tomasa masters an outburst of despairing passion and turns to Chonita whom she addresses with great solemnity.)
ness!
Allegro molto e strepitoso
sffz
sffz
fff
meno mosso e largamente
mf
So shall thy race,
col voce
sfz
mf
f
from lan-guid dreaming, rudely wakened by Sa-xon shock,
f
Vain - ly
f
sfz
ff
sffz


(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
Largamente e sonoro
13
mf
(Tomasa, oblivious, sings with inspired pathos and emotion.)
Fare Thee well, wild bloo-ming West - land! Fare Thee well,
mf
f
wild blooming West-land! Tee - ming Wil-der-ness! Mo - ther of Free - dom!
f
sfz
p
f
6
3


poco piu mosso ed agitato
mf
f
Ruth - less hands, for greed of gold shall rend thine an - cient,
p poco piu mosso e agitato
f
mf
cresc.
ff
Largamente: con elevaziône
mf
sa - cred beau - ty.
Fare Thee well,
wild blooming West-land!
rit.
sfz> mf
f
14
Fare Thee well,
wild blooming West - land!
Piu animato, con fuoco
f
ff
sffz
sffz
Largamente Recit.
ff
f
The world is u - pon Thee.
stringendo
3
3
3
fff
sffz


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
Ber - nal!
mf
f
My trust is in him.
mf
f > p
mf
p
f
TOMASA (scornfully.)
f
The sol- diers! Bah!
16
Recit. mf cresc. sempre
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.)
f
aid! Who is there to save us then from the rabble? On-ly the cursed Gringo
mf f
p cresc. molto
sfz
f
CHONITA f
yon-der; he who com - mands the troops at the Mis - sion. True!
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.

f

But you shall

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

mf

(To Marianna, hurriedly.)

f

comes to - day!

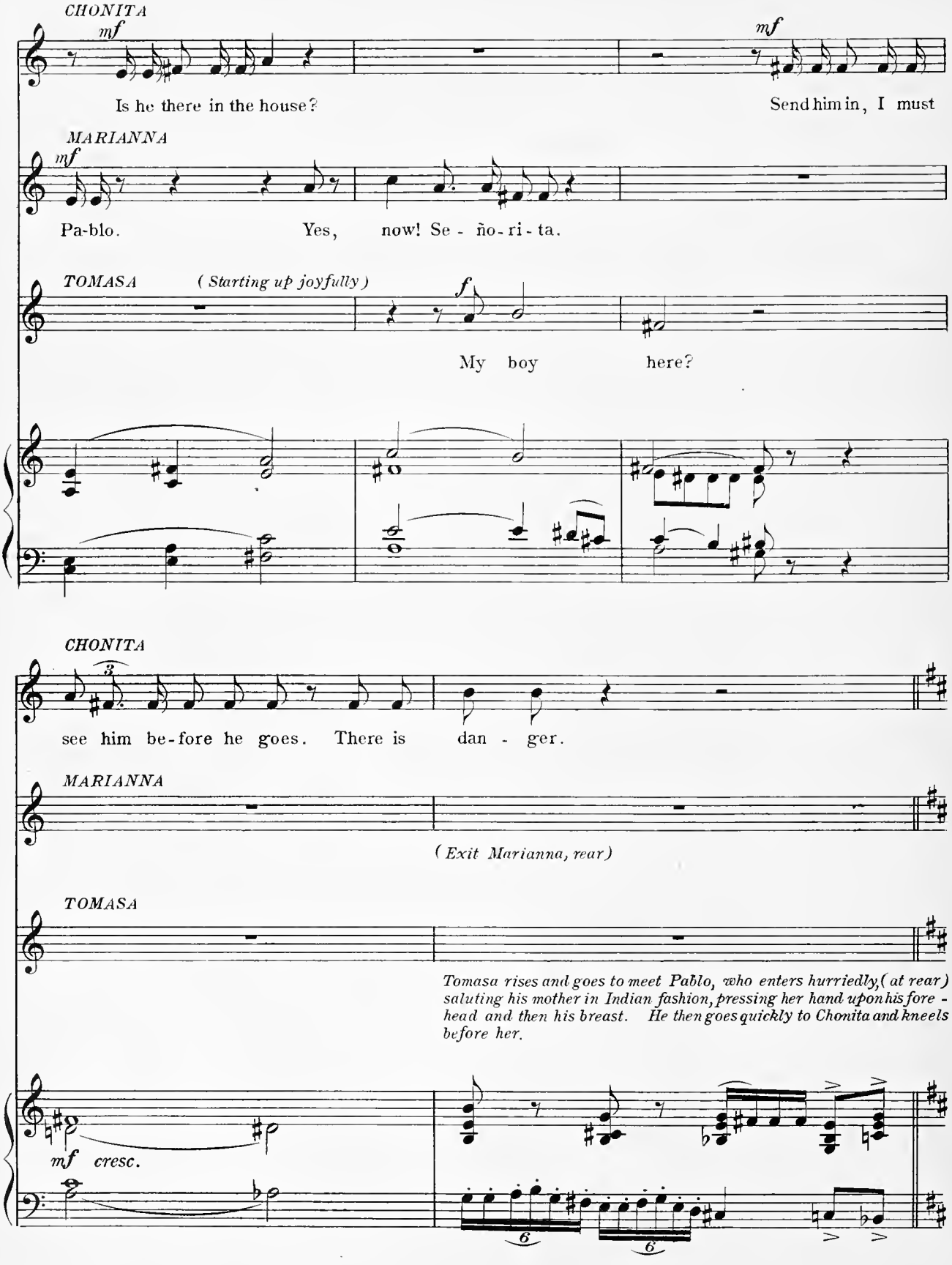
Who brought this?

sfz

mf

f

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)
f
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 fore - head and then his breast. He then goes quickly to Chonita and kneels before her.
mf cresc.

SCENE III. *CHONITA, TOMASA, PABLO*

18

Allegro moderato con affetto

f

ff

accelerando

(Tomasa stands near, listening with intense interest.)

CHONITA *(Addressing Pablo.)* *mf*

He is co-ming soon?

PABLO *(Kneeling before Chonita)* *mf*

This ve-ry hour, Se - no -

sffz *sfz* *p*

Grazioso, ma con ardore

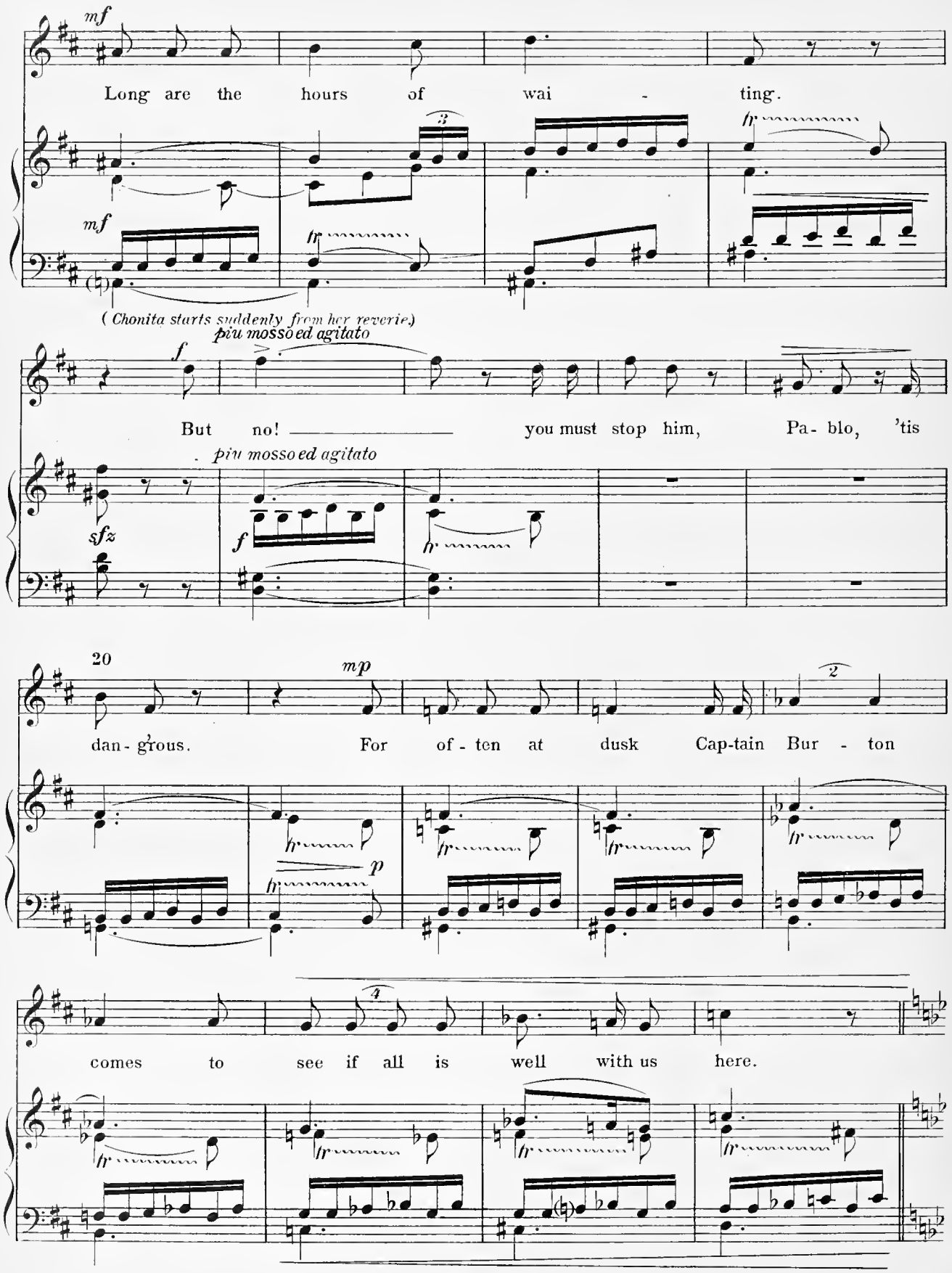
mf *f*

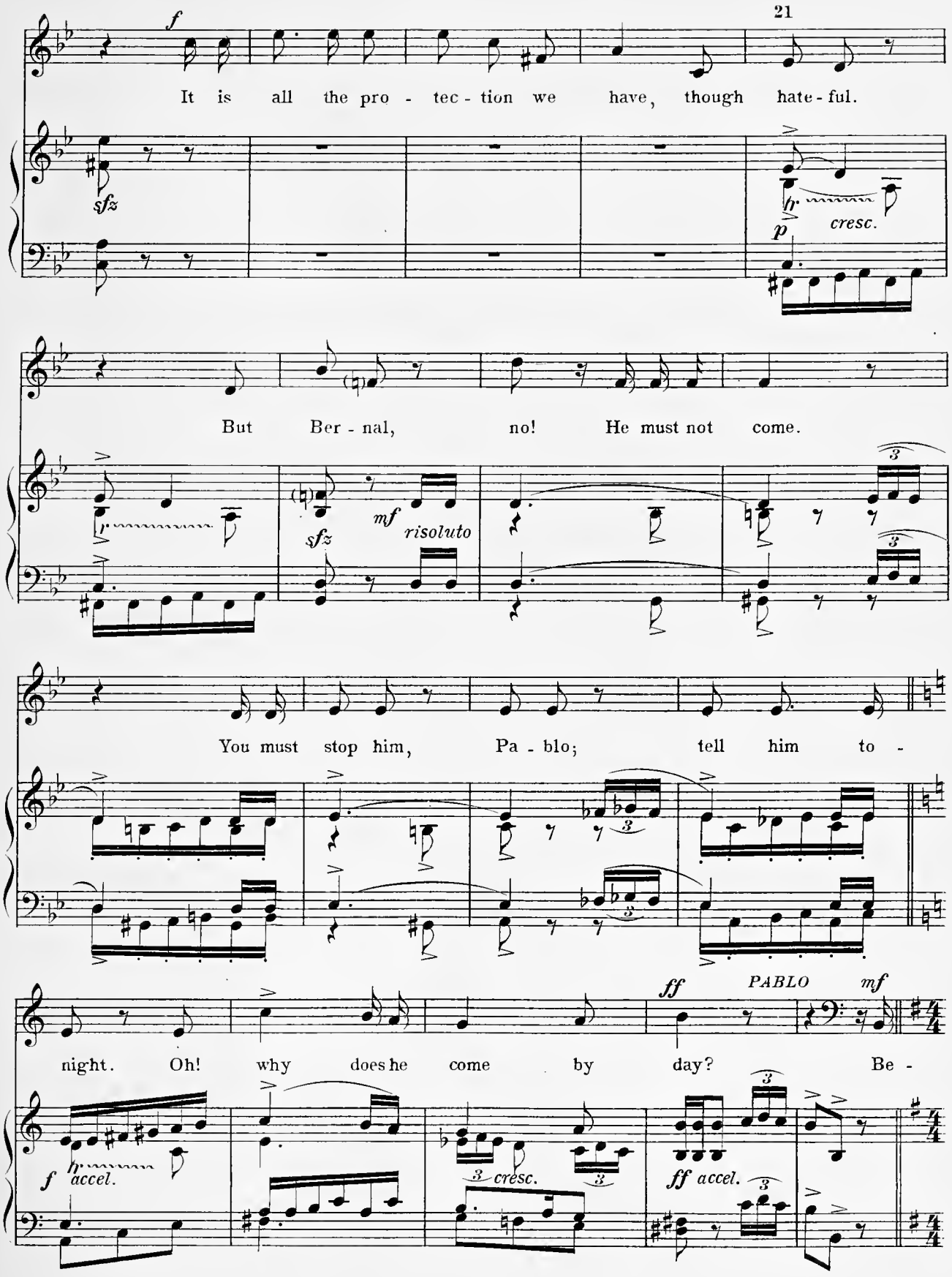
Ah, Ber - nal, be - lo - ved;

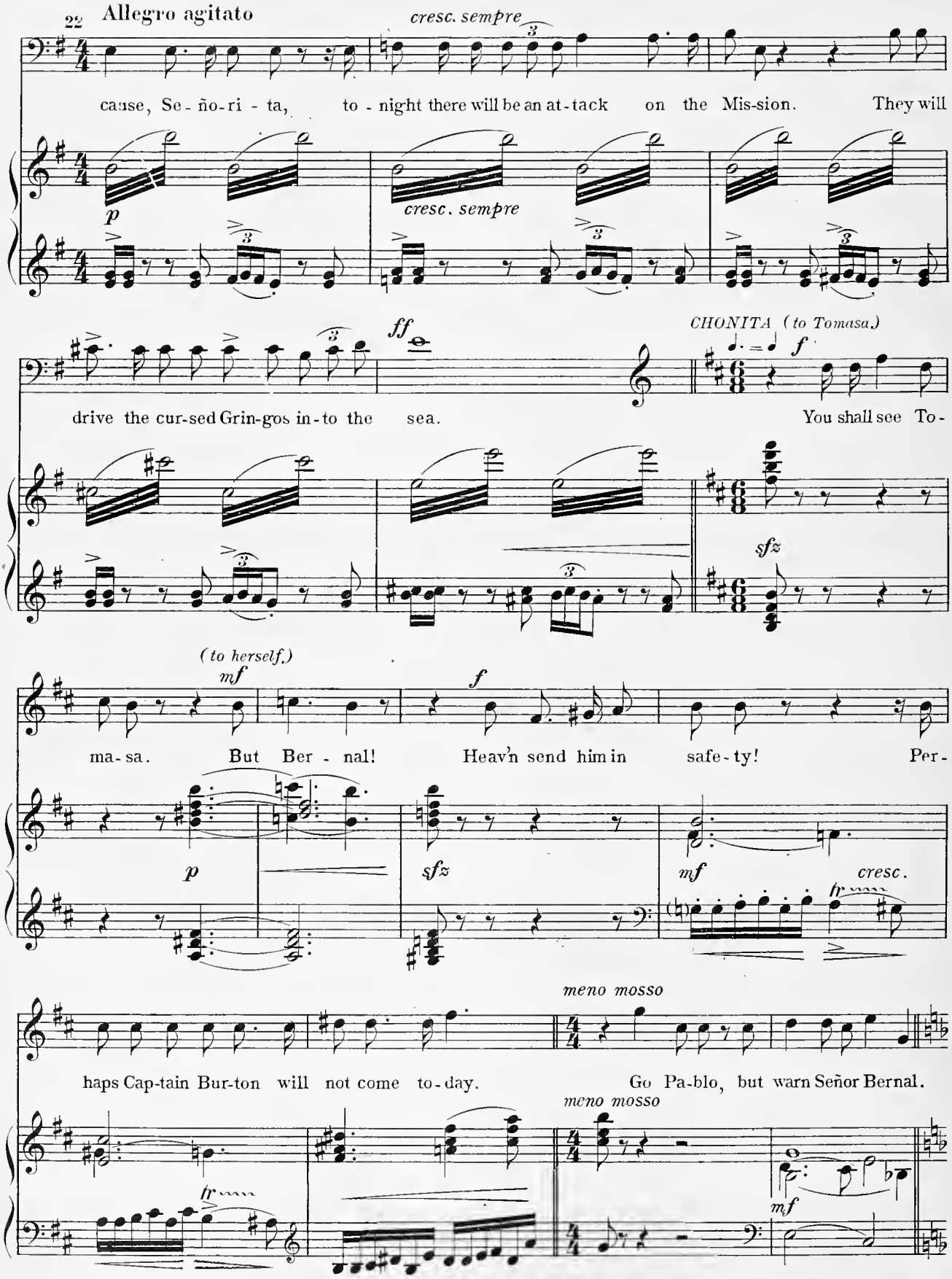
ri-ta!

19

f *p* *mf*


mf
Long are the hours of wai - ting.
mf
fz
(Chonita starts suddenly from her reverie)
più mosso ed agitato
f
But no! you must stop him, Pa- blo, 'tis
più mosso ed agitato
sfz
f
20
mp
dan- gr'ous. For of - ten at dusk Cap-tain Bur - ton
p
comes to see if all is well with us here.


21
It is all the pro - tec - tion we have, though hate - ful.
f
sfz
p
cresc.
But Ber - nal, no! He must not come.
sfz
mf
risoluto
You must stop him, Pa - blo; tell him to -
night. Oh! why does he come by day? Be -
PABLO
ff
mf
f
accel.
cresc.
ff accel.


22 Allegro agitato
cresc. sempre
cause, Se - ño-ri - ta, to - night there will be an at-tack on the Mis-sion. They will
p
cresc. sempre
ff
drive the cur-sed Grin-gos in-to the sea.
CHONITA (to Tomasa.)
f
You shall see To-
sfz
(to herself.)
mf
ma-sa. But Ber - nal!
f
Heav'n send him in safe-ty! Per-
p
sfz
mf
cresc.
tr
meno mosso
haps Cap-tain Bur-ton will not come to-day.
Go Pa-blo, but warn Señor Bernal.
meno mosso
tr
mf

SCENE IV. *CHONITA, TOMASA*

23 *TOMASA (following Pablo up stage.)*

Larghetto

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

mp

(exit Pablo at rear.)

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

cresc. ed accel. molto

mf

sffz

meno mosso

ff *dim.*

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

meno mosso

sfz > *p*

CHONITA *mf*

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

mf

24

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

mf

tec - tion. He will see that it

TOMASA *mf* *f*

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

sfz

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

must be.

mp

Andante He may. But the stran - ger why does he

dolce

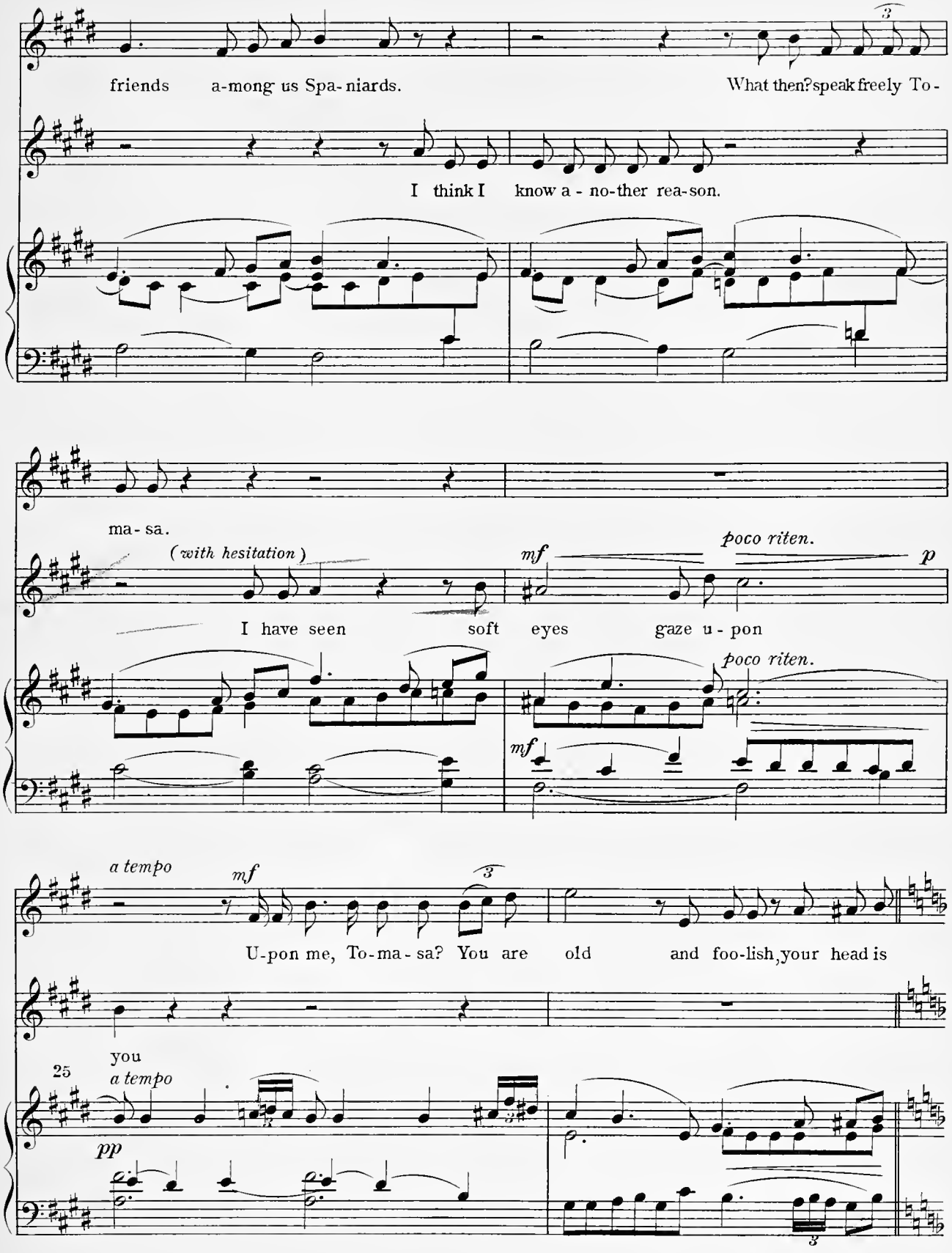
pp

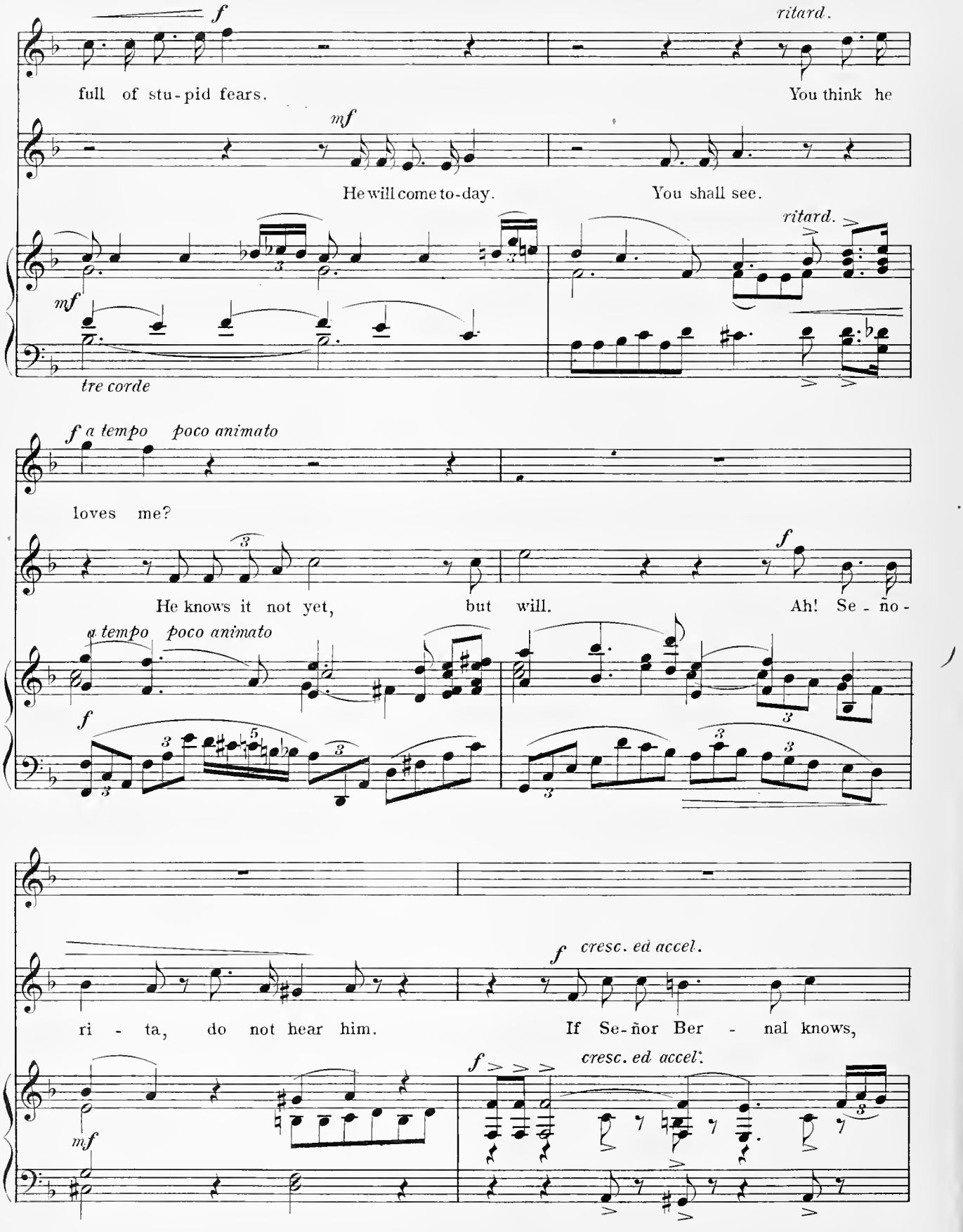
una corda

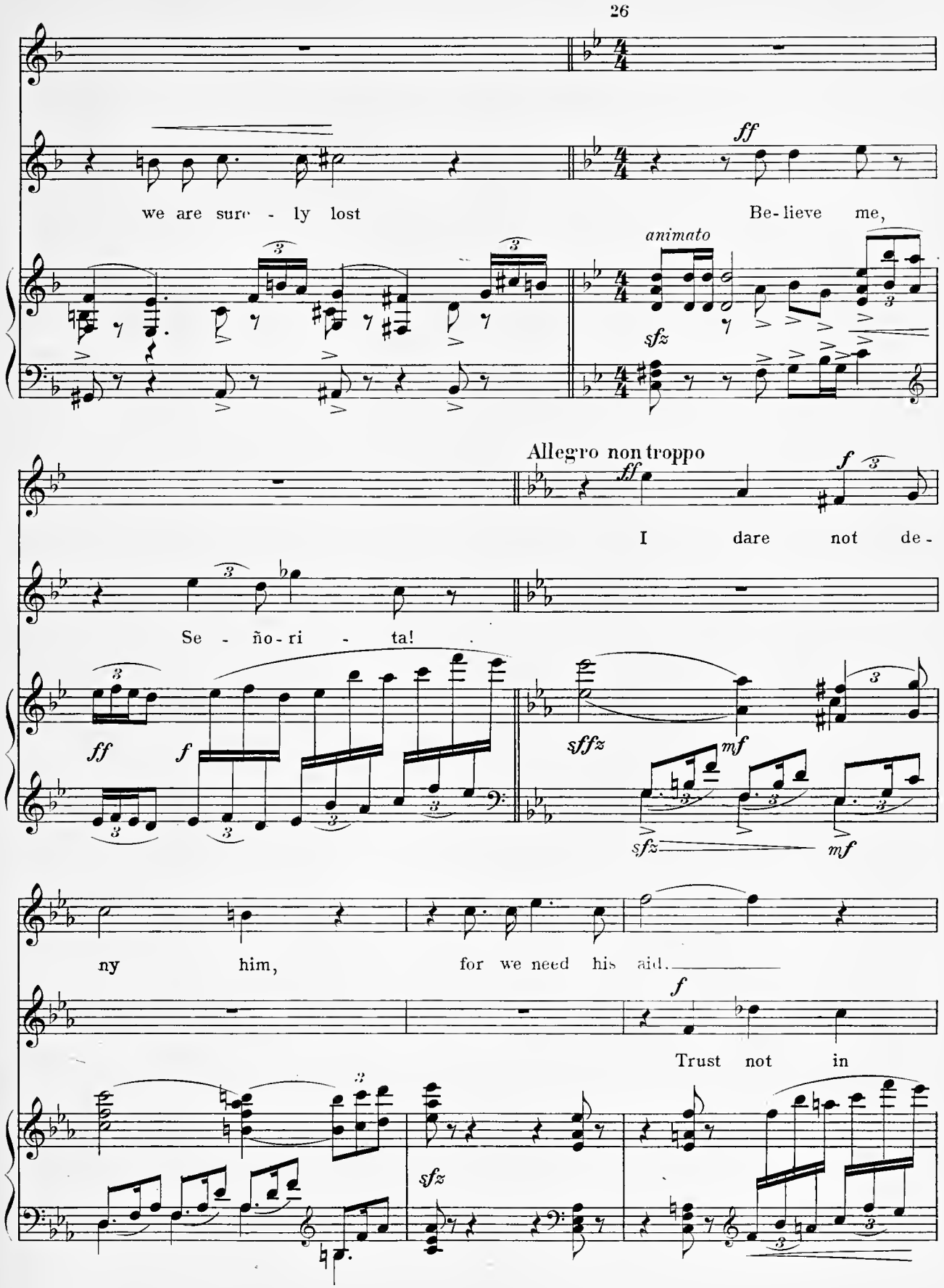
mp

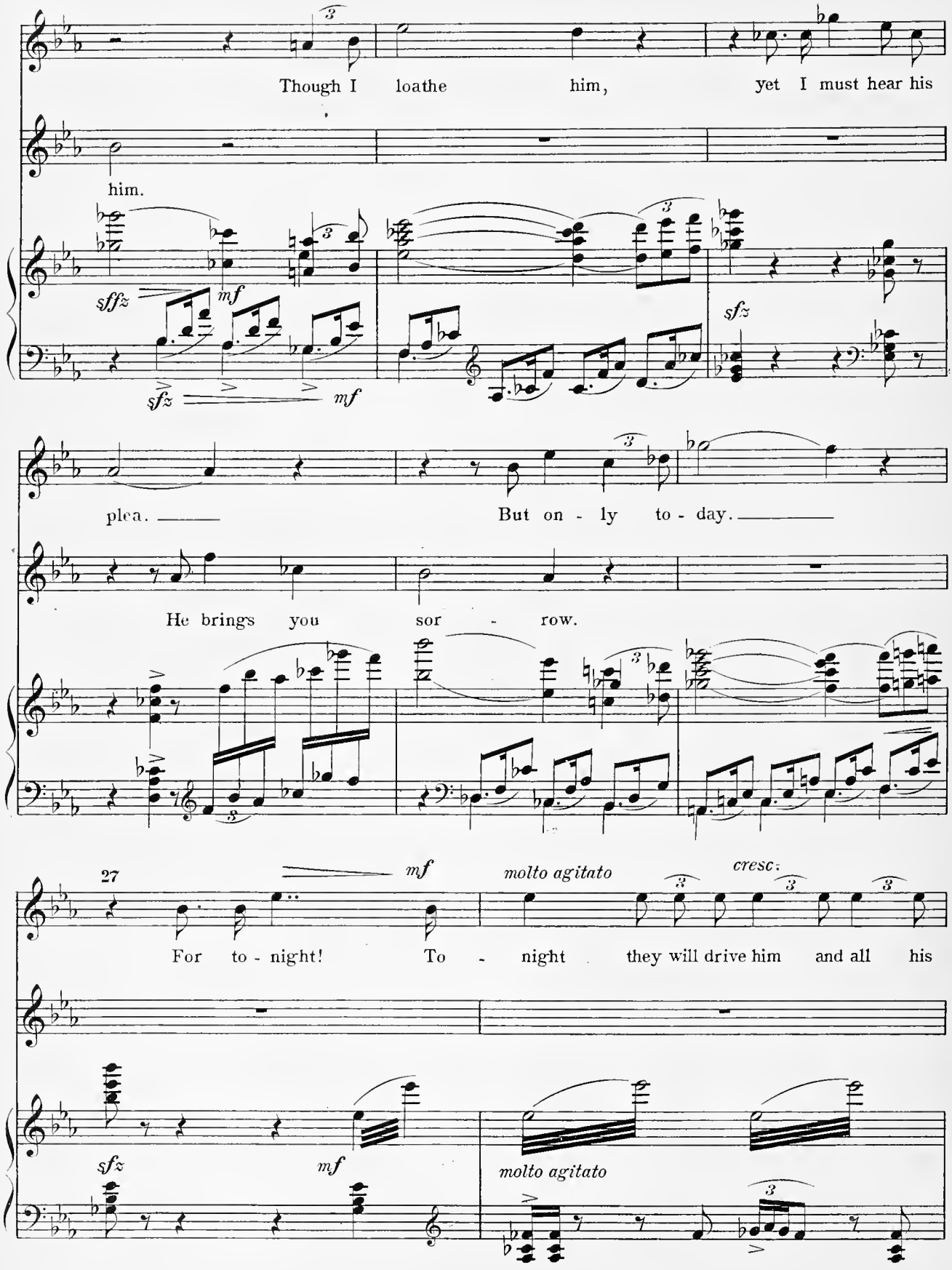
To win our fa - vor. 'Tis good for his coun-try's de - signs to have

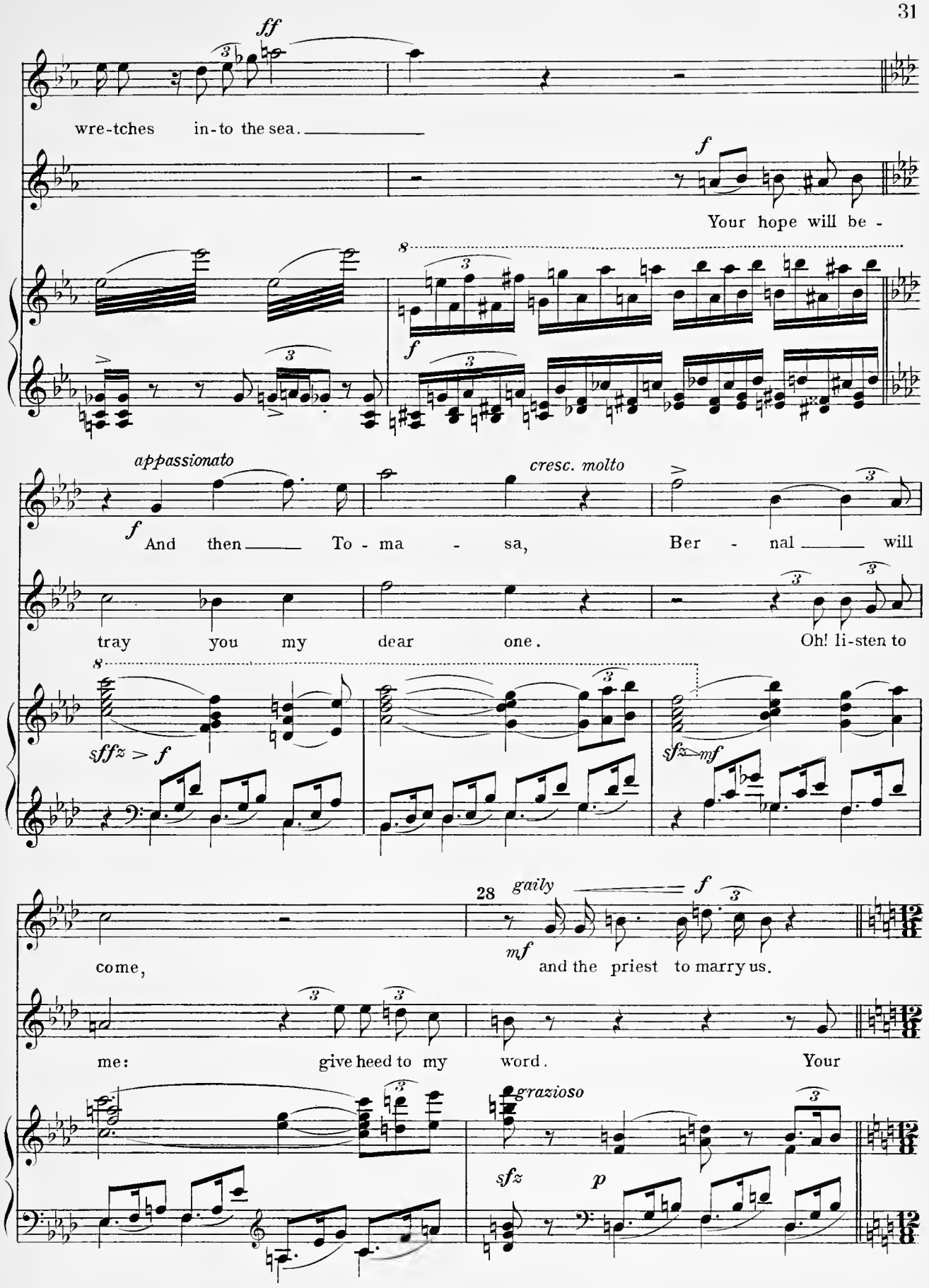
aid us?

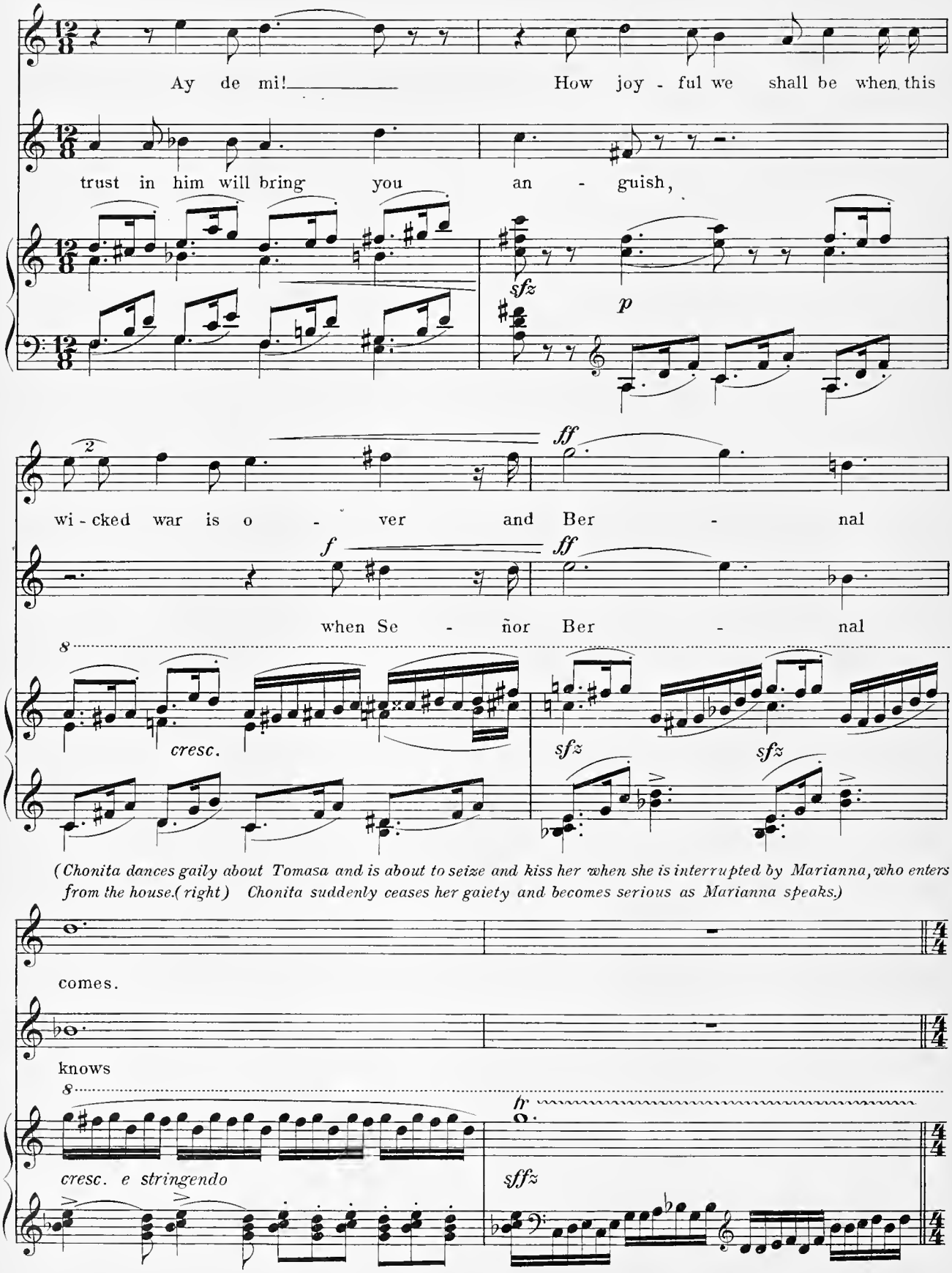

friends a-mong us Spa-niards.
What then? speak freely To-
I think I know a-no-ther rea-son.
ma-sa.
(with hesitation)
mf
poco riten.
p
I have seen soft eyes gaze u-pon
poco riten.
mf
a tempo
mf
U-pon me, To-ma-sa? You are old and foo-lish, your head is
you
25
a tempo
pp


f
ritard.
full of stu-pid fears.
You think he
mf
He will come to-day.
You shall see.
ritard.
mf
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
ri - ta, do not hear him.
f cresc. ed accel.
If Se-ñor Ber - nal knows,
f cresc. ed accel.
mf

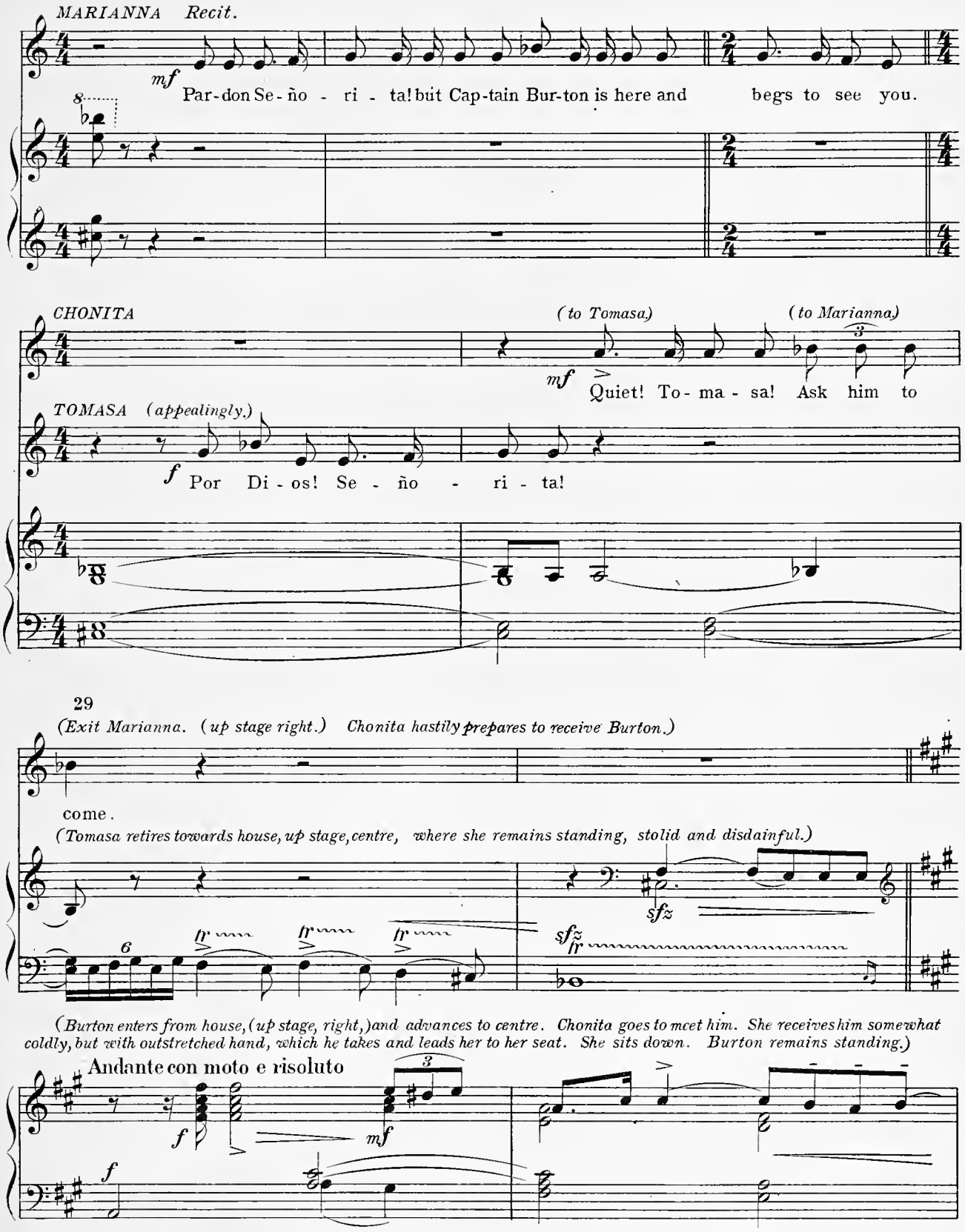

26
we are sure - ly lost
ff
Be-lieve me,
animato
sfz
Allegro non troppo
ff
f
I dare not de-
Se - ño-ri - ta!
ff
f
sffz
mf
sfz
mf
ny him,
for we need his aid.
f
Trust not in
sfz


Though I loathe him, yet I must hear his
him.
sffz
mf
sfz
mf
sfz
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

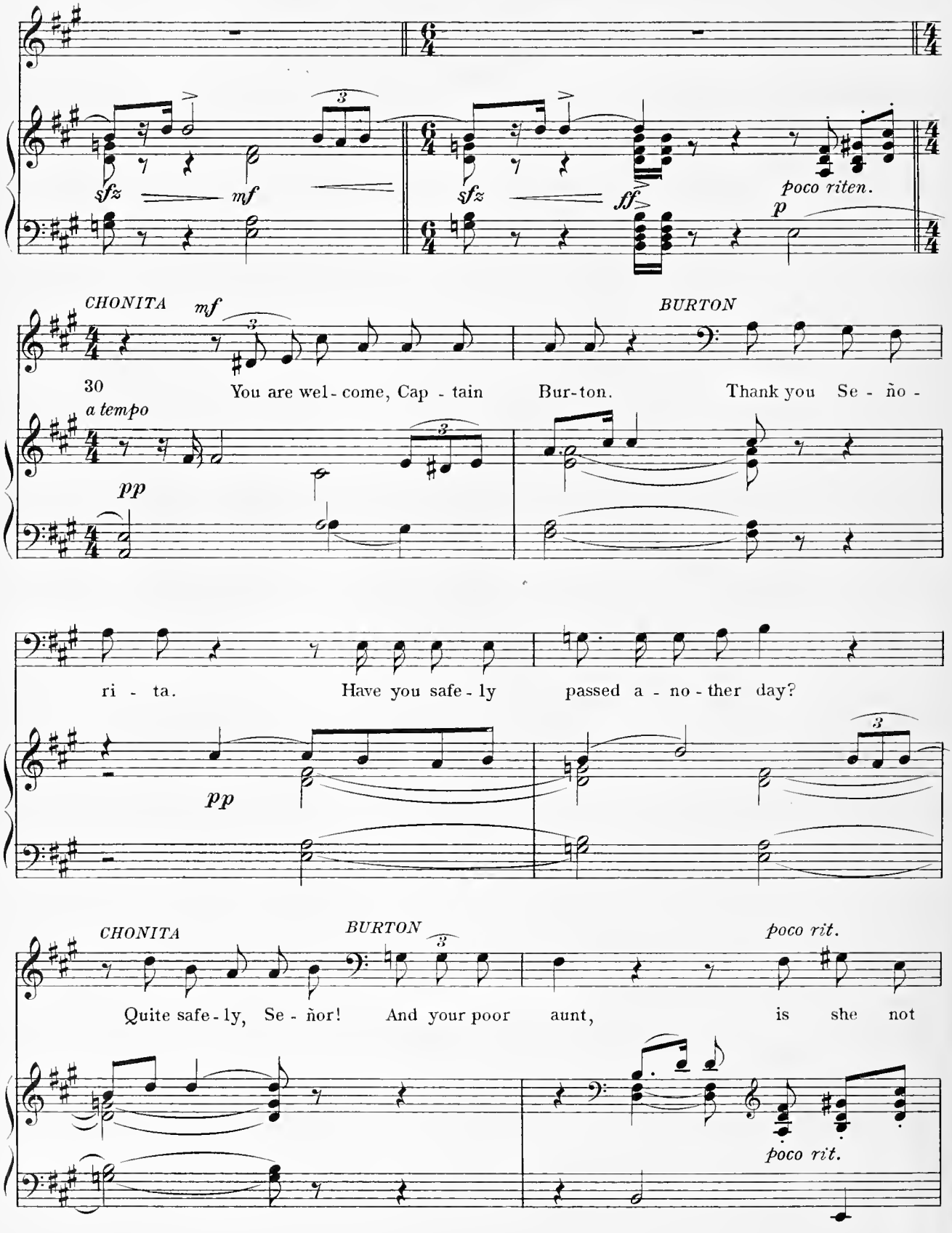

ff
wre-tches in-to the sea.
f
Your hope will be -
f
appassionato
cresc. molto
And then To - ma - sa, Ber - nal will
tray you my dear one. Oh! li-sten to
sffz > f
sfz mf
28
gaily
f
mf
come, and the priest to marry us.
me: give heed to my word. Your
grazioso
sfz
p

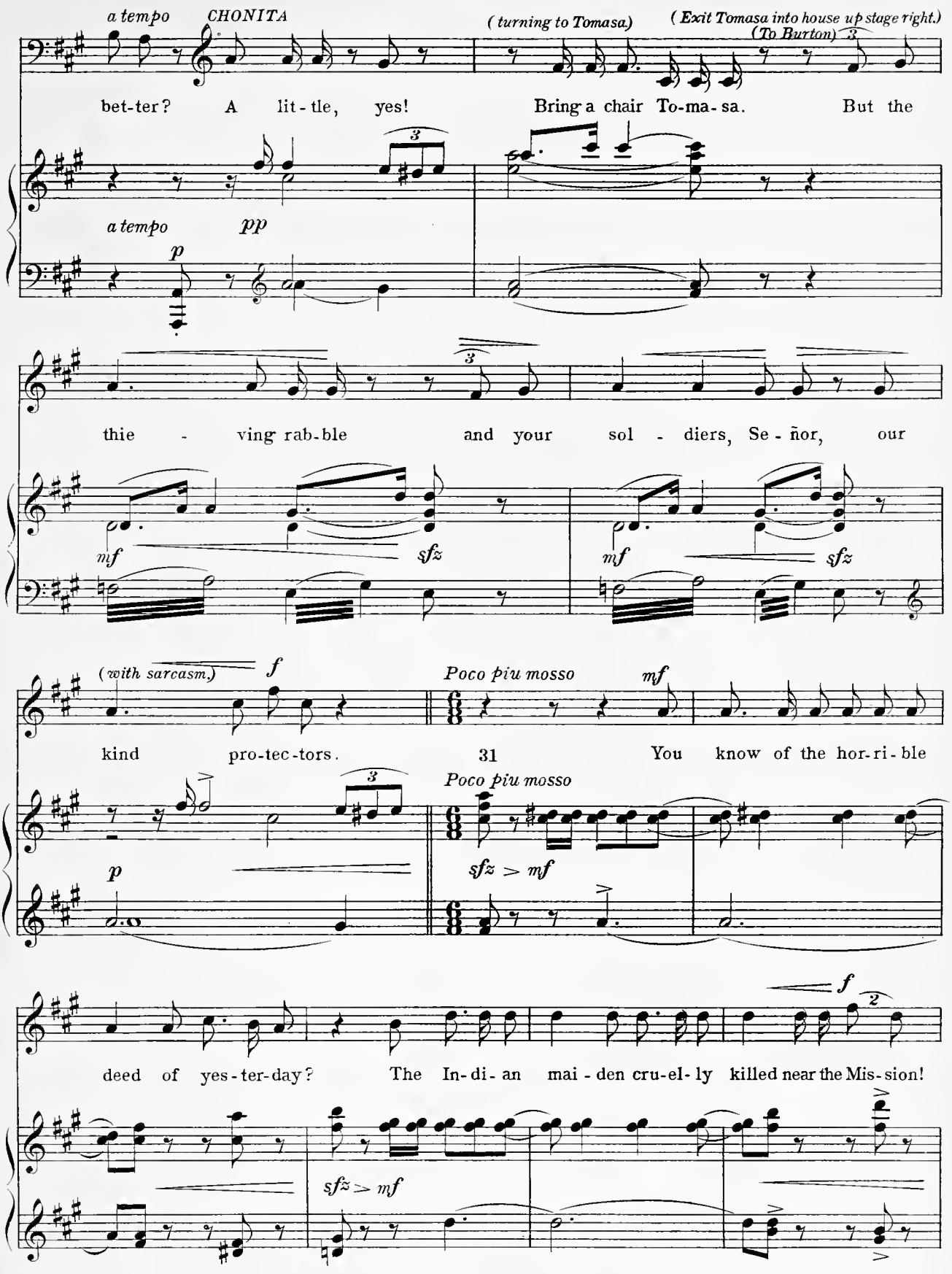

Ay de mi! How joy - ful we shall be when this
trust in him will bring you an - guish,
sfz
p
ff
wi - cked war is o - ver and Ber - nal
f
ff
when Se - ñor Ber - nal
cresc.
sfz
sfz
(Chonita dances gaily about Tomasa and is about to seize and kiss her when she is interrupted by Marianna, who enters from the house.(right) Chonita suddenly ceases her gaiety and becomes serious as Marianna speaks.)
comes.
knows
cresc. e stringendo
fr
sffz

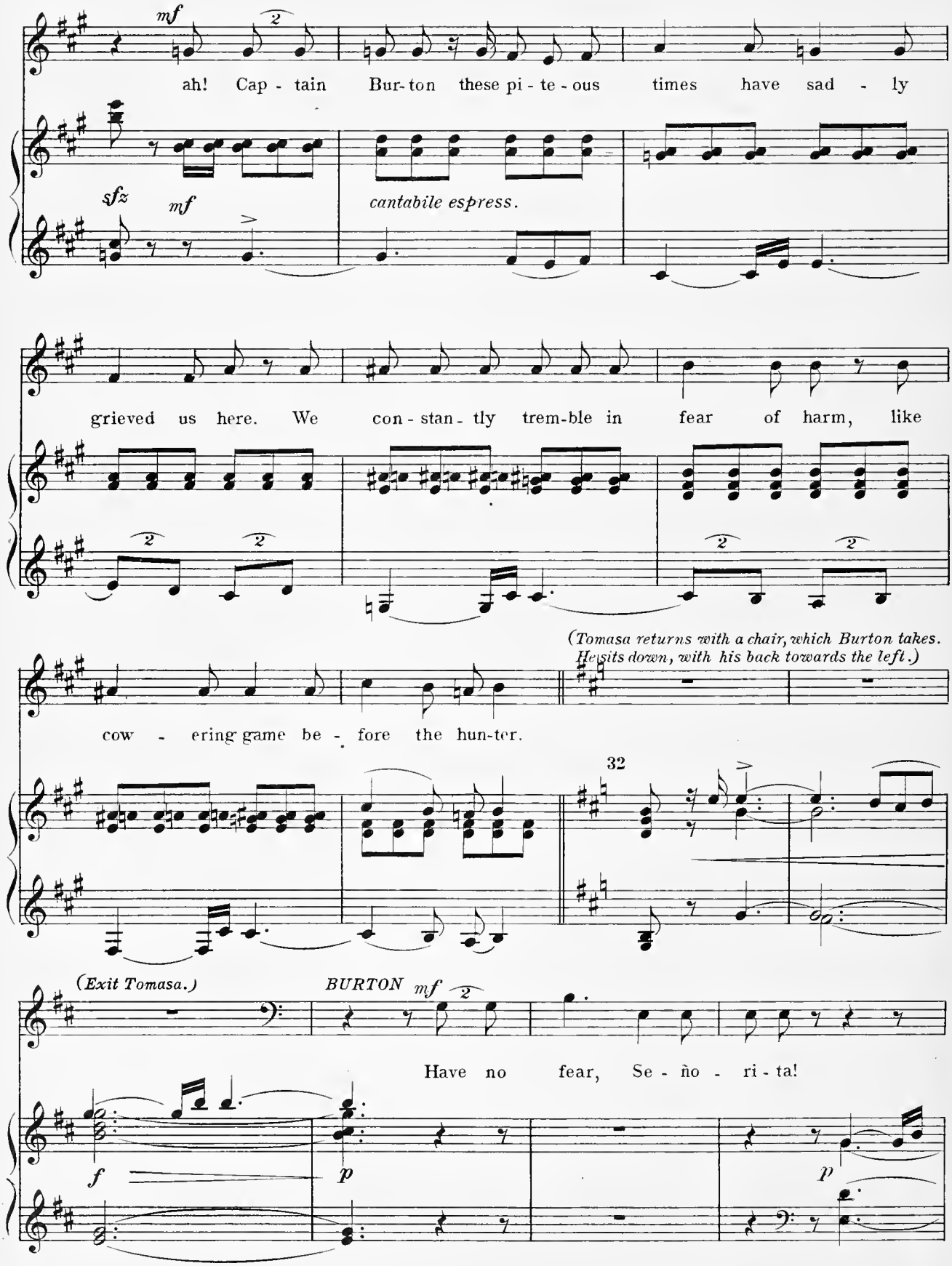
SCENE V. *CHONITA, TOMASA, MARIANNA*

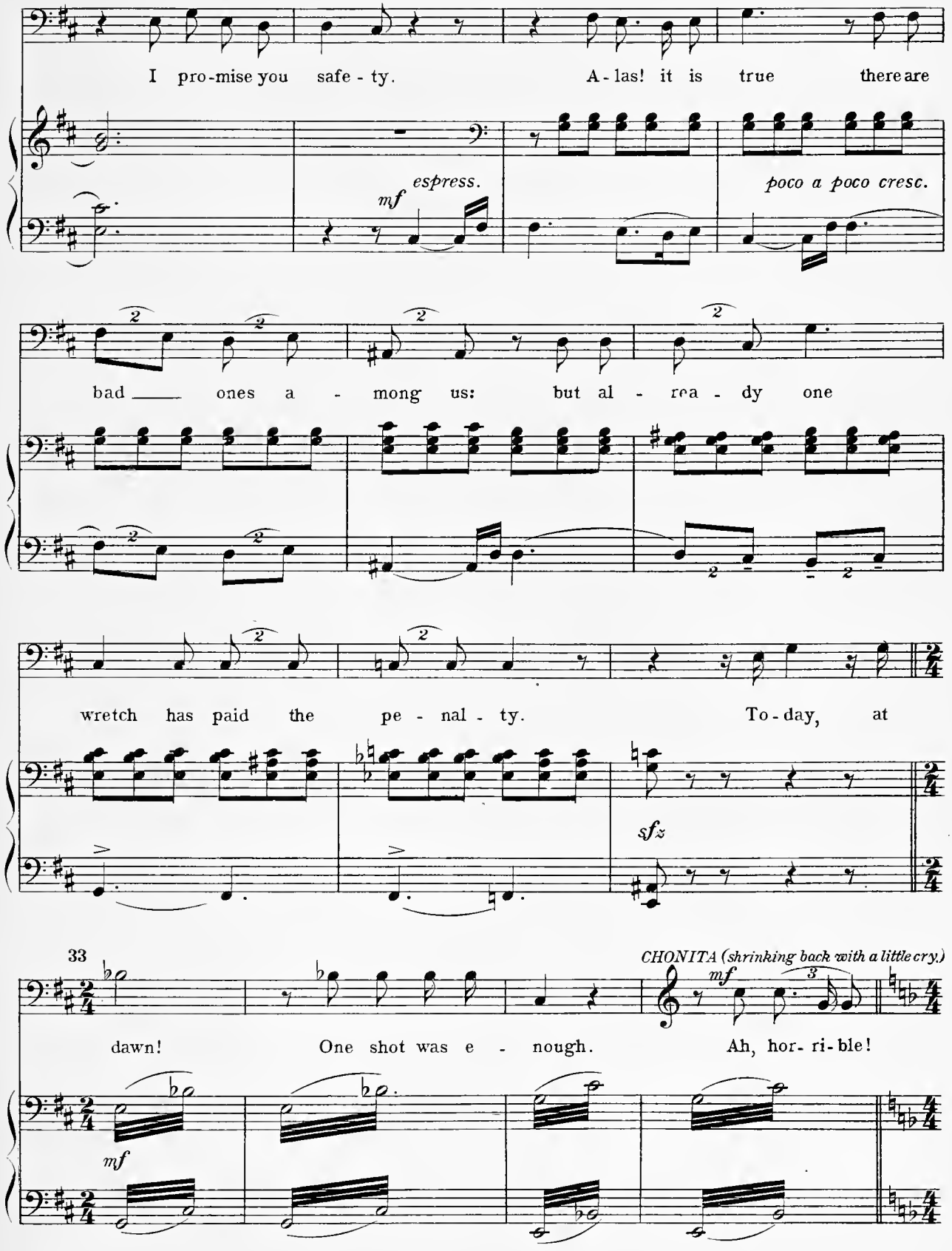


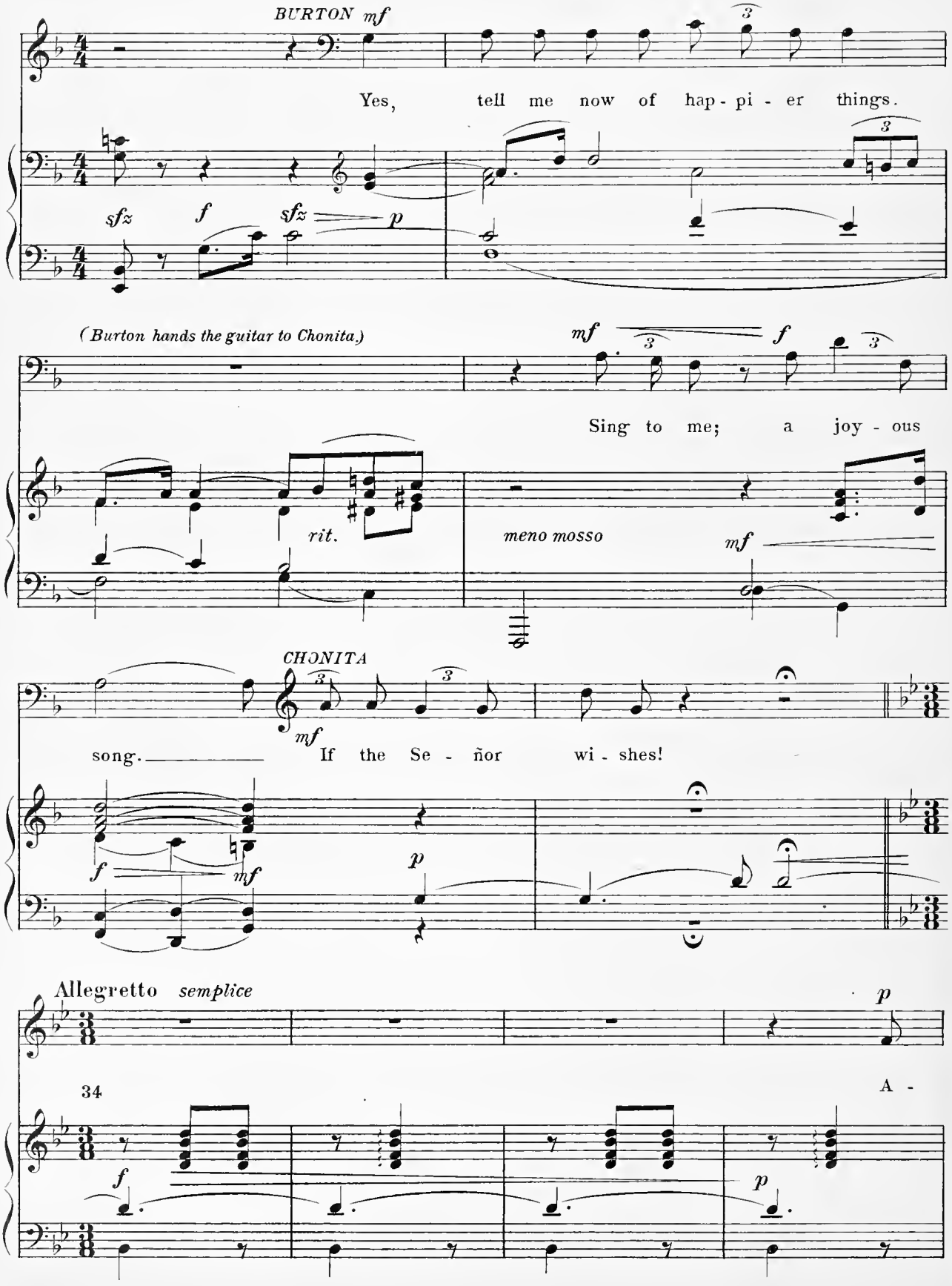
SCENE VI. *CHONITA, BURTON, TOMASA*



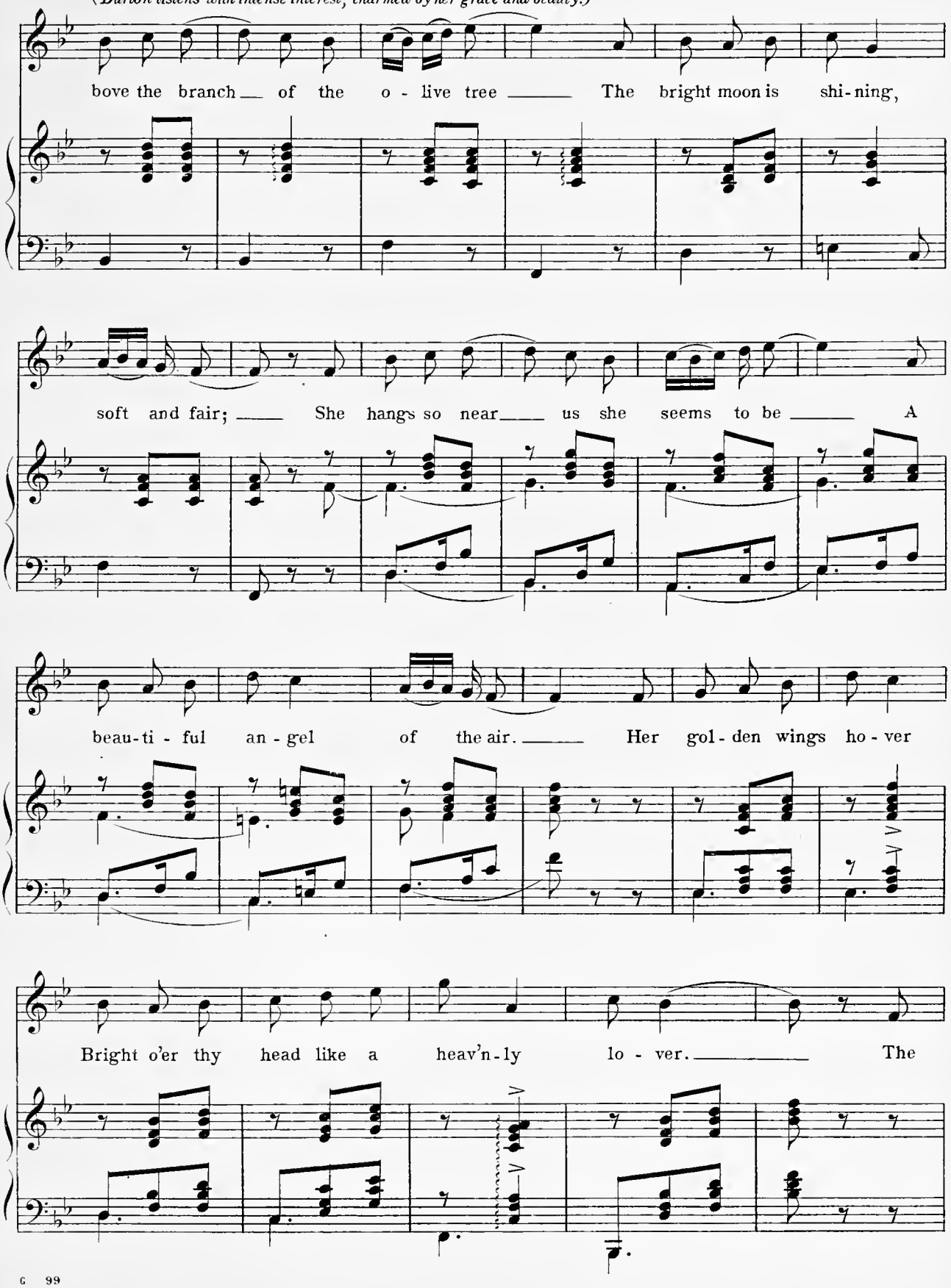

a tempo
CHONITA
(turning to Tomasa)
(Exit Tomasa into house up stage right.)
(To Burton)
bet-ter? A lit-tle, yes! Bring a chair To-ma-sa. But the
a tempo
pp
p
thie - ving rab-ble and your sol - diers, Se-ñor, our
mf
sfz
mf
sfz
(with sarcasm)
f
Poco piu mosso
mf
kind pro-tec-tors. 31 You know of the hor-ri-ble
Poco piu mosso
p
sfz > mf
f
deed of yes-ter-day? The In-di-an mai-den cru-el-ly killed near the Mis-sion!
sfz > mf

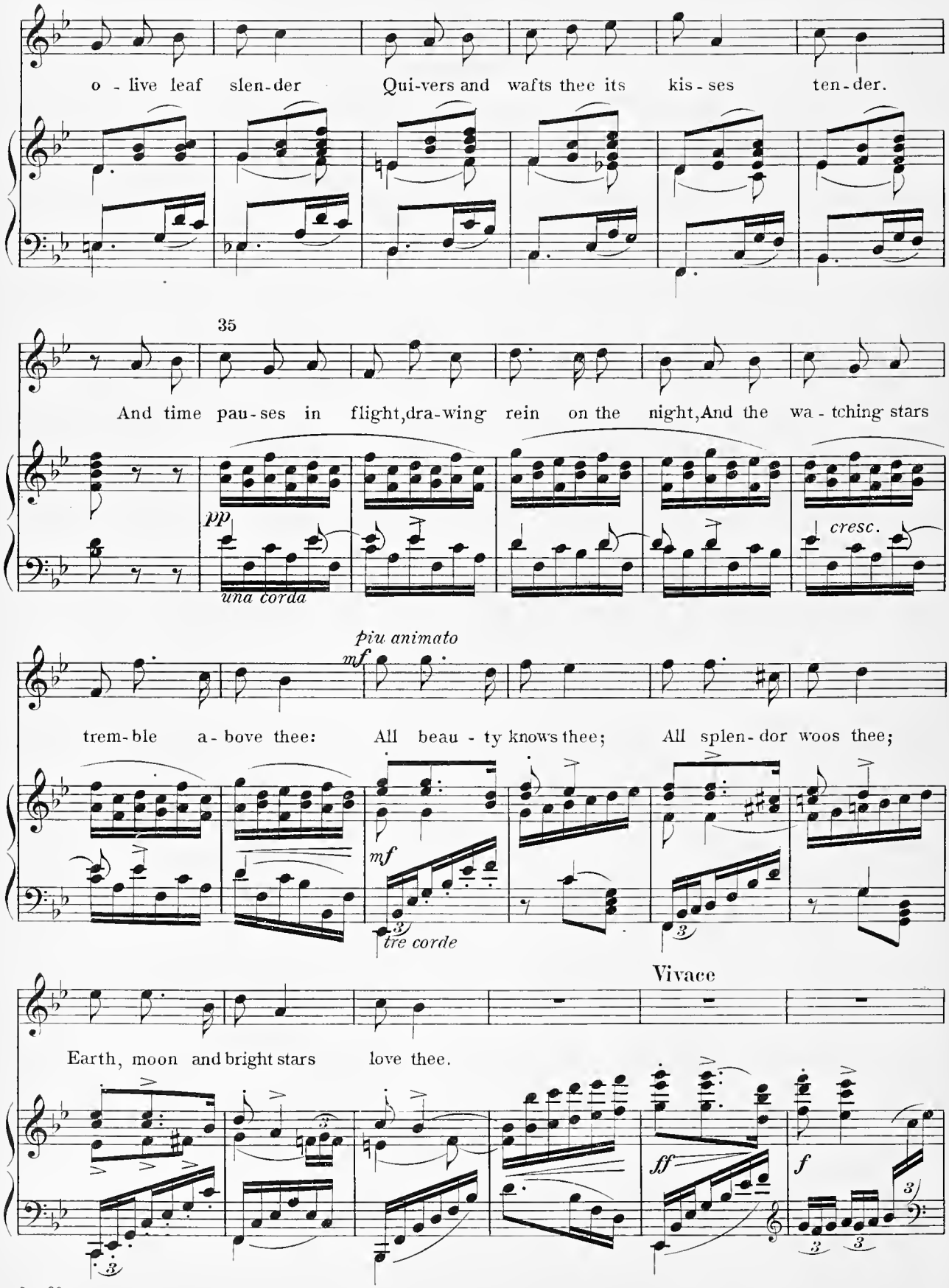

mf
ah! Cap - tain Bur-ton these pi - te - ous times have sad - ly
sfz
mf
cantabile espress.
grieved us here. We con - stan - tly trem-ble in fear of harm, like
(Tomasa returns with a chair, which Burton takes. He sits down, with his back towards the left.)
cow - ering game be - fore the hun-ter.
32
(Exit Tomasa.)
BURTON mf
Have no fear, Se - ño - ri - ta!
f
p
p

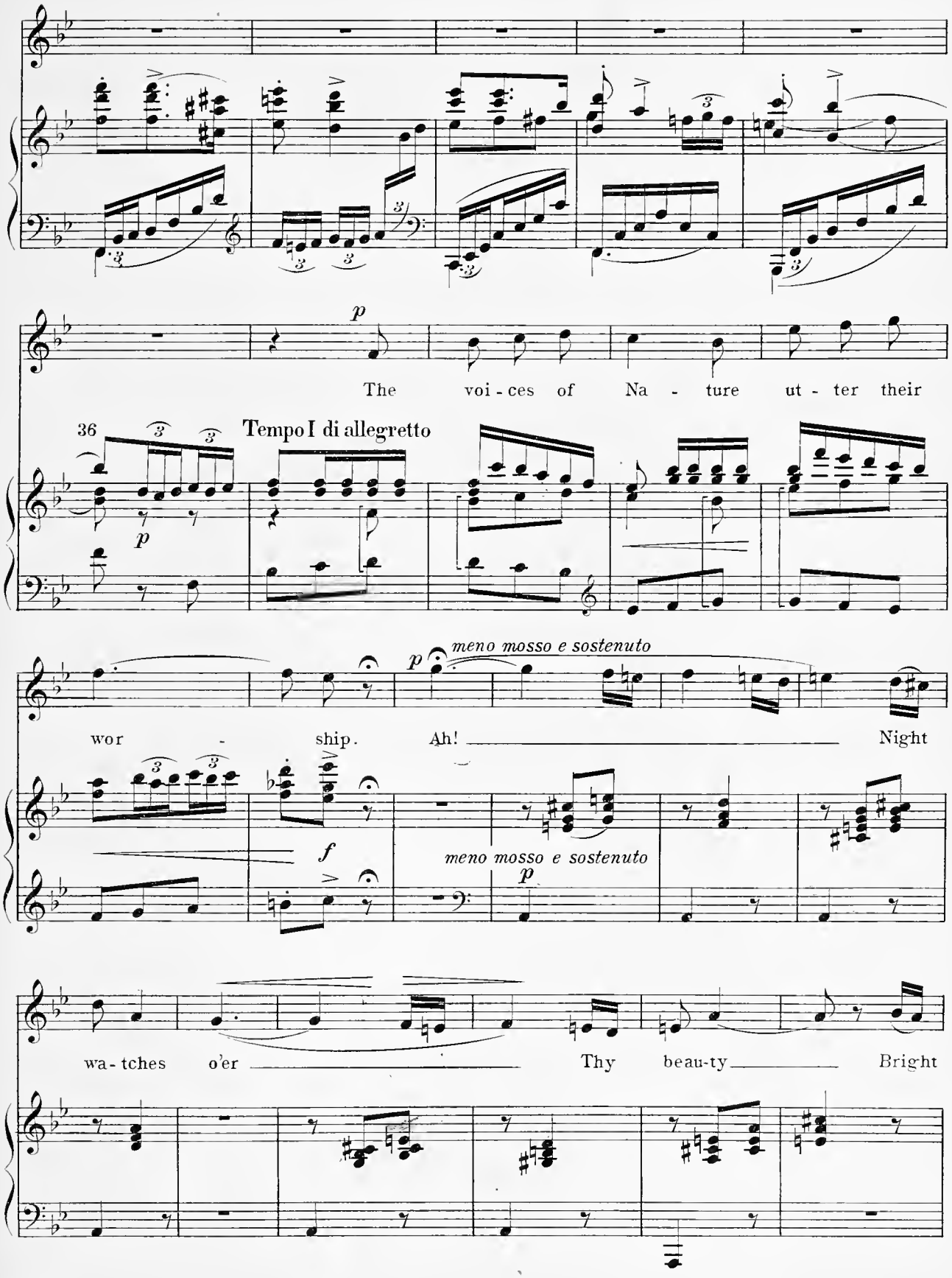

I pro-mise you safe - ty.
A - las! it is true there are
mf espress.
poco a poco cresc.
bad ones a - mong us: but al - rea - dy one
wretch has paid the pe - nal - ty.
To - day, at
sfz
33
CHONITA (shrinking back with a little cry.)
mf
dawn!
One shot was e - nough.
Ah, hor- ri - ble!
mf

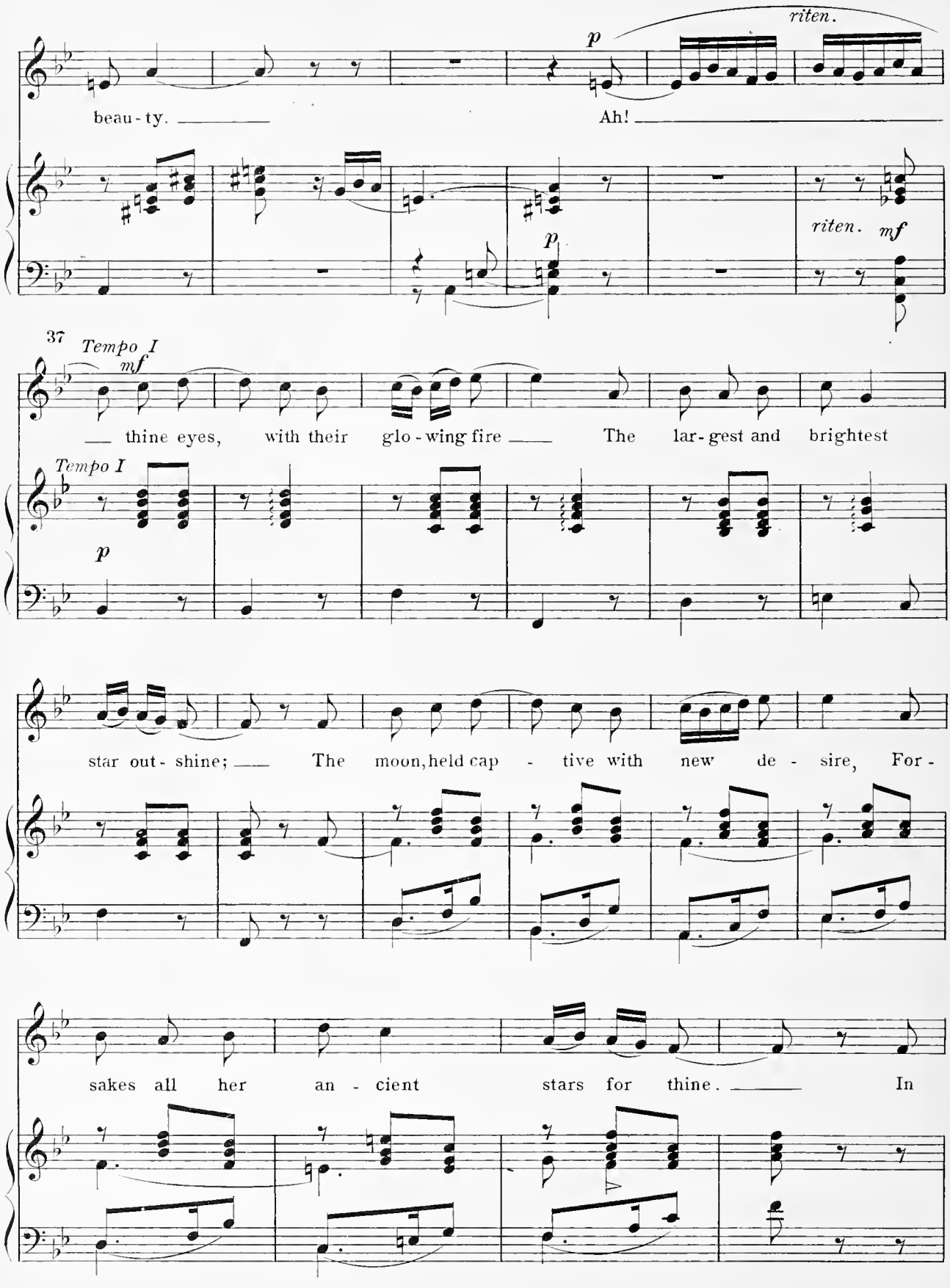

BURTON mf
Yes, tell me now of hap - pi - er things.
sfz f sfz p
(Burton hands the guitar to Chonita.)
mf f
Sing to me; a joy - ous
rit.
meno mosso
mf
CHONITA
mf
song. If the Se - ñor wi - shes!
f mf
p
Allegretto semplice
p
34
A -
f
p

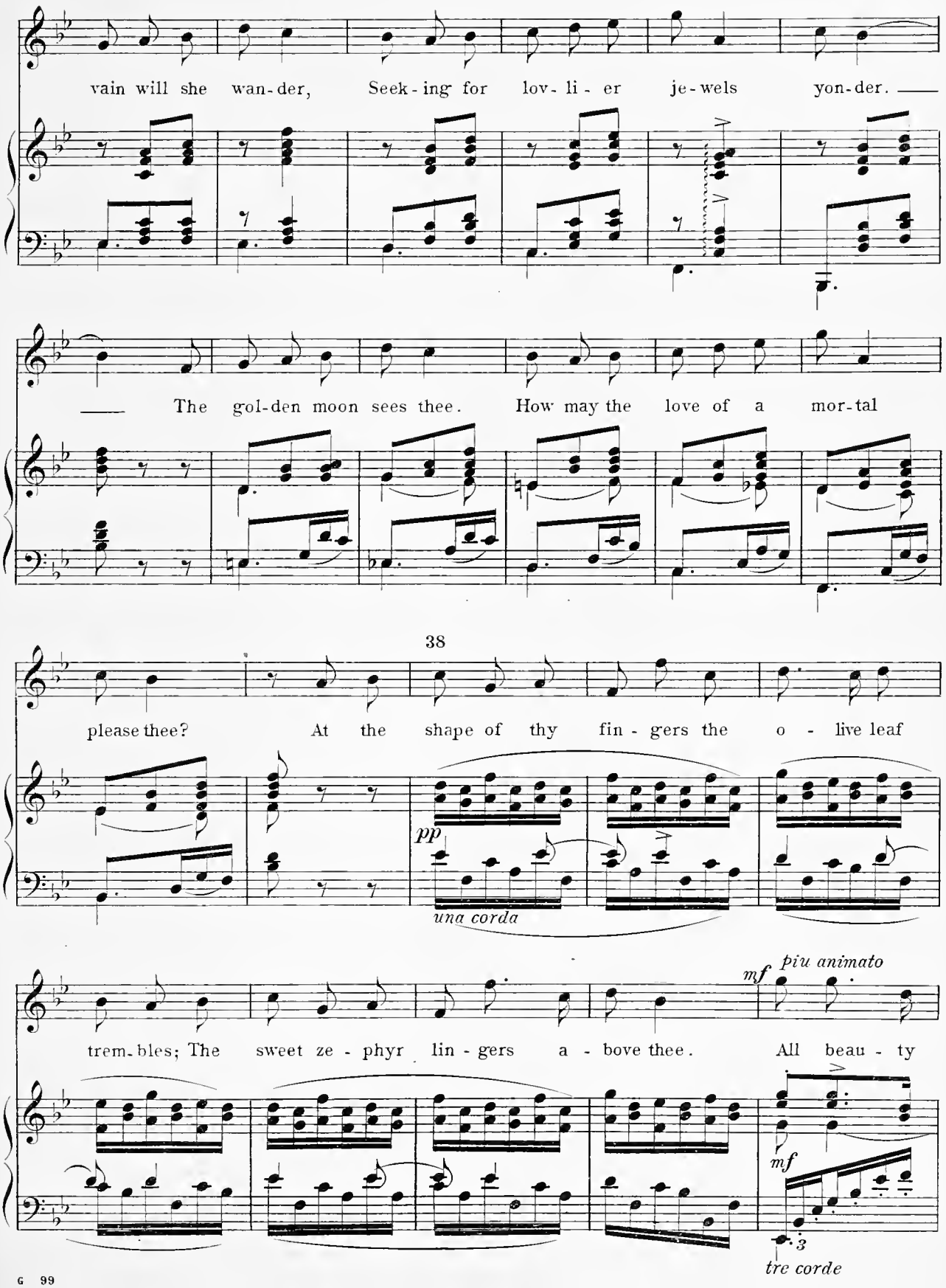
(Burton listens with intense interest, charmed by her grace and beauty.)

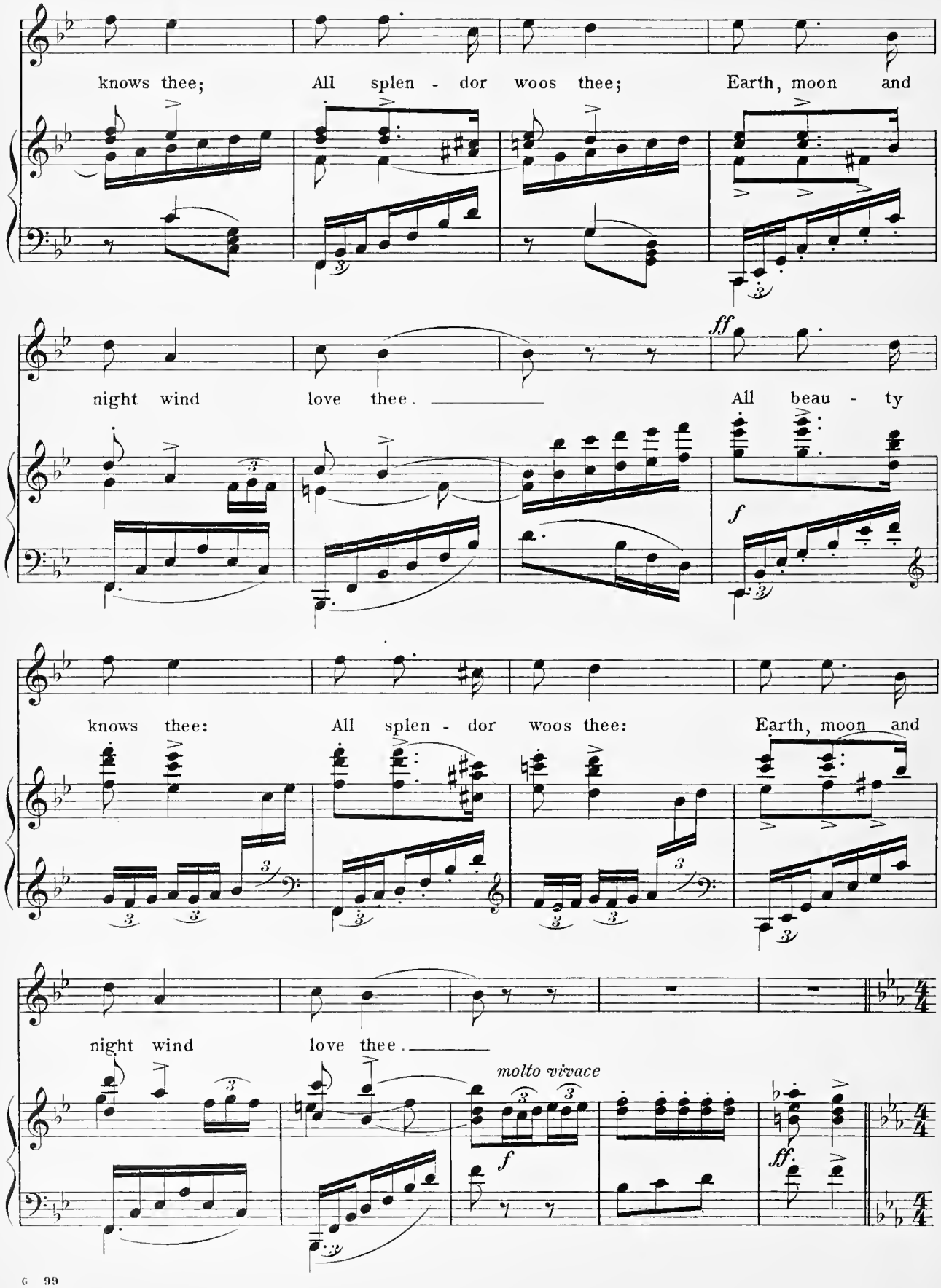


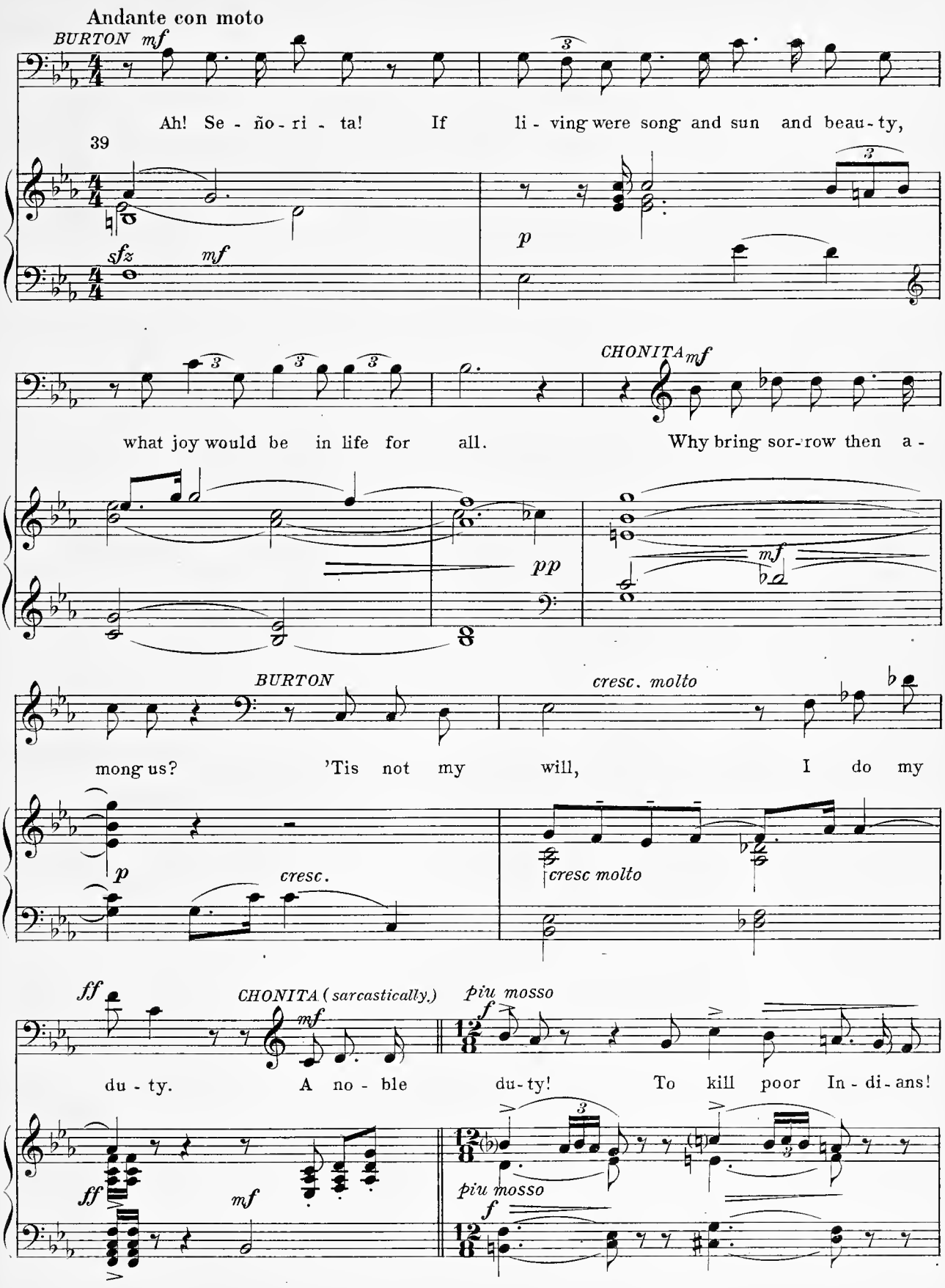

o - live leaf slen-der Qui-vers and wafts thee its kis - ses ten-der.
35
And time pau-ses in flight,dra-wing rein on the night,And the wa - tching stars
pp
una corda
cresc.
piu animato
mf
trem-ble a - bove thee: All beau - ty knows thee; All splen-dor woos thee;
mf
tre corde
Vivace
Earth, moon and bright stars love thee.
ff
f


p
The voi - ces of Na - ture ut - ter their
36
Tempo I di allegretto
p
meno mosso e sostenuto
wor - ship. Ah! Night
f
meno mosso e sostenuto
p
wa - tches o'er Thy beau-ty Bright


riten.
p
beau - ty.
Ah!
riten.
mf
p
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
mf piu animato
trem-bles; The sweet ze-phyr lin-gers a-bove thee. All beau-ty
mf
3
tre corde


knows thee; All splen - dor woos thee; Earth, moon and
night wind love thee.
ff
All beau - ty
f
knows thee: All splen - dor woos thee: Earth, moon and
night wind love thee.
molto vivace
f
ff


Andante con moto
BURTON mf
Ah! Se - ño - ri - ta! If li - ving were song and sun and beau - ty,
39
sfz
mf
p
CHONITA mf
what joy would be in life for all. Why bring sor - row then a -
pp
mf
BURTON
cresc. molto
mong us? 'Tis not my will, I do my
p
cresc.
cresc molto
ff
CHONITA (sarcastically.)
mf
piu mosso
f
du - ty. A no - ble du - ty! To kill poor In - di - ans!
ff
mf
piu mosso
f

40

(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

ff

sempre pp *sfz*

BURTON *(with growing emotion)*

Ha! Ha! You

Vivace

f *sffz*

sfz

CHONITA

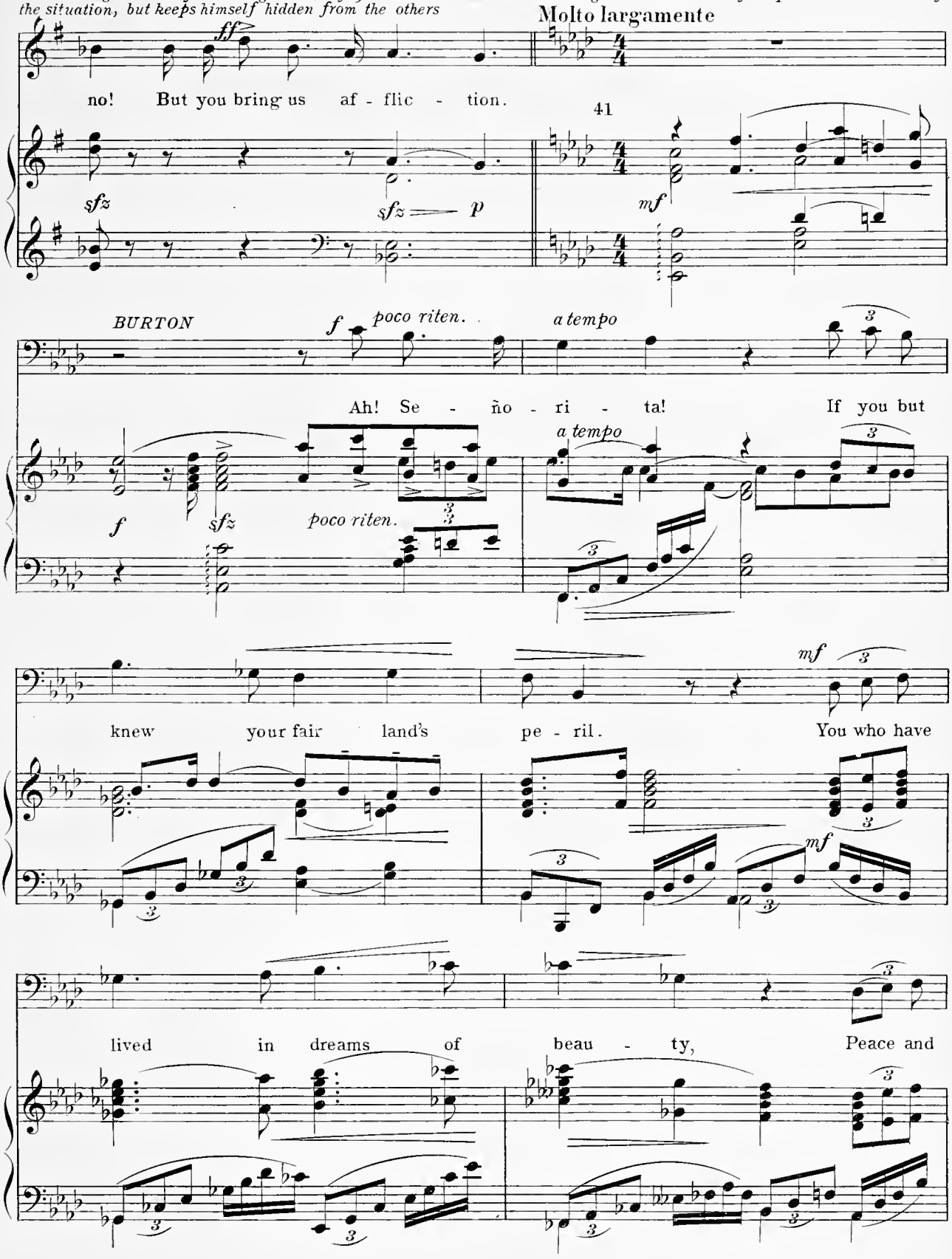
blame me un-just-ly. I have not done this e - vil. Done it,

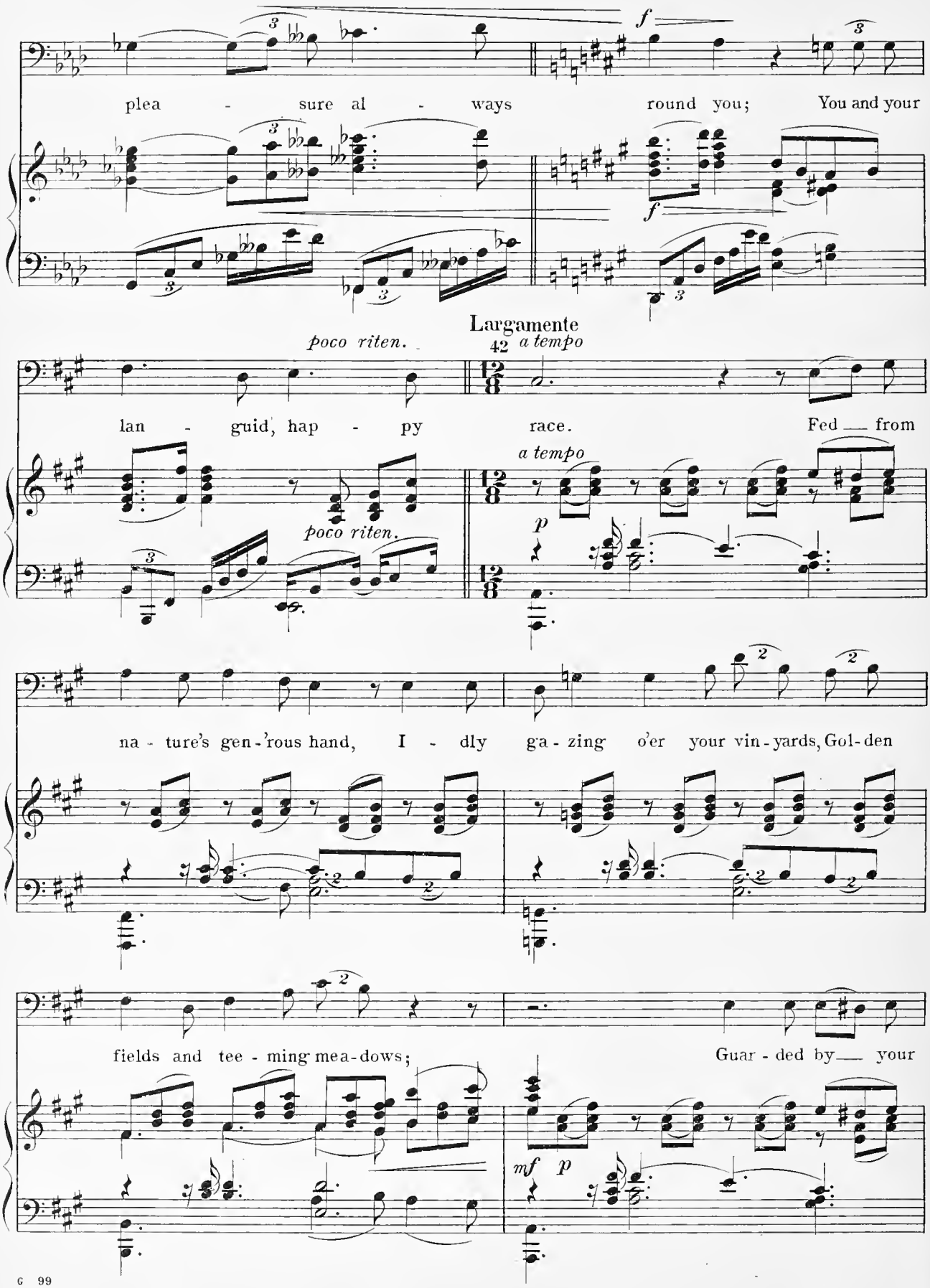
f

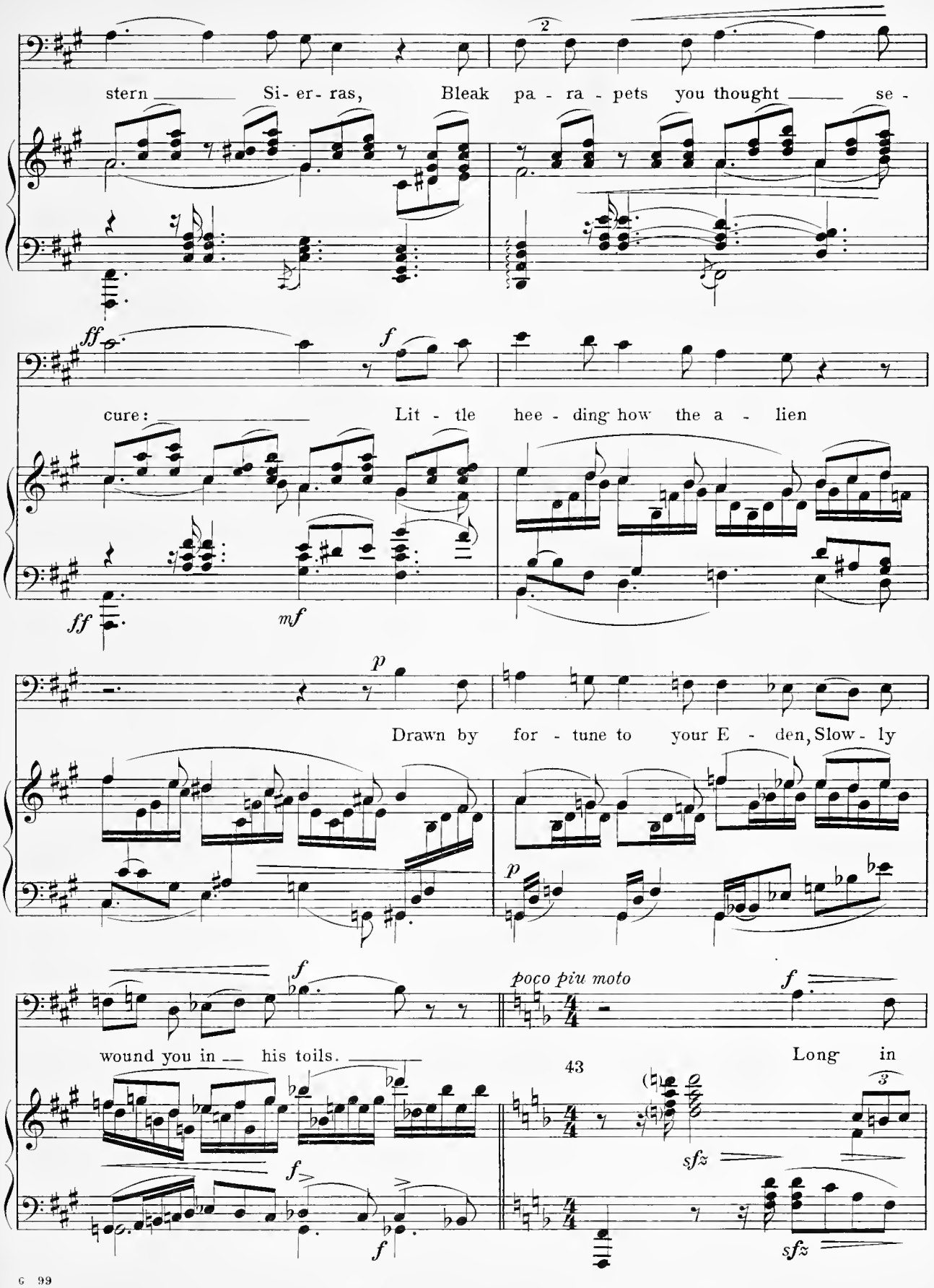
mf *cresc. sempre*

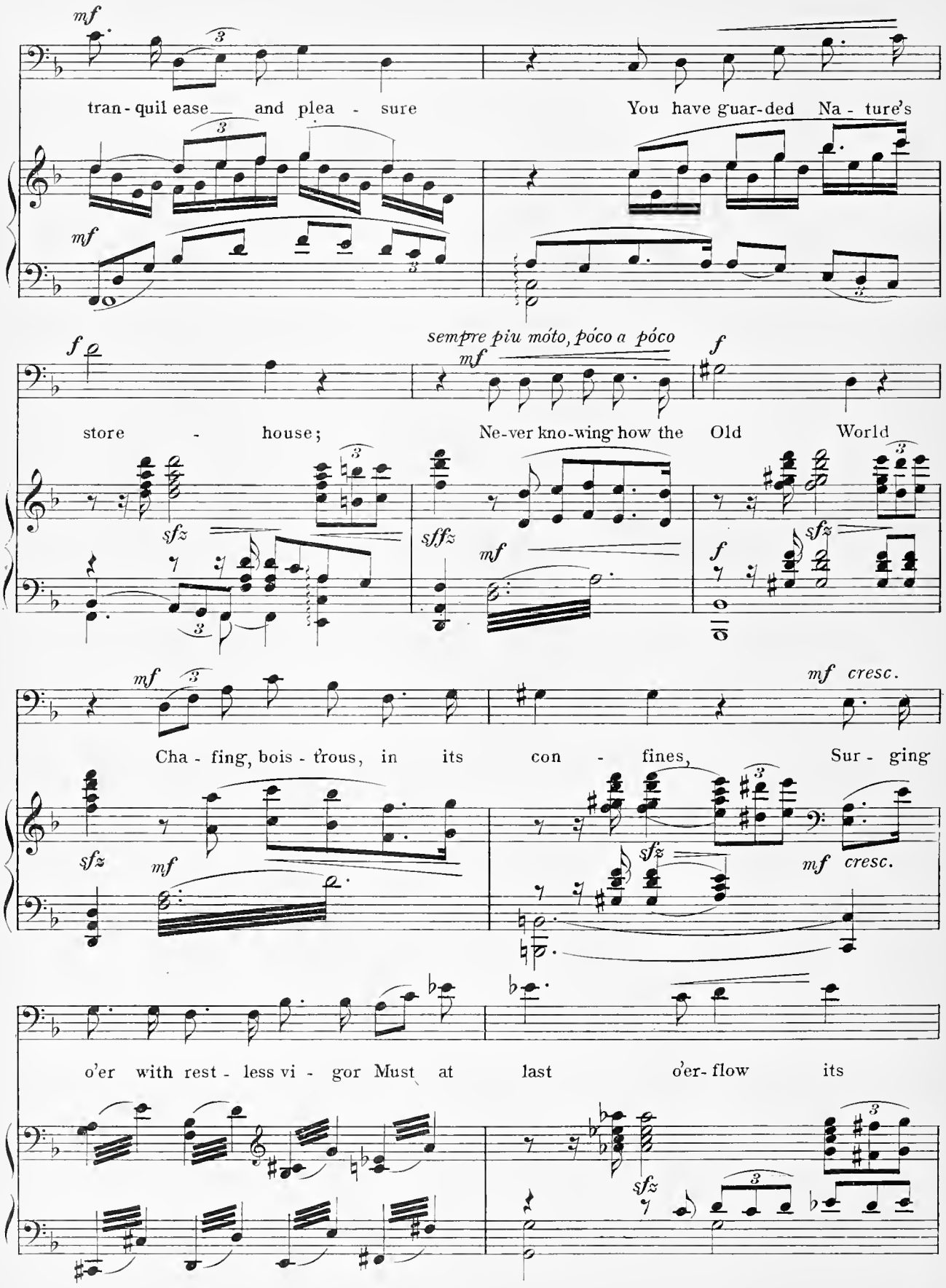
SCENE VII. *CHONITA, BURTON, BERNAL*

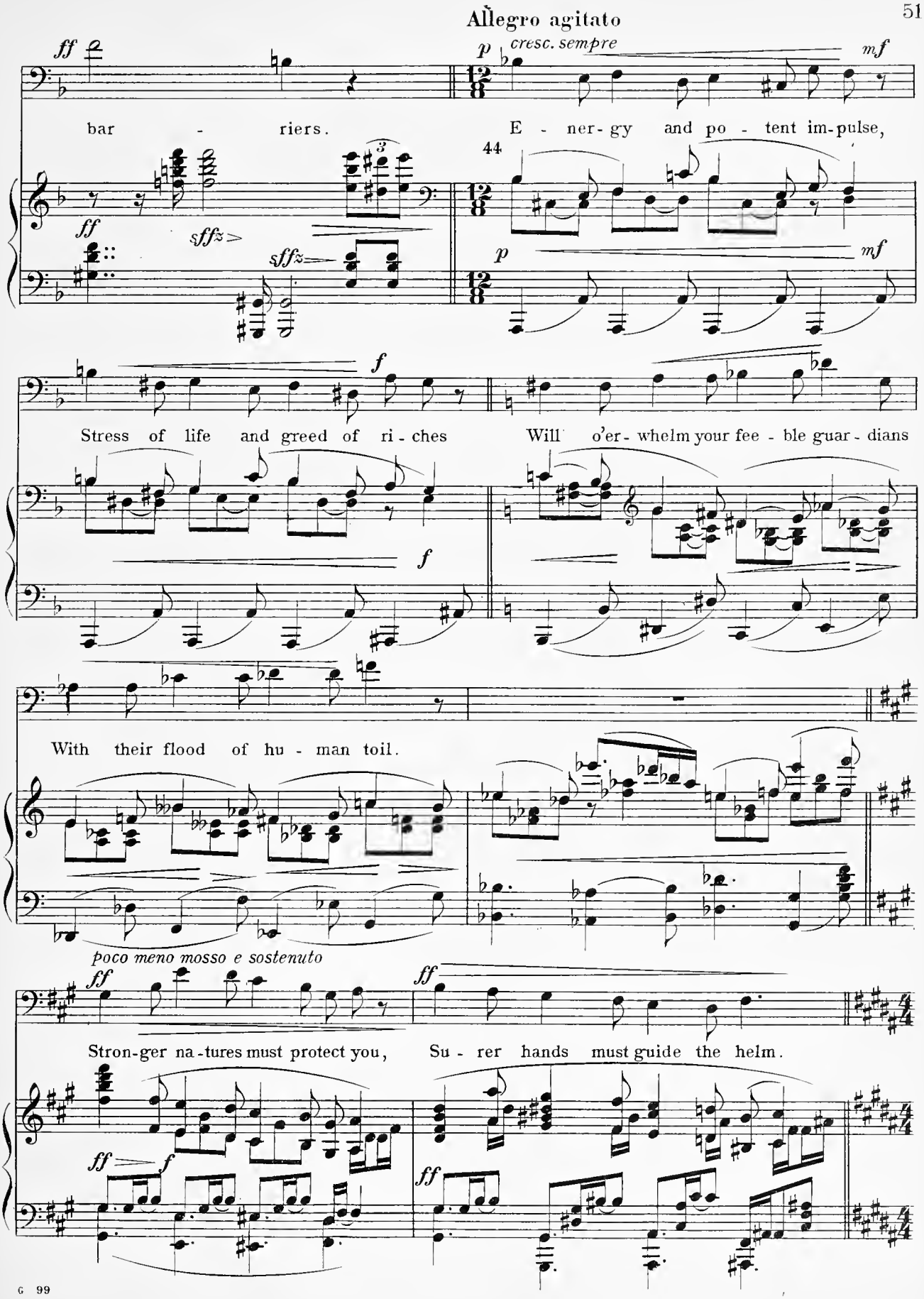
During this scene the figure of a man, entirely wrapped in a black cape, and having a large hat drawn low over the face, is seen among the trees of the olive grove. (Left) He tries to overhear the dialogue and is obviously surprised and excited by the situation, but keeps himself hidden from the others




plea - sure al - ways round you; You and your
Largamente
poco riten.
42
a tempo
lan - guid, hap - py race. Fed from
a tempo
poco riten.
p
na - ture's gen-'rous hand, I - dly ga-zing o'er your vin-yards, Gol-den
fields and tee - ming mea-dows; Guar - ded by your
mf
p


stern Si- er- ras, Bleak pa - ra - pets you thought se -
cure: Lit - tle hee - ding how the a - lien
Drawn by for - tune to your E - den, Slow - ly
wound you in his toils.
poco piu moto
Long in
43


mf
tran - quil ease and plea - sure
You have guar-ded Na - ture's
sempre piu móto, póco a póco
f
store - house;
Ne-ver kno-wing how the Old World
sfz
sffz
mf
Cha - fing, bois - trous, in its con - fines,
Sur - ging
mf cresc.
o'er with rest - less vi - gor Must at last o'er- flow its


Allegro agitato
ff
bar - riers.
p
cresc. sempre
mf
E - ner - gy and po - tent im - pulse,
44
ff
sffz
sffz
p
mf
f
Stress of life and greed of ri - ches
Will o'er - whelm your fee - ble guar - dians
f
With their flood of hu - man toil.
poco meno mosso e sostenuto
ff
ff
Stron - ger na - tures must protect you,
Su - rer hands must guide the helm.
ff
f
ff

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

animato

f

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

45

ff > f

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

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

ff appassionato

ff — *mf*

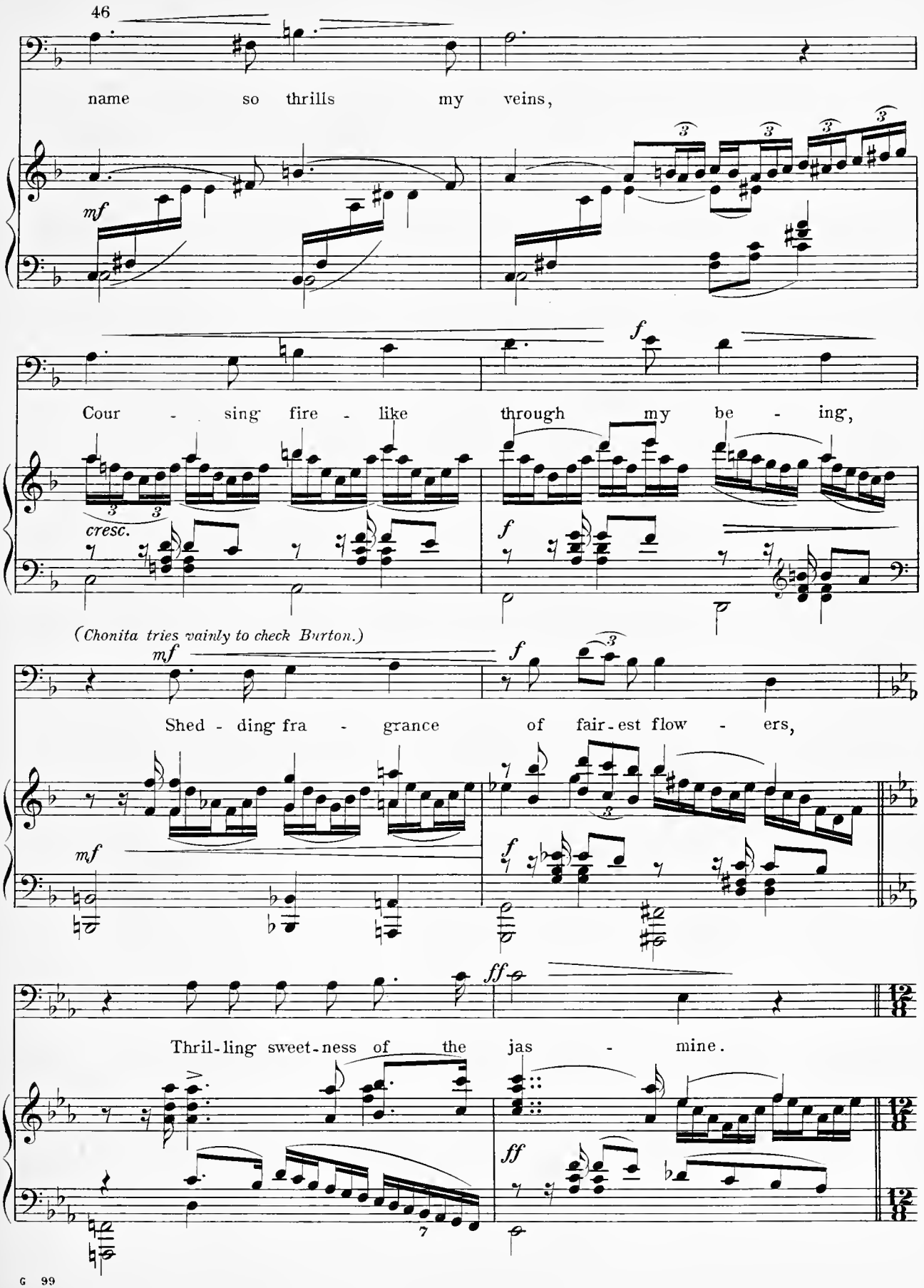
Oh! have faith in me Cho - ni - ta. Ah! that

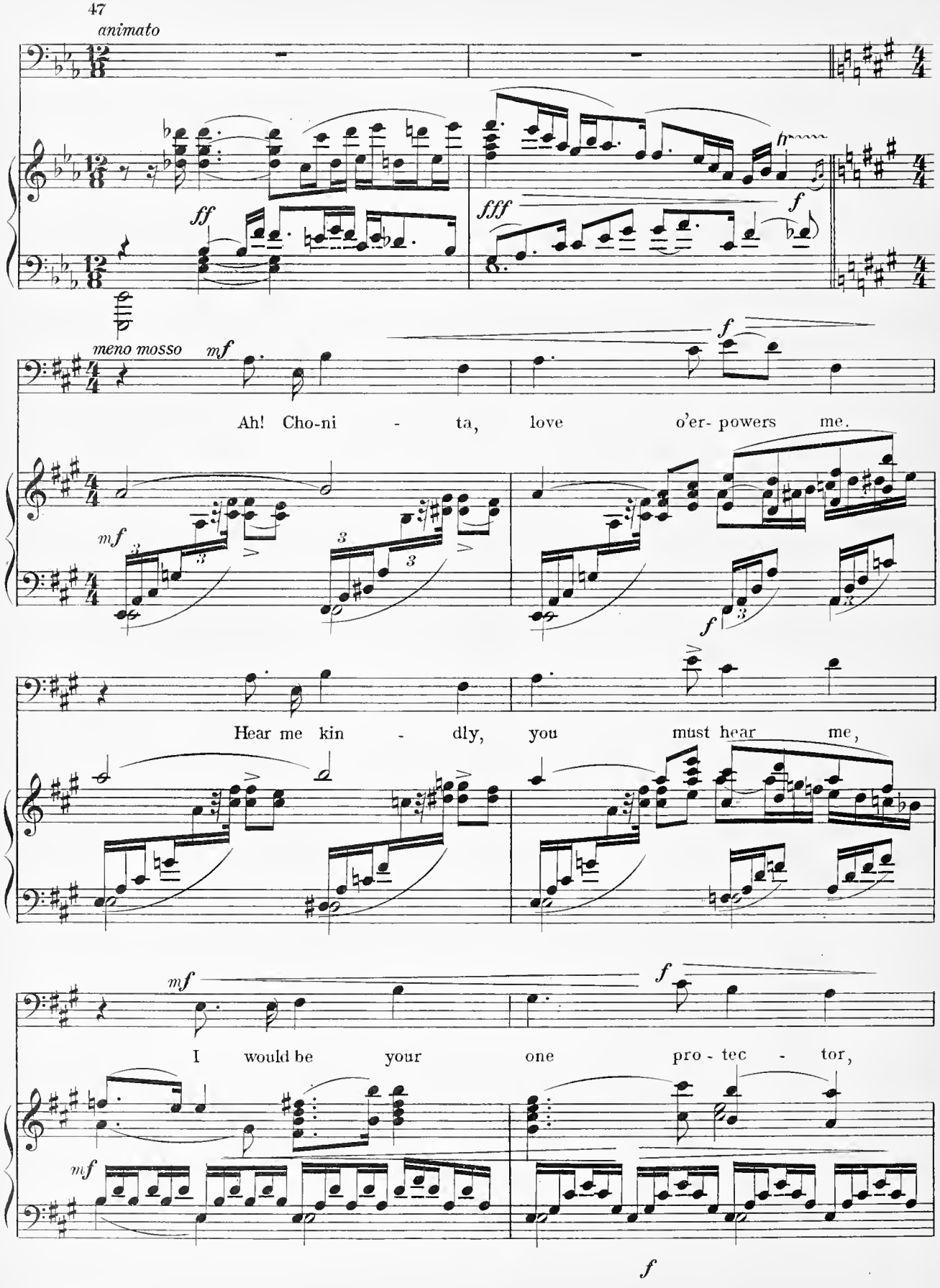
8

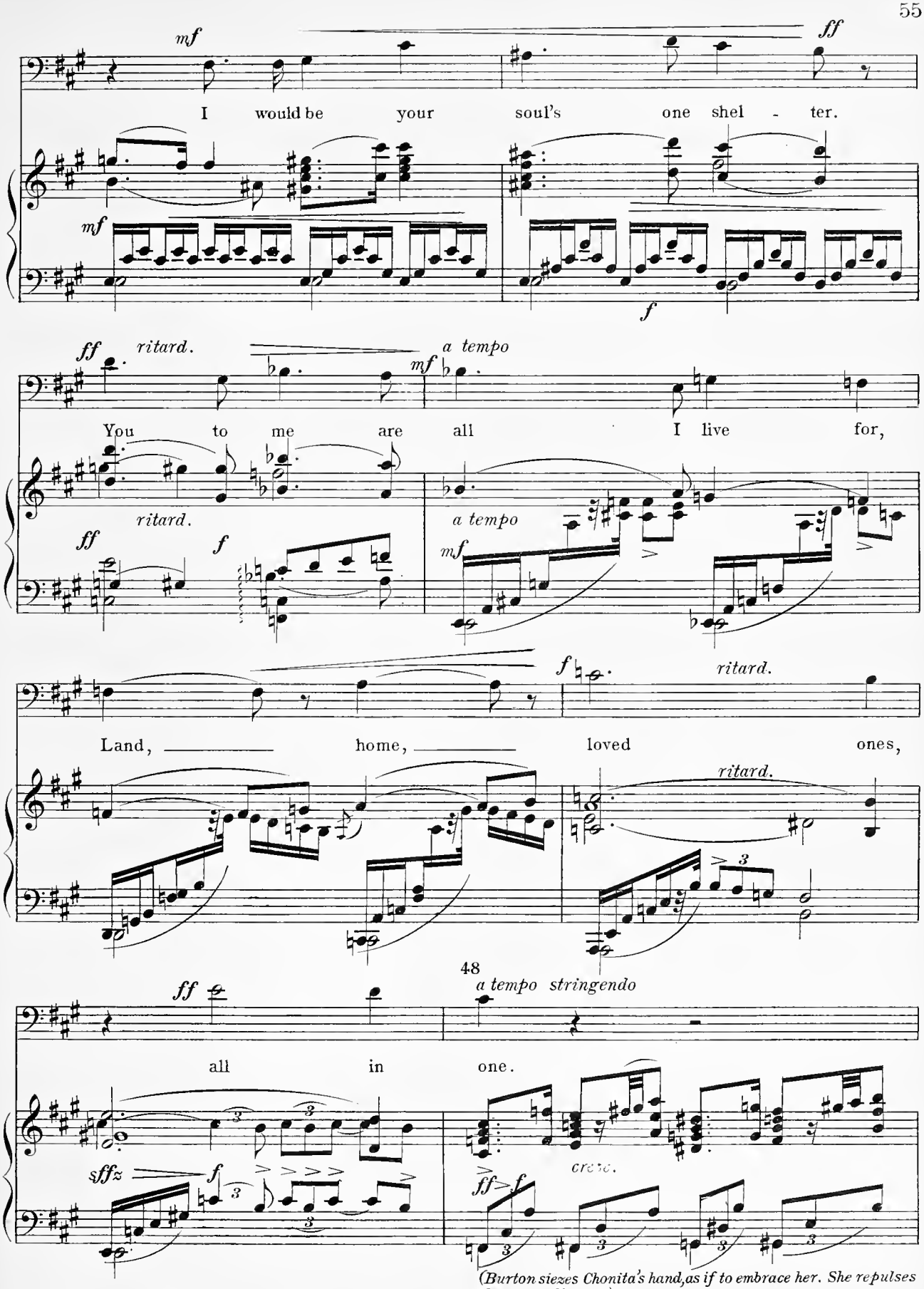
ff

sffz

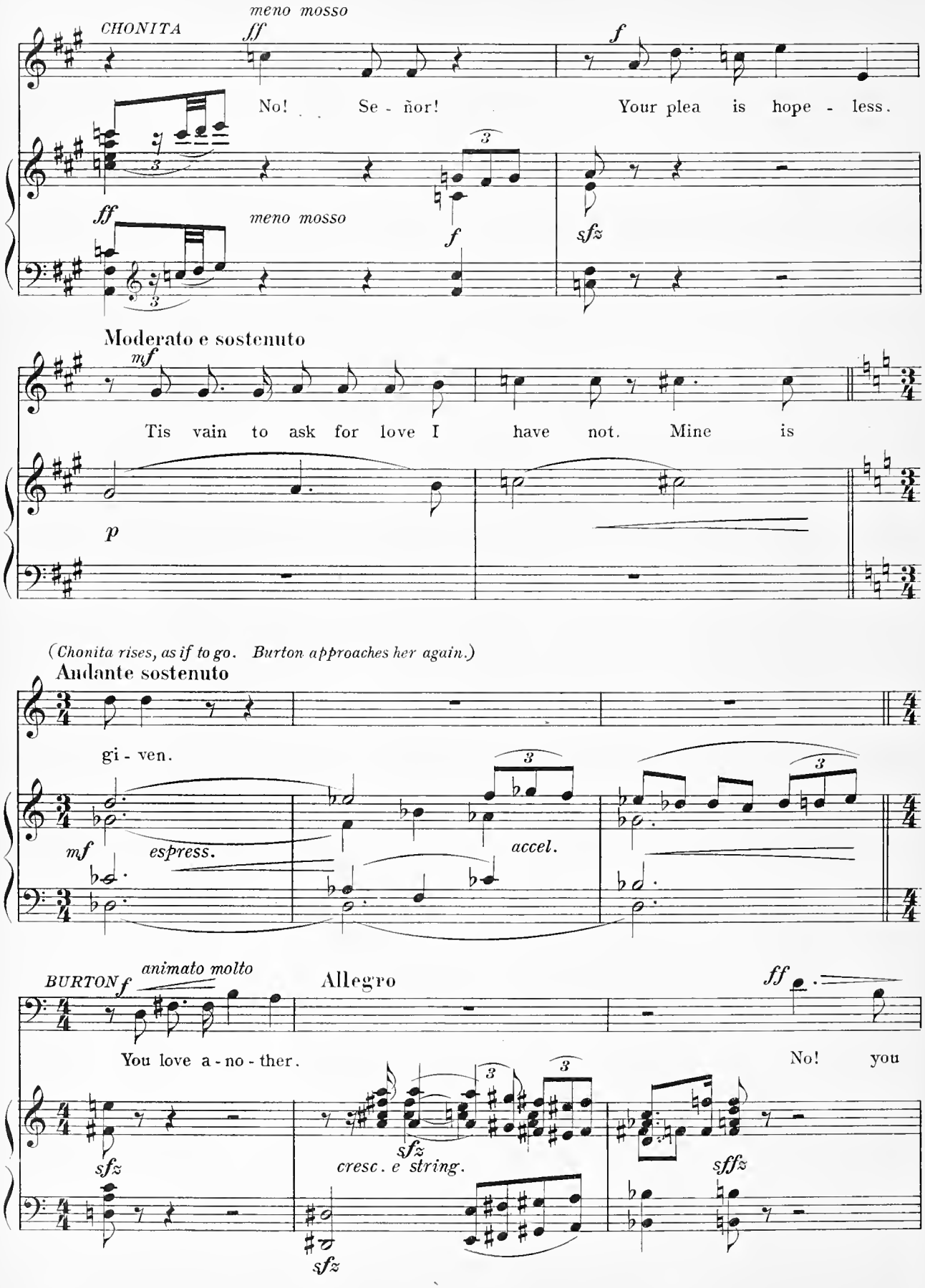
(At the name Chonita, the figure in the grove makes a sudden movement as if to rush at Burton, but stops. Chonita sees it, and starts excitedly, but immediately recovers her calmness. Burton observes nothing and continues passionately.)

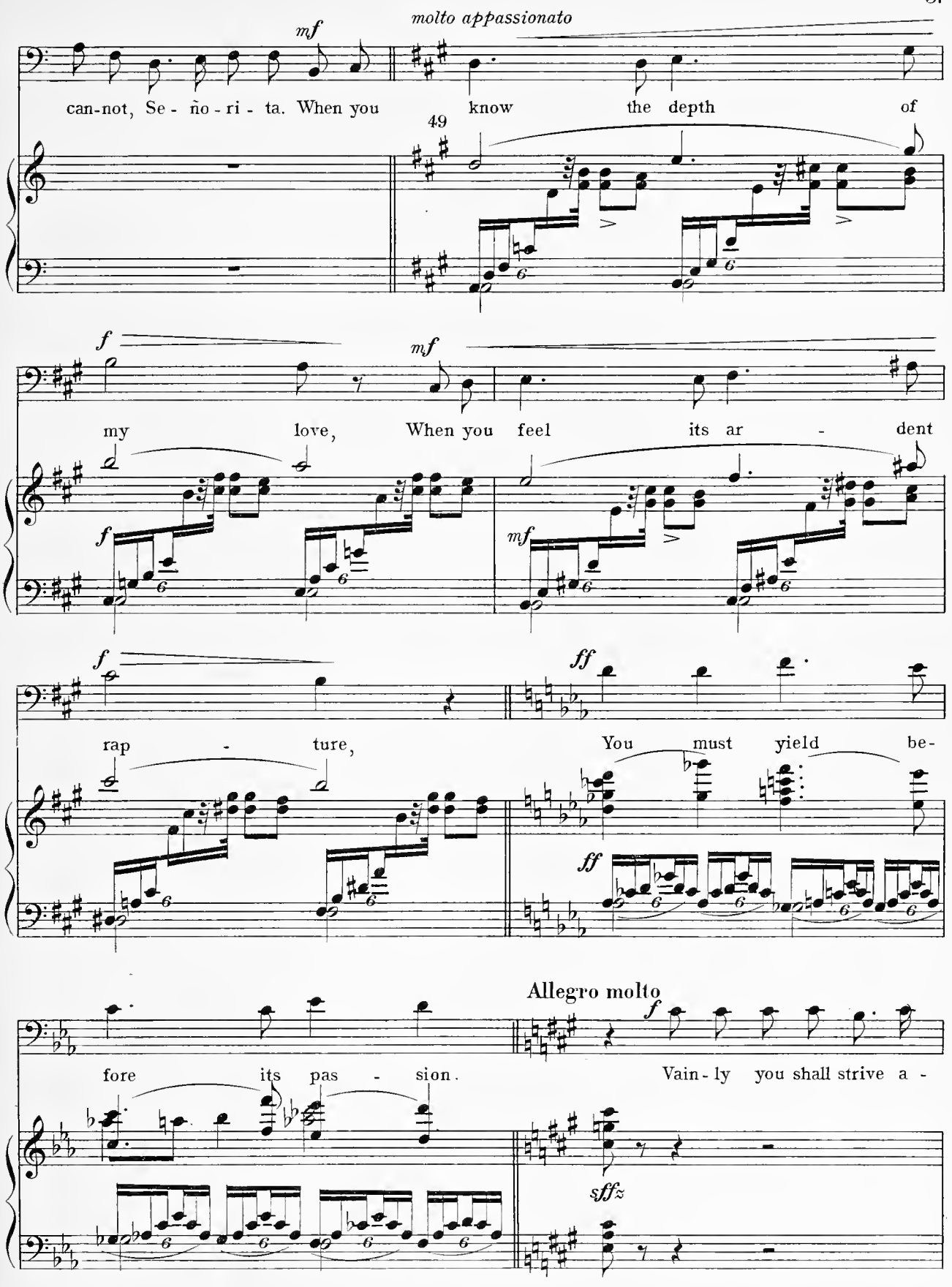

46
name so thrills my veins,
mf
Cour - sing fire - like through my be - ing,
cresc.
f
(Chonita tries vainly to check Burton.)
mf
Shed - ding fra - grance of fair-est flow - ers,
ff
Thril-ling sweet-ness of the jas - mine.


47
animato
ff
fff
f
meno mosso
mf
Ah! Cho-ni - ta, love o'er- powers me.
Hear me kin - dly, you must hear me,
I would be your one pro - tec - tor,



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


CHONITA
meno mosso
ff
f
No! Se - ñor! Your plea is hope - less.
ff
meno mosso
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.)
Andante 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
sffz


mf
molto appassionato
can-not, Se - ño - ri - ta. When you know the depth of
49
f
mf
my love, When you feel its ar - dent
f
mf
f
ff
rap - ture, You must yield be-
ff
Allegro molto
f
fore its pas - sion. Vain - ly you shall strive a -
sfffz

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

ff

gainst it. Ah! Cho -

sfz *f* *sffz*

Presto e strepitoso

fff

ni - ta, dear - est, hear

50

ff

(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.)

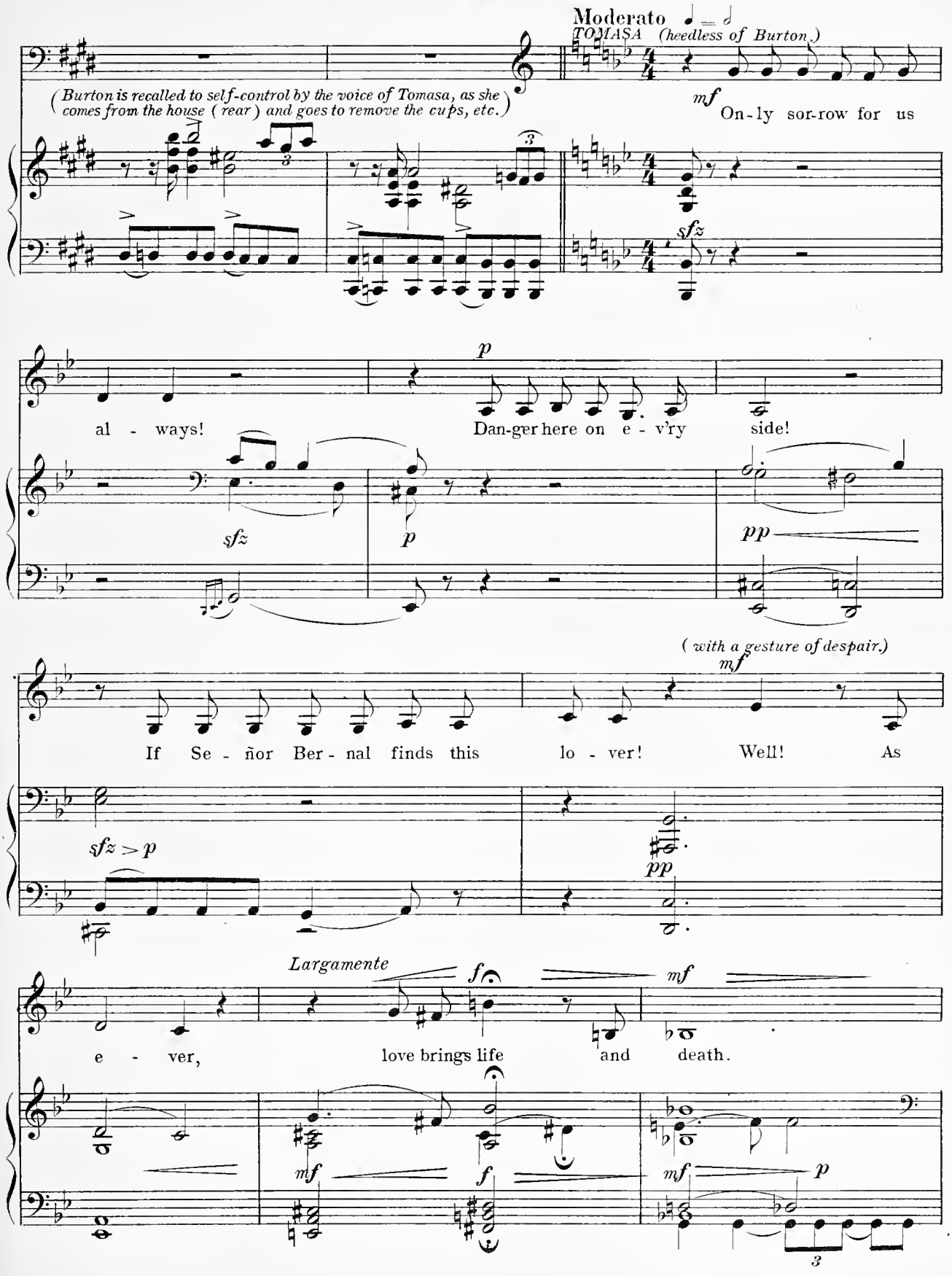
me.

fff

fff

dimin.

SCENE VIII. *TOMASA, BURTON*



(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 piu mosso *cresc.*

TOMASA *ff* *(she drops tray.)* *(fumbling excitedly among the fragments.)*

Por Di-os! *mf* On-ly

BURTON *f* *mf*

Allegro To - ma- sa! What in the De-vil's names the matter?

col voce *Tempo giusto* *sfz>p*

ff

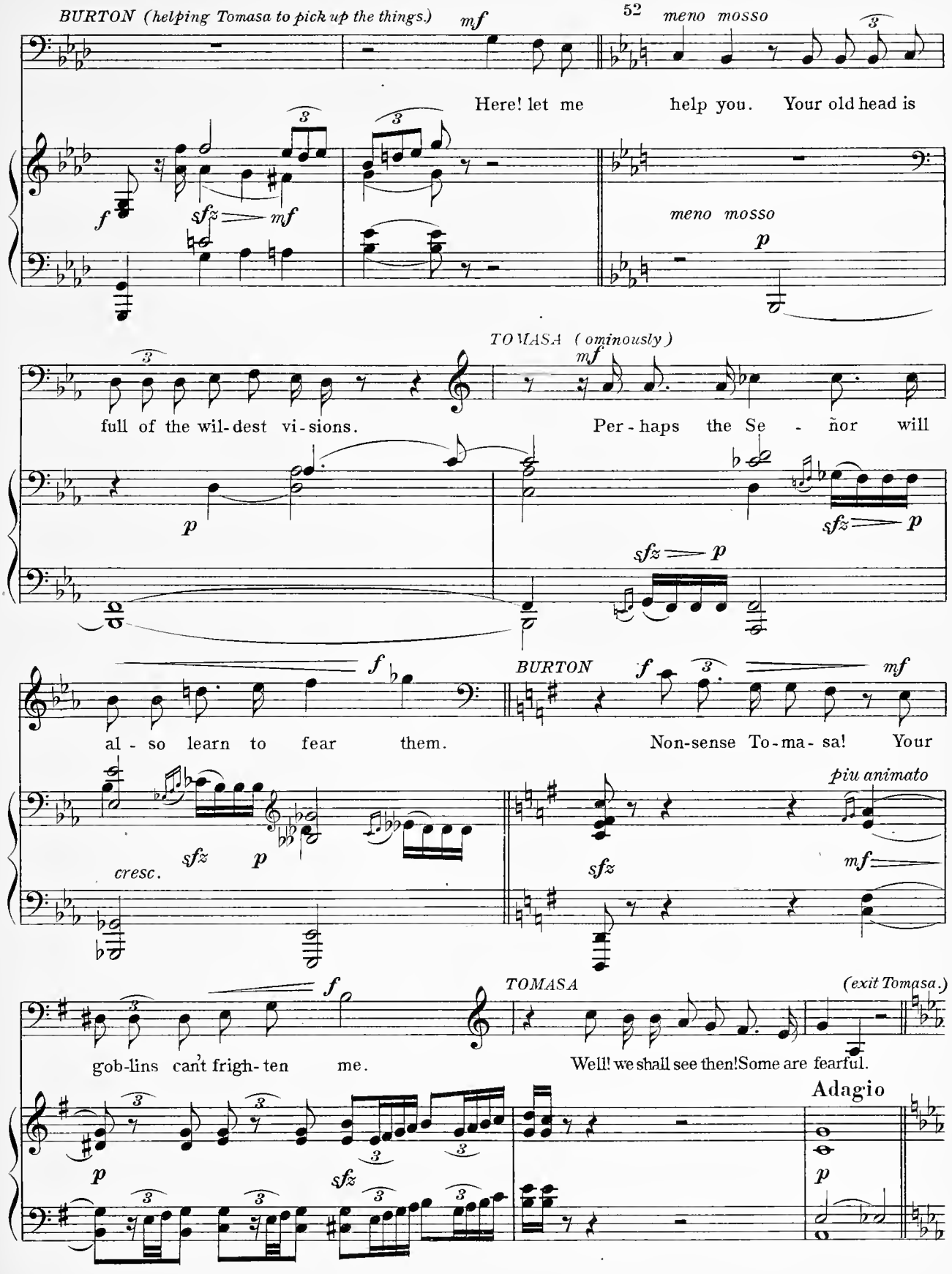
one of my fear-ful twin-ges Some-times they twitch and grip me so; And I

sfz > p *sfz > p*

crescendo

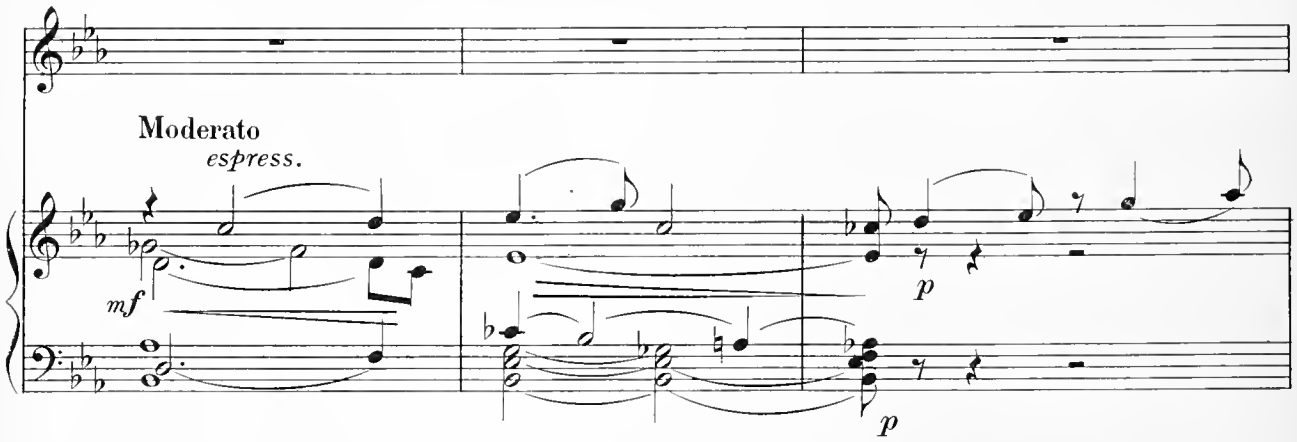
see the queer-est shapes and sights. My poor bo-dy aches and smarts with the thought of them

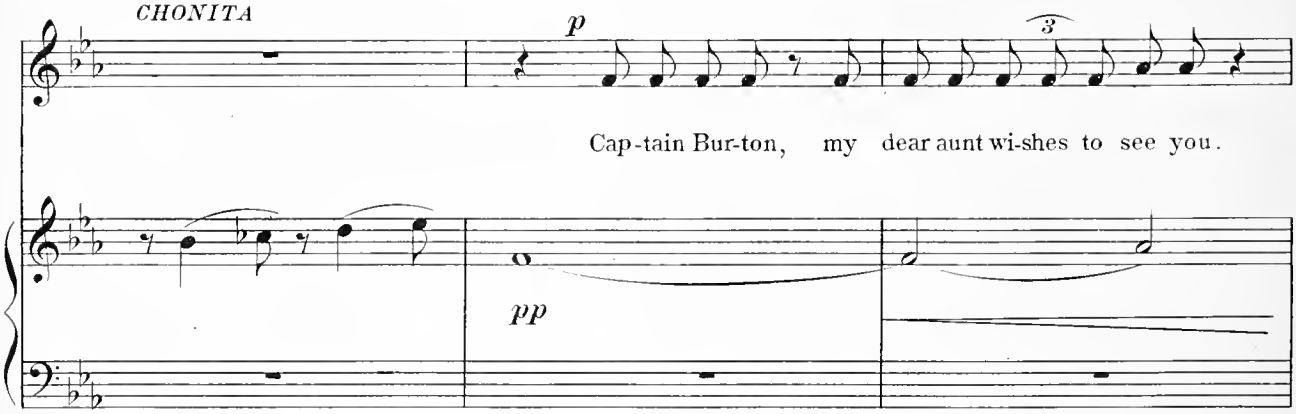
sfz > p *sfz > p* *crescendo*


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 - ñor will
p
sfz p
sfz p
f
BURTON
f
mf
al-so learn to fear them. Non-sense To-ma-sa! Your
piu animato
sfz p
cresc.
sfz
mf
f
TOMASA
(exit Tomasa.)
gob-lins can't frigh-ten me. Well! we shall see then! Some are fearful.
Adagio
p
sfz
p

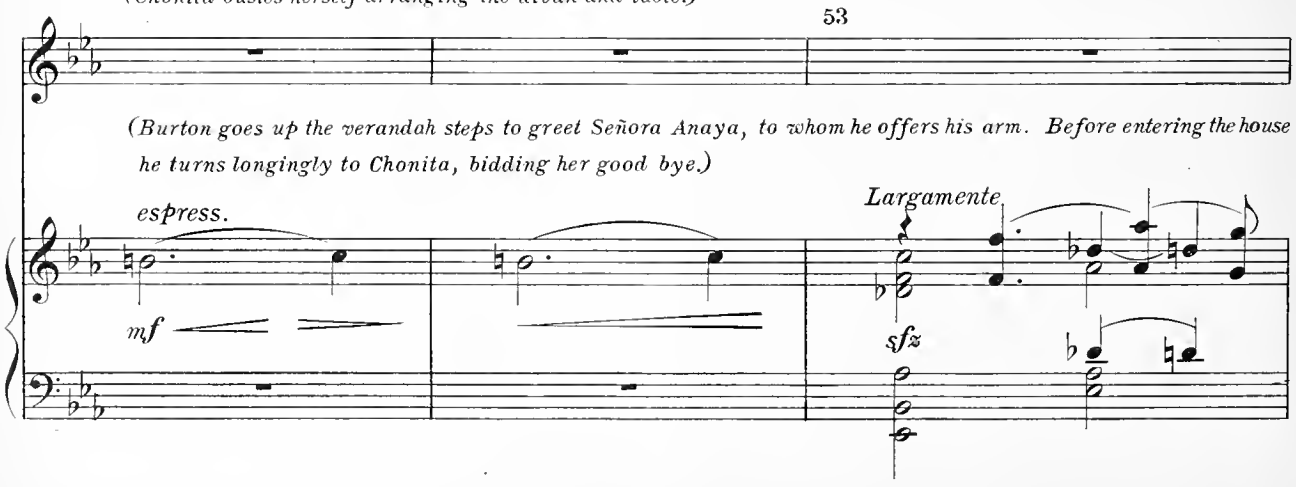
SCENE IX. *CHONITA, BURTON, SEÑORA ANAYA, MARIANNA*

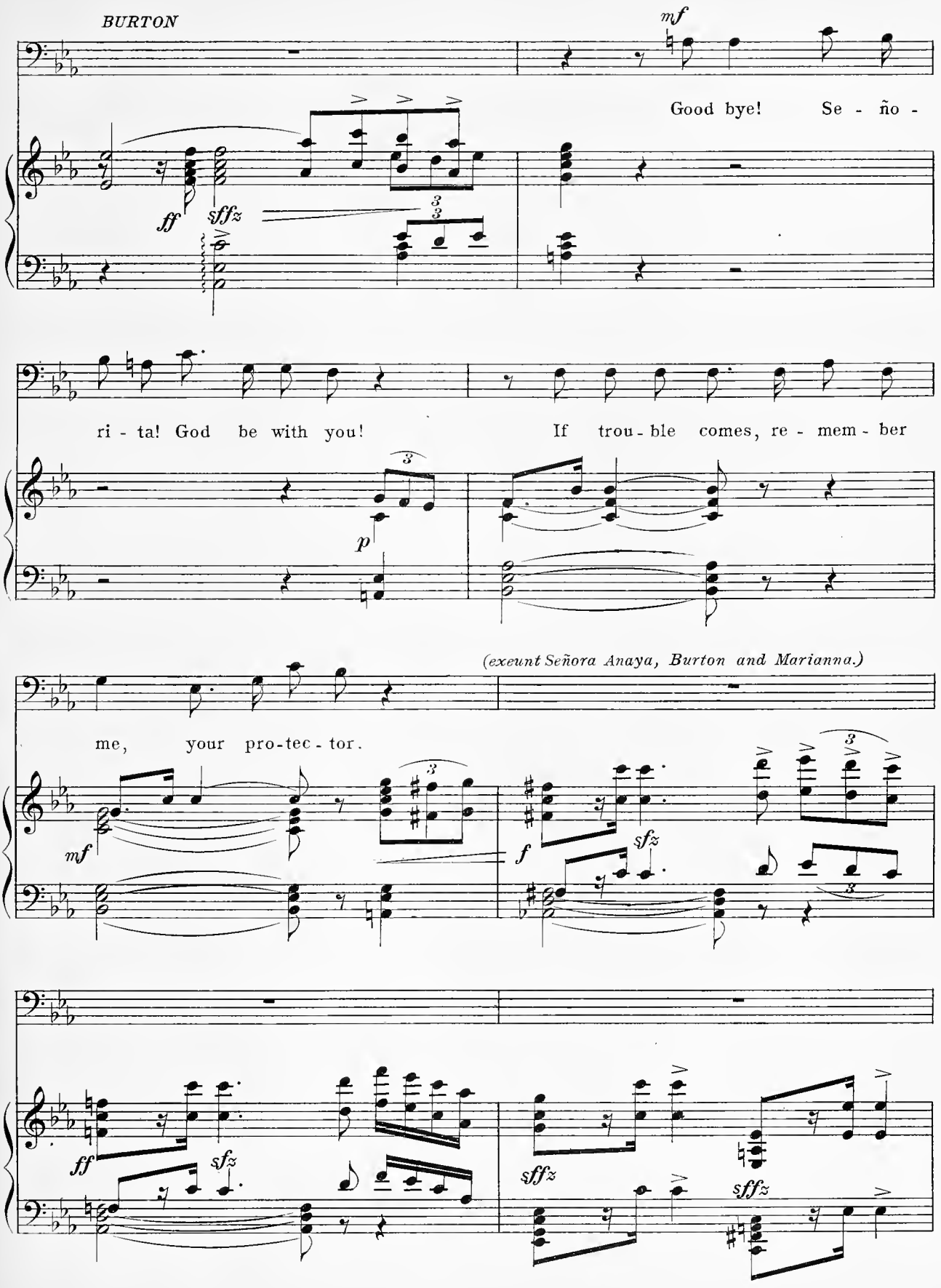
(Chonita and Marianna appear on the verandah, (upper right) coming from the house with Señora Anaya, a feeble old lady, who leans upon them for support. Chonita leaves them and comes forward to the fountain, addressing Burton.)





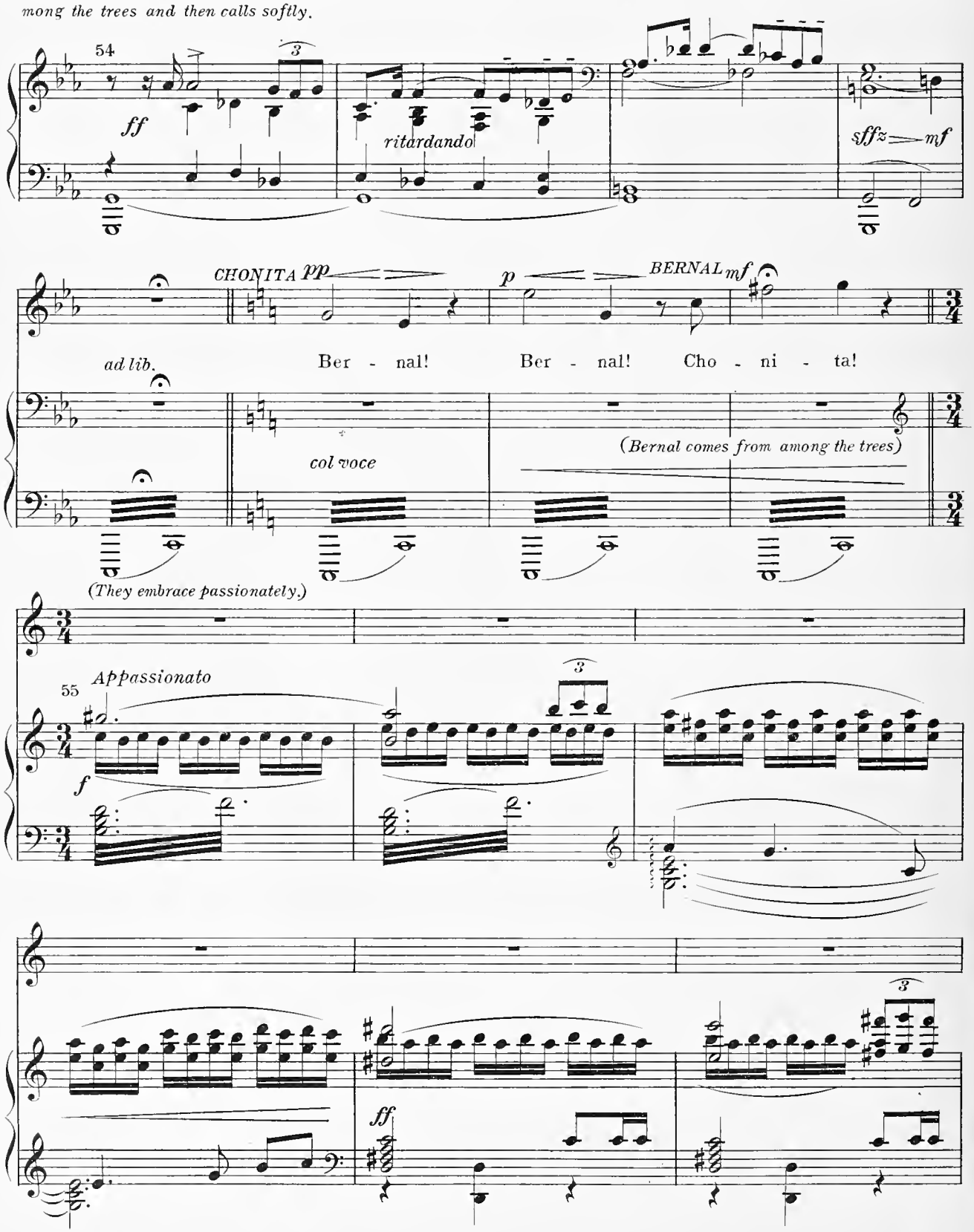
(Chonita busies herself arranging the divan and table.)




BURTON
mf
Good bye! Se - ño -
ff
sffz
ri - ta! God be with you!
If trou - ble comes, re - mem - ber
p
(exeunt Señora Anaya, Burton and Marianna.)
me, your pro-tec - tor.
mf
f
sfz
ff
sfz
sffz
sffz

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,

mf

why did you come by day? You might be

p

f

ta - ken, and shot as a spy.

mf *sfz* *mf* *accel.*

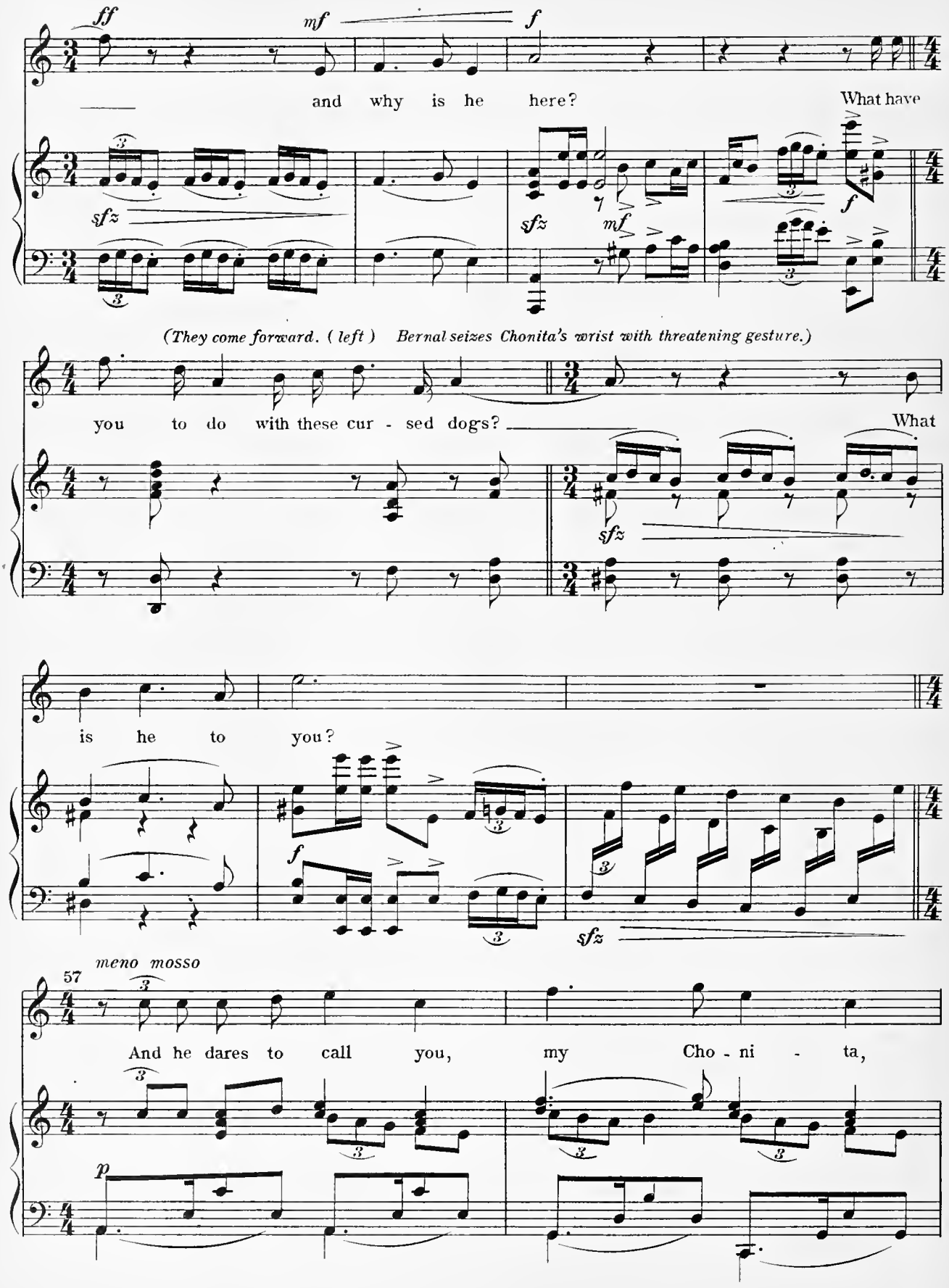
56 **Allegro con fuoco**

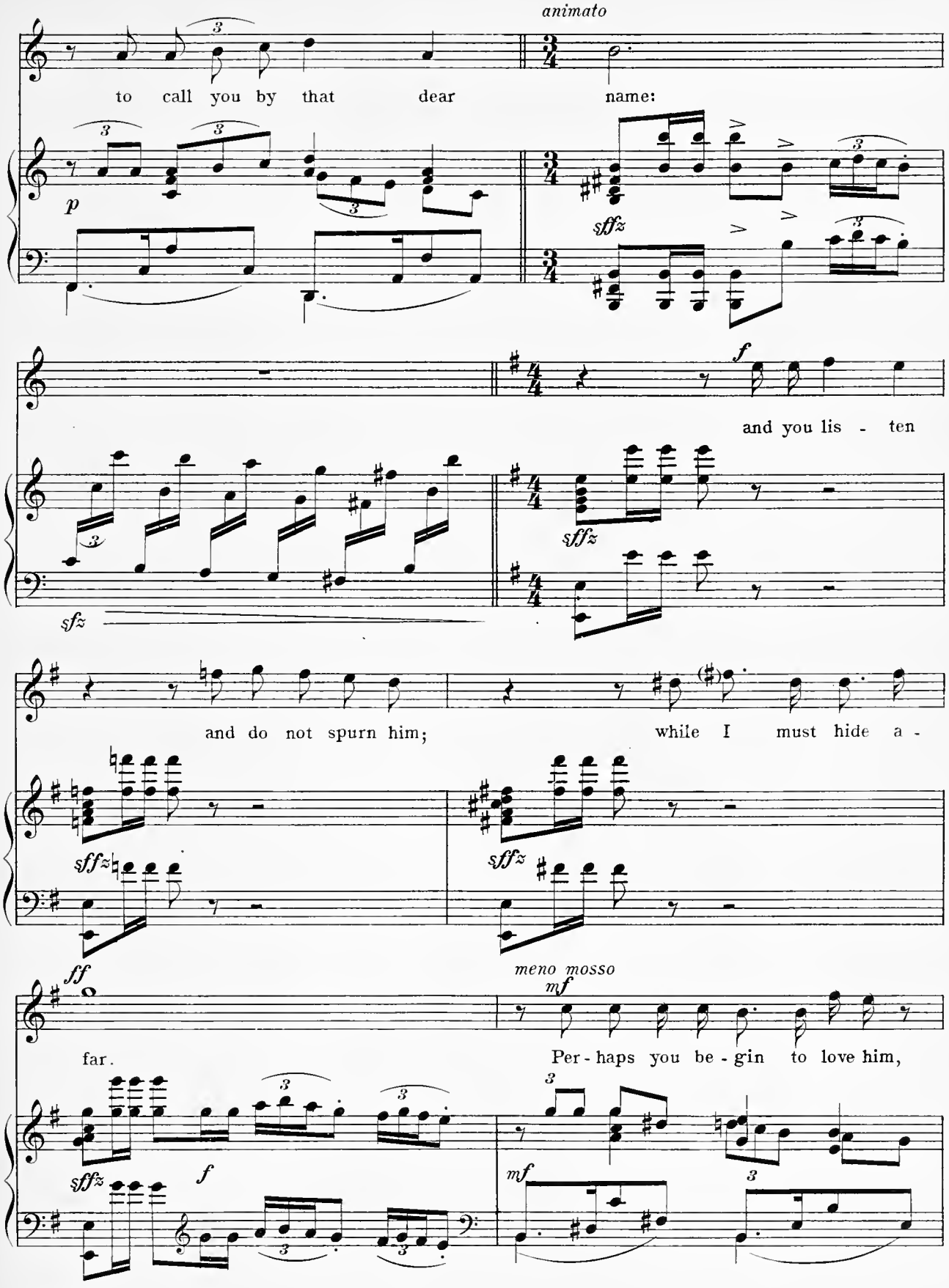
BERNAL (*drawing back coldly, with ever increasing anger, he throws off his cape and appears in Mexican Officer's uniform.*)

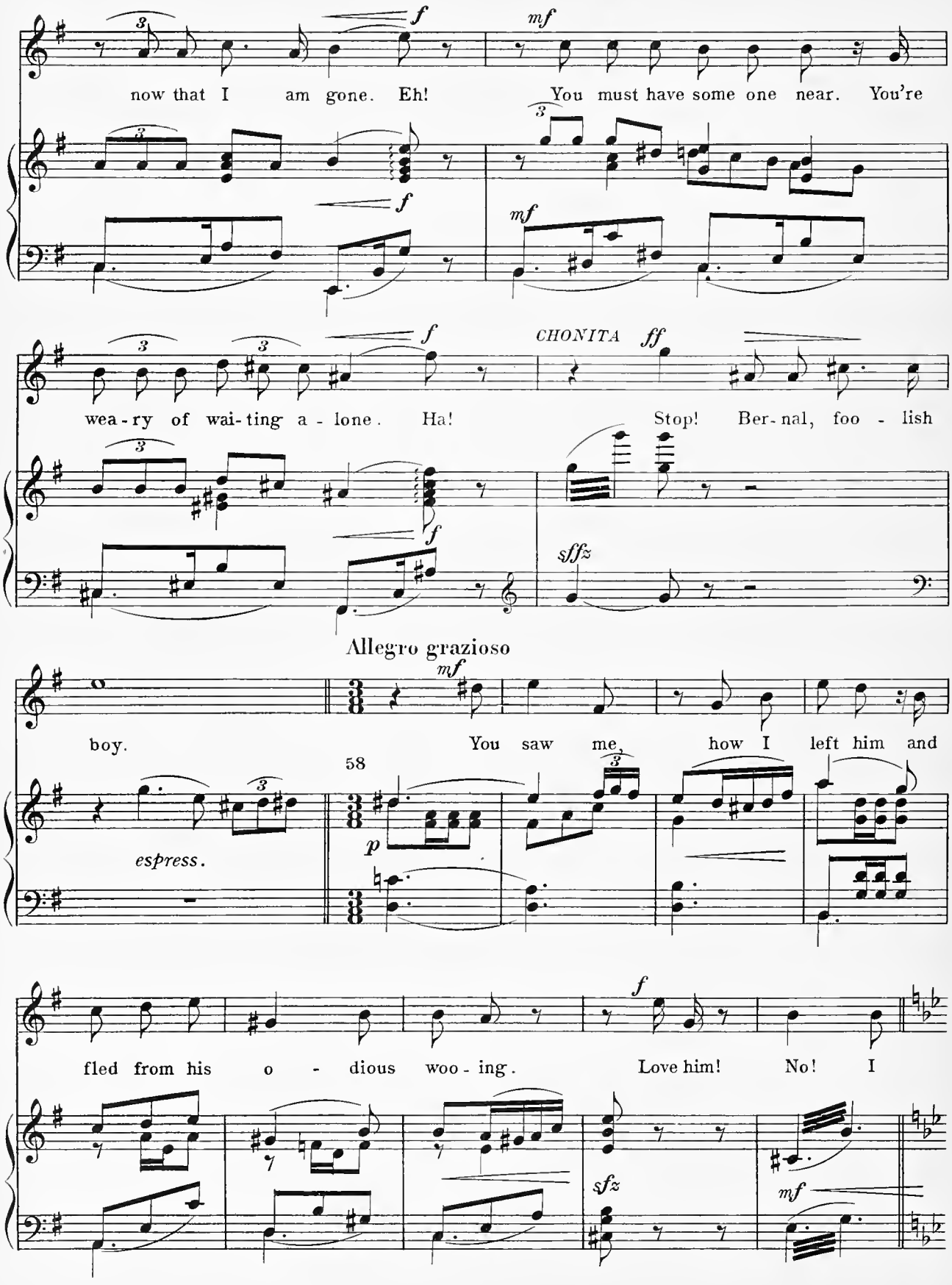
f *f*

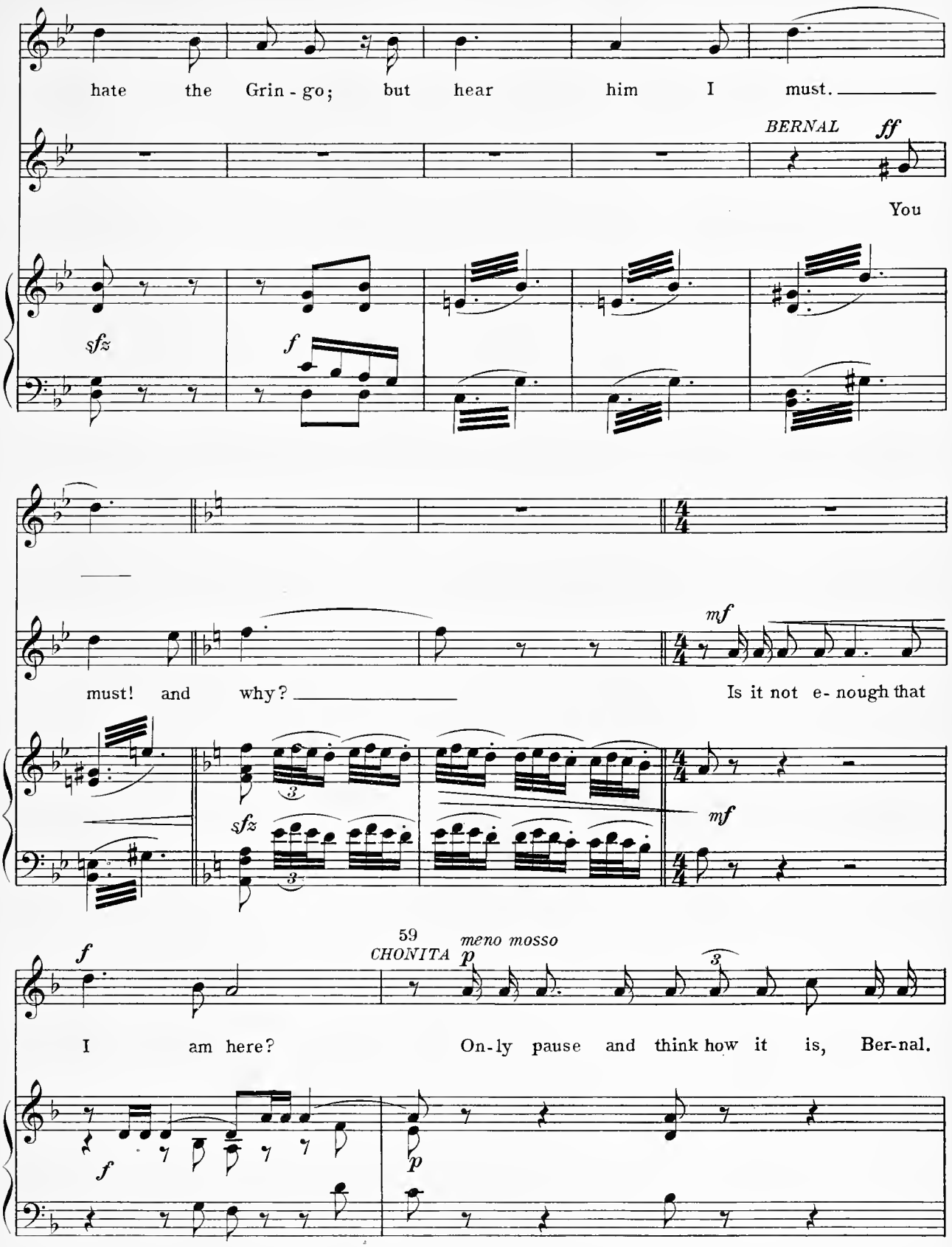
Yes! per - haps by the lo - ving Grin - go. Ha!

sfz *mf* *f* *f*

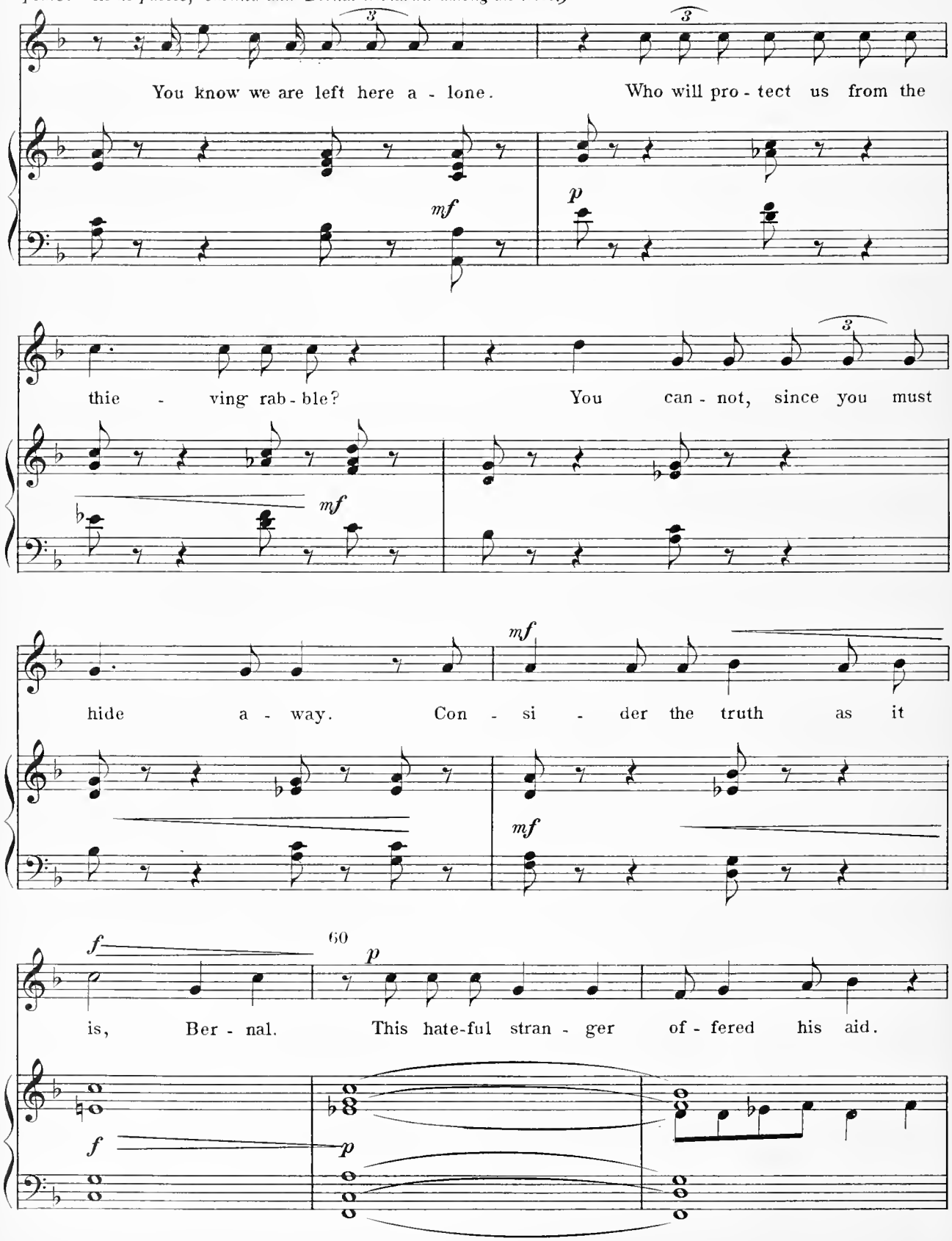

ff
mf
f
and why is he here?
What have
sfz
sfz
mf
f
(They come forward. (left) Bernal seizes Chonita's wrist with threatening gesture.)
you to do with these cur - sed dogs?
What
sfz
is he to you?
f
sfz
57
meno mosso
And he dares to call you, my Cho - ni - ta,
p

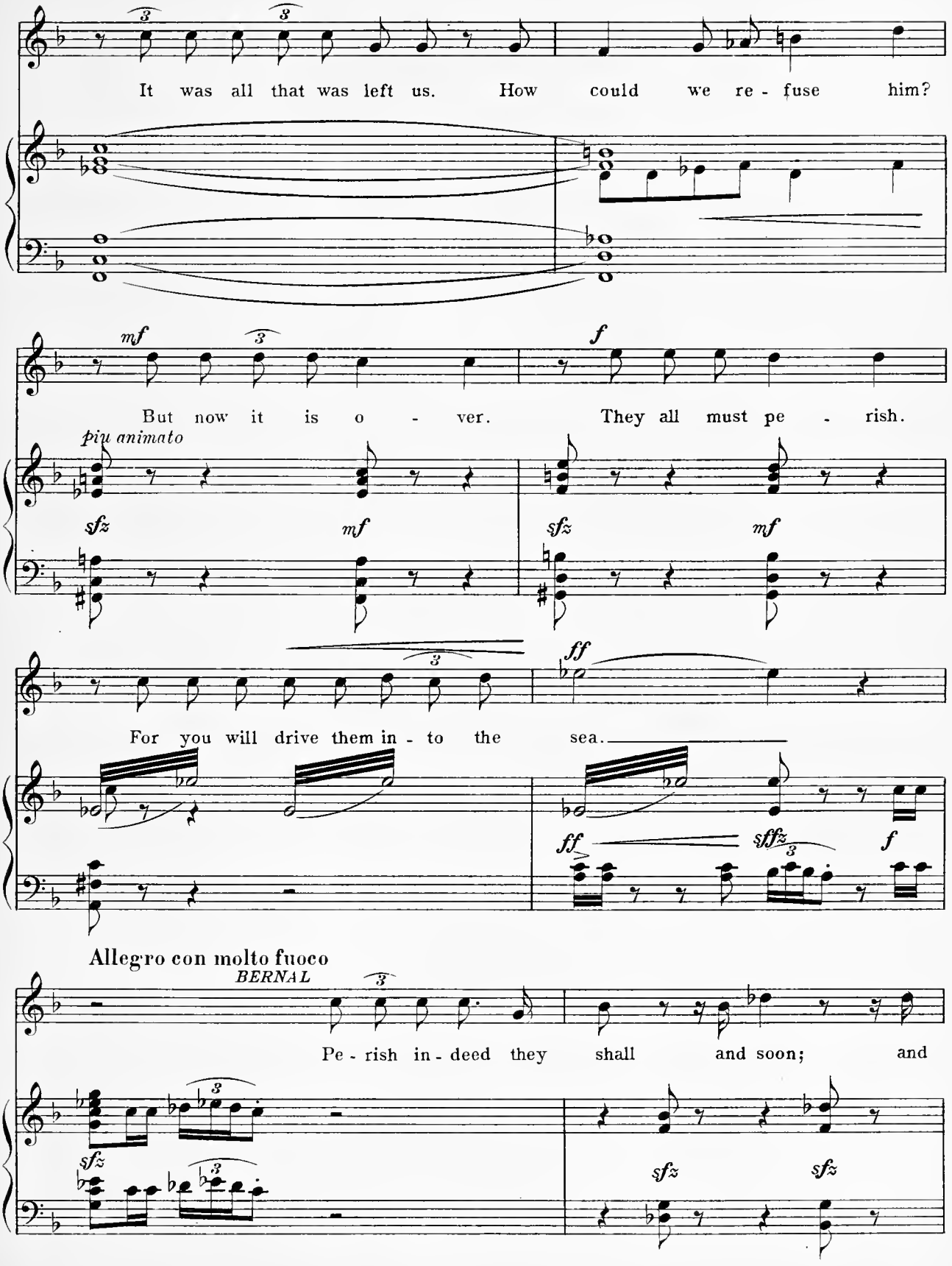

animato
to call you by that dear name:
p
sfffz
and you lis - ten
sfz
and do not spurn him;
while I must hide a -
meno mosso
far.
Per - haps you be - gin to love him,
f
mf

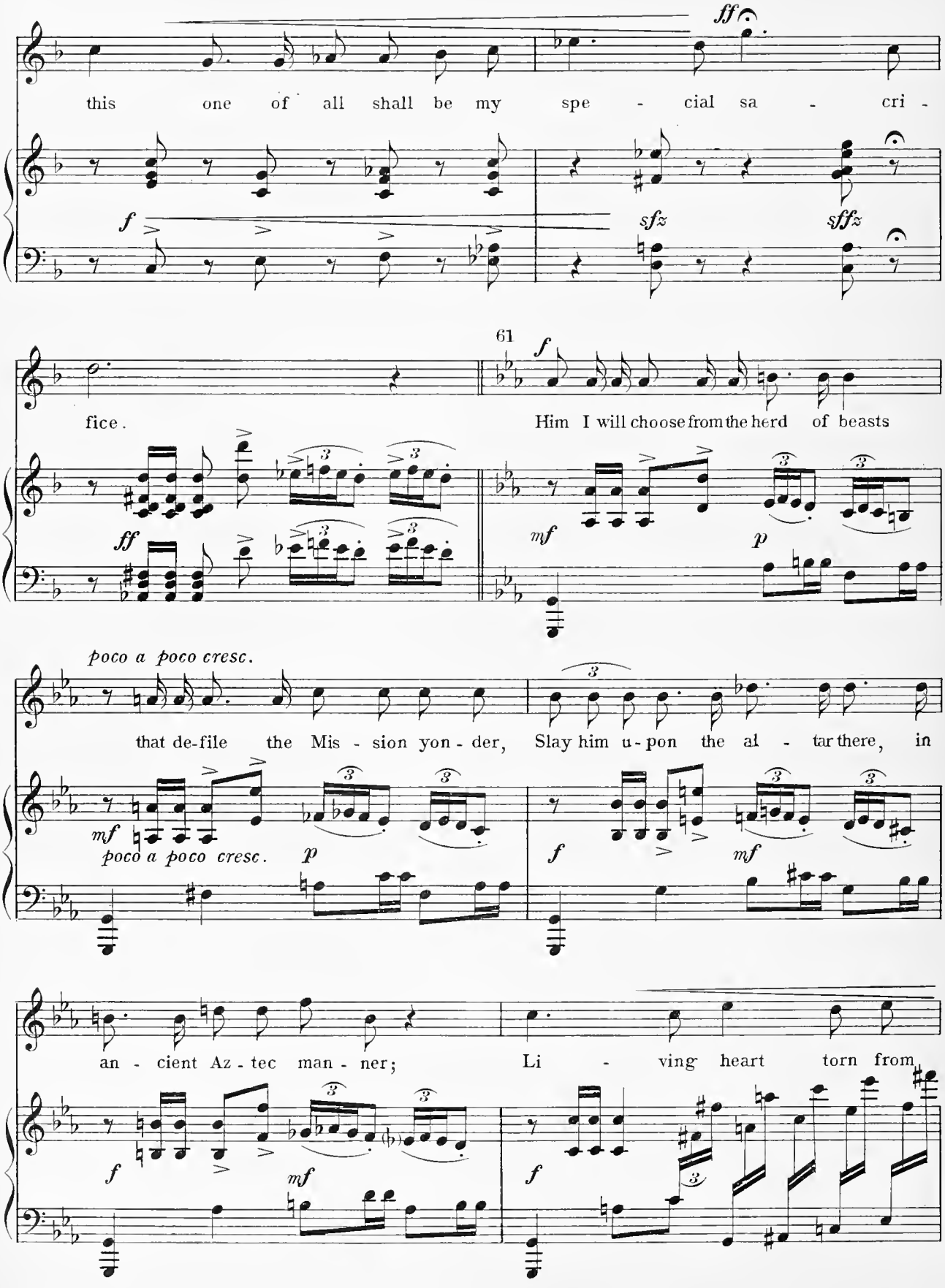

now that I am gone. Eh!
You must have some one near. You're
wea-ry of wai-ting a-lone. Ha!
CHONITA
Stop! Ber-nal, foo-lish
Allegro grazioso
boy.
You saw me, how I left him and
espress.
58
fled from his o-dious woo-ing.
Love him! No! I

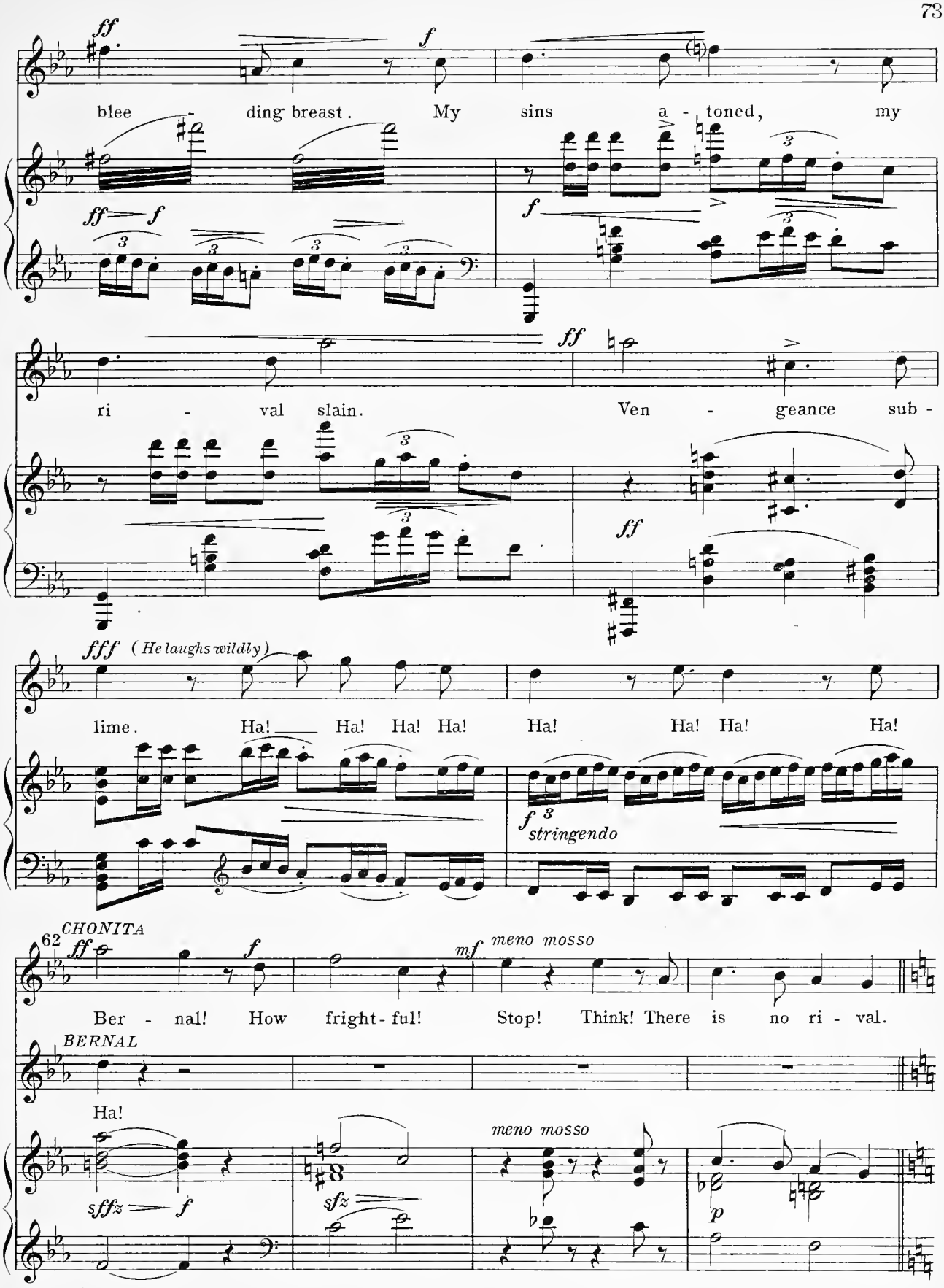

hate the Grin - go; but hear him I must.
BERNAL
ff
You
sfz
f
must! and why?
Is it not e- nough that
mf
sfz
mf
59
CHONITA
meno mosso
p
I am here?
On-ly pause and think how it is, Ber-nal.
f
f
p

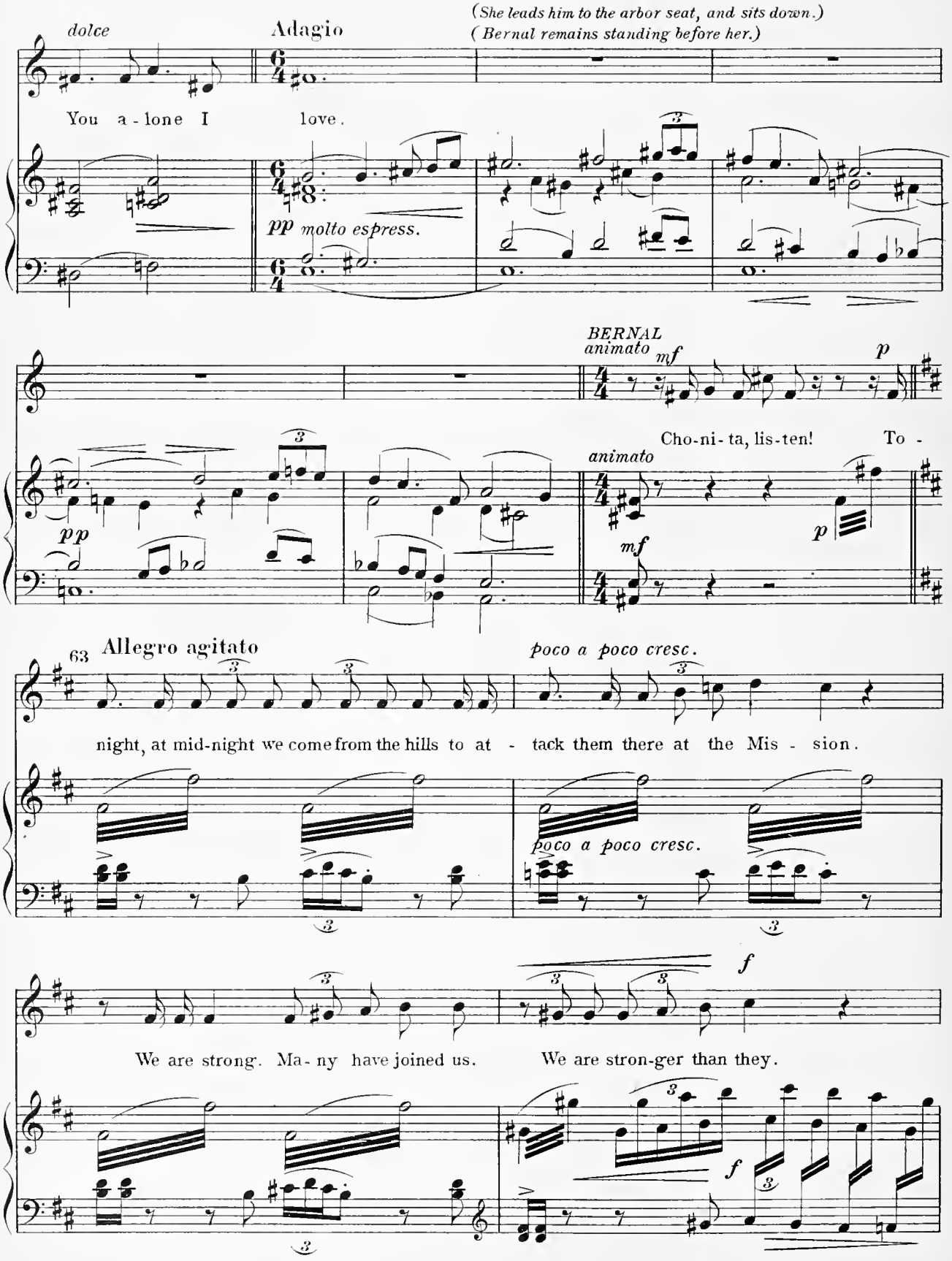
(They walk to and fro, Bernal gradually becoming calmer. Burton, on horseback, passes by beyond the hedge and disappears. As he passes, Chonita and Bernal withdraw among the trees.)

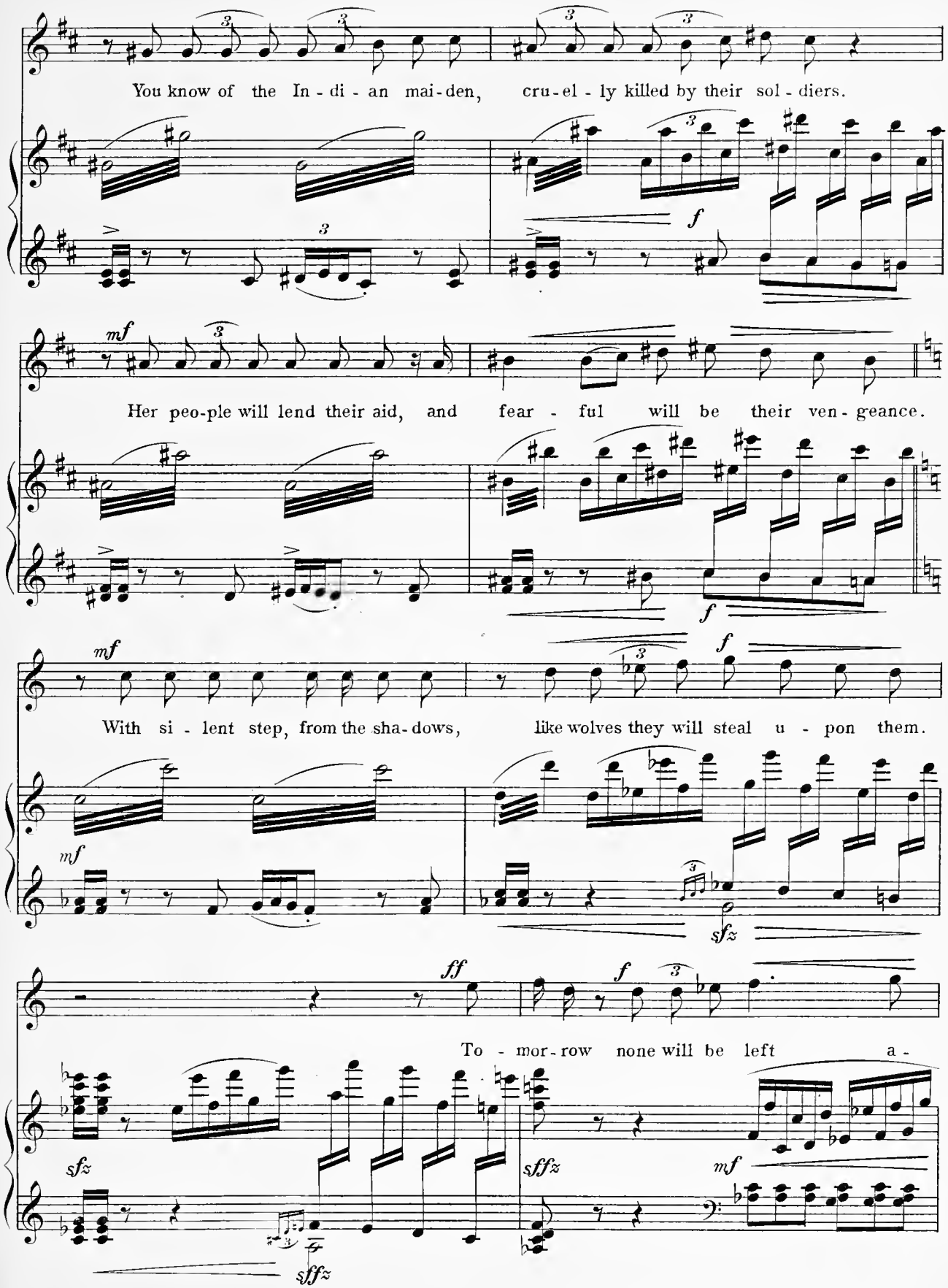


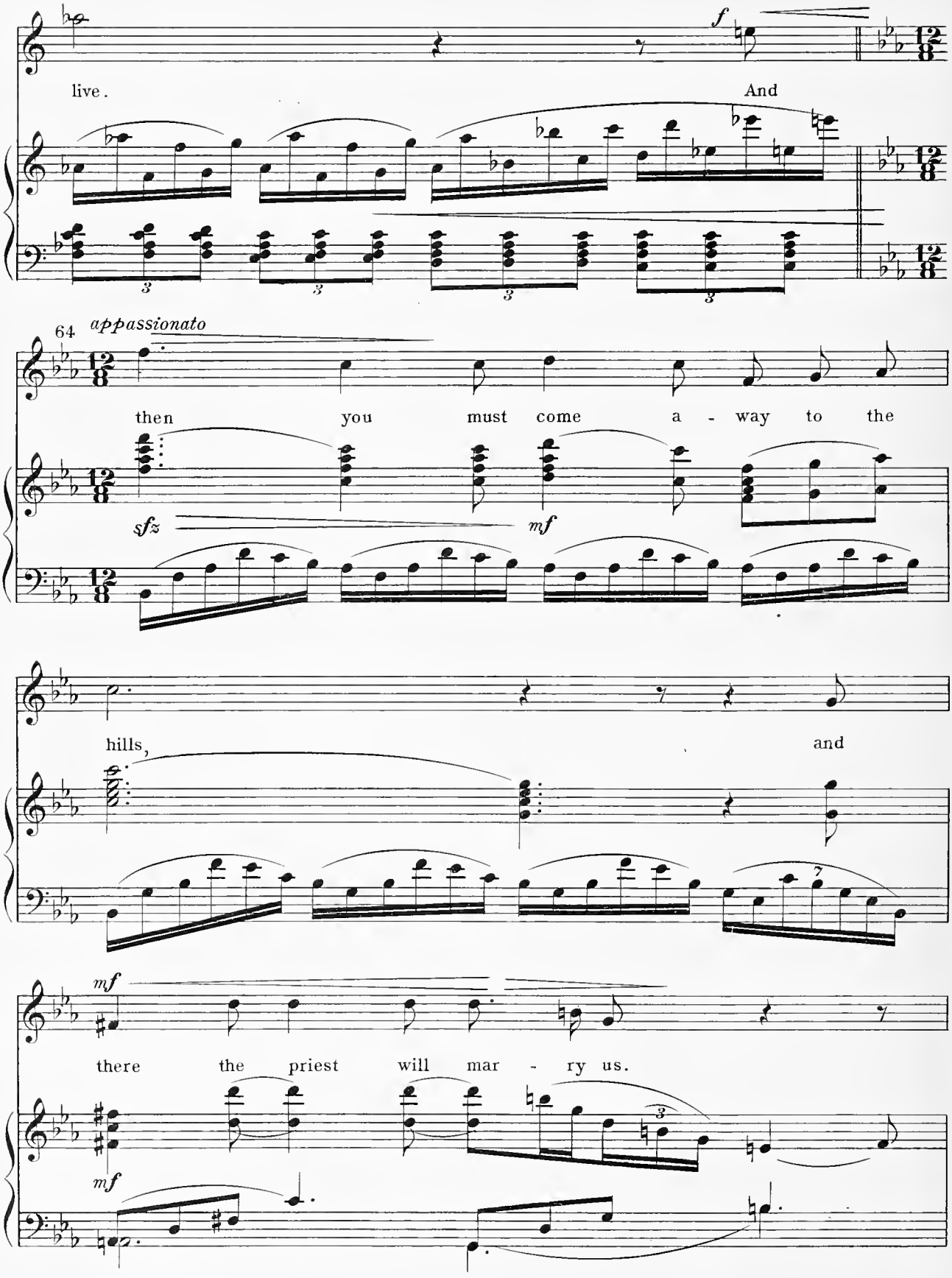

It was all that was left us. How could we re - fuse him?
But now it is o - ver. They all must pe - rish.
piu animato
For you will drive them in - to the sea.
Allegro con molto fuoco
BERNAL
Pe - rish in - deed they shall and soon; and

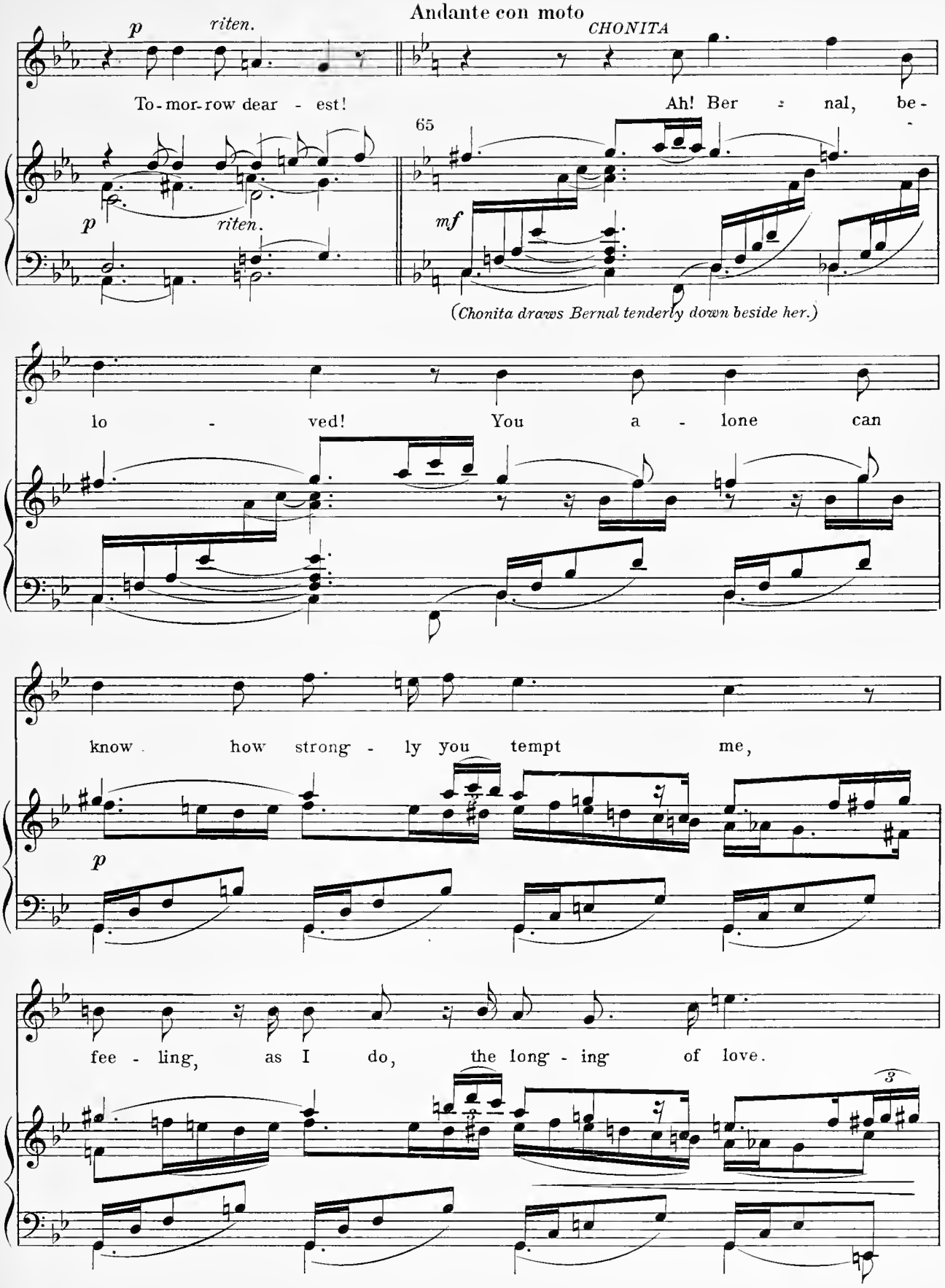

this one of all shall be my spe - cial sa - cri -
ff
f
sfz
sffz
61
fice.
Him I will choose from the herd of beasts
ff
f
mf
p
poco a poco cresc.
that de-file the Mis - sion yon - der,
Slay him u - pon the al - tar there, in
mf
poco a poco cresc.
p
f
mf
an - cient Az - tec man - ner;
Li - ving heart torn from
f
mf
f

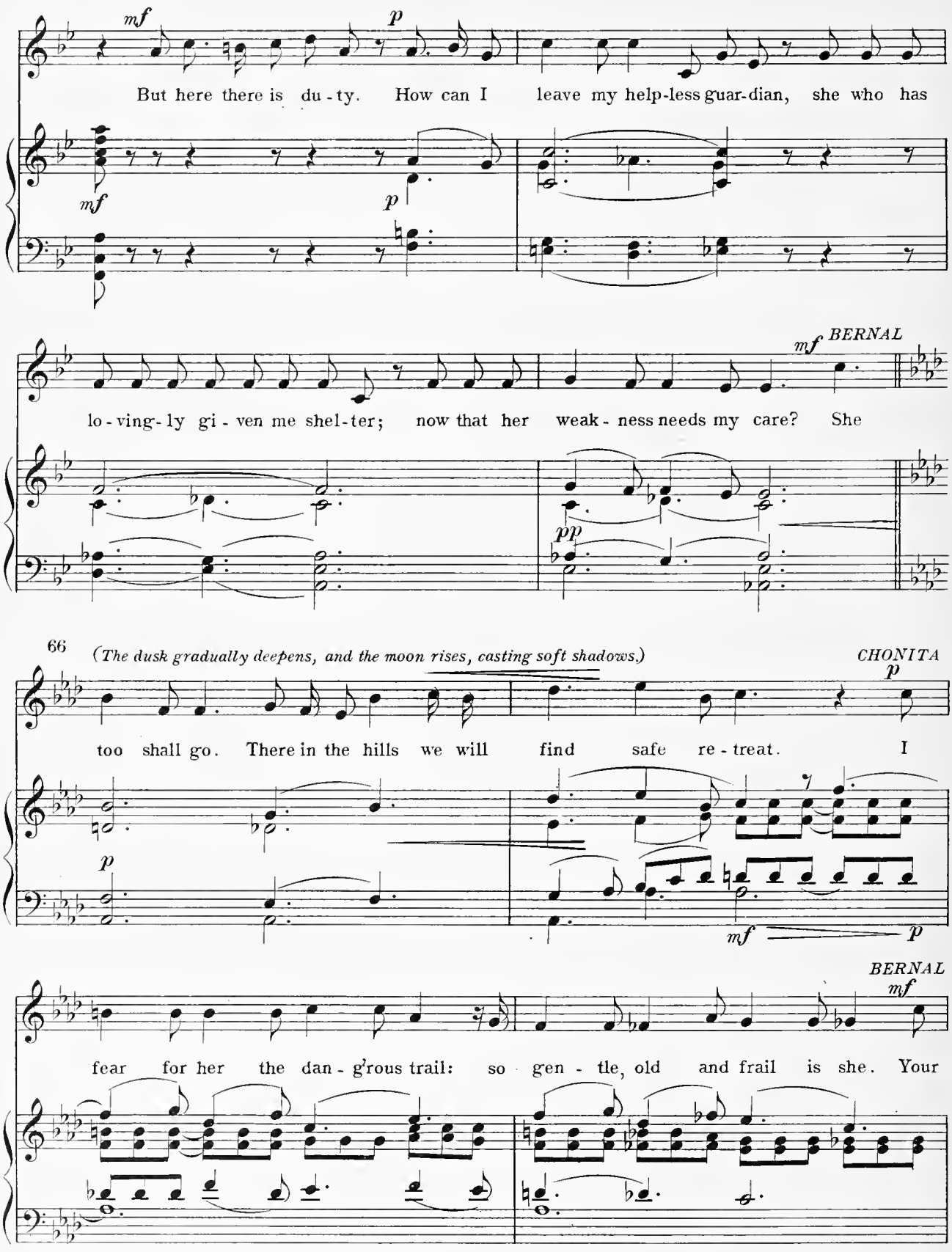

ff
f
blee - ding breast. My sins a - toned, my
ff — f
f
ri - val slain. Ven - geance sub -
ff
fff (He laughs wildly)
lime. Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
f stringendo
62 CHONITA
ff
f
mf meno mosso
Ber - nal! How fright - ful! Stop! Think! There is no ri - val.
BERNAL
Ha!
sffz — f
sfz
meno mosso
p

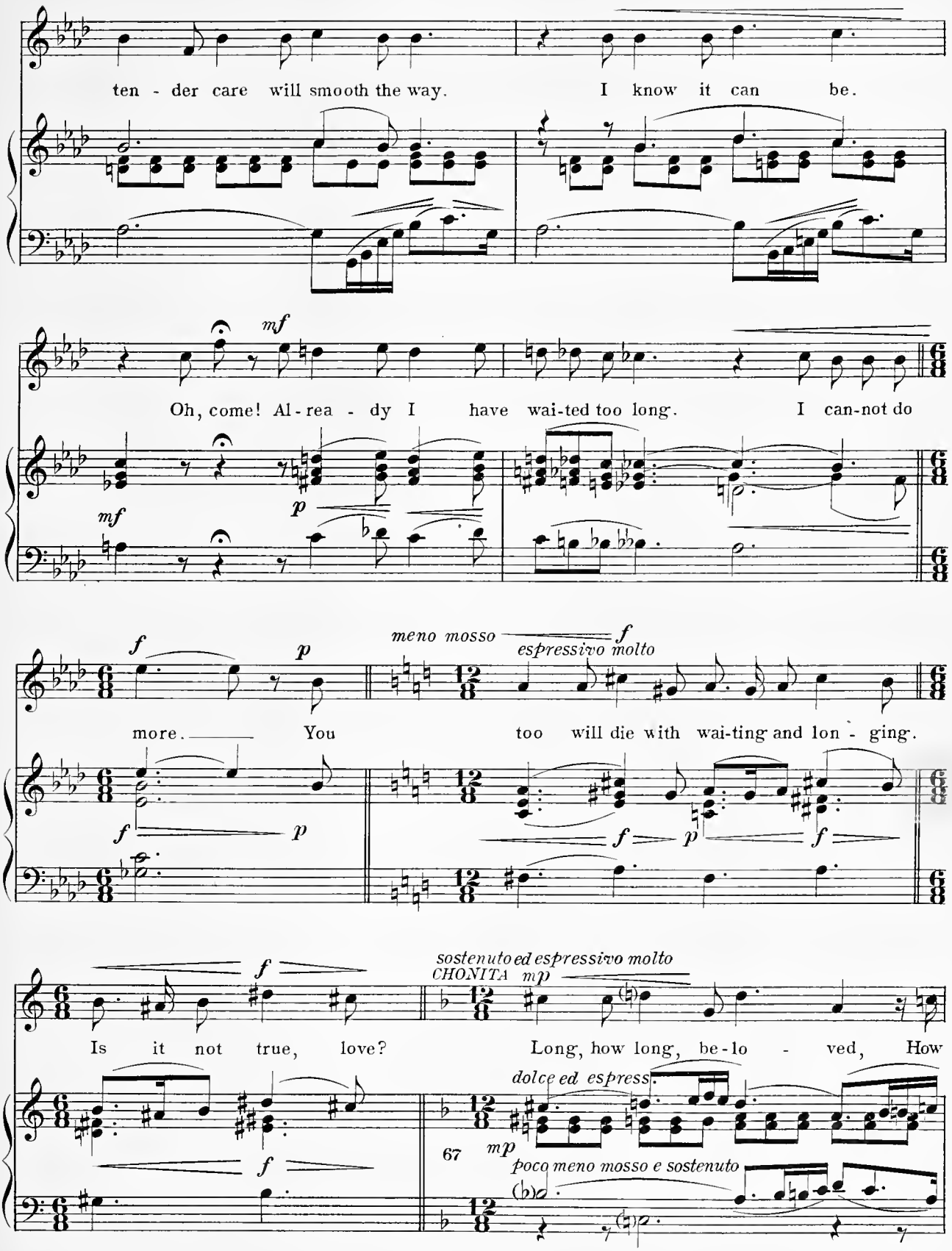

(She leads him to the arbor seat, and sits down.)
(Bernal remains standing before her.)
dolce
Adagio
You a - lone I love.
pp molto espress.
BERNAL
animato
mf
p
Cho-ni-ta, lis-ten! To -
animato
pp
mf
p
63
Allegro agitato
poco a poco cresc.
night, at mid-night we come from the hills to at - tack them there at the Mis - sion.
poco a poco cresc.
f
We are strong. Ma - ny have joined us.
We are stron-ger than they.
f

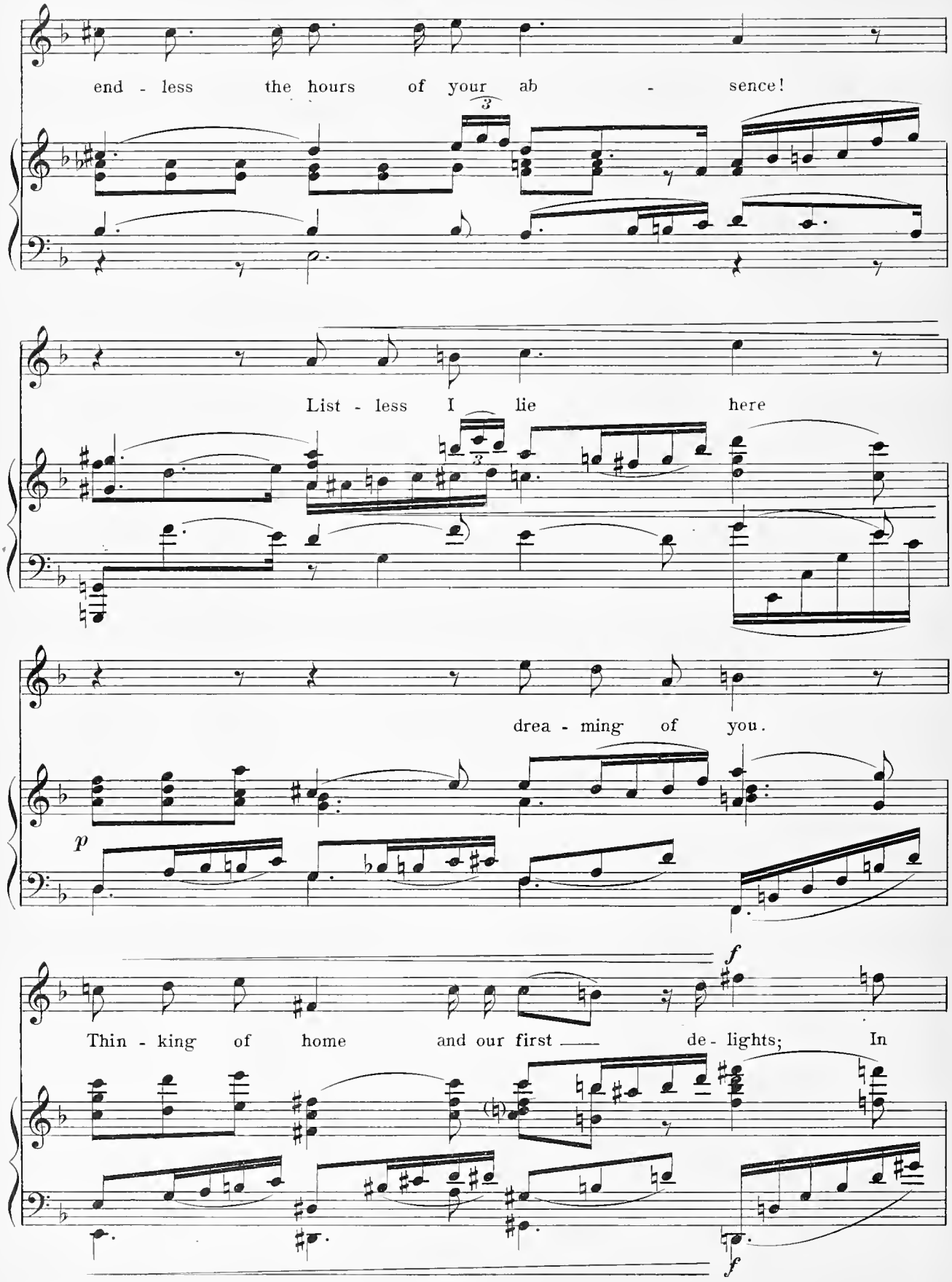

You know of the In - di - an mai - den, cru - el - ly killed by their sol - diers.
Her peo-ple will lend their aid, and fear - ful will be their ven - geance.
With si - lent step, from the sha - dows, like wolves they will steal u - pon them.
To - mor - row none will be left a -

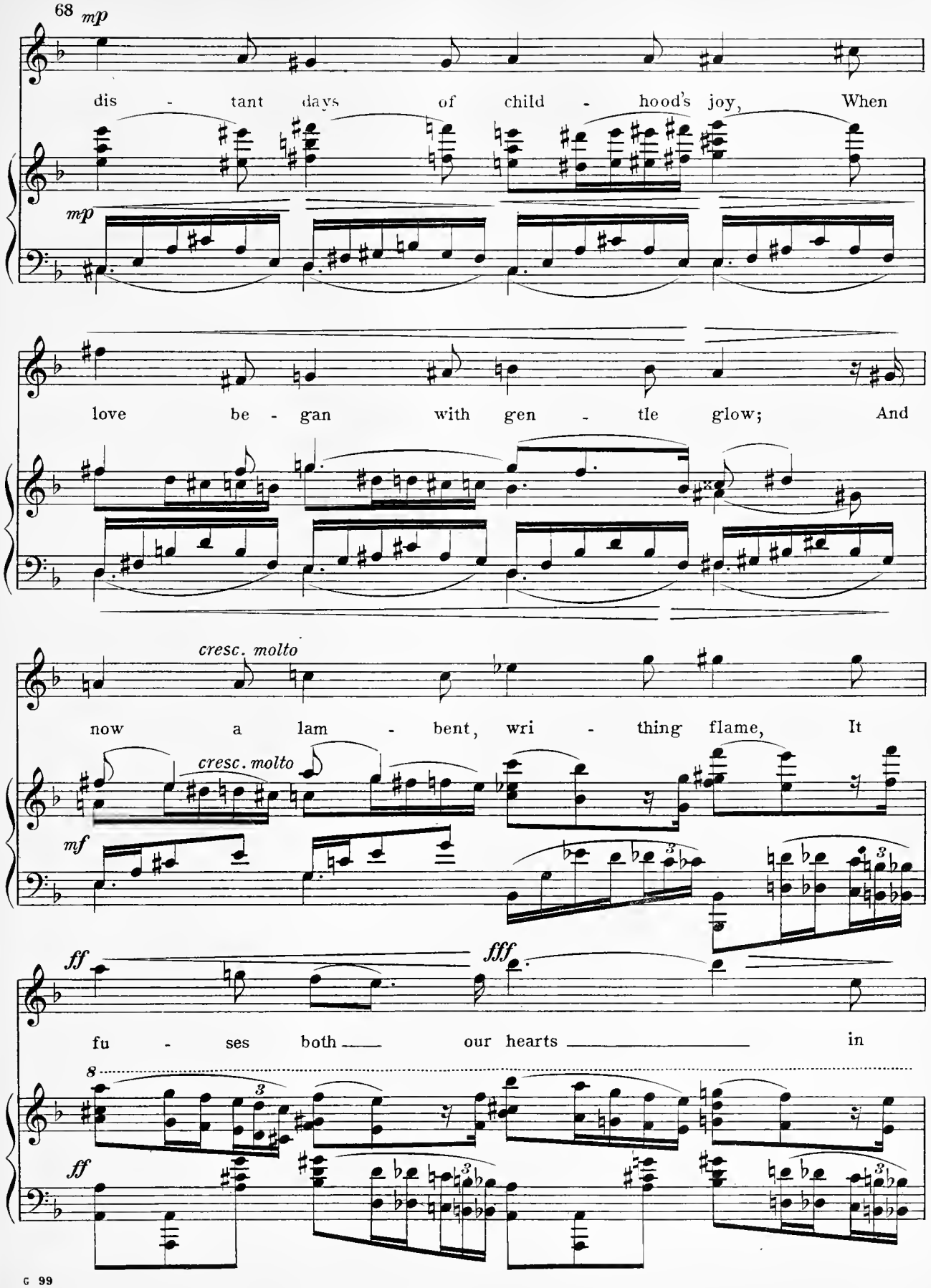

f
live.
And
64
appassionato
then you must come a - way to the
sfz
mf
hills,
and
mf
there the priest will mar - ry us.
mf

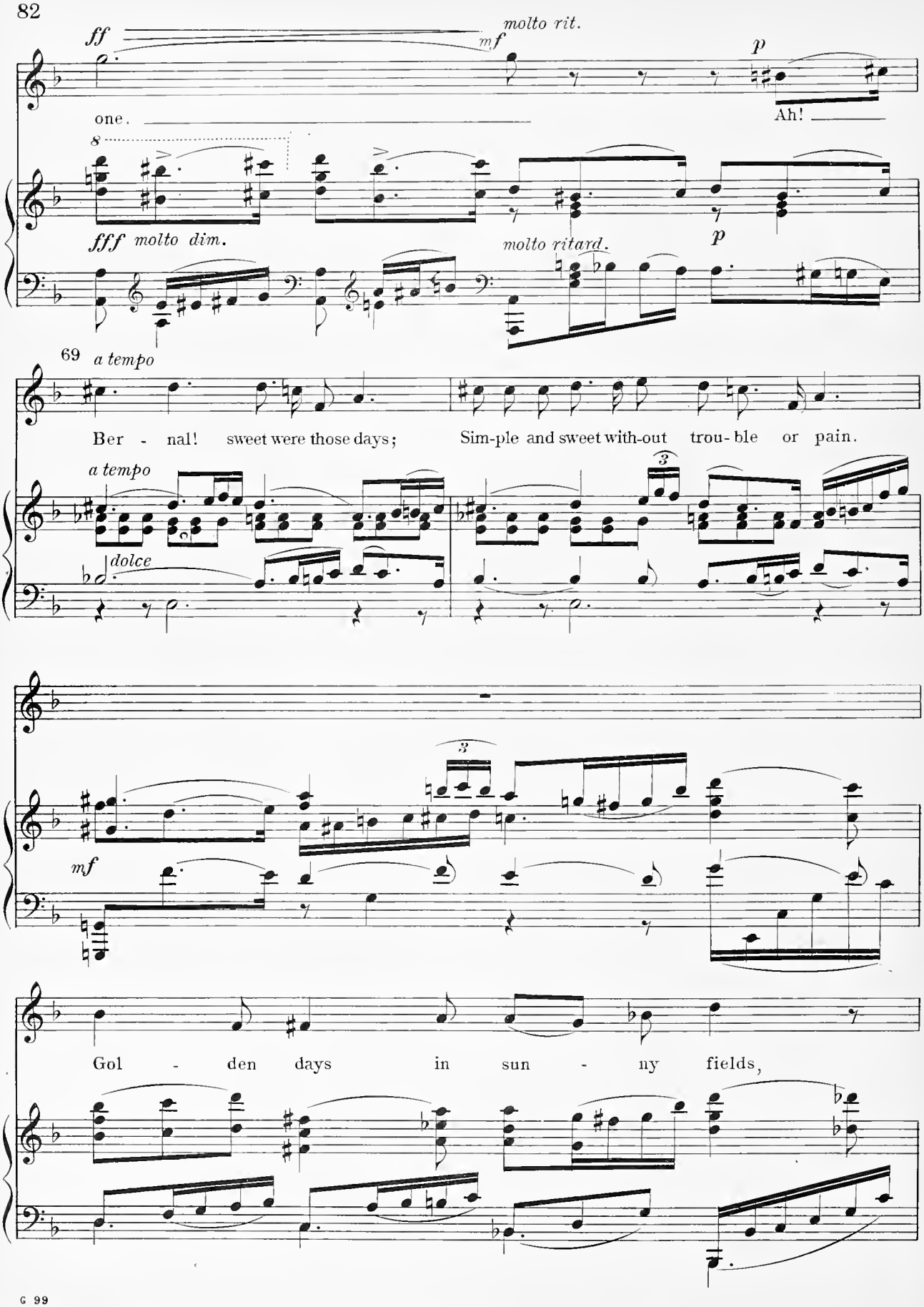

Andante con moto
p
riten.
CHONITA
To-mor-row dear - est!
Ah! Ber - nal, be-
65
p
riten.
mf
(Chonita draws Bernal tenderly down beside her.)
lo - ved! You a - lone can
know how strong - ly you tempt me,
p
fee - ling, as I do, the long - ing of love.
3

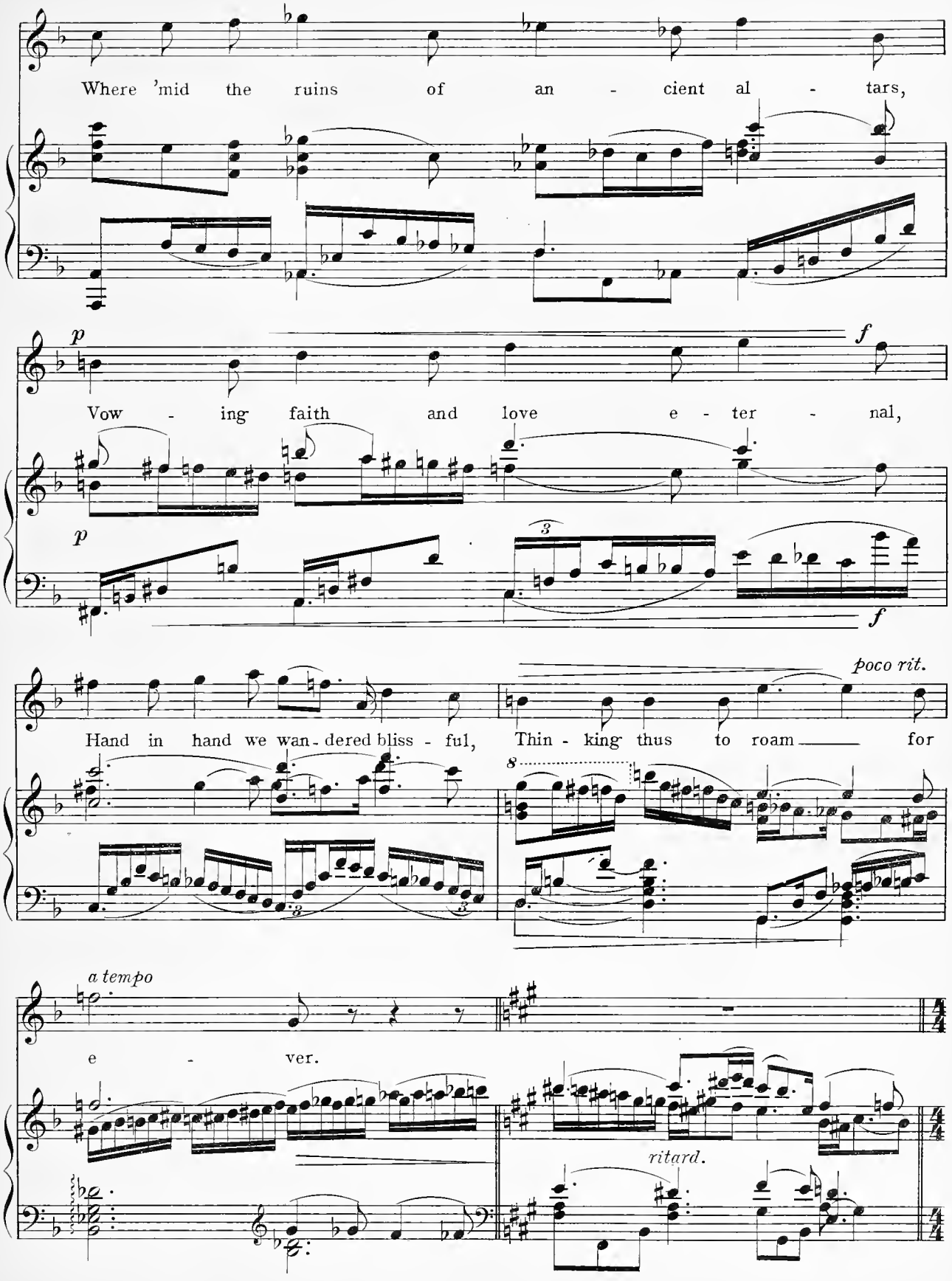

mf
p
But here there is du - ty. How can I leave my help-less guar-dian, she who has
mf
p
mf BERNAL
lo - ving - ly gi - ven me shel-ter; now that her weak - ness needs my care? She
pp
66
(The dusk gradually deepens, and the moon rises, casting soft shadows.)
CHONITA
p
too shall go. There in the hills we will find safe re - treat. I
p
mf
p
BERNAL
mf
fear for her the dan - g'rous trail: so gen - tle, old and frail is she. Your

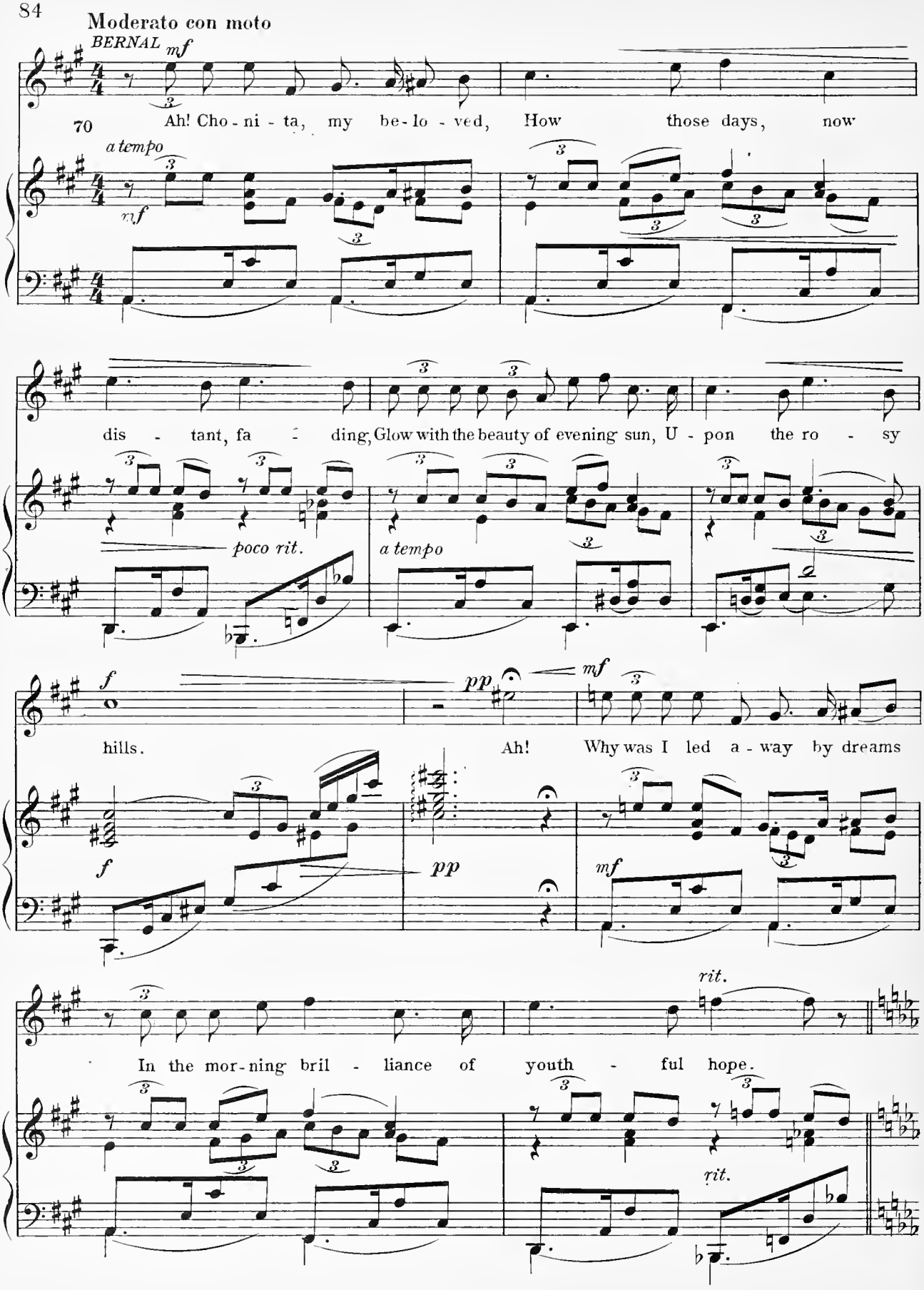

ten - der care will smooth the way.
I know it can be.
Oh, come! Al - rea - dy I have wai-ted too long.
I can-not do
more.
You
too will die with wai-ting and lon - ging.
Is it not true, love?
Long, how long, be-lo - ved, How
meno mosso
espressivo molto
sostenuto ed espressivo molto
CHONITA
dolce ed espress.
poco meno mosso e sostenuto
67

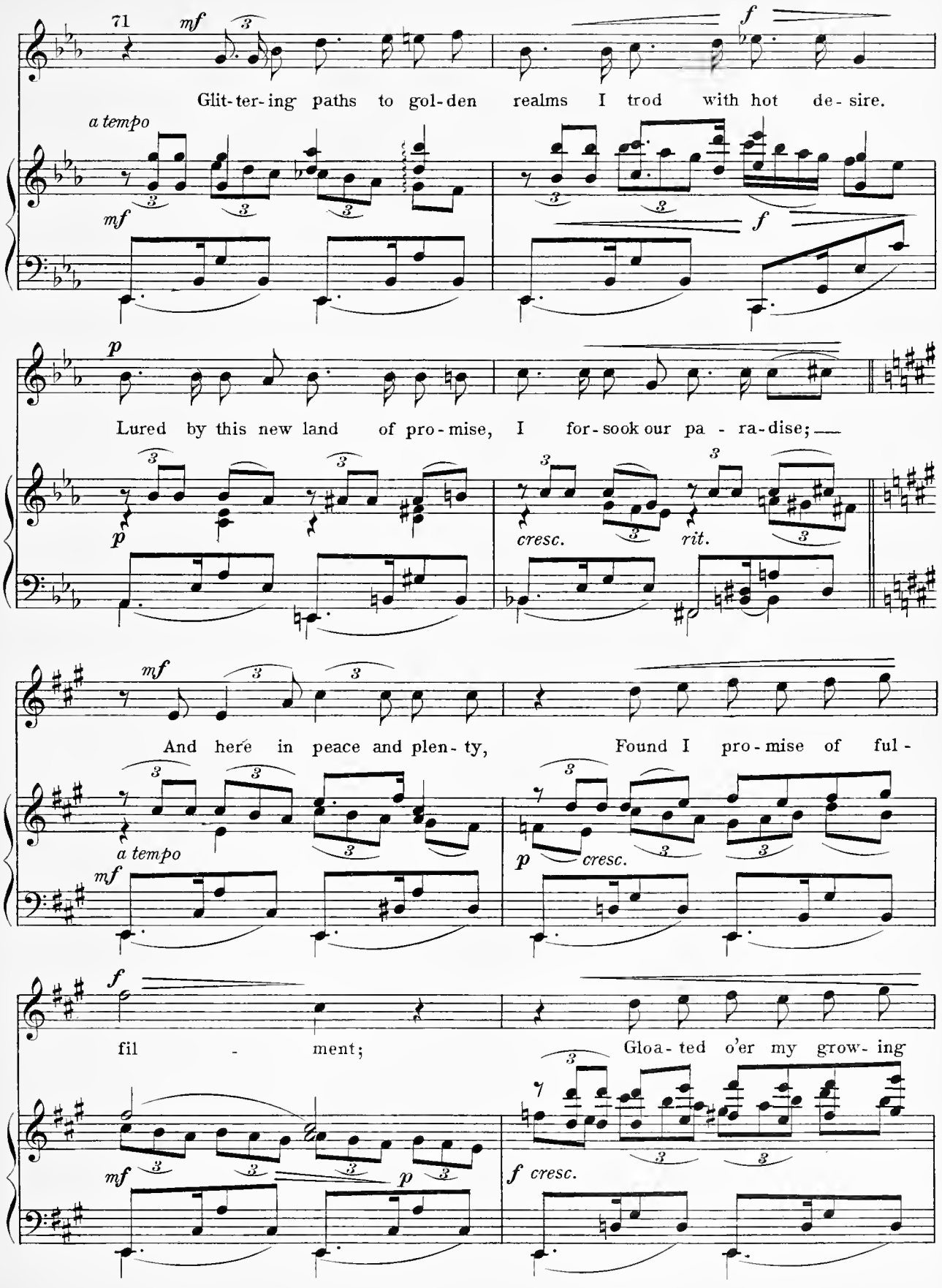

end - less the hours of your ab - sence!
List - less I lie here
drea - ming of you.
p
f
Thin - king of home and our first de - lights; In
f

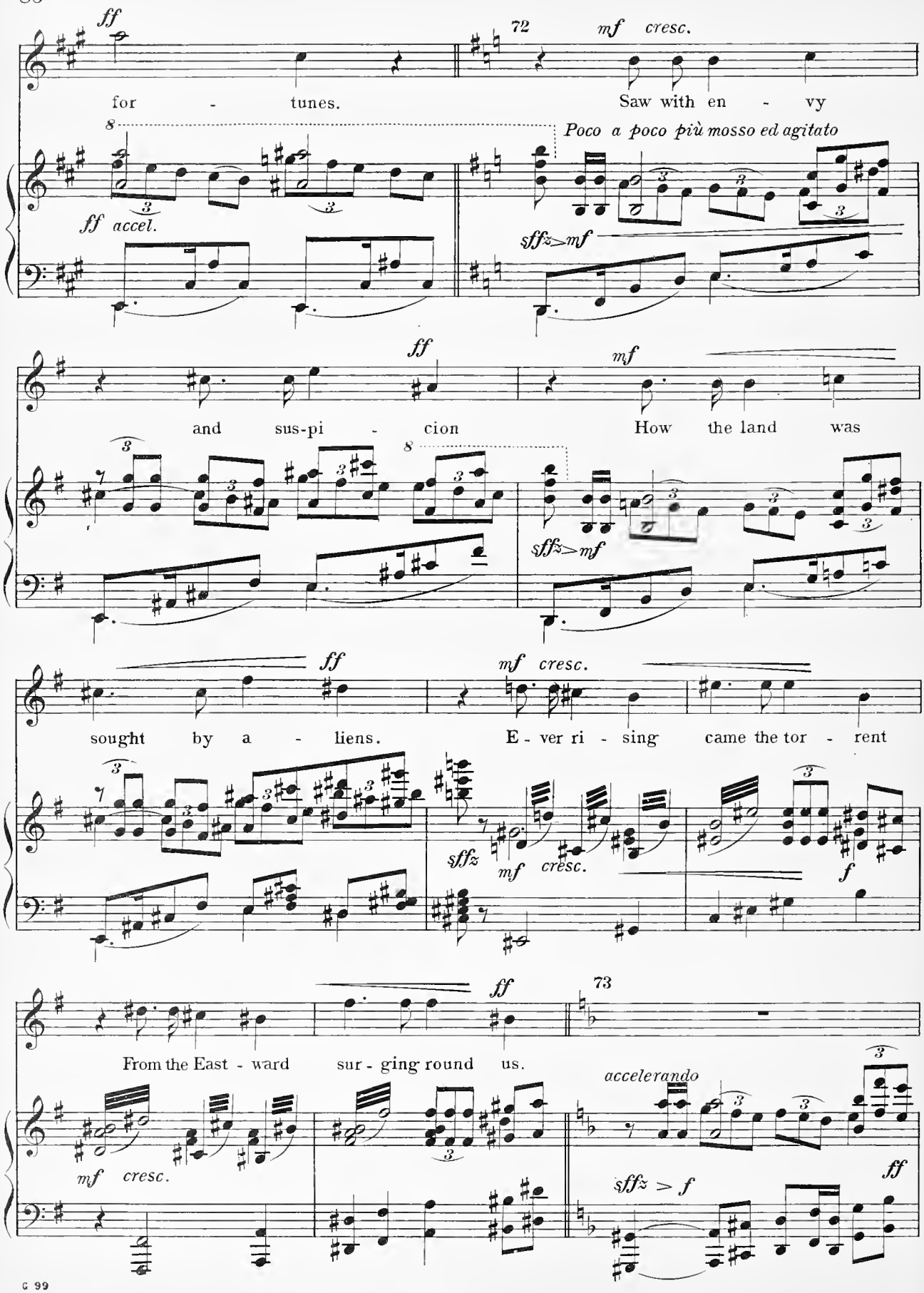

68 mp
dis - tant days of child - hood's joy, When
mp
love be - gan with gen - tle glow; And
cresc. molto
now a lam - bent, wri - thing flame, It
cresc. molto
mf
ff
fff
fu - ses both our hearts in
8
ff

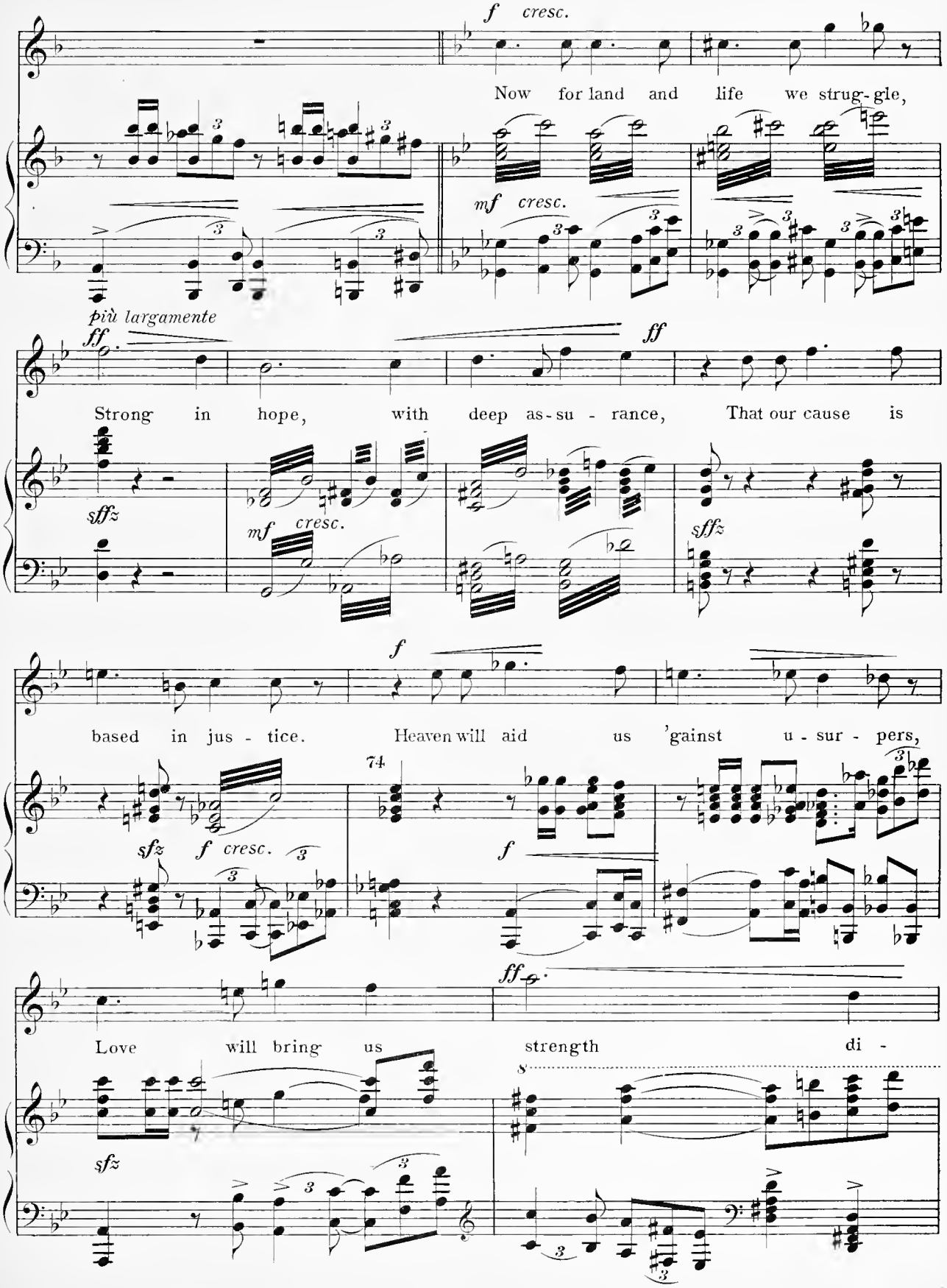

ff
molto rit.
mf
p
one.
Ah!
8
fff molto dim.
molto ritard.
p
69 a tempo
Ber - nal! sweet were those days;
Sim-ple and sweet with-out trou- ble or pain.
a tempo
dolce
3
3
mf
Gol - den days in sun - ny fields,

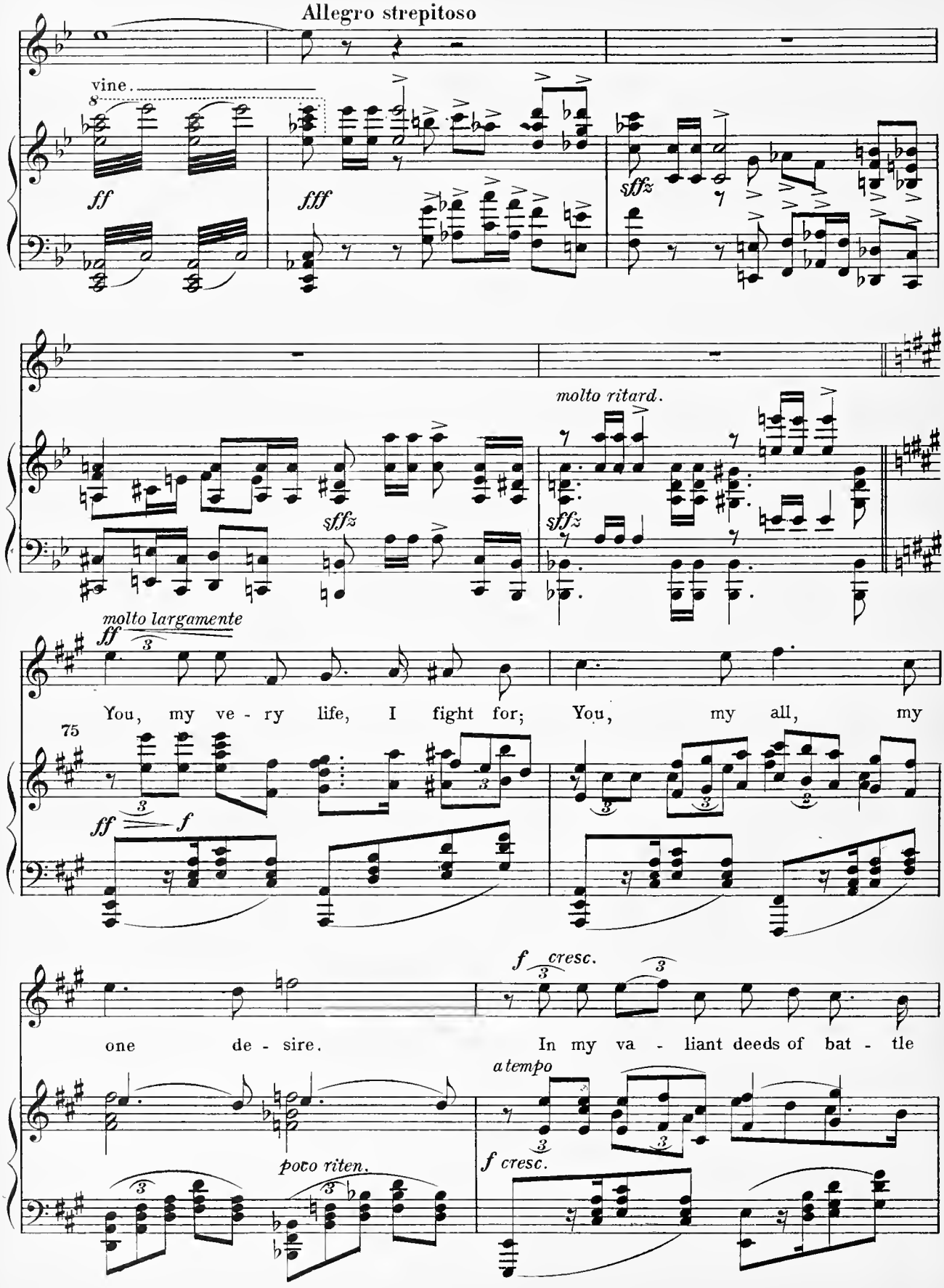

Where 'mid the ruins of an - cient al - tars,
p
f
Vow - ing faith and love e - ter - nal,
p
3
f
poco rit.
Hand in hand we wan - dered bliss - ful, Thin - king thus to roam for
8
a tempo
e - ver.
ritard.

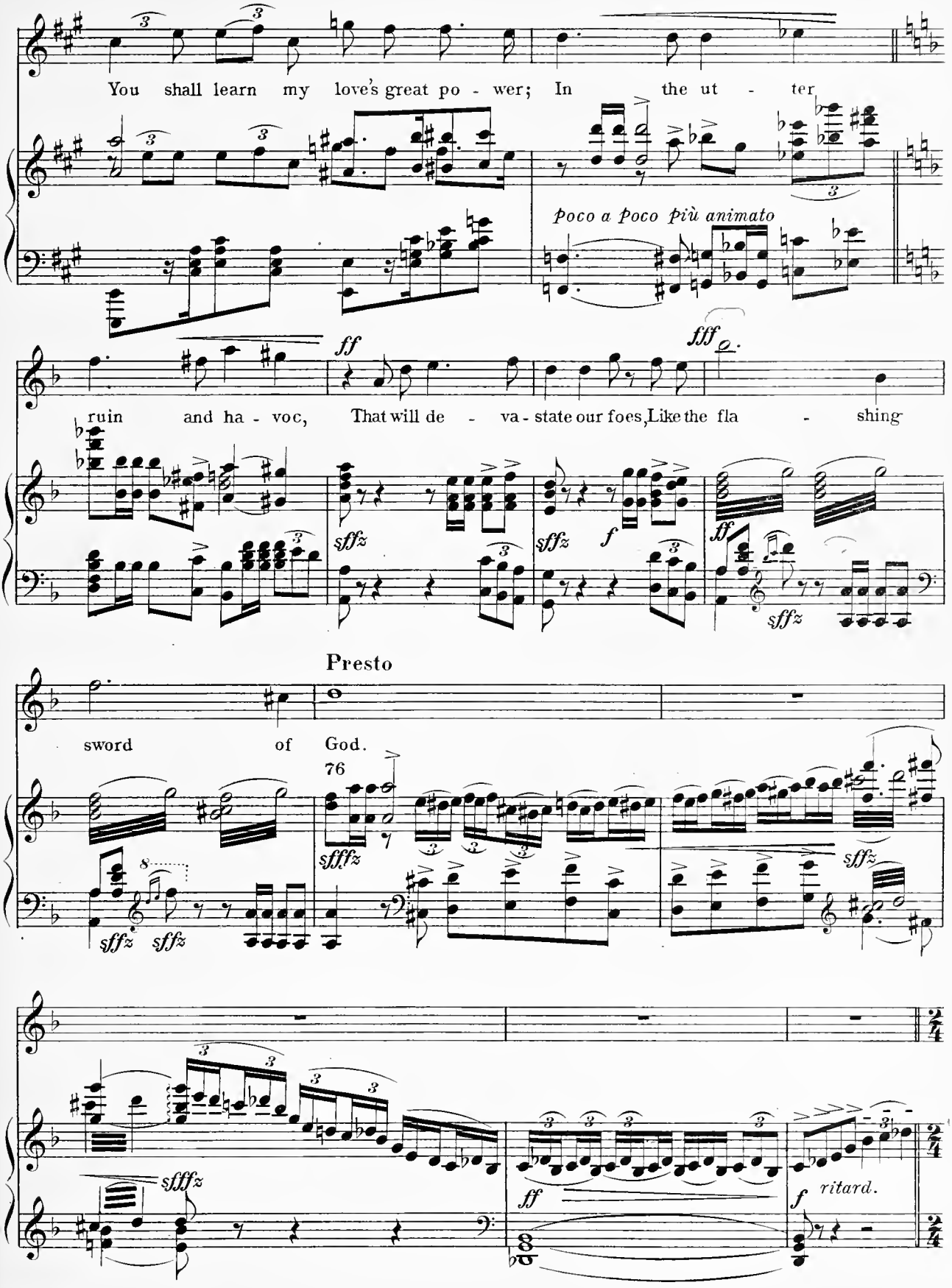

Moderato con moto
BERNAL mf
70 Ah! Cho - ni - ta, my be - lo - ved, How those days, now
a tempo
mf
dis - tant, fa - ding, Glow with the beauty of evening sun, U - pon the ro - sy
poco rit.
a tempo
f
pp
mf
hills. Ah! Why was I led a - way by dreams
f
pp
mf
rit.
In the mor - ning bril - liance of youth - ful hope.
rit.

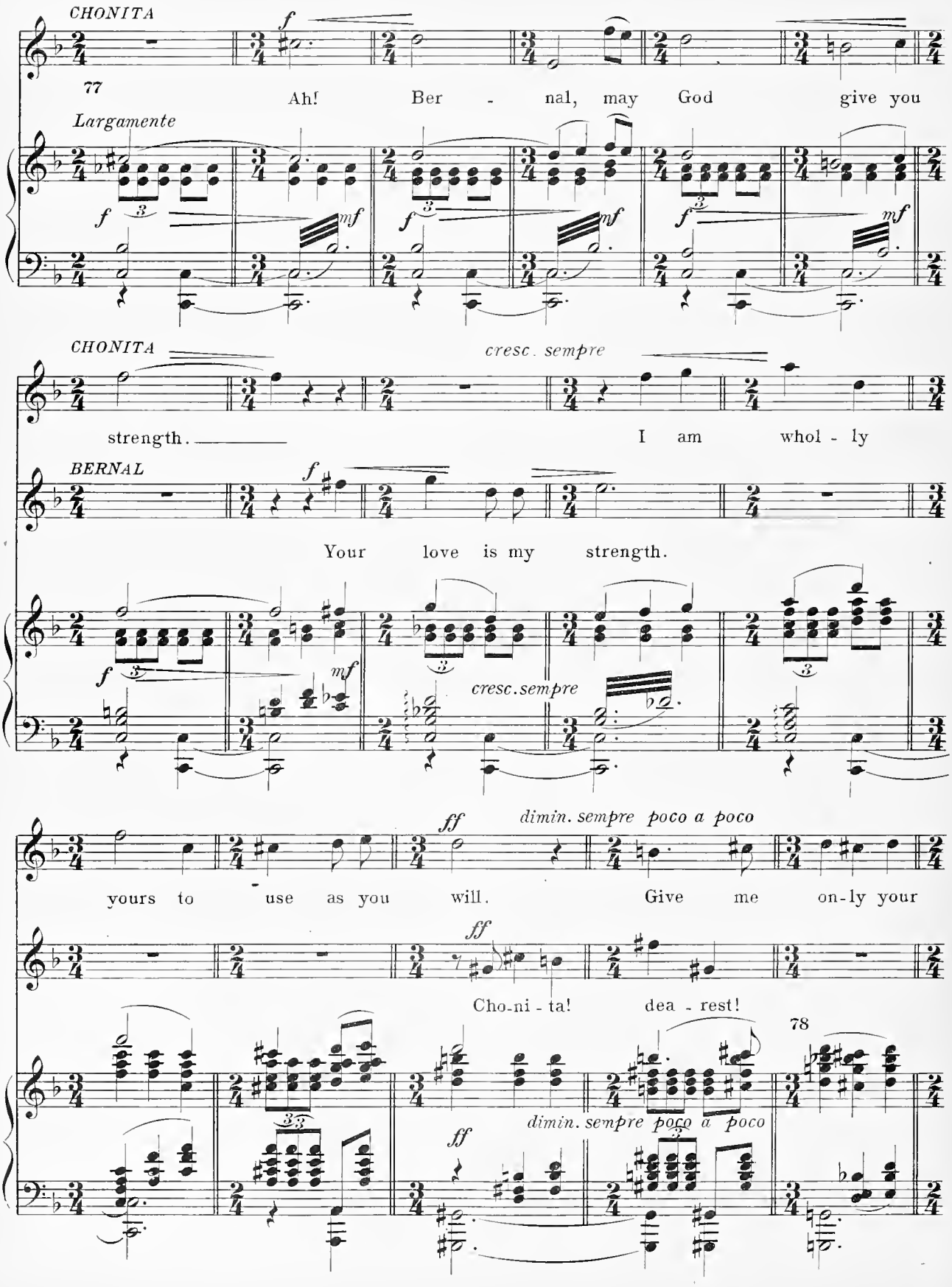

71
mf
f
Glit-ter-ing paths to gol-den realms I trod with hot de-sire.
a tempo
mf
f
p
Lured by this new land of pro-mise, I for-sook our pa-ra-dise;
p
cresc.
rit.
mf
And here in peace and plen-ty, Found I pro-mise of ful-
a tempo
mf
p
cresc.
f
fil-ment; Gloa-ted o'er my grow-ing
mf
p
f cresc.

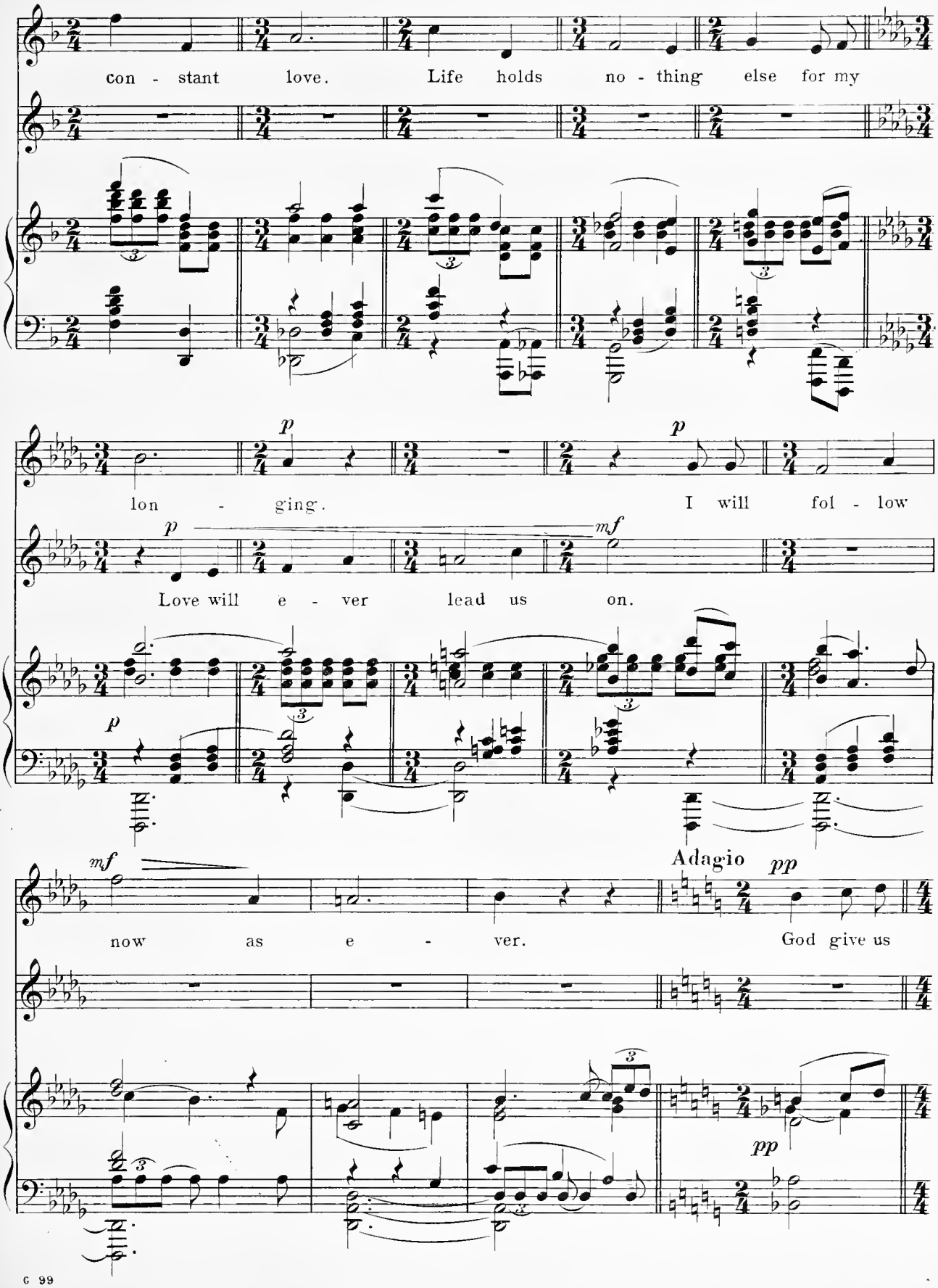

ff
for - tunes.
72
mf cresc.
Saw with en - vy
8
ff accel.
Poco a poco più mosso ed agitato
sffz>mf
ff
and sus-pi - cion
mf
How the land was
8
sffz>mf
ff
sought by a - liens.
mf cresc.
E - ver ri - sing came the tor - rent
sffz
mf cresc.
f
ff
From the East - ward sur - ging round us.
73
accelerando
mf cresc.
sffz > f
ff

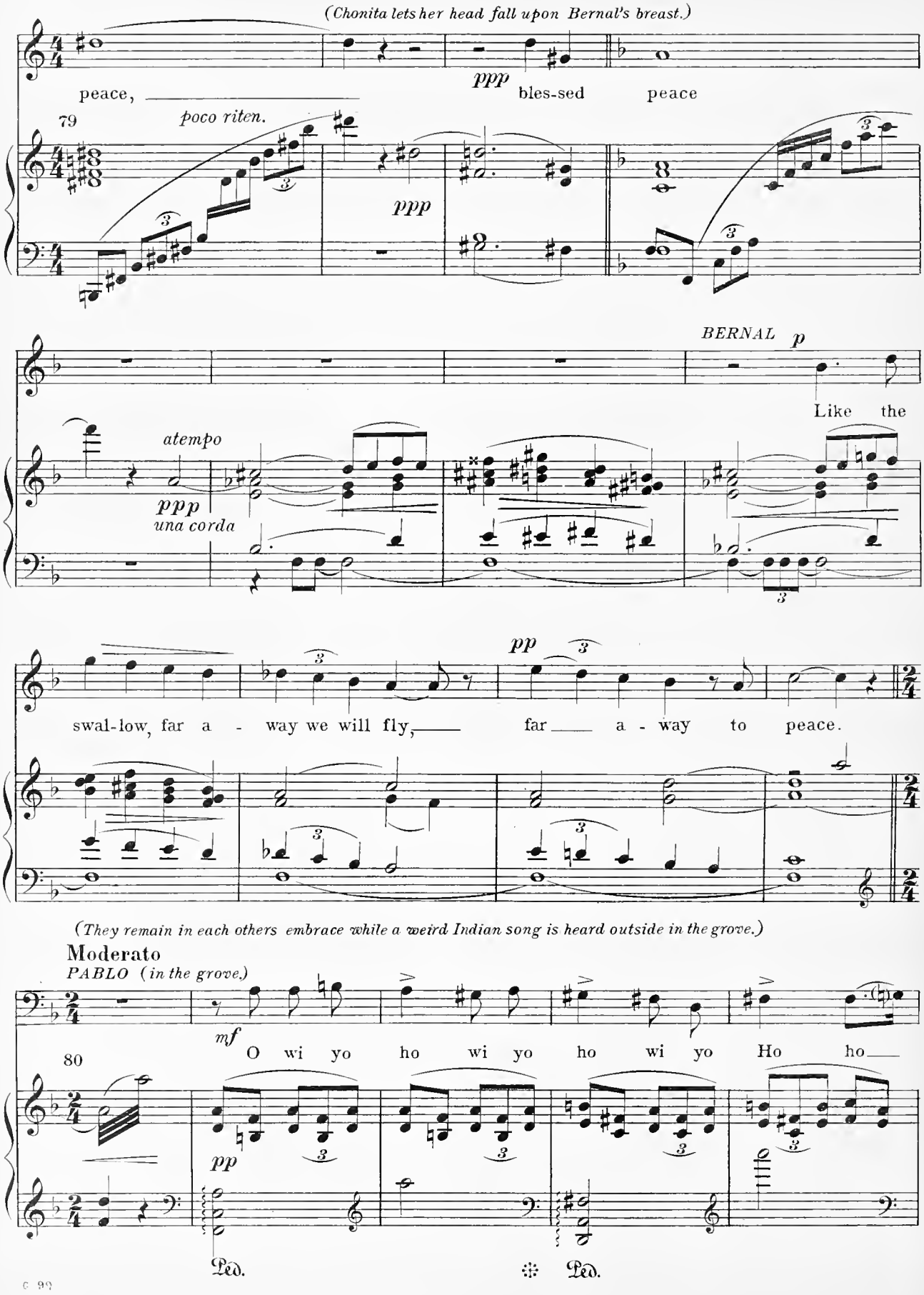

f cresc.
Now for land and life we strug-gle,
mf cresc.
più largamente
ff
ff
Strong in hope, with deep as-su - rance, That our cause is
sffz
mf cresc.
sffz
f
based in jus - tice. Heaven will aid us 'gainst u - sur - pers,
74
sfz
f cresc.
f
ff
Love will bring us strength di -
sfz

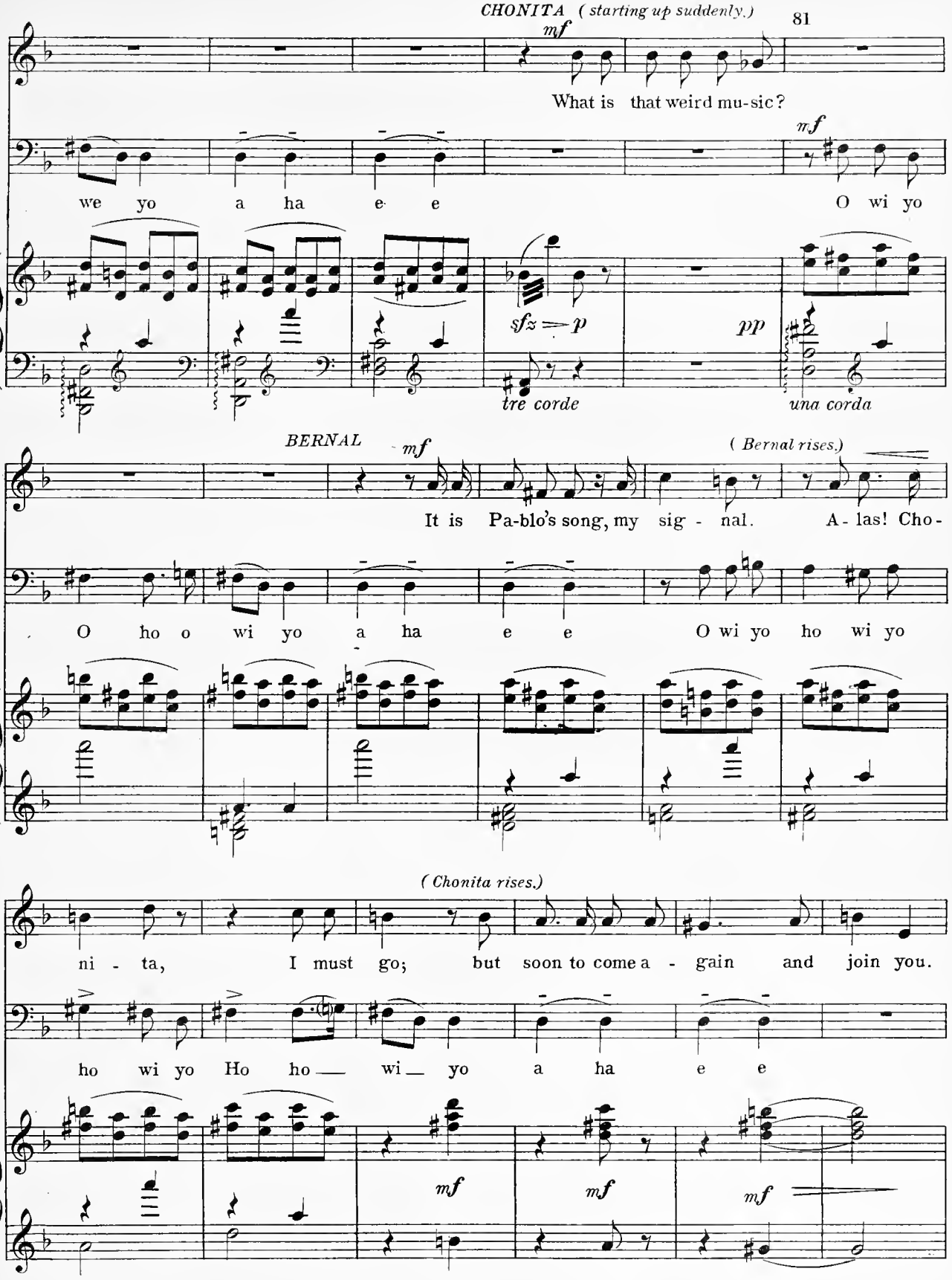

Allegro strepitoso
vine.
ff
fff
sffz
molto ritard.
sffz
sffz
molto largamente
ff
You, my ve - ry life, I fight for; You, my all, my
75
ff
f
one de - sire.
f cresc.
In my va - liant deeds of bat - tle
a tempo
poco riten.
f cresc.


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
Presto
sword of God.
76
ritard.


CHONITA
77
Ah! Ber - nal, may God give you
Largamente
f
mf
CHONITA
cresc. sempre
strength. I am whol - ly
BERNAL
Your love is my strength.
cresc.sempre
ff
dimin. sempre poco a poco
yours to use as you will. Give me on-ly your
Cho-ni - ta! dea - rest!
78
dimin. sempre poco a poco


con - stant love. Life holds no - thing else for my
p
lon - ging. I will fol - low
p
mf
Love will e - ver lead us on.
p
mf
Adagio
pp
now as e - ver. God give us
pp


(Chonita lets her head fall upon Bernal's breast.)
peace,
ppp
bles-sed peace
79
poco riten.
ppp
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.)
mf
O wi yo ho wi yo ho wi yo Ho ho
80
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 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.)

CHONITA 82 Moderato e grazioso

mf I will fon - dly watch and wait.

TOMASA *(Tomasa appears at door, rear.)*

BERNAL *(Bernal kisses Chonita.)*

PABLO

p

tre corde

mf

Ea - ger love shall fold you'round.

mf *poco rit.* *a tempo*

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

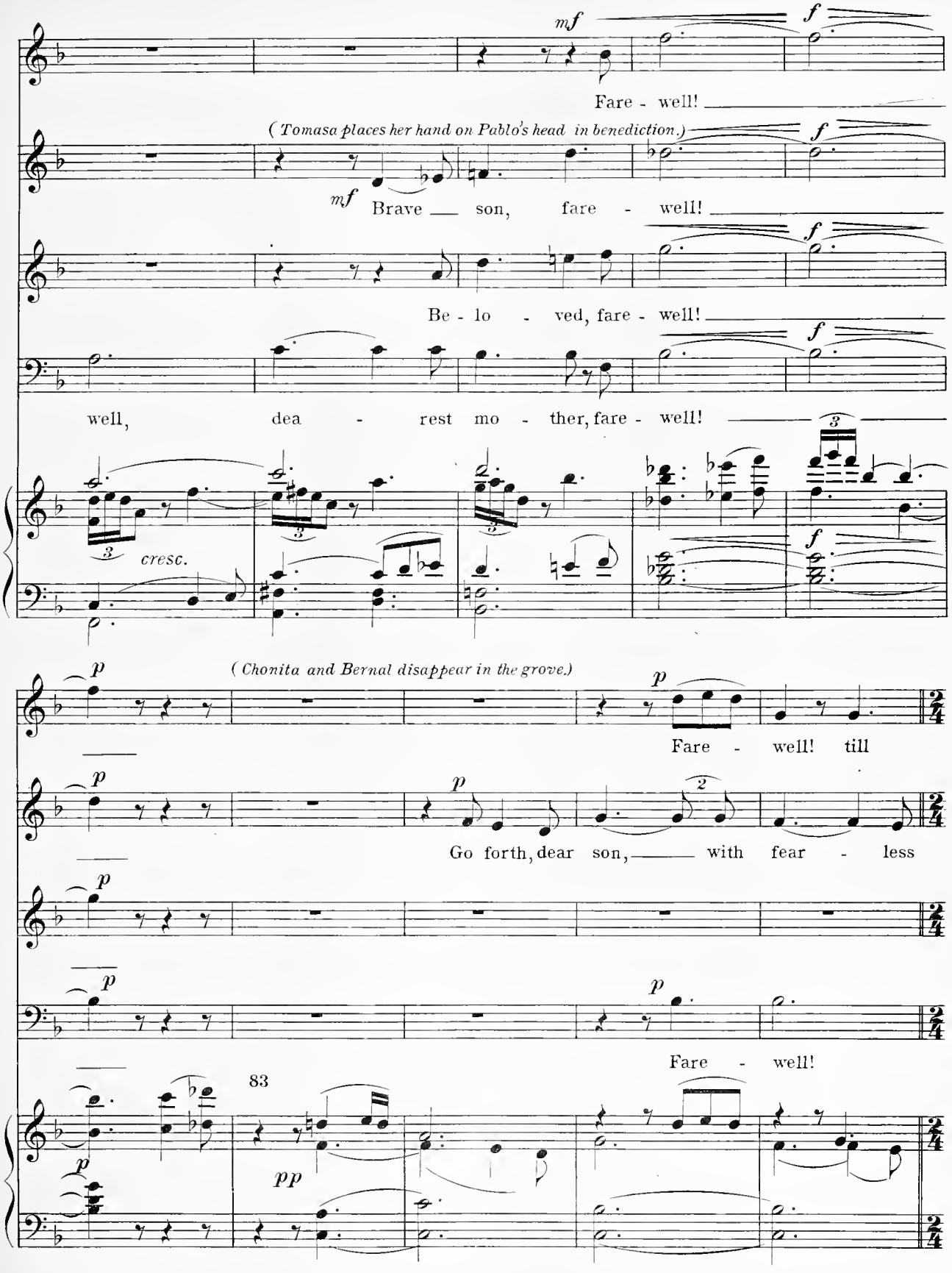
(Pablo comes from the grove and goes to Tomasa.)

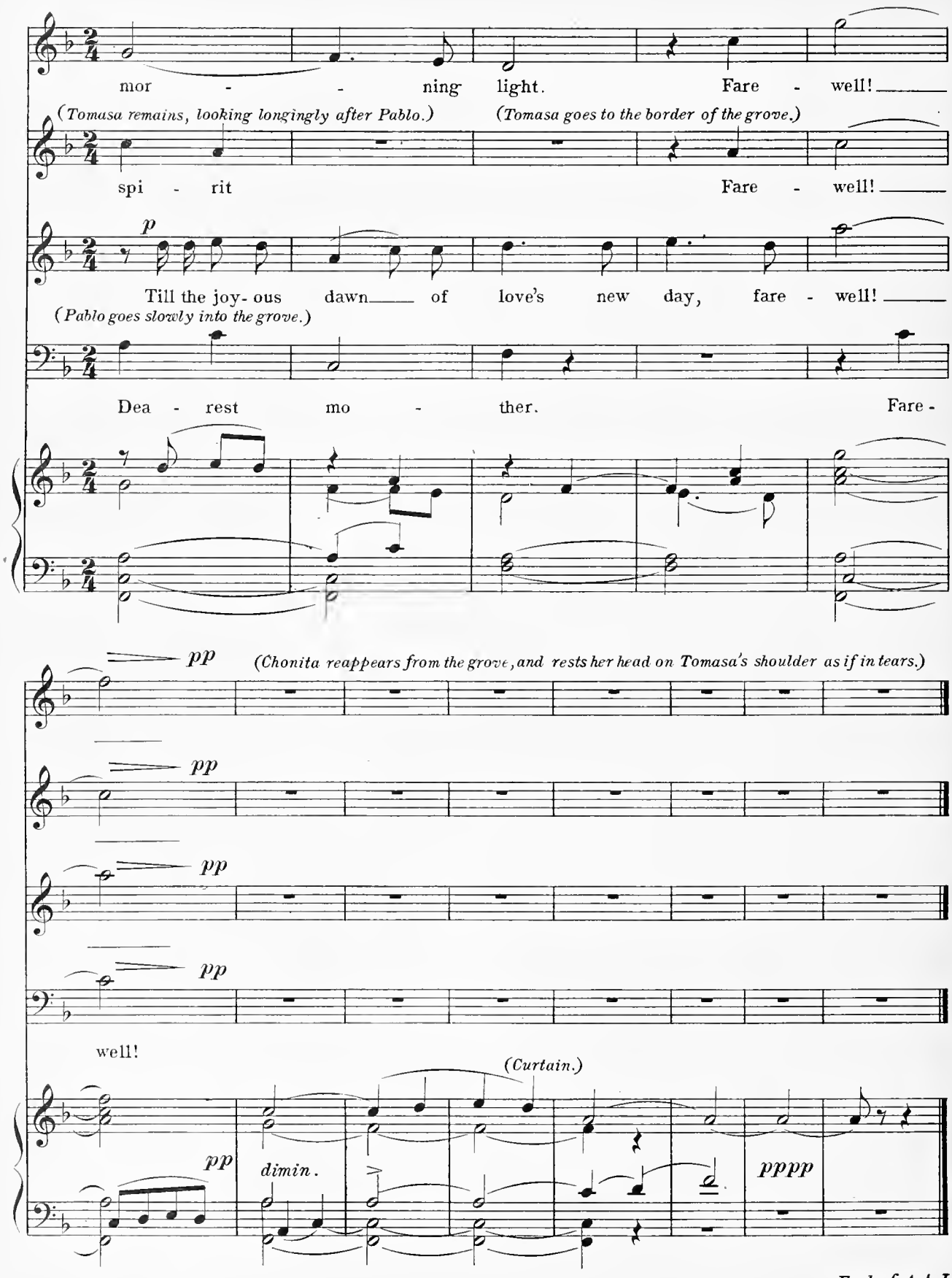
mf

Fare -

poco rit. *a tempo*

mf

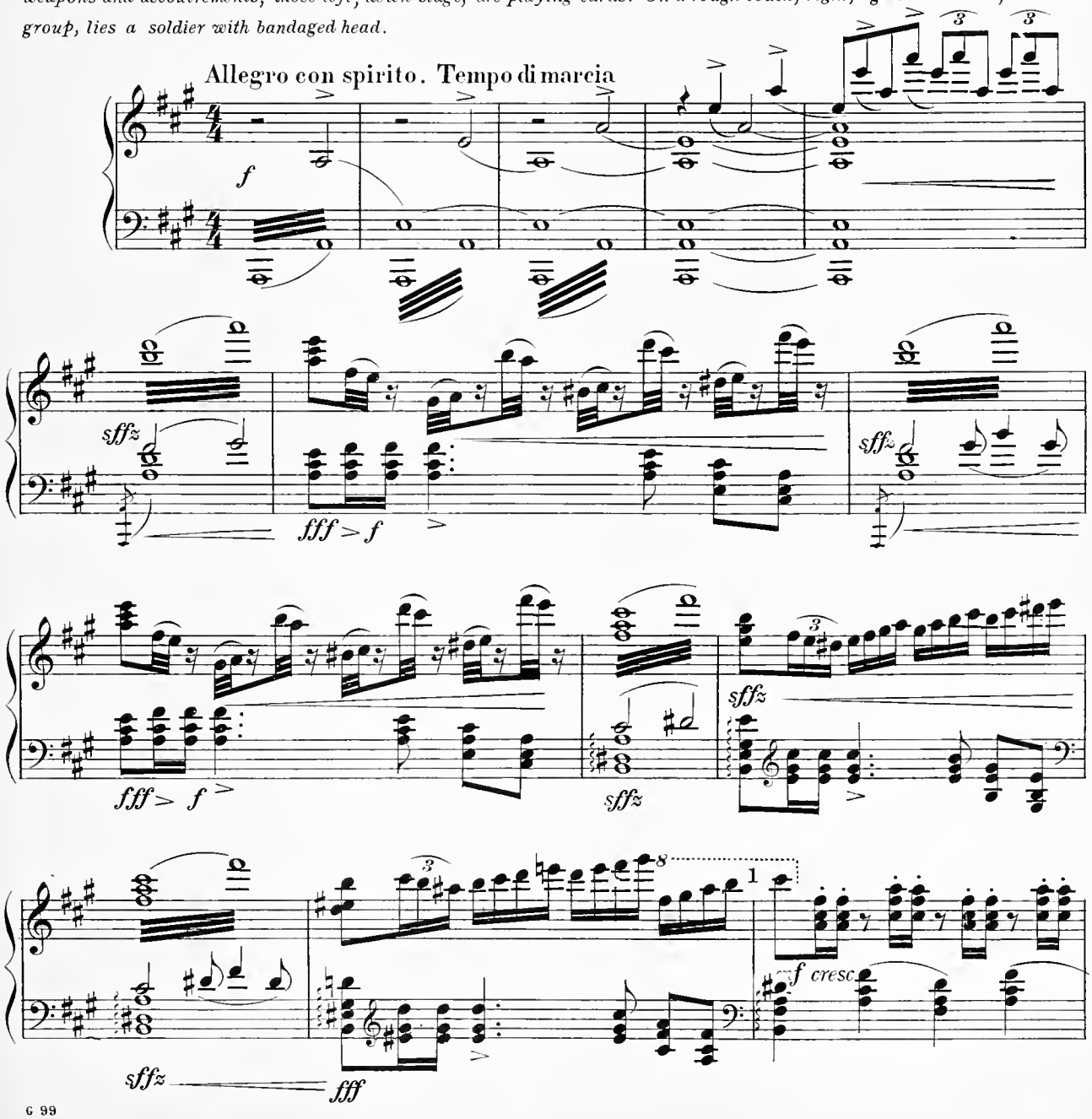

mf
f
Fare - well!
(Tomasa places her hand on Pablo's head in benediction.)
mf
Brave ___ son, fare - well!
Be - lo - ved, fare - well!
well, dea - rest mo - ther, fare - well!
cresc.
(Chonita and Bernal disappear in the grove.)
p
Fare - well! till
Go forth, dear son, ___ with fear - less
Fare - well!
83
pp


mor - - ning light. Fare - well!
(Tomasa remains, looking longingly after Pablo.)
(Tomasa goes to the border of the grove.)
spi - rit Fare - well!
p
Till the joy- ous dawn of love's new day, fare - well!
(Pablo goes slowly into the grove.)
Dea - rest mo - ther. Fare -
pp
(Chonita reappears from the grove, and rests her head on Tomasa's shoulder as if in tears.)
pp
pp
pp
well!
(Curtain.)
pp
dimin.
pppp

End of Act I

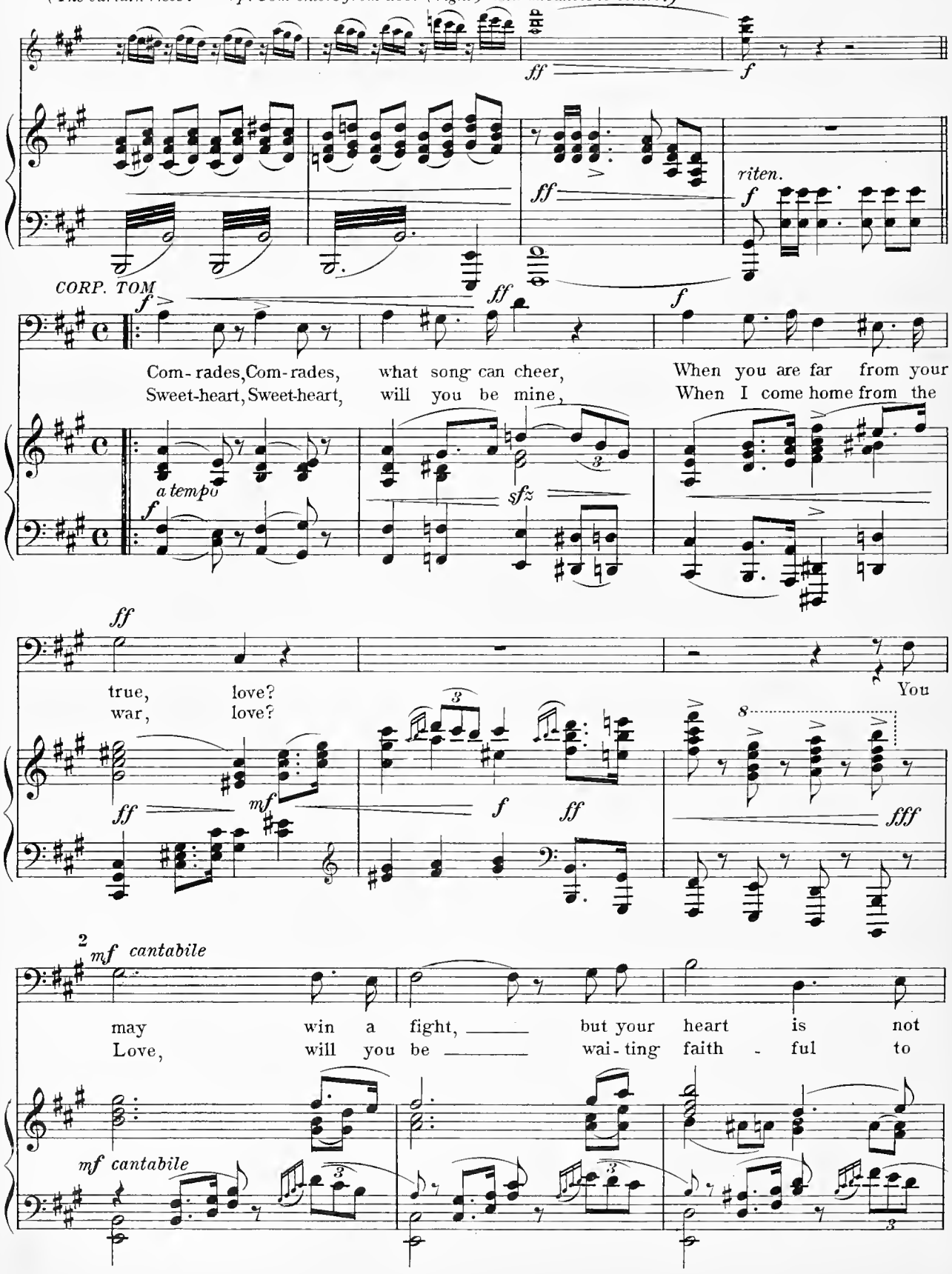
Act II

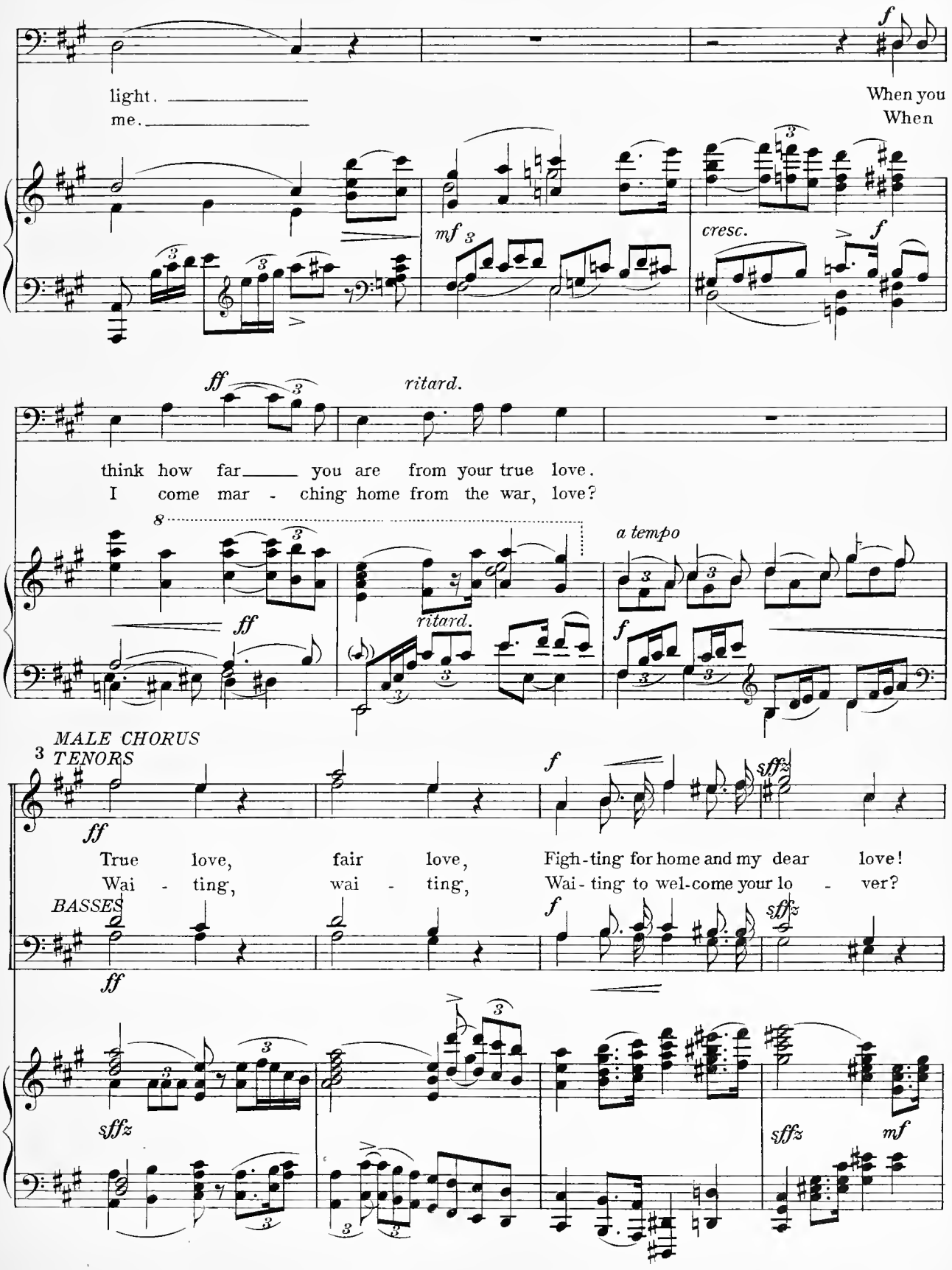
Interior of a Mission church. The floor of the choir, raised the heigth of three steps above the main floor, extends more than half way down stage. At rear is a large altar, on the right of which stands a broken statue of the Holy Virgin upon a high pedestal, about the base of which are scattered fragments 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.

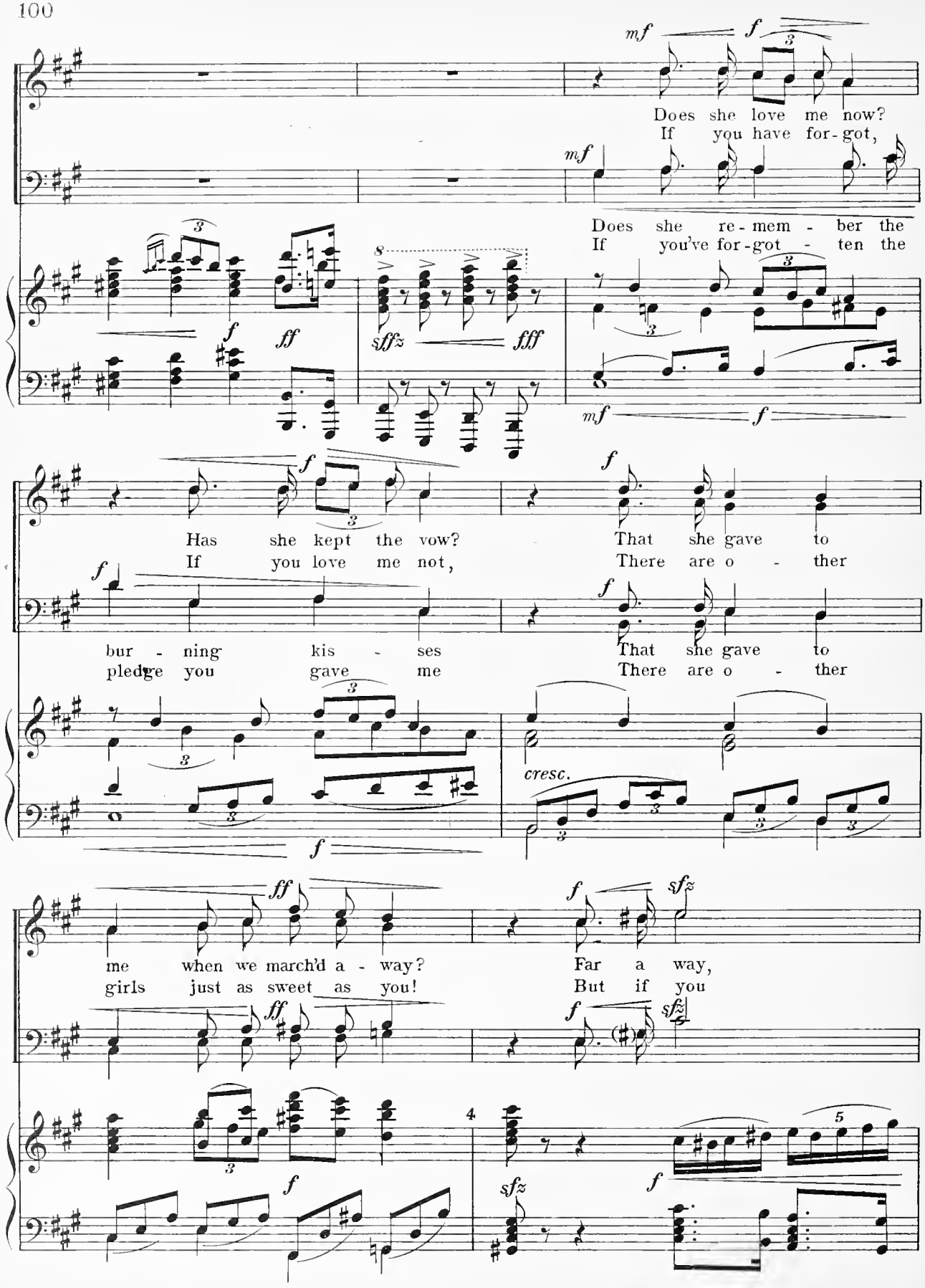


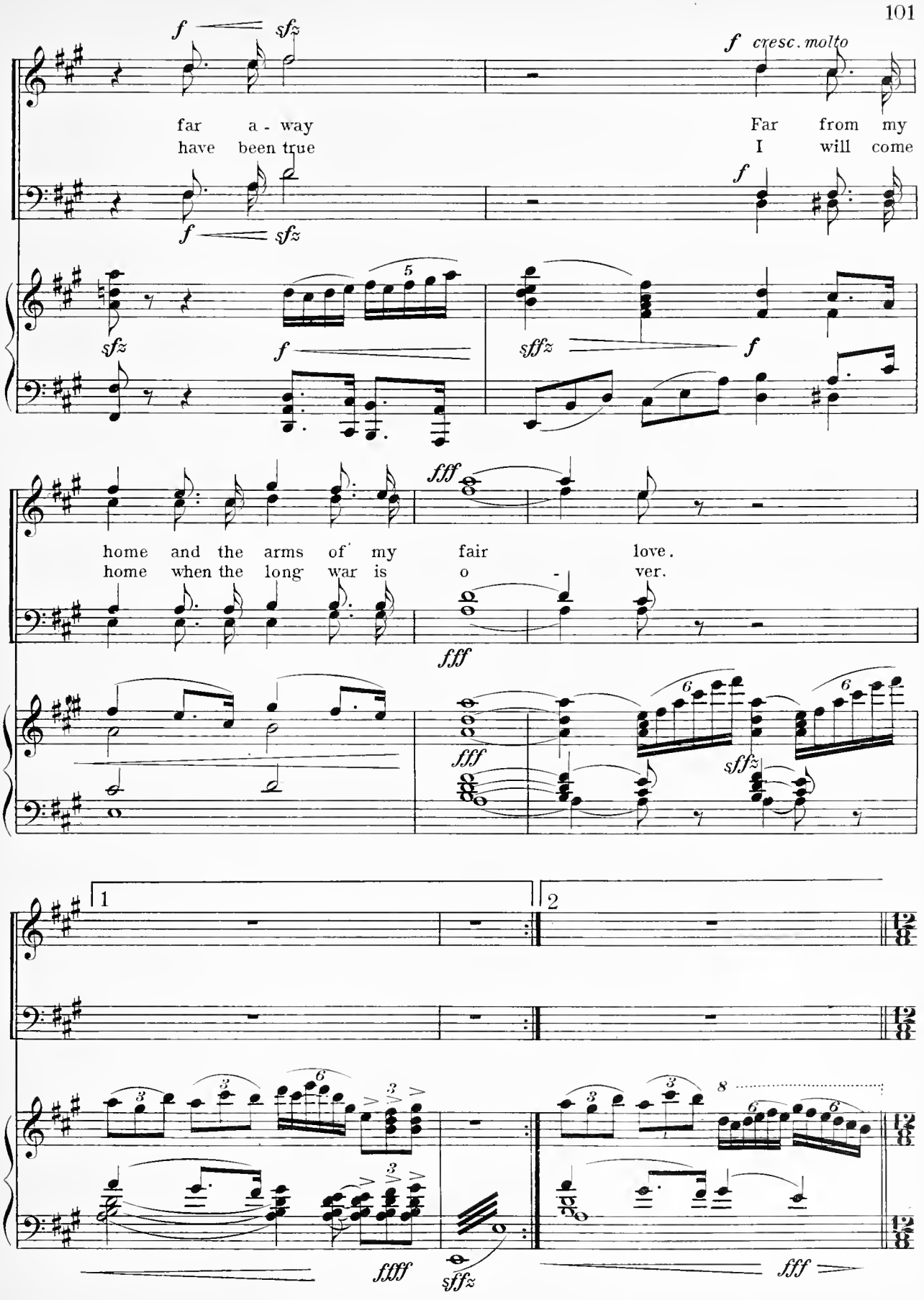
SCENE I. *CORP. TOM FLYNN, LITTLE JACK and CHORUS*

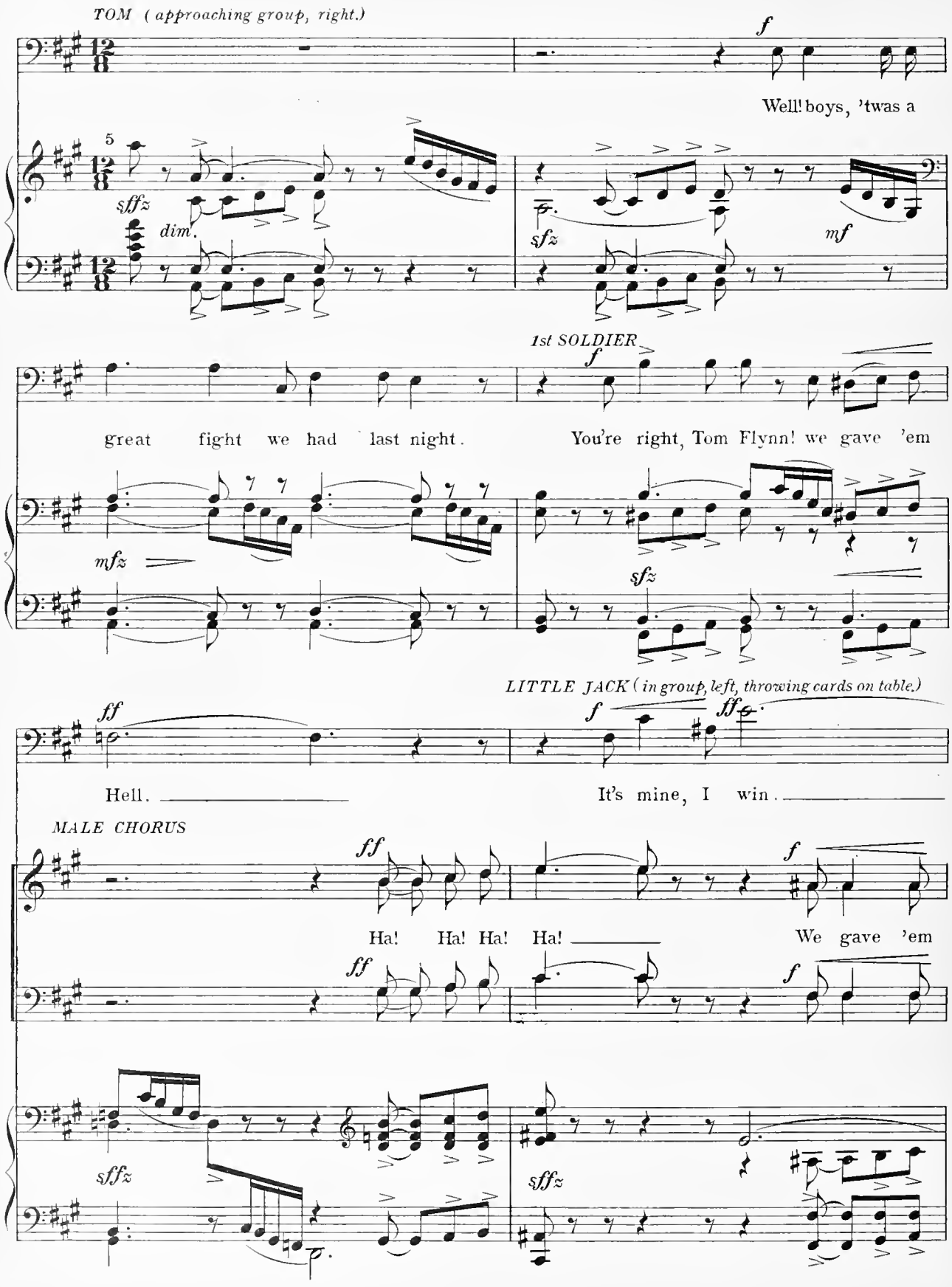
(The curtain rises. Corp. Tom enters from door (right) and advances to centre.)

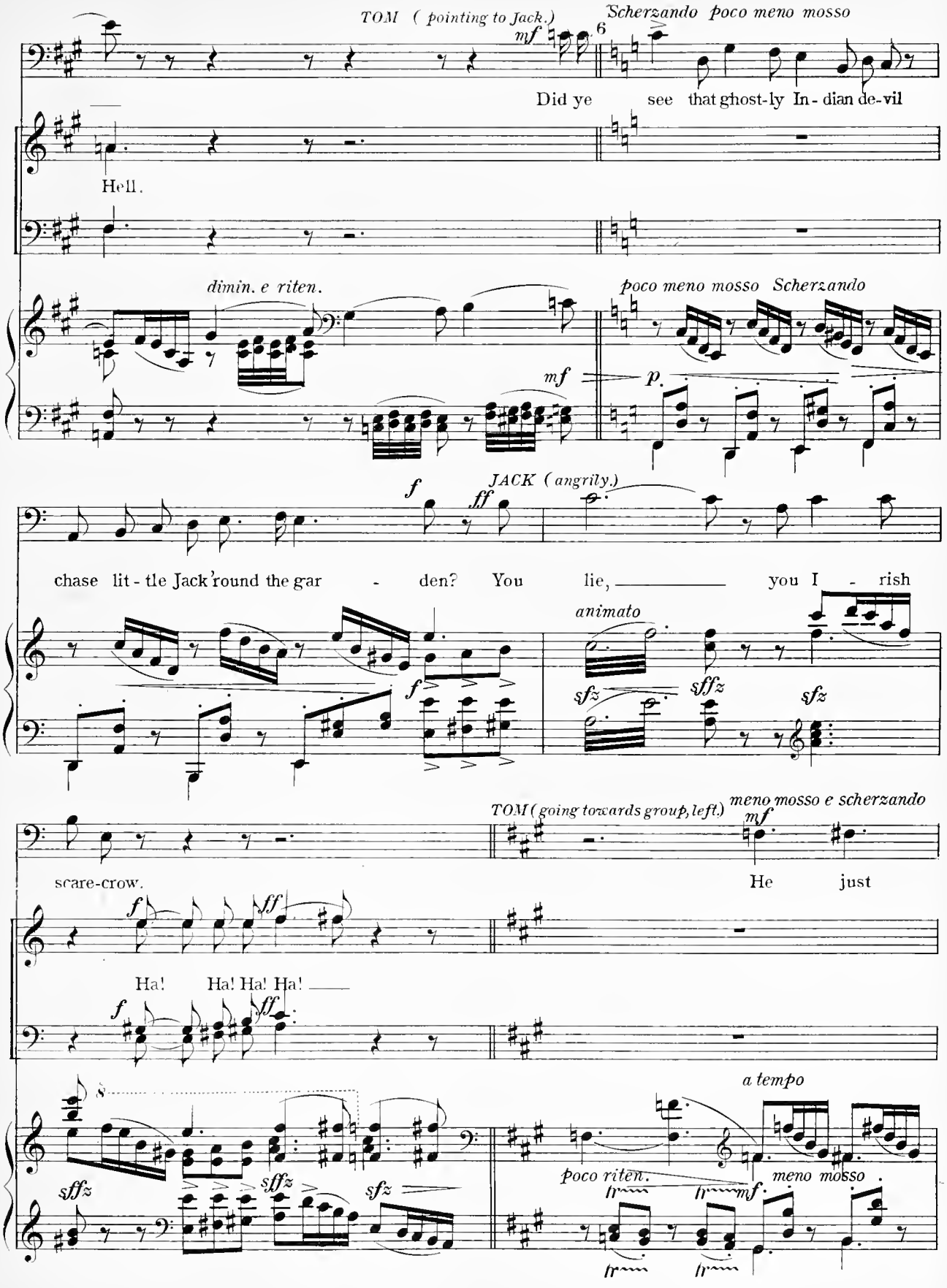


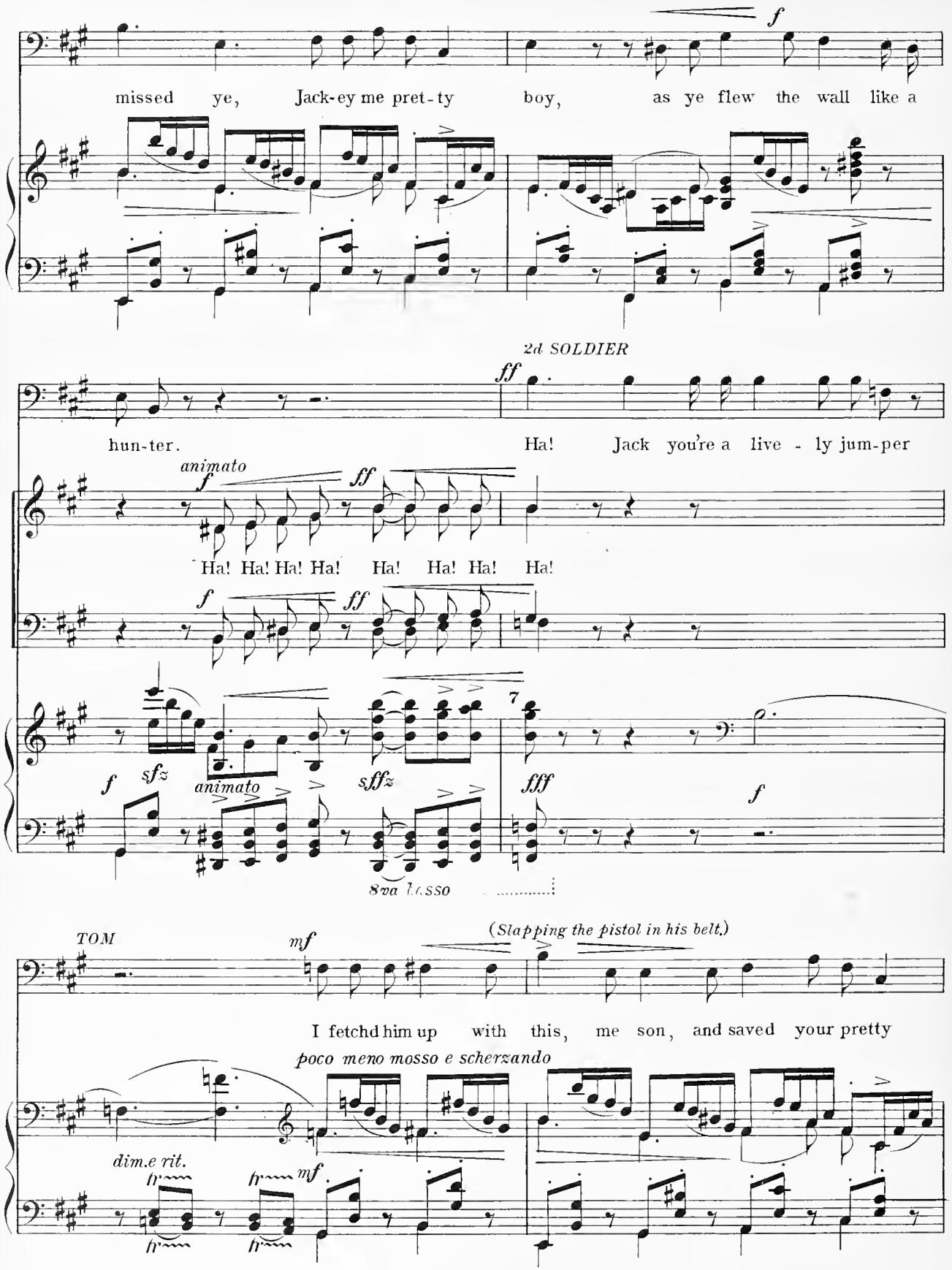

light.
me.
When you
When
f
mf
cresc.
f
ff
ritard.
think how far you are from your true love.
I come mar - ching home from the war, love?
8
ff
ritard.
a tempo
f
MALE CHORUS
TENORS
ff
f
sffz
True love, fair love, Figh-ting for home and my dear love!
Wai - ting, wai - ting, Wai-ting to wel-come your lo - ver?
BASSES
ff
f
sffz
sffz
sffz
mf

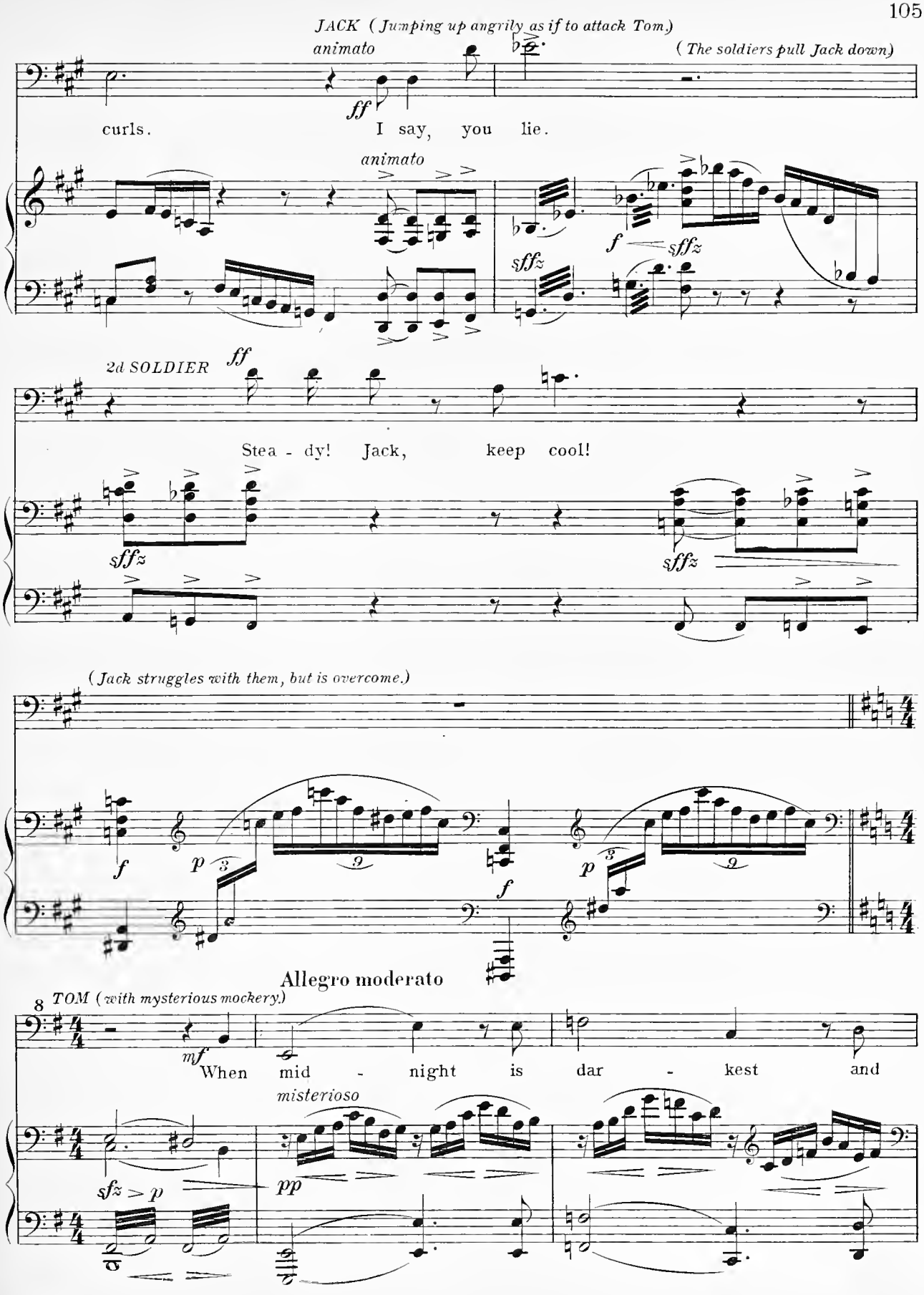

mf
f
Does she love me now?
If you have for-got,
mf
Does she re-mem - ber the
If you've for-got - ten the
ff
sffz
fff
mf
f
Has she kept the vow?
If you love me not,
That she gave to
There are o - ther
bur - ning kis - ses
pledge you gave me
That she gave to
There are o - ther
cresc.
f
ff
me when we march'd a - way?
girls just as sweet as you!
Far a way,
But if you
sfz
4
5

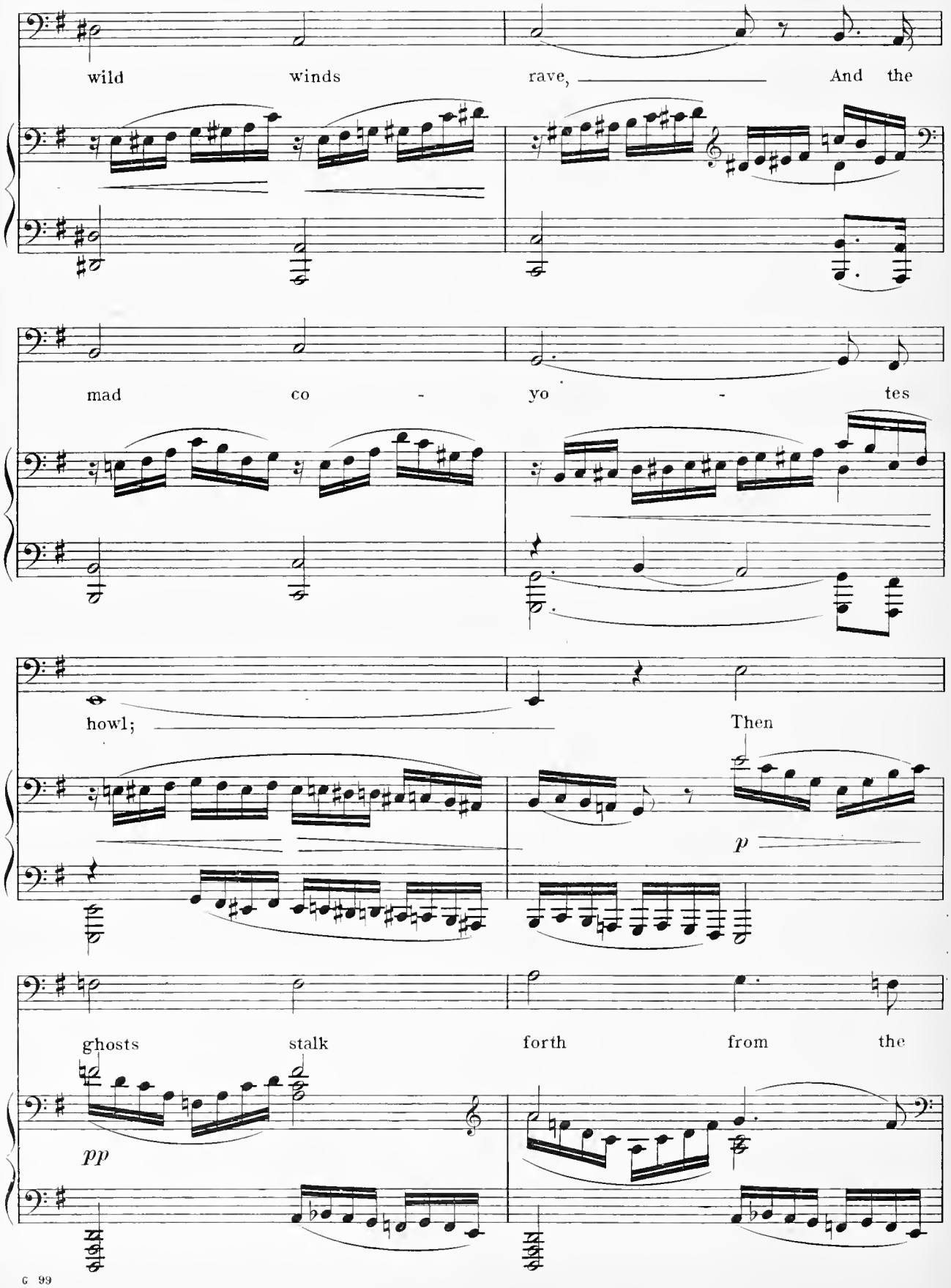

f sfz
f cresc. molto
far a - way
have been true
Far from my
I will come
sfz
sffz
fff
home and the arms of my fair love.
home when the long war is o - ver.
1
2
ffff
sffz
fff

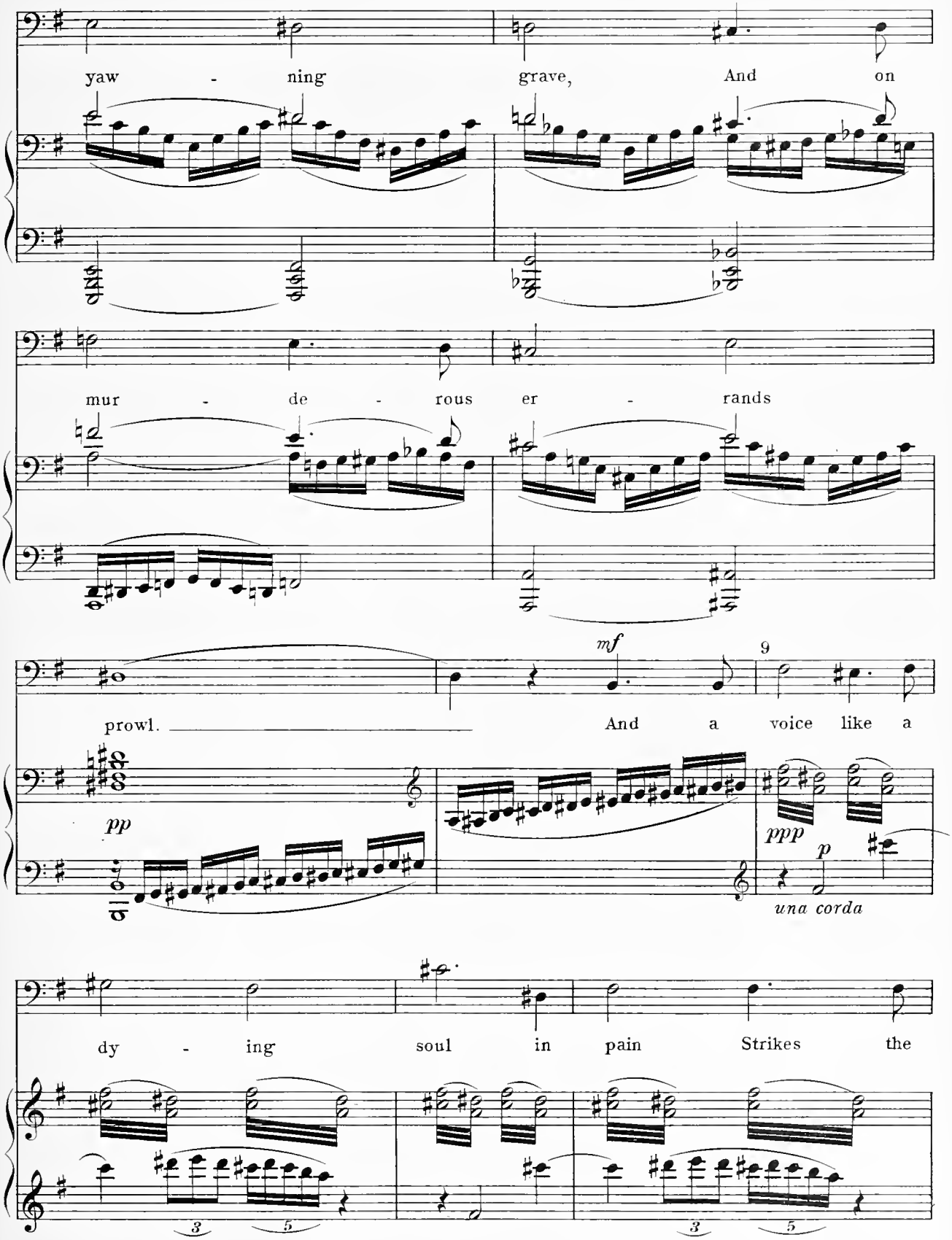

TOM (approaching group, right.)
Well! boys, 'twas a
great fight we had last night.
1st SOLDIER
You're right, Tom Flynn! we gave 'em
LITTLE JACK (in group, left, throwing cards on table.)
Hell.
It's mine, I win.
MALE CHORUS
Ha! Ha! Ha! Ha!
We gave 'em

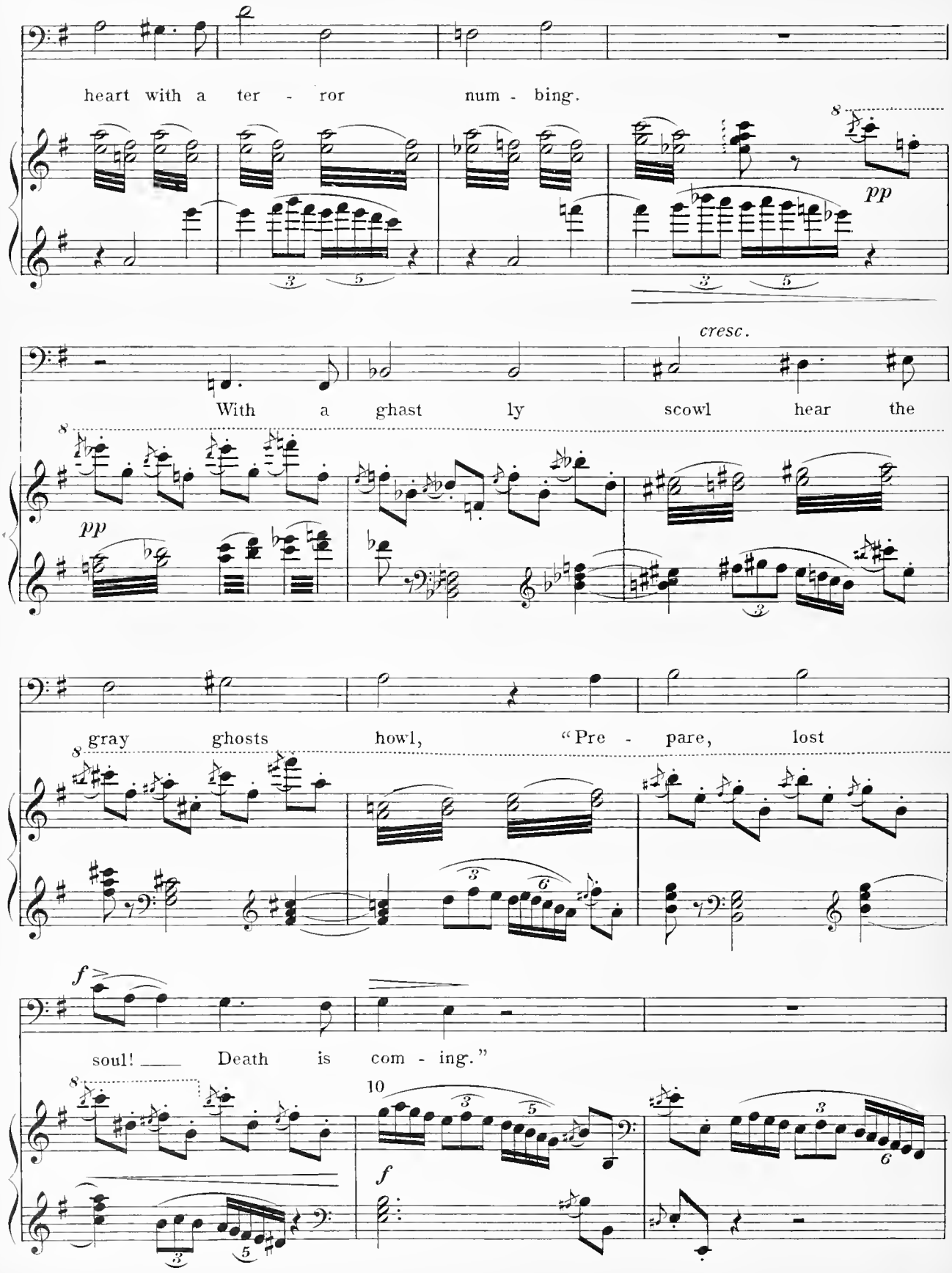

TOM (pointing to Jack.)
Scherzando poco meno mosso
Did ye see that ghost-ly In - dian de-vil
Hell.
dimin. e riten.
poco meno mosso Scherzando
JACK (angrily.)
chase lit - tle Jack 'round the gar - den? You lie, you I - rish
animato
TOM (going towards group, left.)
meno mosso e scherzando
scare-crow.
He just
Ha! Ha! Ha! Ha!
a tempo
poco riten.
meno mosso

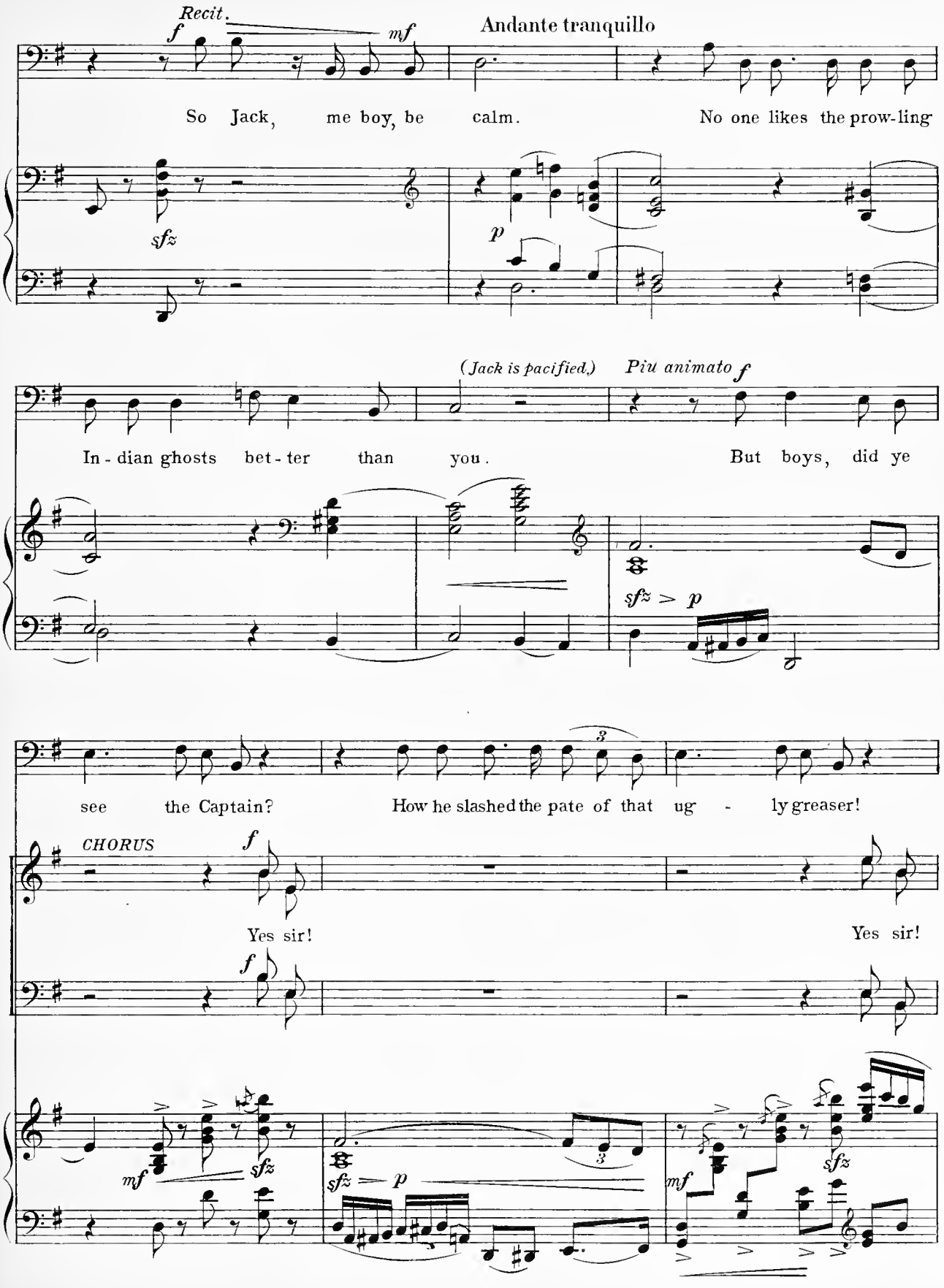

f
missed ye, Jack-ey me pret-ty boy, as ye flew the wall like a
2d SOLDIER
ff
hun-ter. Ha! Jack you're a live - ly jum-per
animato
f
ff
Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!
f
ff
7
f
sfz
animato
sfffz
fff
f
8va basso
TOM
mf
(Slapping the pistol in his belt.)
I fetchd him up with this, me son, and saved your pretty
poco meno mosso e scherzando
dim.e rit.
mf

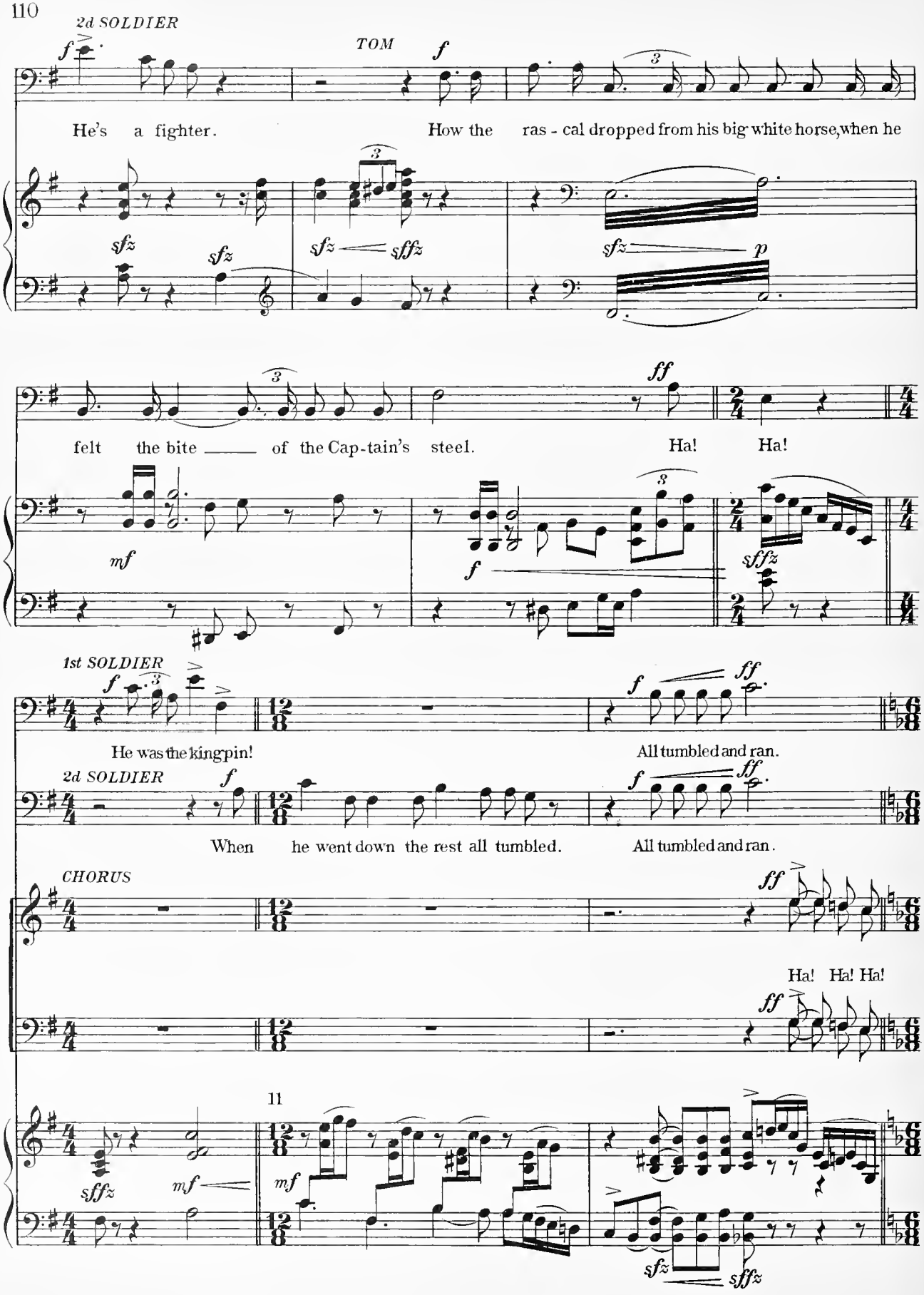

JACK (Jumping up angrily as if to attack Tom.)
animato
(The soldiers pull Jack down)
curls.
I say, you lie.
animato
2d SOLDIER
Stea - dy! Jack, keep cool!
(Jack struggles with them, but is overcome.)
Allegro moderato
TOM (with mysterious mockery.)
When mid - night is dar - kest and
misterioso

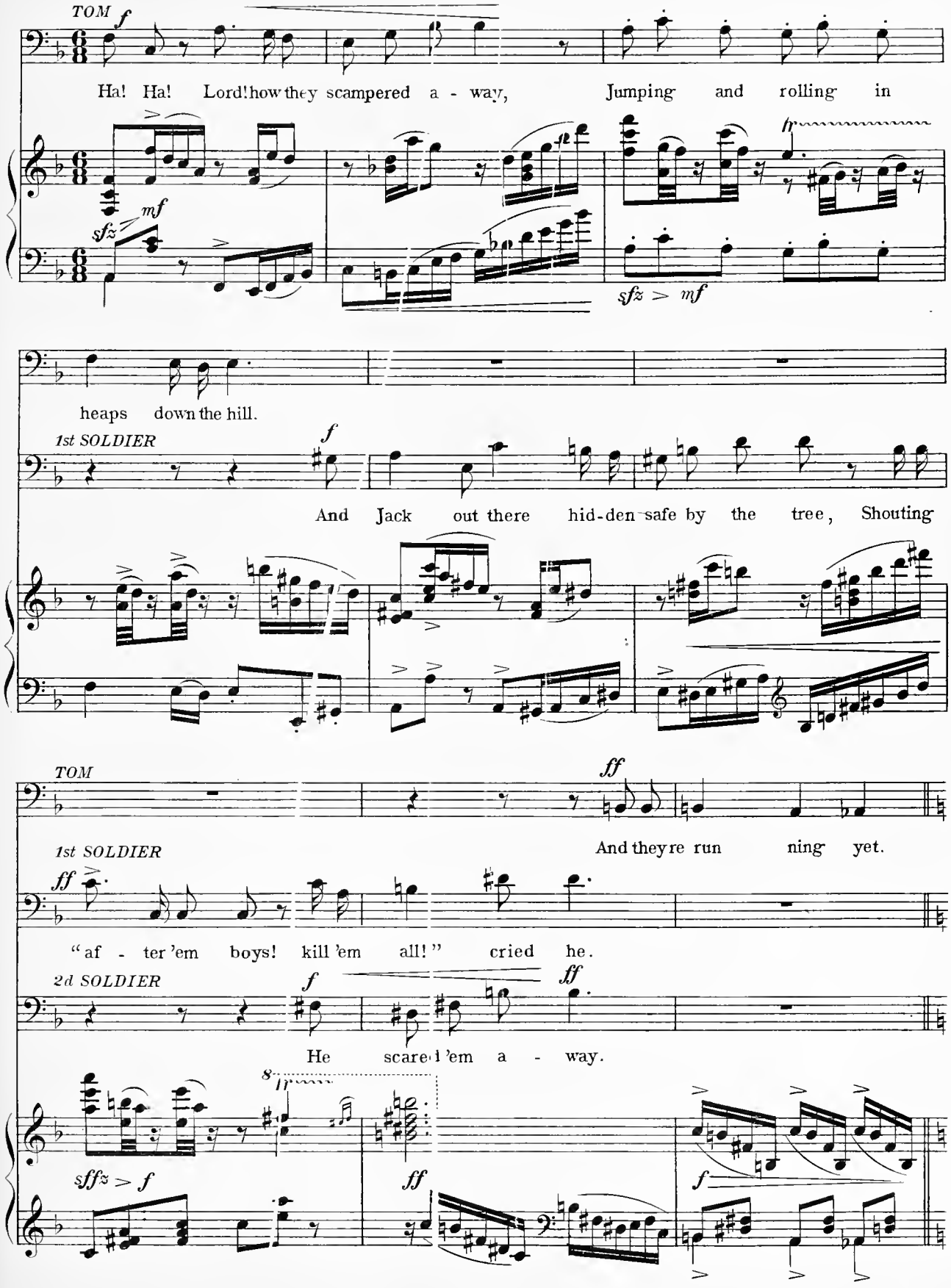

wild winds rave, And the
mad co - yo - tes
howl; Then
p
ghosts stalk forth from the
pp

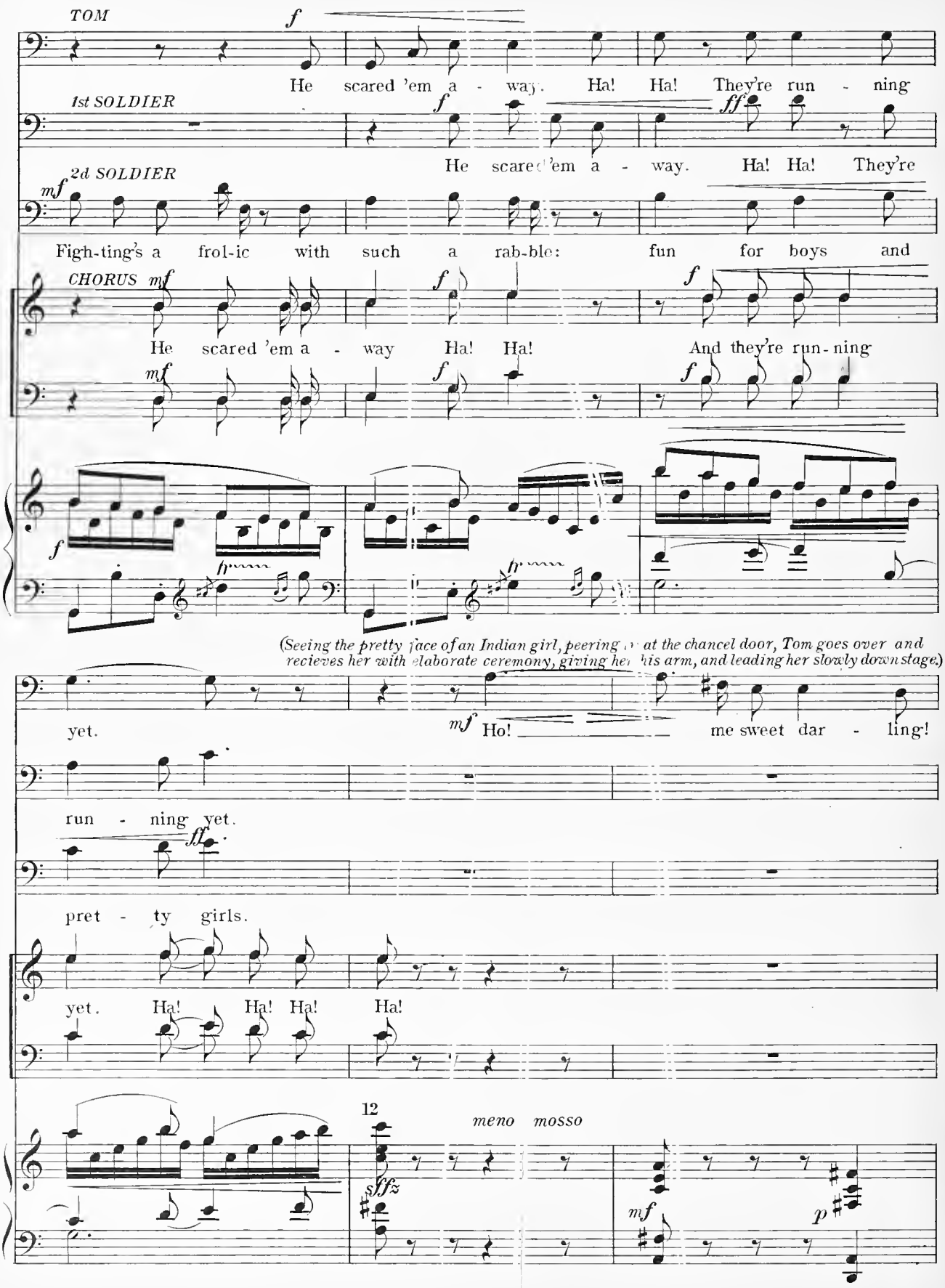

yaw - ning grave, And on
mur - de - rous er - rands
mf
9
prowl. And a voice like a
pp
ppp
p
una corda
dy - ing soul in pain Strikes the
3
5
3
5


heart with a ter - ror num - bing.
pp
cresc.
With a ghast ly scowl hear the
pp
gray ghosts howl, "Pre - pare, lost
f
soul! Death is com - ing."
10
f

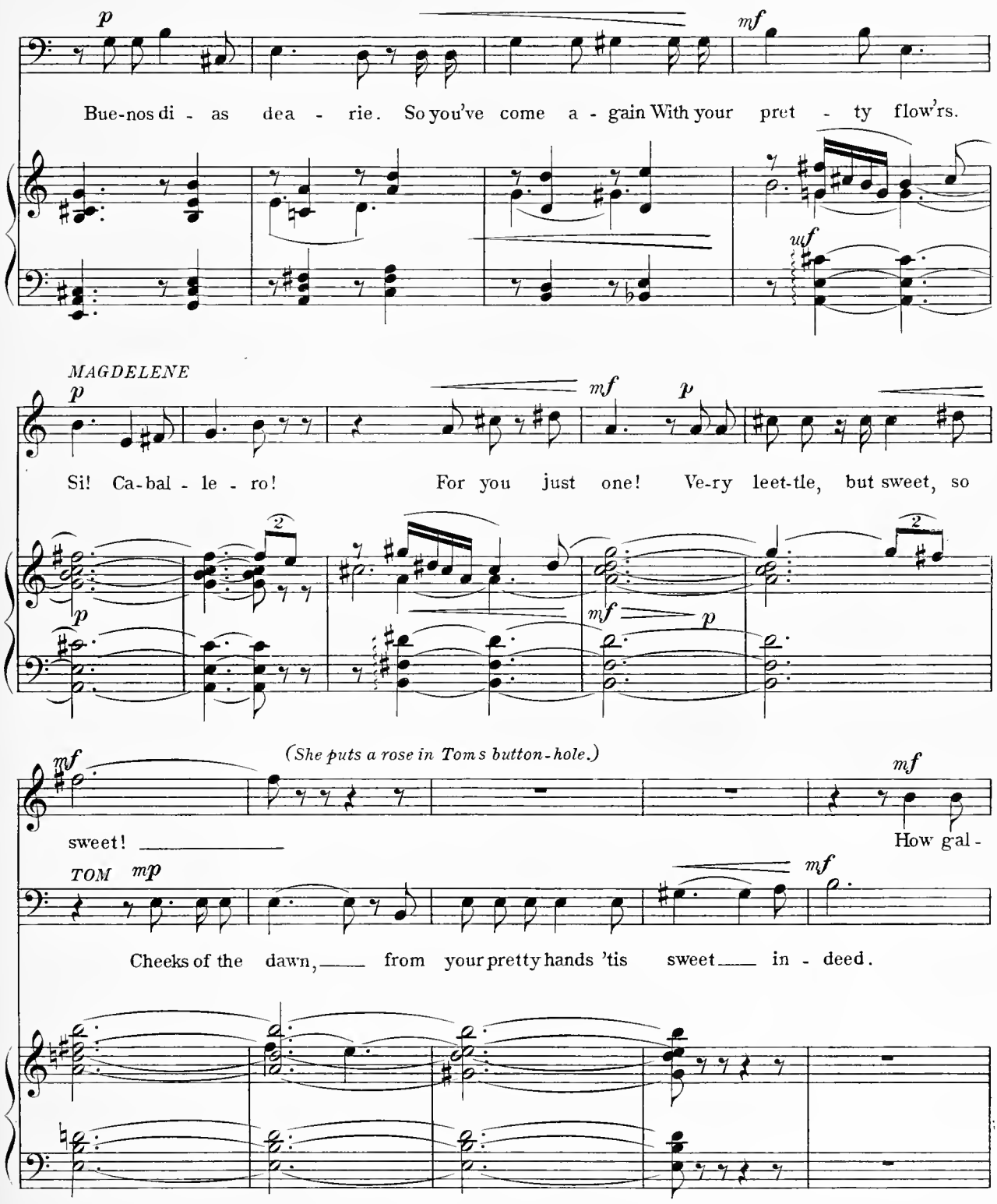

Recit.
f
mf
Andante tranquillo
So Jack, me boy, be calm.
No one likes the prow-ling
sfz
p
(Jack is pacified.)
Piu animato f
In - dian ghosts bet - ter than you.
But boys, did ye
sfz > p
see the Captain?
How he slashed the pate of that ug - ly greaser!
CHORUS
f
Yes sir!
Yes sir!
f
mf
sfz
sfz > p
mf
sfz

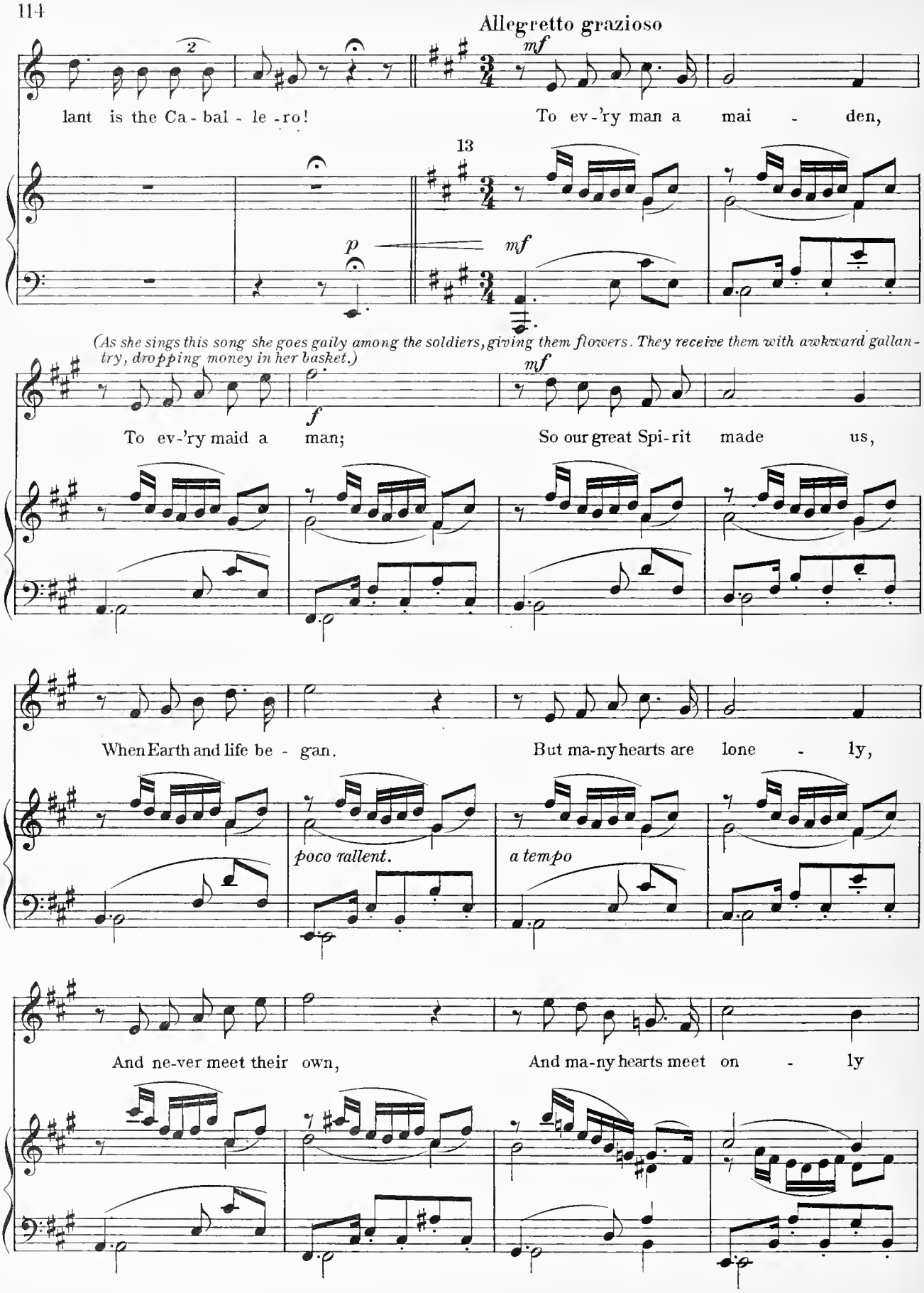

2d SOLDIER
TOM
He's a fighter.
How the ras - cal dropped from his big white horse, when he
felt the bite of the Cap-tain's steel.
Ha! Ha!
1st SOLDIER
He was the kingpin!
All tumbled and ran.
2d SOLDIER
When he went down the rest all tumbled.
All tumbled and ran.
CHORUS
Ha! Ha! Ha!
11

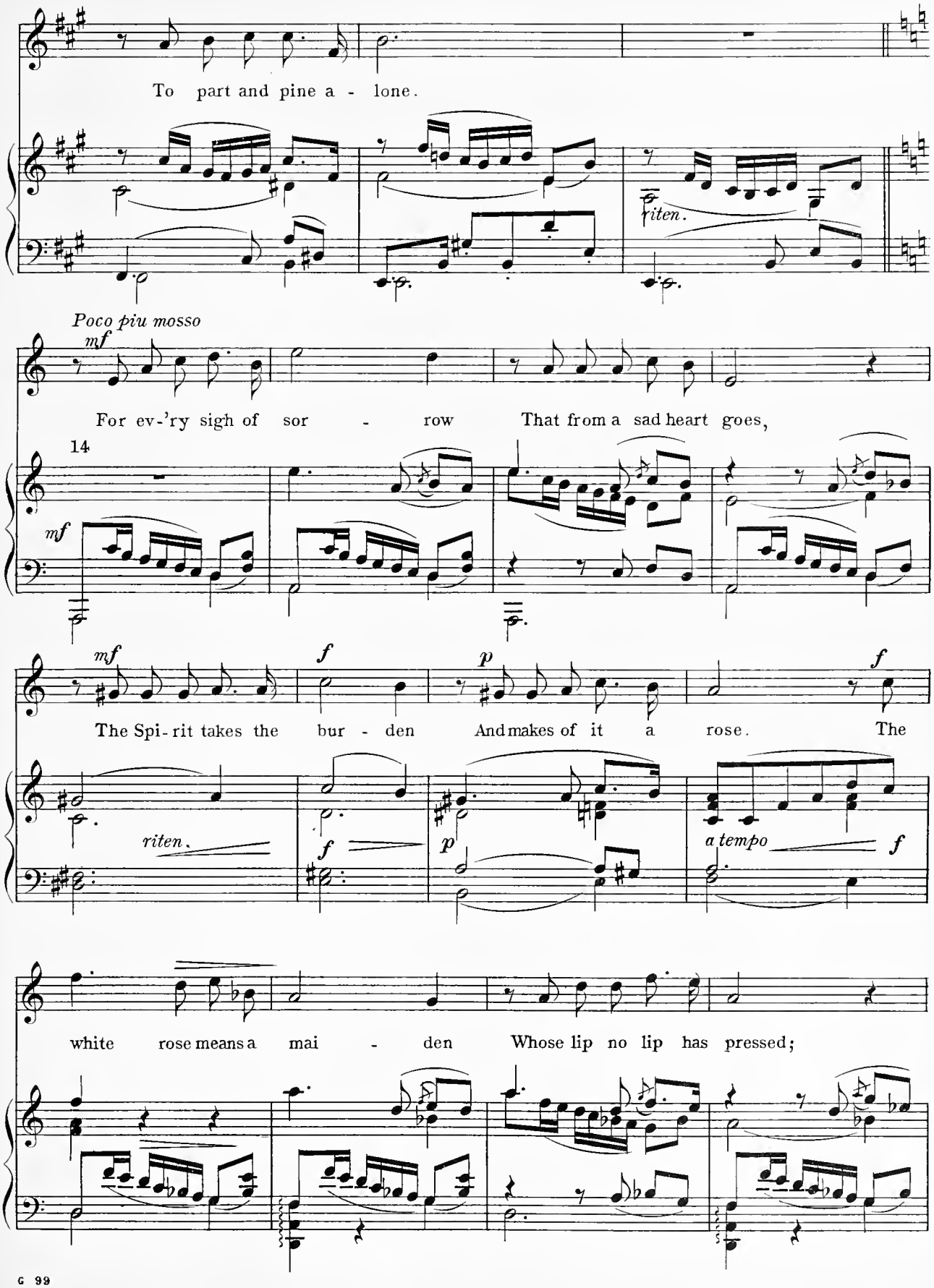

TOM
Ha! Ha! Lord! how they scampered a - way, Jumping and rolling in
heaps down the hill.
1st SOLDIER
And Jack out there hid-den safe by the tree, Shouting
TOM
1st SOLDIER
And they're run ning yet.
"af - ter 'em boys! kill 'em all!" cried he.
2d SOLDIER
He scared 'em a - way.

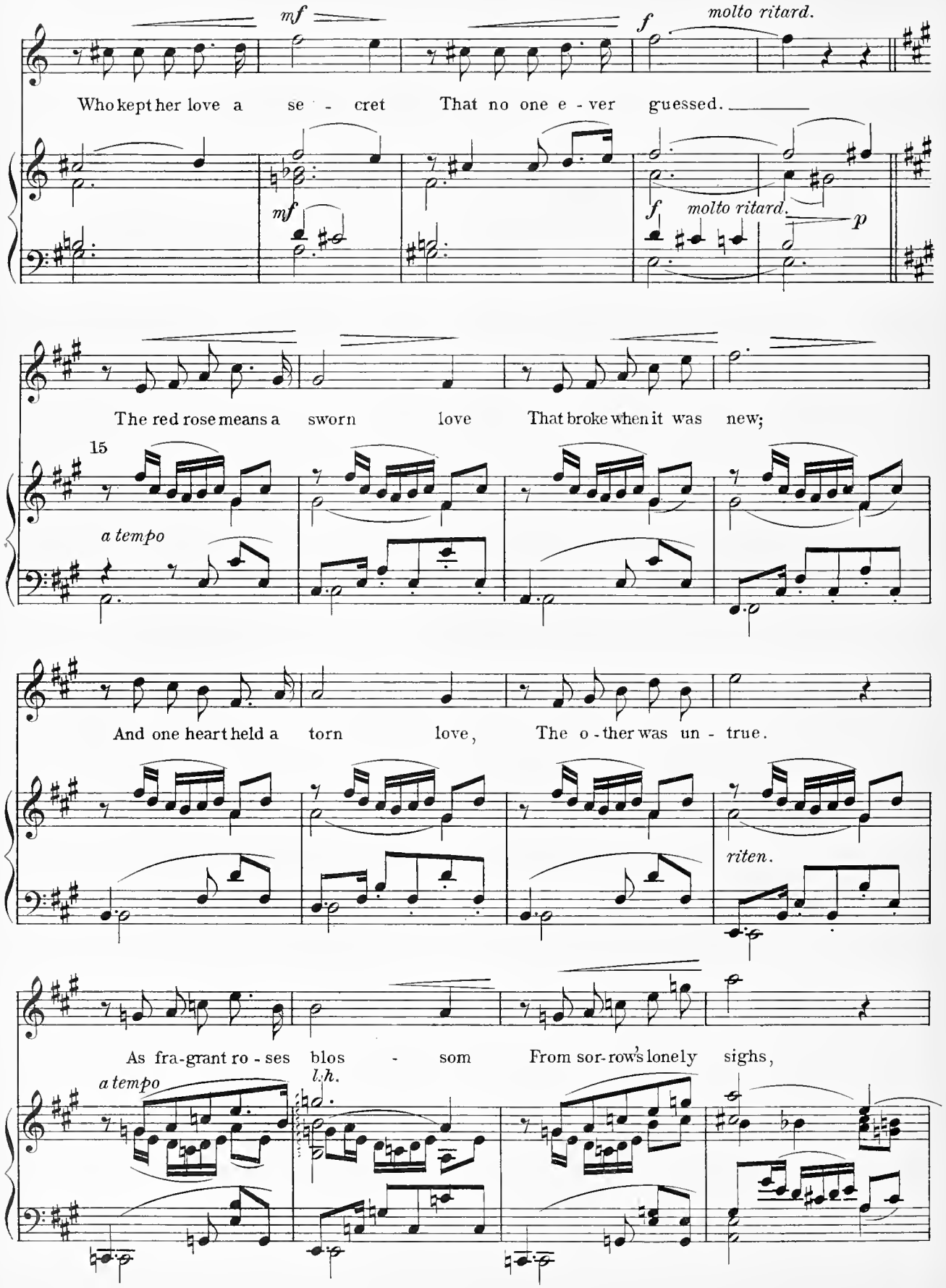

TOM
He scared 'em a - way. Ha! Ha! They're run - ning
1st SOLDIER
He scared 'em a - way. Ha! Ha! They're
2d SOLDIER
Figh-ting's a frol-ic with such a rab-ble: fun for boys and
CHORUS
He scared 'em a - way Ha! Ha! And they're run-ning
(Seeing the pretty face of an Indian girl, peering ... at the chancel door, Tom goes over and recieves her with elaborate ceremony, giving her his arm, and leading her slowly down stage.)
yet.
Ho! me sweet dar - ling!
run - ning yet.
pret - ty girls.
yet. Ha! Ha! Ha! Ha!
12
meno mosso

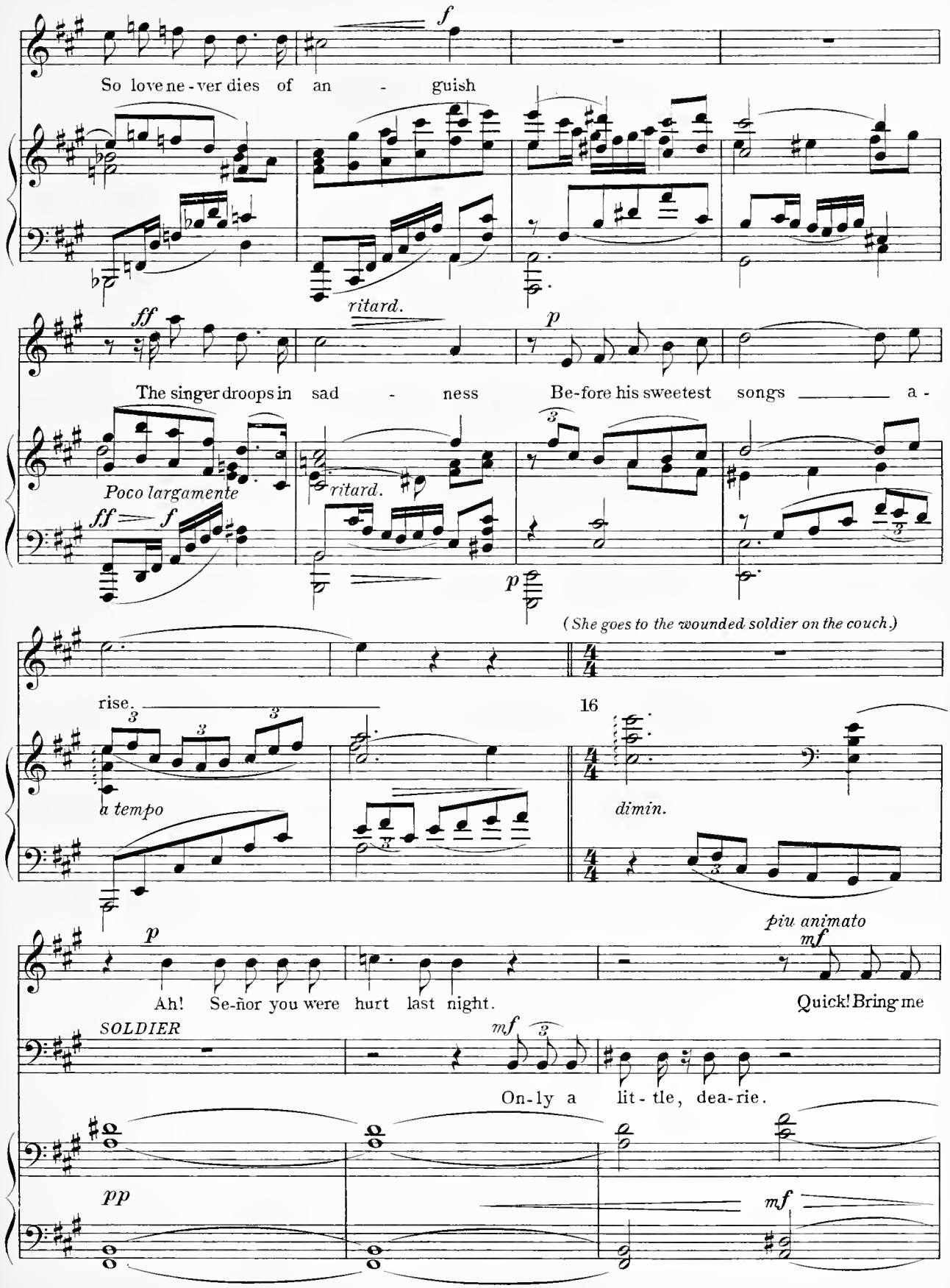
SCENE II. *THE SAME, MAGDELENA*

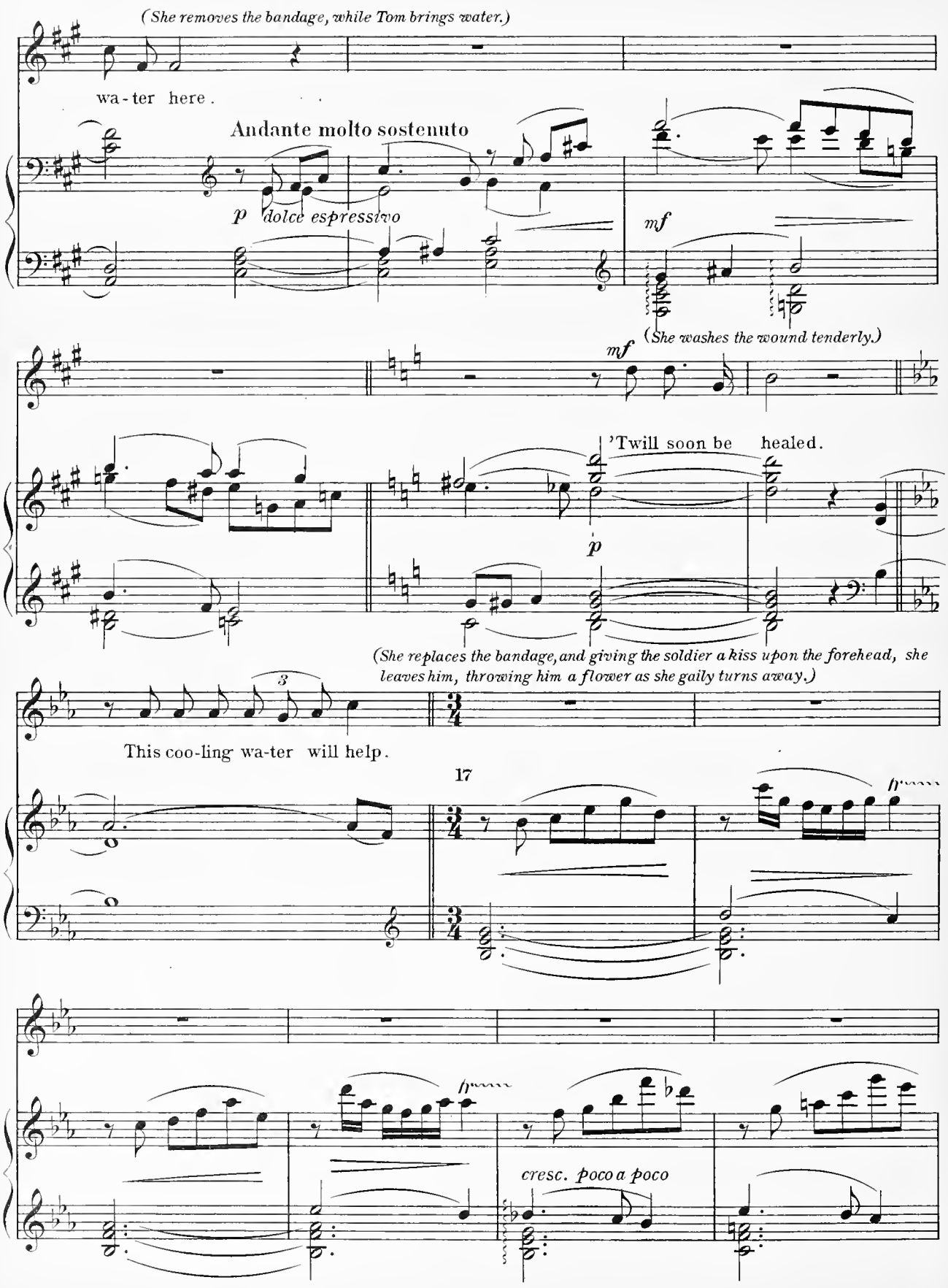


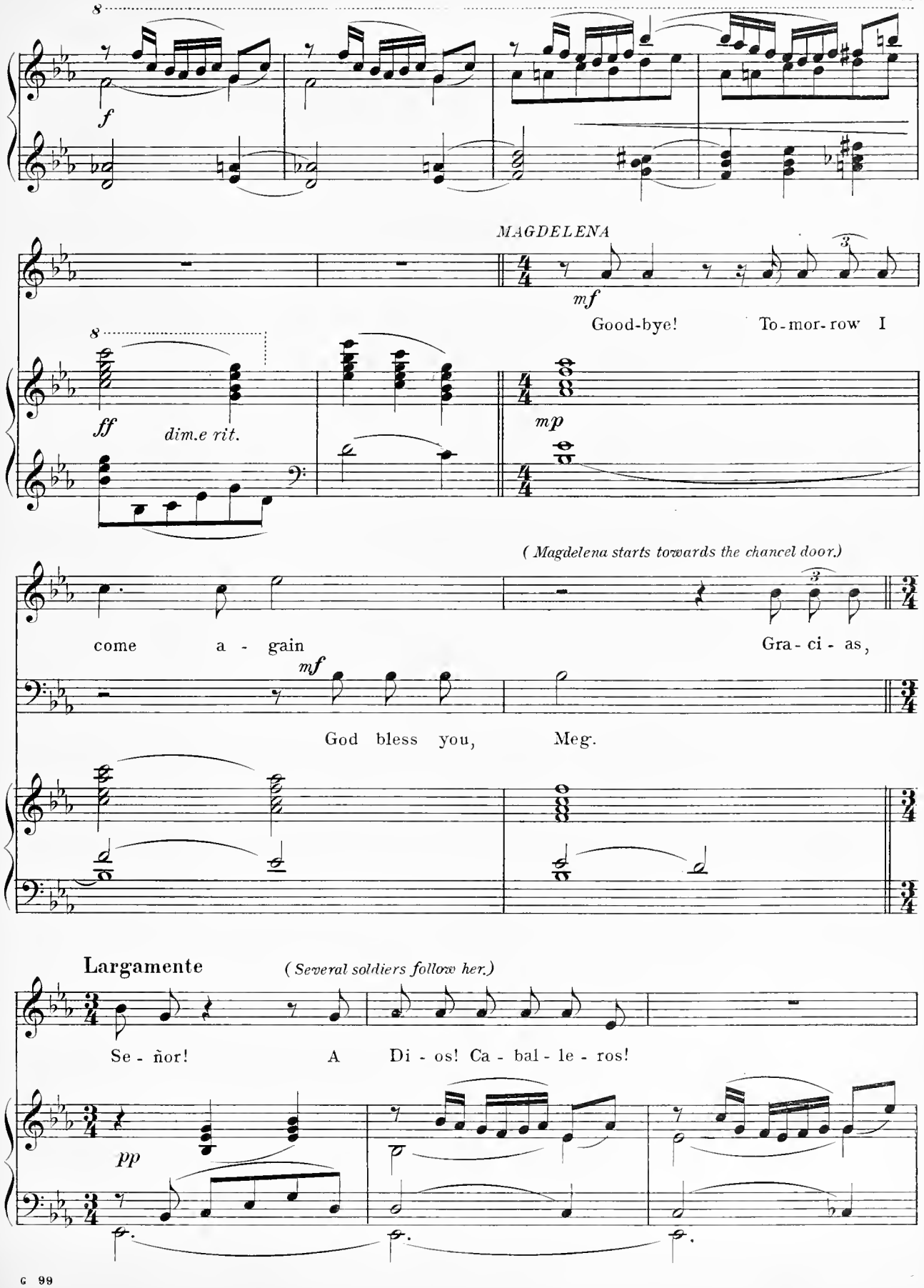

Allegretto grazioso
2
mf
lant is the Ca - bal - le - ro!
To ev-'ry man a mai - den,
13
p
mf
(As she sings this song she goes gaily among the soldiers, giving them flowers. They receive them with awkward gallantry, dropping money in her basket.)
f
mf
To ev-'ry maid a man;
So our great Spi-rit made us,
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
f
ff
ritard.
p
The singer droops in sad - ness
Be-fore his sweetest songs a -
Poco largamente
ff f
ritard.
p
(She goes to the wounded soldier on the couch.)
rise.
16
a tempo
dimin.
p
piu animato
mf
Ah! Se-ñor you were hurt last night.
Quick! Bring me
SOLDIER
mf
On-ly a lit - tle, dea-rie.
pp
mf


(She removes the bandage, while Tom brings water.)
wa-ter here.
Andante molto sostenuto
p dolce espressivo
mf
(She washes the wound tenderly.)
mf
'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.)
3
This coo-ling wa-ter will help.
17
fp
fp
cresc. poco a poco


f
MAGDELENA
mf
Good-bye! To-mor-row I
ff
dim.e rit.
mp
(Magdelena 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.

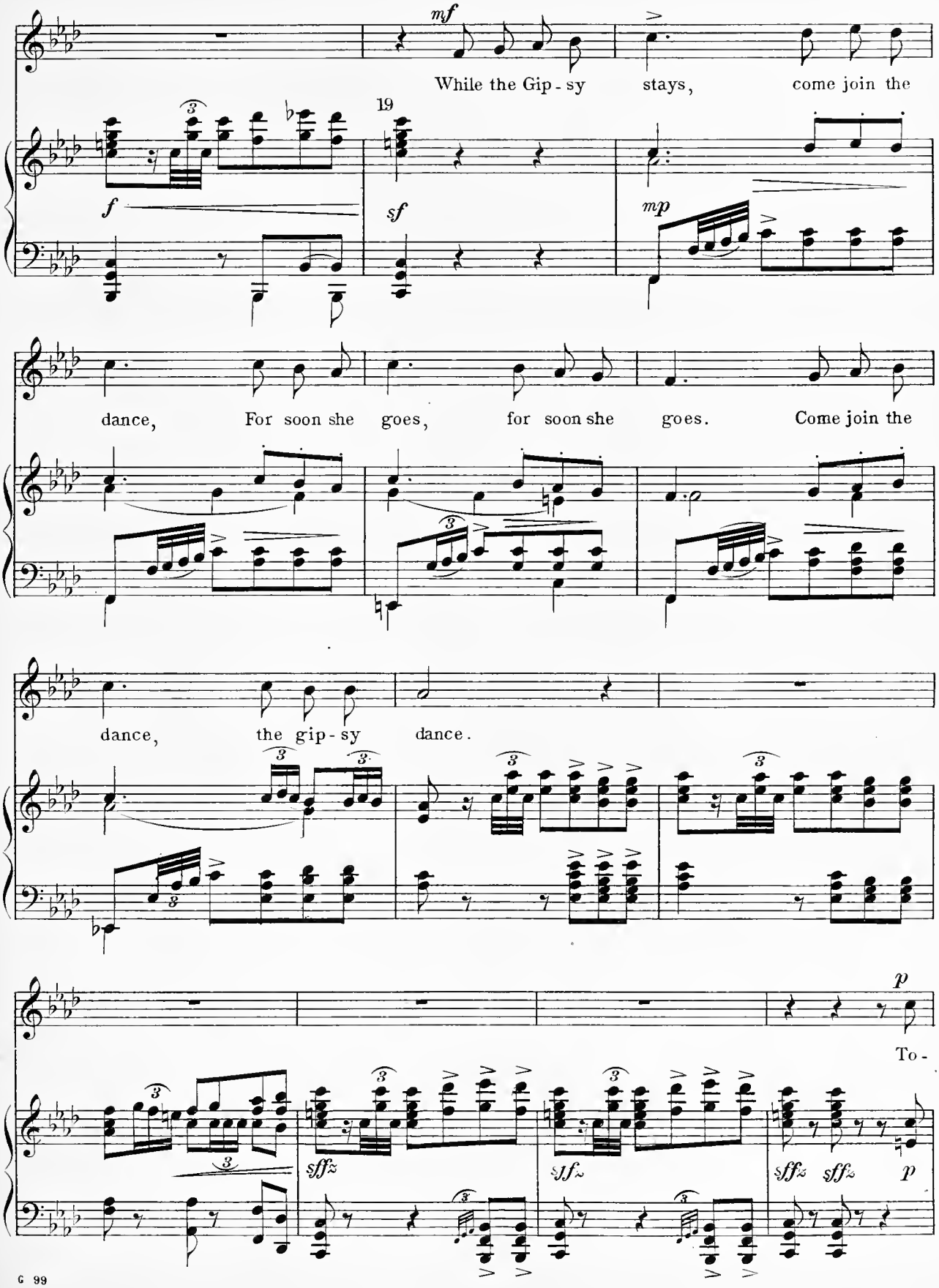
sky Must roof the home of Zin - ca - li.

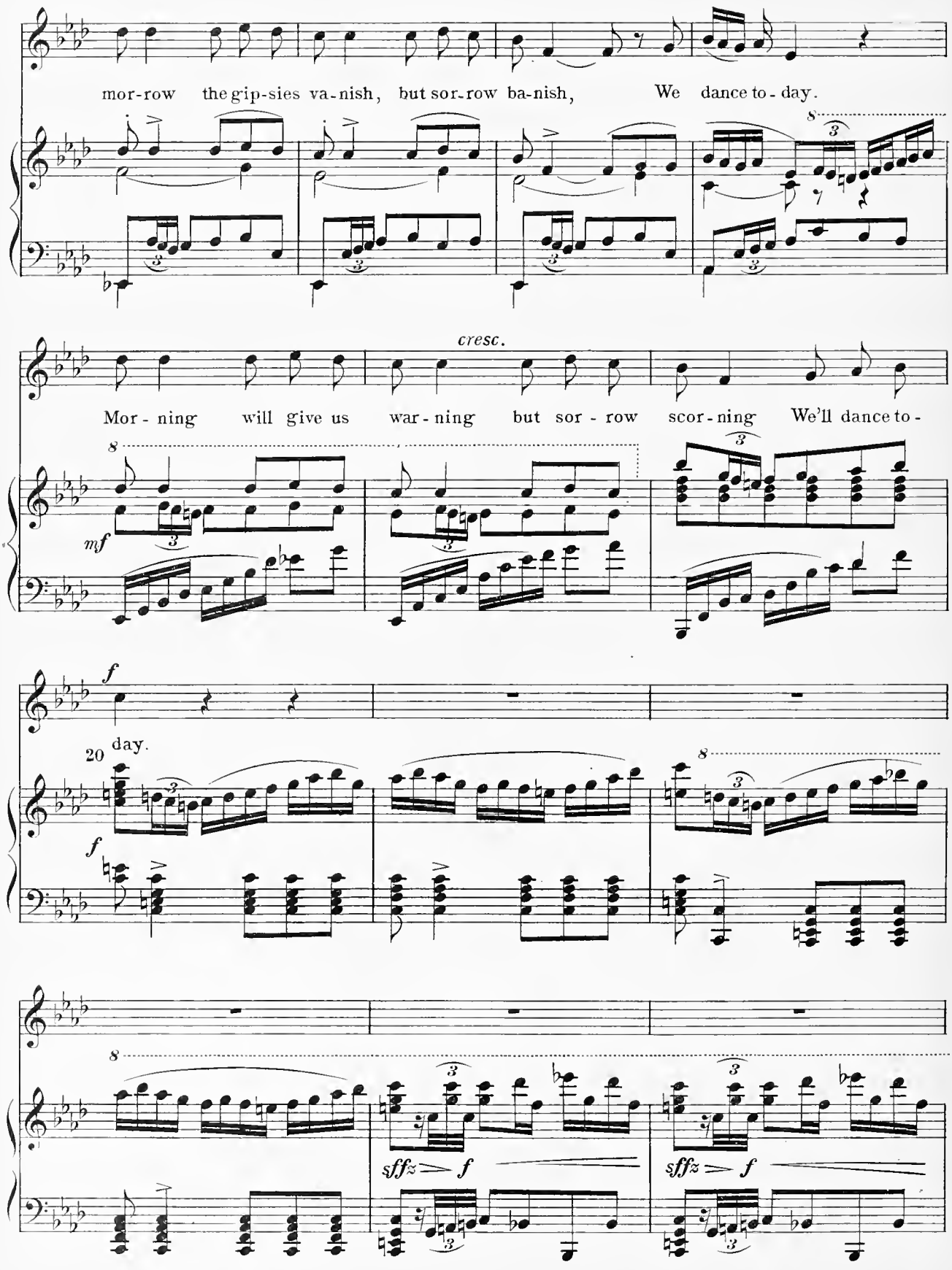
(enter Gipsy.)

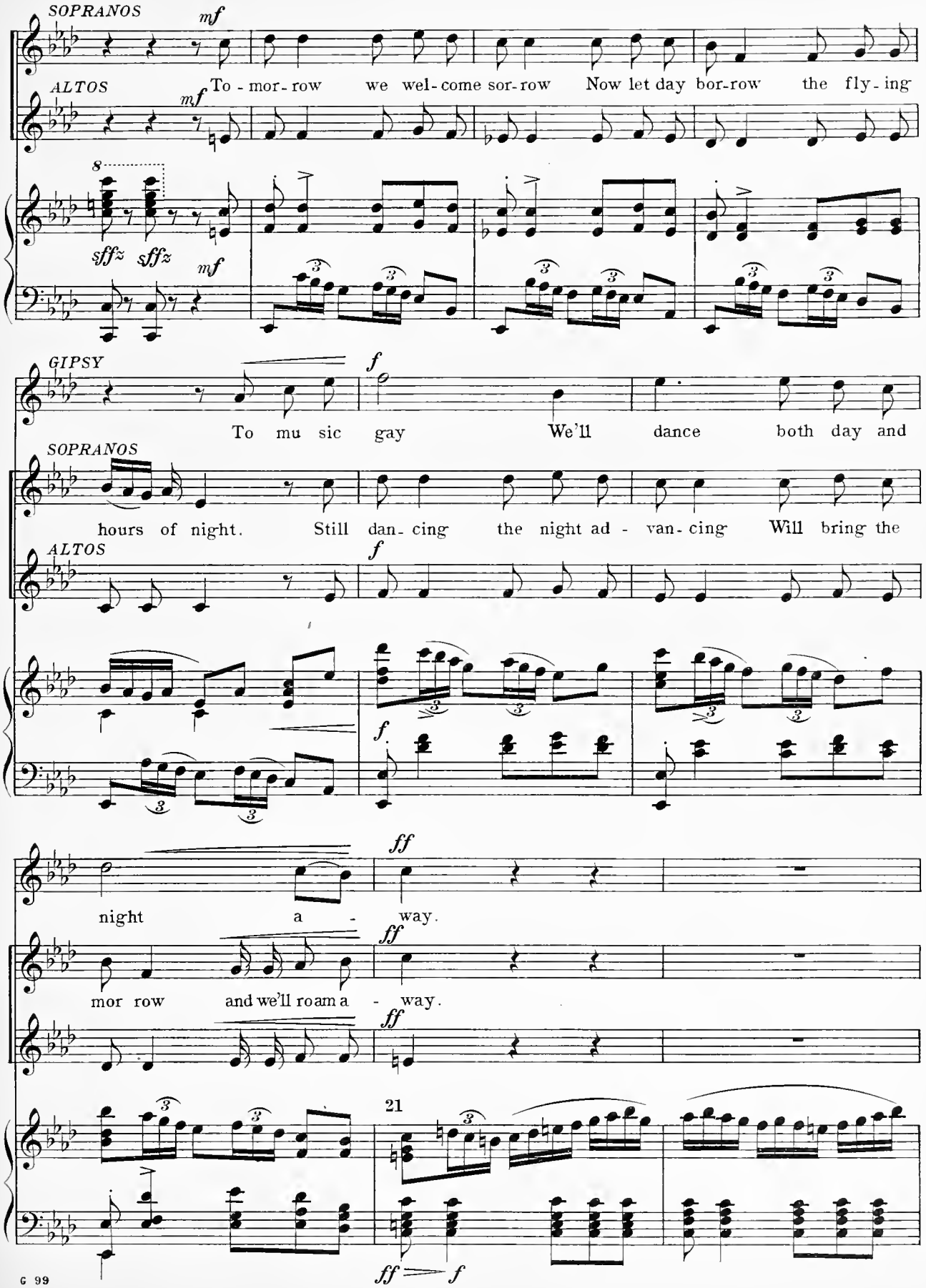
f

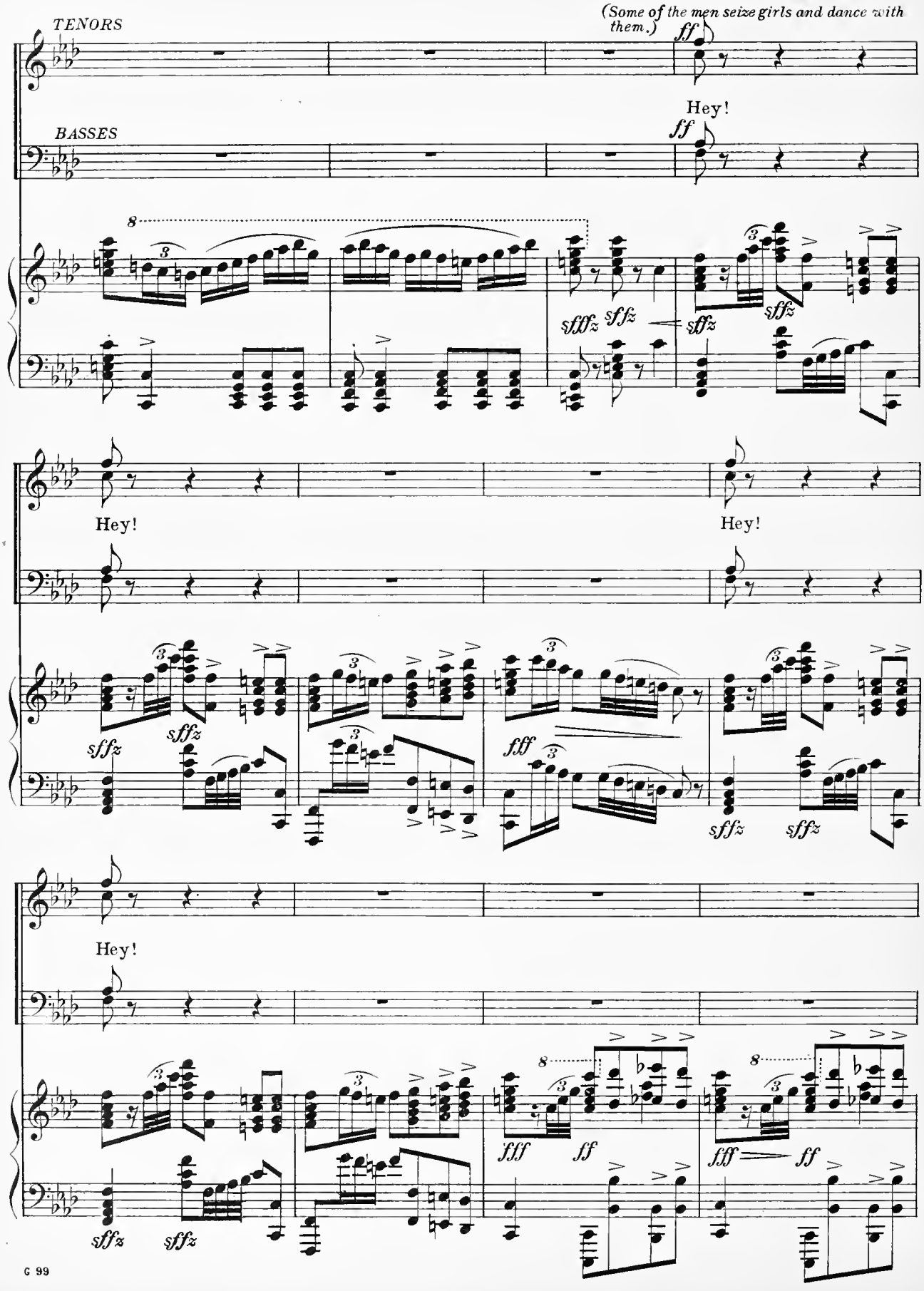
mf

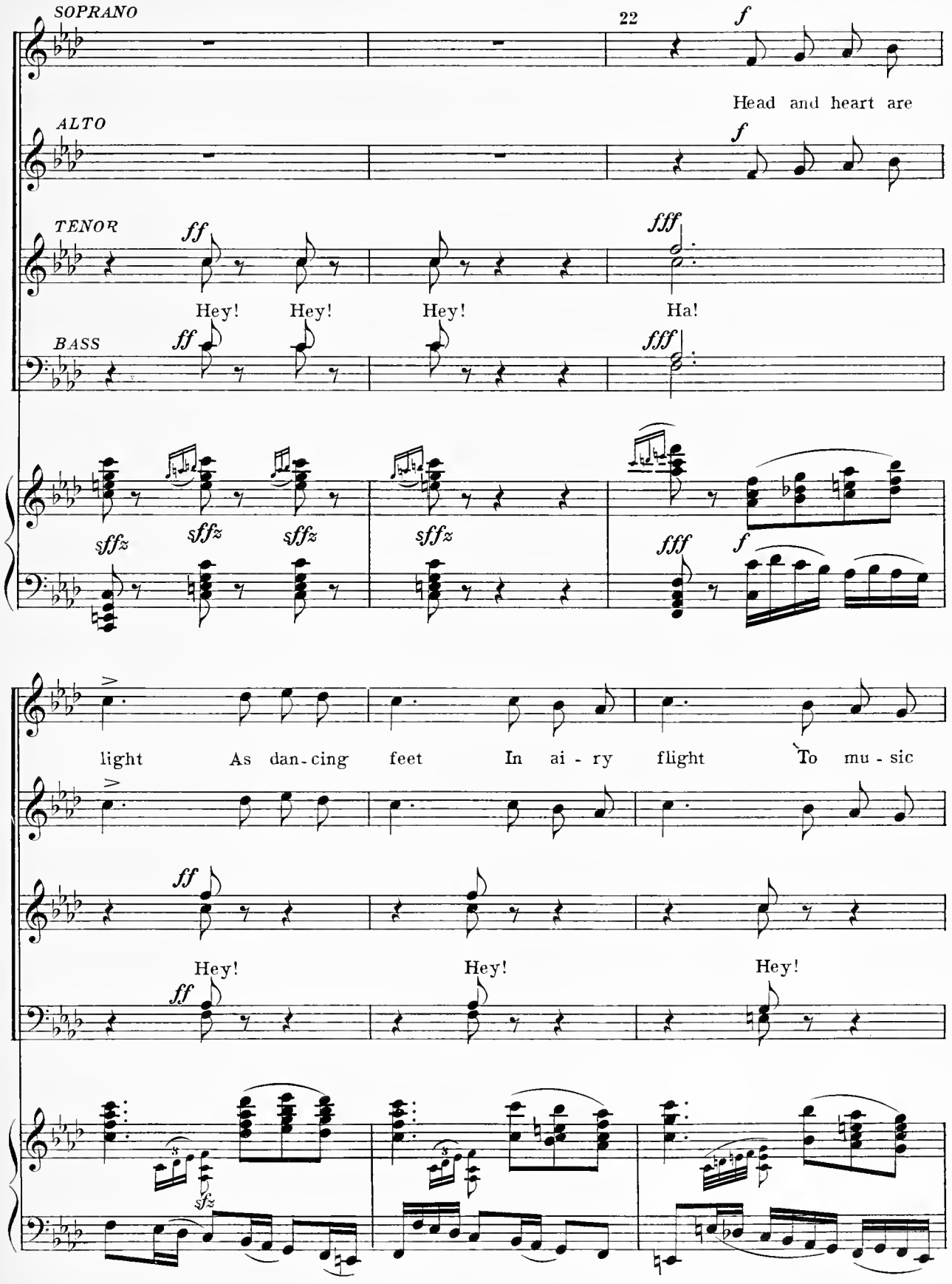
She dances seductively about the chancel. Gradually all join in the song and finally in the dance, the soldiers seizing the girls and whirling wildly about with them. At the climax of the excitement the leading dancer goes out the chancel door into the garden, and is followed by all the others except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

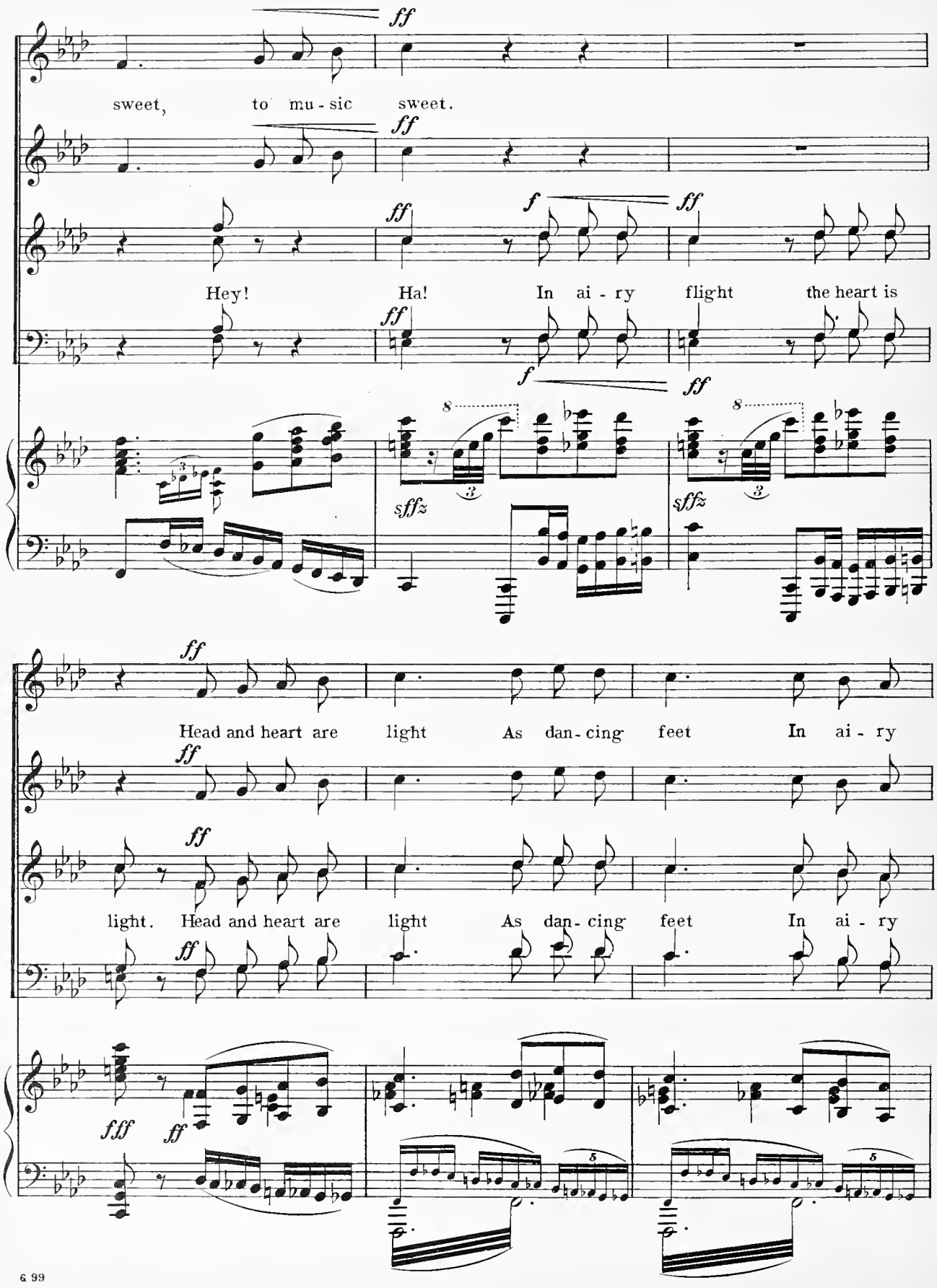

mf
While the Gip - sy stays, come join the
19
f
sf
mp
dance, For soon she goes, for soon she goes. Come join the
dance, the gip - sy dance.
p
To -
sffz
sffz
sffz
sffz
p

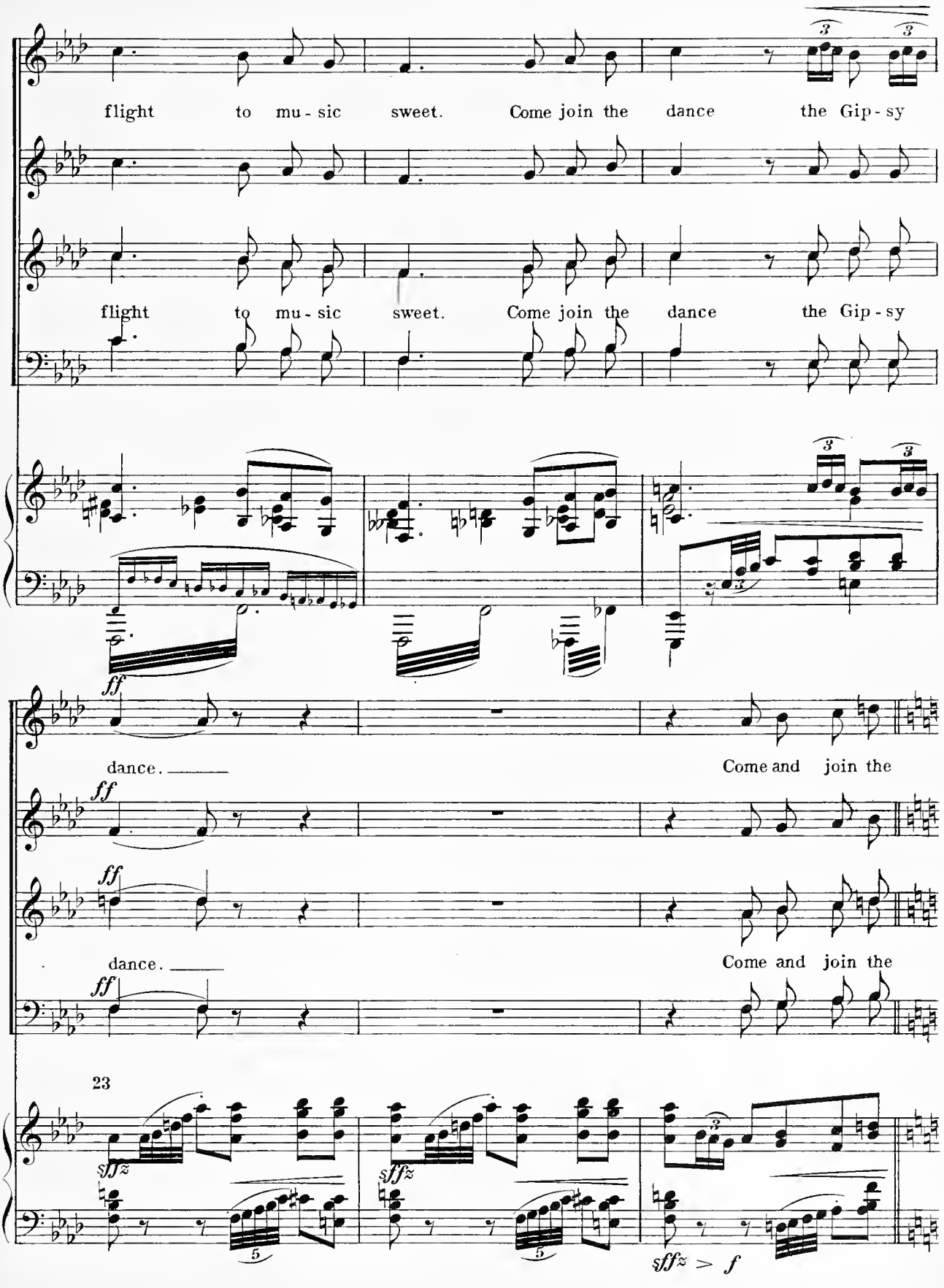

mor-row the gip-sies va-nish, but sor-row ba-nish, We dance to-day.
cresc.
Mor-ning will give us war-ning but sor-row scor-ning We'll dance to-
mf
f
20
day.
f
sff≈ f
sff≈ f

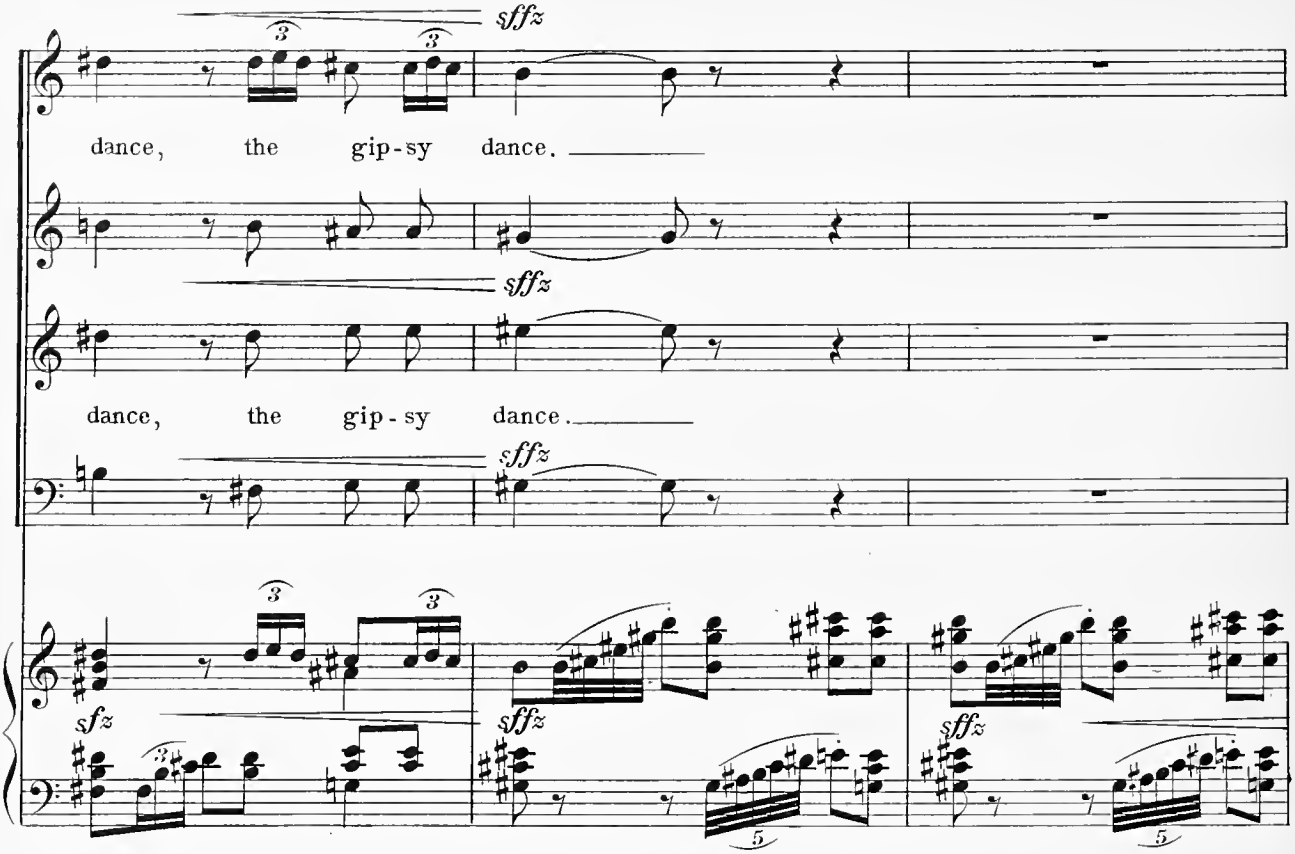

SOPRANOS
mf
ALTOS
mf
To - mor - row we wel - come sor - row Now let day bor - row the fly - ing
8
sffz sffz
mf
GIPSY
f
To mu sic gay We'll dance both day and
SOPRANOS
hours of night. Still dan - cing the night ad - van - cing Will bring the
ALTOS
f
f
ff
night a - way.
ff
mor row and we'll roam a - way.
ff
21
ff f


TENORS
(Some of the men seize girls and dance with them.)
ff
Hey!
BASSES
ff
sfffz
sffz
sffz
sffz
Hey!
Hey!
sffz
sffz
fff
sffz
sffz
Hey!
fff
ff
fff
ff
sffz
sffz

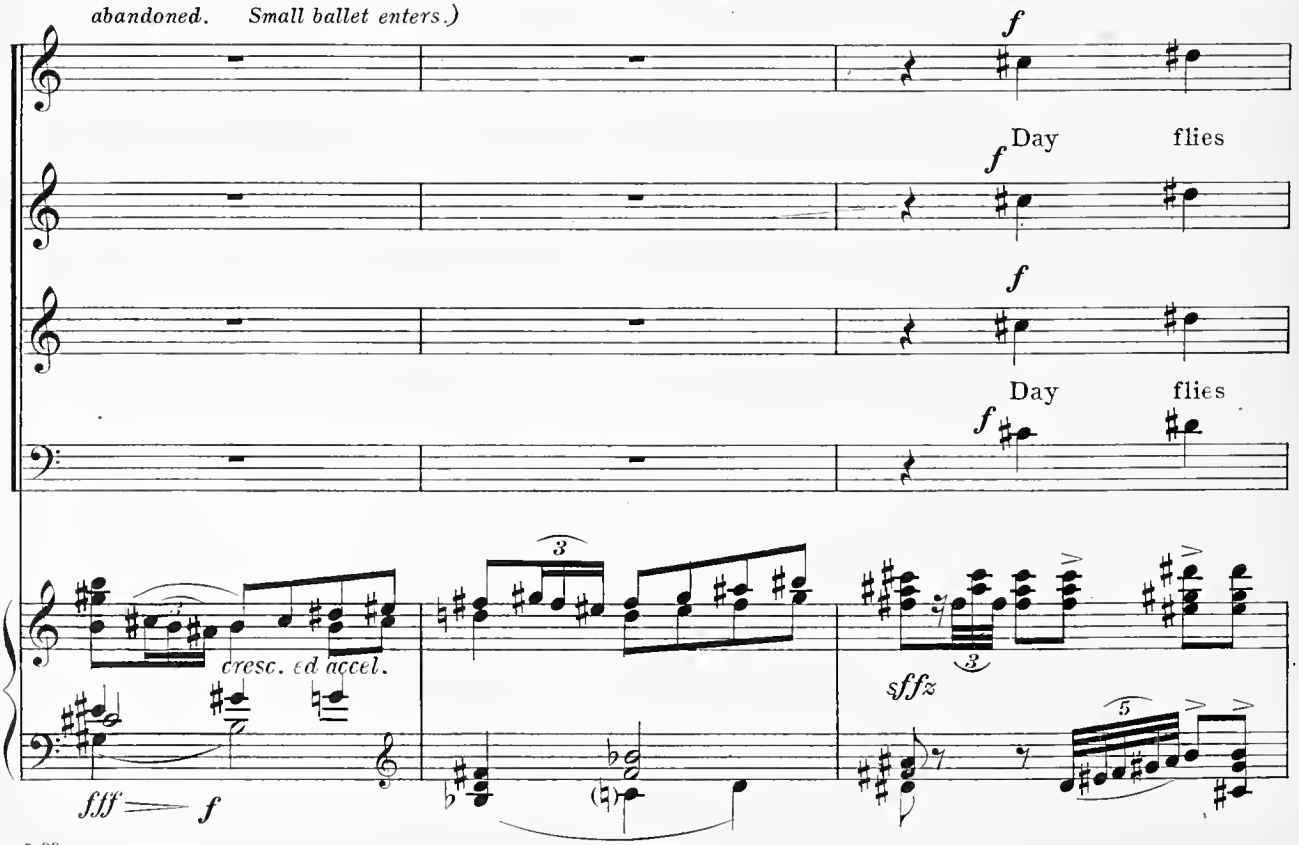

SOPRANO
22
f
Head and heart are
ALTO
f
TENOR
ff
fff
Hey! Hey! Hey! Ha!
BASS
ff
fff
sffz sffz sffz sffz
fff
f
light As dan-cing feet In ai-ry flight To mu-sic
ff
Hey! Hey! Hey!
ff
sfz

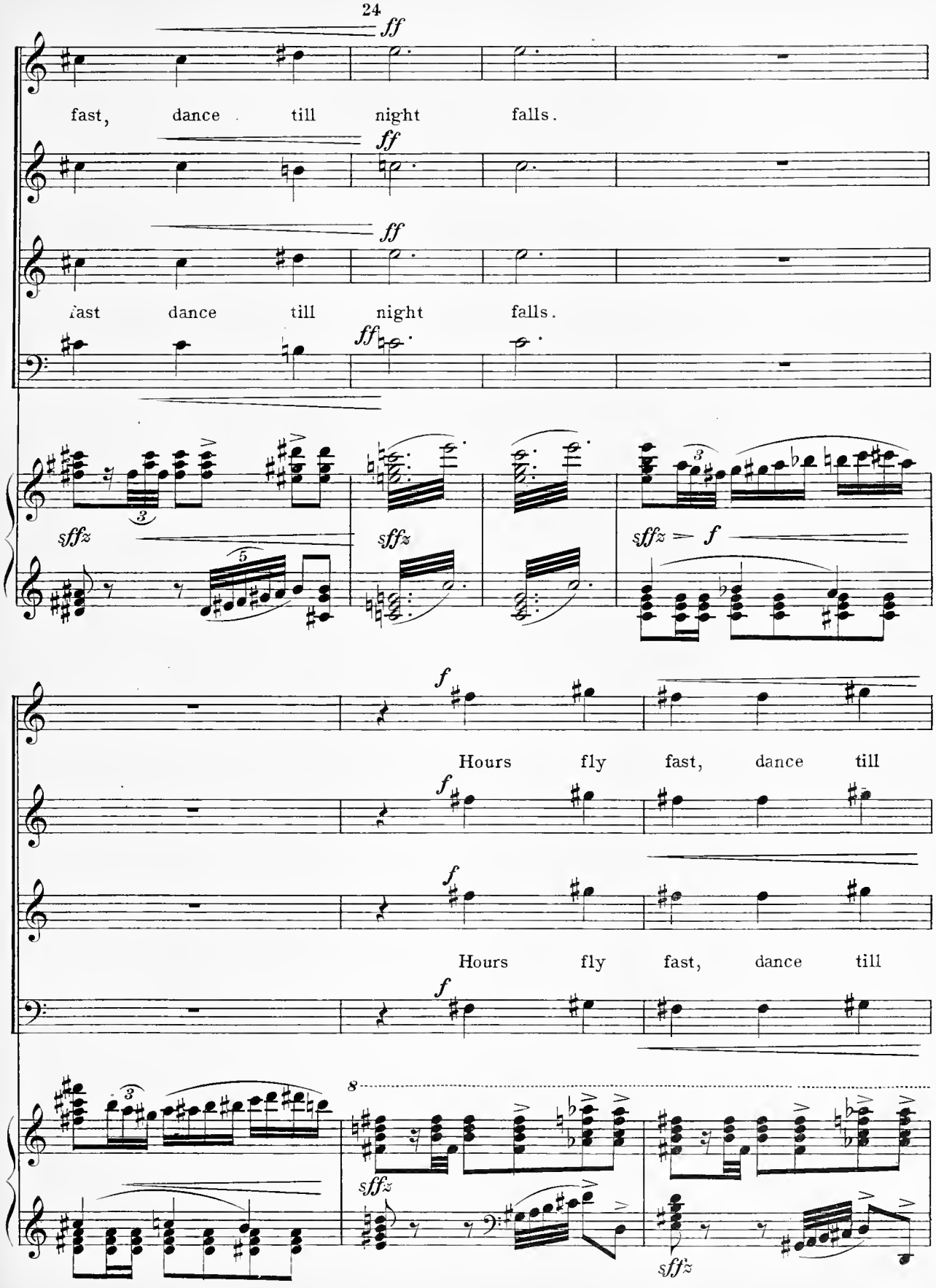

ff
sweet, to mu - sic sweet.
ff
ff
f
ff
Hey! Ha! In ai - ry flight the heart is
ff
f
ff
8
sffz
8
sffz
ff
Head and heart are light As dan - cing feet In ai - ry
ff
ff
light. Head and heart are light As dan - cing feet In ai - ry
ff
fff
ff
5
5

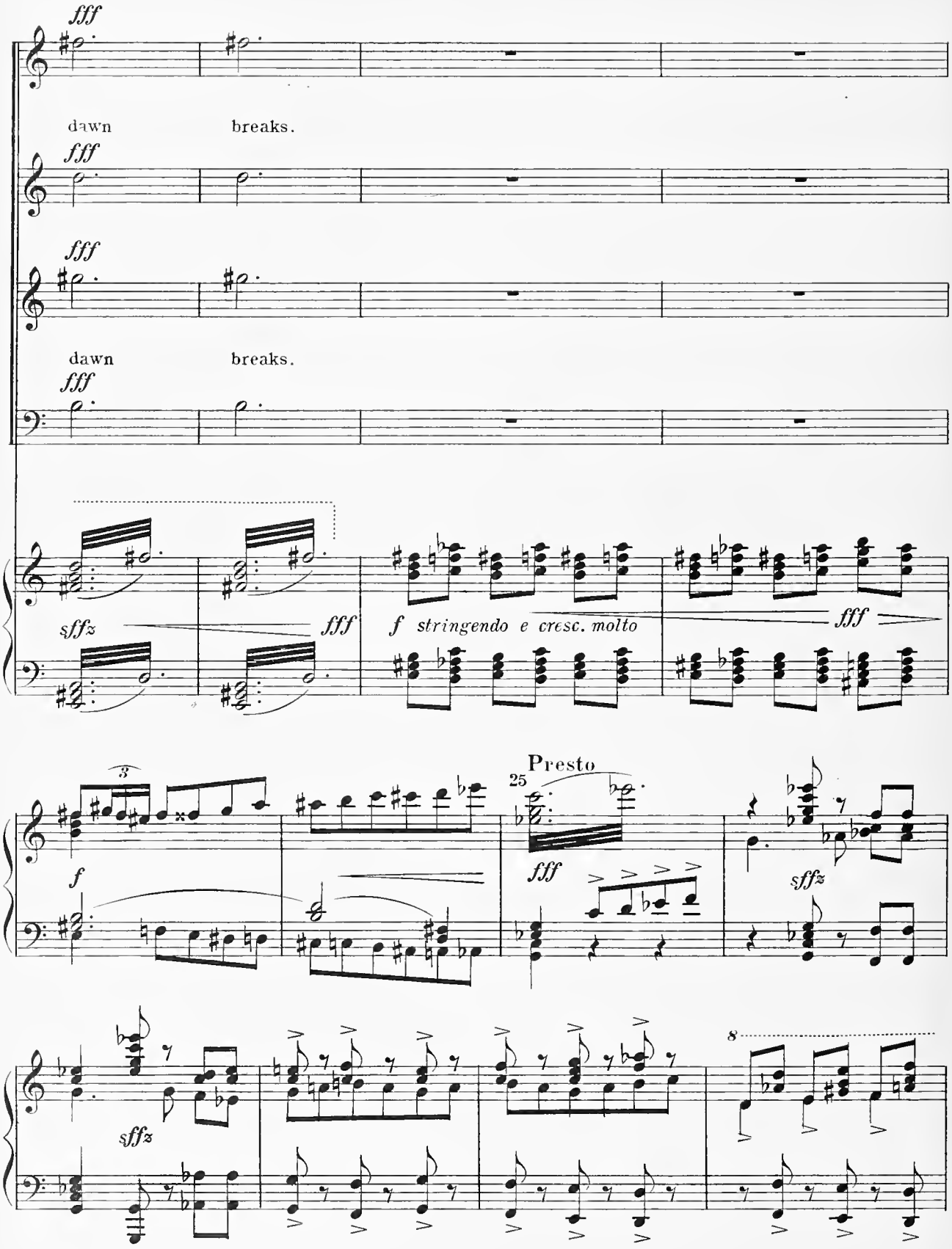

flight to mu - sic sweet. Come join the dance the Gip - sy
flight to mu - sic sweet. Come join the dance the Gip - sy
ff
dance. Come and join the
ff
dance. Come and join the
ff
23
sffz
sffz
sffz > f

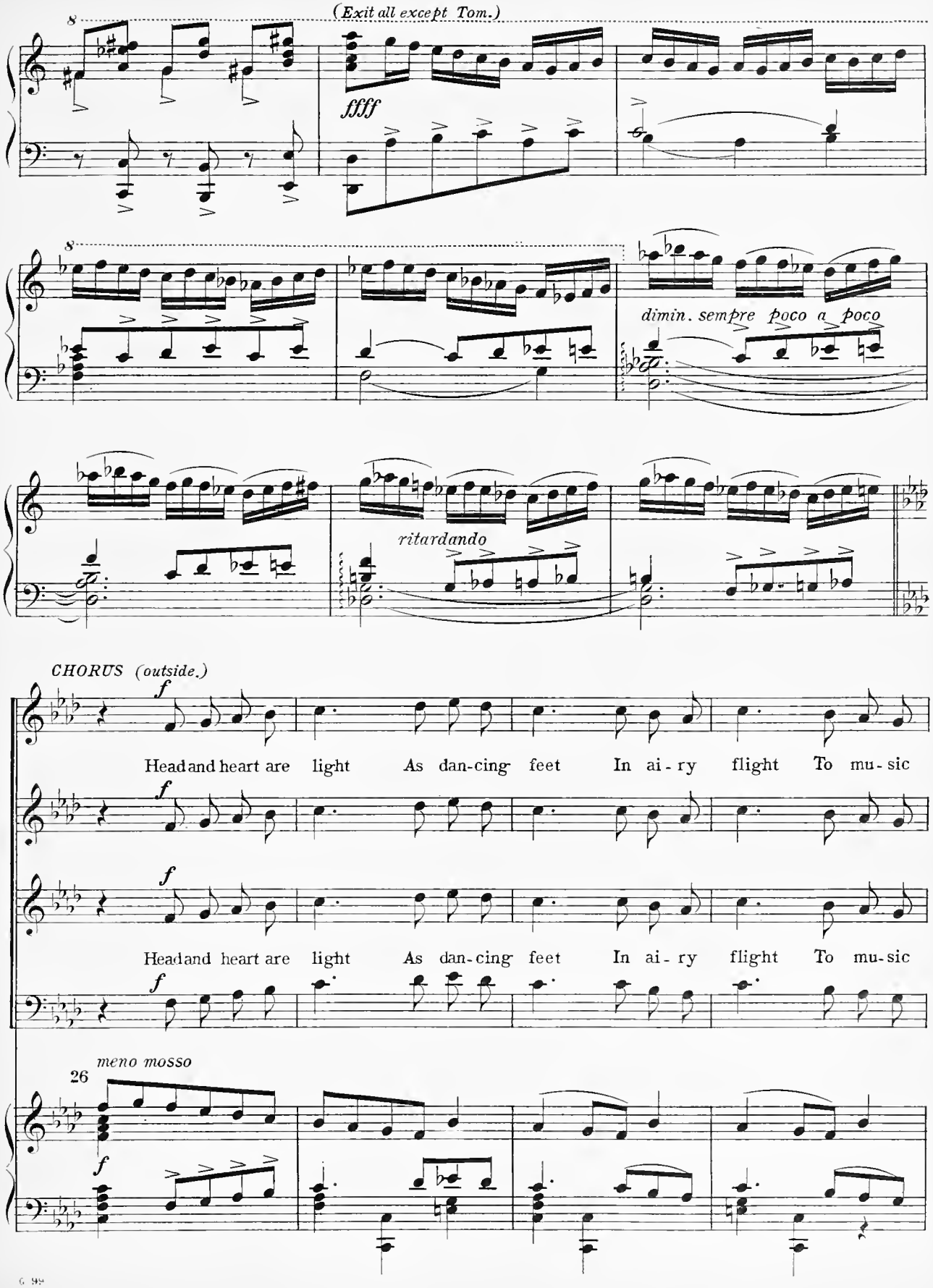


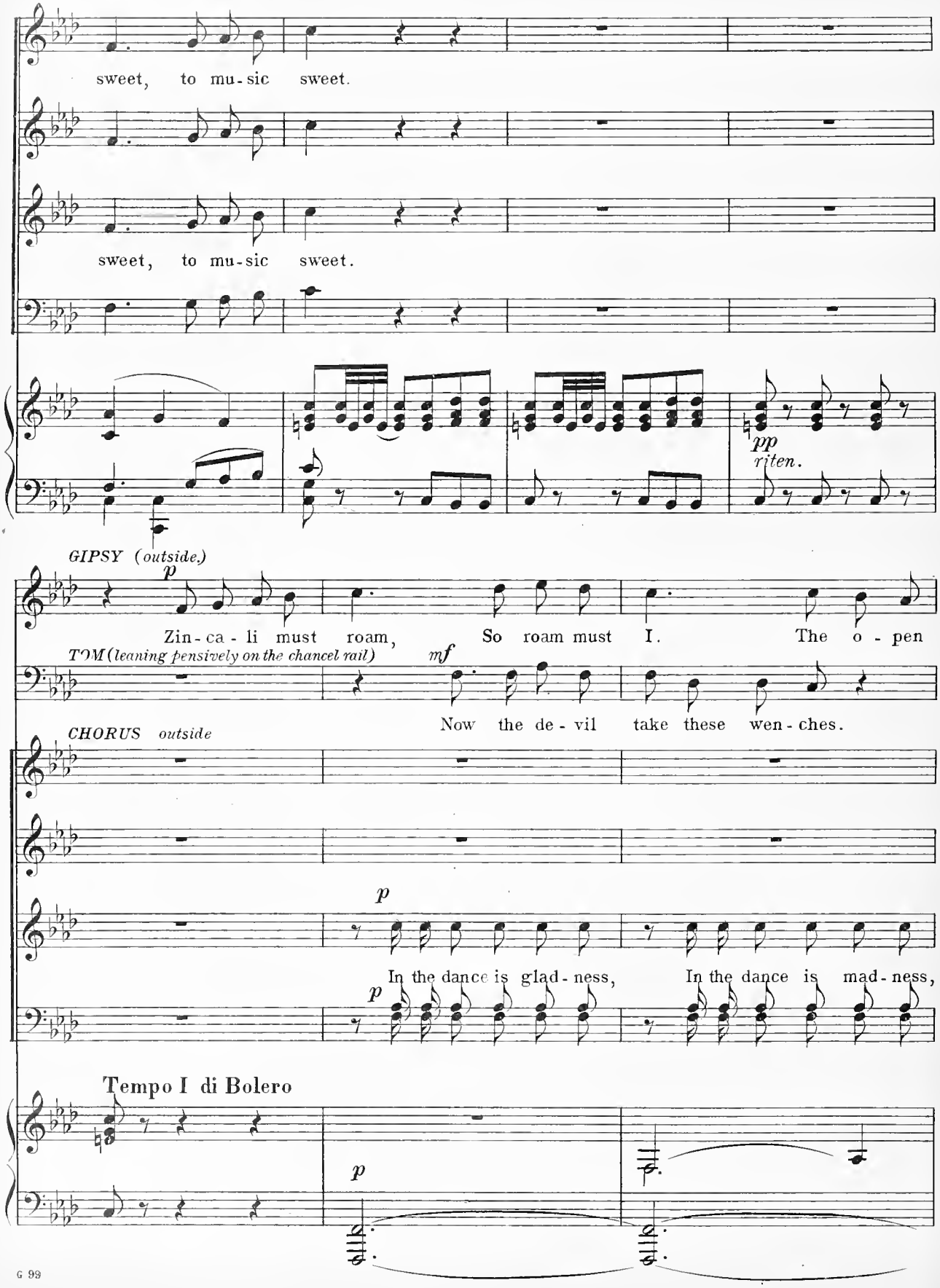
(More soldiers rush into the dance taking the girls away from those who have them. The dance becomes wilder and more abandoned. Small ballet enters.)




24
ff
fast, dance till night falls.
ff
fast dance till night falls.
ff
ff
sffz
sffz
sffz
f
Hours fly fast, dance till
f
Hours fly fast, dance till
f
8
sffz
sffz

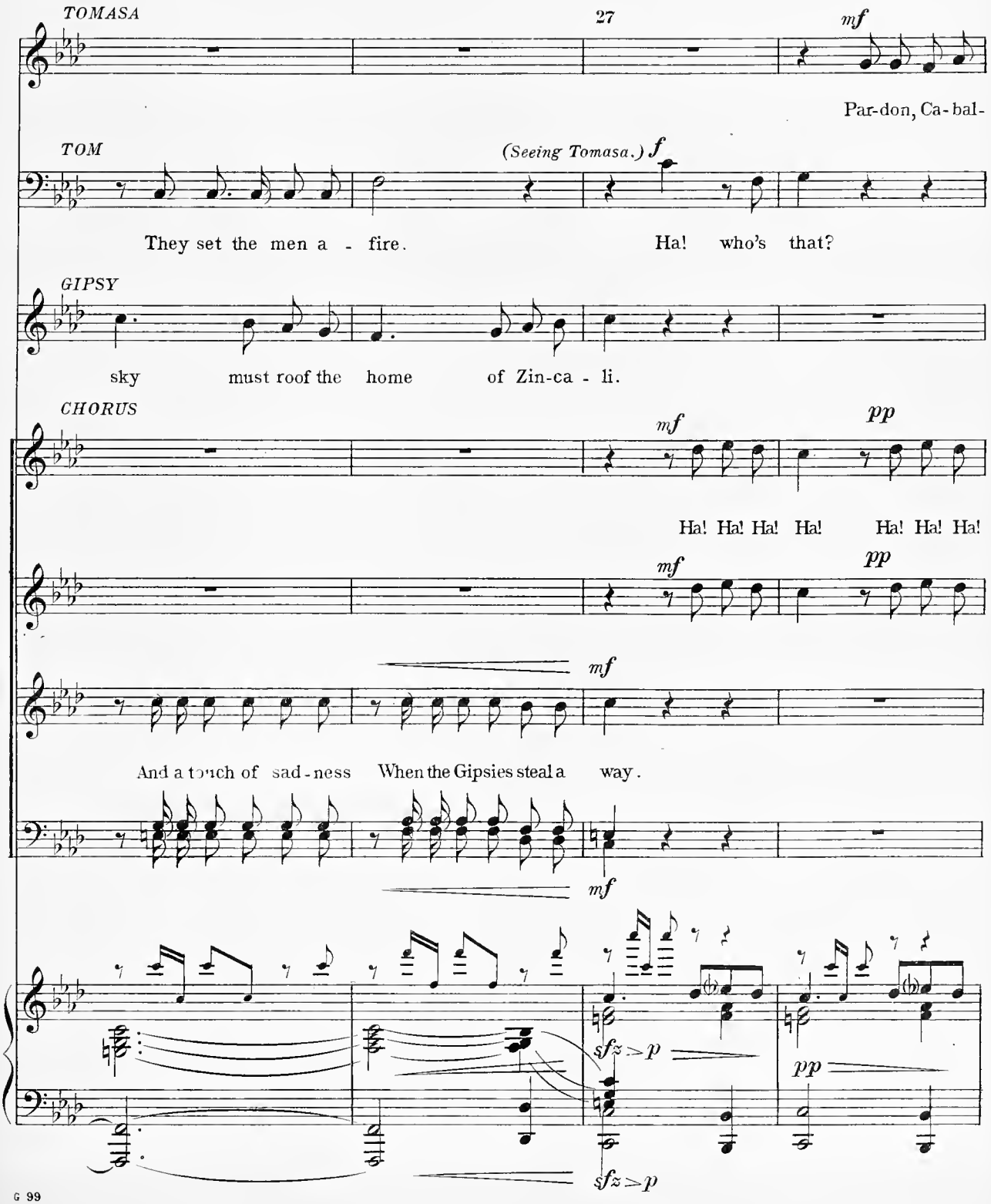

fff
dawn breaks.
fff
fff
dawn breaks.
fff
sffz
fff
f stringendo e cresc. molto
fff
3
f
Presto
25
fff
sffz
sffz
8

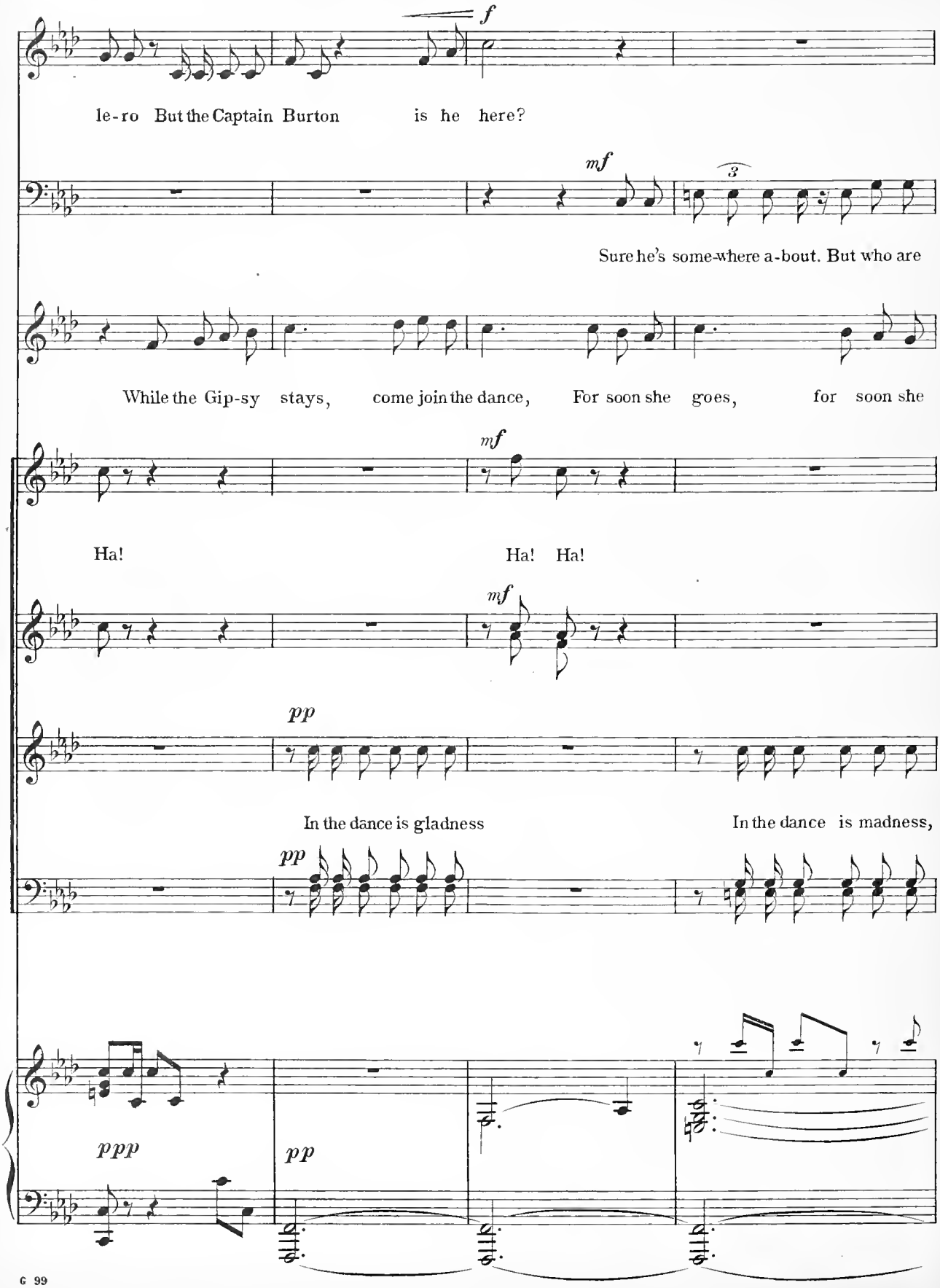

(Exit all except Tom.)
ffff
dimin. sempre poco a poco
ritardando
CHORUS (outside.)
f
Head and heart are light As dan-cing feet In ai-ry flight To mu-sic
Head and heart are light As dan-cing feet In ai-ry flight To mu-sic
meno mosso
26

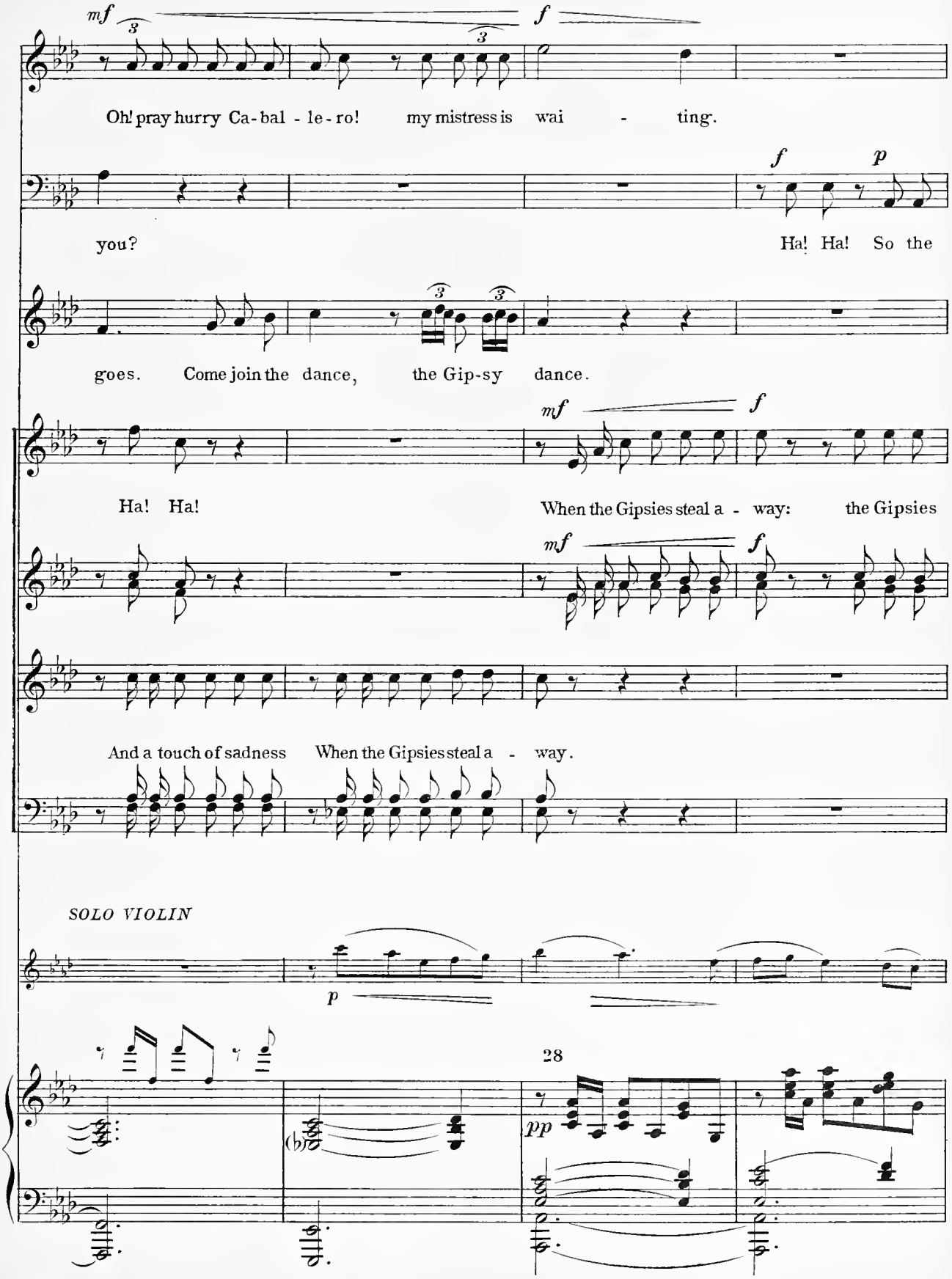

sweet, to mu-sic sweet.
sweet, to mu-sic sweet.
pp
riten.
GIPSY (outside,)
p
Zin-ca-li must roam, So roam must I. The o-pen
TOM (leaning pensively on the chancel rail)
mf
Now the de-vil take these wen-ches.
CHORUS outside
p
In the dance is glad-ness, In the dance is mad-ness,
p
Tempo I di Bolero
p

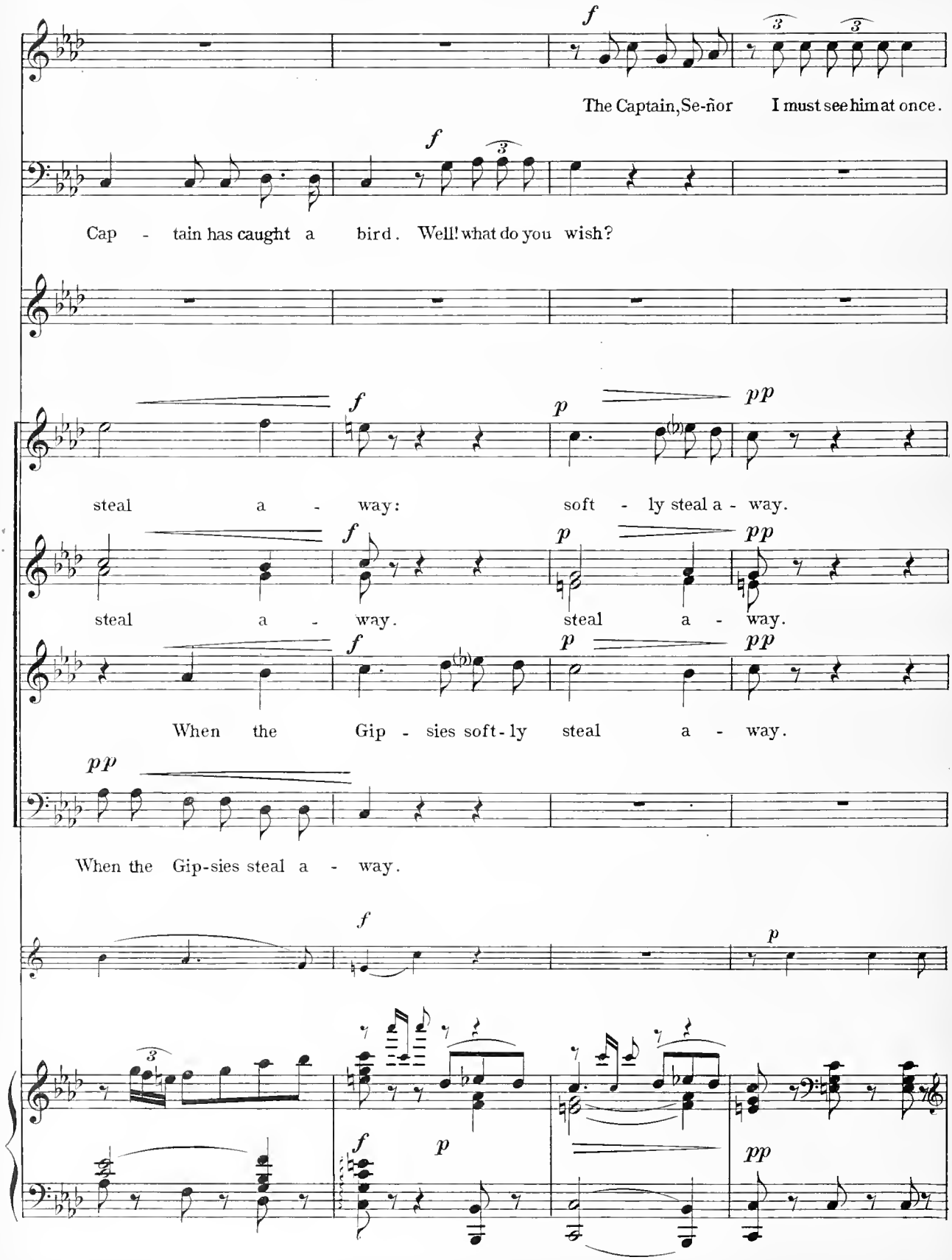
SCENE IV. *TOM, TOMASA*

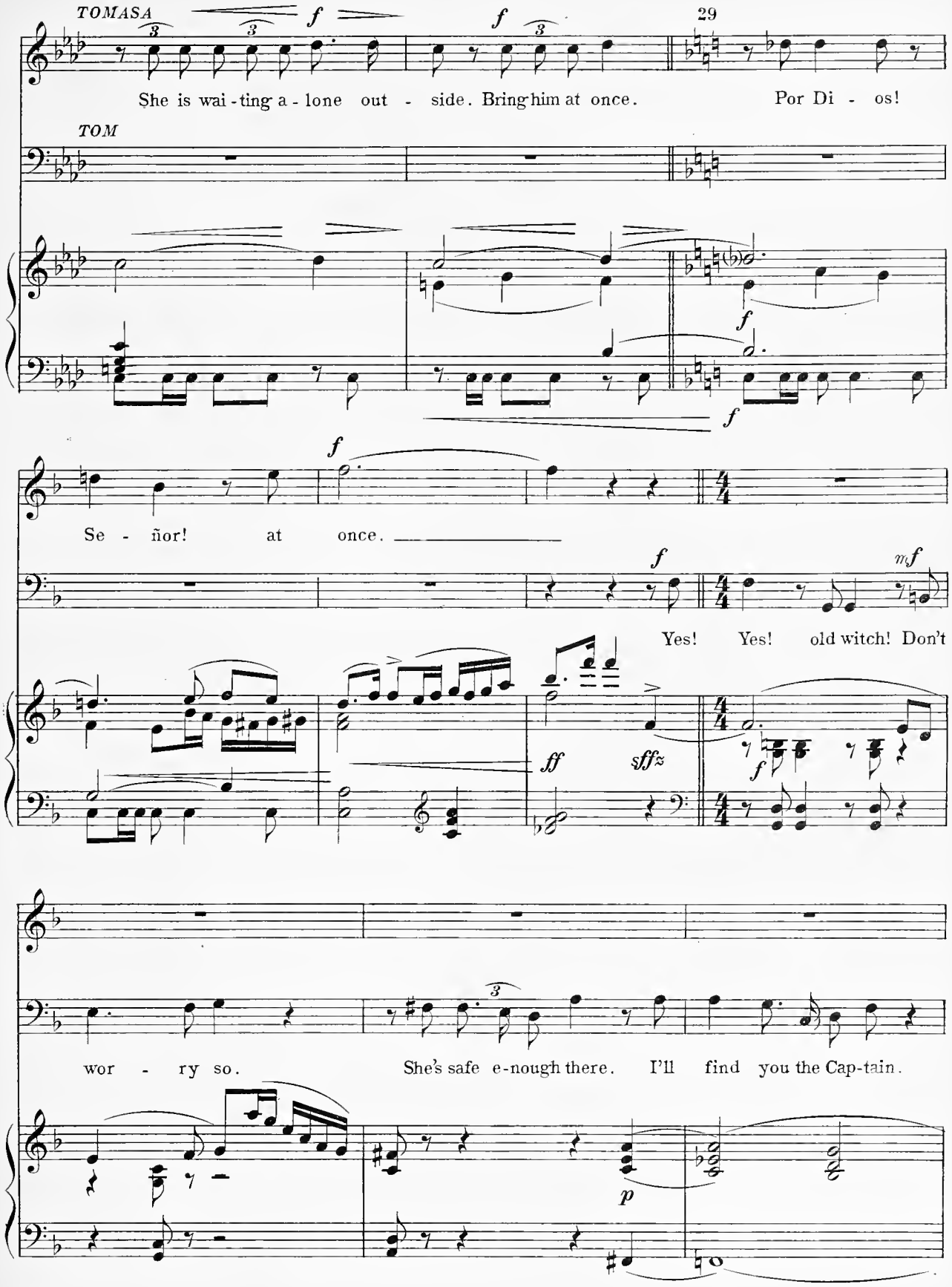
(The large entrance door (left) opens slowly, and Tomasa peers in cautiously. Seeing Tom, she approaches him quickly, with appealing gesture.)




f
le-ro But the Captain Burton is he here?
mf
3
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
mf
Ha! Ha! Ha!
mf
pp
In the dance is gladness In the dance is madness,
pp
ppp
pp

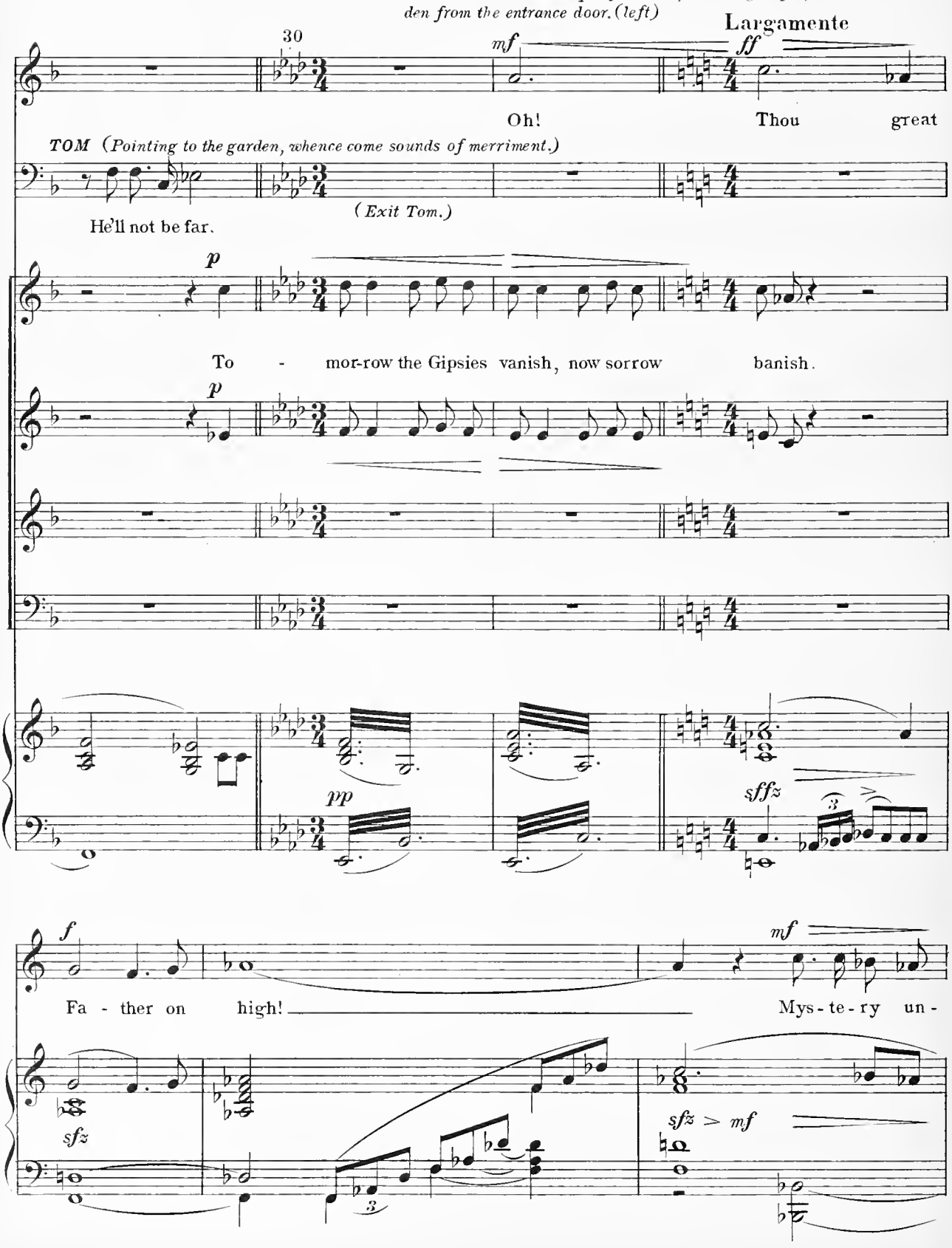

mf
f
Oh! pray hurry Ca-bal - le-ro! my mistress is wai - ting.
f
p
you?
Ha! Ha! So the
goes. Come join the dance, the Gip-sy dance.
mf
f
Ha! Ha!
When the Gipsies steal a - way: the Gipsies
mf
f
And a touch of sadness When the Gipsies steal a - way.
SOLO VIOLIN
p
28
pp

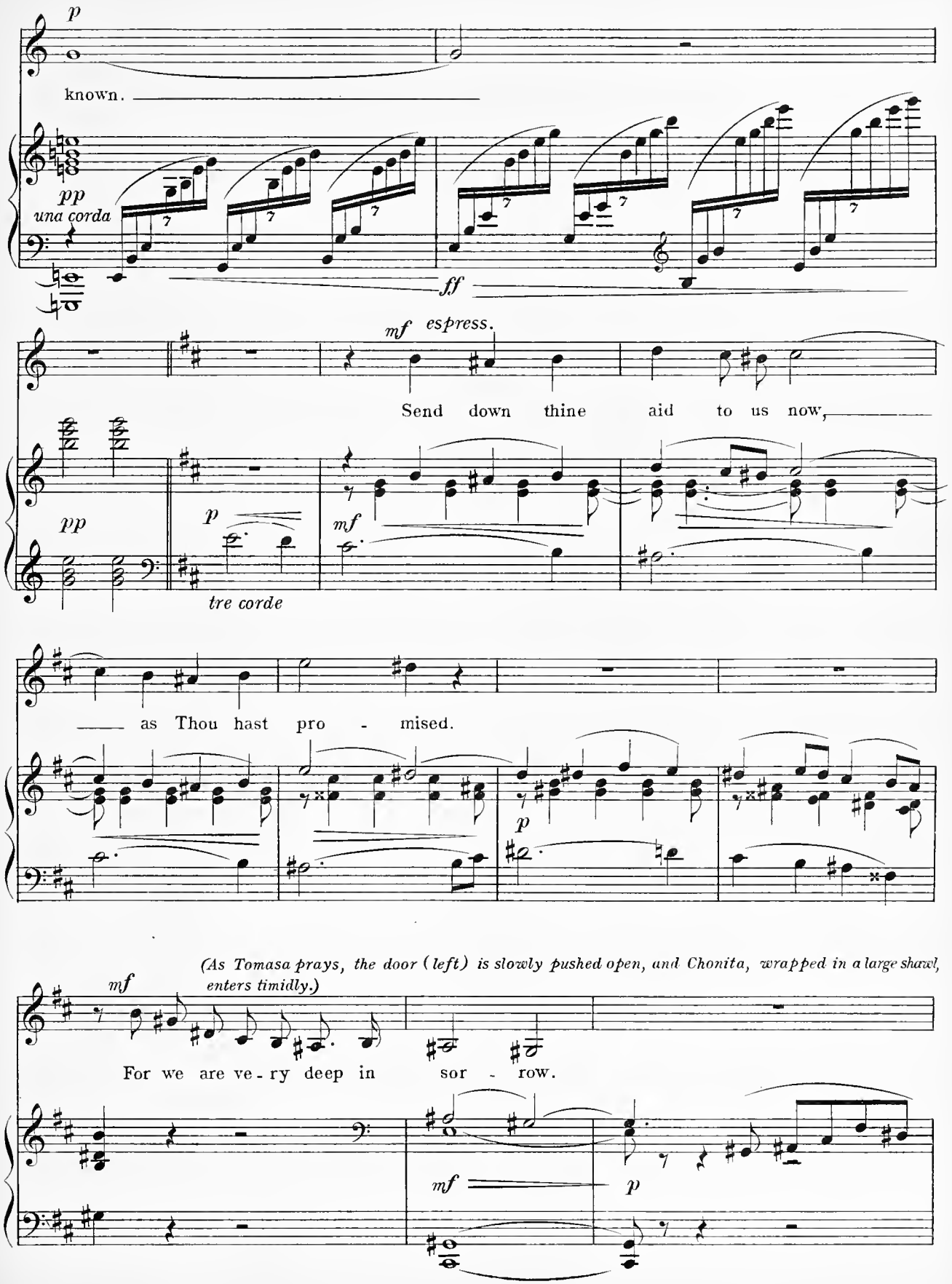

The Captain, Se-ñor I must see him at once.
Cap - tain has caught a bird. Well! what do you wish?
steal a - way: soft - ly steal a - way.
steal a - way. steal a - way.
When the Gip - sies soft - ly steal a - way.
When the Gip-sies steal a - way.


TOMASA
She is wai - ting a - lone out - side. Bring him at once.
29
Por Di - os!
TOM
Se - ñor! at once.
Yes! Yes! old witch! Don't
wor - ry so.
She's safe e-nough there. I'll find you the Cap-tain.

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)




p
known.
pp
una corda
ff
mf espress.
Send down thine aid to us now,
pp
p
tre corde
mf
as Thou hast pro - mised.
p
(As Tomasa prays, the door (left) is slowly pushed open, and Chonita, wrapped in a large shawl, enters timidly.)
mf
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*

p

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. *sffz*

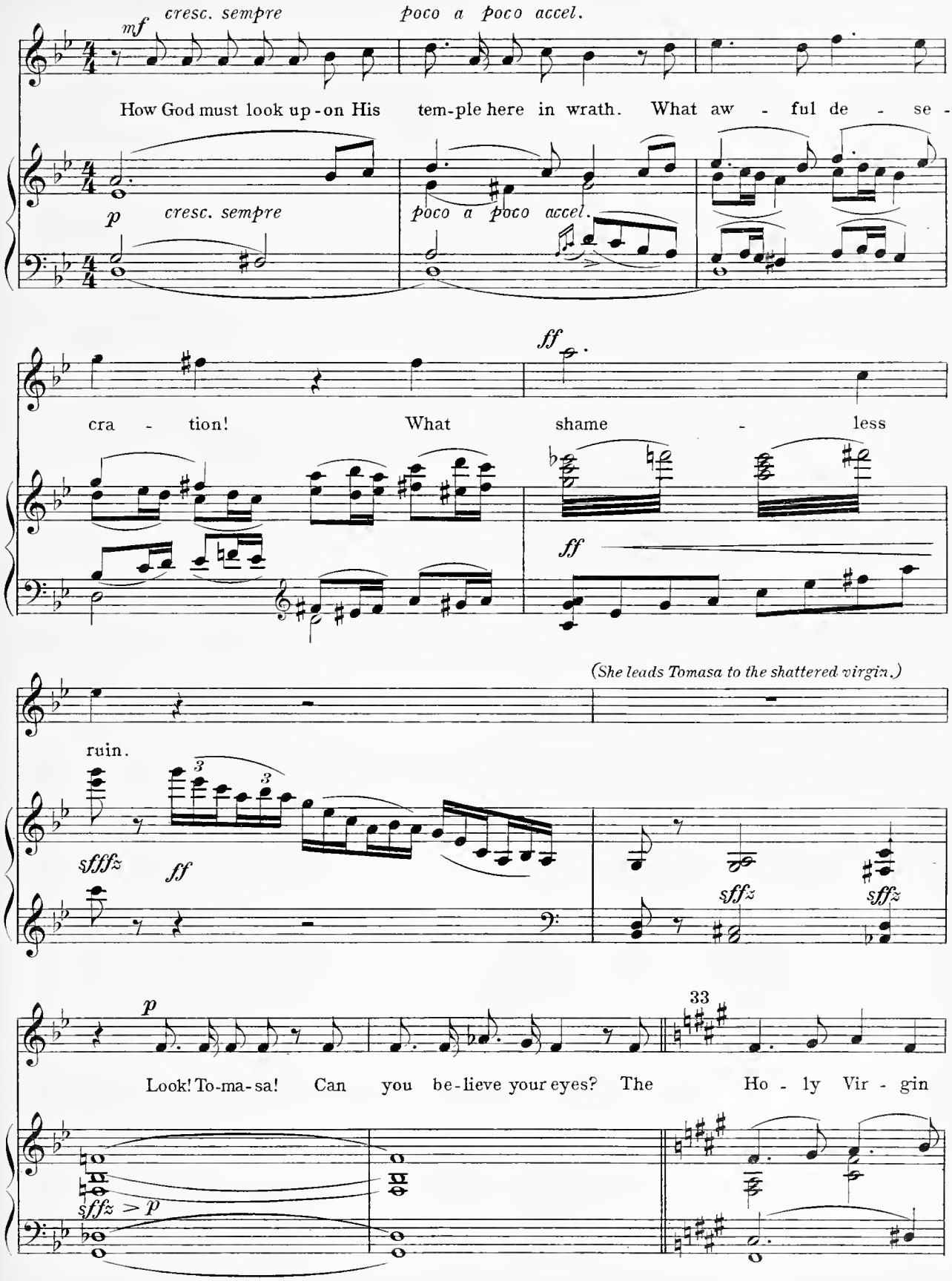
CHONITA Largamente

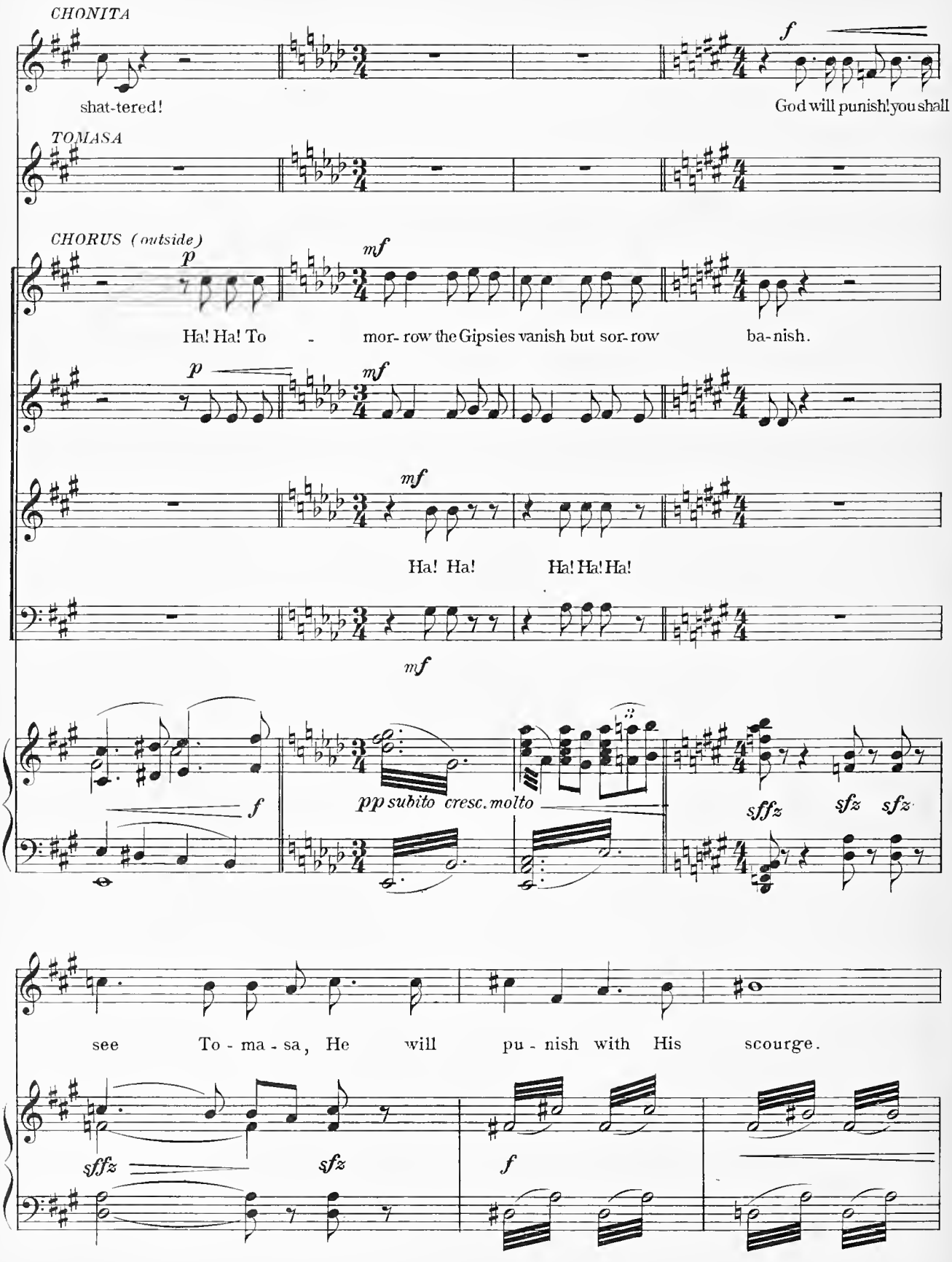
ff *ff*

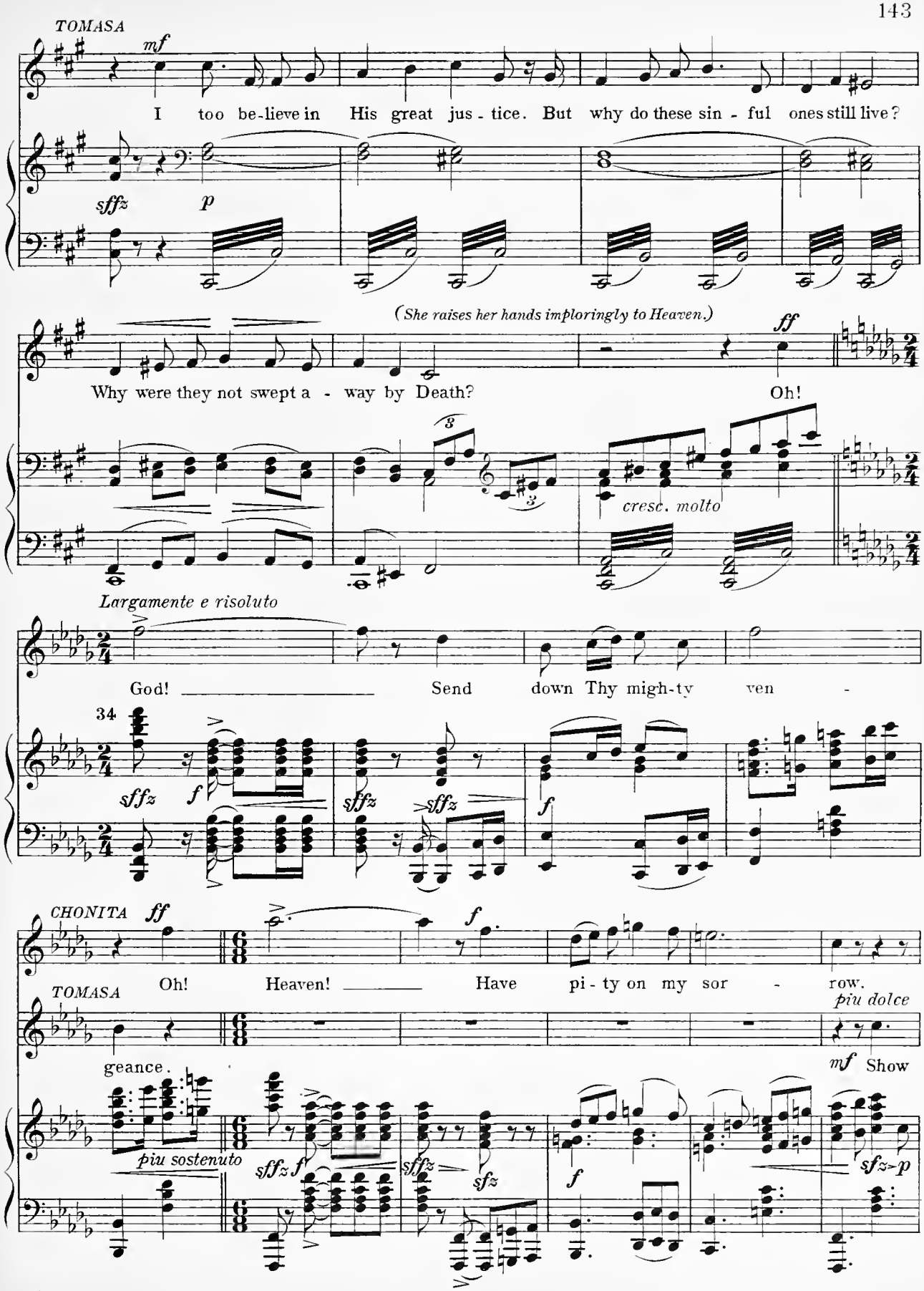
Ah! To-ma-sa! Well may you pray.

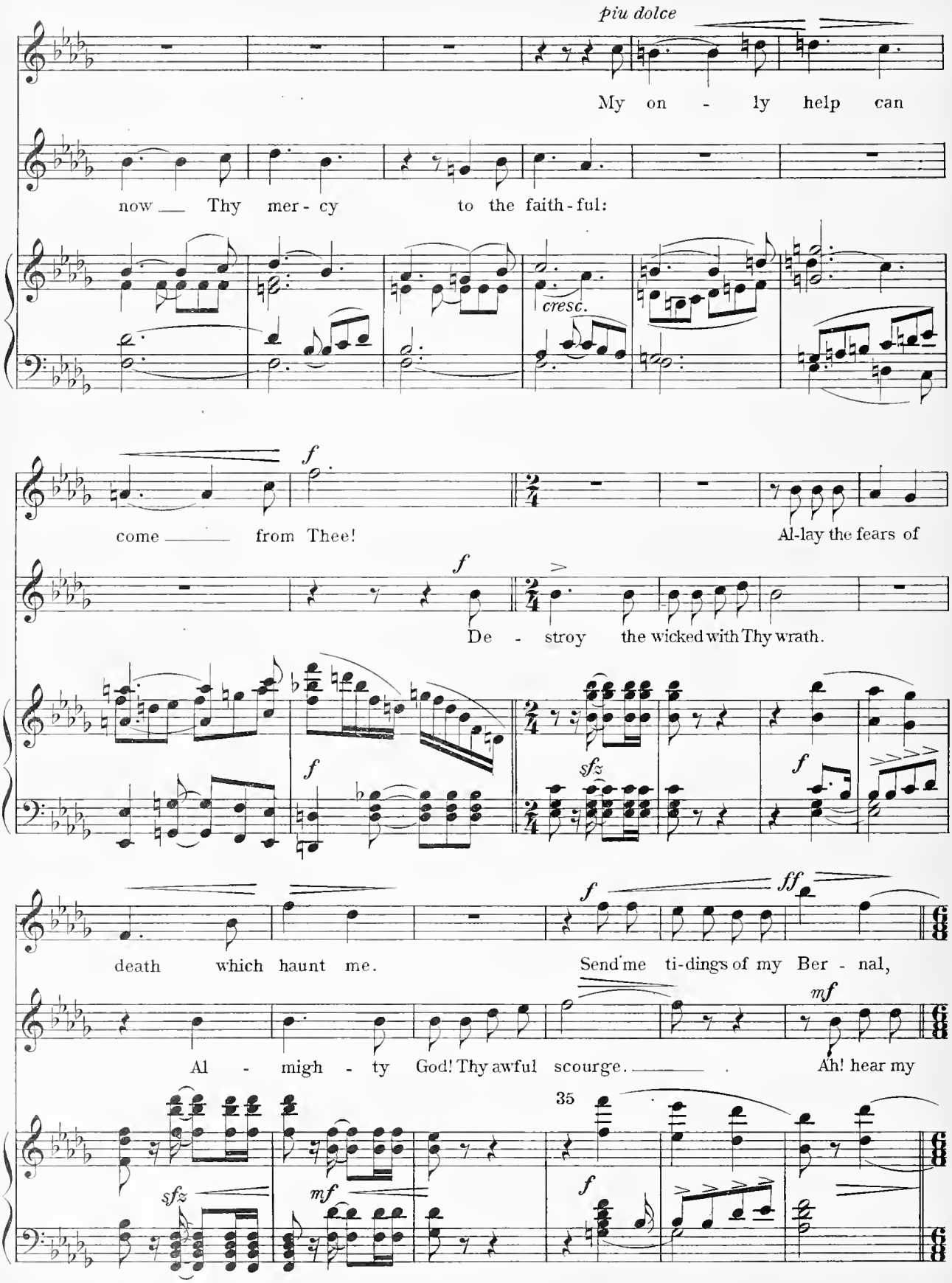
32

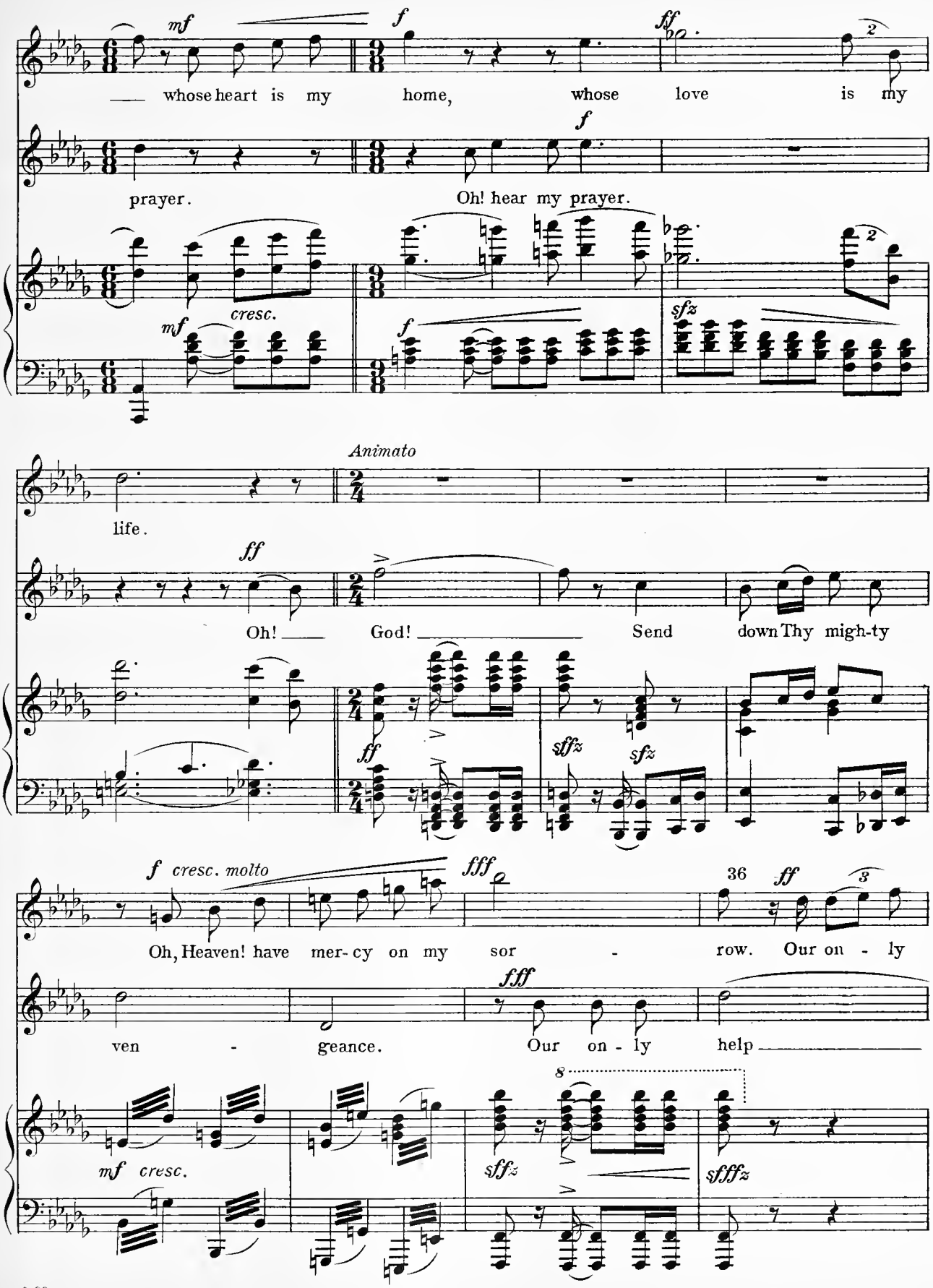
fff *sffz* *sfz*

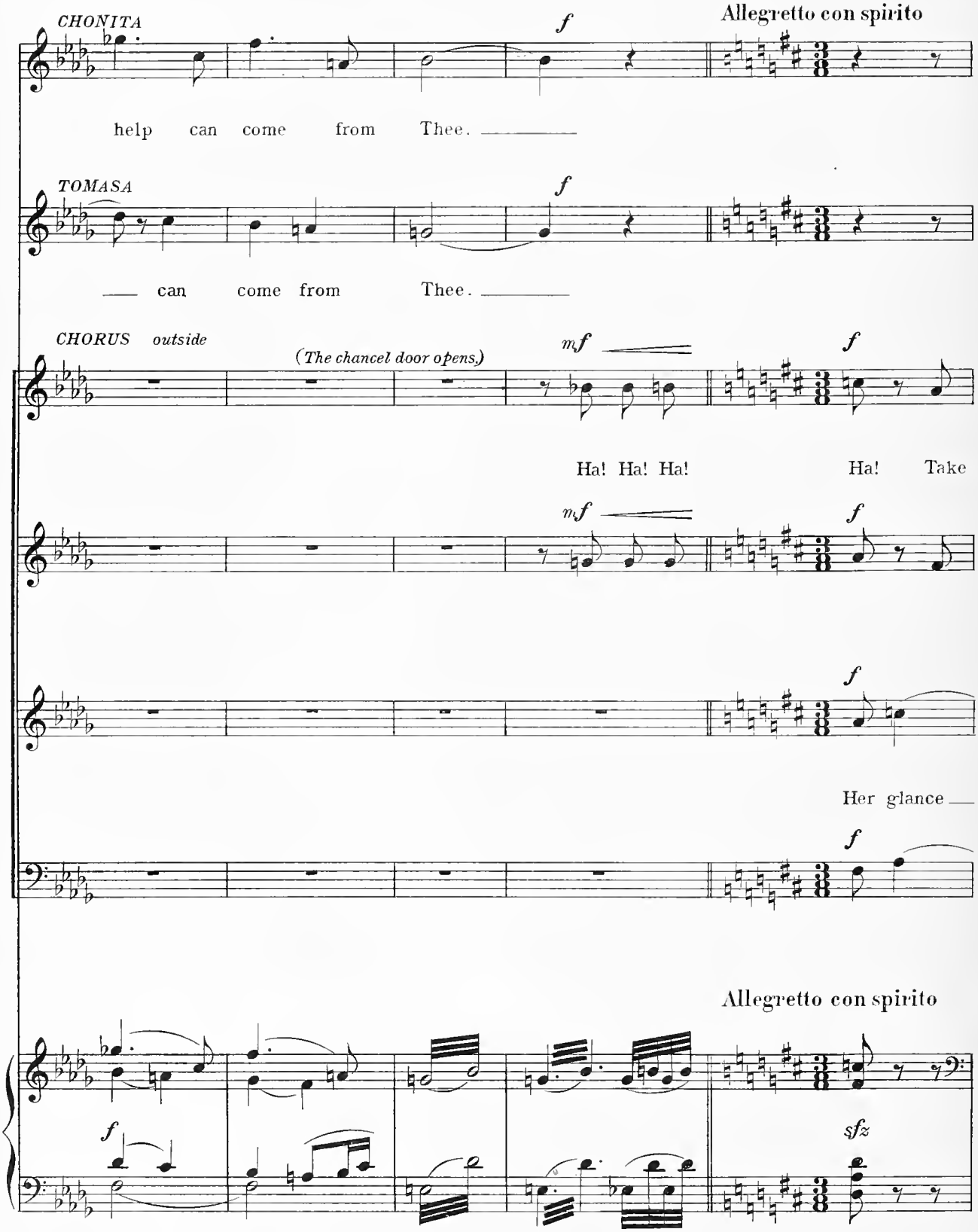

mf
cresc. sempre
poco a poco accel.
How God must look up-on His tem-ple here in wrath. What aw - ful de - se -
p
cresc. sempre
poco a poco accel.
ff
cra - tion! What shame - less
ff
(She leads Tomasa to the shattered virgin.)
ruin.
3
3
sfffz
ff
sffz
sffz
p
33
Look! To-ma-sa! Can you be-lieve your eyes? The Ho - ly Vir - gin
sffz > p


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


TOMASA
mf
I too be-lieve in His great jus - tice. But why do these sin - ful ones still live?
sffz
p
(She raises her hands imploringly to Heaven.)
ff
Why were they not swept a - way by Death?
Oh!
cresc. molto
Largamente e risoluto
God! Send down Thy migh-ty ven -
34
sffz
f
CHONITA
ff
Oh! Heaven! Have pi - ty on my sor - row.
TOMASA
piu dolce
geance.
mf Show
piu sostenuto
sffz
sfz
sfz p

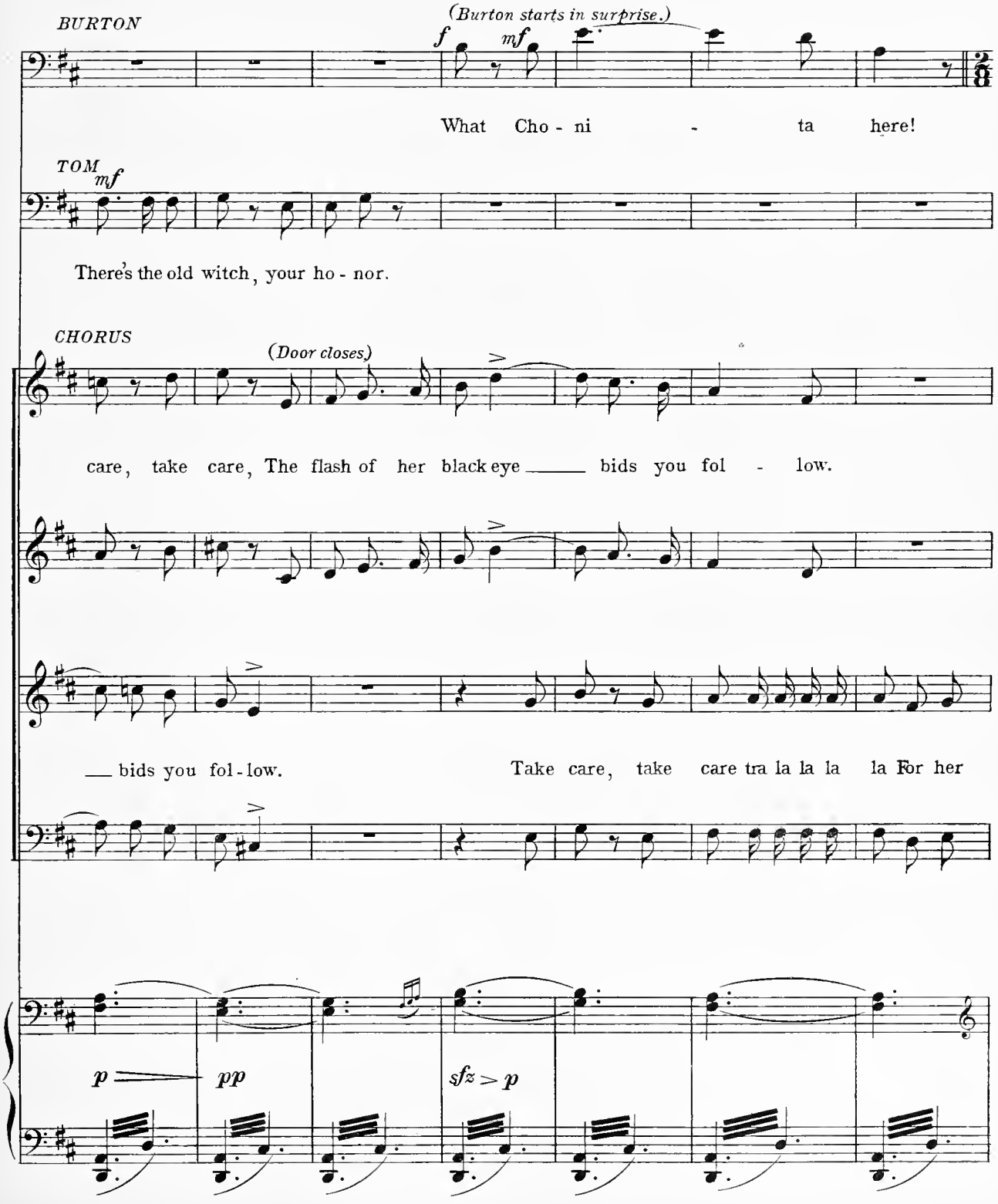

piu dolce
My on - ly help can
now — Thy mer - cy to the faith - ful:
cresc.
f
come — from Thee!
Al-lay the fears of
f
De - stroy the wicked with Thy wrath.
f
sfz
f
f
ff
death which haunt me.
Send me ti-dings of my Ber - nal,
mf
Al - migh - ty God! Thy awful scourge. — Ah! hear my
35
sfz
mf
f

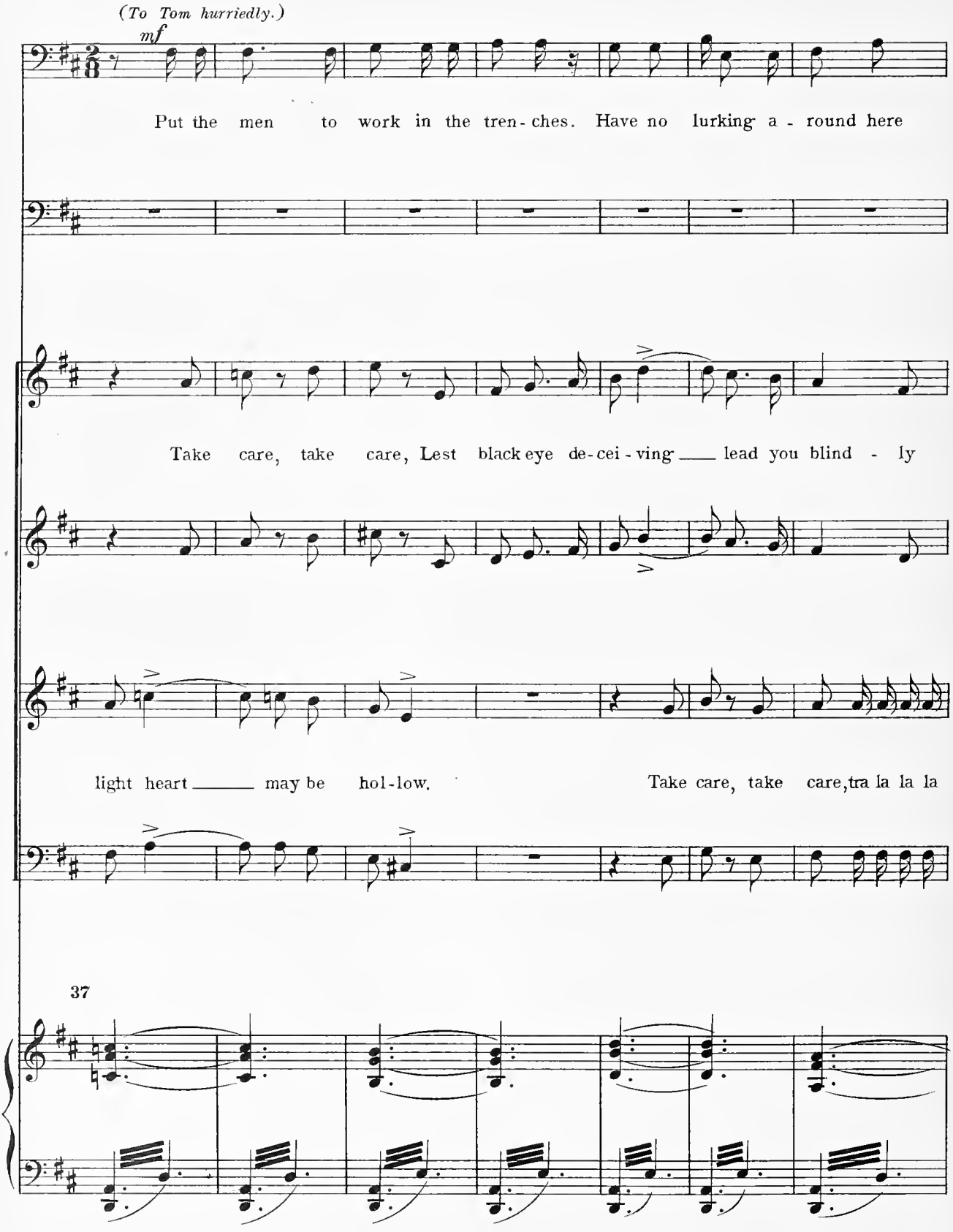

mf
f
ff
whose heart is my home, whose love is my
prayer.
Oh! hear my prayer.
cresc.
sfz
Animato
life.
Oh! God! Send down Thy migh-ty
sffz
sfz
f cresc. molto
fff
36
Oh, Heaven! have mer-cy on my sor - row. Our on - ly
ven - geance. Our on - ly help
sffz
sfffz

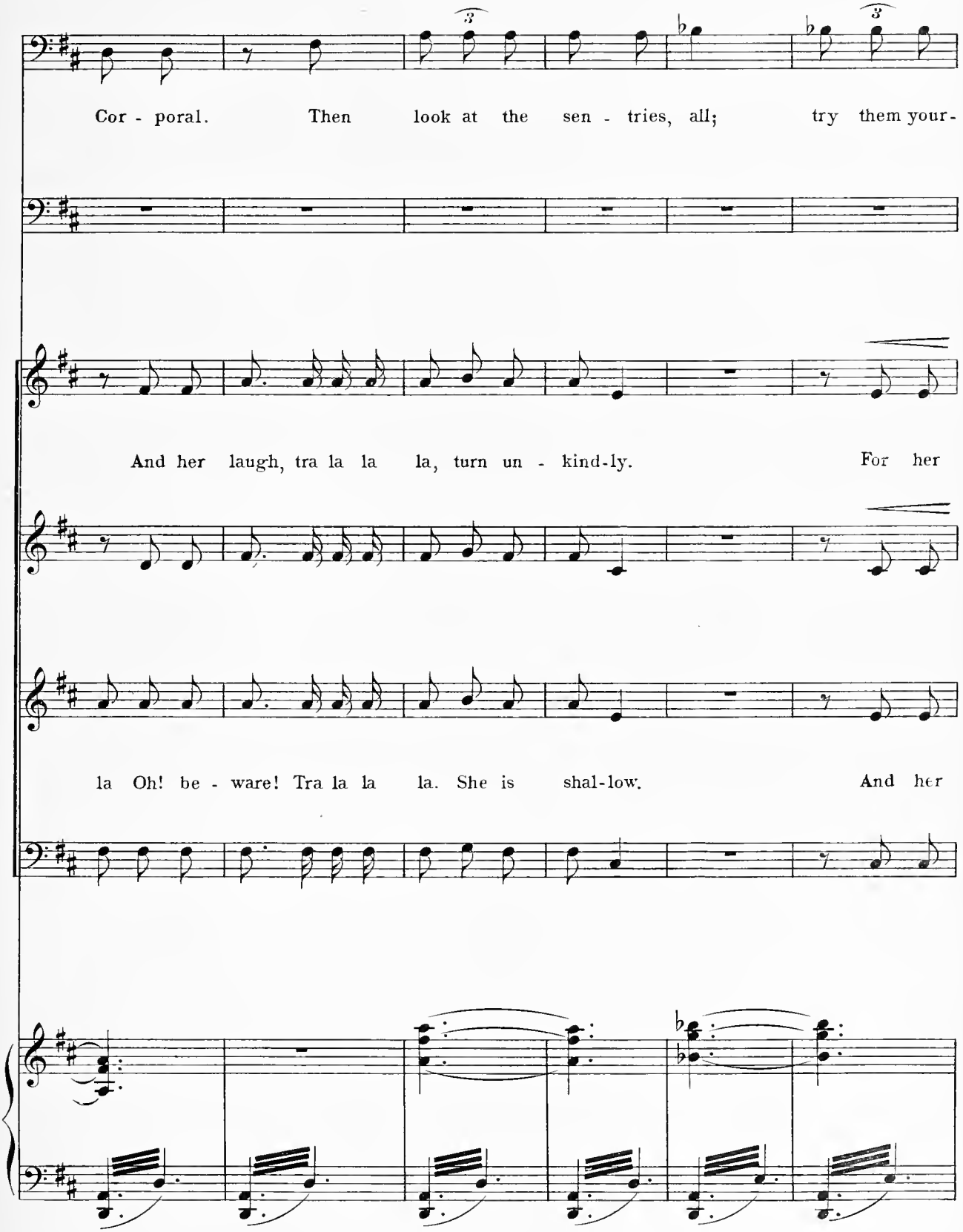

CHONITA
f
Allegretto con spirito
help can come from Thee.
TOMASA
f
can come from Thee.
CHORUS outside
(The chancel door opens.)
mf
f
Ha! Ha! Ha! Ha! Take
mf
f
f
Her glance
f
Allegretto con spirito
f
sfz

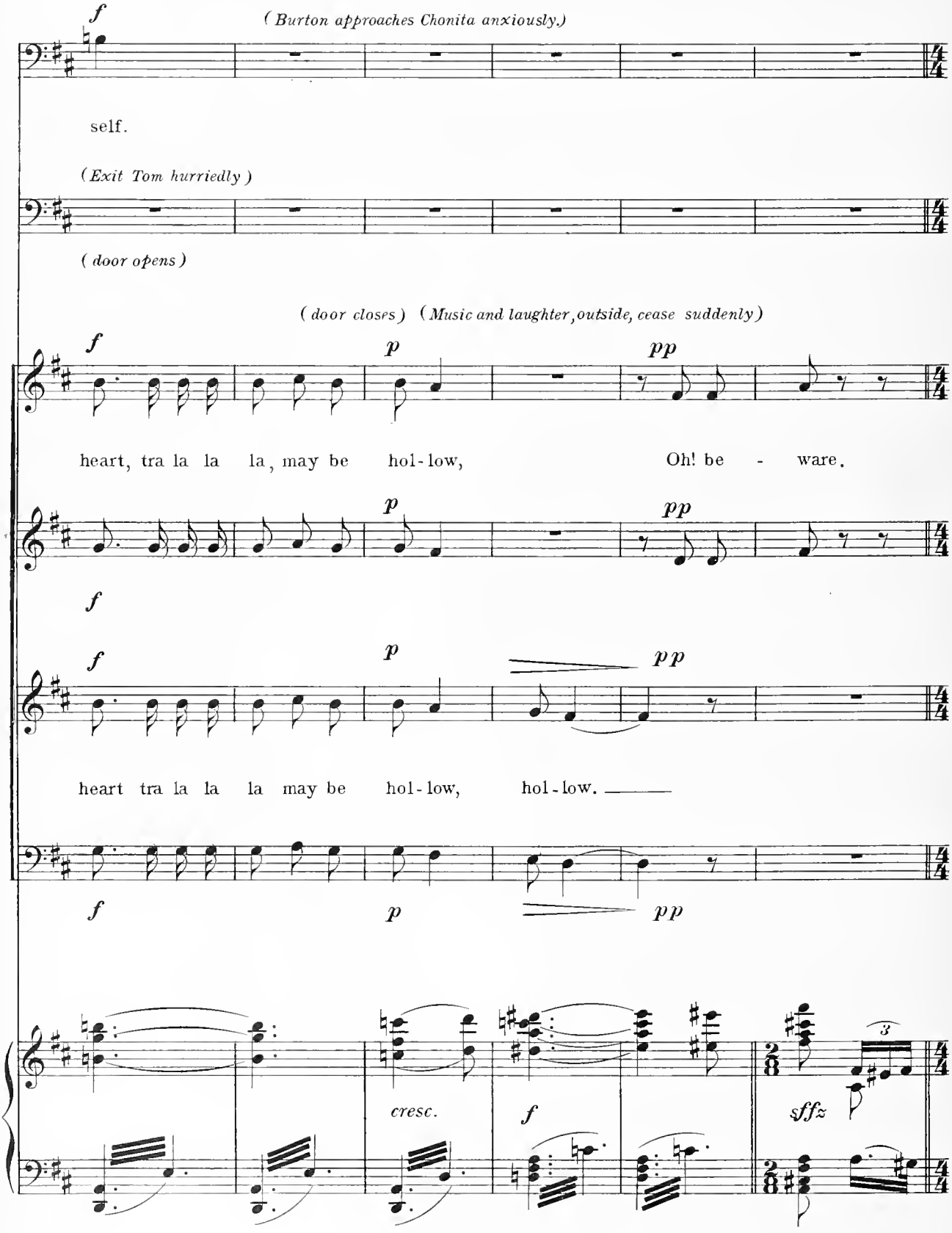
SCENE VII. *CHONITA, TOMASA, BURTON, TOM*

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




(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.
f
p
pp
f
f
p
pp
heart tra la la la may be hol-low, hol-low.
f
p
pp
cresc.
f
3
sffz

SCENE VIII. *CHONITA, TOMASA, BURTON*

CHONITA

mf

We heard of the

BURTON

mf

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

38

sfz > p

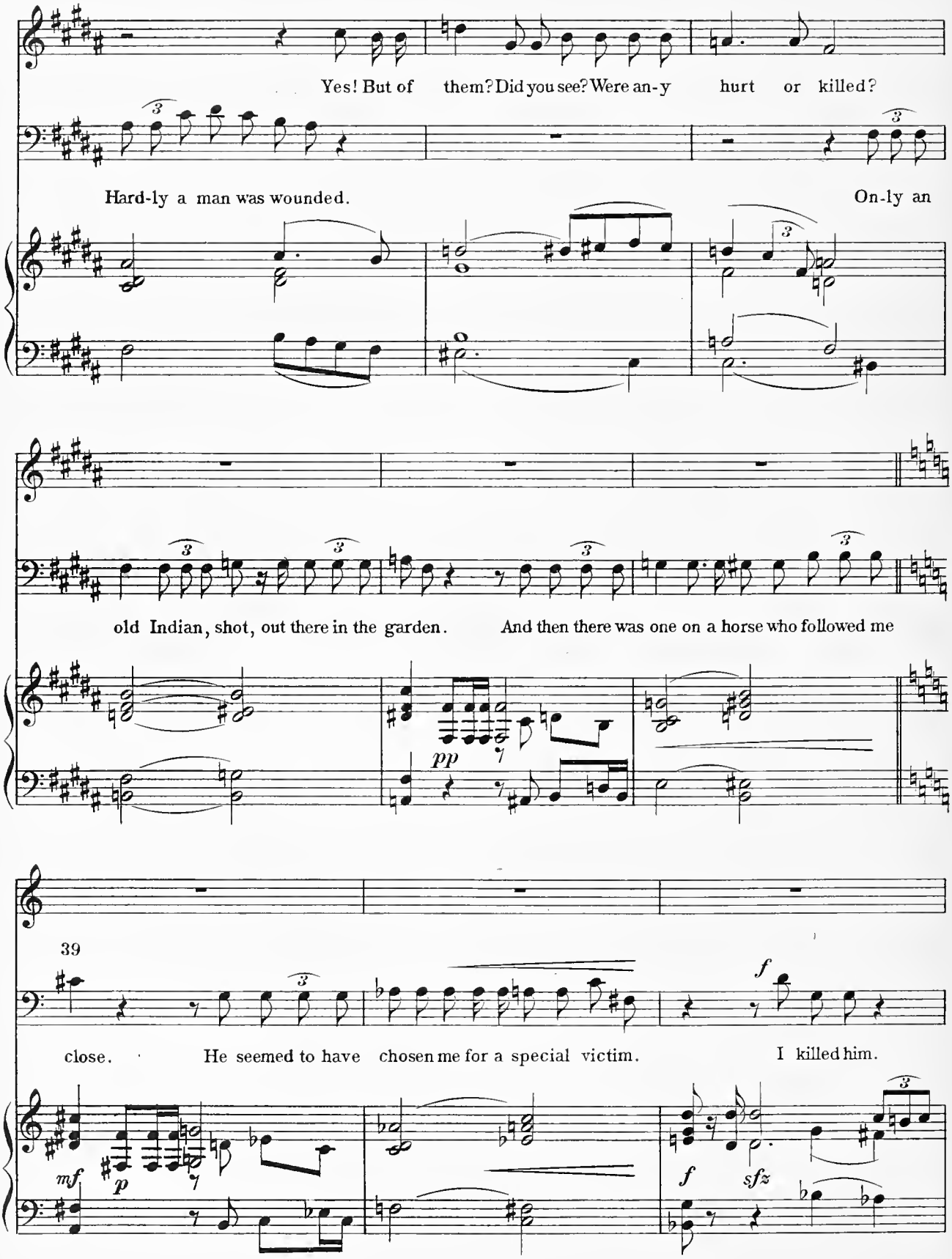
fight last night. Was it fear- ful? Were many hurt? A-ny killed?

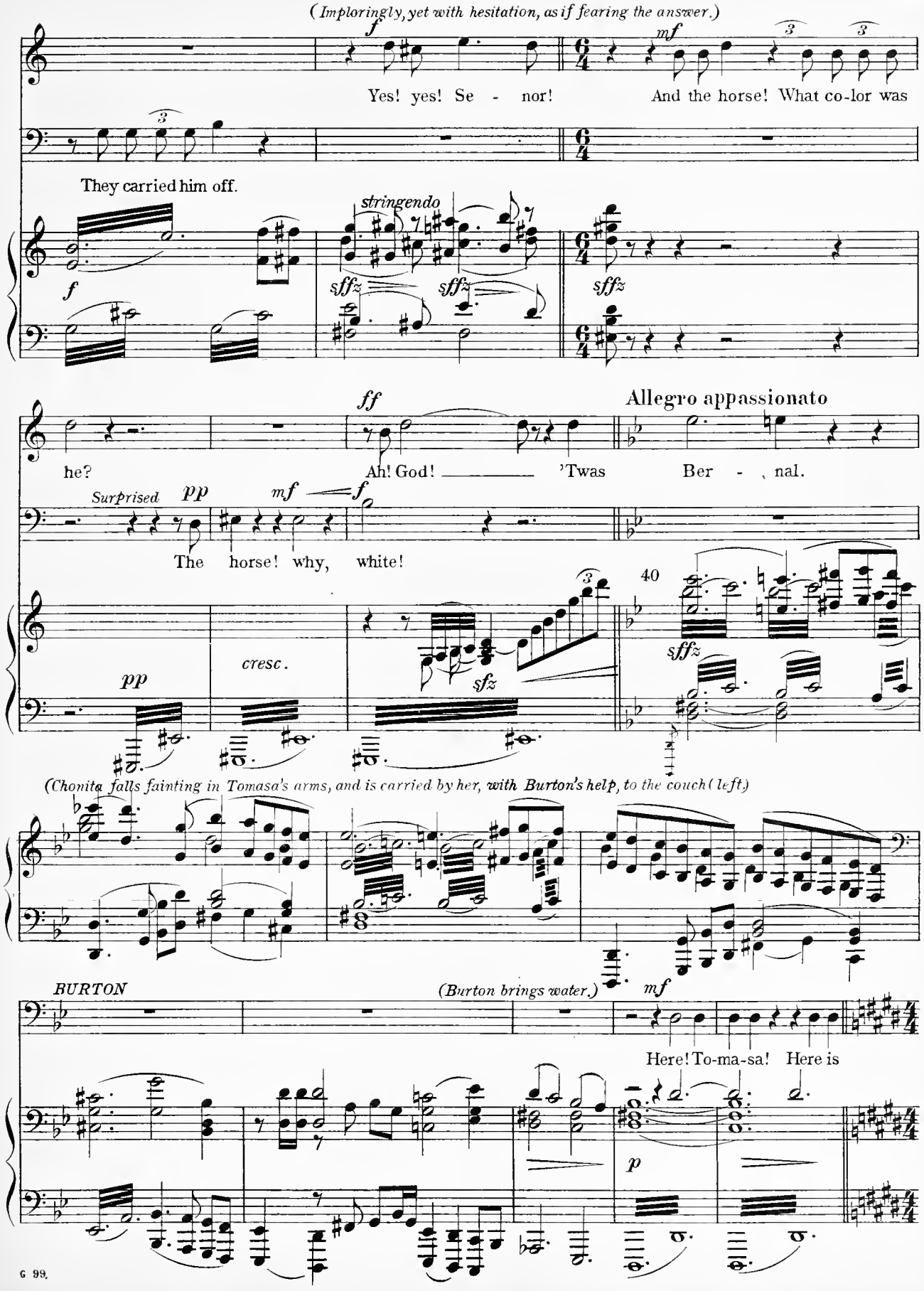
'Twas only a

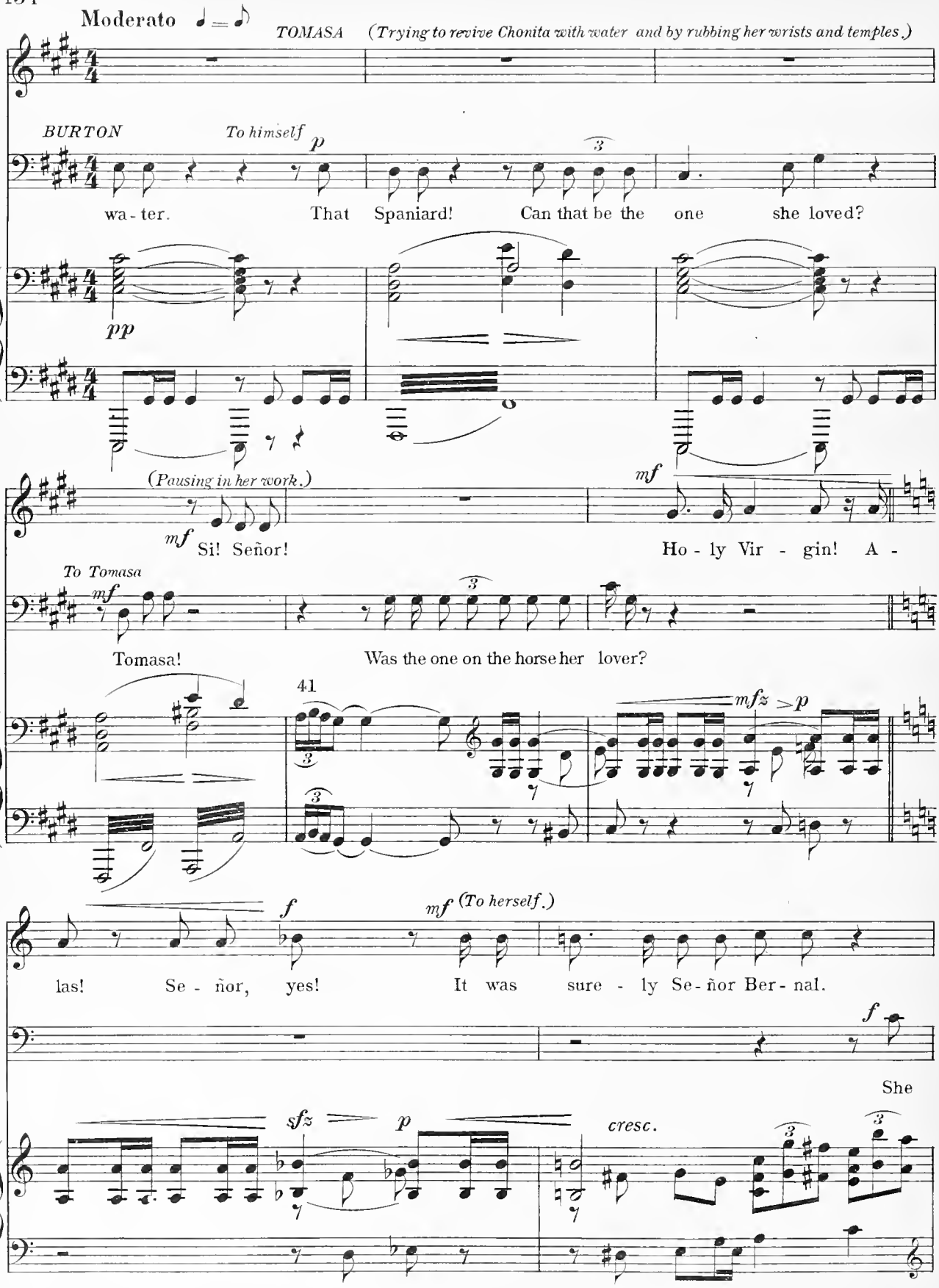
p *sfz > p* *sf > p*

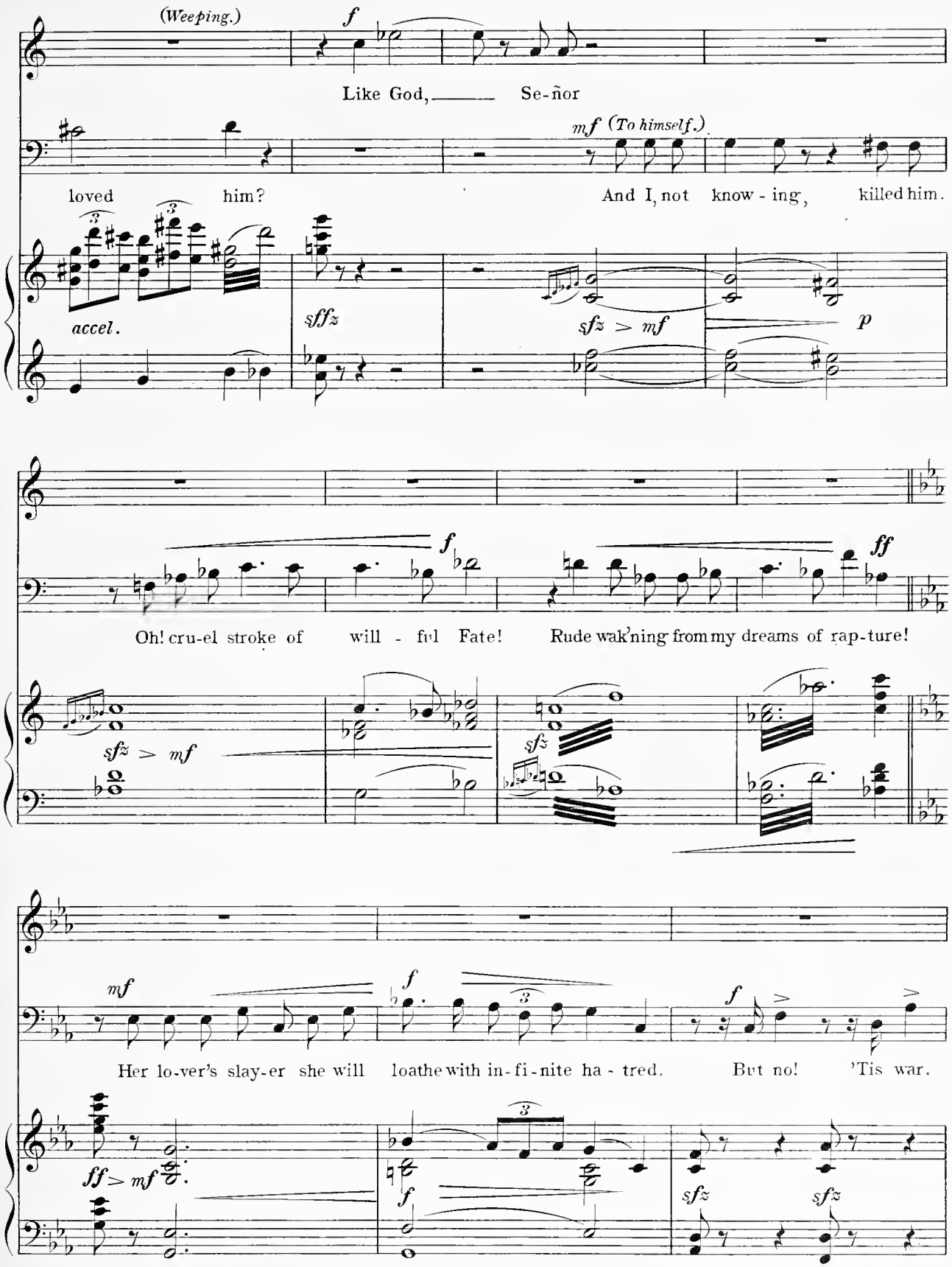
skirmish. They thought to surprise us at midnight. But we were rea-dy and ea- si- ly drove them off.

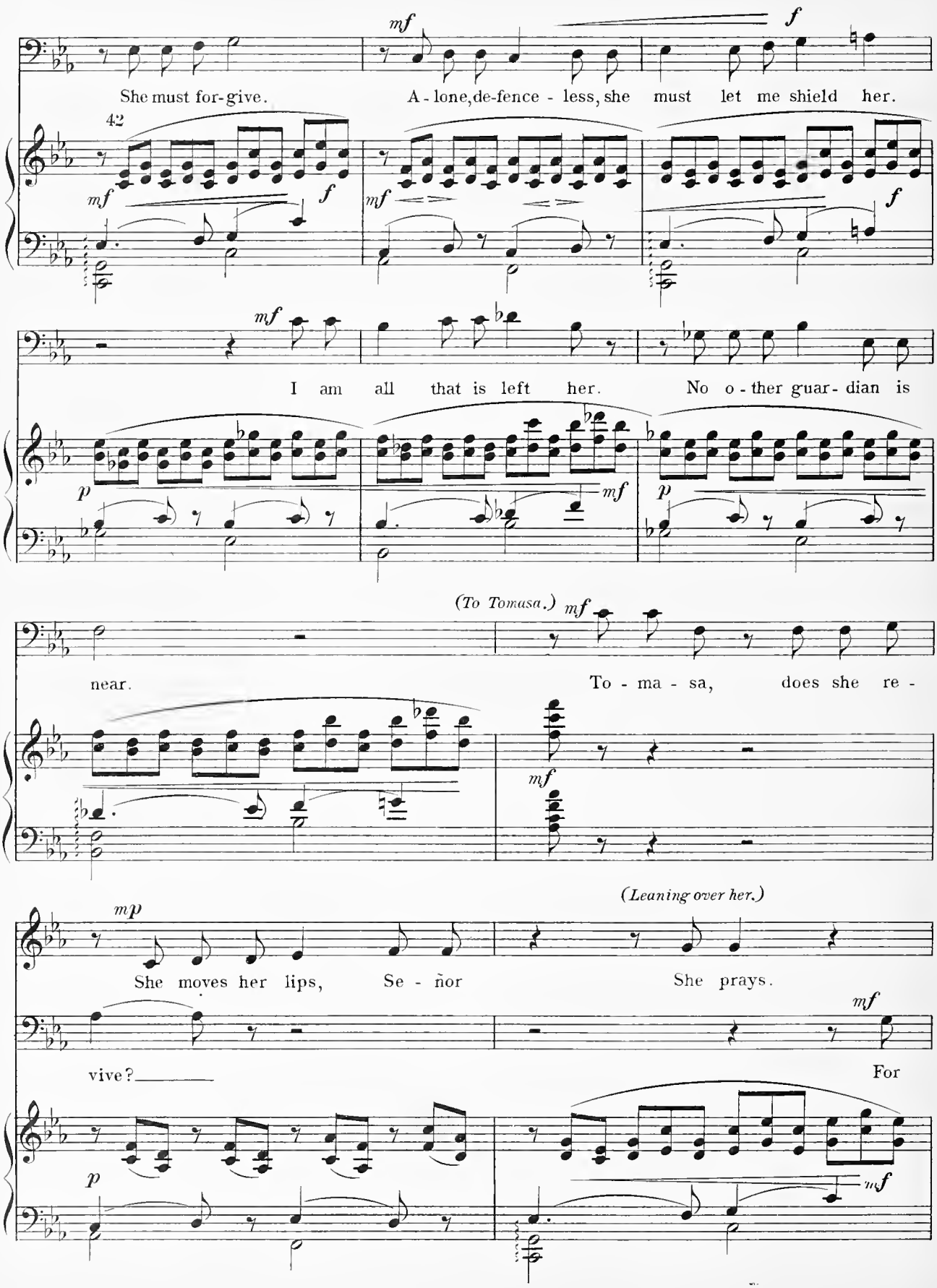
mf

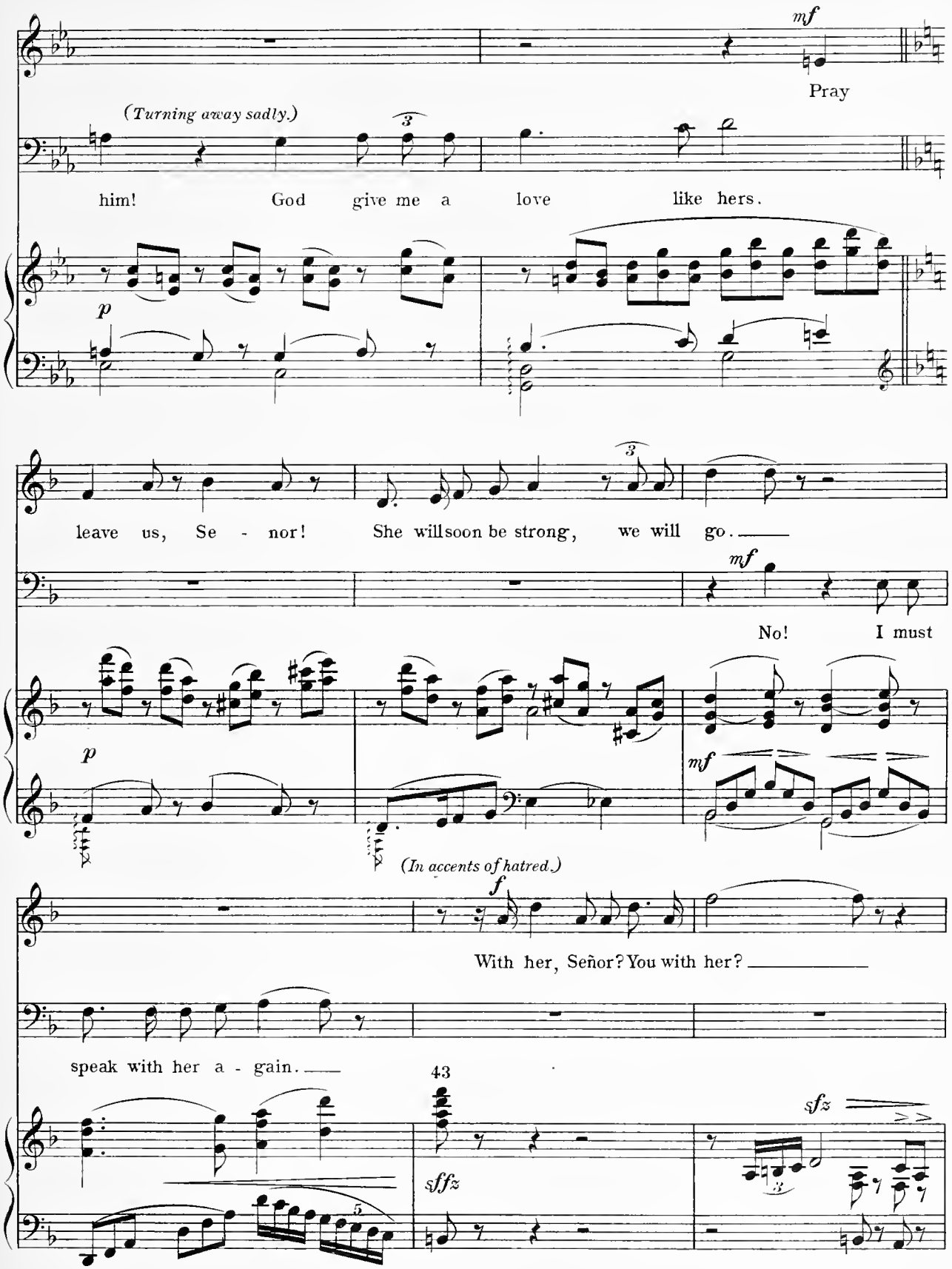

Yes! But of them? Did you see? Were an-y hurt or killed?
Hard-ly a man was wounded.
On-ly an
old Indian, shot, out there in the garden.
And then there was one on a horse who followed me
pp
39
close.
He seemed to have chosen me for a special victim.
I killed him.
mf
p
f
f
sfz

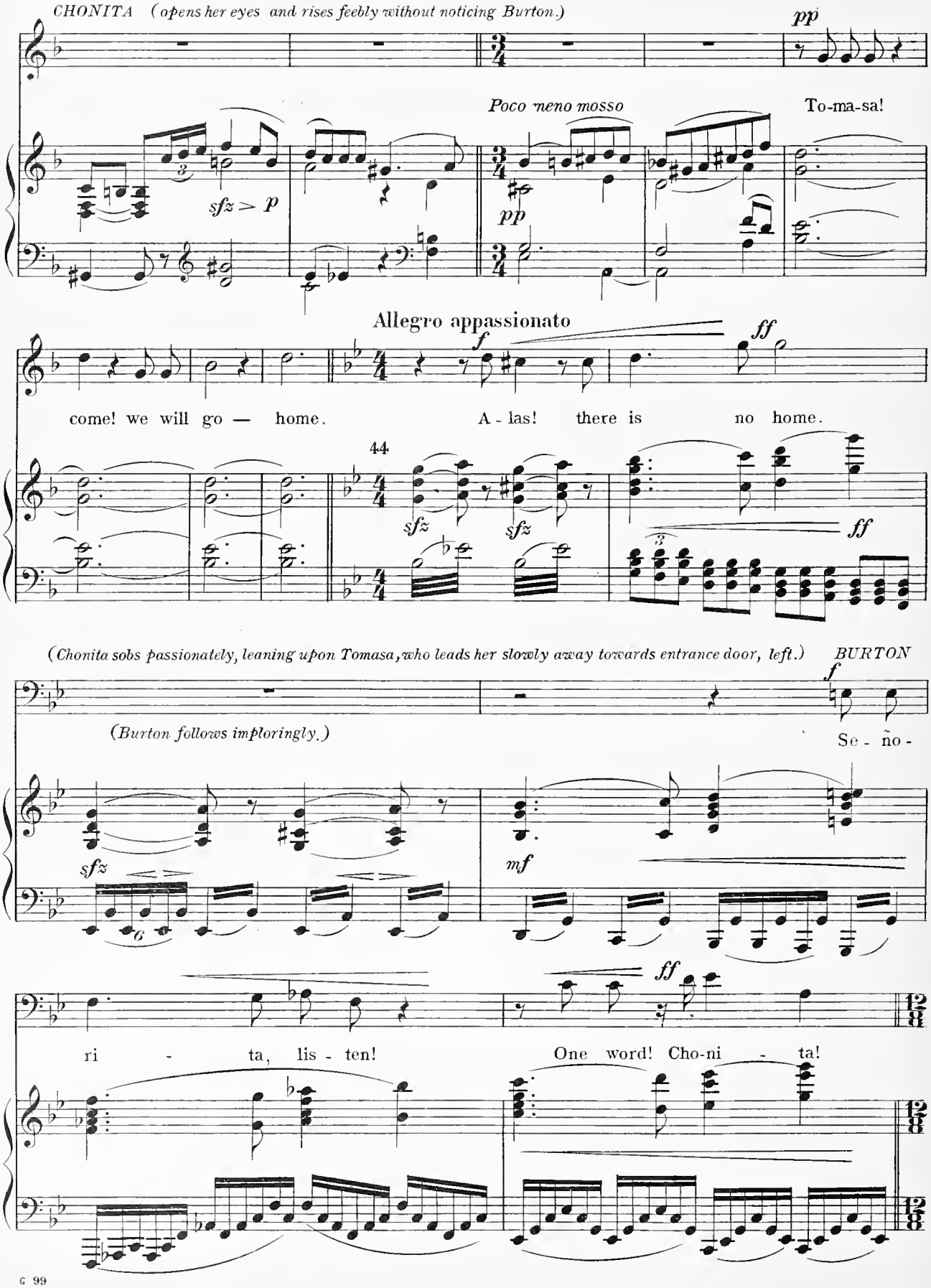

(Imploringly, yet with hesitation, as if fearing the answer.)
Yes! yes! Se - nor!
And the horse! What co-lor was
They carried him off.
stringendo
he?
Ah! God! 'Twas Ber - nal.
Allegro appassionato
Surprised
The horse! why, white!
cresc.
40
(Chonita falls fainting in Tomasa's arms, and is carried by her, with Burton's help, to the couch (left.)
BURTON
(Burton brings water.)
Here! To-ma-sa! Here is

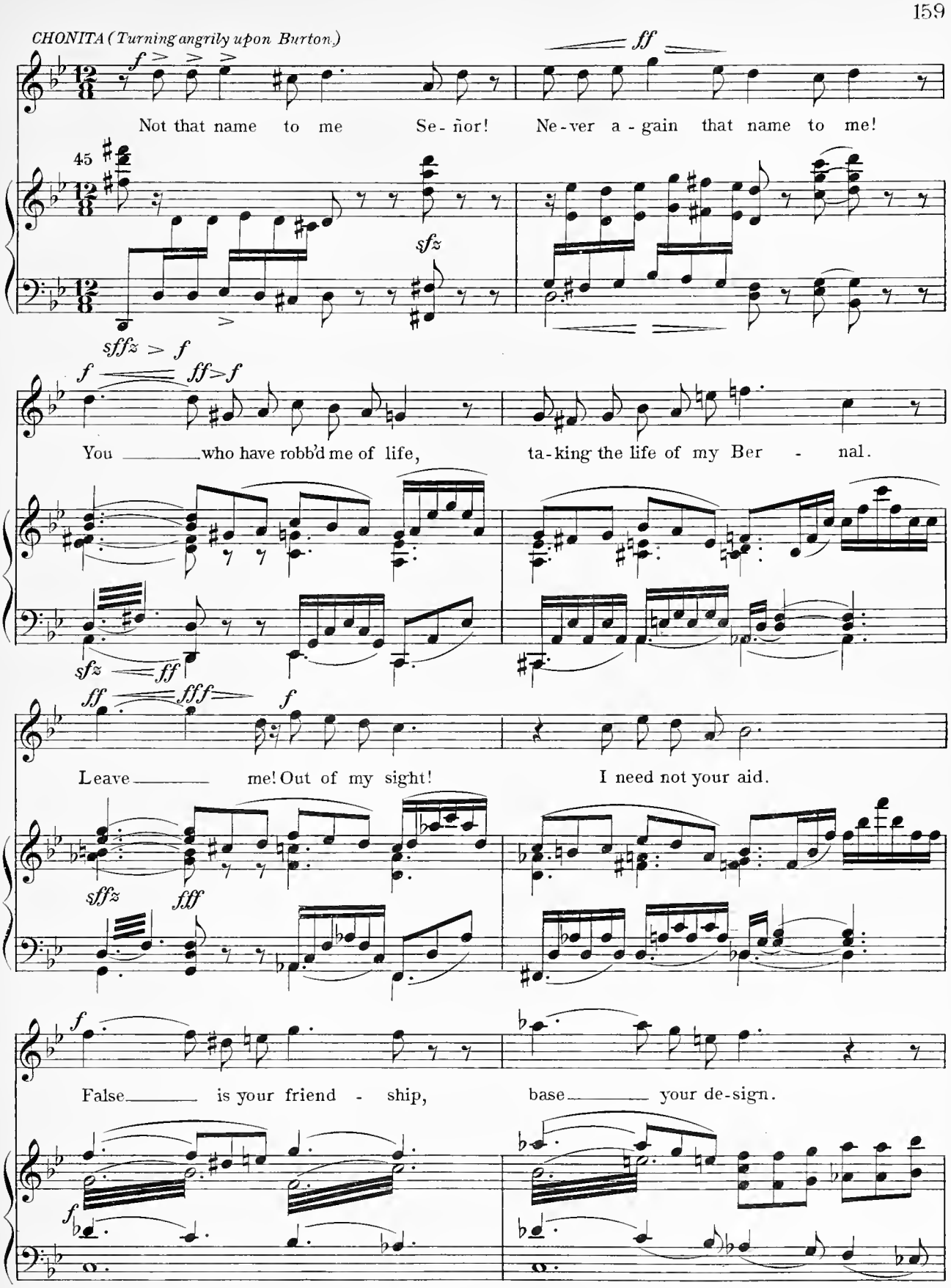

Moderato ♩ = ♪
TOMASA (Trying to revive Chonita with water and by rubbing her wrists and temples.)
BURTON
To himself
p
wa - ter. That Spaniard! Can that be the one she loved?
pp
(Pausing in her work.)
mf
Si! Señor!
mf
Ho - ly Vir - gin! A -
To Tomasa
mf
Tomasa!
Was the one on the horse her lover?
41
mfz
p
f
mf (To herself.)
las! Se - ñor, yes! It was sure - ly Se - ñor Ber - nal.
f
She
sfz
p
cresc.

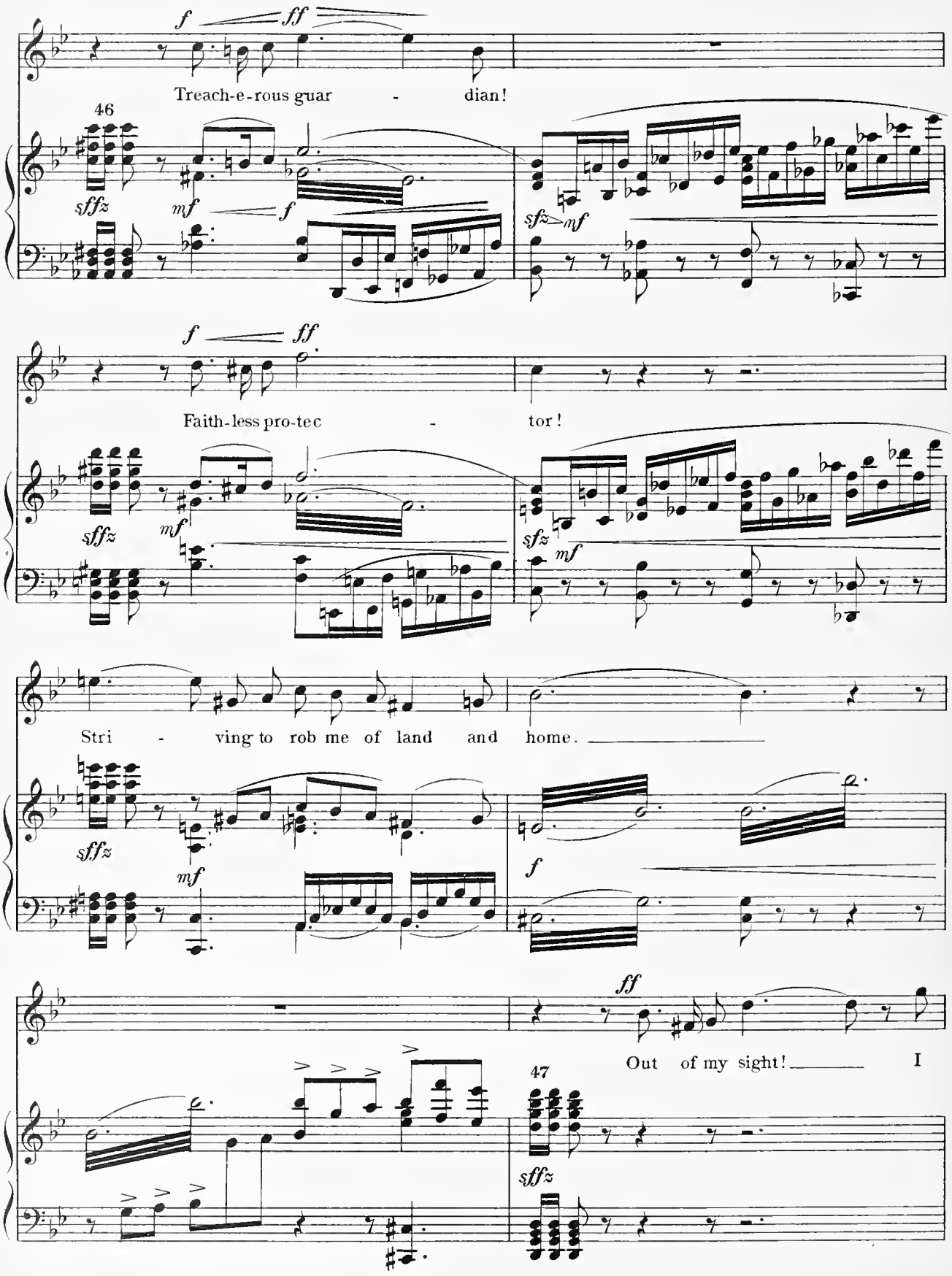

(Weeping.)
f
Like God, Se-ñor
mf (To himself.)
loved him?
And I, not know-ing, killed him.
accel.
sffz
sfz > mf
p
f
ff
Oh! cru-el stroke of will-ful Fate!
Rude wak'ning from my dreams of rap-ture!
sfz > mf
sfz
mf
f
Her lo-ver's slay-er she will loathe with in-fi-nite ha-tred.
But no! 'Tis war.
ff > mf
f
sfz
sfz

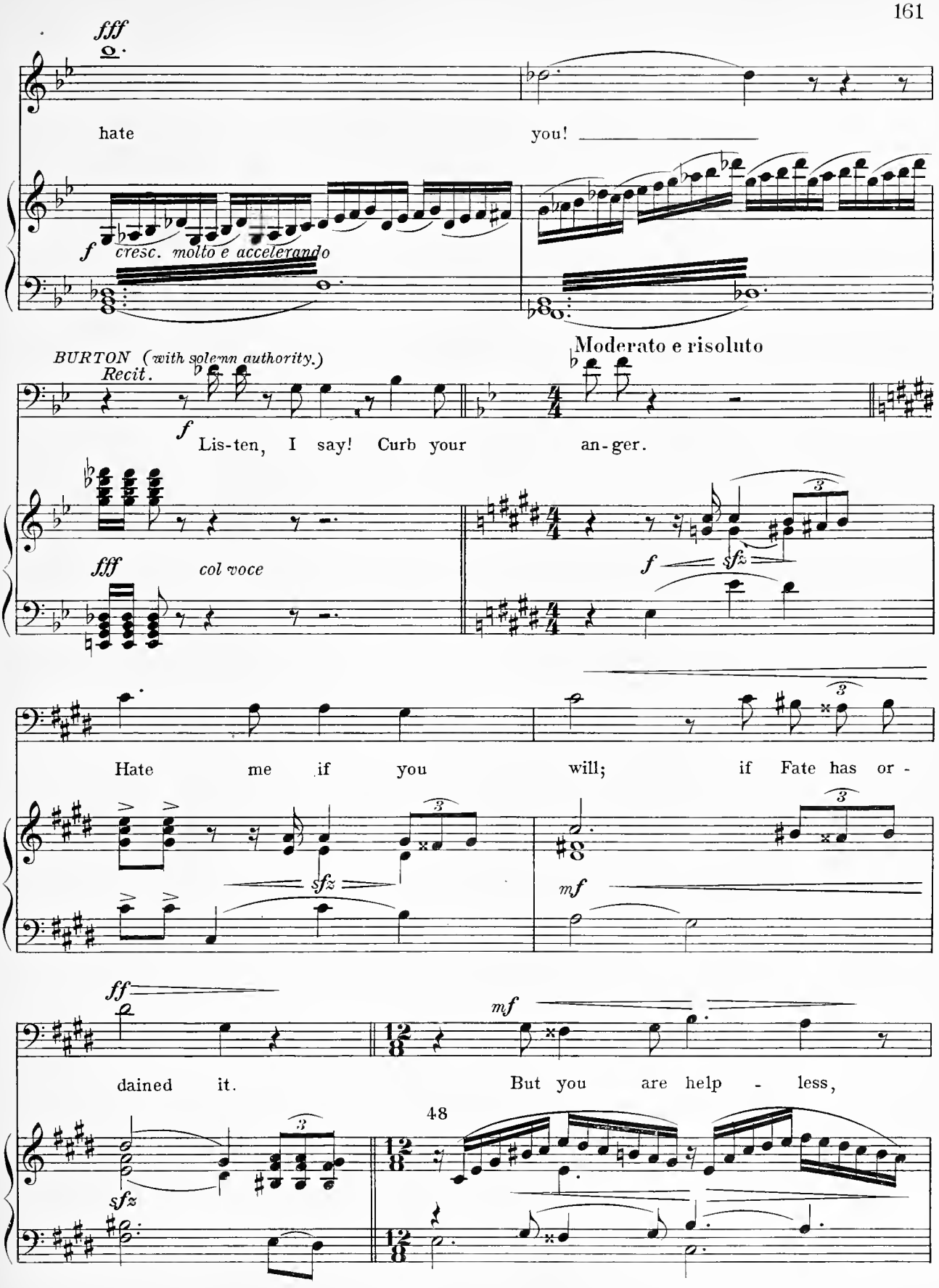

She must for-give.
A - lone, de-fence - less, she must let me shield her.
42
I am all that is left her.
No o - ther guar - dian is
near.
(To Tomasa.)
To - ma - sa, does she re -
She moves her lips, Se - ñor
(Leaning over her.)
She prays.
vive?
For

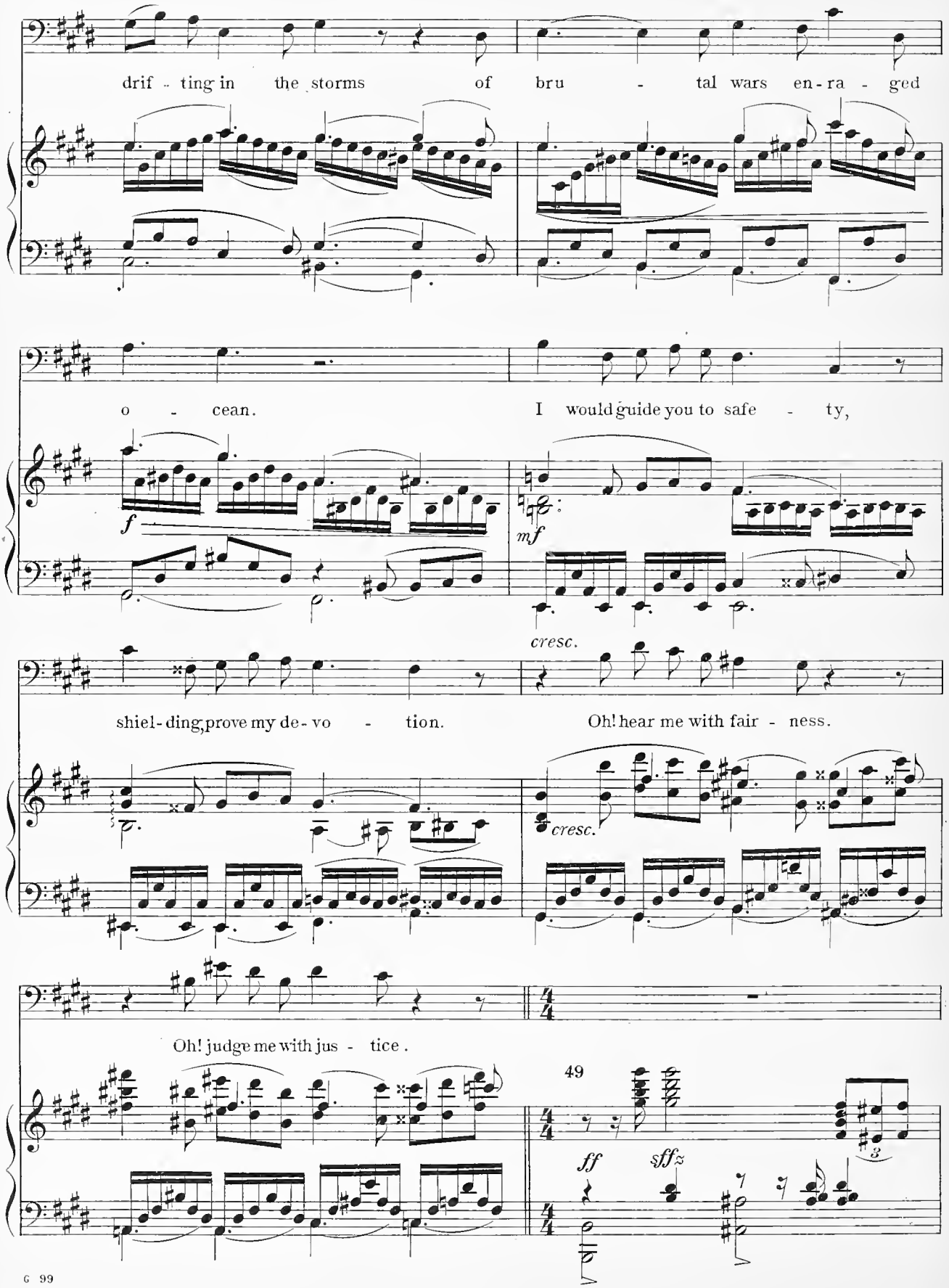

mf
Pray
(Turning away sadly.)
him! God give me a love like hers.
p
leave us, Se - nor! She willsoon be strong, we will go.
mf
No! I must
p
mf
(In accents of hatred.)
f
With her, Señor? You with her?
speak with her a - gain.
43
sffz
sfz

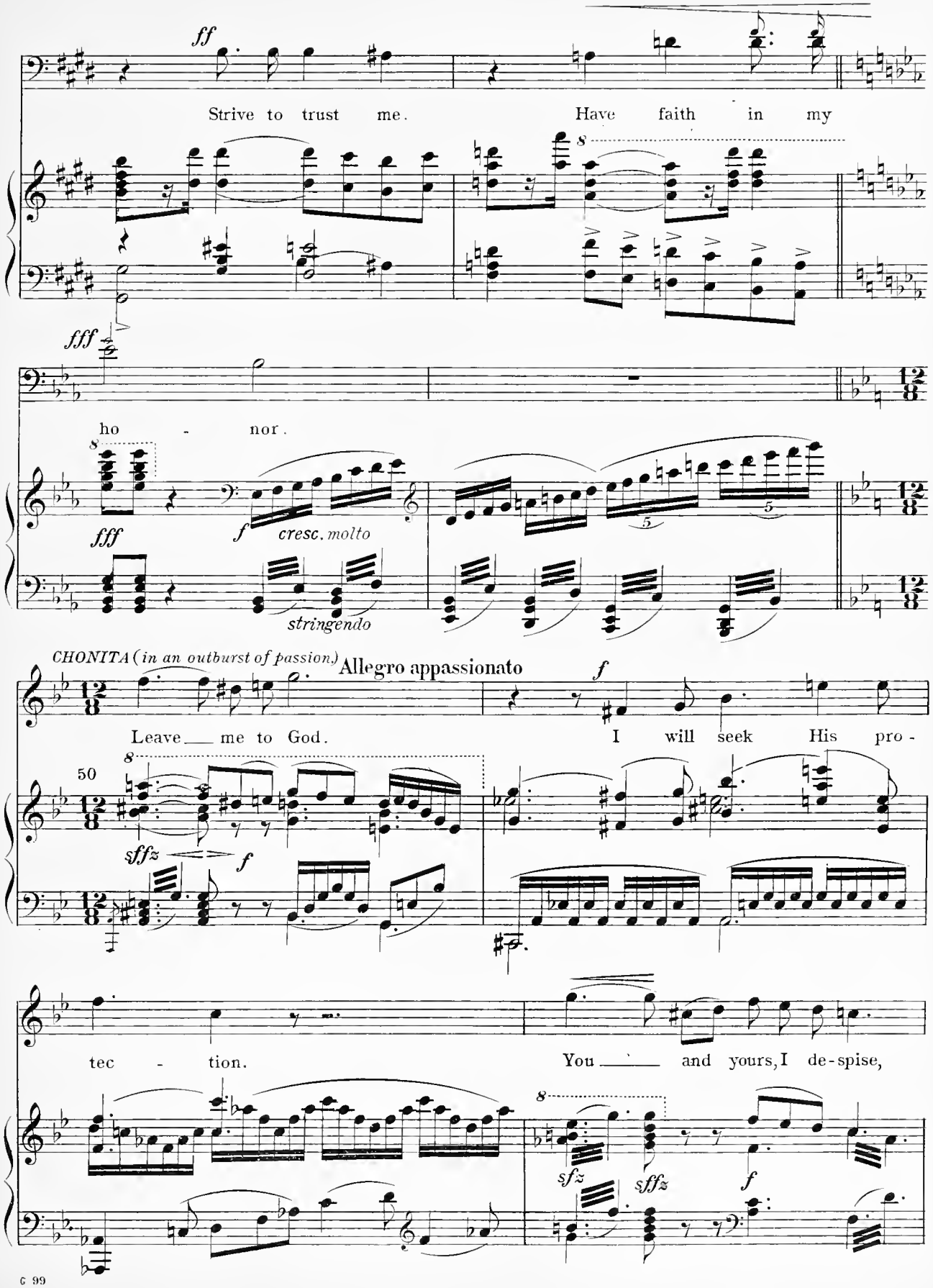

CHONITA (opens her eyes and rises feebly without noticing Burton.)
pp
Poco meno mosso
To-ma-sa!
sfz > p
pp
Allegro appassionato
f
ff
come! we will go — home.
A - las! there is no home.
44
sfz
sfz
ff
(Chonita sobs passionately, leaning upon Tomasa, who leads her slowly away towards entrance door, left.)
BURTON
f
(Burton follows imploringly.)
Se - ño -
sfz
mf
ff
ri - ta, lis - ten!
One word! Cho-ni - ta!

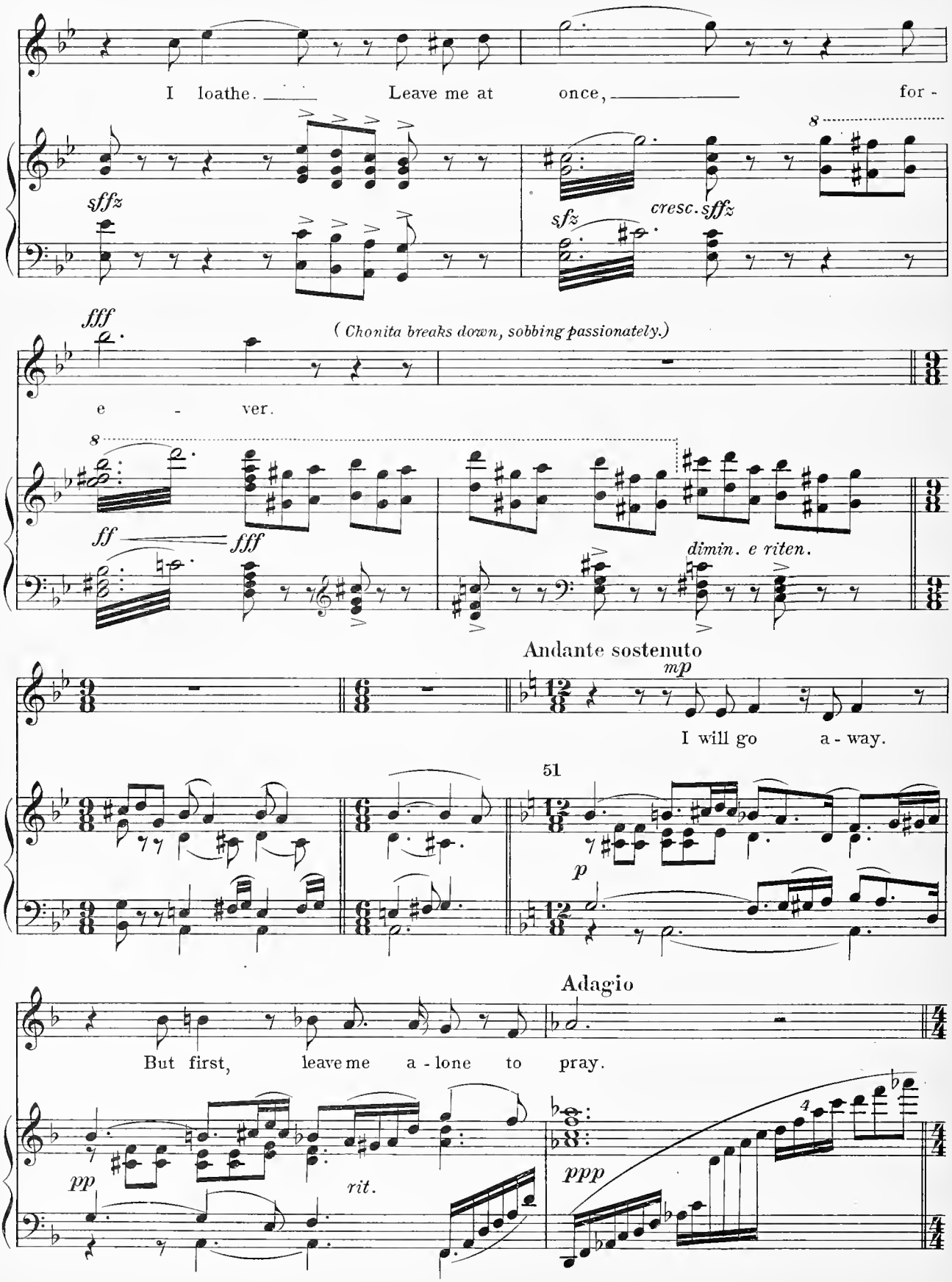

CHONITA (Turning angrily upon Burton.)
Not that name to me Se-ñor! Ne-ver a-gain that name to me!
45
You who have robb'd me of life, ta-king the life of my Ber - nal.
Leave me! Out of my sight! I need not your aid.
False is your friend - ship, base your de-sign.


f
ff
Treach-e-rous guar - dian!
46
sffz
mf
f
sfz>mf
f
ff
Faith-less pro-tec - tor!
sffz
mf
sfz
mf
Stri - ving to rob me of land and home.
sffz
mf
f
ff
Out of my sight!
I
47
sffz


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
dained it.
mf
But you are help - less,
48
sfz

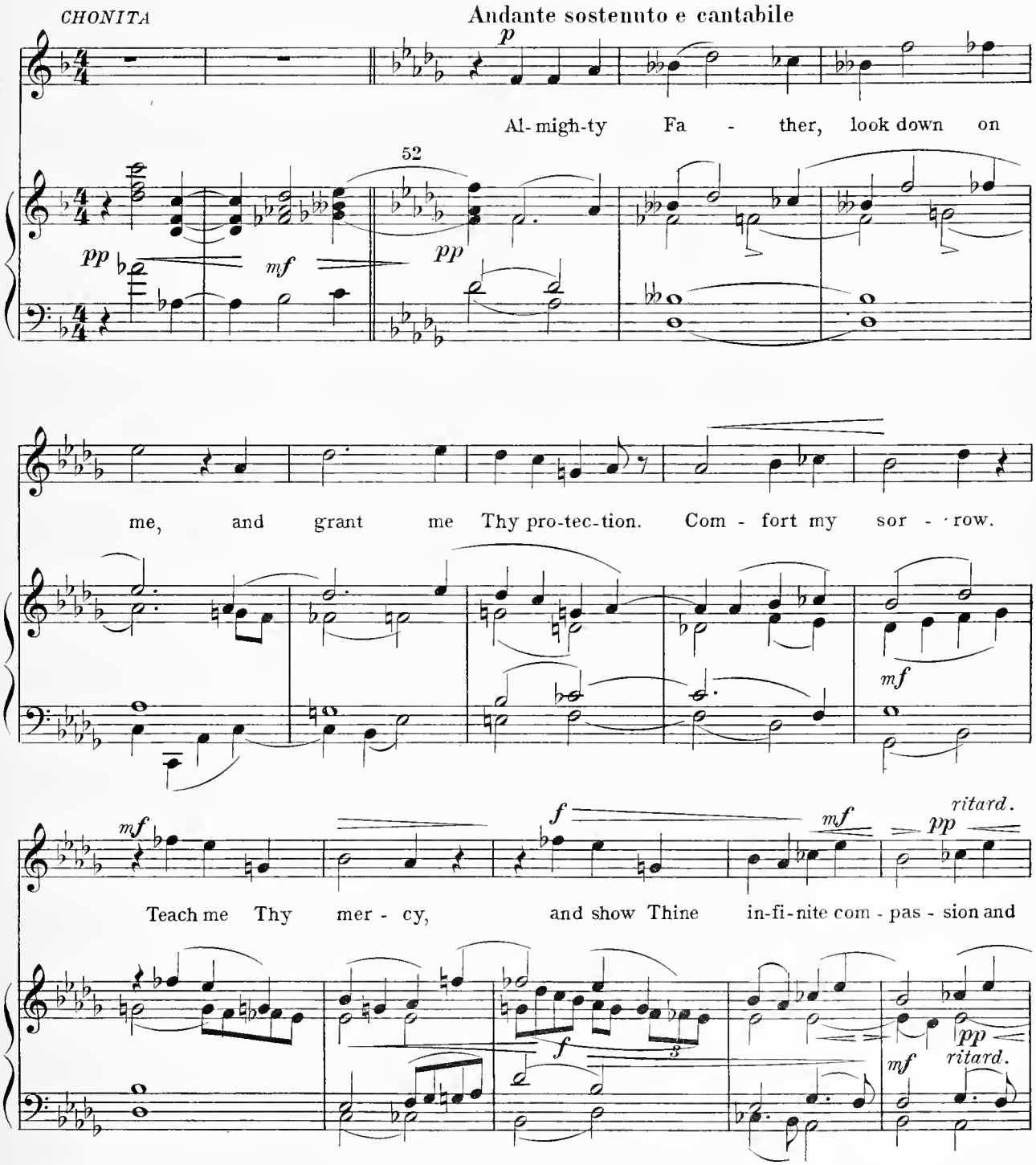

drif - ting in the storms of bru - tal wars en - ra - ged
o - cean.
I would guide you to safe - ty,
f
mf
cresc.
shiel - ding, prove my de - vo - tion.
Oh! hear me with fair - ness.
cresc.
Oh! judge me with jus - tice.
49
ff
sffz
3

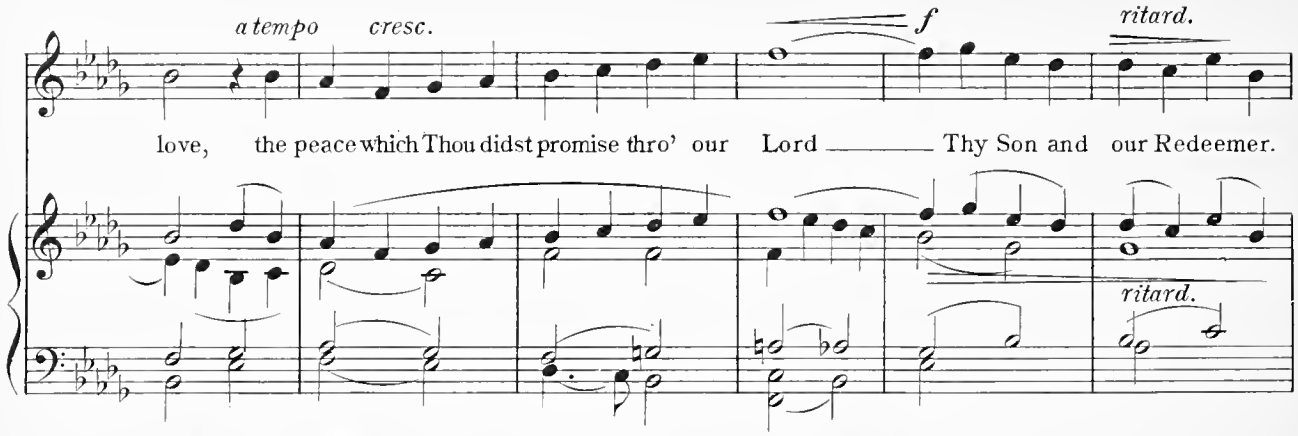

ff
Strive to trust me. Have faith in my
fff
ho - nor.
fff
f
cresc. molto
stringendo
CHONITA (in an outburst of passion)
Allegro appassionato
f
Leave me to God. I will seek His pro -
50
sffz
f
tec - tion. You and yours, I de-spise,
sfz
sffz
f


I loathe. Leave me at once, for -
sffz
sfz
cresc. sffz
fff
(Chonita breaks down, sobbing passionately.)
e - ver.
ff
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

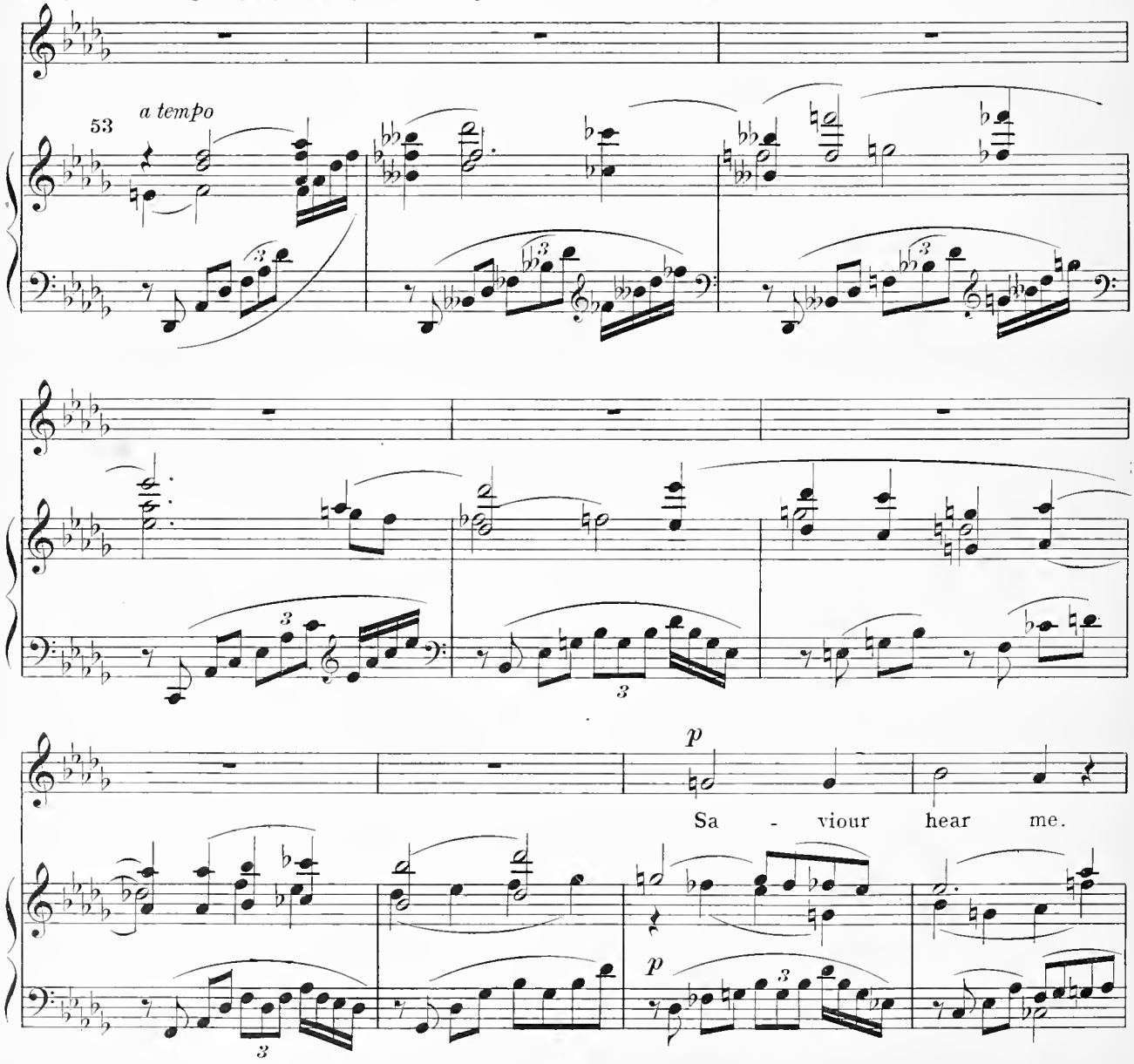
SCENE IX. *CHONITA, TOMASA, BERNAL*

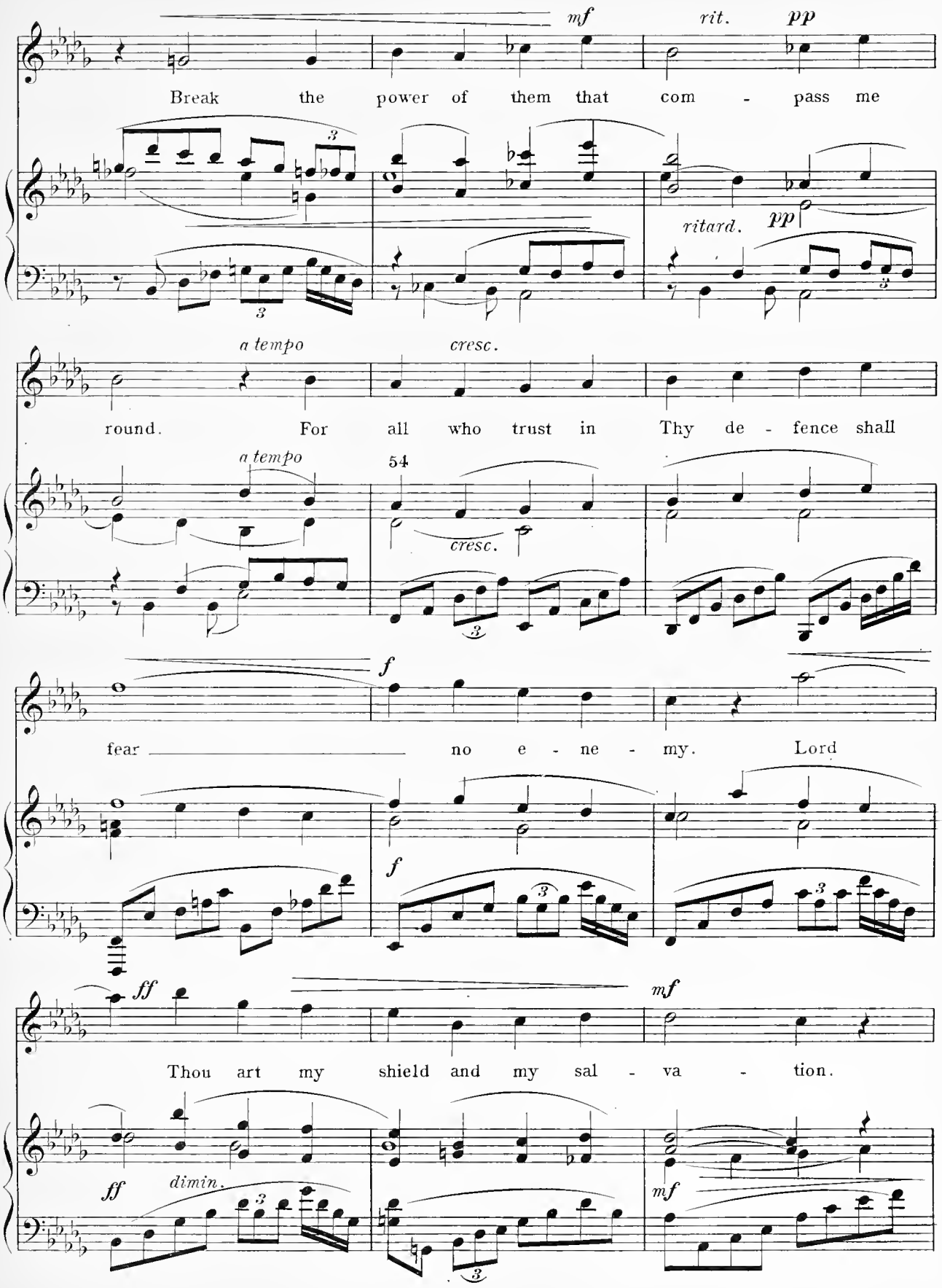
(Burton turns slowly away, going out at the chancel door. (right) ***Tomasa*** *follows him and closes the door, then seats herself upon the couch, her head buried in her hands, and her body swaying to and fro.)*





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.




mf
rit.
pp
Break the power of them that com - pass me
ritard.
pp
a tempo
cresc.
round. For all who trust in Thy de - fence shall
a tempo
54
cresc.
f
fear no e - ne - my. Lord
f
ff
mf
Thou art my shield and my sal - va - tion.
ff
dimin.
mf

BERNAL (disguised as a priest.)

Animato e agitato

Chonita starts up suddenly

p

Cho - ni - ta!

55

p

CHONITA

mf *cresc.* *ff*

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

cresc. *cresc. molto*

Moderato e largamente

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

BERNAL

f

Yes! love, a - live and

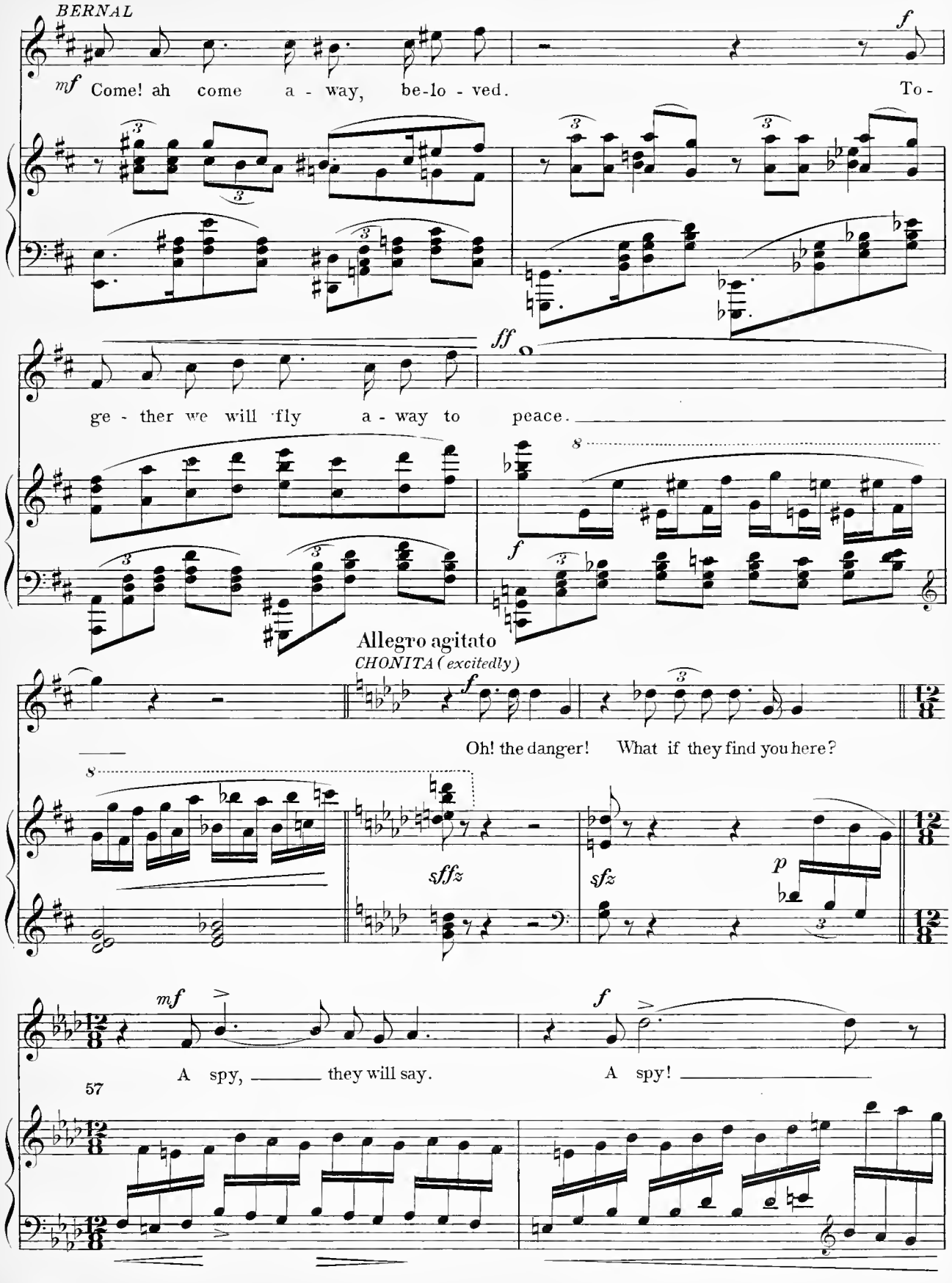
56

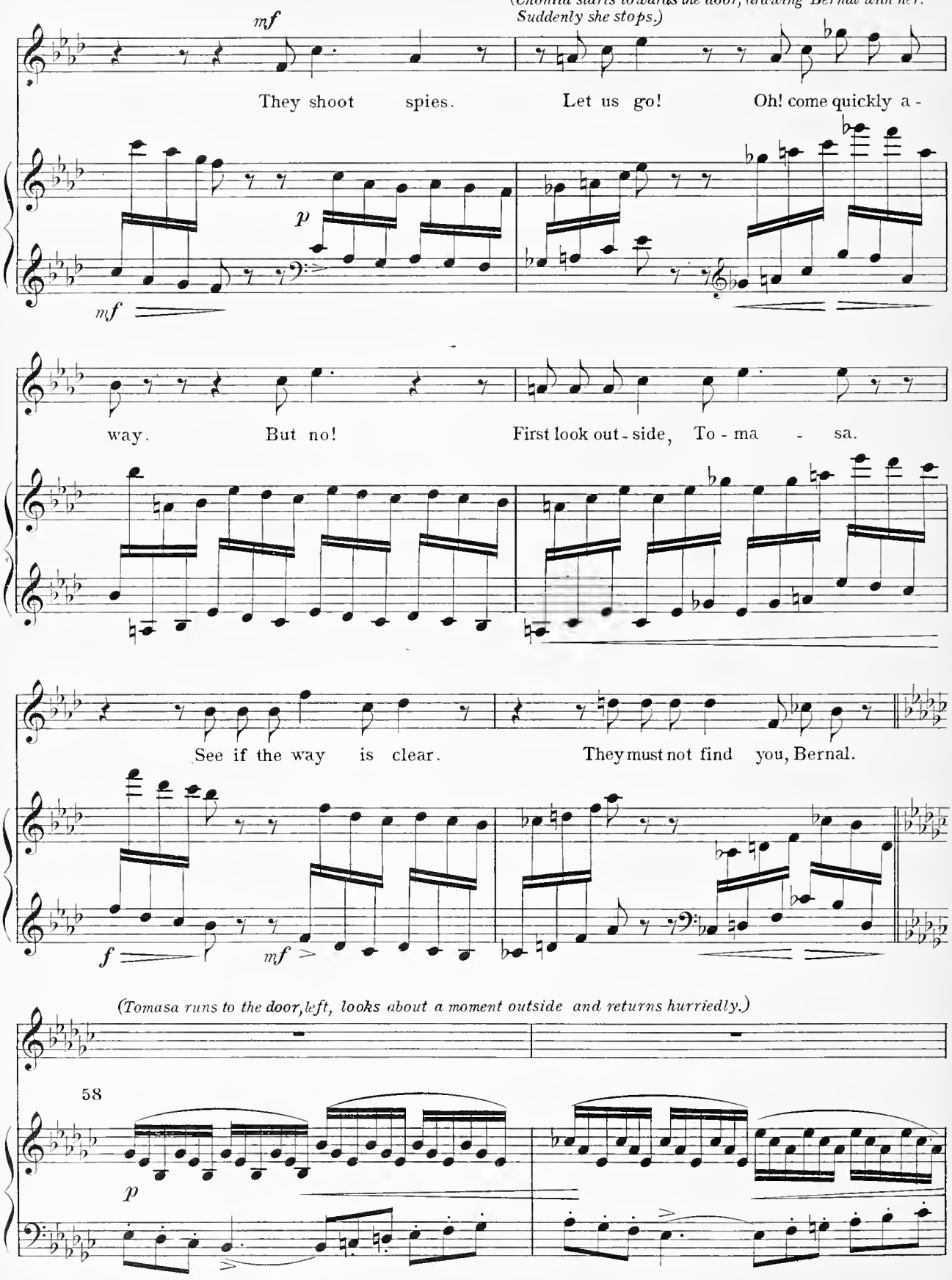
fff *f*

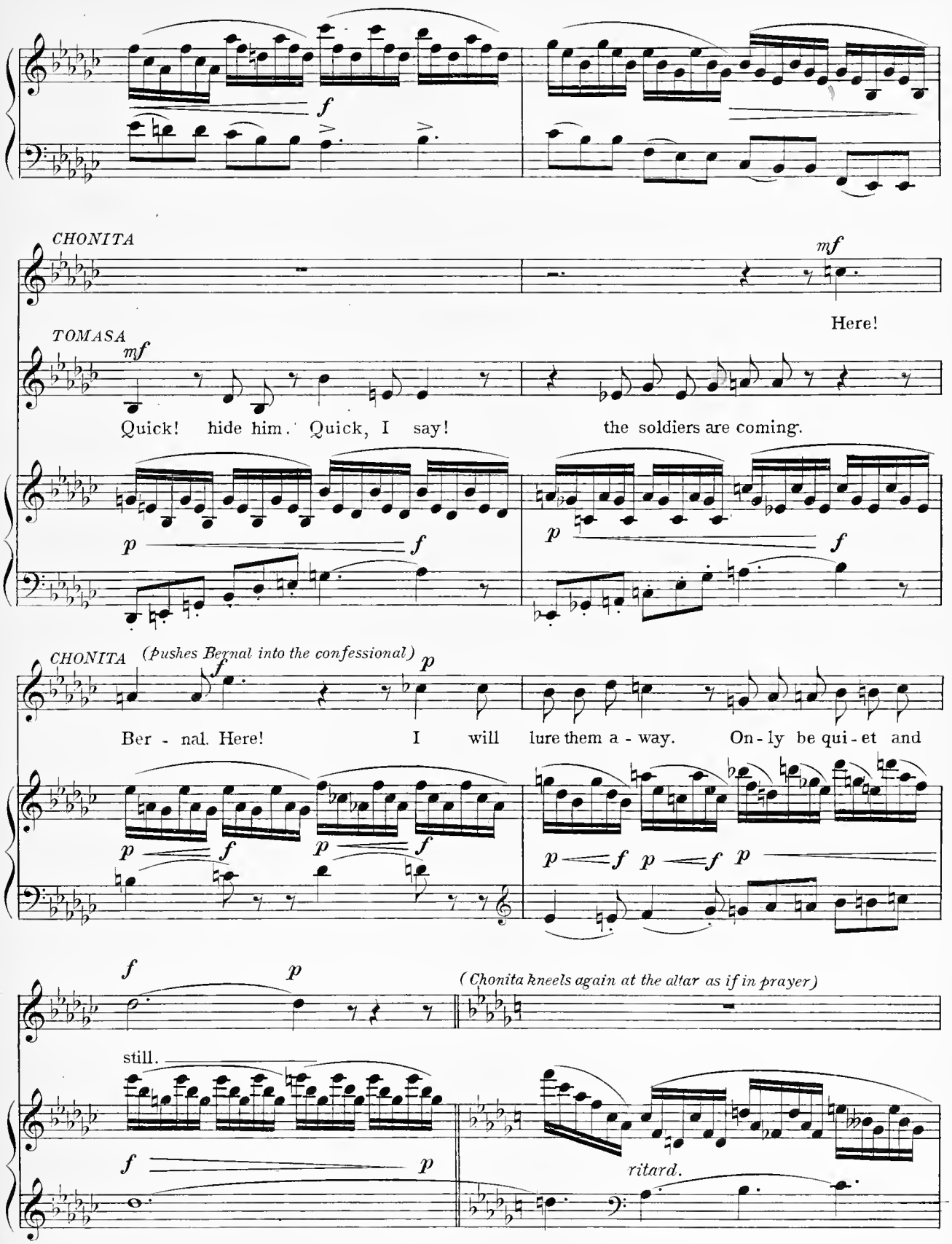
ff

here as I pro - mised!

ff *mf* *cresc. ed accel.*

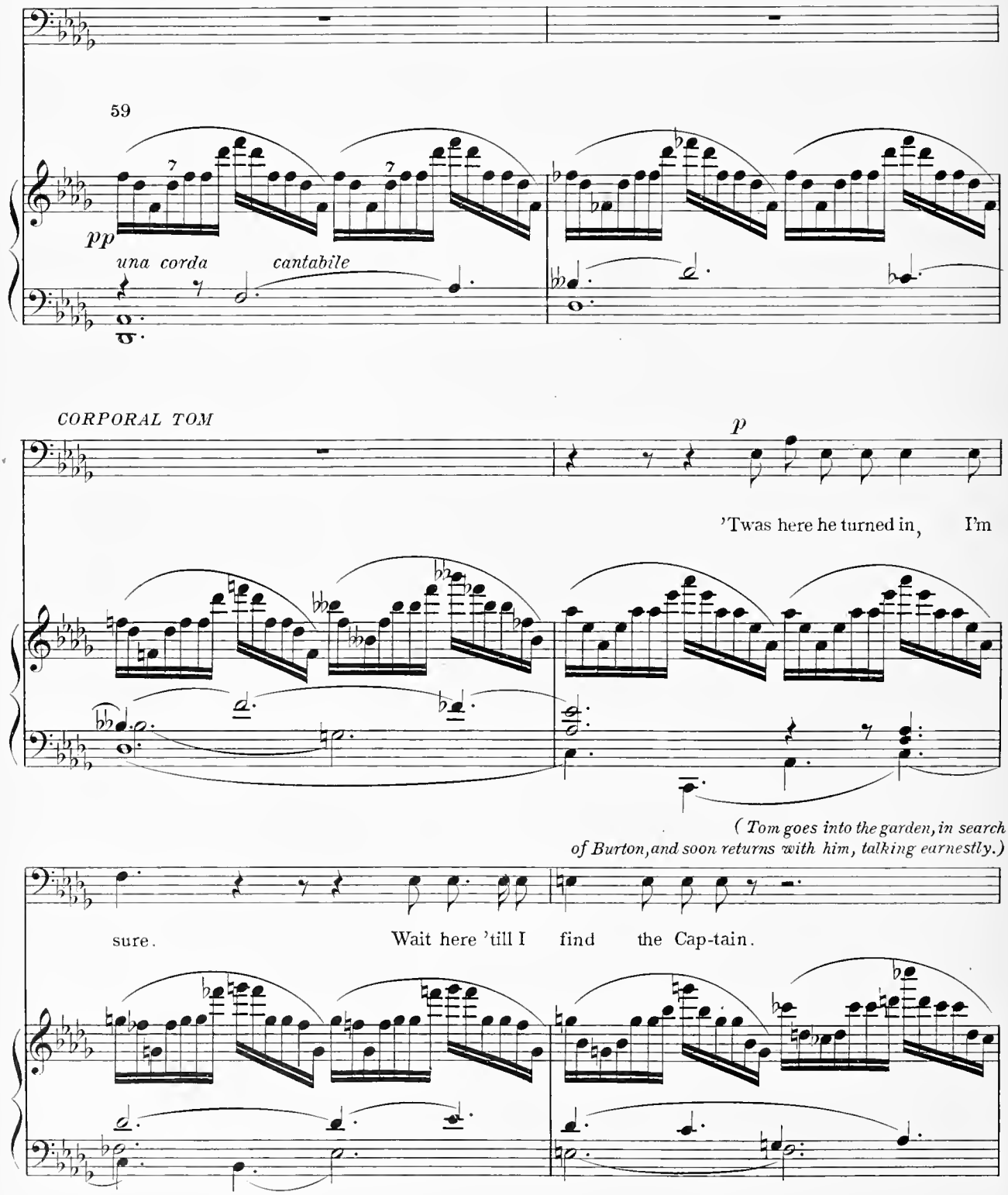

BERNAL
mf Come! ah come a - way, be-lo - ved.
To -
ff
ge - ther we will fly a - way to peace.
Allegro agitato
CHONITA (excitedly)
f
Oh! the danger! What if they find you here?
sffz
sfz
p
mf
A spy, they will say.
f
A spy!
57


(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
Here!
TOMASA
mf
Quick! hide him. Quick, I say!
the soldiers are coming.
p
f
p
f
CHONITA
(pushes Bernal into the confessional)
f
p
Ber - nal. Here!
I will lure them a - way.
On - ly be qui - et and
p
f
p
f
p
f
p
f
p
f
p
(Chonita kneels again at the altar as if in prayer)
still.
f
p
f
p
ritard.

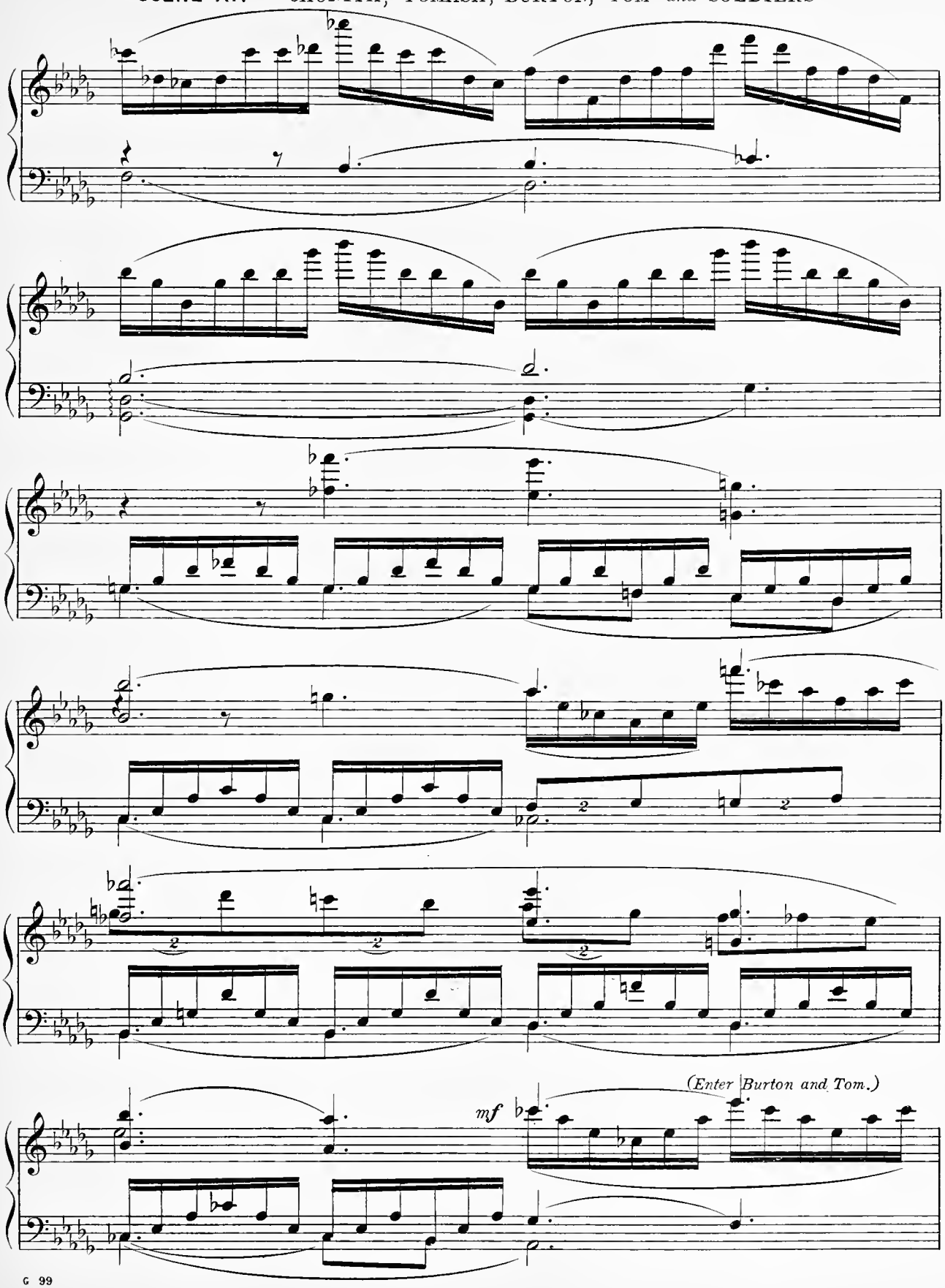
SCENE X. *CHONITA, TOMASA, TOM and SOLDIERS*

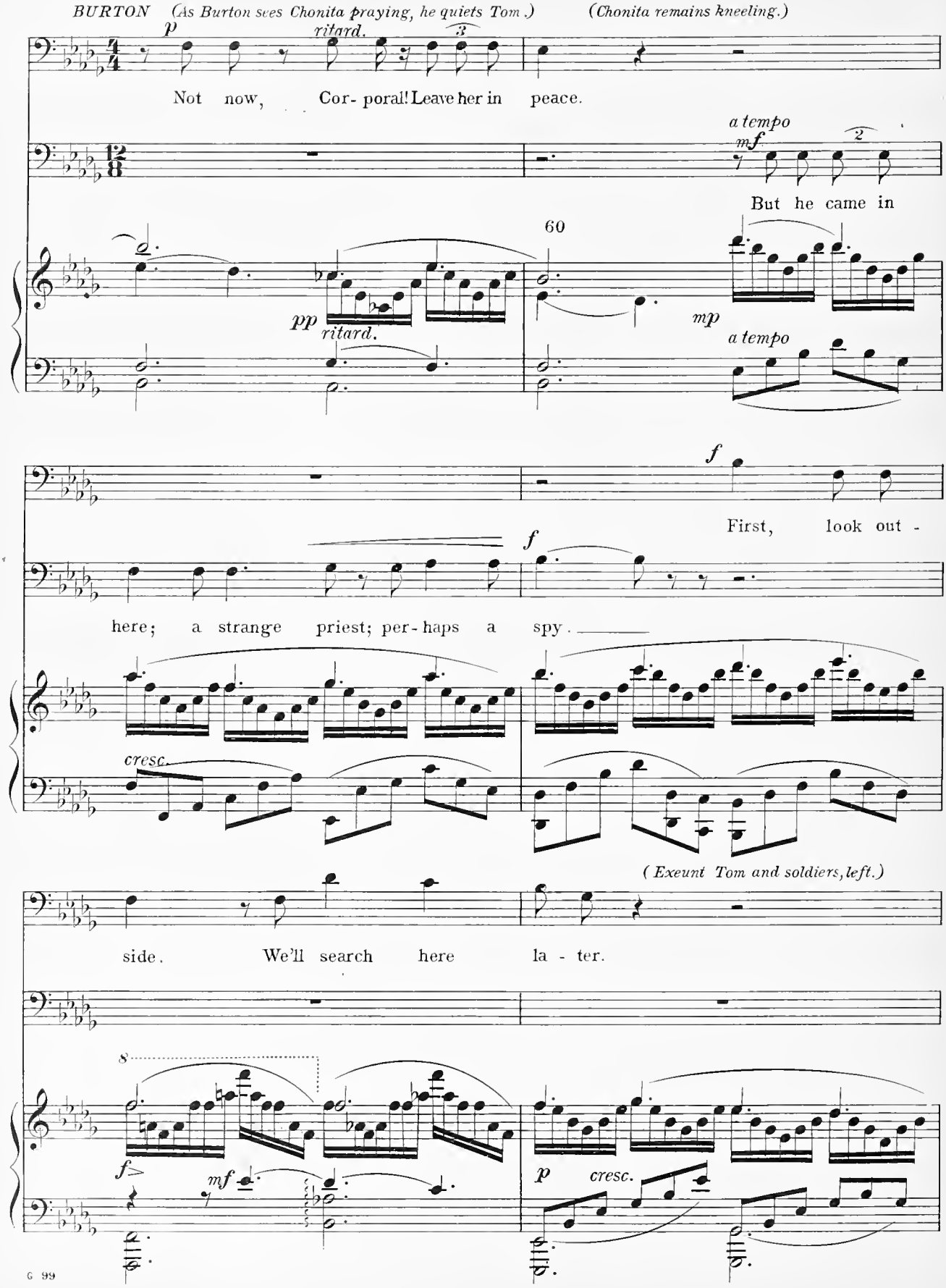
(Corporal Tom, followed by two soldiers, enters at the door, left, but seeing Chonita he pauses.)



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

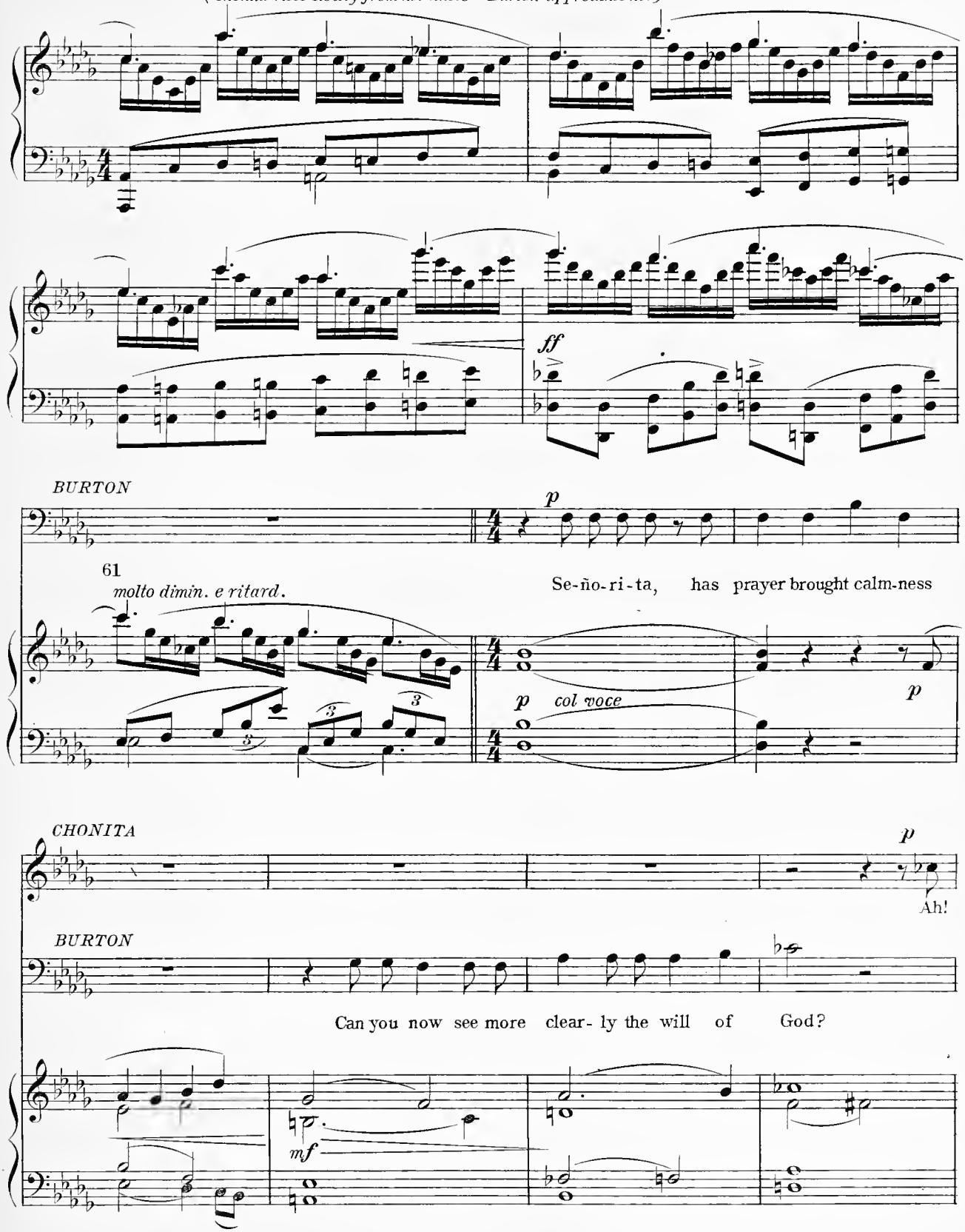
SCENE XI. *CHONITA, TOMASA, BURTON, TOM and SOLDIERS*

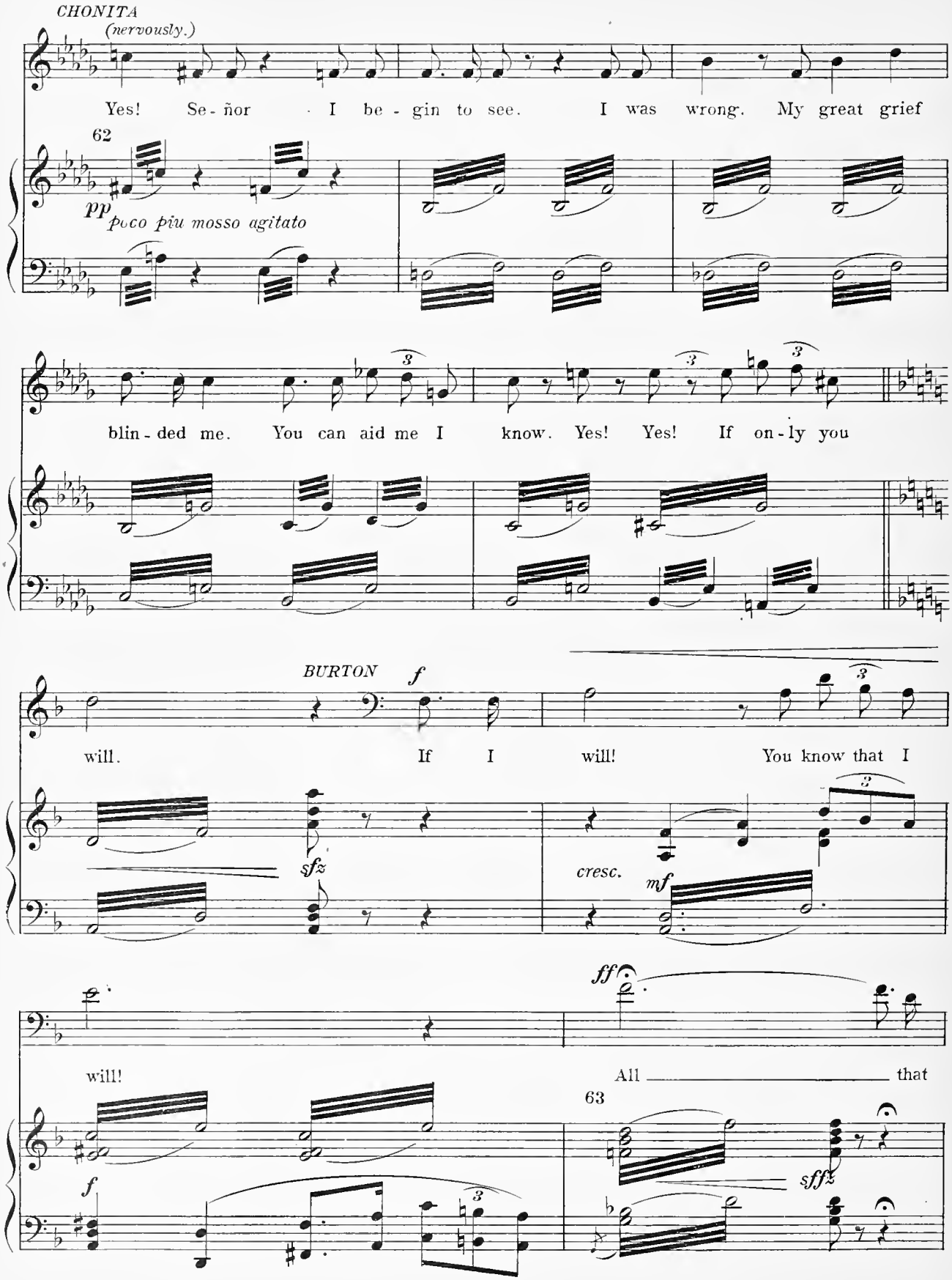


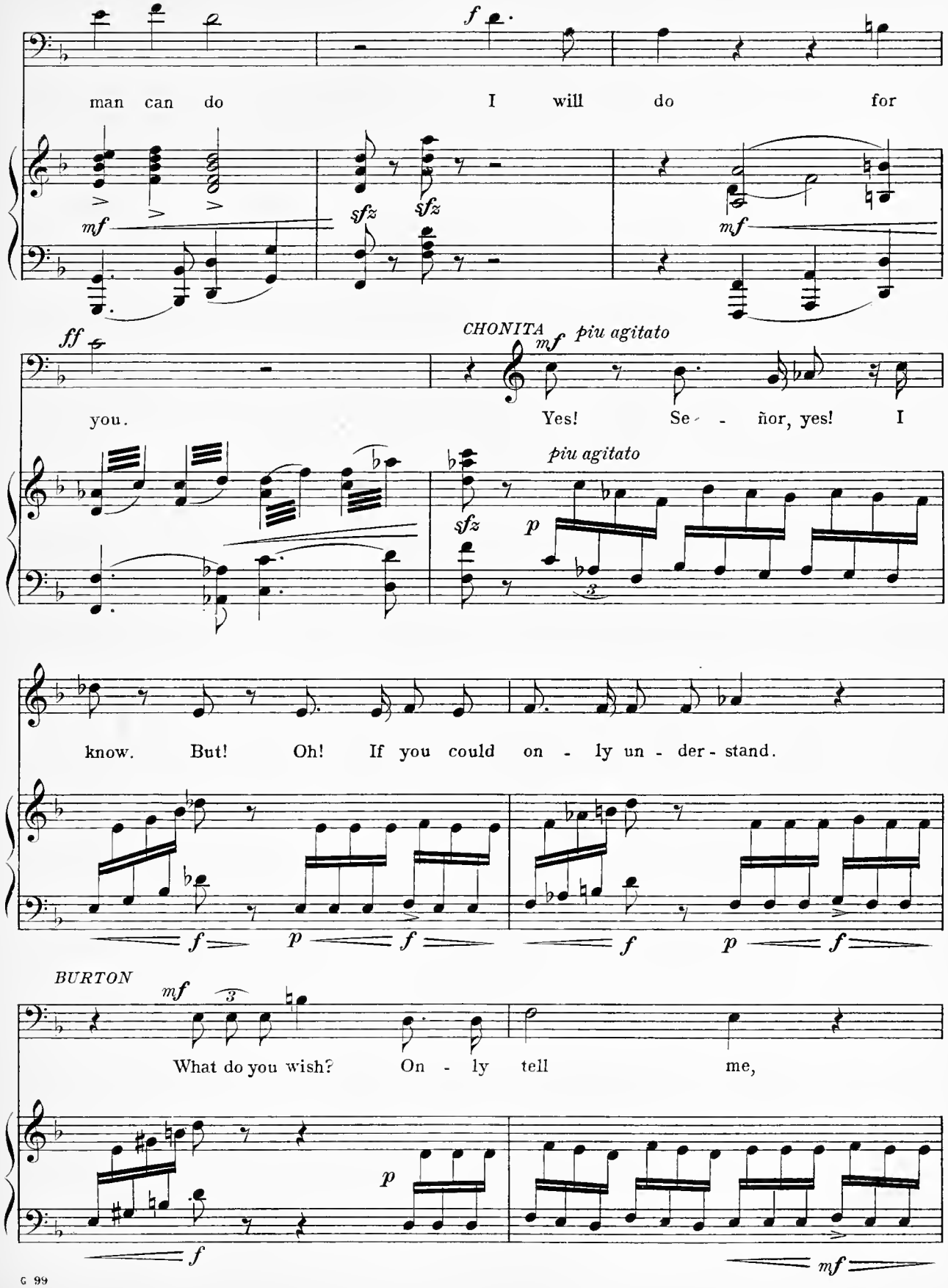

BURTON (As Burton sees Chonita praying, he quiets Tom.)
(Chonita remains kneeling.)
p
ritard.
Not now, Cor- poral! Leave her in peace.
a tempo
mf
But he came in
60
pp
ritard.
mp
a tempo
f
First, look out -
f
here; a strange priest; per- haps a spy.
cresc.
(Exeunt Tom and soldiers, left.)
side. We'll search here la - ter.
8
f
mf
p
cresc.

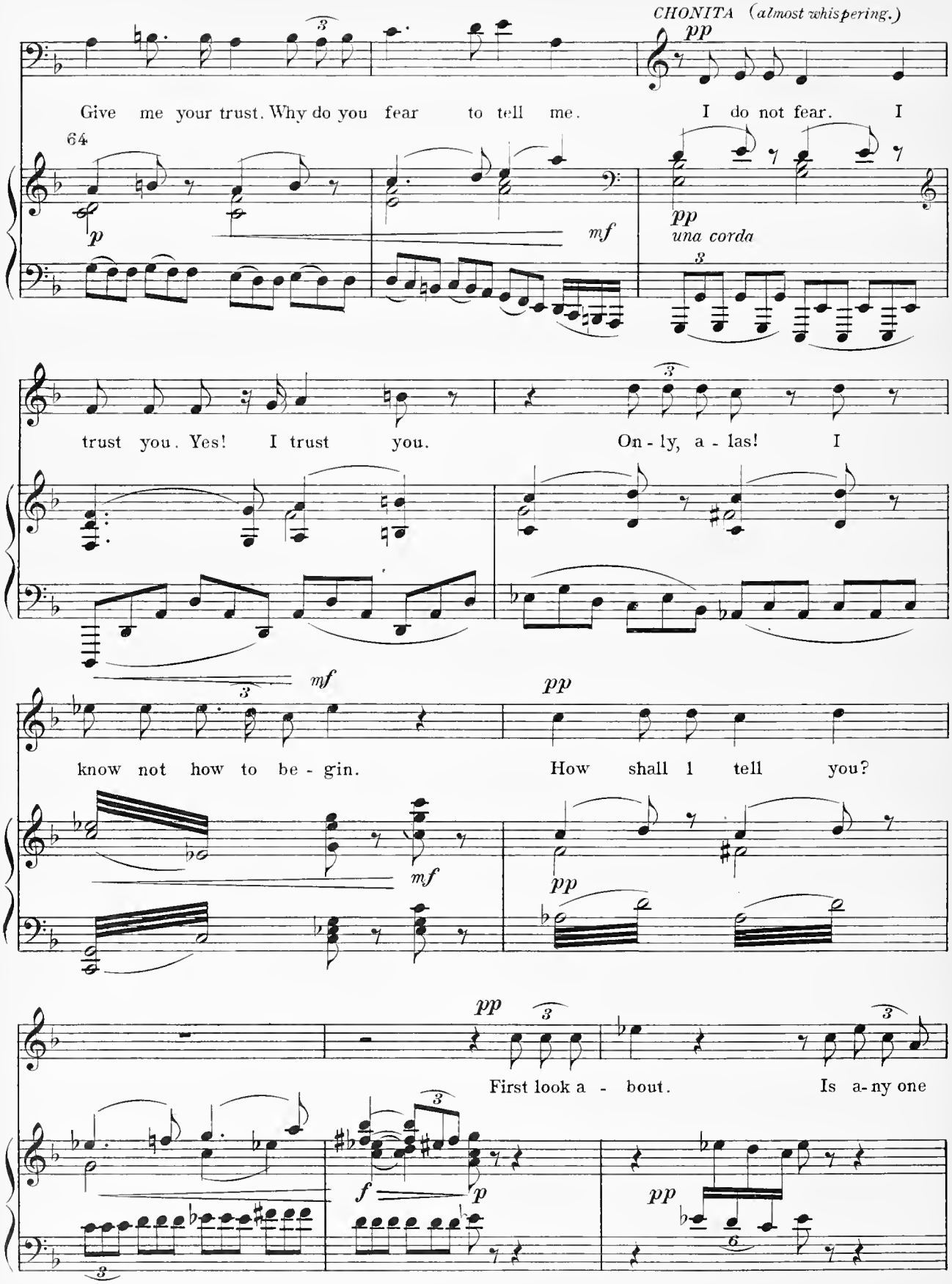
SCENE XII. *CHONITA, TOMASA, BURTON*

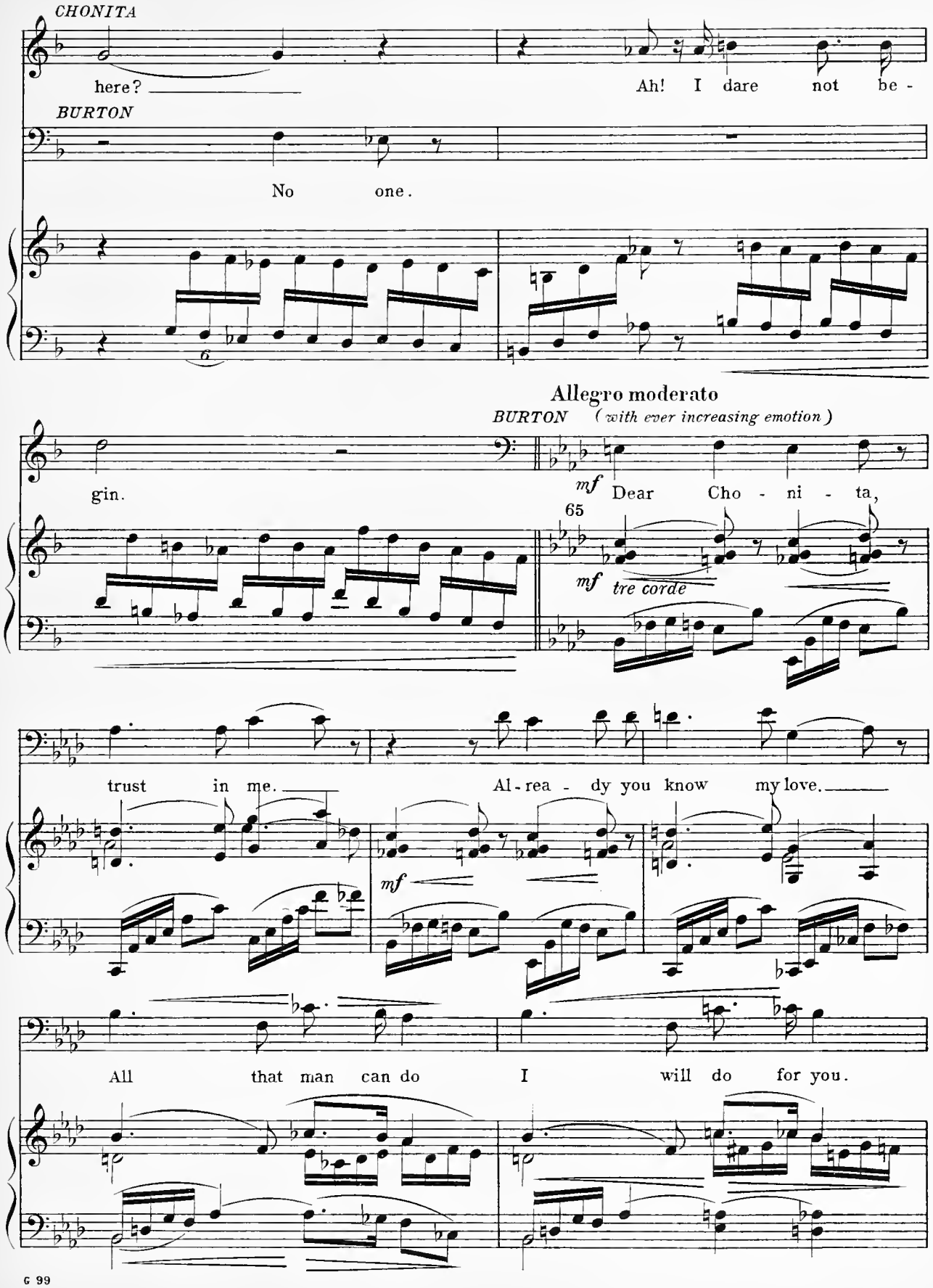
(Chonita rises slowly from her knees Burton approaches her)

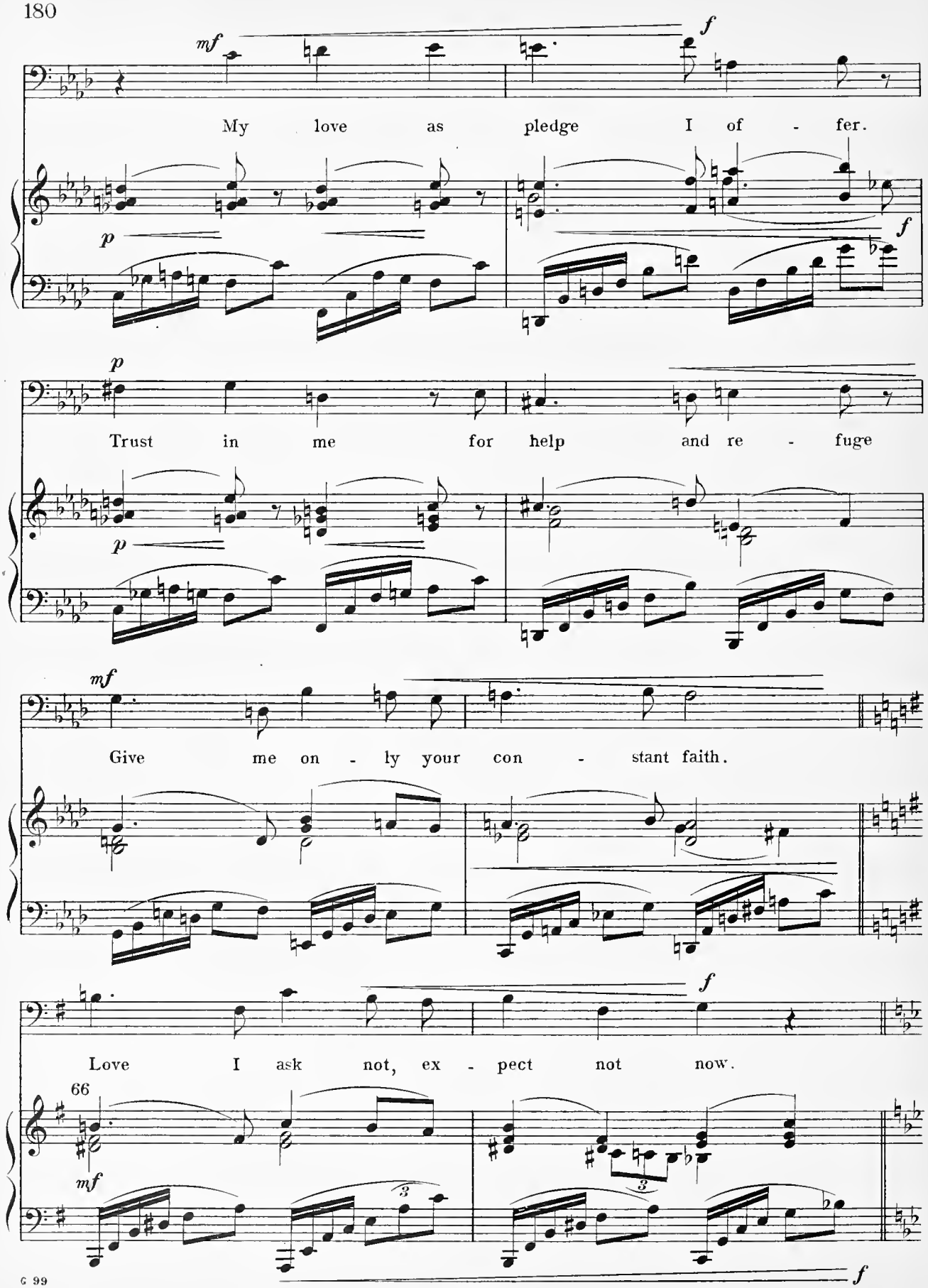


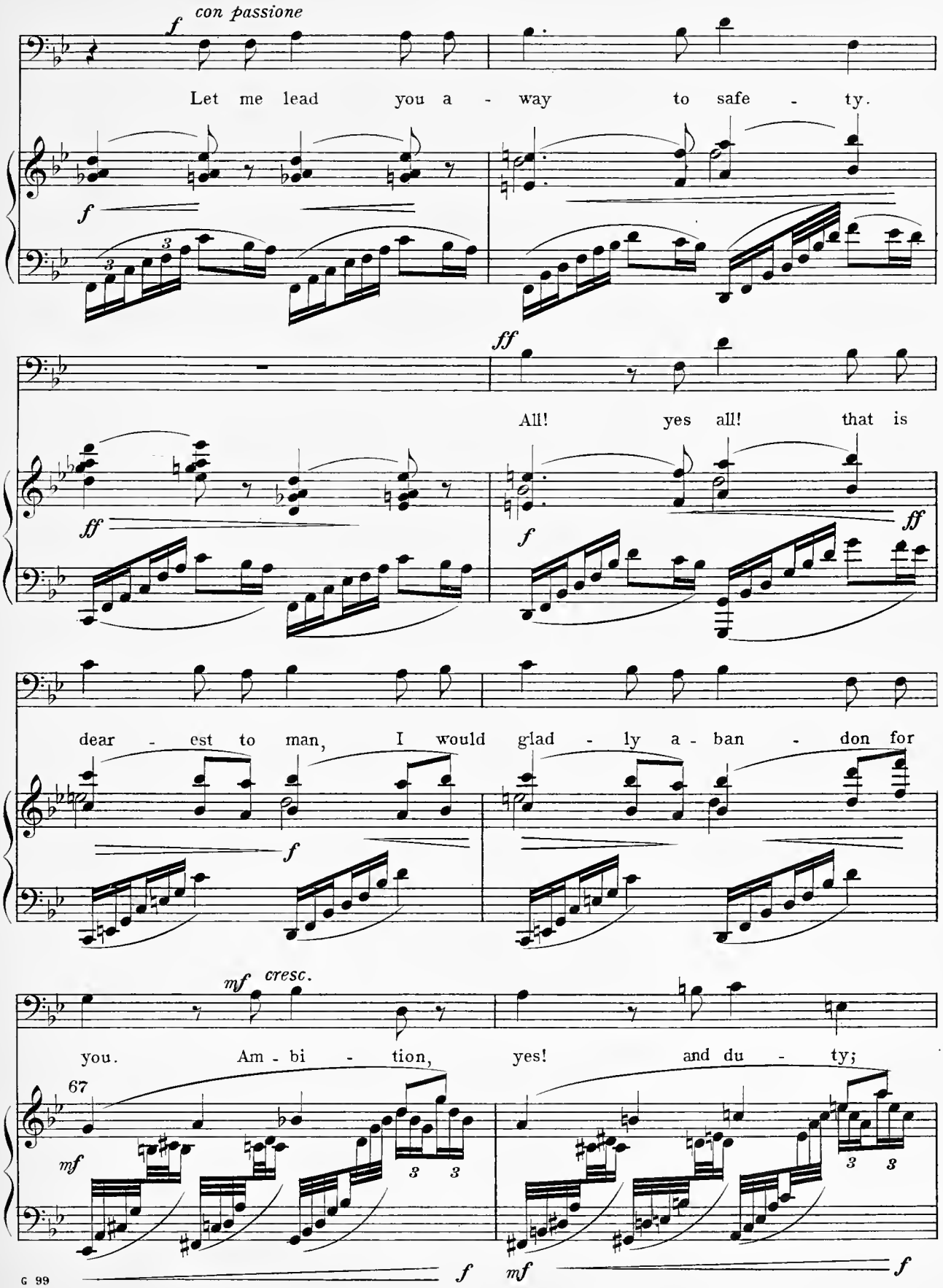

CHONITA
(nervously.)
Yes! Se - ñor I be - gin to see. I was wrong. My great grief
62
pp
poco piu mosso agitato
blin - ded me. You can aid me I know. Yes! Yes! If on - ly you
BURTON
f
will. If I will! You know that I
sfz
cresc.
mf
ff
will!
All that
63
f
sfffz

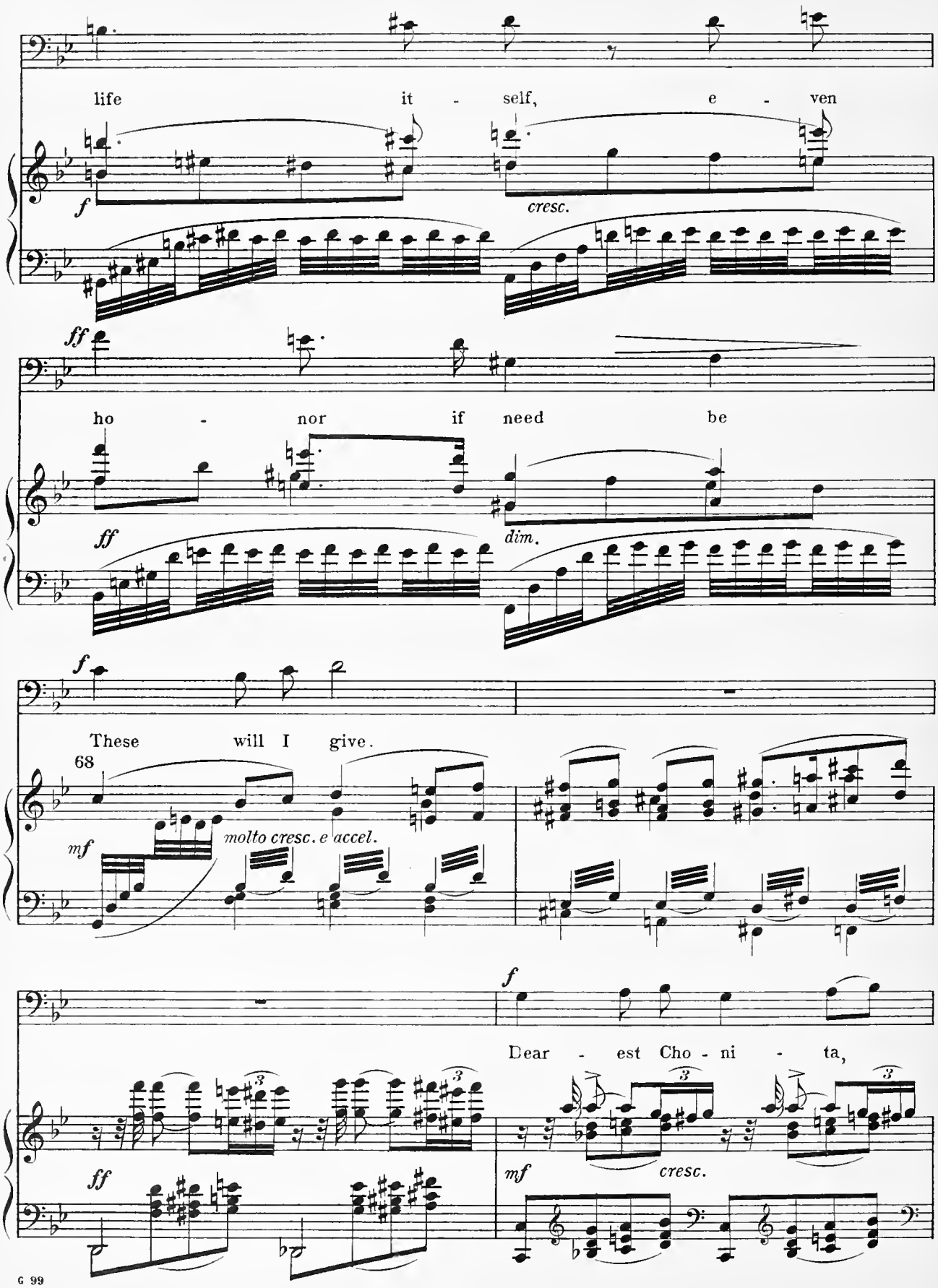

man can do
I will do for
you.
CHONITA
piu agitato
Yes! Se - ñor, yes! I
know. But! Oh! If you could on - ly un - der - stand.
BURTON
What do you wish? On - ly tell me,


CHONITA (almost whispering.)
pp
Give me your trust. Why do you fear to tell me.
I do not fear. I
64
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
pp
First look a - bout.
Is a - ny one
f
p
pp

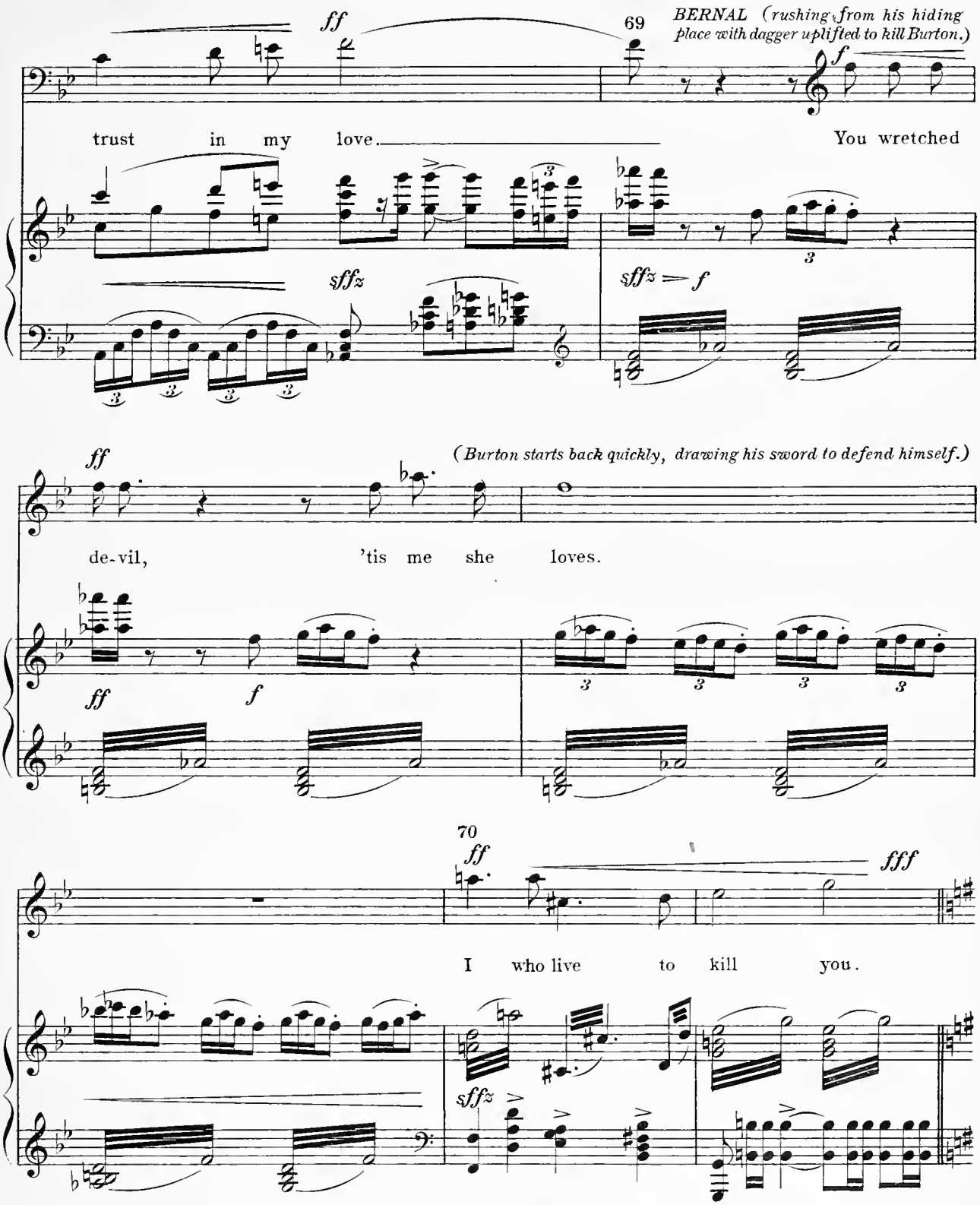

CHONITA
here?
Ah! I dare not be -
BURTON
No one.
Allegro moderato
BURTON (with ever increasing emotion)
gin.
mf Dear Cho - ni - ta,
65
mf tre corde
trust in me.
Al - rea - dy you know my love.
mf
All that man can do I will do for you.


mf
f
My love as pledge I of - fer.
p
f
p
Trust in me for help and re - fuge
p
mf
Give me on - ly your con - stant faith.
f
Love I ask not, ex - pect not now.
66
mf
3
3
f

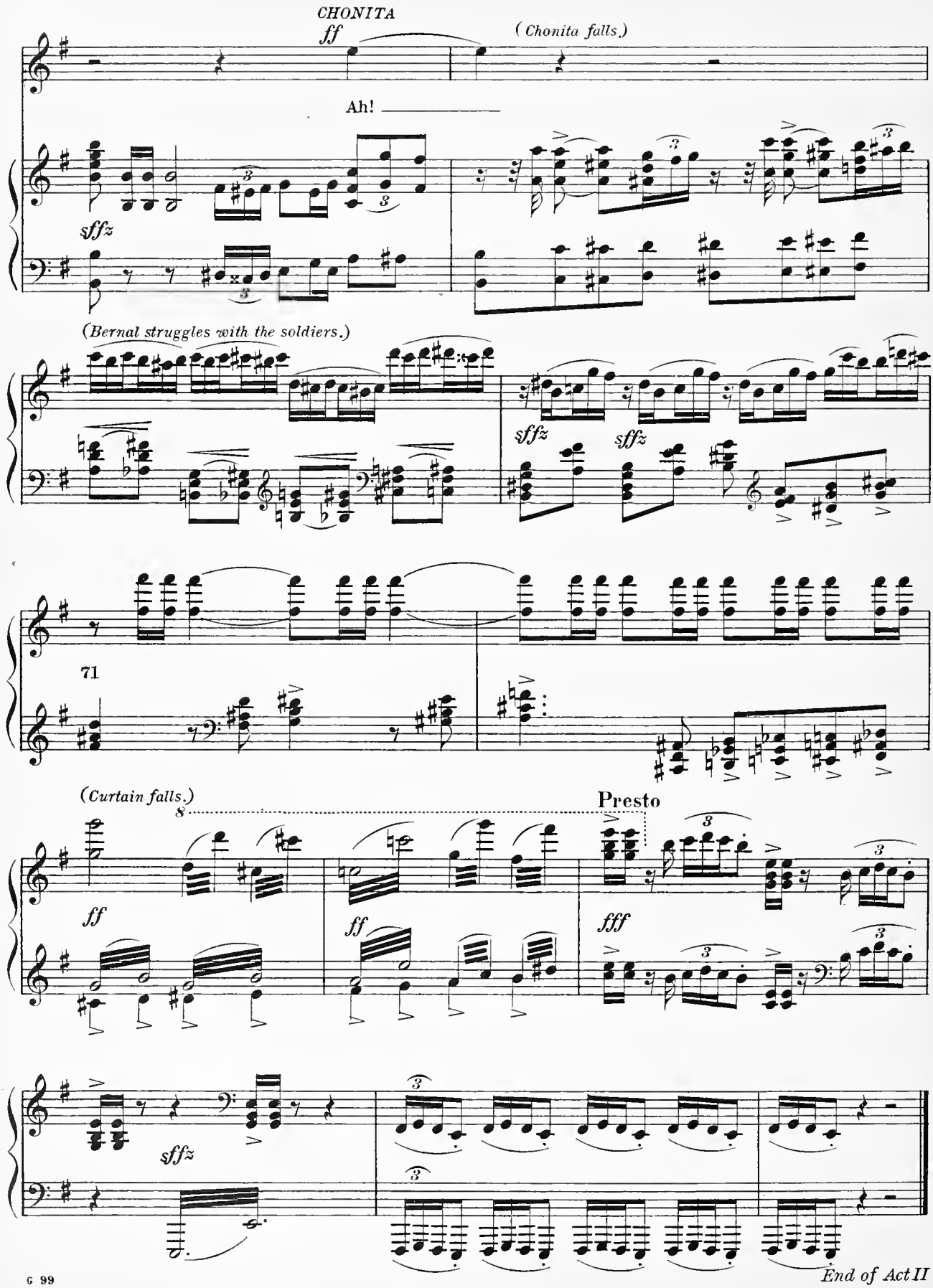

f con passione
Let me lead you a - way to safe - ty.
ff
All! yes all! that is
dear - est to man, I would glad - ly a - ban - don for
mf cresc.
you. Am - bi - tion, yes! and du - ty;
67
mf
f
mf
f


life it - self, e - ven
f
cresc.
ff
ho - nor if need be
ff
dim.
f
These will I give.
68
mf
molto cresc. e accel.
f
Dear - est Cho - ni - ta,
ff
mf
cresc.

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



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


CHONITA
ff
(Chonita falls.)
Ah!
sffz
(Bernal struggles with the soldiers.)
sffz
sffz
71
(Curtain falls.)
8
Presto
ff
ff
fff
sffz

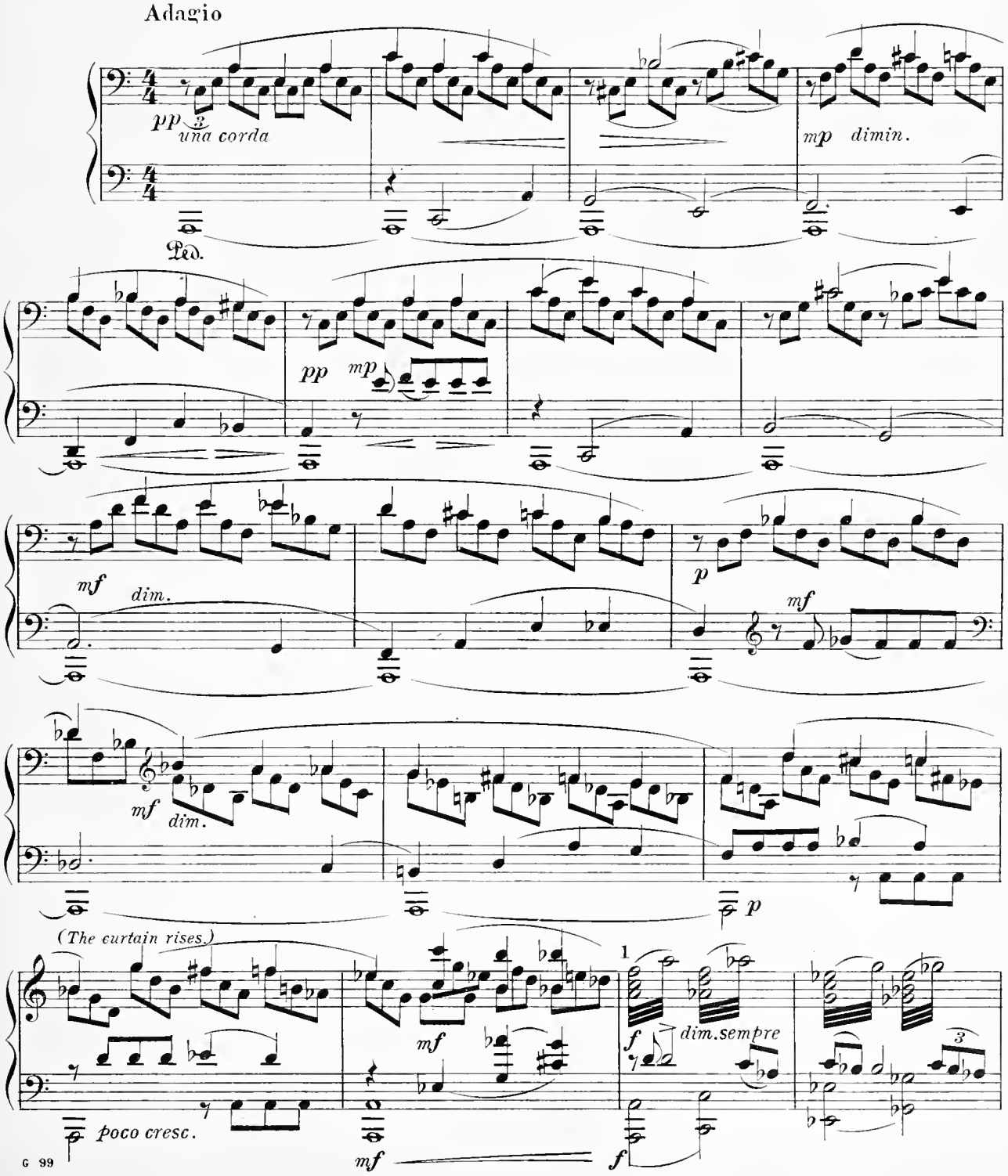
End of Act II

Act III

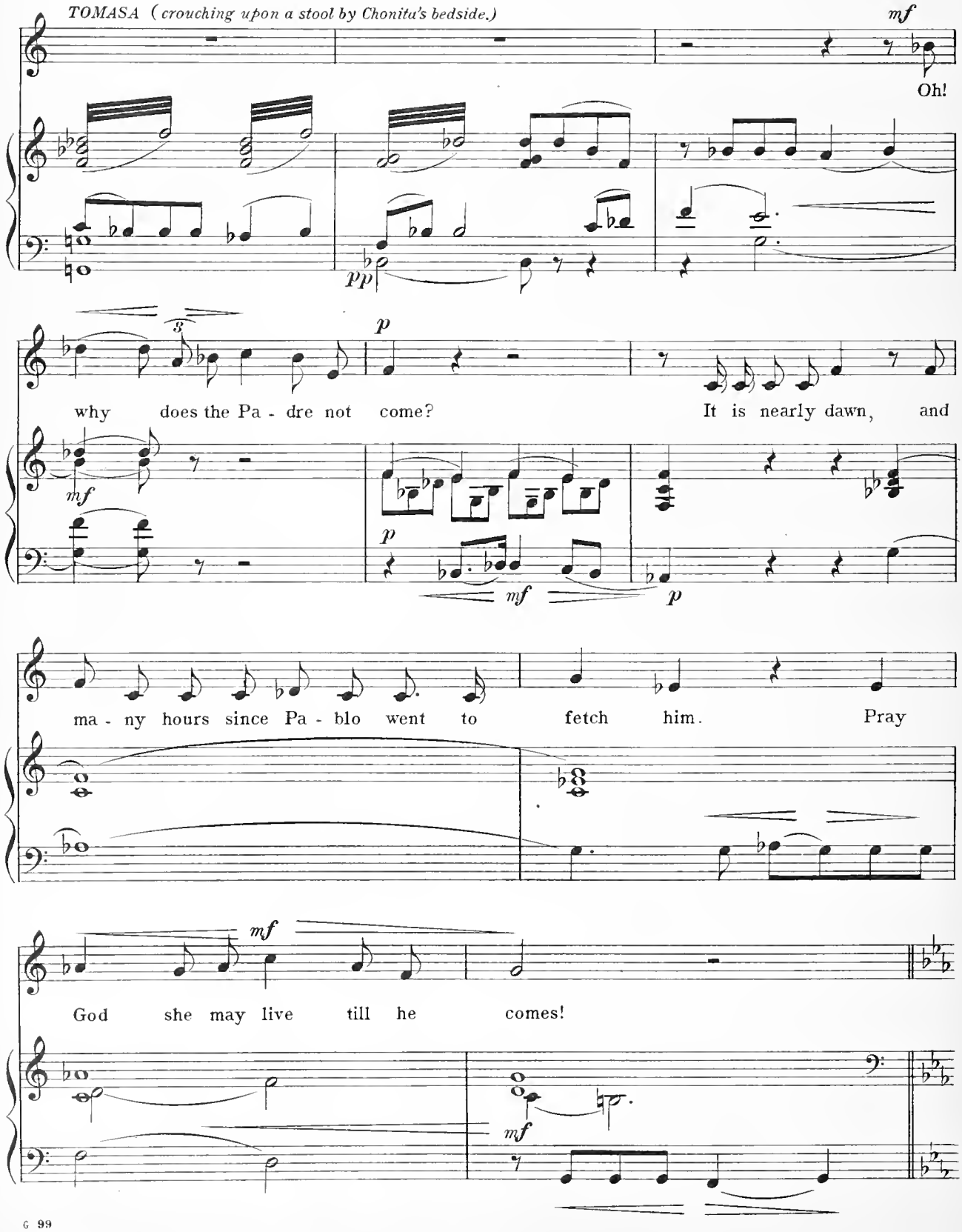
A bed chamber in Señora Anaya's house, before dawn. The room is lighted only by a candle before a small crucifix which hangs on the right wall, near the bed. It is scantily furnished with simple furniture; a few religious pictures hang on the walls.

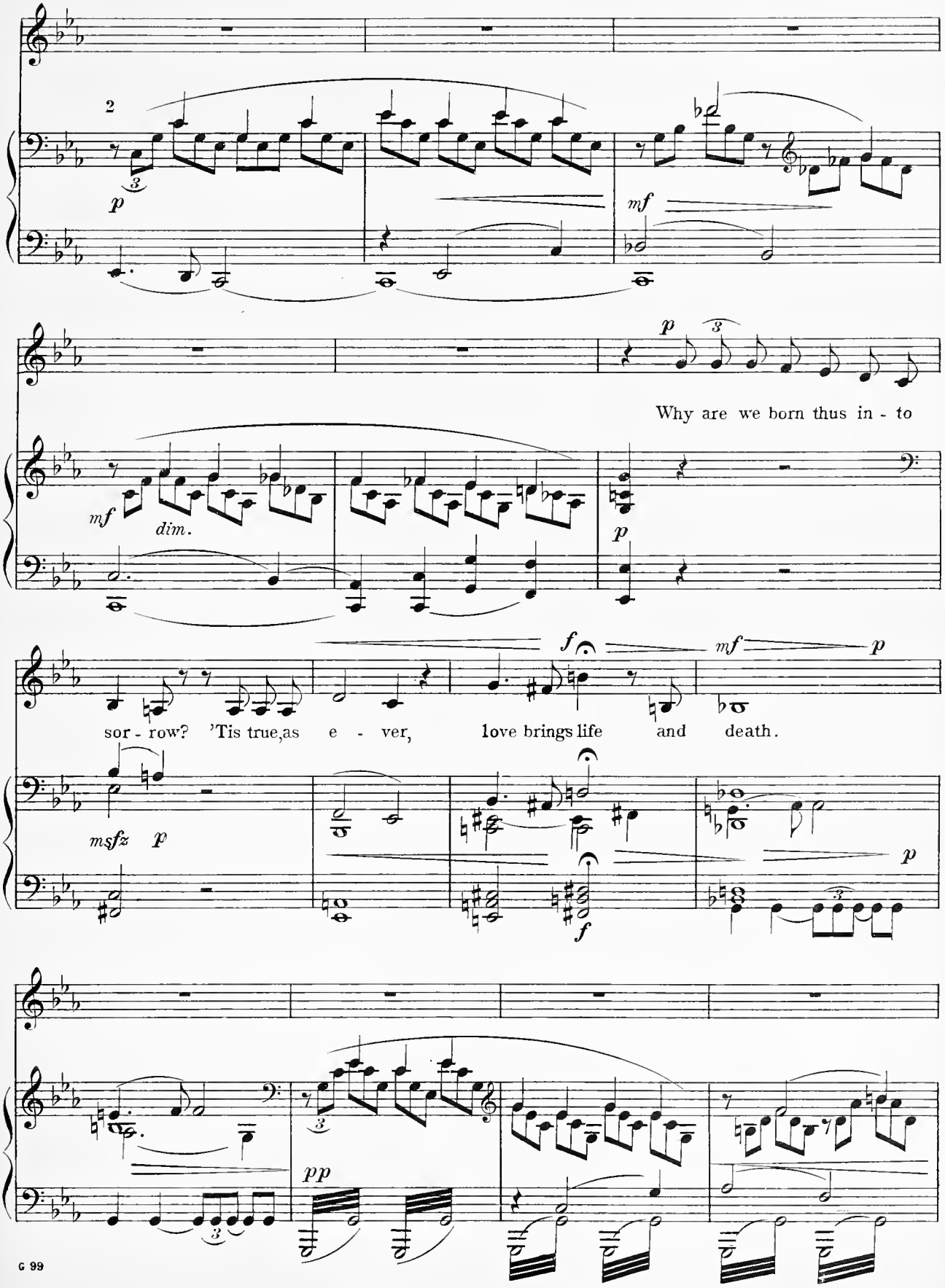
The bed is halfway down stage, on the right, with its head toward the wall.

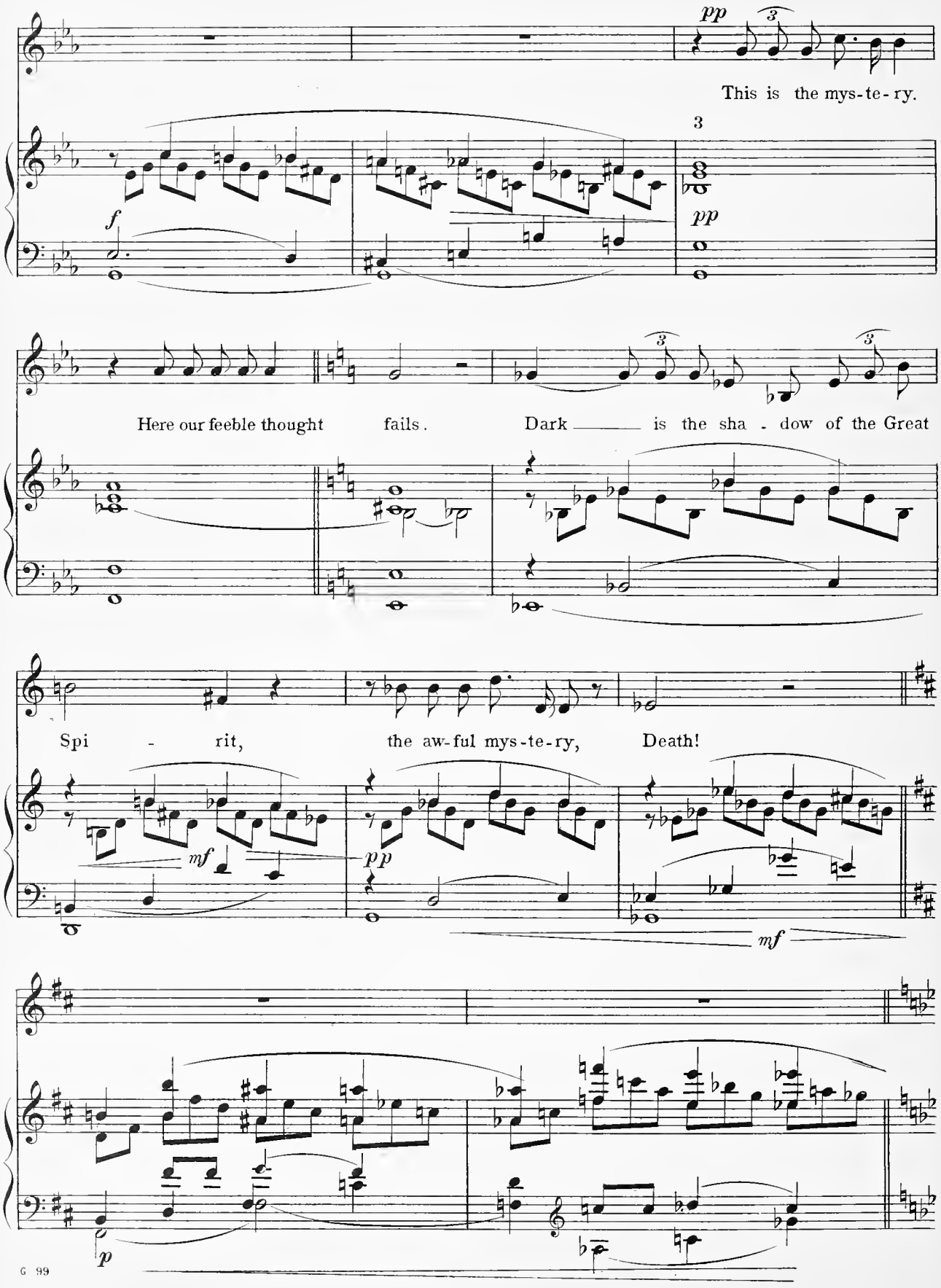
Chonita sleeps restlessly, anxiously watched over by Tomasa, who crouches upon a stool by the bedside. There is a large window at the left, up stage, and a door, left down stage. There is another door at the rear toward the right. The light is very dim.

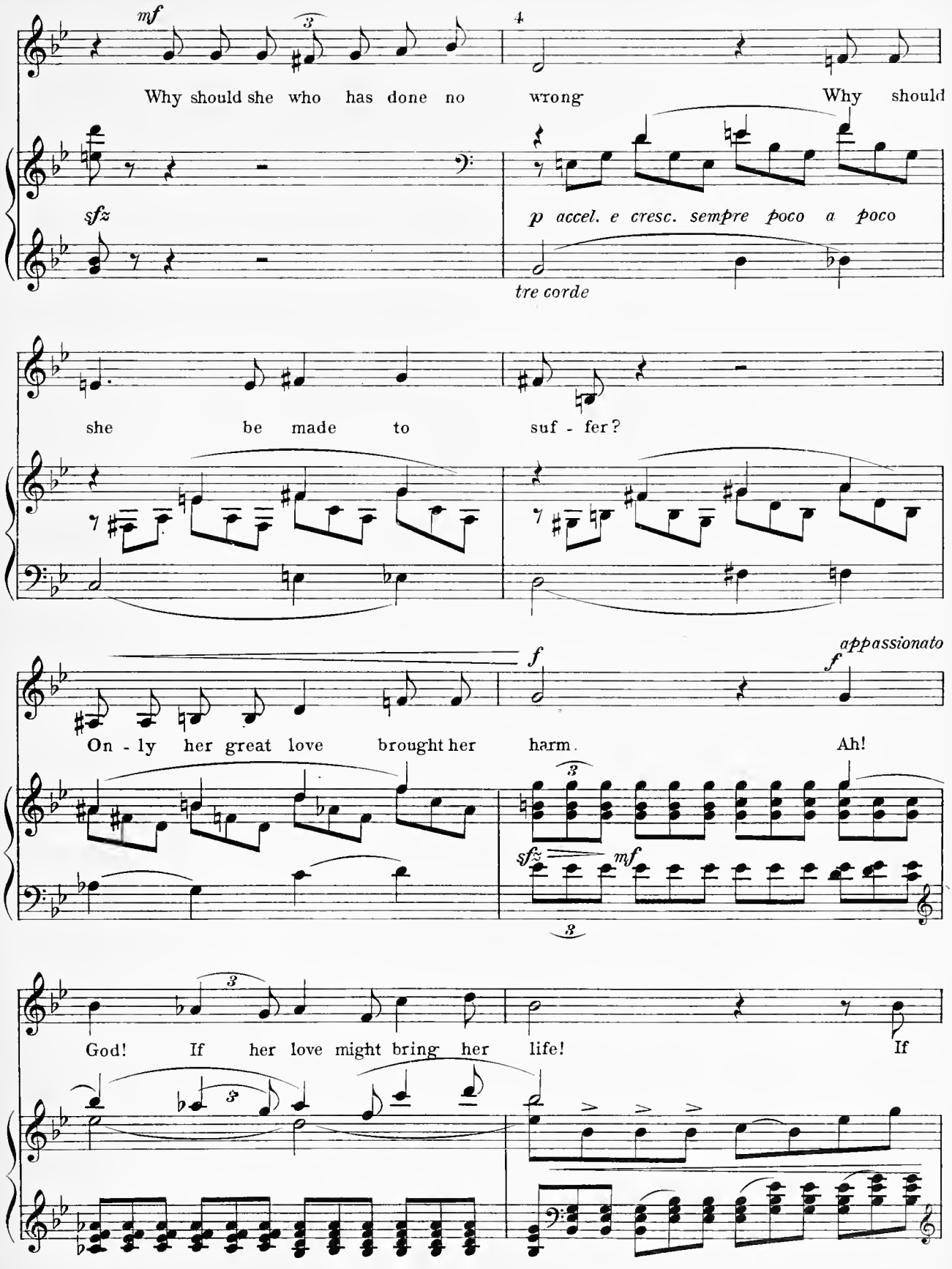


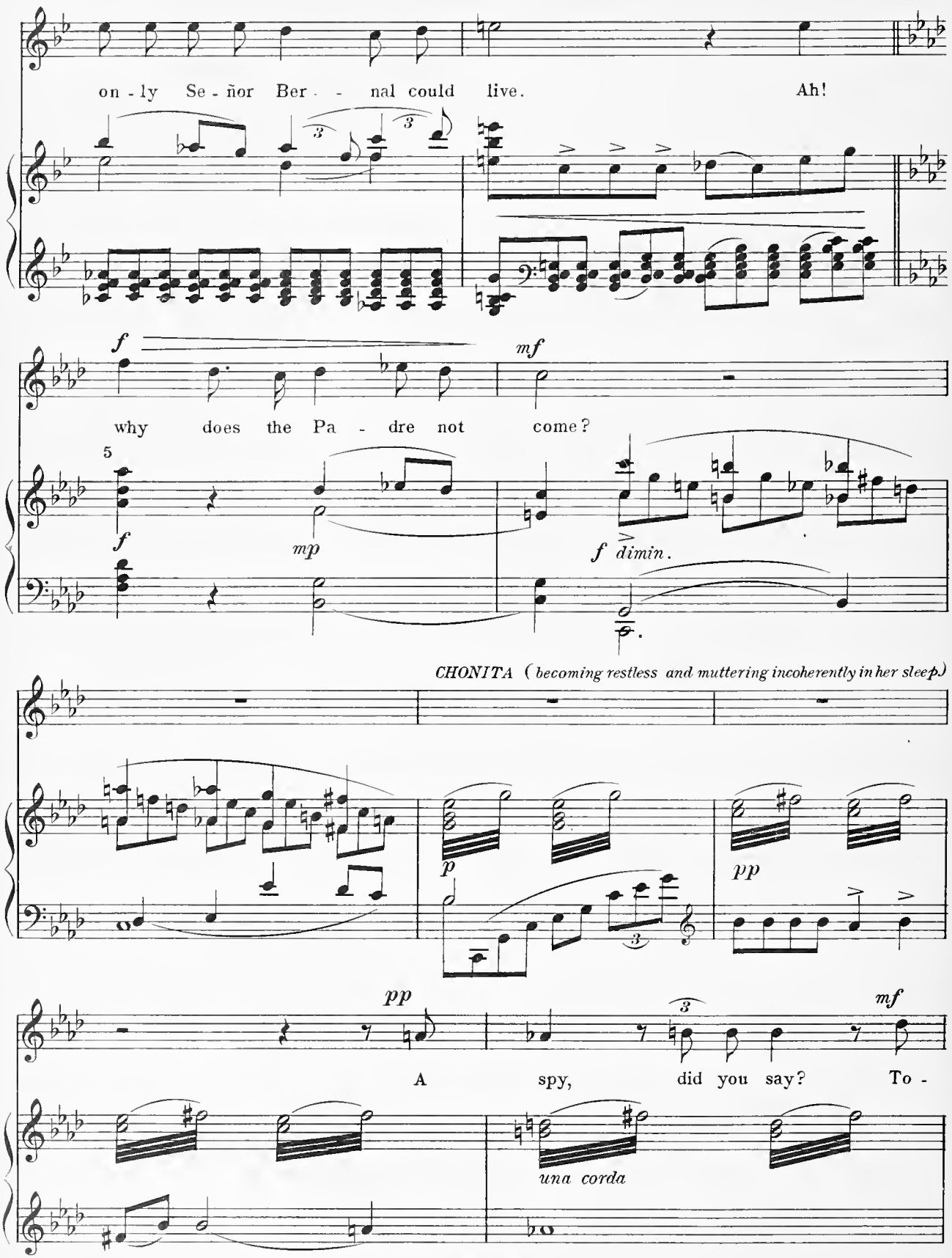
SCENE I. *CHONITA, TOMASA*

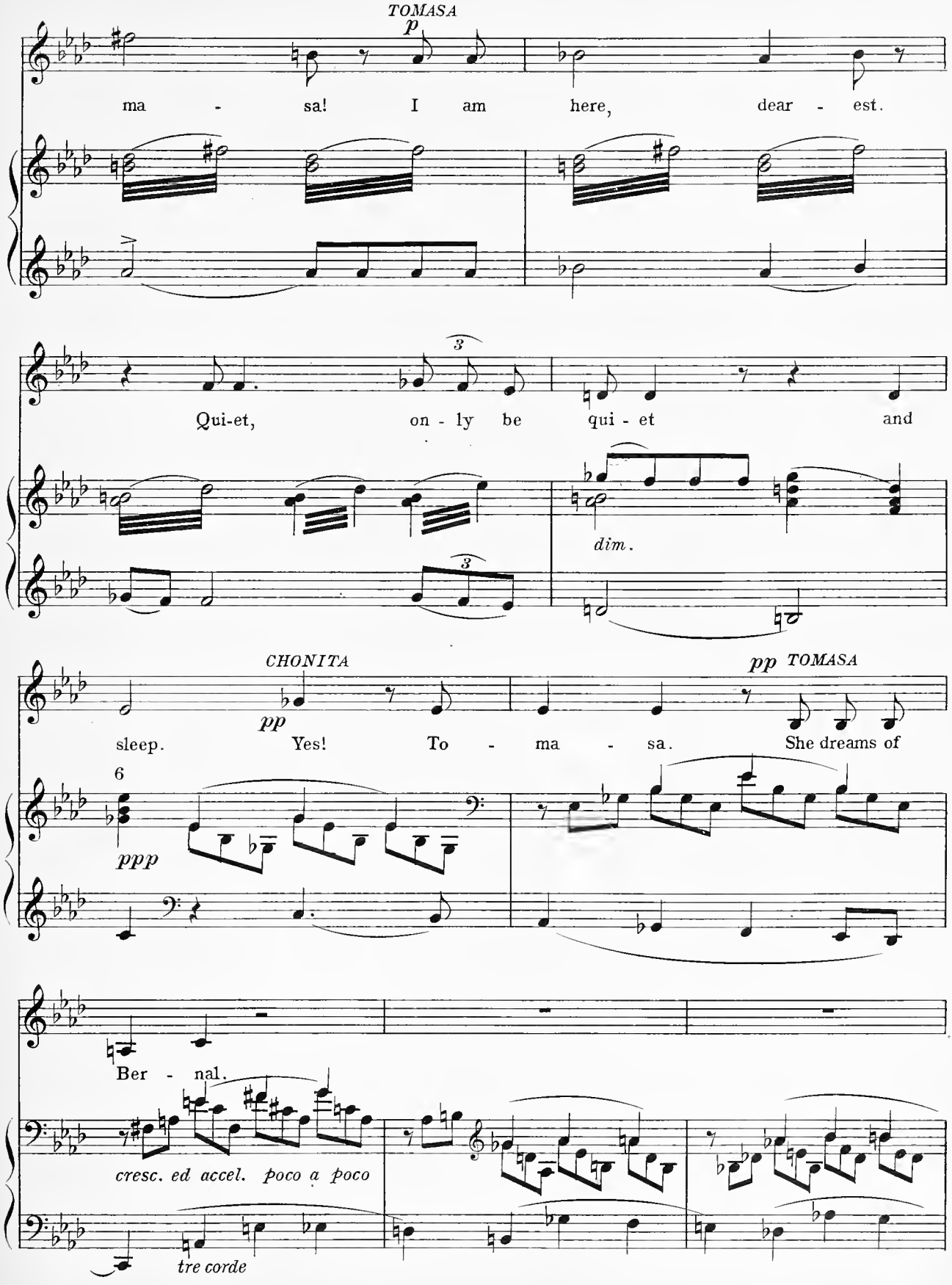


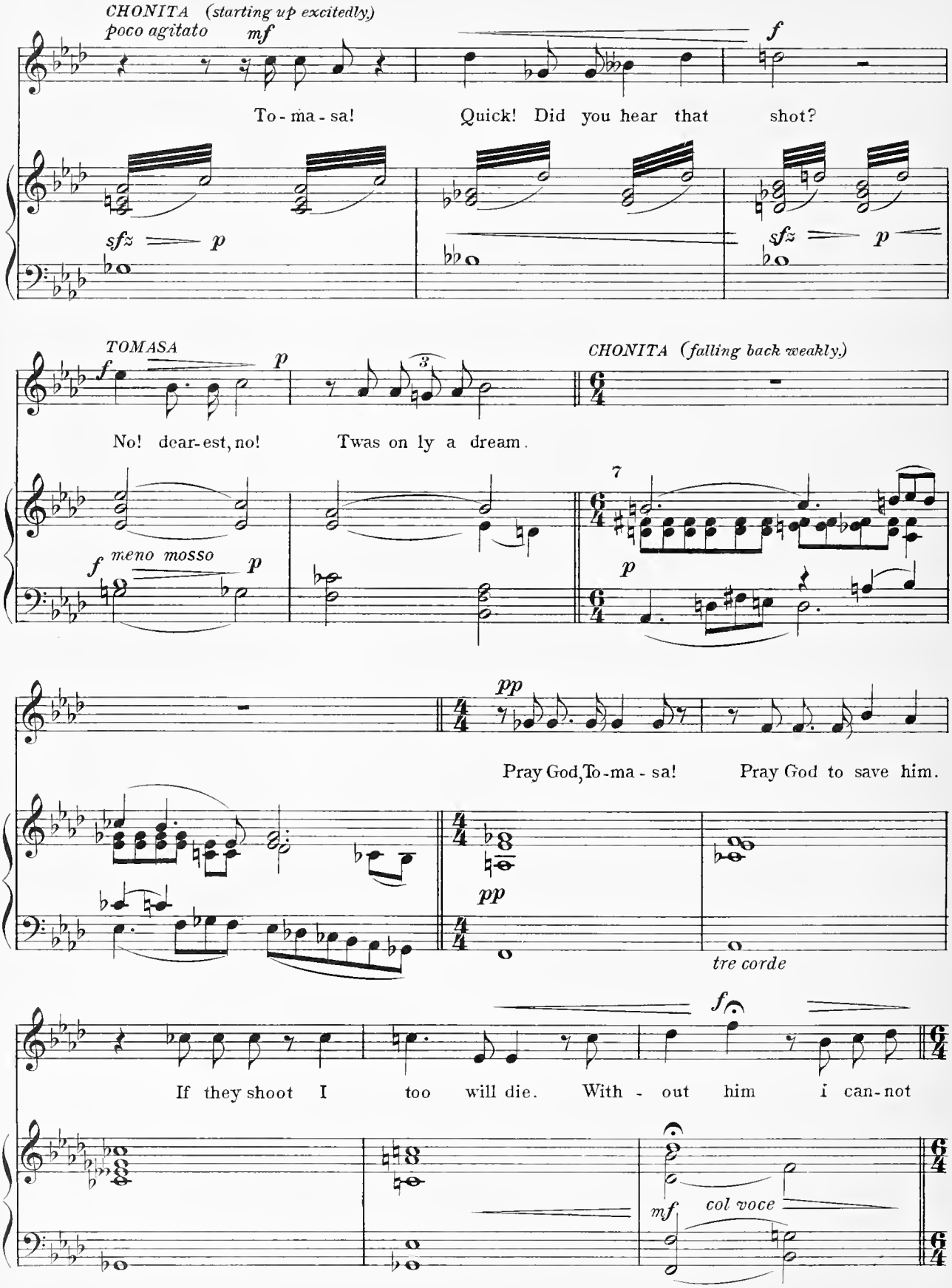

2
p
mf
p
Why are we born thus in - to
mf
dim.
p
f
mf
p
sor - row? 'Tis true, as e - ver, love brings life and death.
msfz
p
f
p
pp

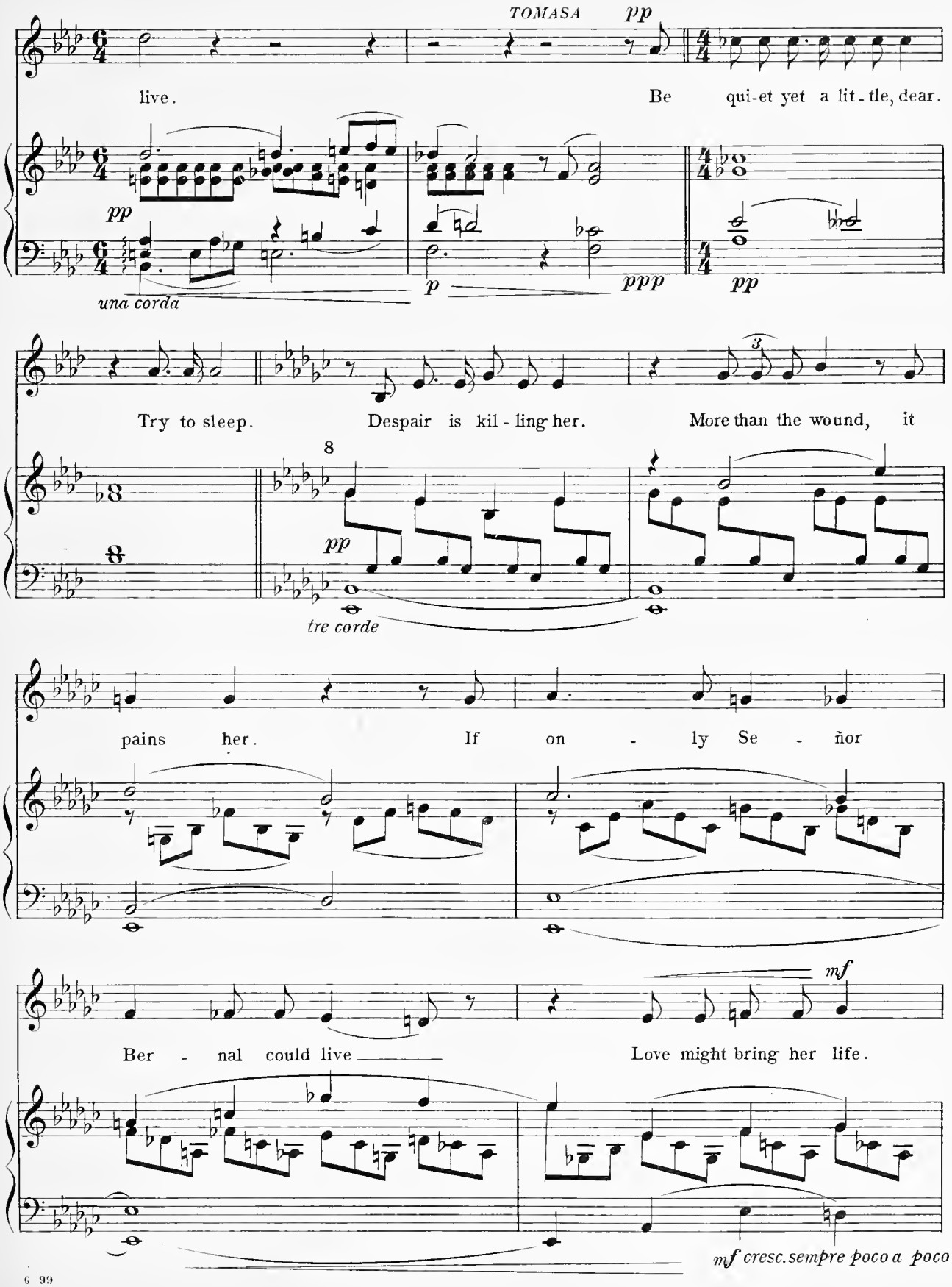

pp
This is the mys-te-ry.
3
f
pp
Here our feeble thought fails.
Dark is the sha - dow of the Great
Spi - rit,
the aw-ful mys-te-ry,
Death!
mf
pp
mf
p

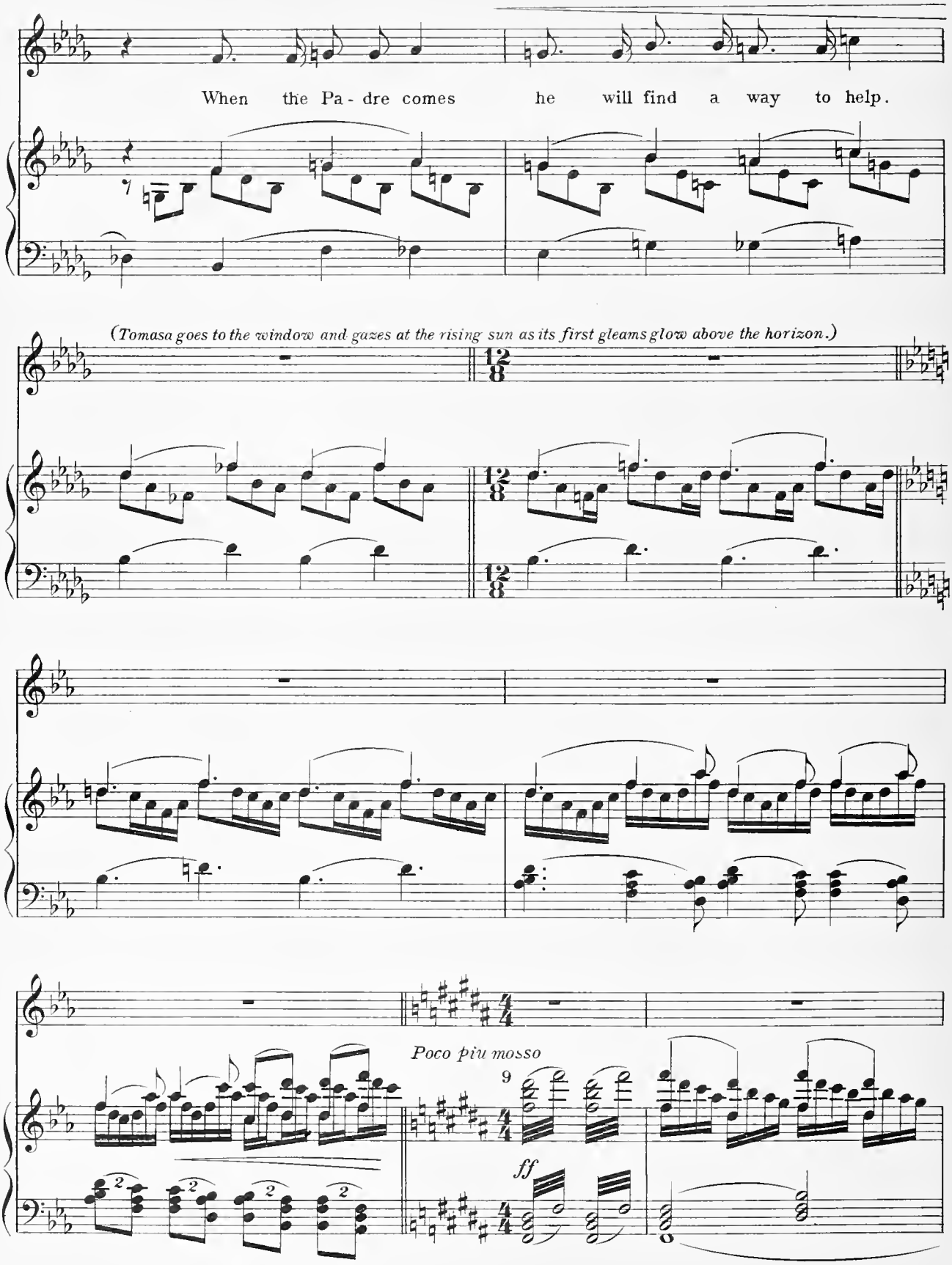

mf
Why should she who has done no wrong Why should
sfz
p accel. e cresc. sempre poco a poco
tre corde
she be made to suf - fer?
f
appassionato
On - ly her great love brought her harm. Ah!
sfz
mf
God! If her love might bring her life! If

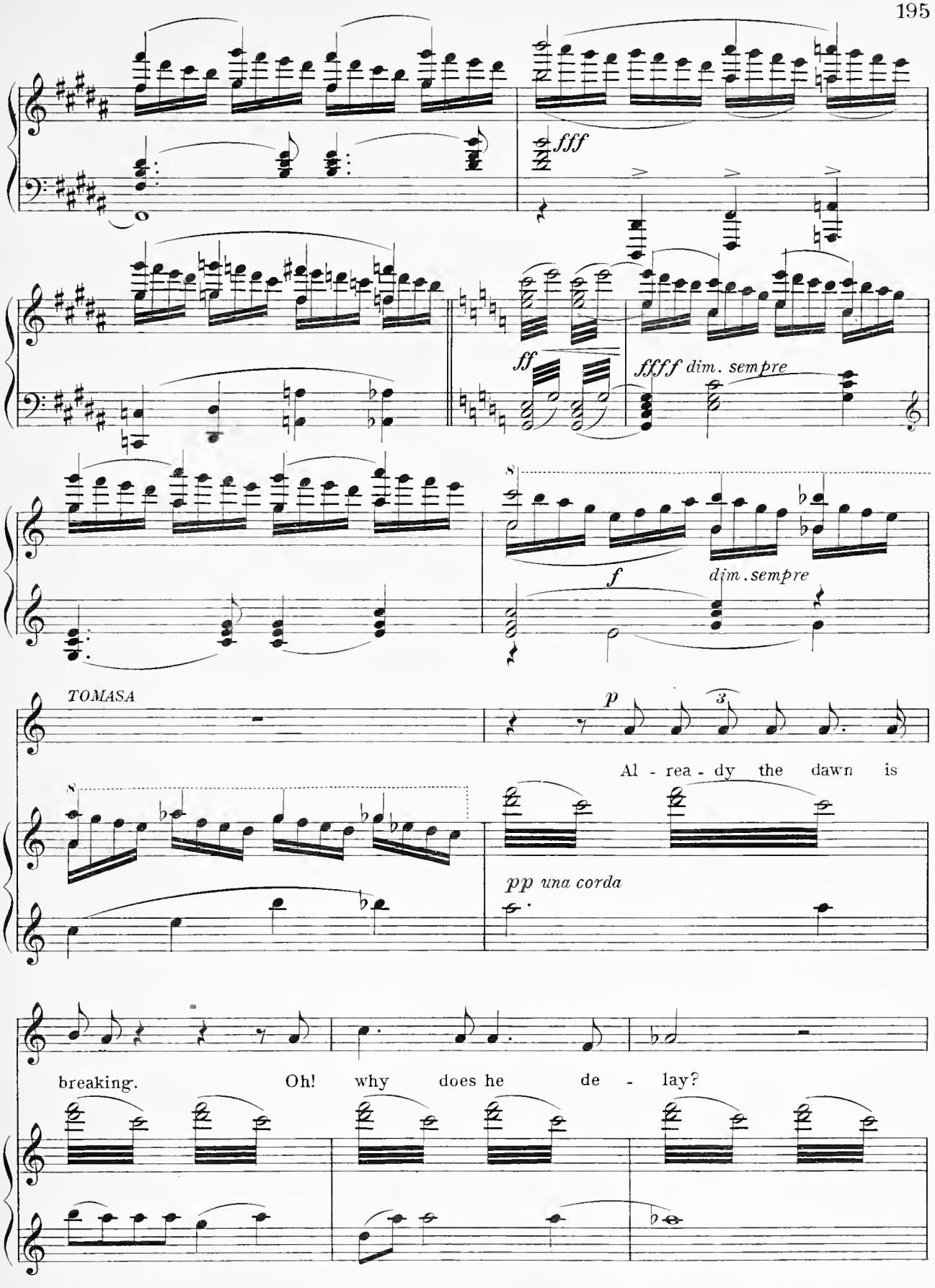

on - ly Se - ñor Ber - - nal could live. Ah!
f
mf
why does the Pa - dre not come?
5
f
mp
f dimin.
CHONITA (becoming restless and muttering incoherently in her sleep.)
p
pp
pp
mf
A spy, did you say? To -
una corda
(It begins to grow gradually lighter, as the dawn advances.)


TOMASA
p
ma - sa! I am here, dear - est.
3
Qui-et, on - ly be qui - et and
dim.
CHONITA
pp
pp TOMASA
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
f
To-ma-sa!
Quick! Did you hear that shot?
sfz
p
sfz
p
TOMASA
f
p
CHONITA (falling back weakly.)
No! dear-est, no!
Twas on ly a dream.
f meno mosso
p
7
p
pp
Pray God, To-ma-sa!
Pray God to save him.
pp
tre corde
f
If they shoot I too will die.
With-out him I can-not
mf
col voce


TOMASA
pp
live.
Be qui-et yet a lit-tle, dear.
pp
una corda
p
ppp
pp
Try to sleep.
Despair is kil-ling her.
More than the wound, it
8
pp
tre corde
pains her.
If on - ly Se - ñor
mf
Ber - nal could live
Love might bring her life.
mf cresc. sempre poco a poco


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.)
Poco piu mosso
ff


fff
ff
ffff dim. sempre
f
dim. sempre
TOMASA
p
Al - rea - dy the dawn is
pp una corda
breaking.
Oh! why does he de - lay?

SCENE II. *CHONITA, TOMASA, CHORUS (outside)*

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

TOMASA — *mf* — Vir-gen san-cti - ssi - ma!

CHORUS (outside)

SOPRANO — *pp* — Sal - ve, Vir - gen bel - la, Pas - to - re

ALTO — *pp* — Sal - ve, Vir - gen bel - la, Pas - to - re

TENOR — *pp* — Sal - ve, Vir - gen bel - la, Pas - to - re

BASS — Sal - ve, Vir - gen

10

ppp

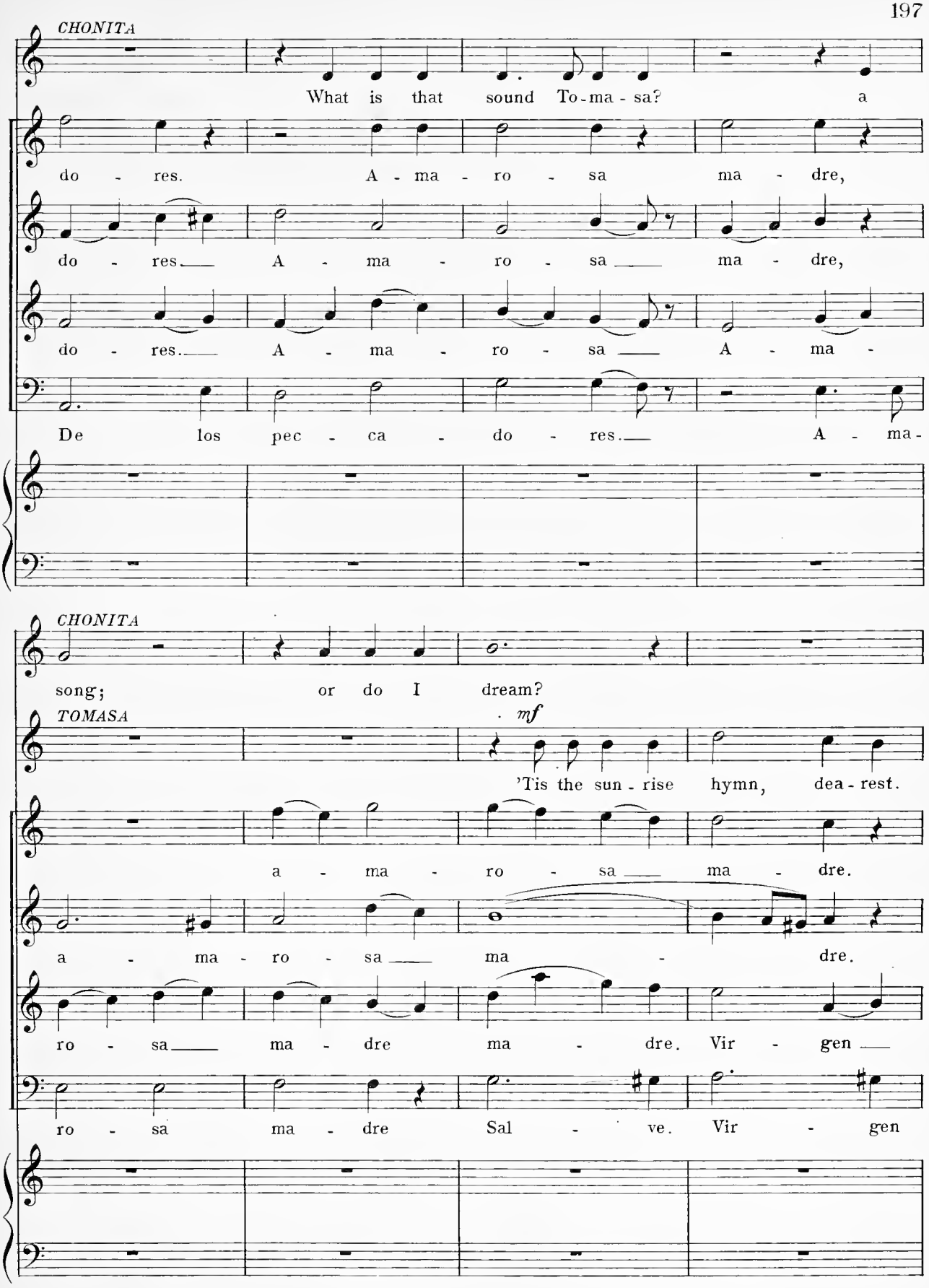
f — The Pa - dre is coming. — *ff* — Help is here Help is here

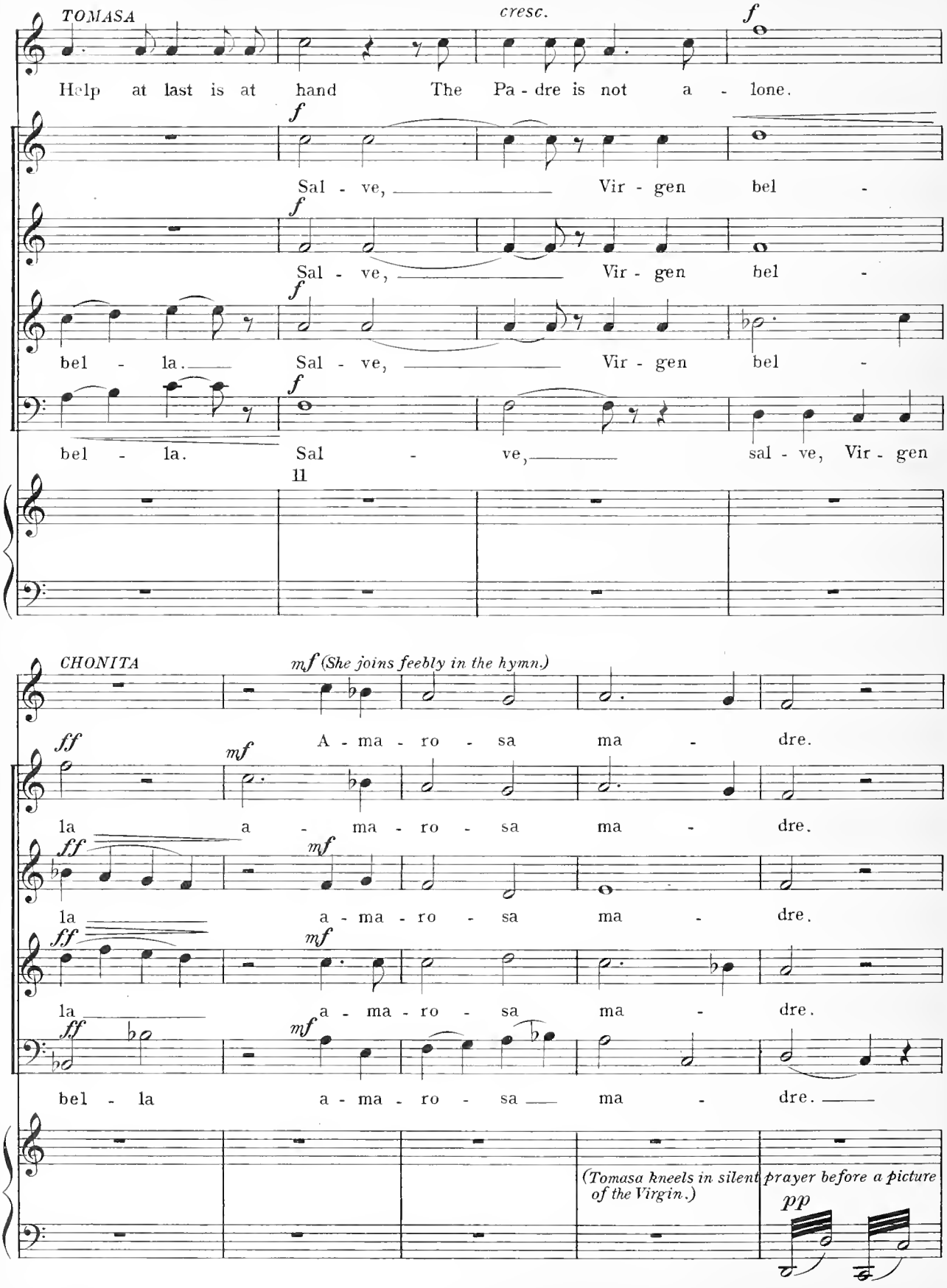
a - gra - da - ble, De los pec - ca -

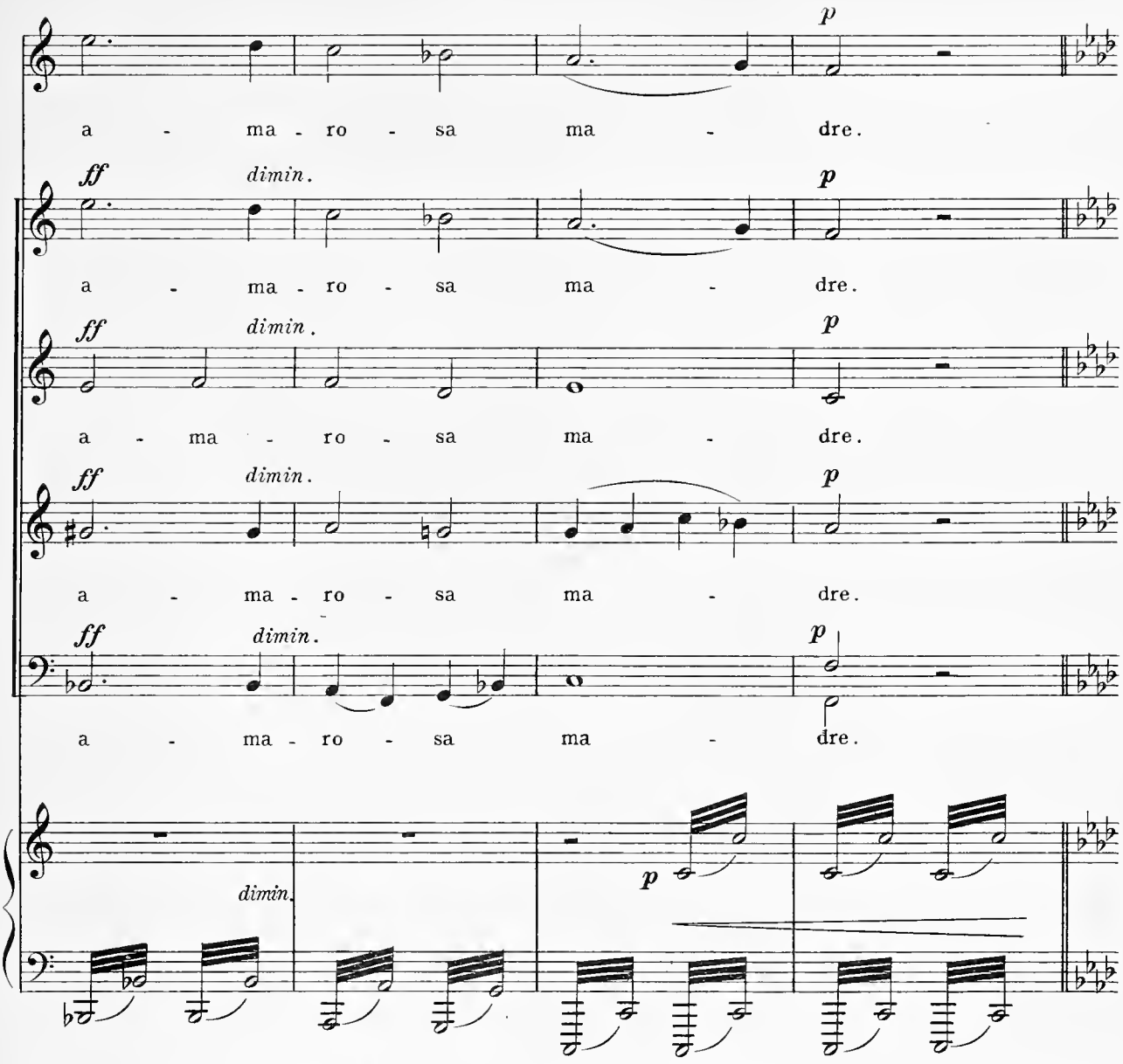
a - gra - da - ble, De los pec - ca -

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

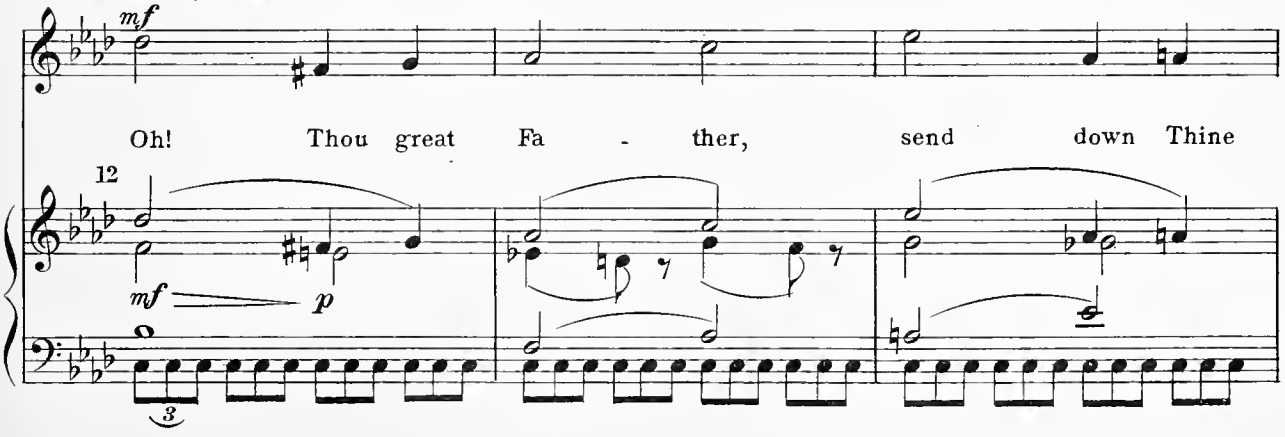
bel - la, Pas - to - re a - gra - da - ble

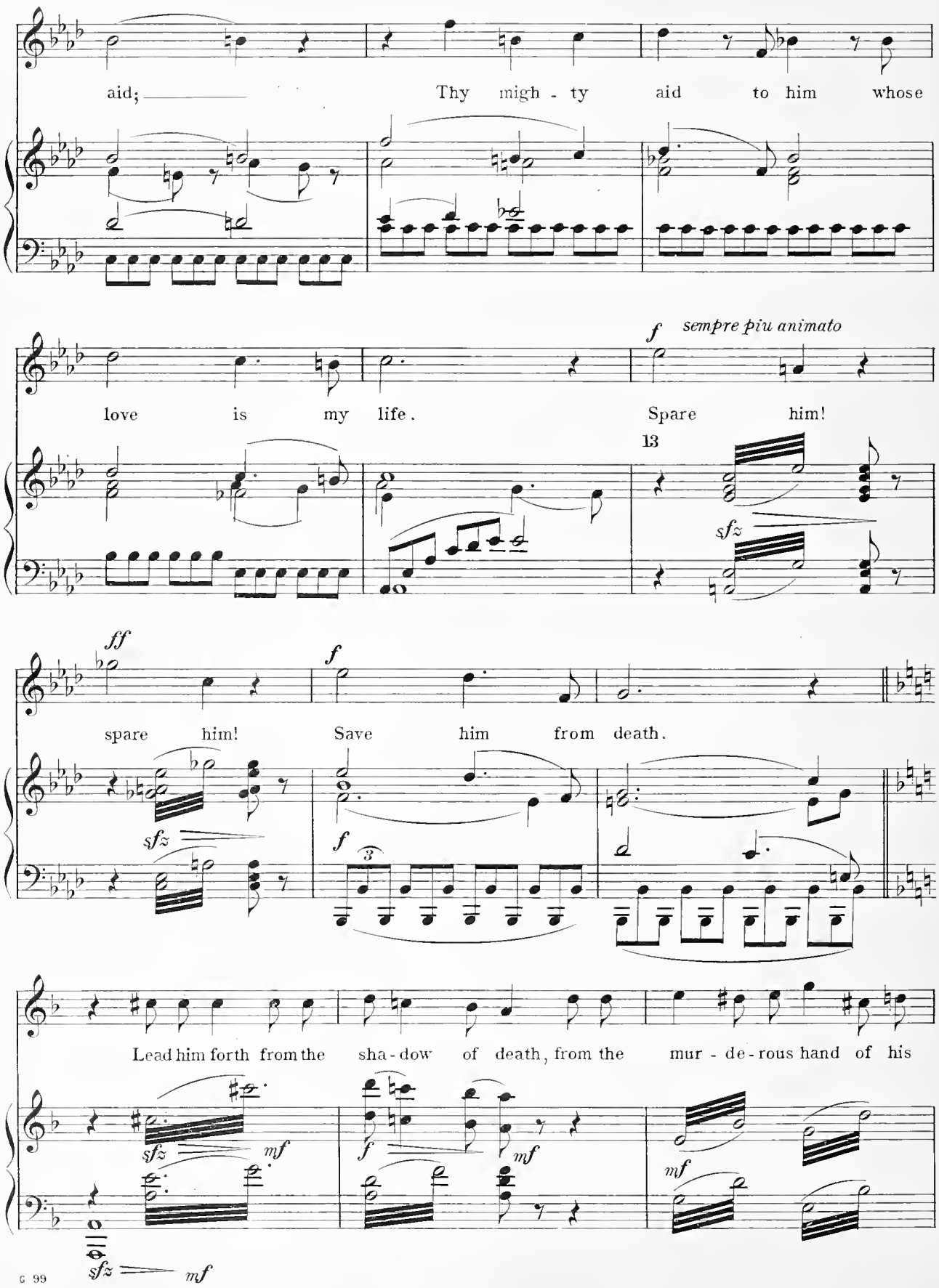

CHONITA
What is that sound To-ma-sa? a
do - res. A - ma - ro - sa ma - dre,
do - res. A - ma - ro - sa ma - dre,
do - res. A - ma - ro - sa A - ma -
De los pec - ca - do - res. A - ma-
CHONITA
song; or do I dream?
TOMASA
mf
'Tis the sun - rise hymn, dea - rest.
a - ma - ro - sa ma - dre.
a - ma - ro - sa ma - dre.
ro - sa ma - dre ma - dre. Vir - gen
ro - sa ma - dre Sal - ve. Vir - gen

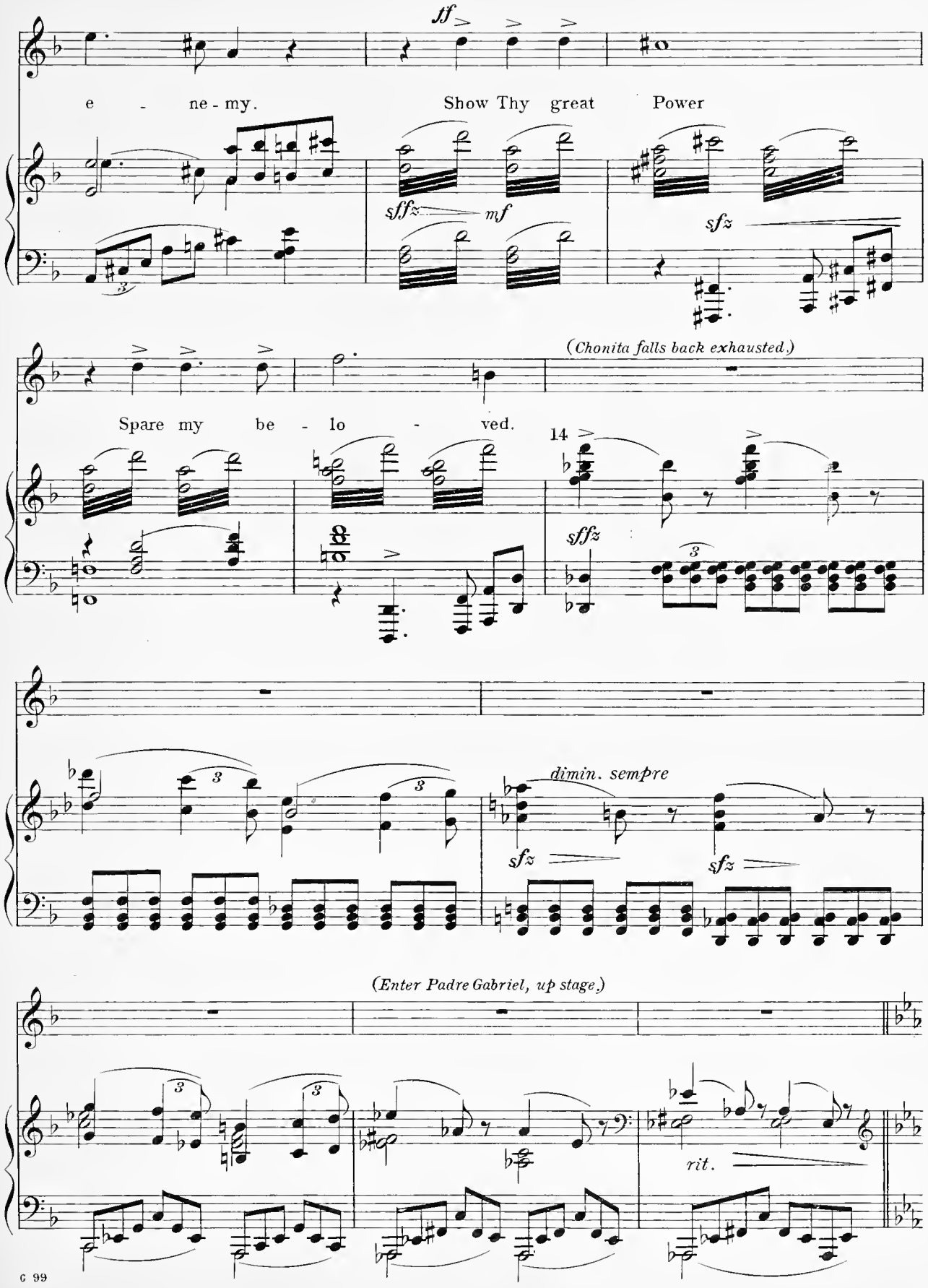

TOMASA
cresc.
f
Help at last is at hand The Pa - dre is not a - lone.
f
Sal - ve, Vir - gen bel -
f
Sal - ve, Vir - gen bel -
f
bel - la. Sal - ve, Vir - gen bel -
f
bel - la. Sal - ve, sal - ve, Vir - gen
11
CHONITA
mf (She joins feebly in the hymn.)
ff
A - ma - ro - sa ma - dre.
mf
la a - ma - ro - sa ma - dre.
ff
mf
la a - ma - ro - sa ma - dre.
ff
mf
la a - ma - ro - sa ma - dre.
ff
mf
bel - la a - ma - ro - sa ma - dre.
(Tomasa kneels in silent prayer before a picture of the Virgin.)
pp



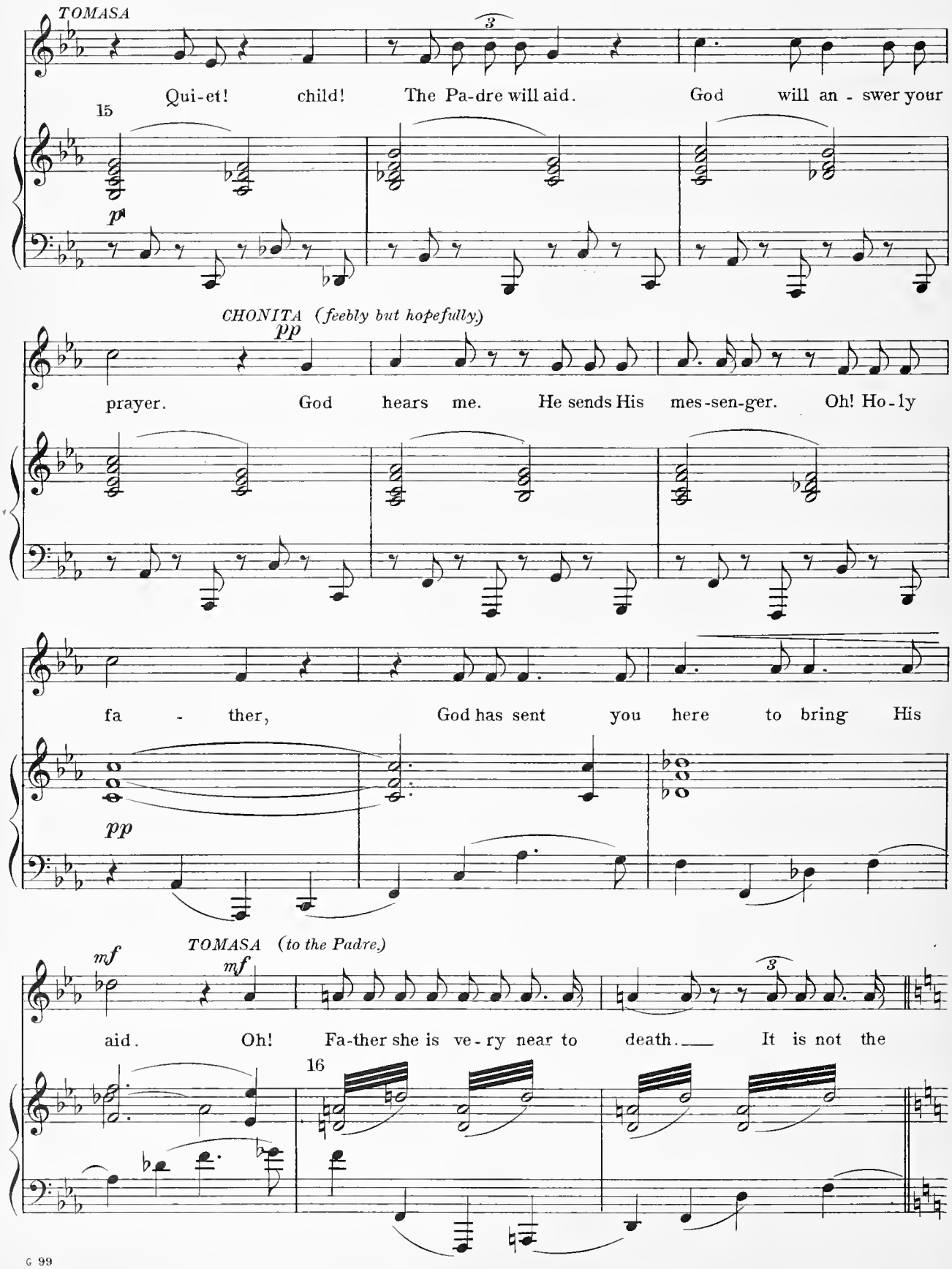
The song ceases outside, but Chonita continues, with hands raised, as if in prayer.
Through the window many forms are visible, moving about, as Padre Gabriel conceals the soldiers and others who have accompanied him, among the trees.

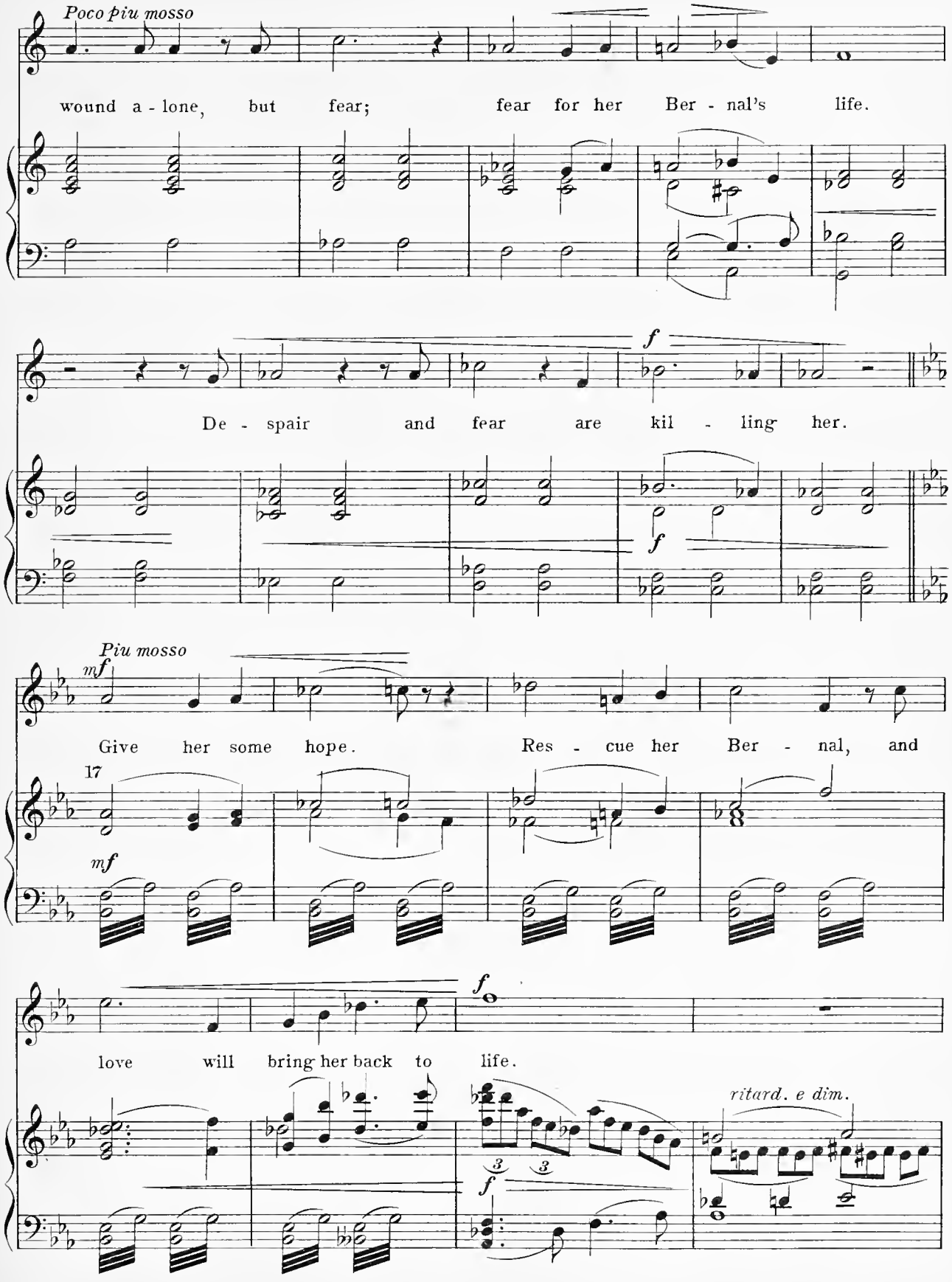


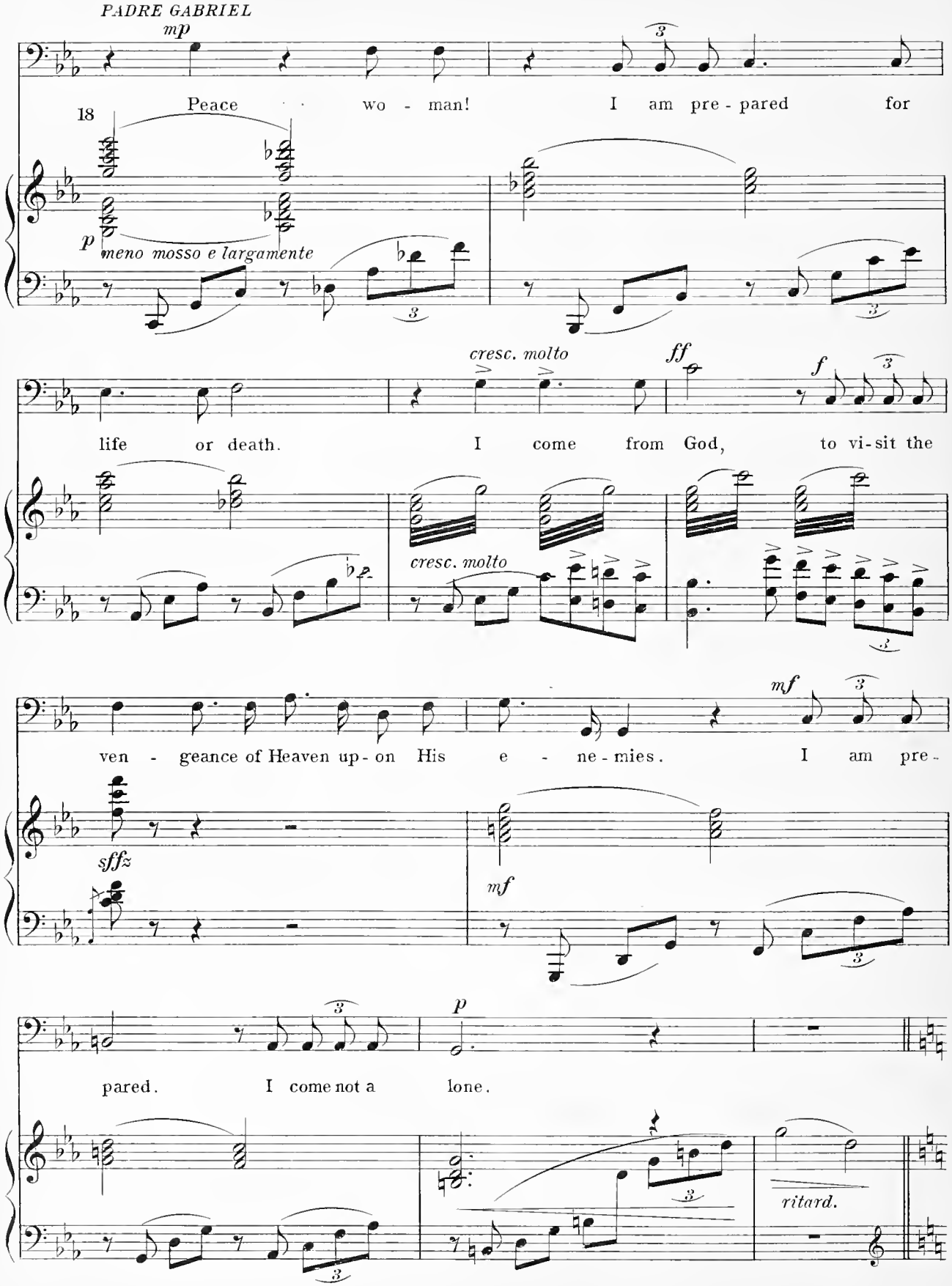

aid; Thy migh - ty aid to him whose
love is my life. Spare him!
sempre più animato
13
spare him! Save him from death.
Lead him forth from the sha - dow of death, from the mur - de - rous hand of his

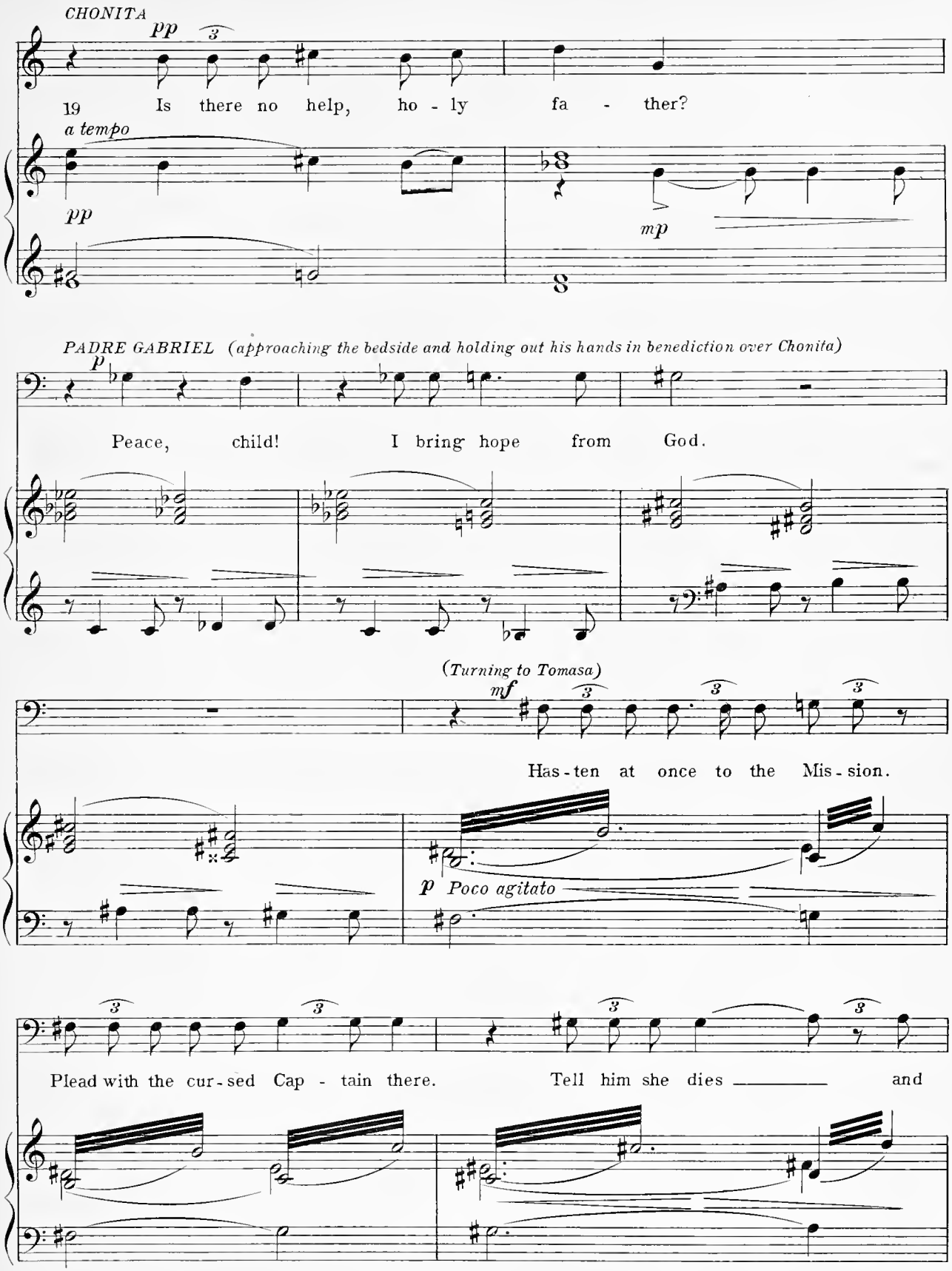

ff
e - ne - my.
Show Thy great Power
sffz
mf
sfz
(Chonita falls back exhausted.)
Spare my be - lo - ved.
14
sffz
dimin. sempre
sfz
sfz
(Enter Padre Gabriel, up stage.)
rit.

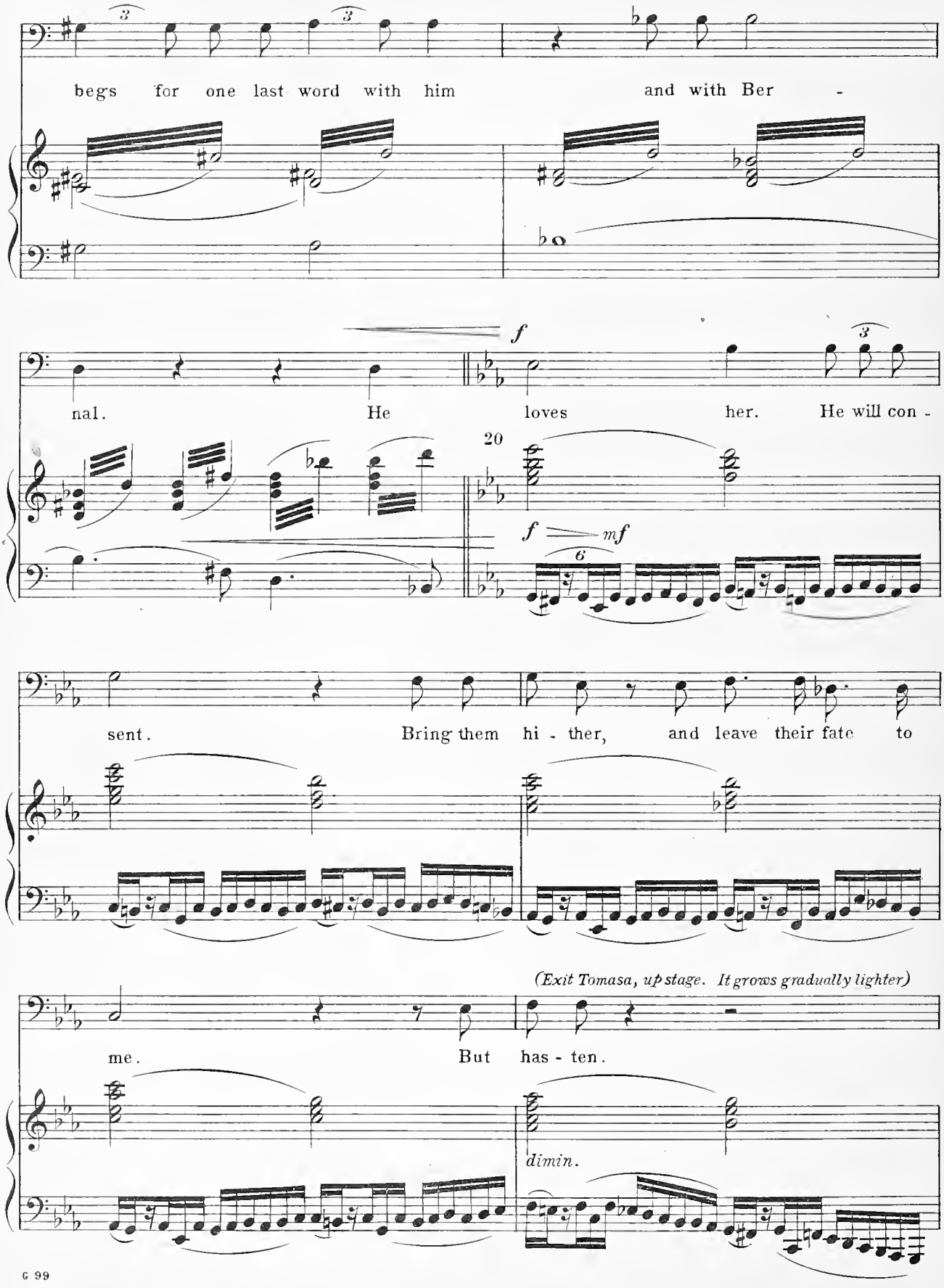
SCENE III. *CHONITA, TOMASA, PADRE GABRIEL*




Poco piu mosso
wound a - lone, but fear; fear for her Ber - nal's life.
f
De - spair and fear are kil - ling her.
f
Piu mosso
mf
Give her some hope. Res - cue her Ber - nal, and
17
mf
f
love will bring her back to life.
ritard. e dim.
f

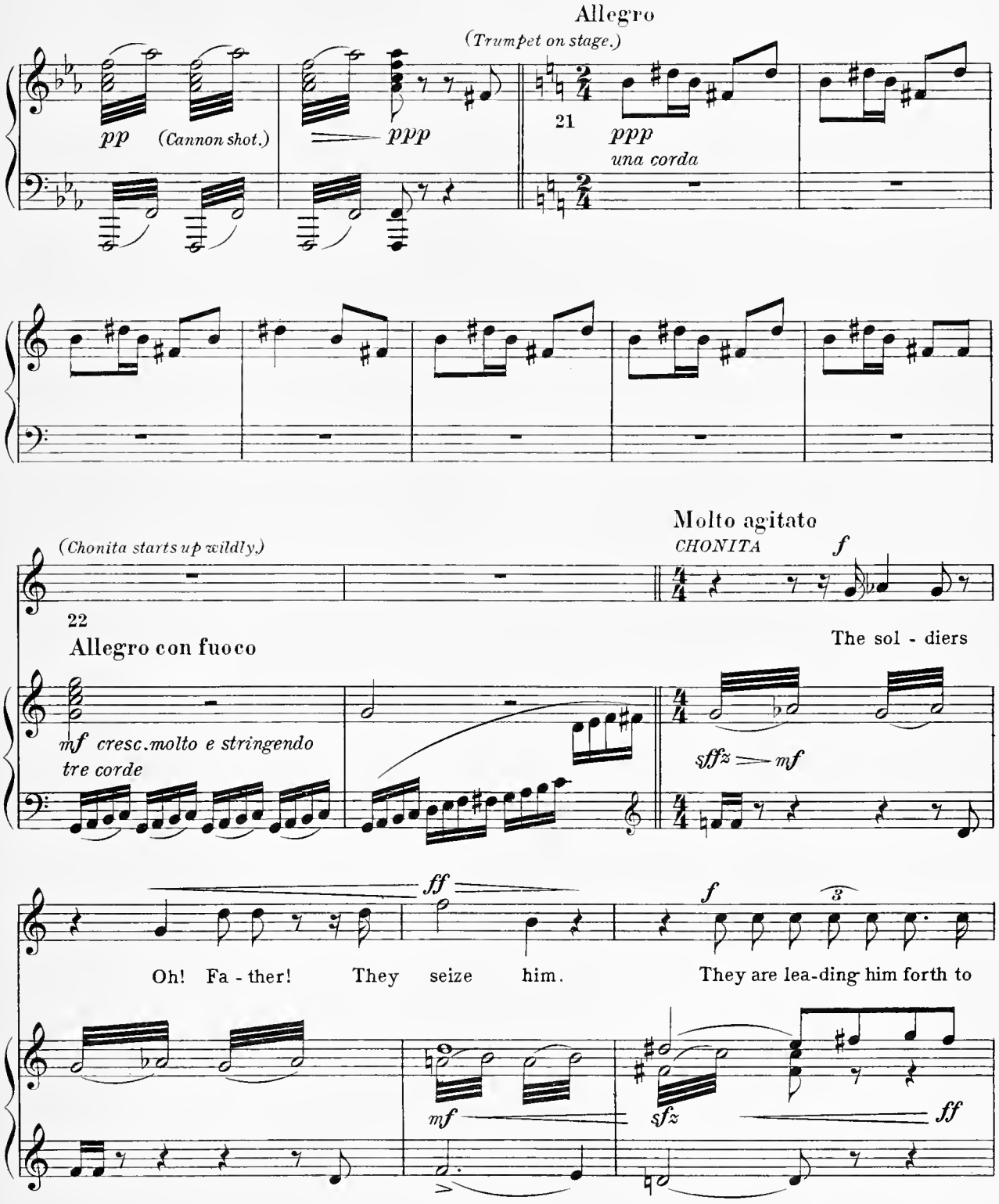

PADRE GABRIEL
mp
Peace wo - man! I am pre - pared for
18
p
meno mosso e largamente
cresc. molto
ff
f
life or death. I come from God, to vi-sit the
cresc. molto
mf
ven - geance of Heaven up - on His e - ne - mies. I am pre -
sffz
mf
p
pared. I come not a lone.
ritard.

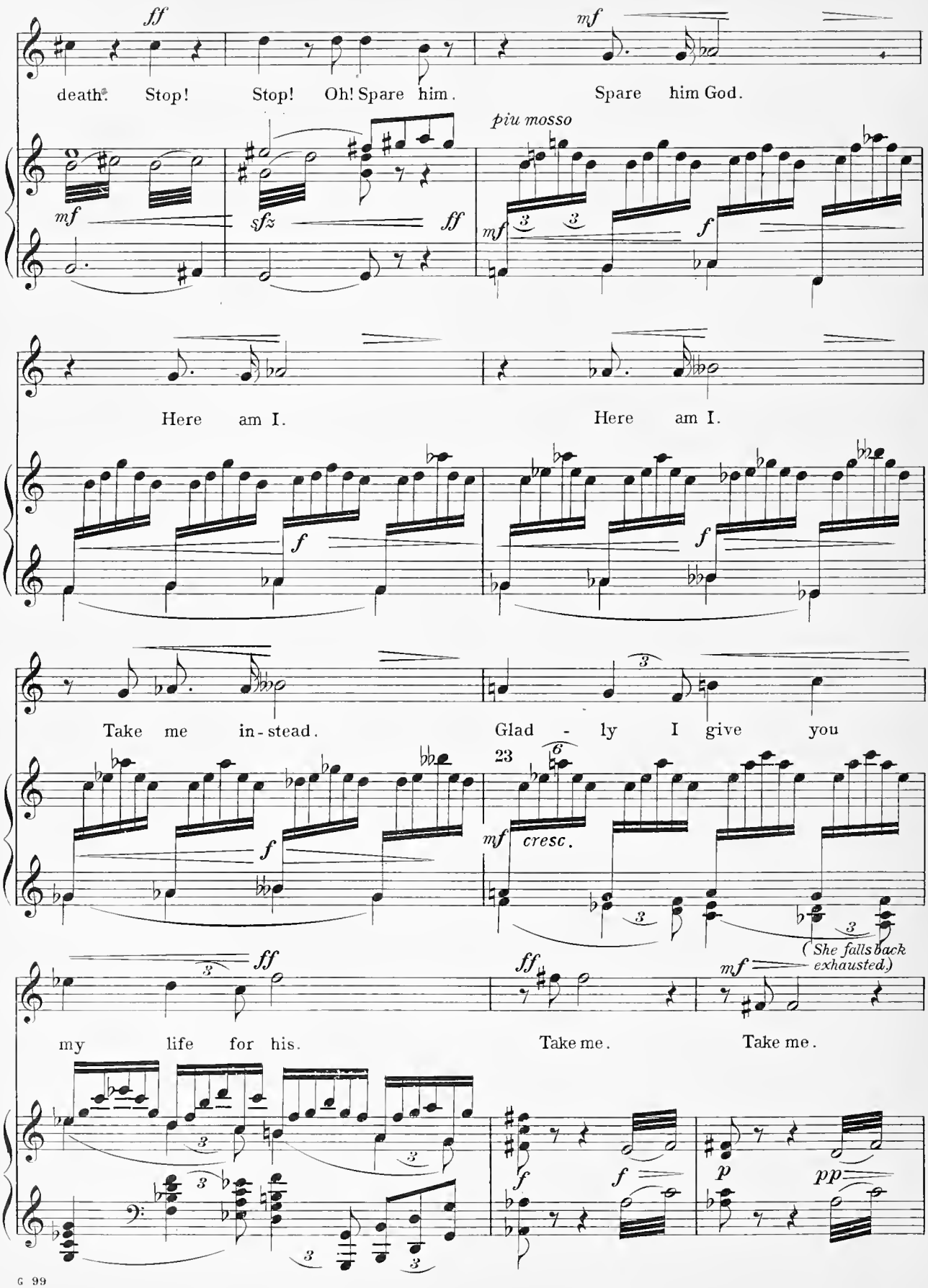

CHONITA
pp
19 Is there no help, ho - ly fa - ther?
a tempo
pp
mp
PADRE GABRIEL (approaching the bedside and holding out his hands in benediction over Chonita)
p
Peace, child! I bring hope from God.
(Turning to Tomasa)
mf
Has - ten at once to the Mis - sion.
p Poco agitato
Plead with the cur - sed Cap - tain there. Tell him she dies and

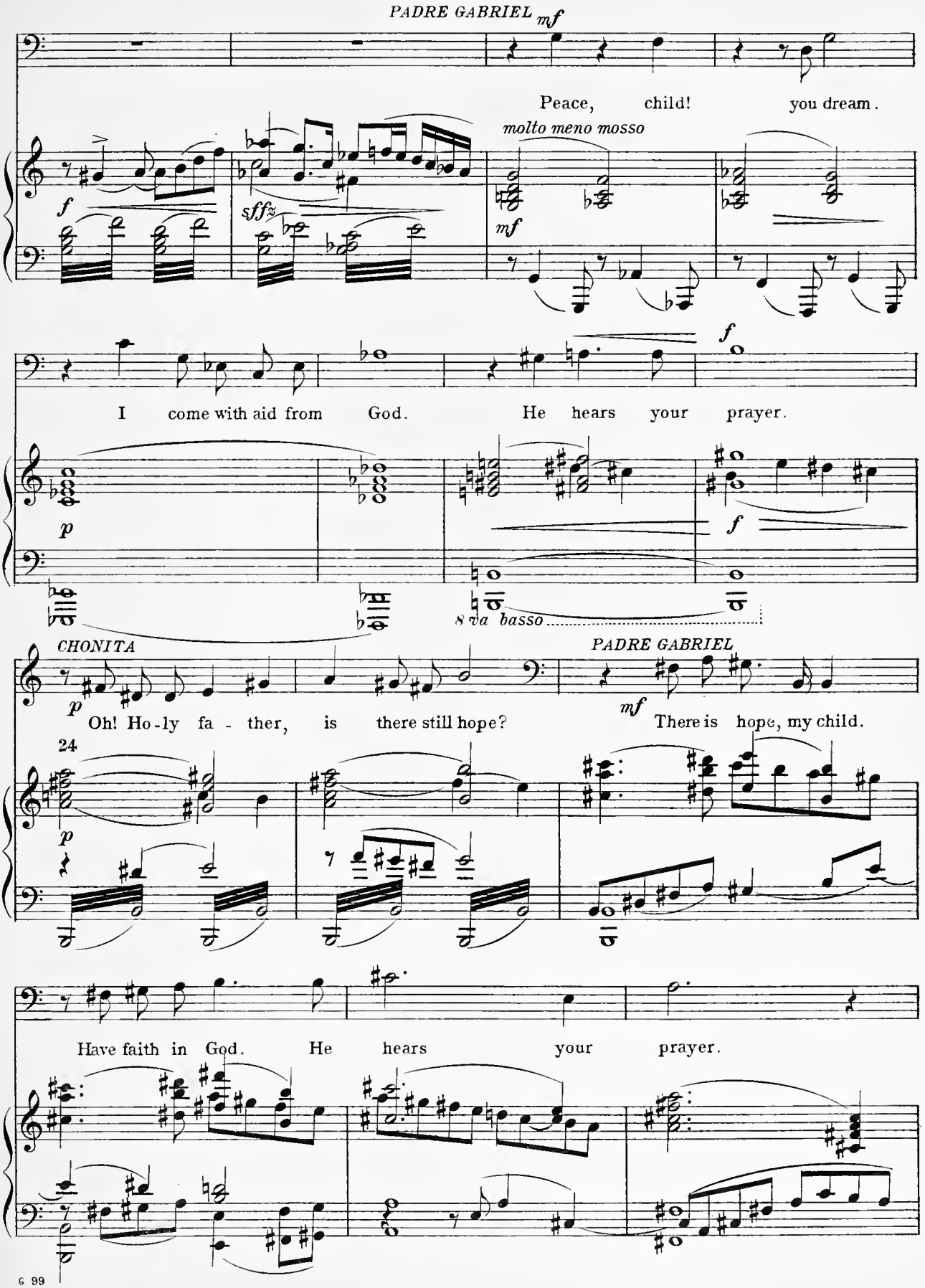

begs for one last word with him and with Ber -
f
nal. He loves her. He will con -
20
f mf
sent. Bring them hi - ther, and leave their fate to
(Exit Tomasa, up stage. It grows gradually lighter)
me. But has - ten.
dimin.

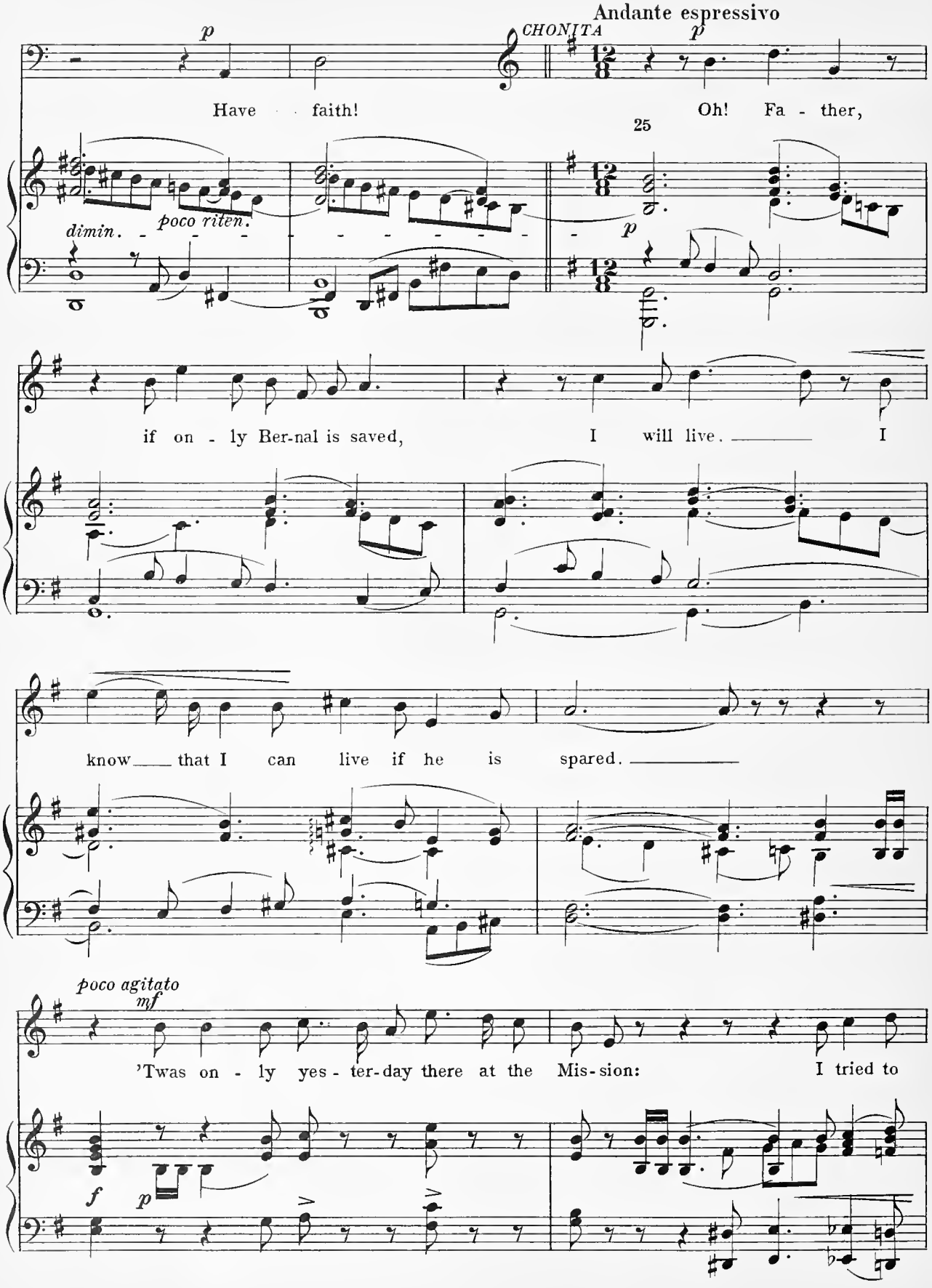
SCENE IV. *CHONITA, PADRE GABRIEL*

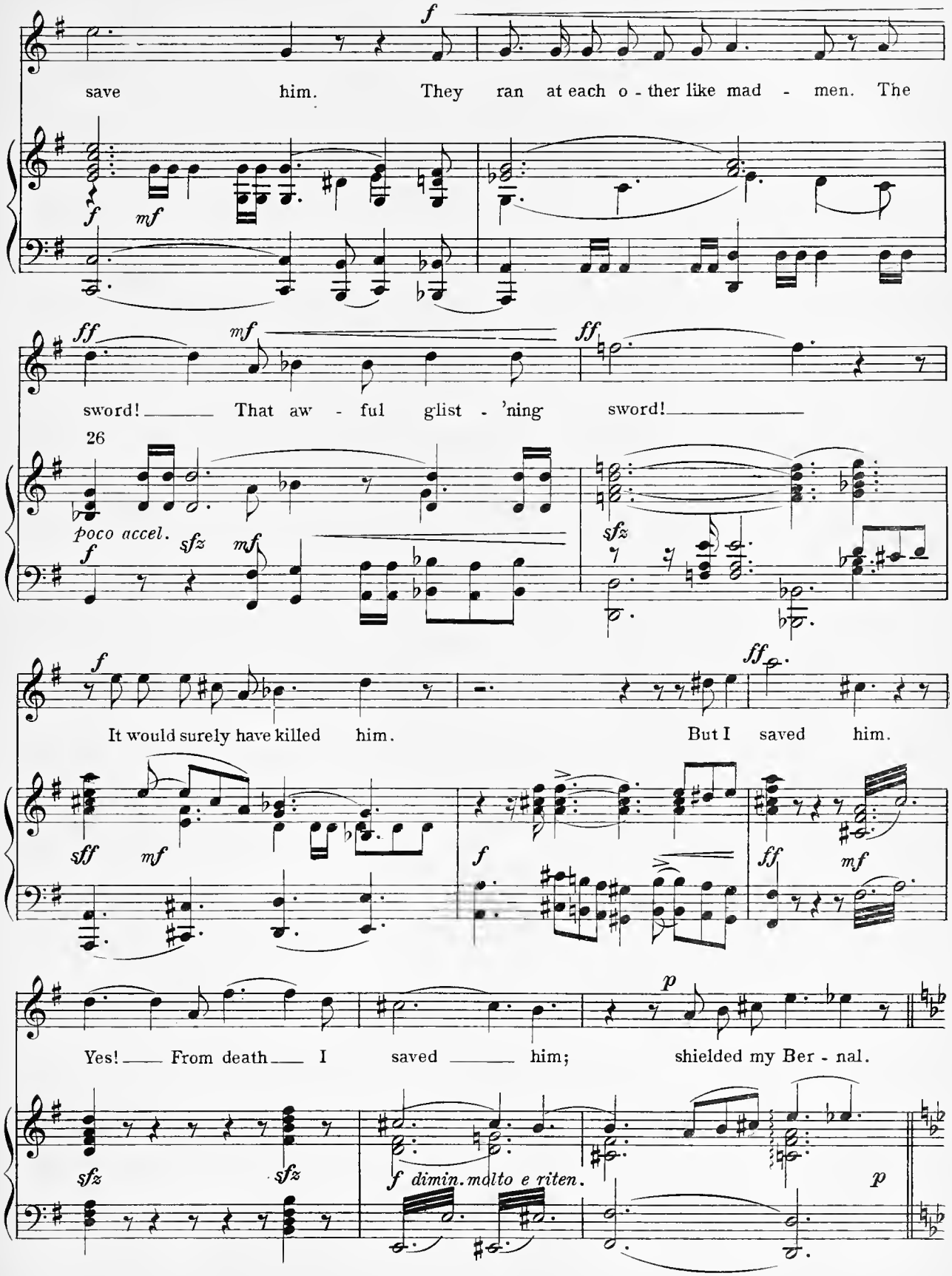
(From the camp at the Mission is heard the sound of a cannon shot, and then a trumpet playing the Reveille.)

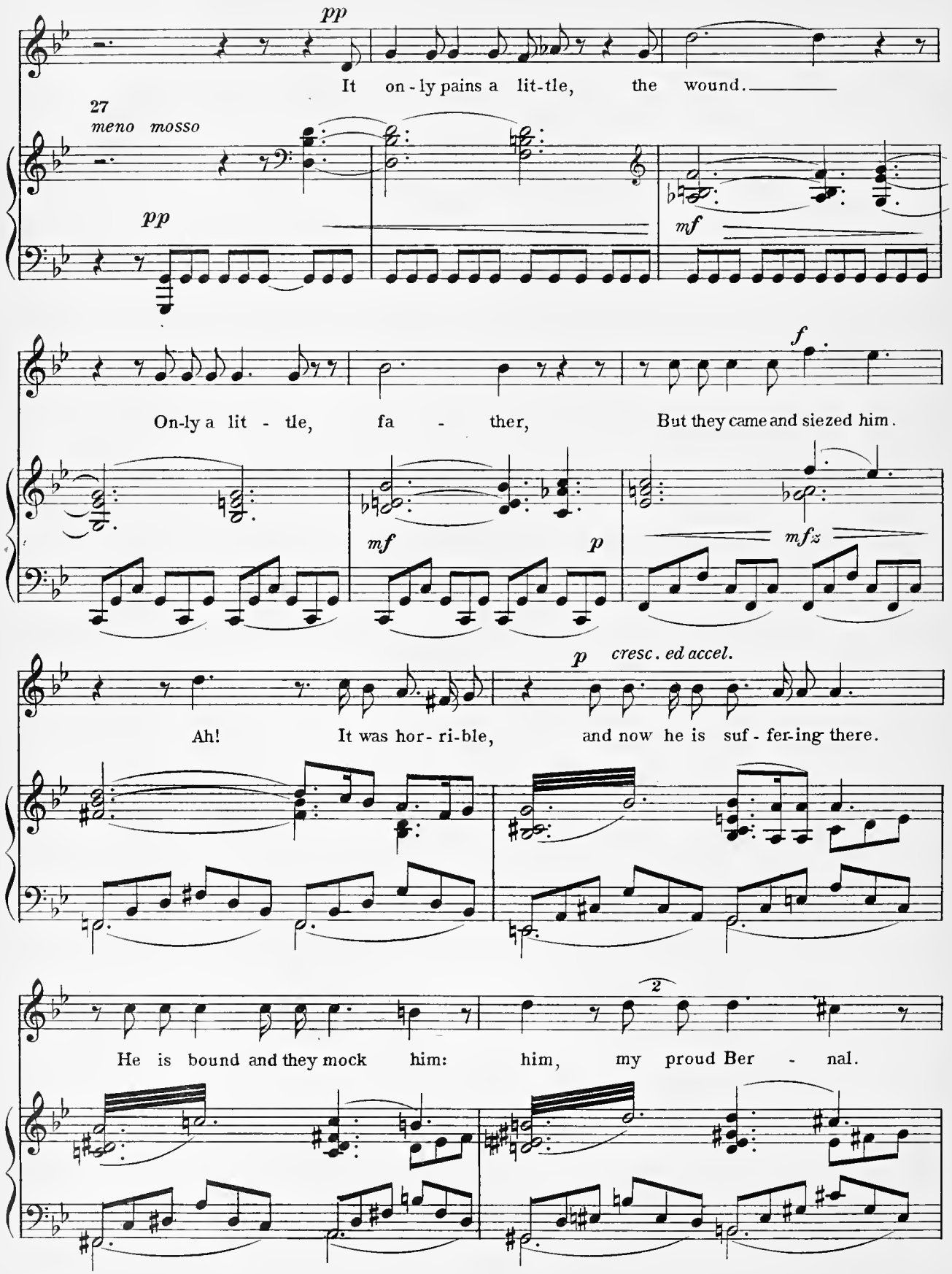


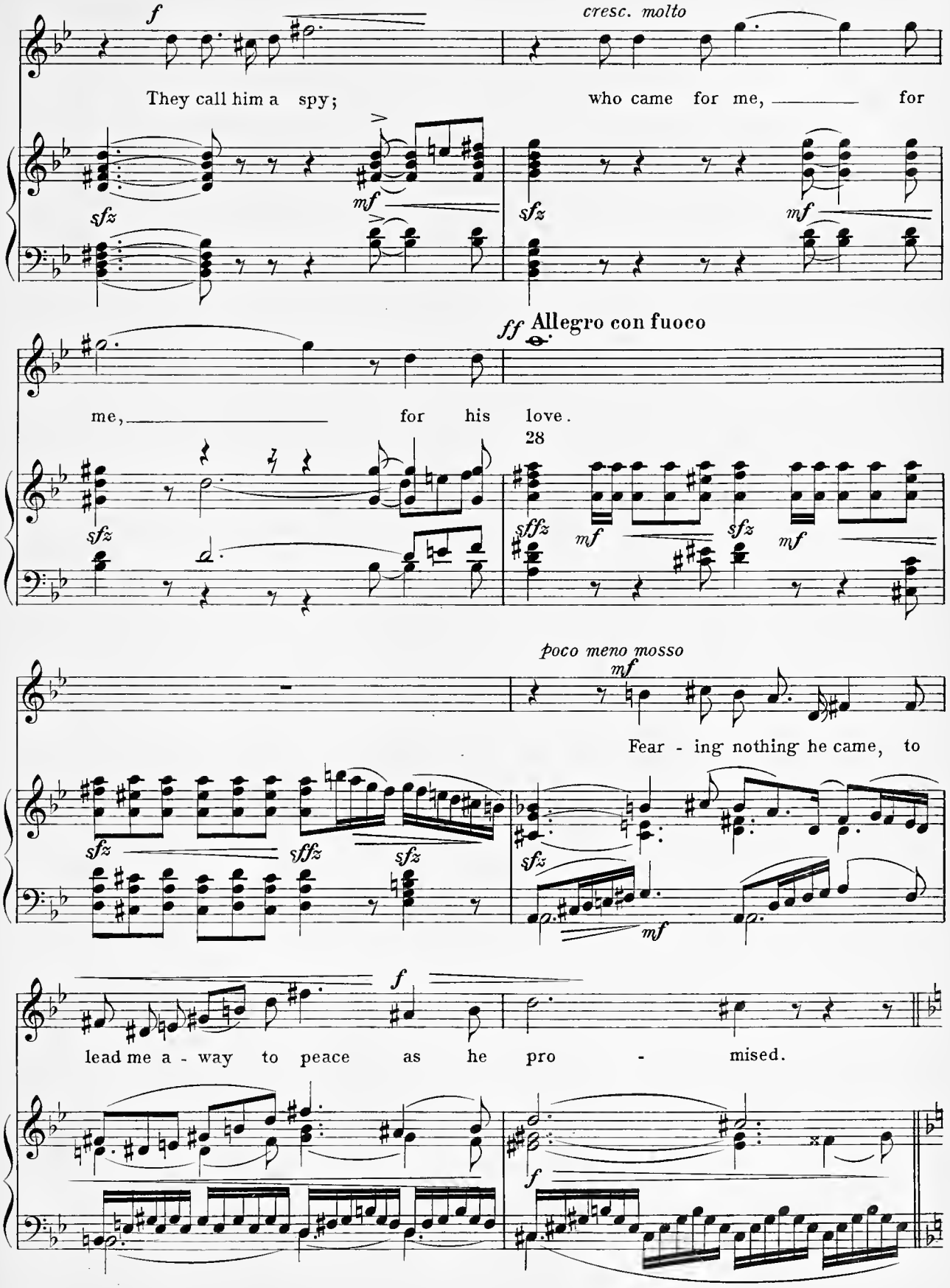

ff
mf
death. Stop! Stop! Oh! Spare him. Spare him God.
piu mosso
mf
sfz
ff
mf
f
Here am I. Here am I.
f
f
Take me in-stead. Glad - ly I give you
23
f
mf cresc.
(She falls back exhausted.)
ff
ff
mf
my life for his. Take me. Take me.
f
f
p
pp

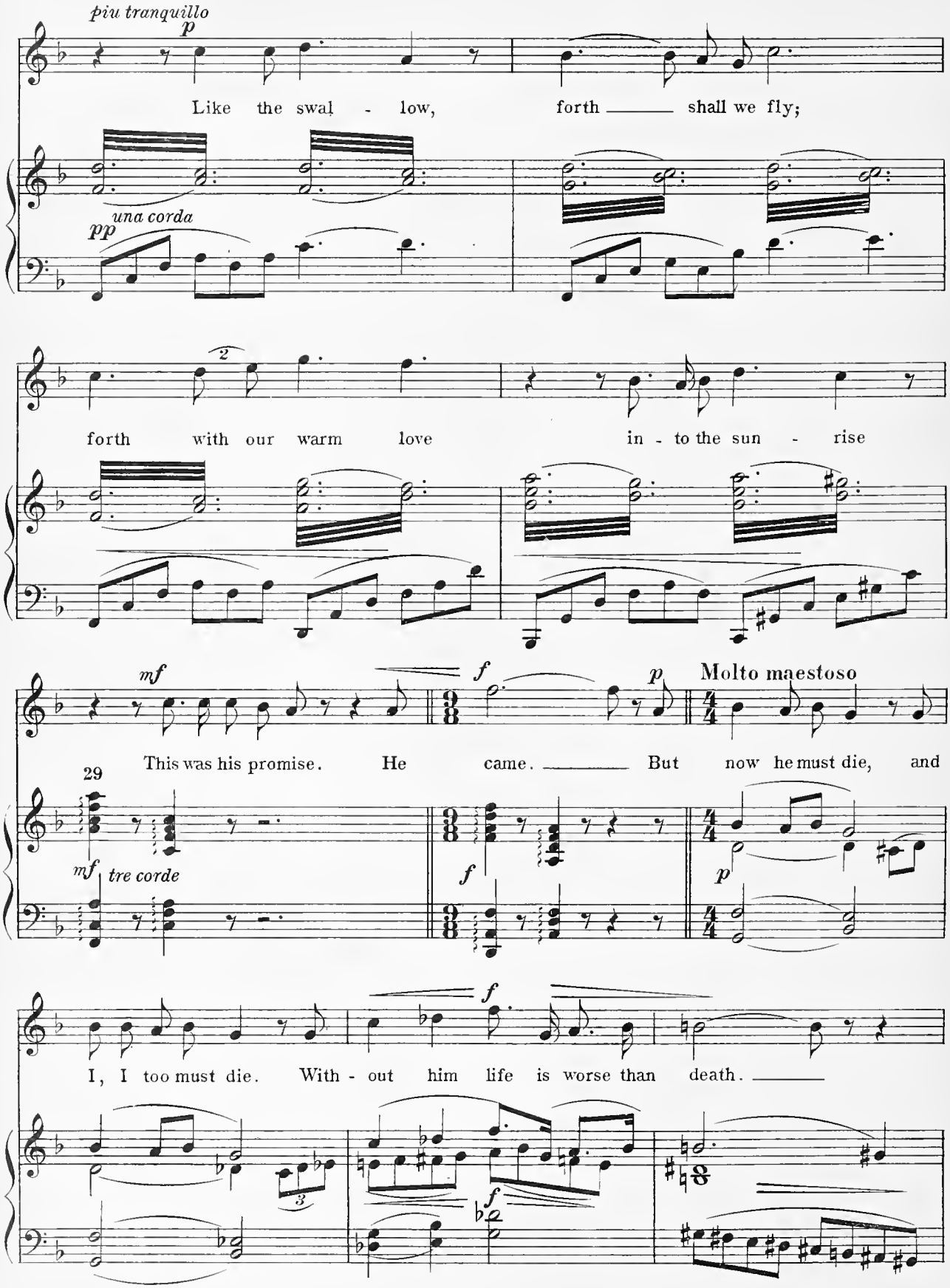

PADRE GABRIEL mf
Peace, child! you dream.
molto meno mosso
f
sffz
mf
f
I come with aid from God. He hears your prayer.
p
f
8va basso
CHONITA
PADRE GABRIEL
p
Oh! Ho-ly fa - ther, is there still hope?
mf
There is hope, my child.
24
p
Have faith in God. He hears your prayer.

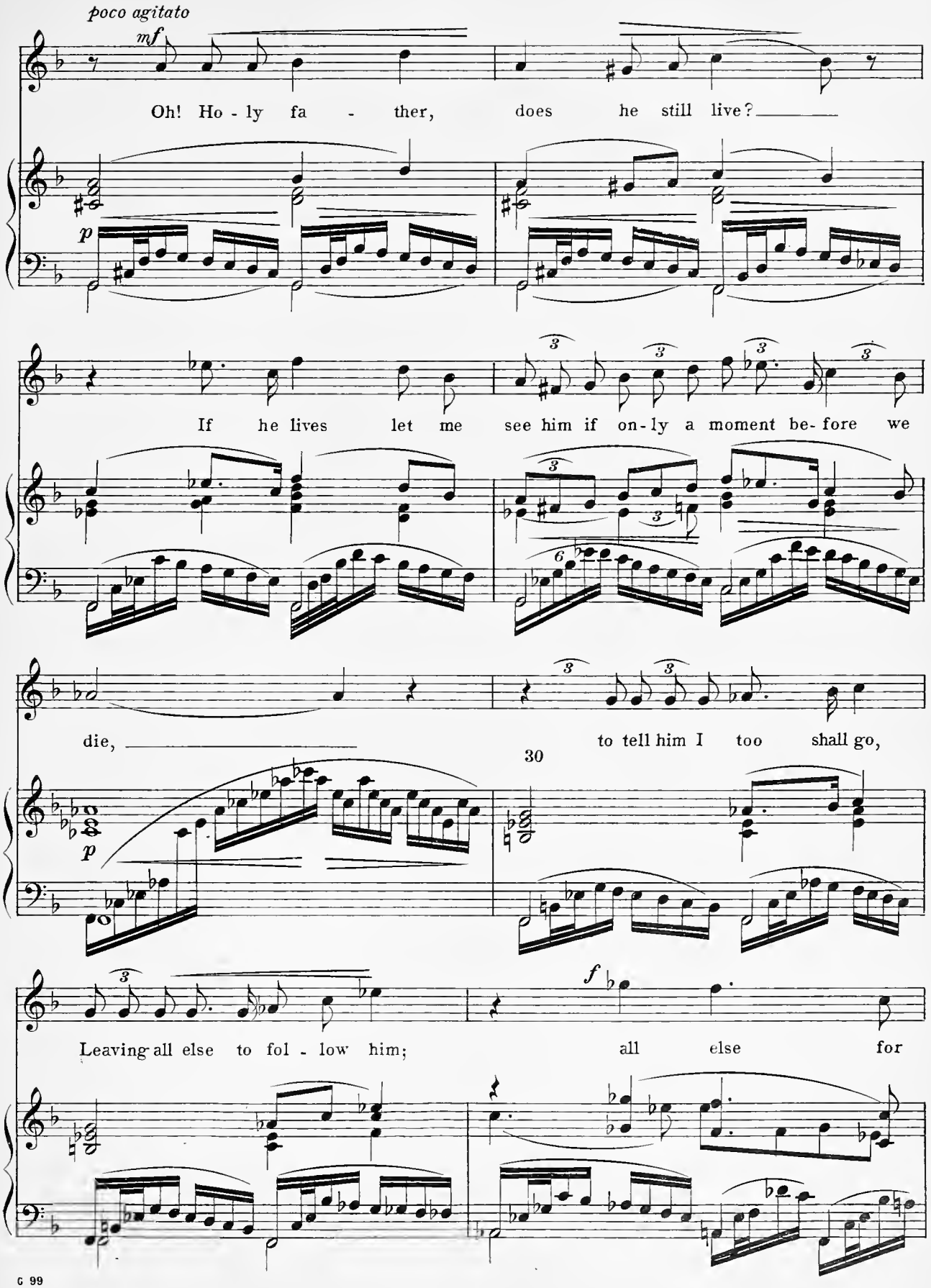

Andante espressivo
CHONITA
p
Have faith!
Oh! Fa - ther,
25
dimin.
poco riten.
p
if on - ly Ber-nal is saved,
I will live.
I
know that I can live if he is spared.
poco agitato
mf
'Twas on - ly yes - ter-day there at the Mis-sion:
I tried to
f
p

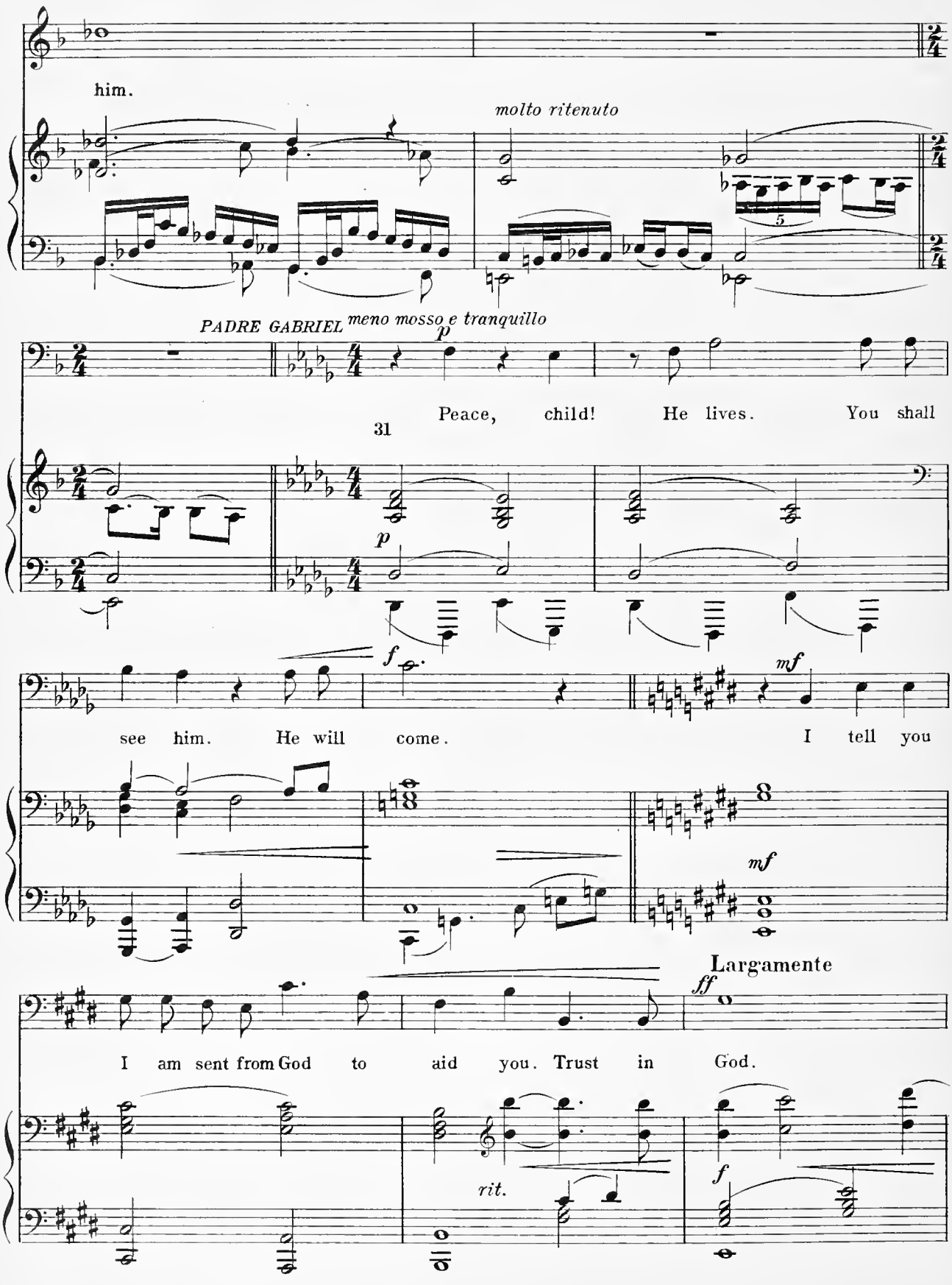

f
save him. They ran at each o - ther like mad - men. The
f mf
ff mf ff
sword! That aw - ful glist - 'ning sword!
26
poco accel.
f sfz mf
sfz
f ff
It would surely have killed him. But I saved him.
sff mf
f
ff mf
p
Yes! From death I saved him; shielded my Ber - nal.
sfz sfz
f dimin. molto e riten.
p

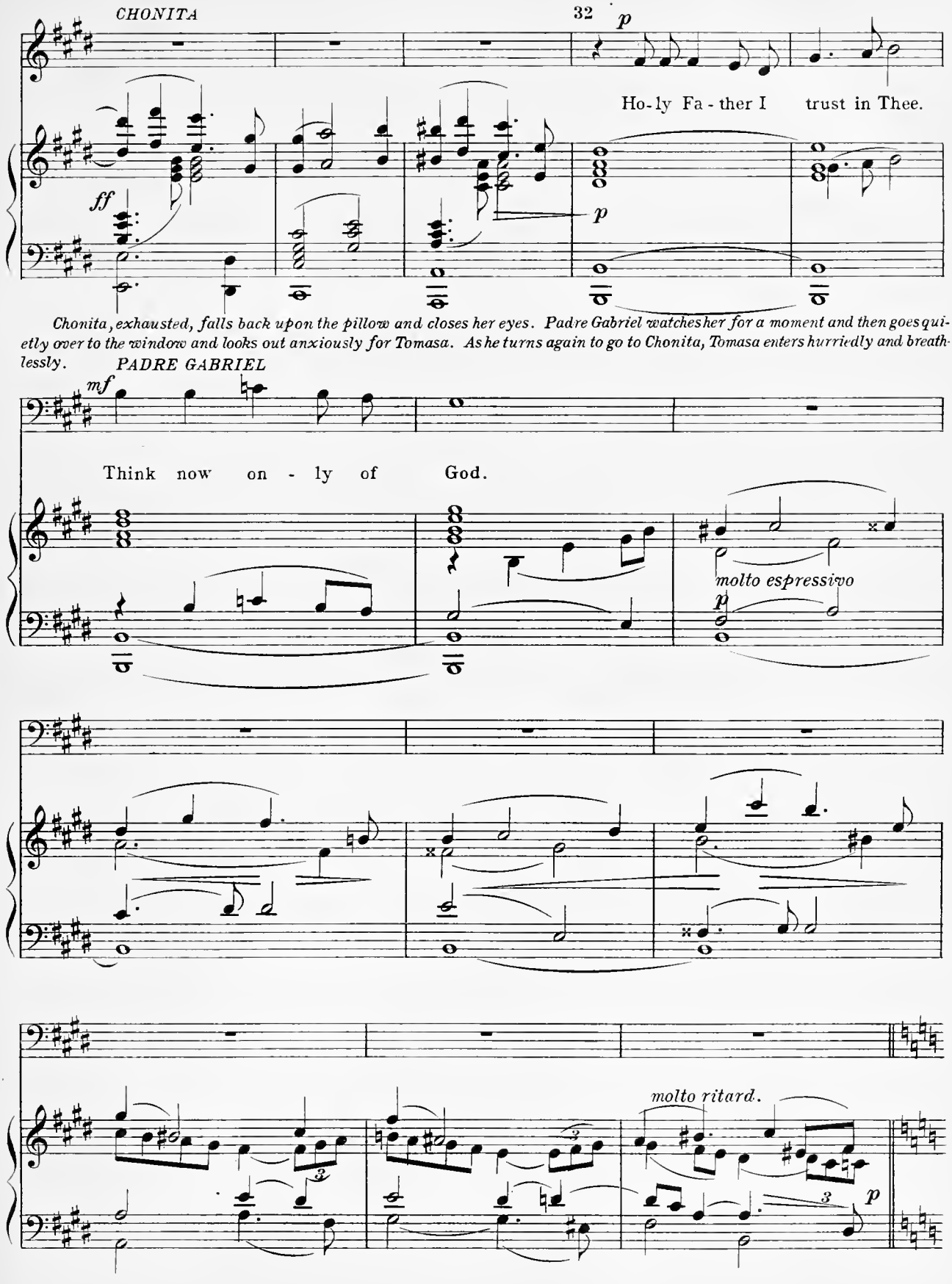

pp
It on - ly pains a lit - tle, the wound.
27
meno mosso
pp
mf
f
On-ly a lit - tle, fa - ther, But they came and siezed him.
mf
p
mfz
p cresc. ed accel.
Ah! It was hor - ri - ble, and now he is suf - fer-ing there.
2
He is bound and they mock him: him, my proud Ber - nal.


f
cresc. molto
They call him a spy;
who came for me, for
sfz
mf
sfz
mf
ff Allegro con fuoco
me, for his love.
28
sfz
sffz
mf
sfz
mf
poco meno mosso
mf
Fear - ing nothing he came, to
sfz
sffz
sfz
sfz
mf
f
lead me a - way to peace as he pro - mised.
f


piu tranquillo
p
Like the swal - low, forth shall we fly;
una corda
pp
2
forth with our warm love in - to the sun - rise
mf
f
p
Molto maestoso
This was his promise. He came. But now he must die, and
29
mf
tre corde
f
p
I, I too must die. With - out him life is worse than death.
3
f

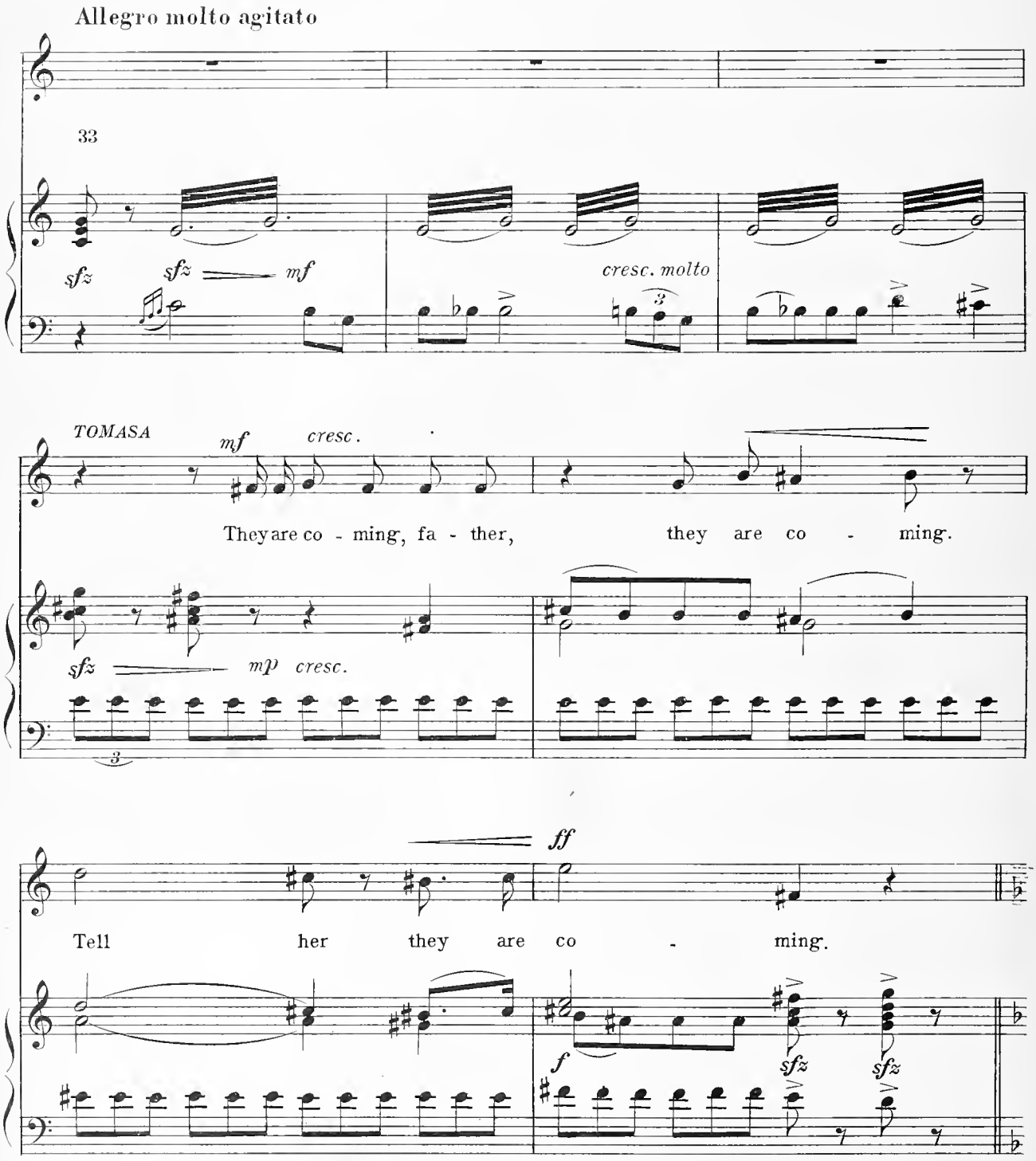

poco agitato
mf
Oh! Ho - ly fa - ther, does he still live?
p
If he lives let me see him if on - ly a moment be - fore we
die,
to tell him I too shall go,
30
p
f
Leaving all else to fol - low him; all else for

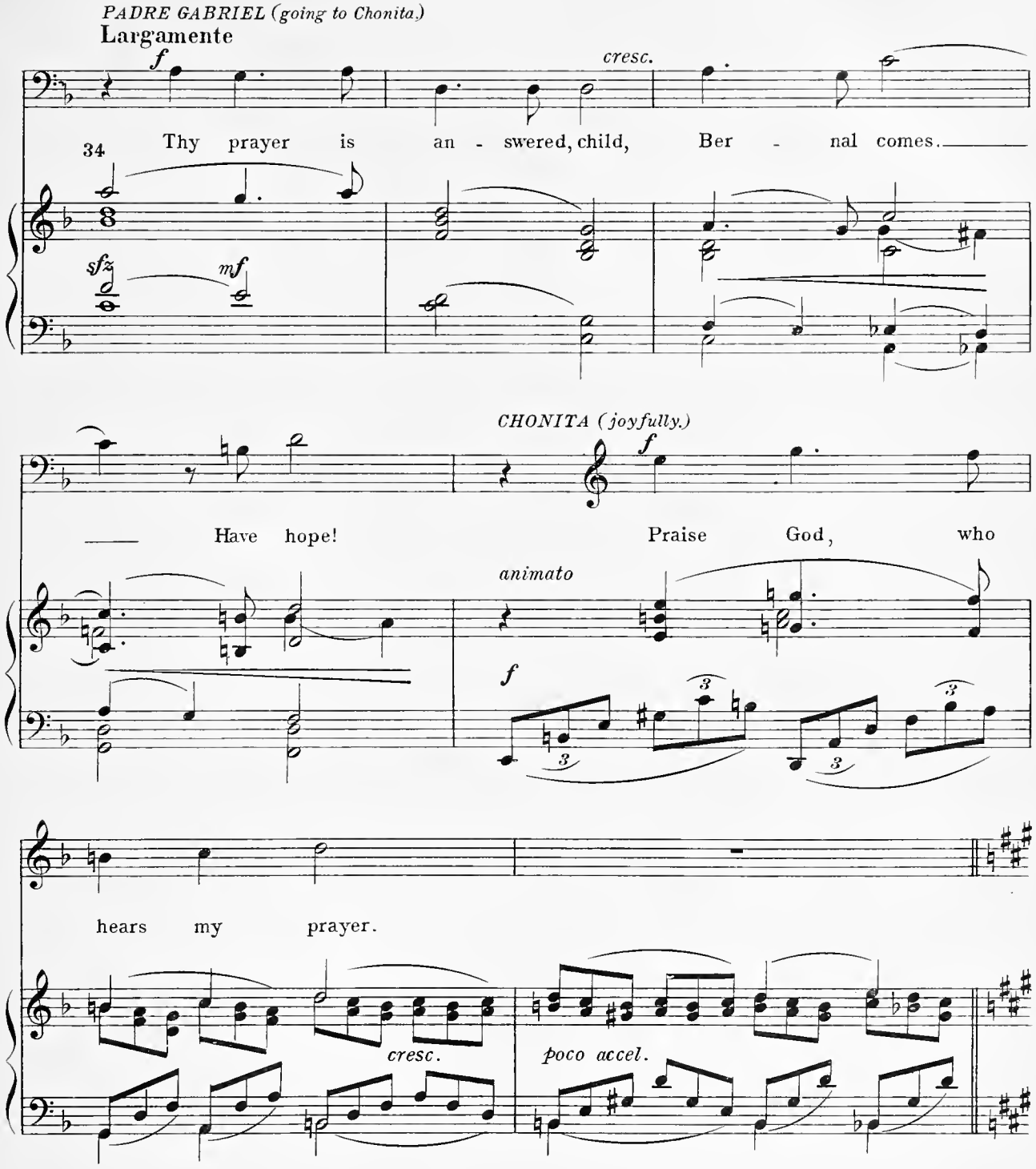

him.
molto ritenuto
PADRE GABRIEL
meno mosso e tranquillo
p
Peace, child! He lives. You shall
31
p
f
mf
see him. He will come. I tell you
mf
Largamente
ff
I am sent from God to aid you. Trust in God.
rit.
f


CHONITA
32
p
Ho-ly Fa-ther I trust in Thee.
ff
p
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
p
molto ritard.
p

SCENE V. *CHONITA, TOMASA, PADRE GABRIEL*

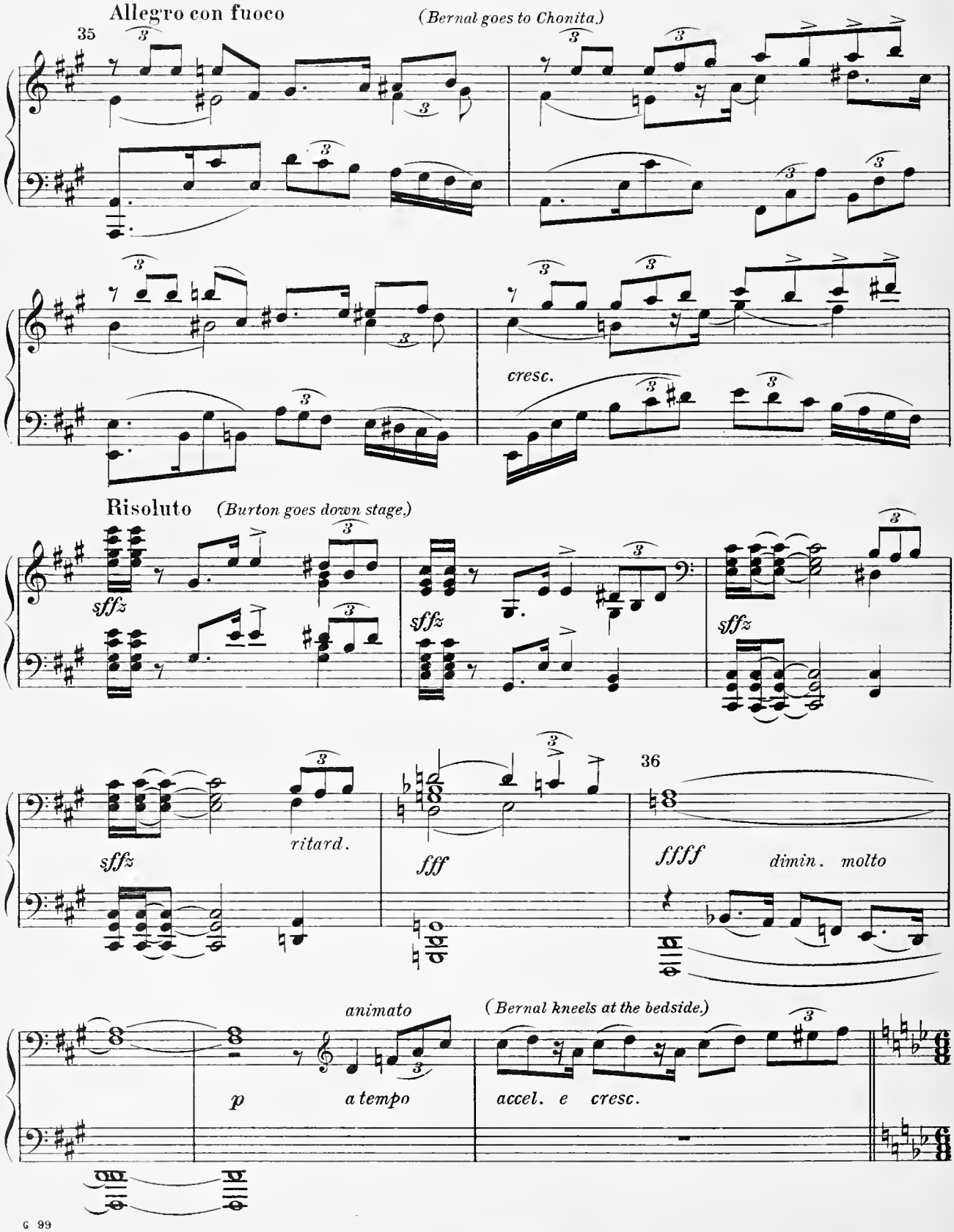
(Tomasa enters hurriedly and addresses Padre Gabriel.)

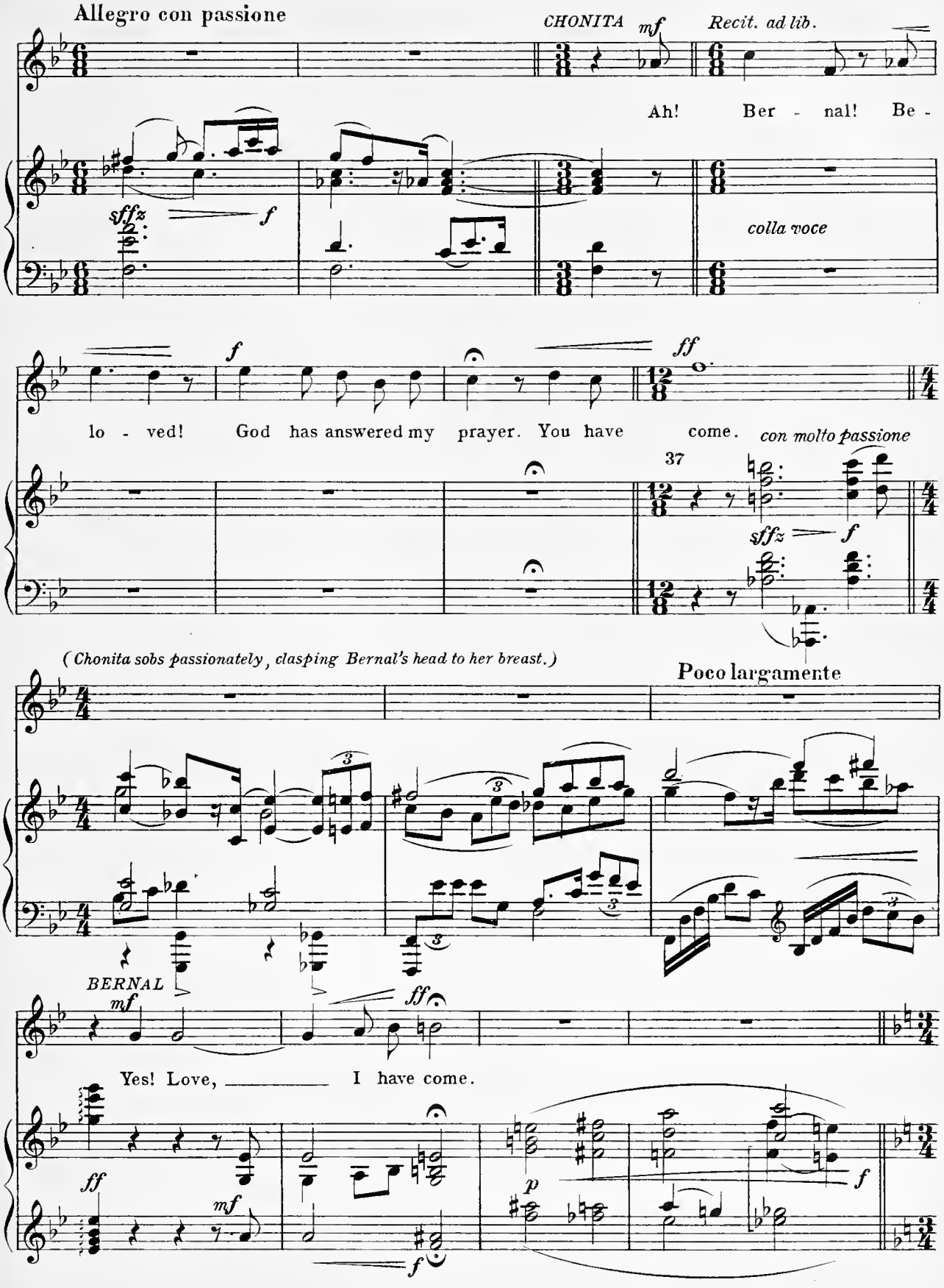


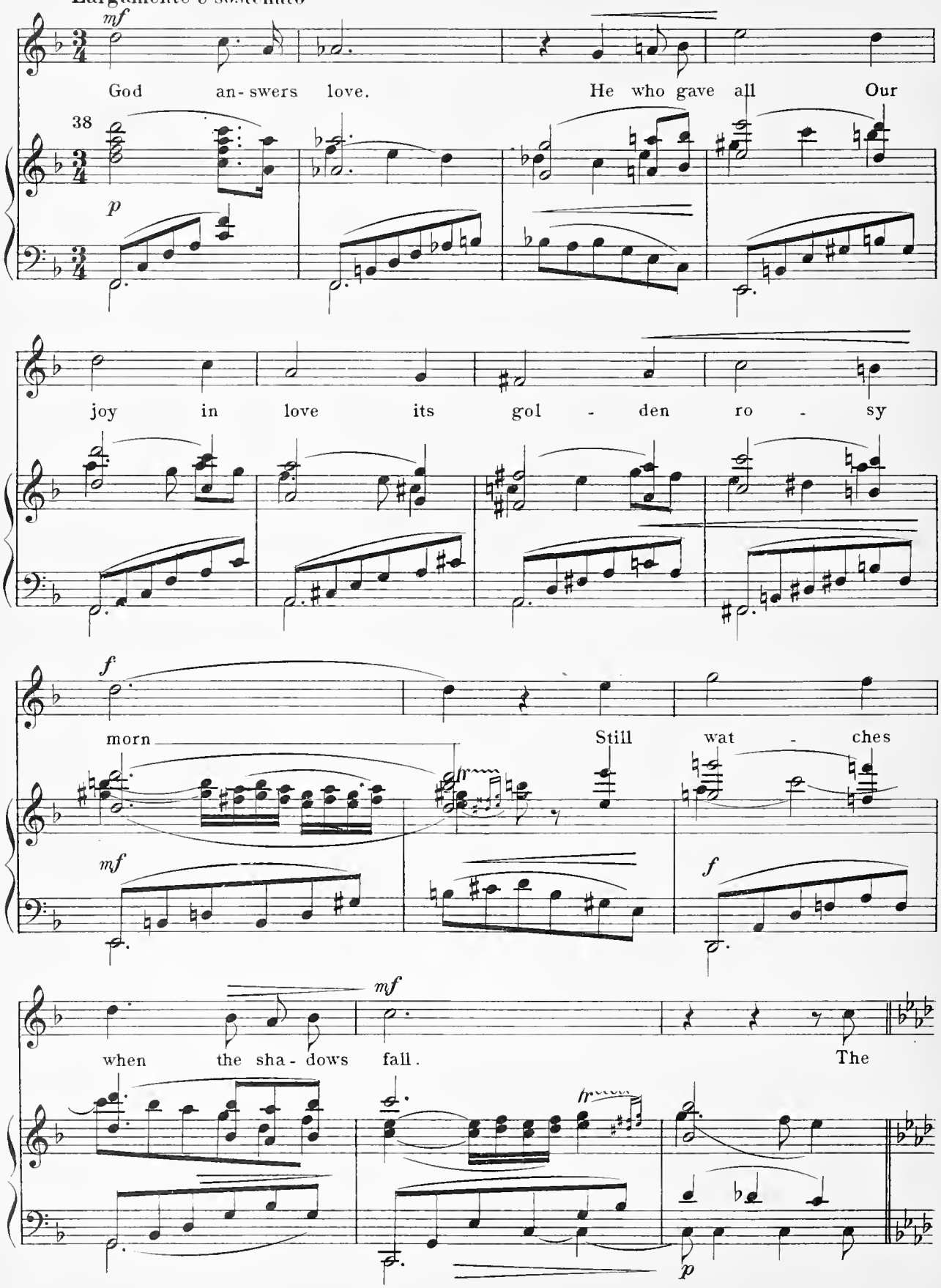


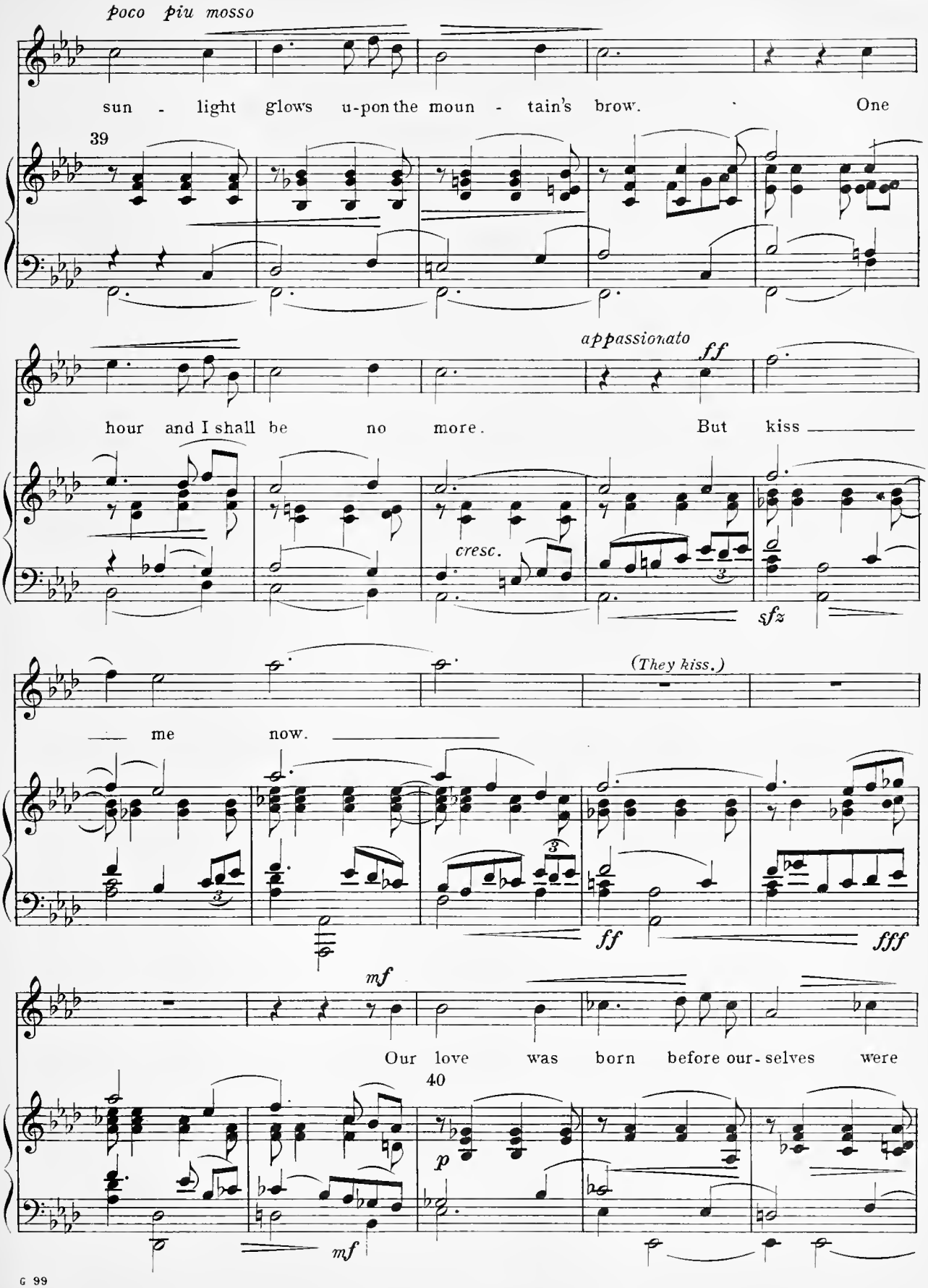
Enter at rear Burton and Bernal, accompanied by Corp. Tom and two soldiers. Burton removes a chord from Bernal's wrists, which are tied behind him, and releases him. Bernal goes quickly to Chonita's bedside, down stage, and embraces her. She utters a cry of joy when she sees him and fondles him in an 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.

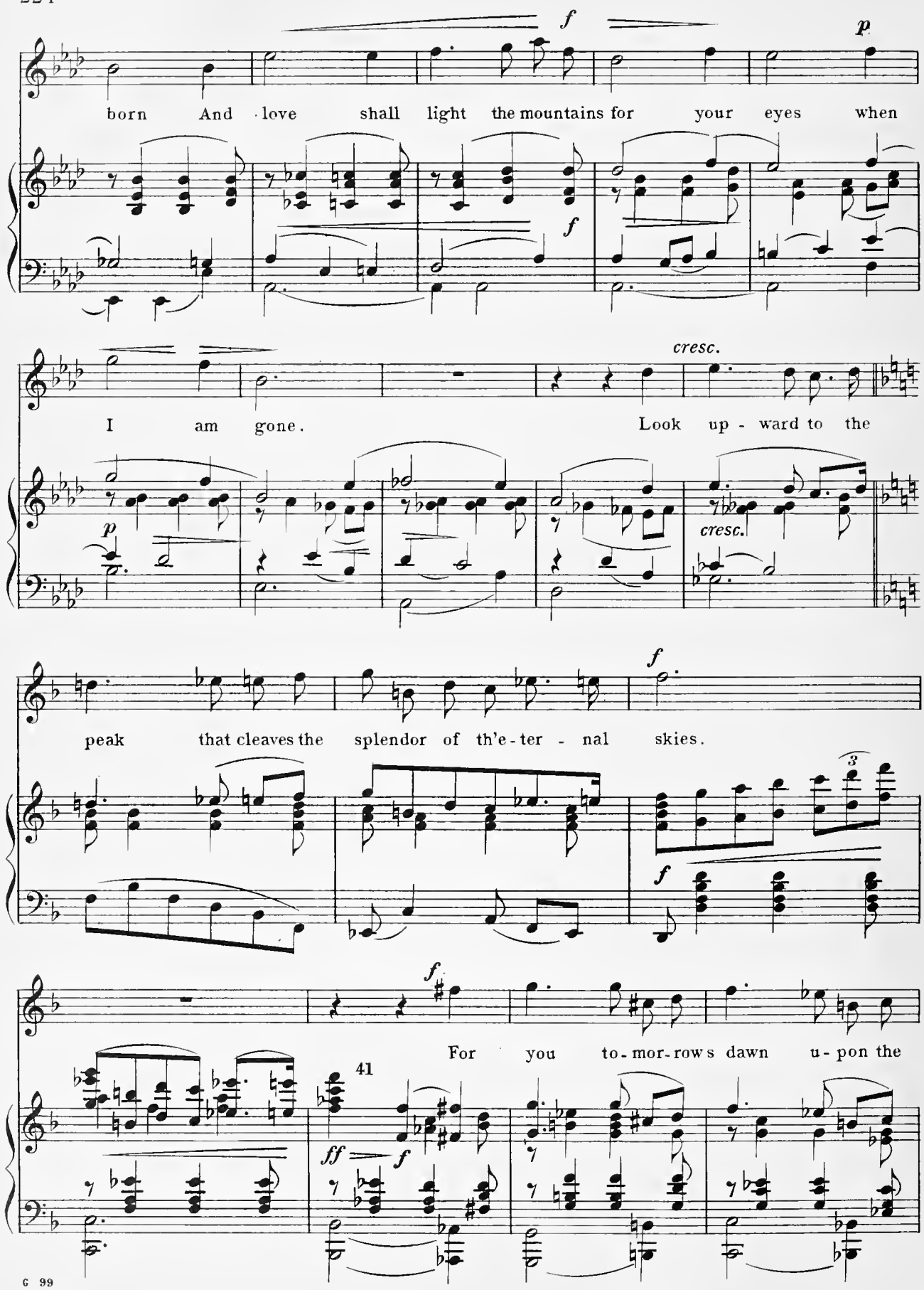
SCENE VI. *CHONITA, TOMASA, BERNAL, BURTON, PADRE GABRIEL*

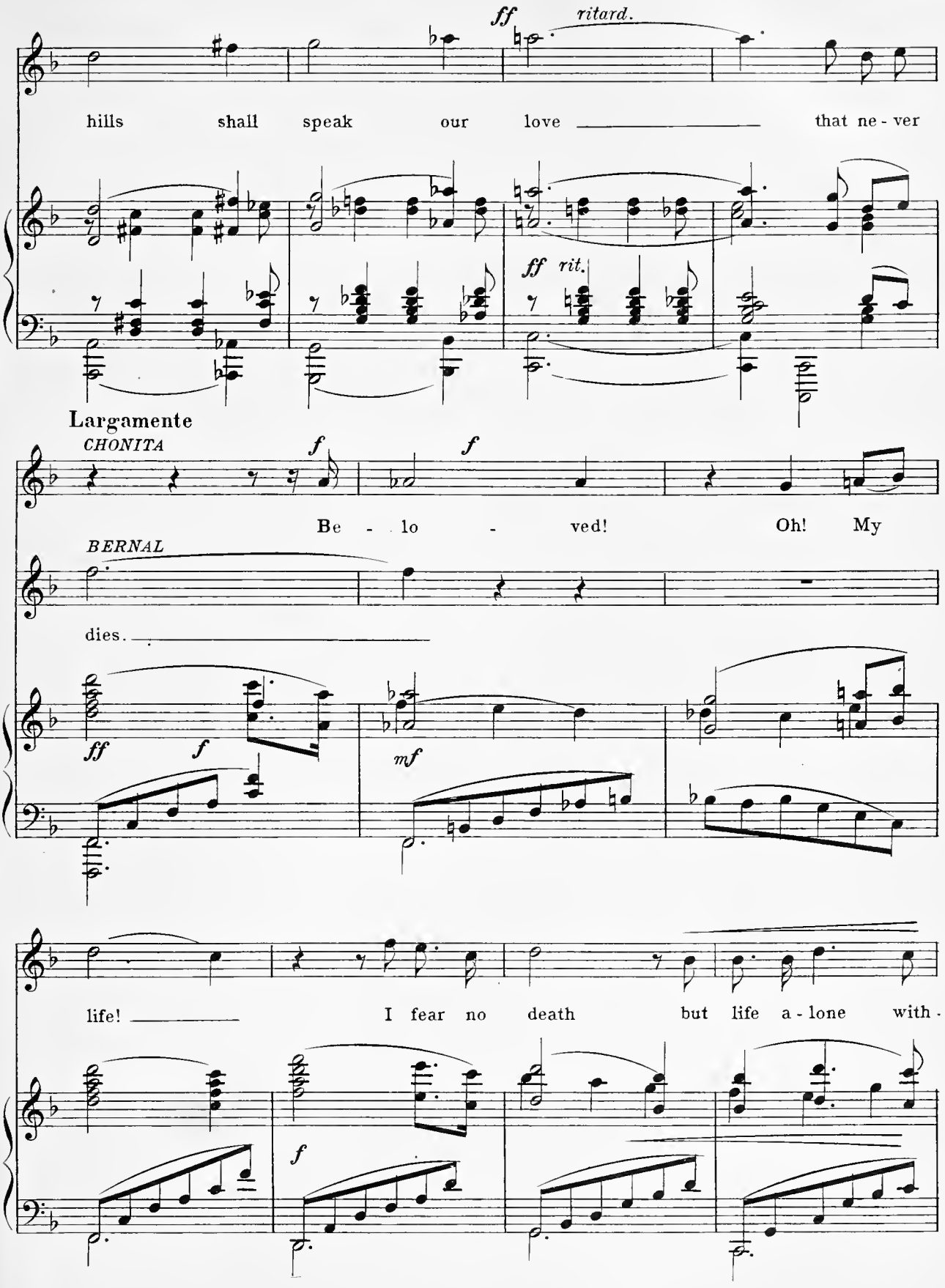


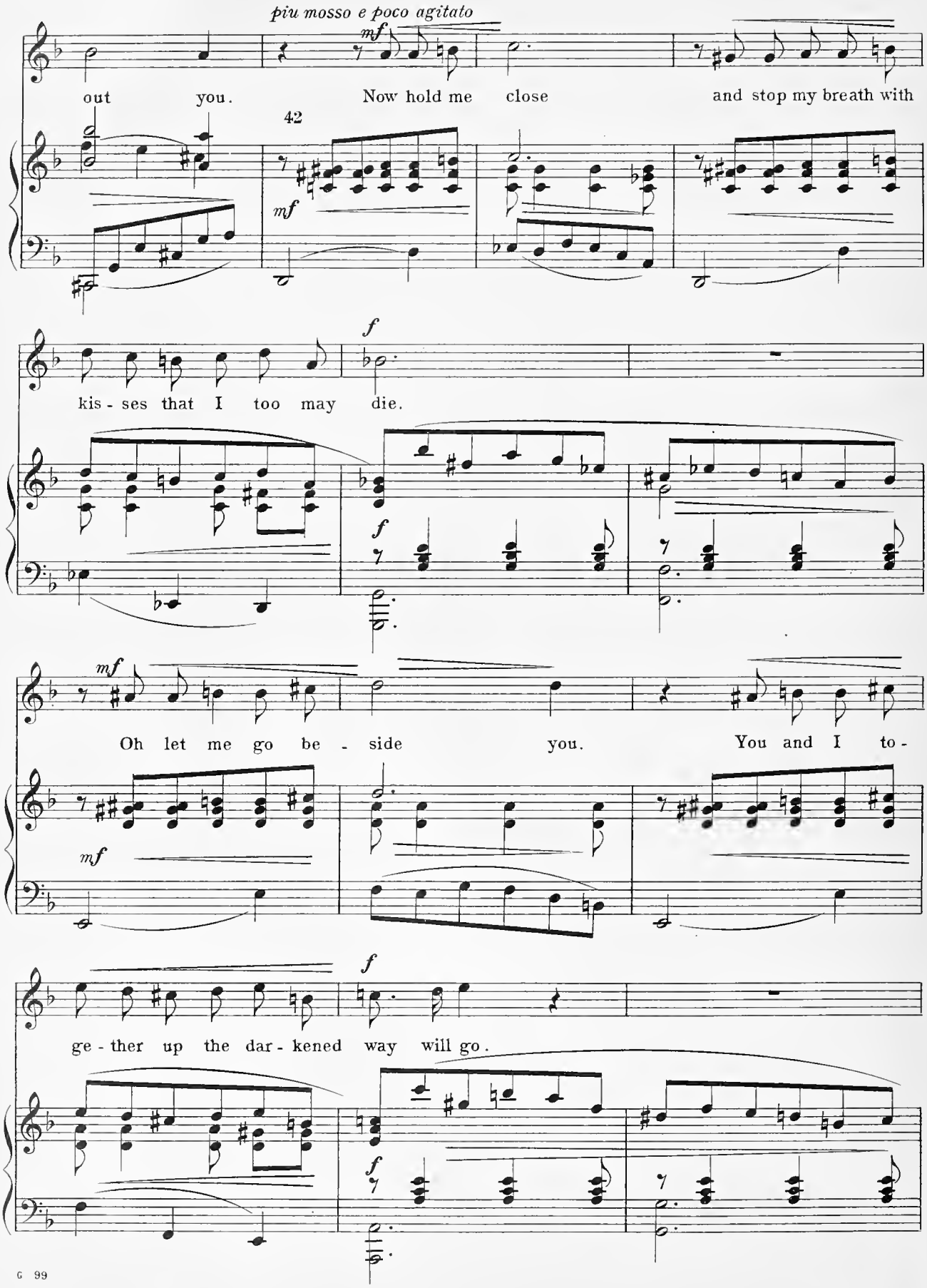

Allegro con passione
CHONITA
mf
Recit. ad lib.
Ah! Ber - nal! Be -
sffz
f
colla voce
f
ff
lo - ved! God has answered my prayer. You have come.
con molto passione
37
sffz
f
(Chonita sobs passionately, clasping Bernal's head to her breast.)
Poco largamente
BERNAL
mf
ff
Yes! Love, I have come.
ff
mf
f
p
f

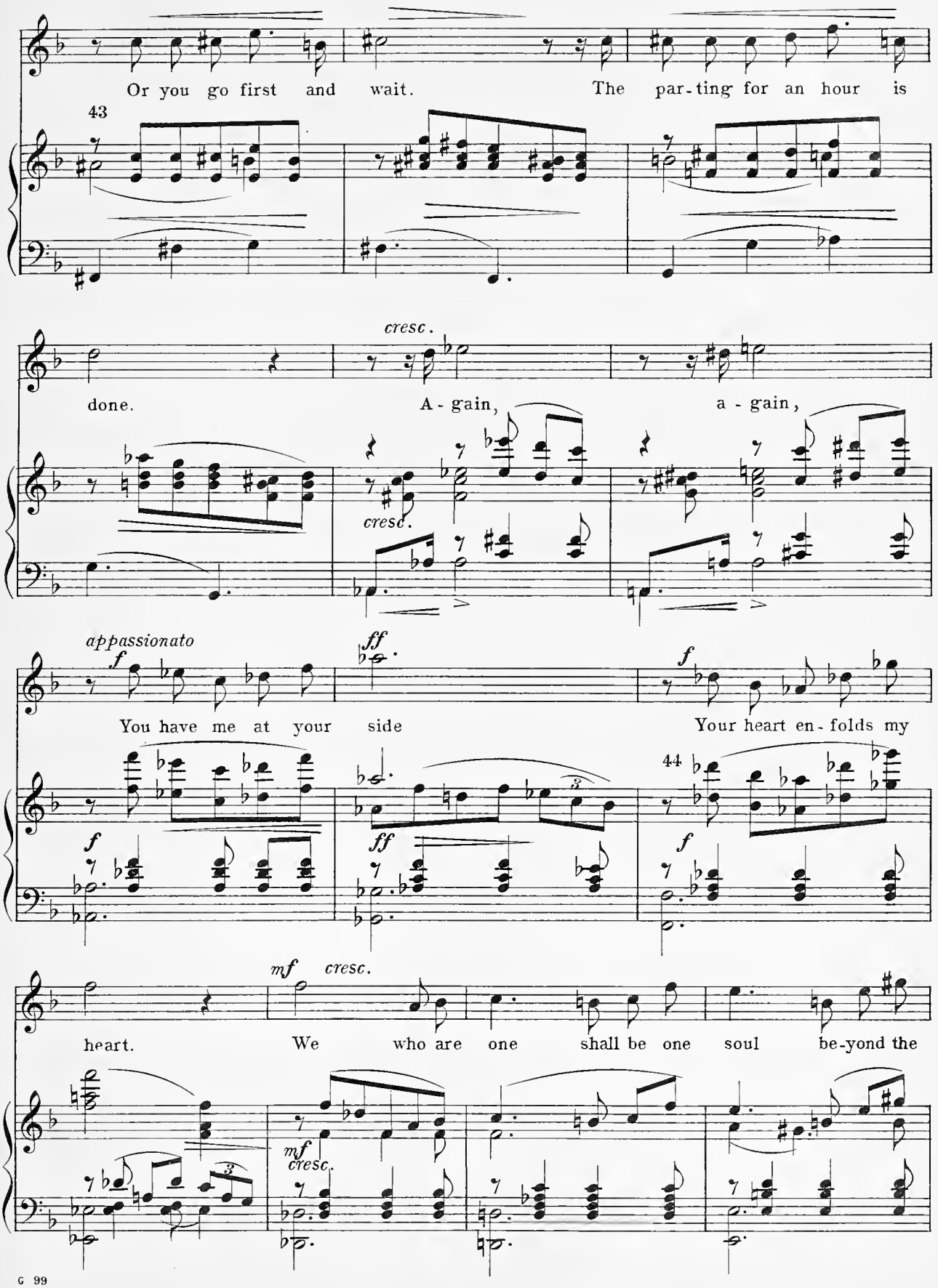

Largamente e sostenuto
mf
God an-swers love. He who gave all Our
38
p
joy in love its gol - den ro - sy
f
morn
Still wat - ches
mf
f
mf
when the sha - dows fall.
The
fp
p

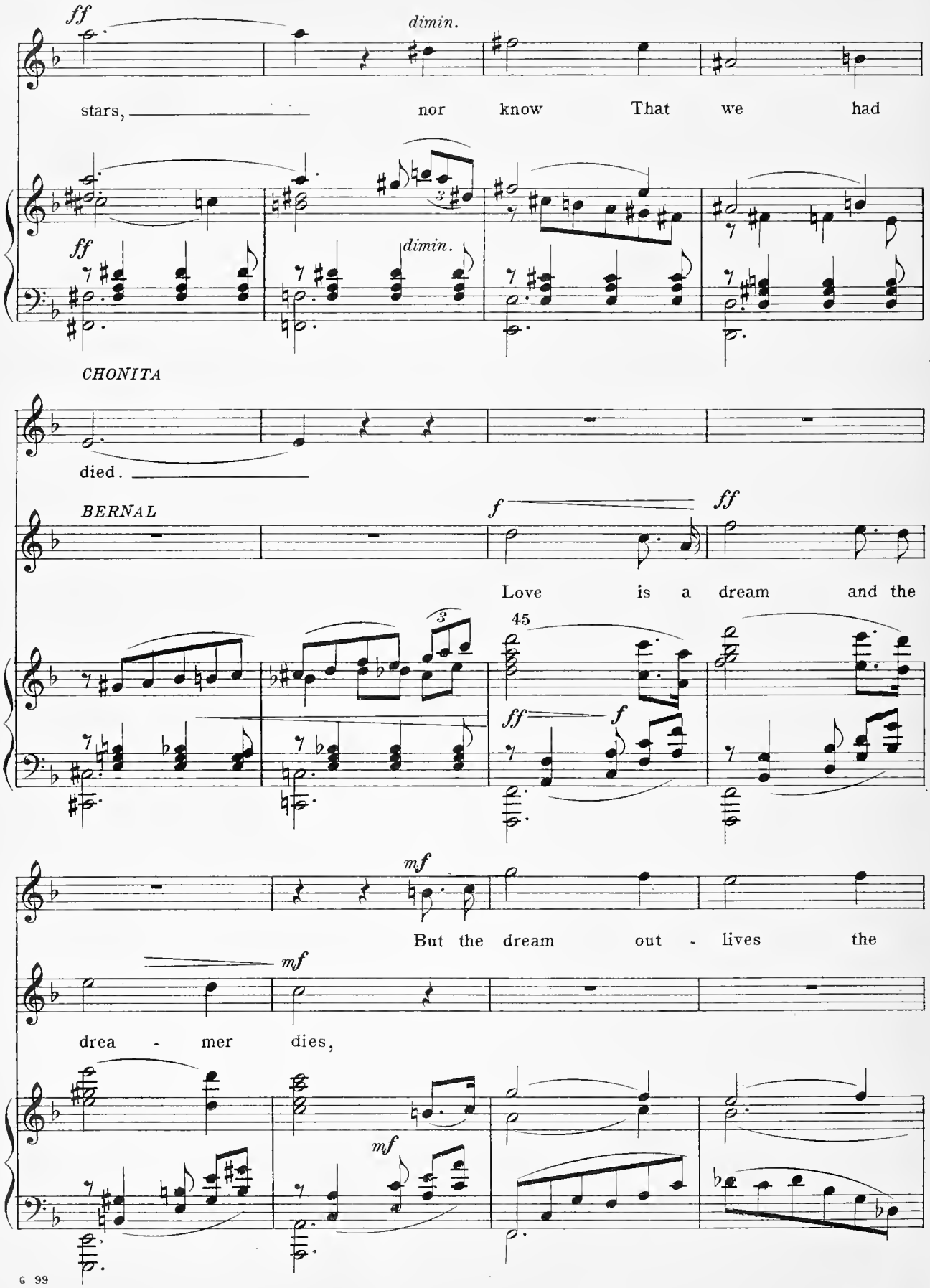

poco piu mosso
sun - light glows u-pon the moun - tain's brow. One
39
appassionato
ff
hour and I shall be no more. But kiss
cresc.
sfz
(They kiss.)
me now.
ff
fff
mf
Our love was born before our-selves were
40
p
mf

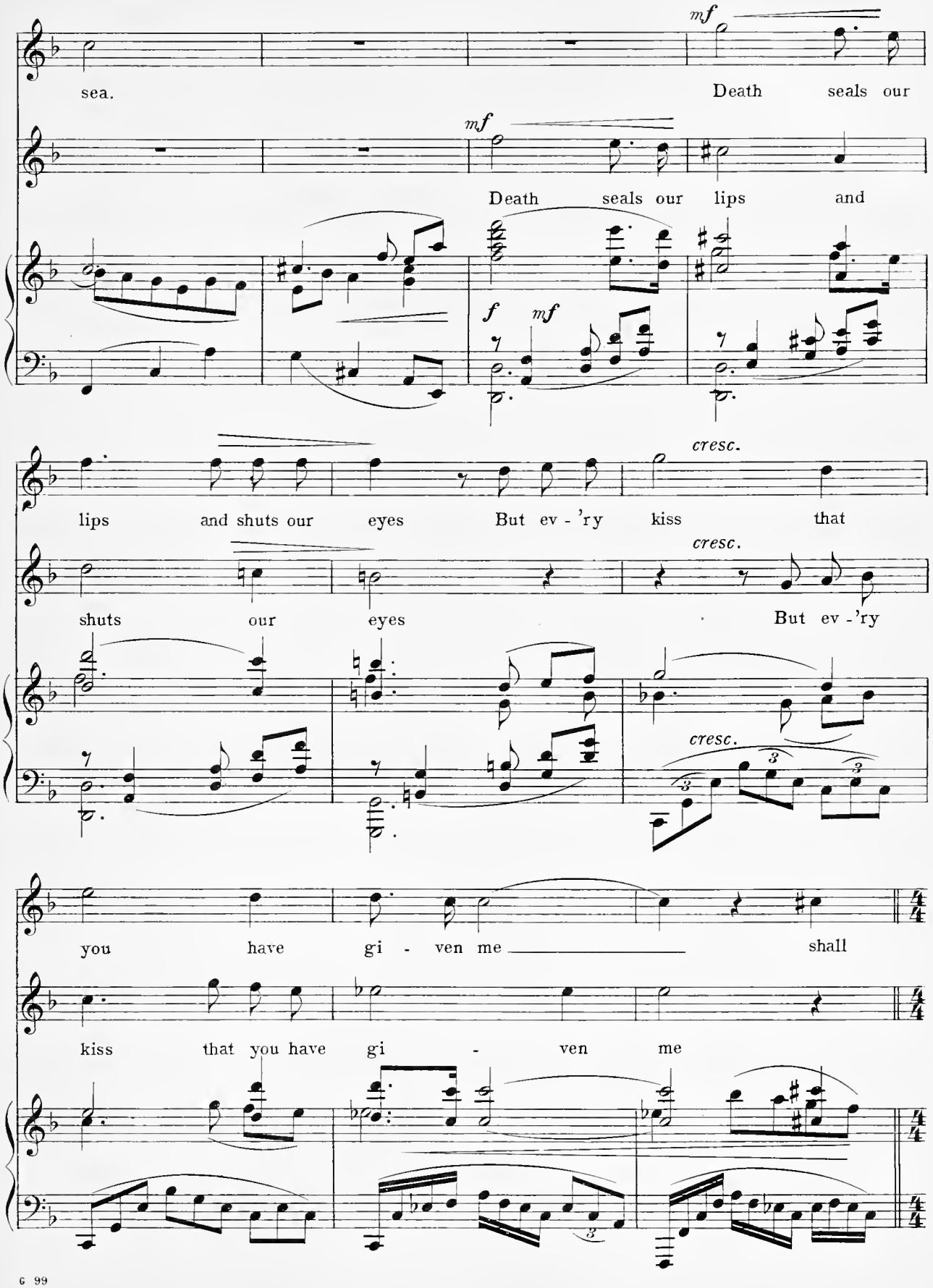

f
p
born And love shall light the mountains for your eyes when
f
cresc.
I am gone. Look up - ward to the
p
cresc.
f
peak that cleaves the splendor of th'e - ter - nal skies.
3
f
f
For you to - mor - row's dawn u - pon the
41
ff
f

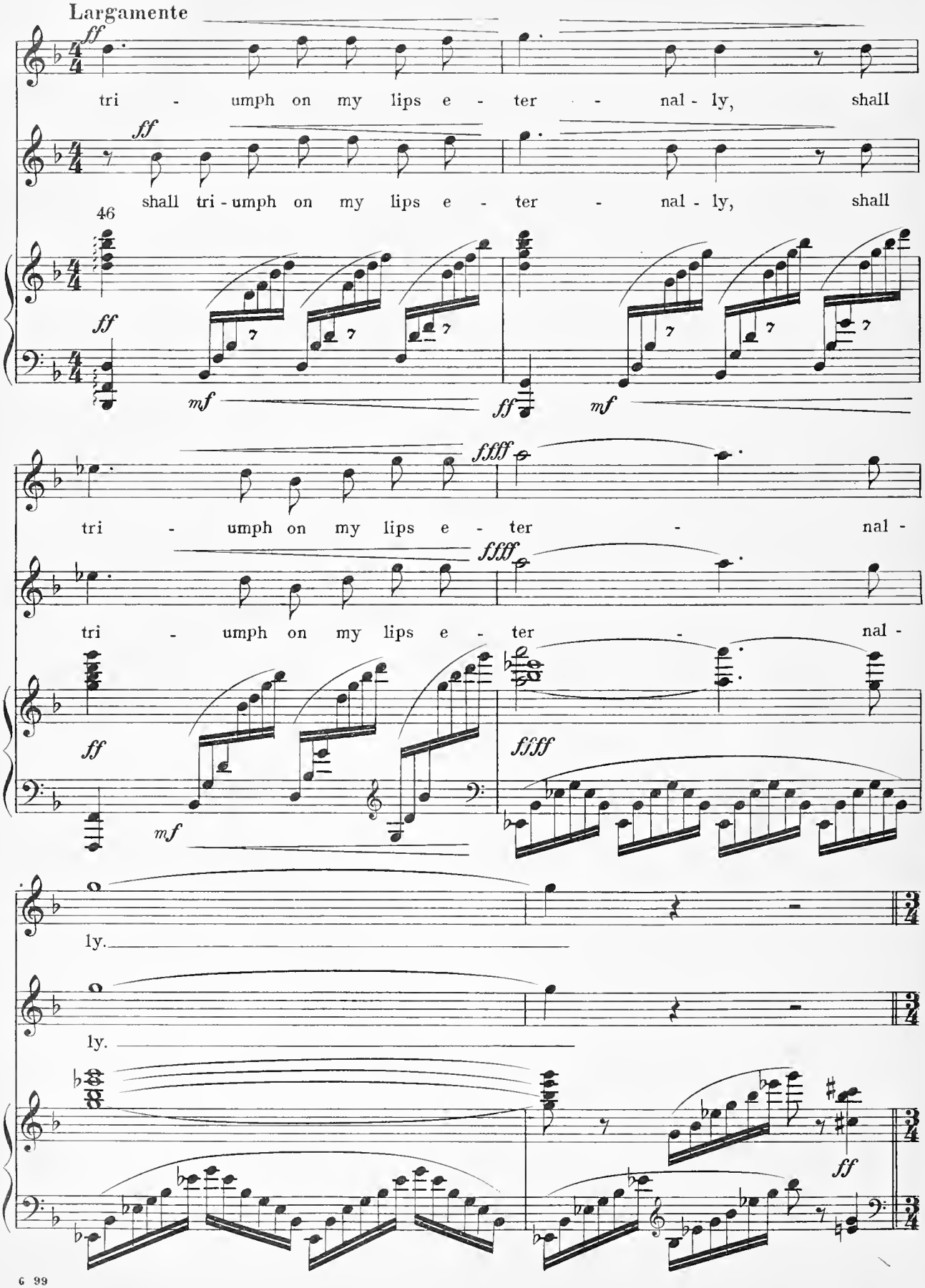

ff
ritard.
hills shall speak our love that ne - ver
ff rit.
Largamente
CHONITA
f
f
Be - lo - ved! Oh! My
BERNAL
dies.
ff
f
mf
life!
I fear no death but life a - lone with -
f

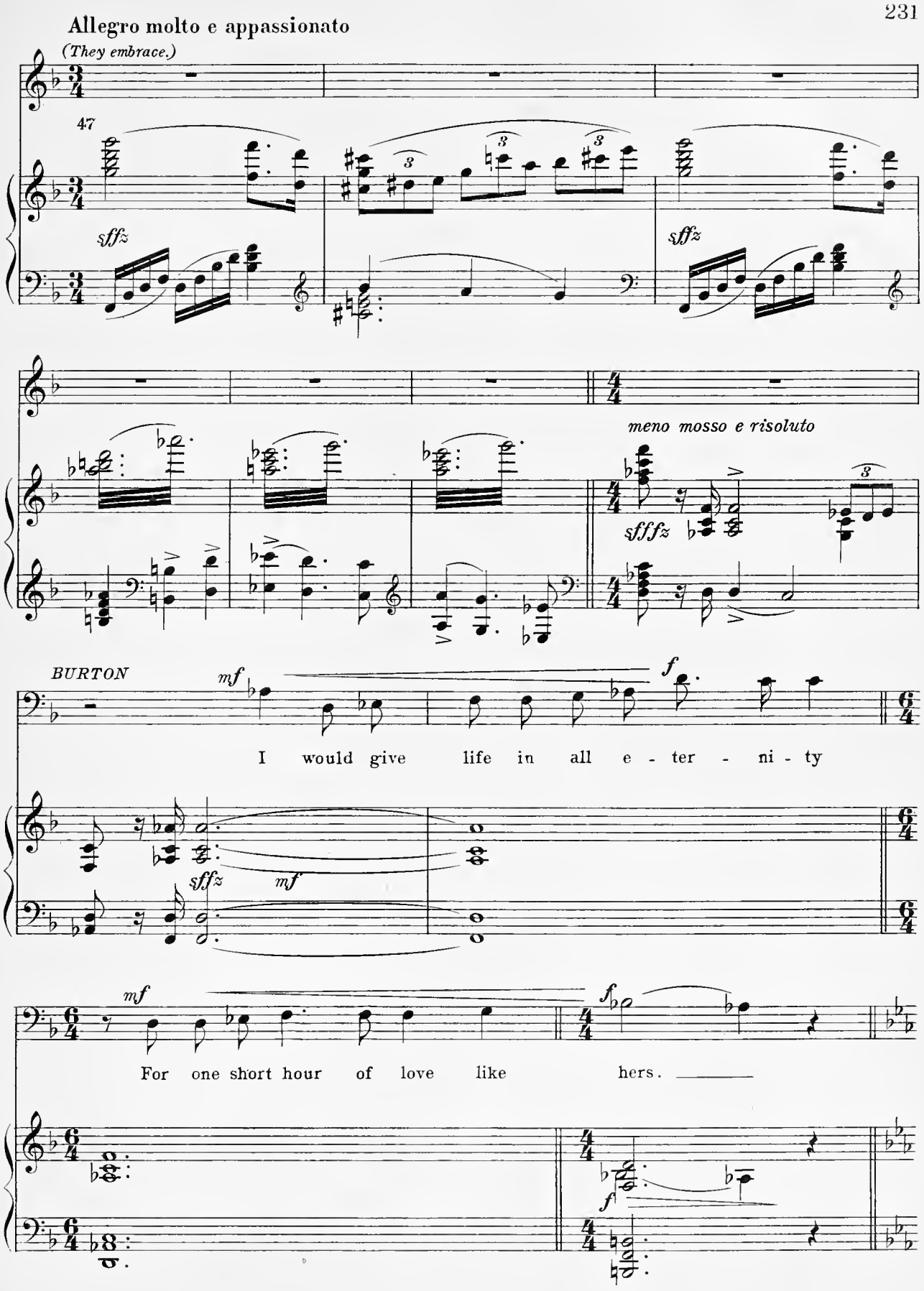

piu mosso e poco agitato
mf
out you. Now hold me close and stop my breath with
42
mf
f
kis - ses that I too may die.
f
mf
Oh let me go be - side you. You and I to -
mf
f
ge - ther up the dar - kened way will go.
f

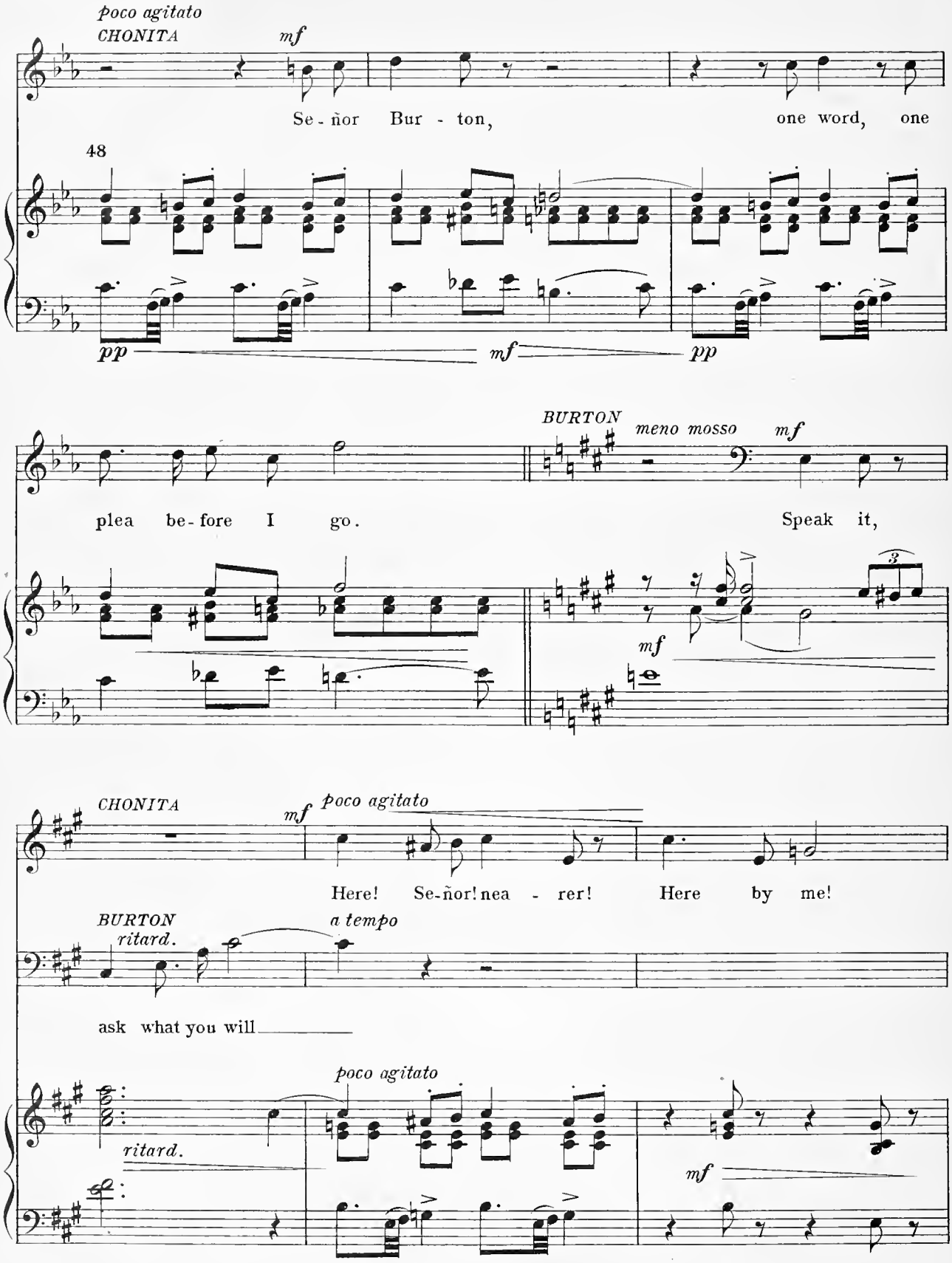

Or you go first and wait. The par-ting for an hour is
43
cresc.
done. A-gain, a-gain,
cresc.
appassionato
f
ff
f
You have me at your side Your heart en-folds my
44
f
ff
f
mf cresc.
heart. We who are one shall be one soul be-yond the
mf
cresc.

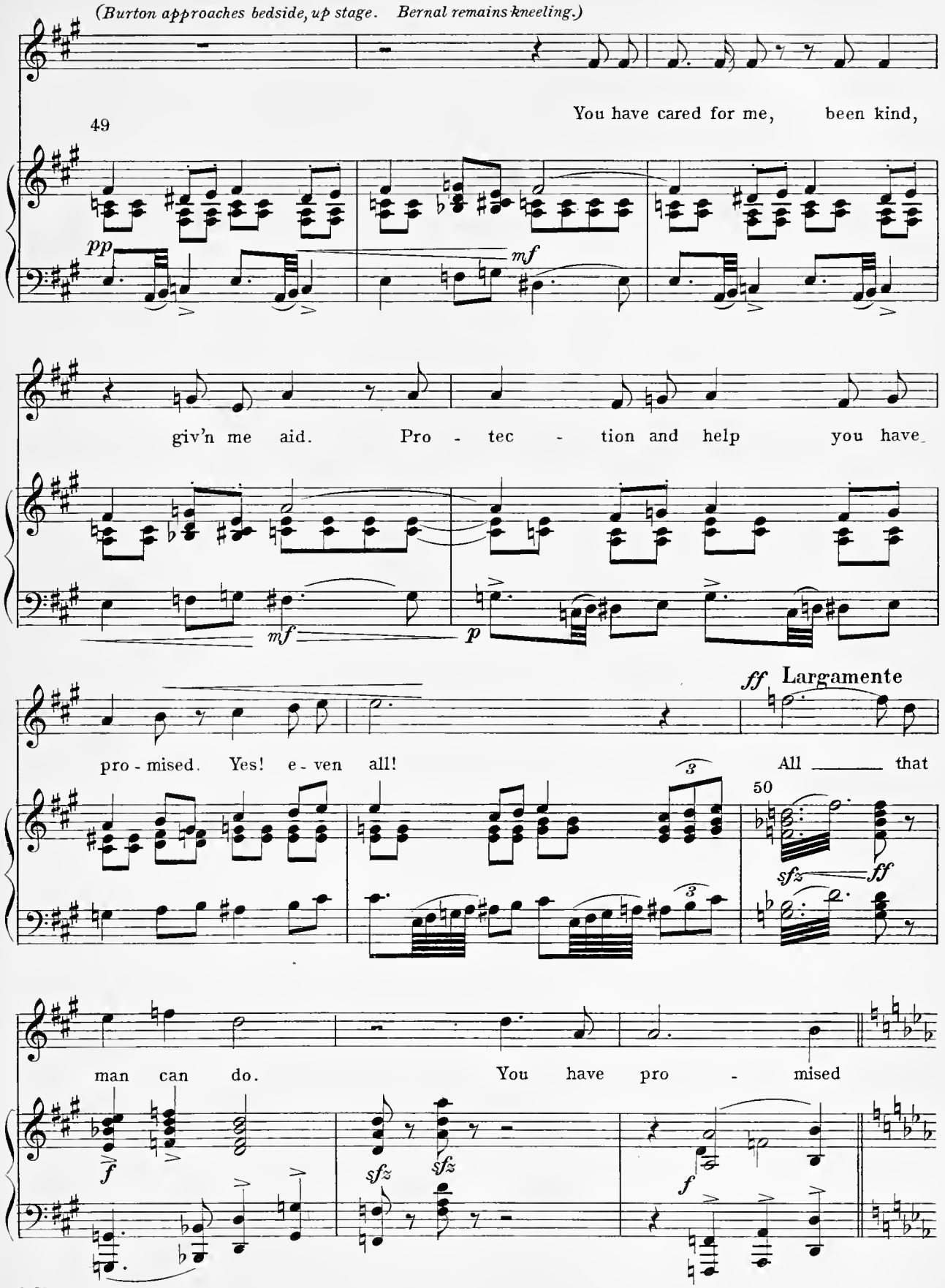

ff
dimin.
stars, nor know That we had
ff
dimin.
CHONITA
died.
BERNAL
f
ff
Love is a dream and the
45
ff
f
mf
But the dream out - lives the
mf
drea - mer dies,
mf

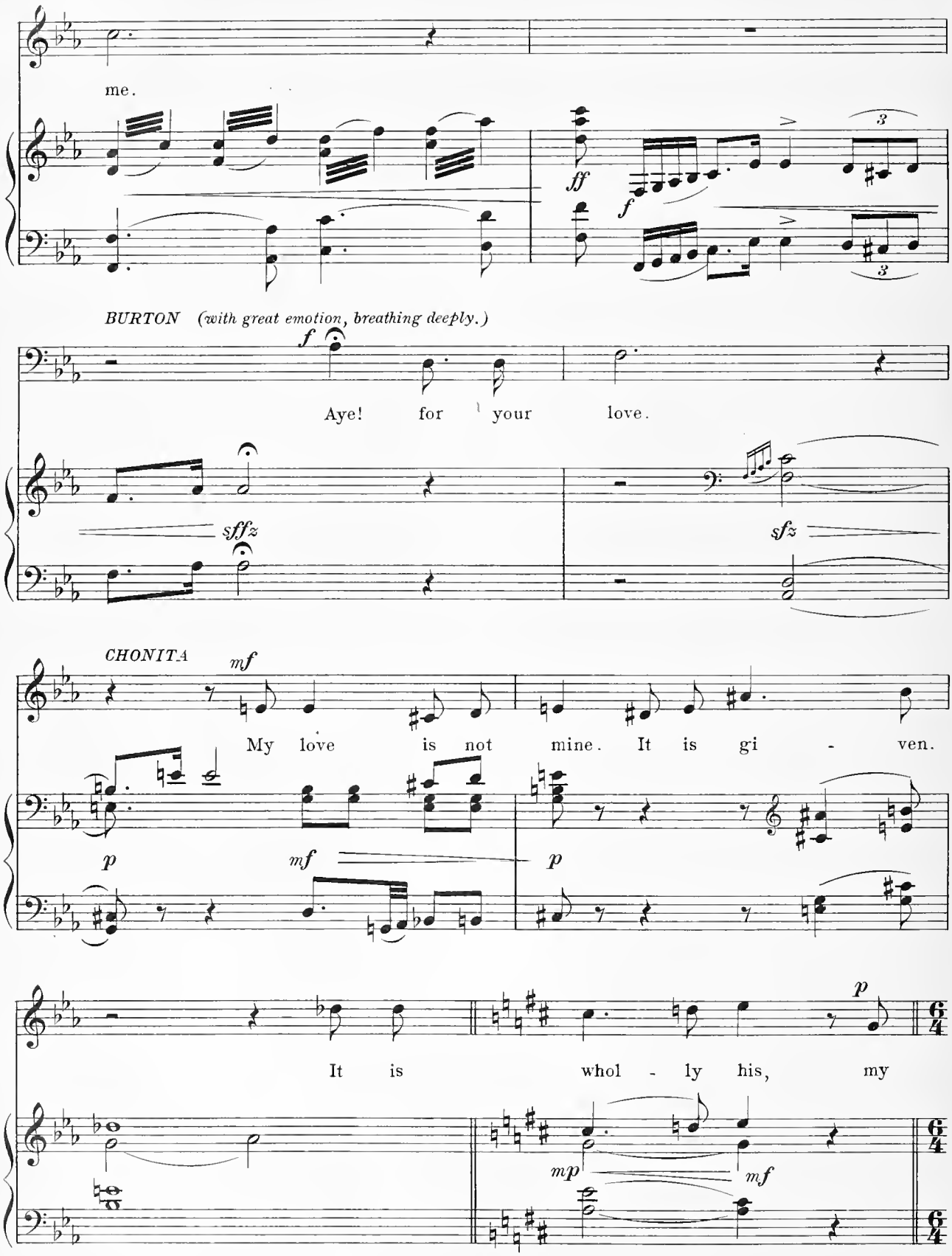

mf
sea.
Death seals our
mf
Death seals our lips and
f mf
lips and shuts our eyes But ev - 'ry kiss that
cresc.
shuts our eyes
cresc.
But ev - 'ry
cresc.
you have gi - ven me
shall
kiss that you have gi - ven me

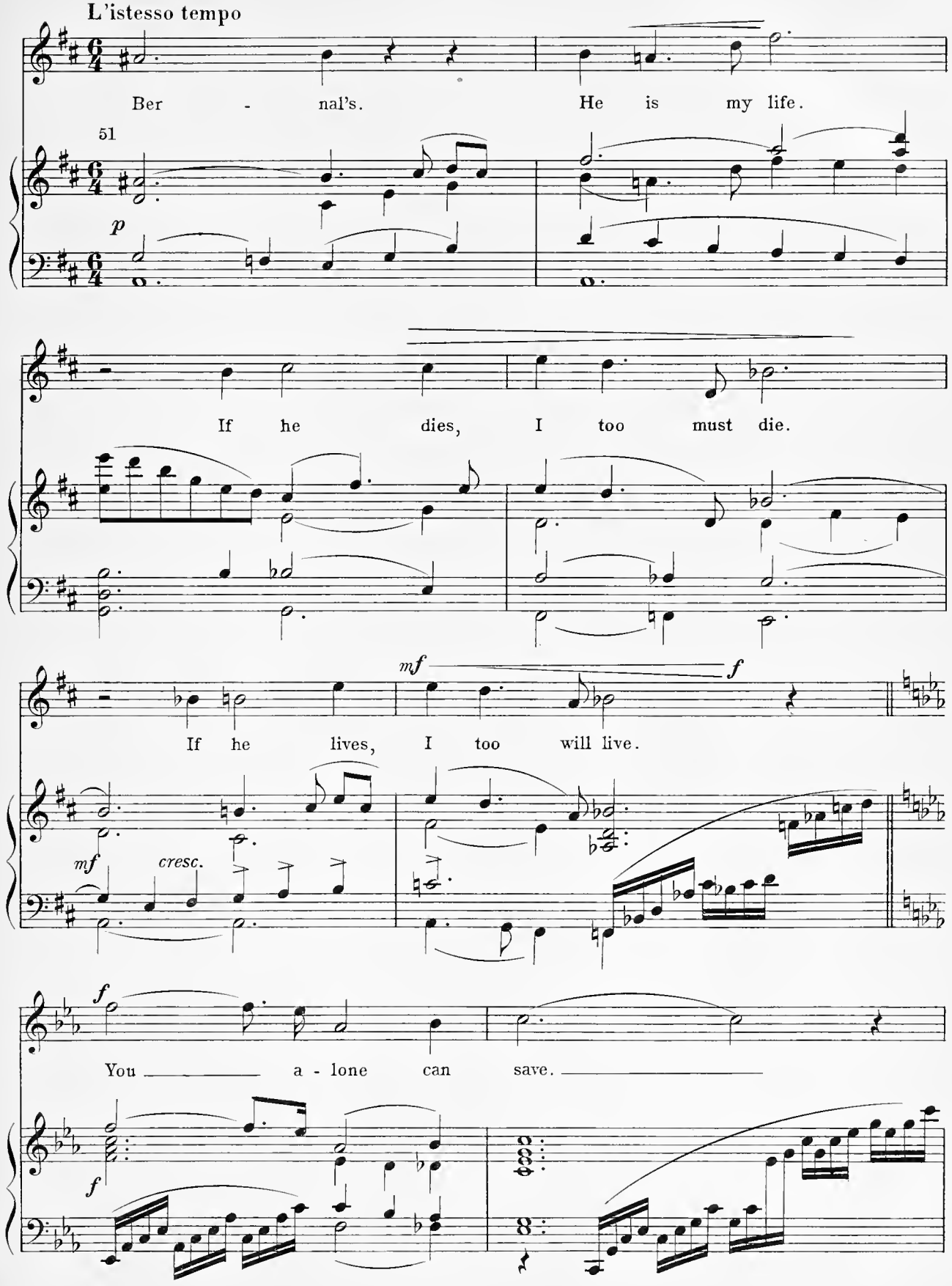

Largamente
ff
tri - umph on my lips e - ter - nal - ly, shall
ff
shall tri - umph on my lips e - ter - nal - ly, shall
46
ff
mf
ff
mf
ffff
tri - umph on my lips e - ter - nal -
ffff
tri - umph on my lips e - ter - nal -
ff
mf
ffff
ly.
ly.
ff

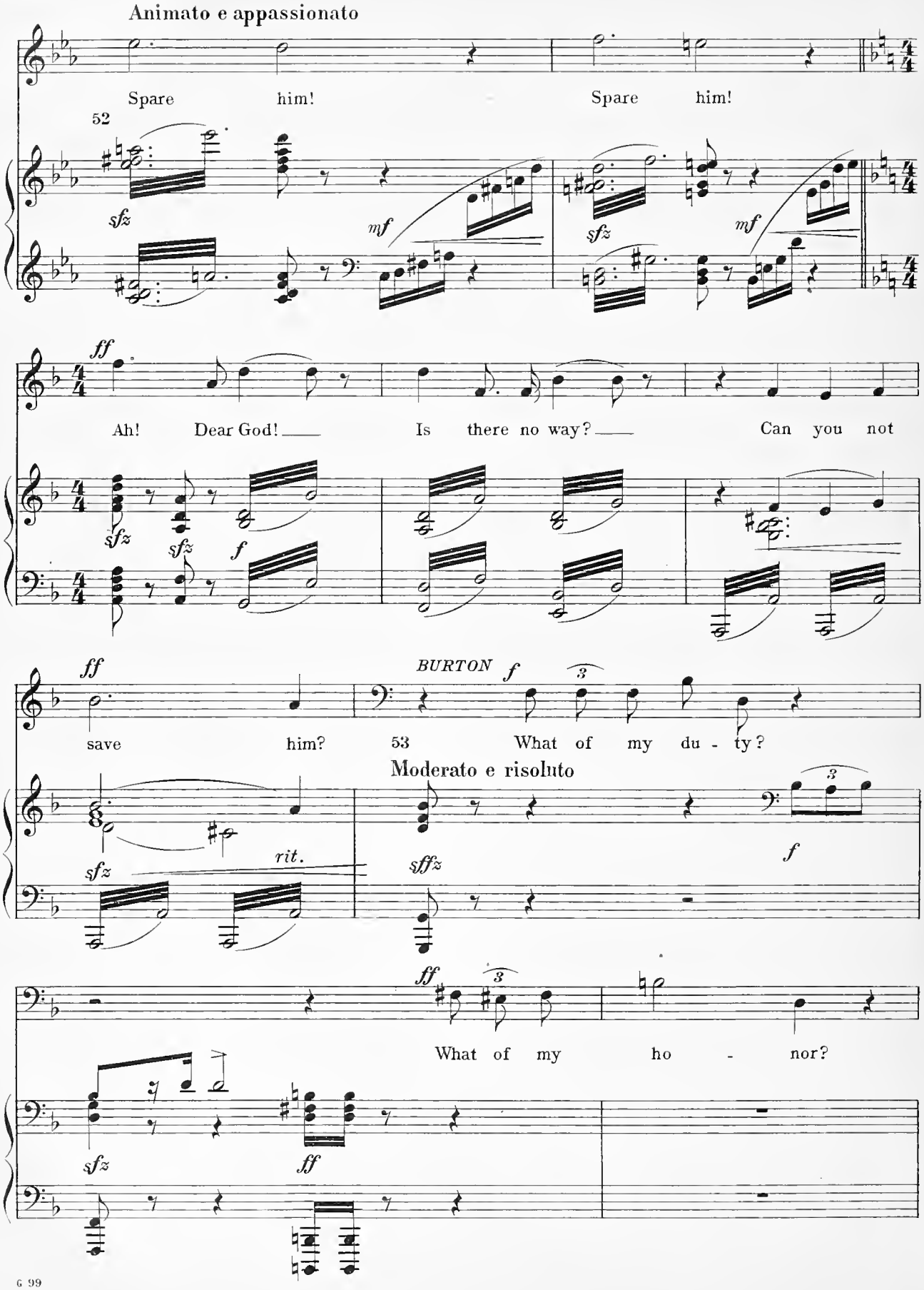

Allegro molto e appassionato
(They embrace.)
47
sffz
sffz
meno mosso e risoluto
sfffz
BURTON
mf
f
I would give life in all e - ter - ni - ty
sffz
mf
mf
f
For one short hour of love like hers.
f

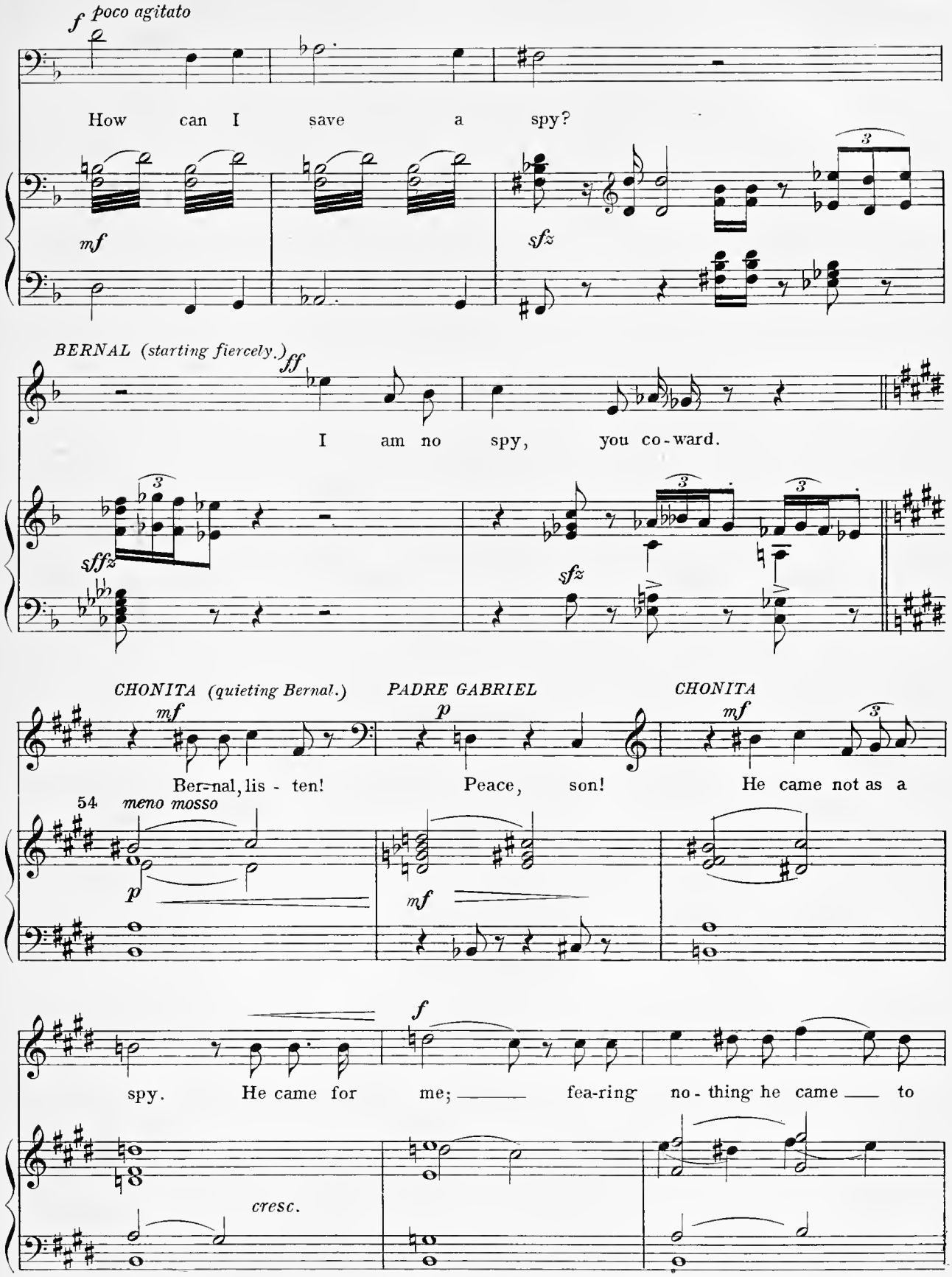

poco agitato
CHONITA
mf
Se - ñor Bur - ton, one word, one
48
pp
mf
pp
BURTON
meno mosso
mf
plea be - fore I go. Speak it,
3
mf
CHONITA
mf
poco agitato
Here! Se-ñor! nea - rer! Here by me!
BURTON
ritard.
a tempo
ask what you will
poco agitato
ritard.
mf

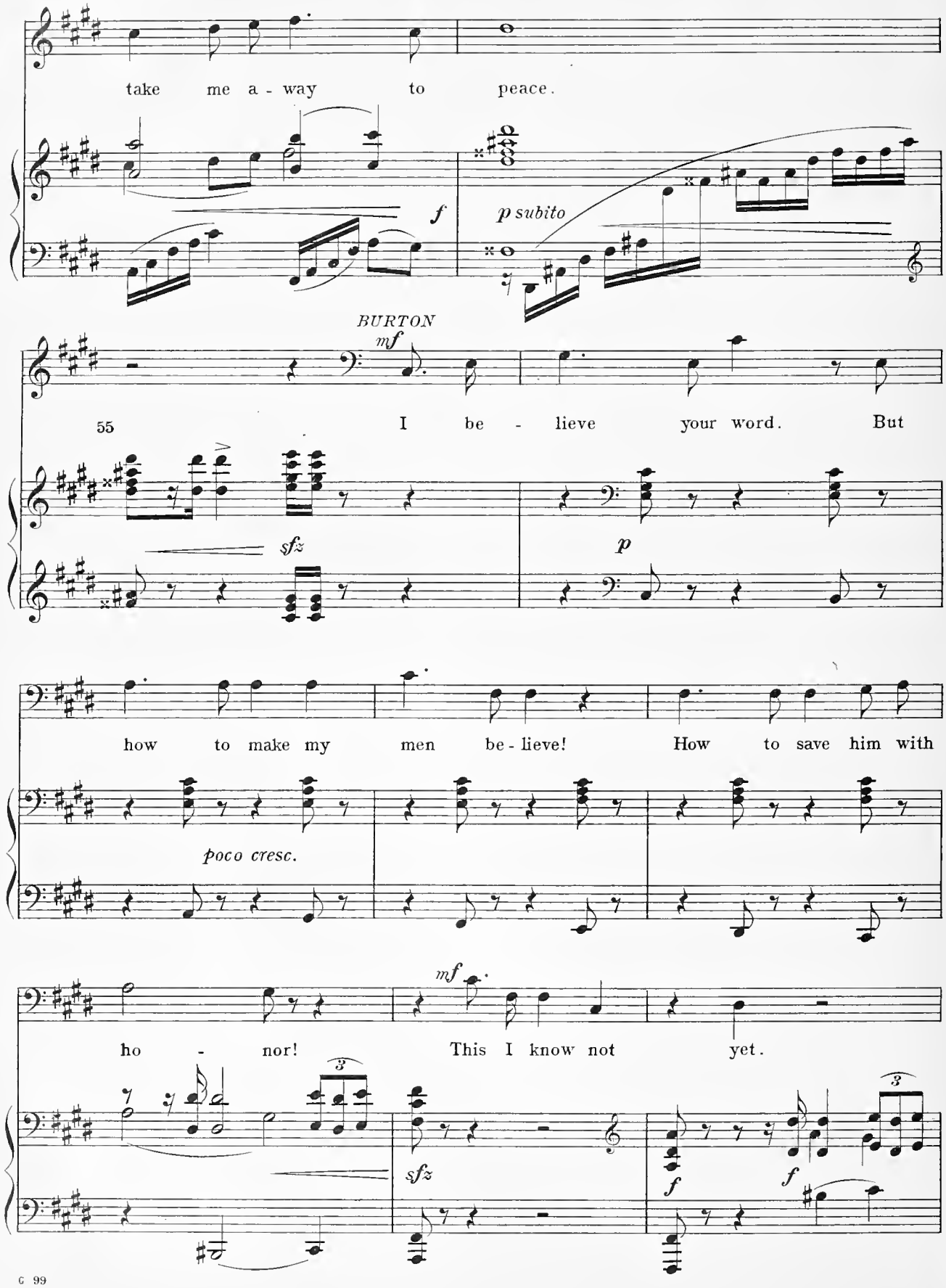

(Burton approaches bedside, up stage. Bernal remains kneeling.)
49
You have cared for me, been kind,
pp
mf
giv'n me aid. Pro - tec - tion and help you have
mf
p
ff Largamente
pro - mised. Yes! e - ven all!
All ____ that
50
3
sfz
ff
man can do.
You have pro - mised
f
sfz
sfz
f

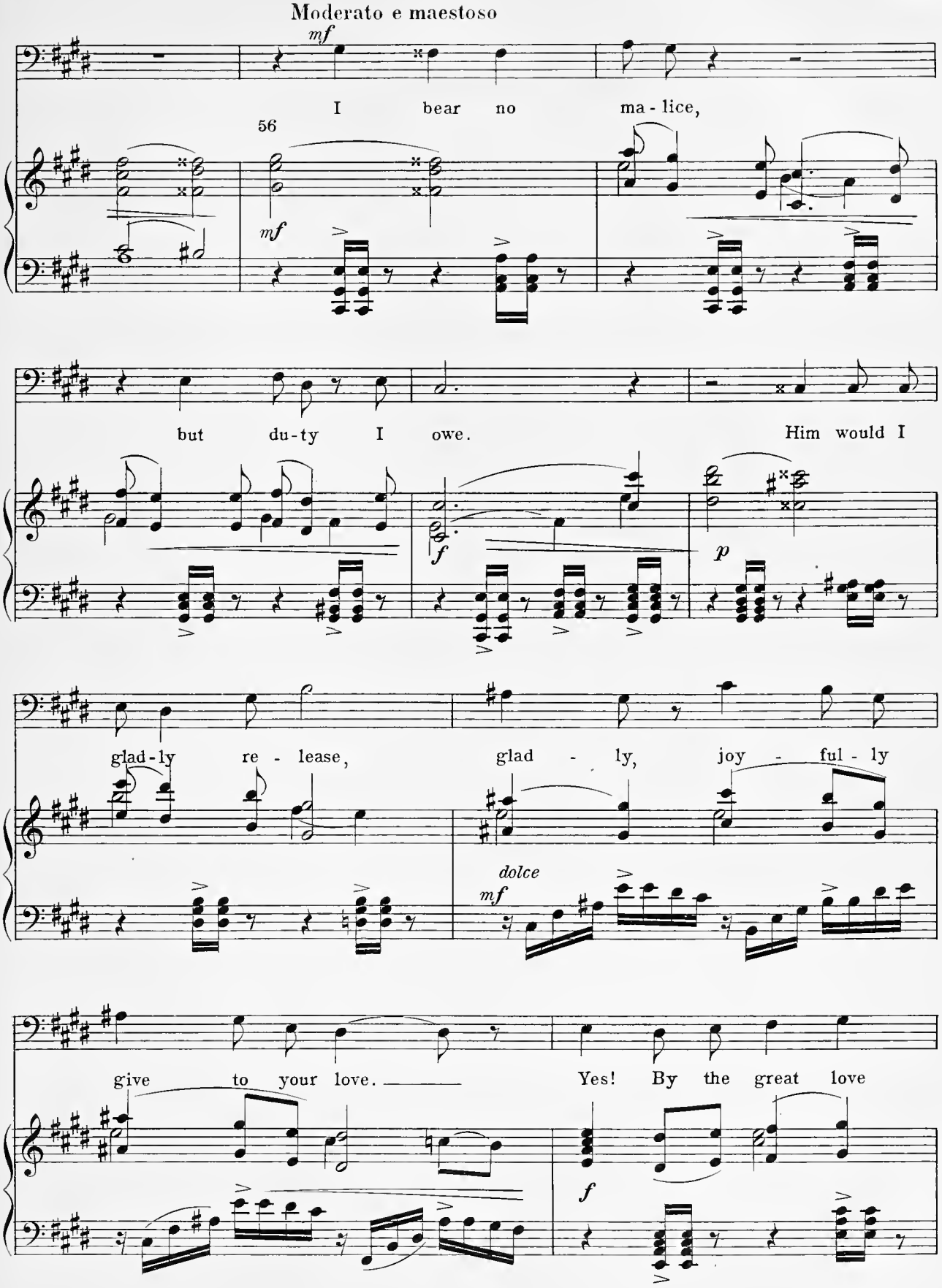

me.
ff
f
3
3
BURTON (with great emotion, breathing deeply.)
f
Aye! for your love.
sffz
sfz
CHONITA
mf
My love is not mine. It is gi - ven.
p
mf
p
p
It is whol - ly his, my
mp
mf
6/4
6/4

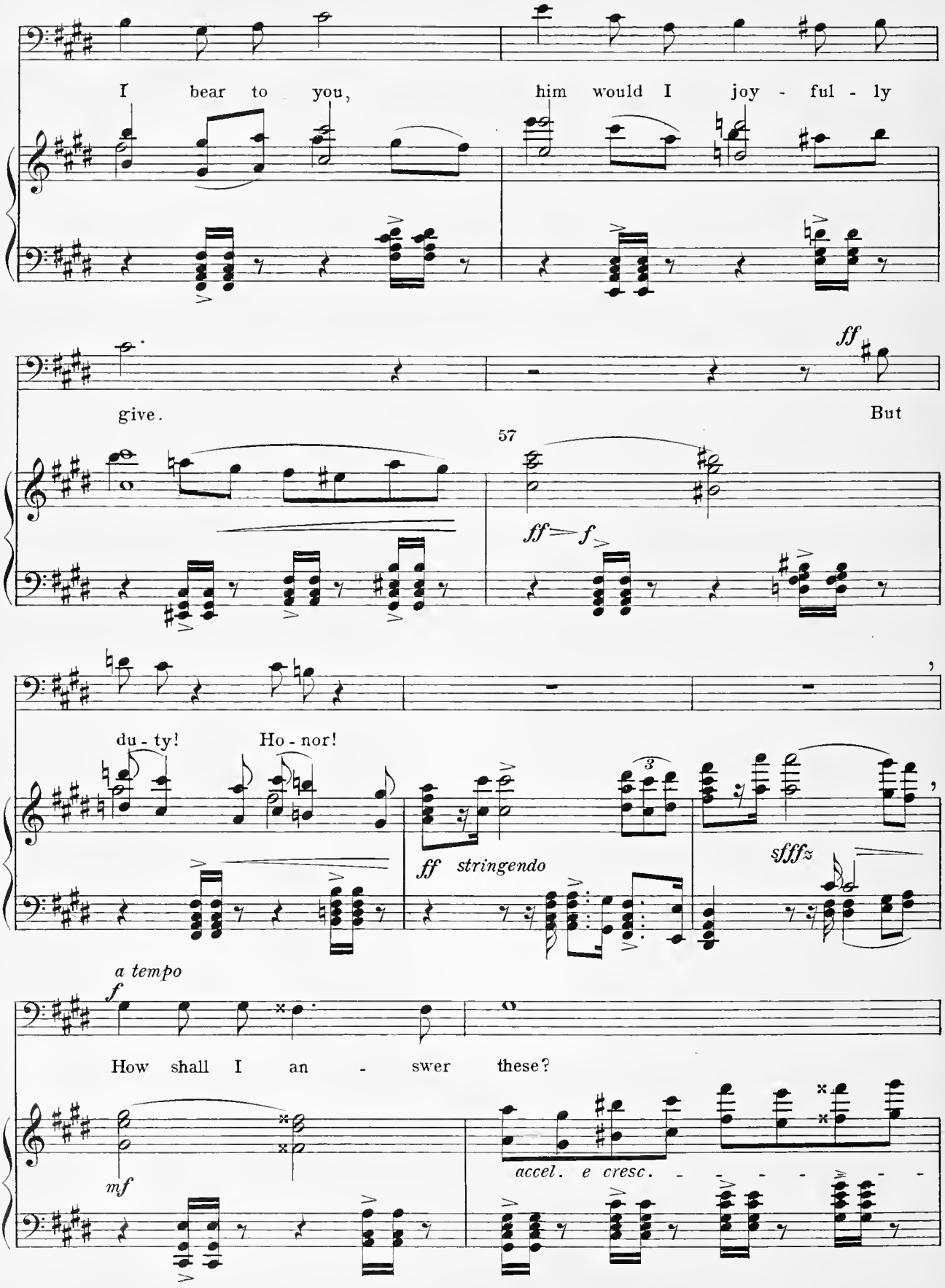

L'istesso tempo
Ber - nal's. He is my life.
51
p
If he dies, I too must die.
mf
f
If he lives, I too will live.
mf
cresc.
f
You a - lone can save.
f

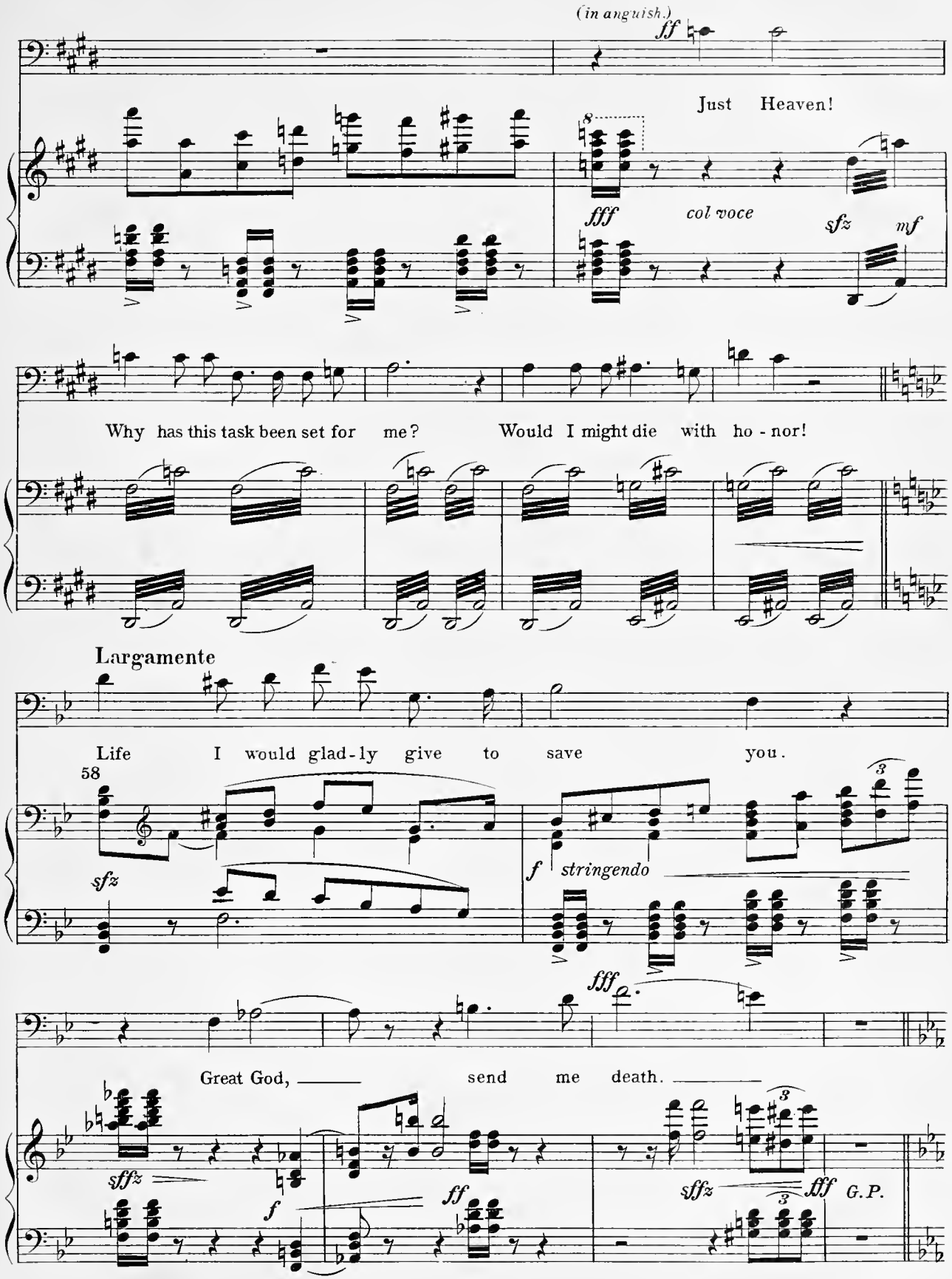

Animato e appassionato
Spare him!
Spare him!
52
sfz
mf
sfz
mf
ff
Ah! Dear God!
Is there no way?
Can you not
sfz
sfz
f
ff
BURTON
f
save him?
53
What of my du - ty?
Moderato e risoluto
sfz
rit.
sfff
f
ff
What of my ho - nor?
sfz
ff

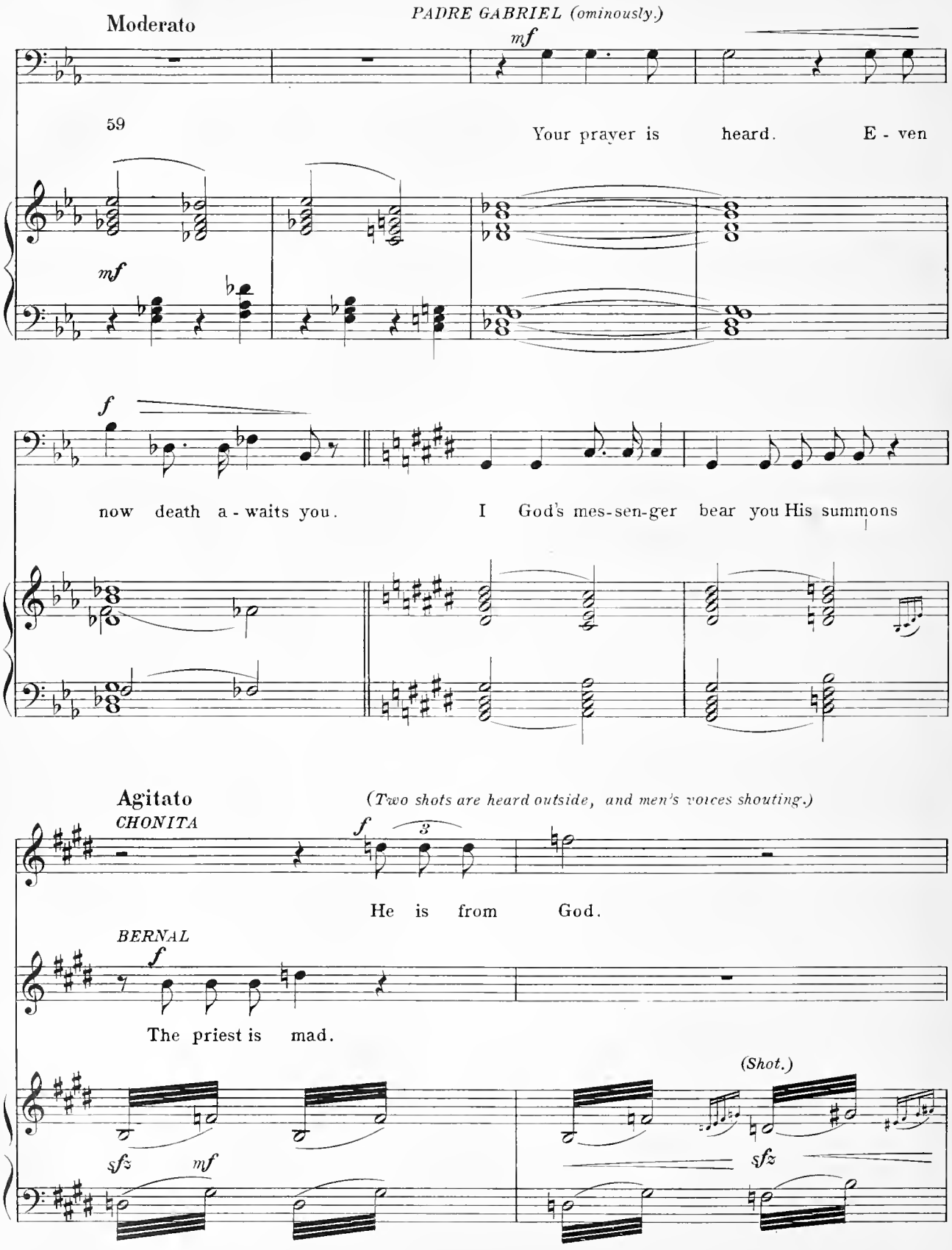

f poco agitato
How can I save a spy?
mf
sfz
BERNAL (starting fiercely.)
ff
I am no spy, you co-ward.
sffz
sfz
CHONITA (quieting Bernal.)
PADRE GABRIEL
CHONITA
mf
p
mf
Ber-nal, lis - ten!
Peace, son!
He came not as a
54
meno mosso
p
mf
f
spy. He came for me; fea-ring no - thing he came to
cresc.


take me a - way to peace.
f
p subito
BURTON
mf
55
I be - lieve your word. But
sfz
p
how to make my men be - lieve! How to save him with
poco cresc.
mf
ho - nor! This I know not yet.
3
sfz
f
f
3

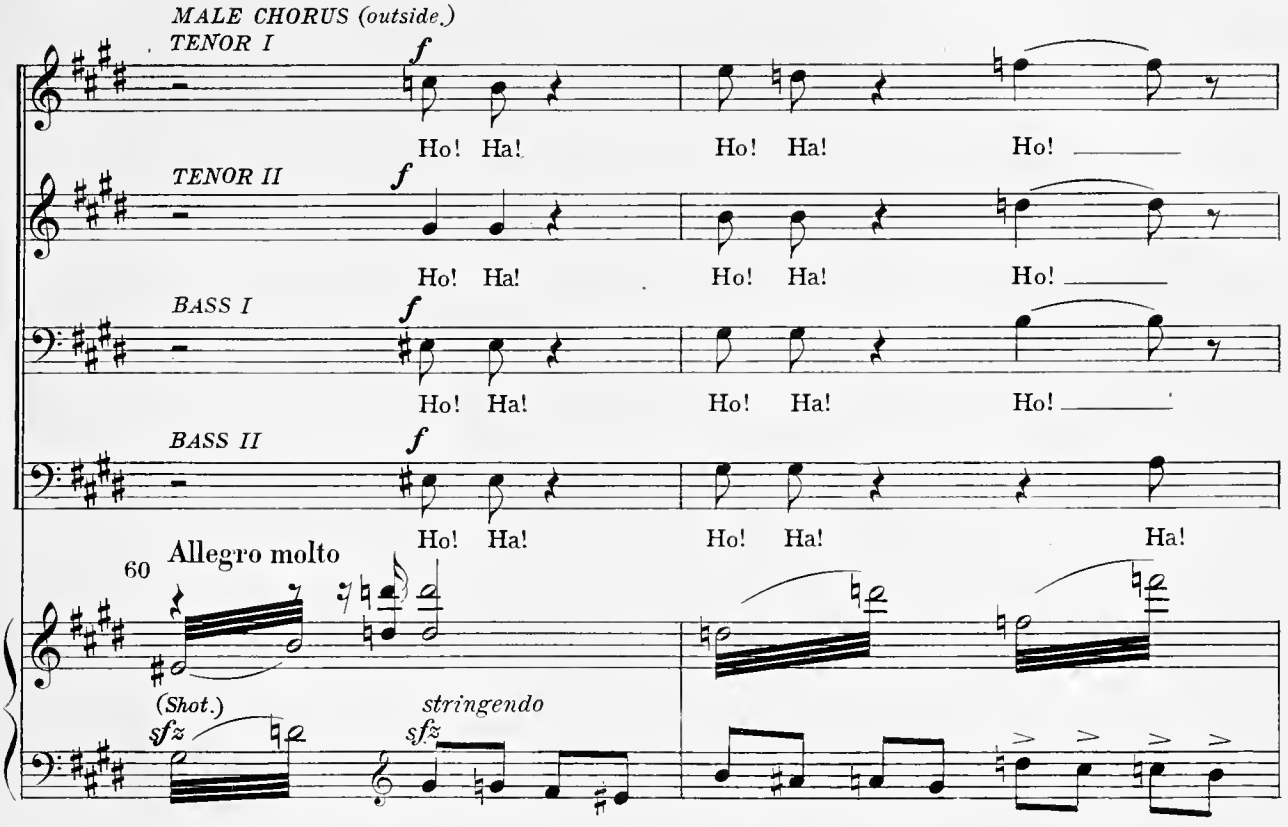

Moderato e maestoso
mf
I bear no ma - lice,
56
mf
but du-ty I owe.
Him would I
f
p
glad-ly re - lease,
glad - ly, joy - ful - ly
dolce
mf
give to your love.
Yes! By the great love
f


I bear to you,
him would I joy - ful - ly
give.
ff
But
57
ff > f
du - ty!
Ho - nor!
3
ff stringendo
sfffz
a tempo
f
How shall I an - swer these?
mf
accel. e cresc.

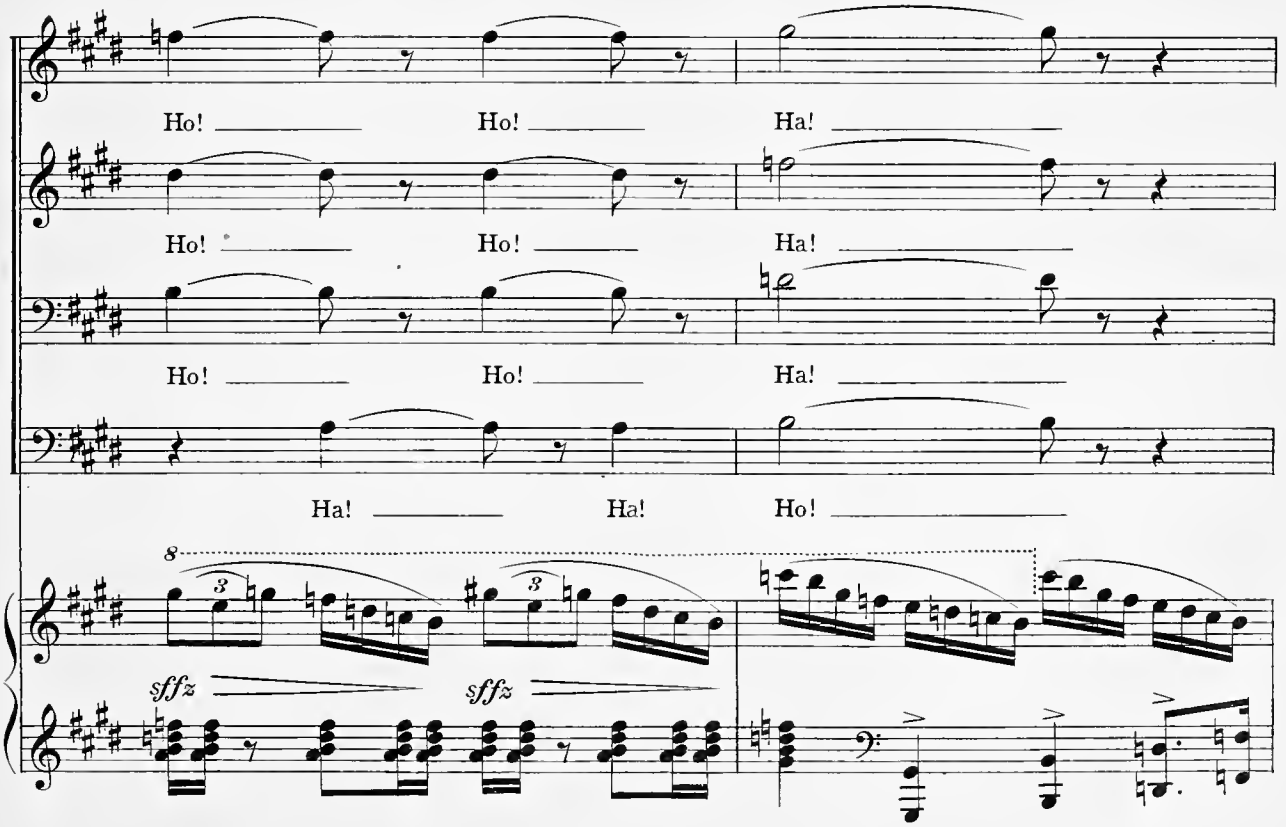

(in anguish.)
ff
Just Heaven!
8
fff
col voce
sfz
mf
Why has this task been set for me?
Would I might die with ho - nor!
Largamente
Life I would glad - ly give to save you.
58
sfz
f
stringendo
3
fff
Great God, send me death.
sffz
ff
f
sffz
fff
G.P.

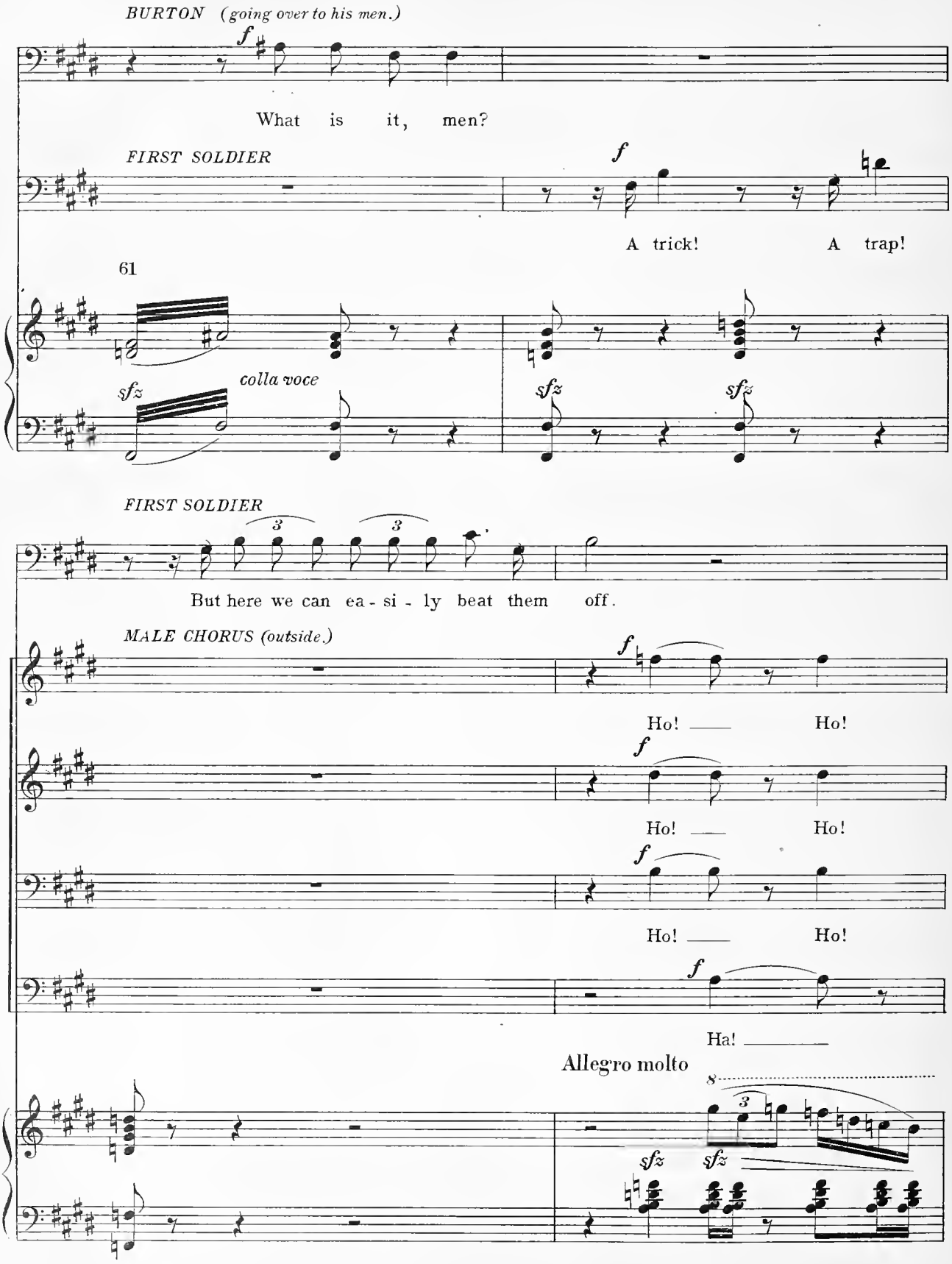

Moderato
PADRE GABRIEL (ominously.)
mf
59
Your prayer is heard. E - ven
mf
f
now death a - waits you. I God's mes-sen-ger bear you His summons
Agitato
(Two shots are heard outside, and men's voices shouting.)
CHONITA
f
3
He is from God.
BERNAL
f
The priest is mad.
(Shot.)
sfz
mf
sfz

SCENE VII. *THE SAME, CORP. TOM, American and Mexican Soldiers and followers of Padre Gabriel*



(Enter hurriedly two American soldiers (up stage) who start to barricade the door with furniture. Burton goes over to them quickly.)




BURTON (going over to his men.)
What is it, men?
FIRST SOLDIER
A trick! A trap!
61
colla voce
FIRST SOLDIER
But here we can ea - si - ly beat them off.
MALE CHORUS (outside.)
Ho! Ho!
Ho! Ho!
Ho! Ho!
Ha!
Allegro molto

(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

TOM

(Tom dies.)

Save your-self, my Cap - tain.

62

sffz *mf* *sfz* *sfz*

meno mosso

BURTON (addressing his men with sudden decision.)

(Exeunt American soldiers.)

f

Back to your posts, my men, leave these to me.

ff *sffz* *sfz* *f*

BURTON (turns to Chonita.)

Moderato e sostenuto

63

f

Cho - ni - ta! Glad - ly I of - fer

ff *mf* *f*

my life for his, To give you free - dom,

f

ff

love and joy.

cresc. ed accel.

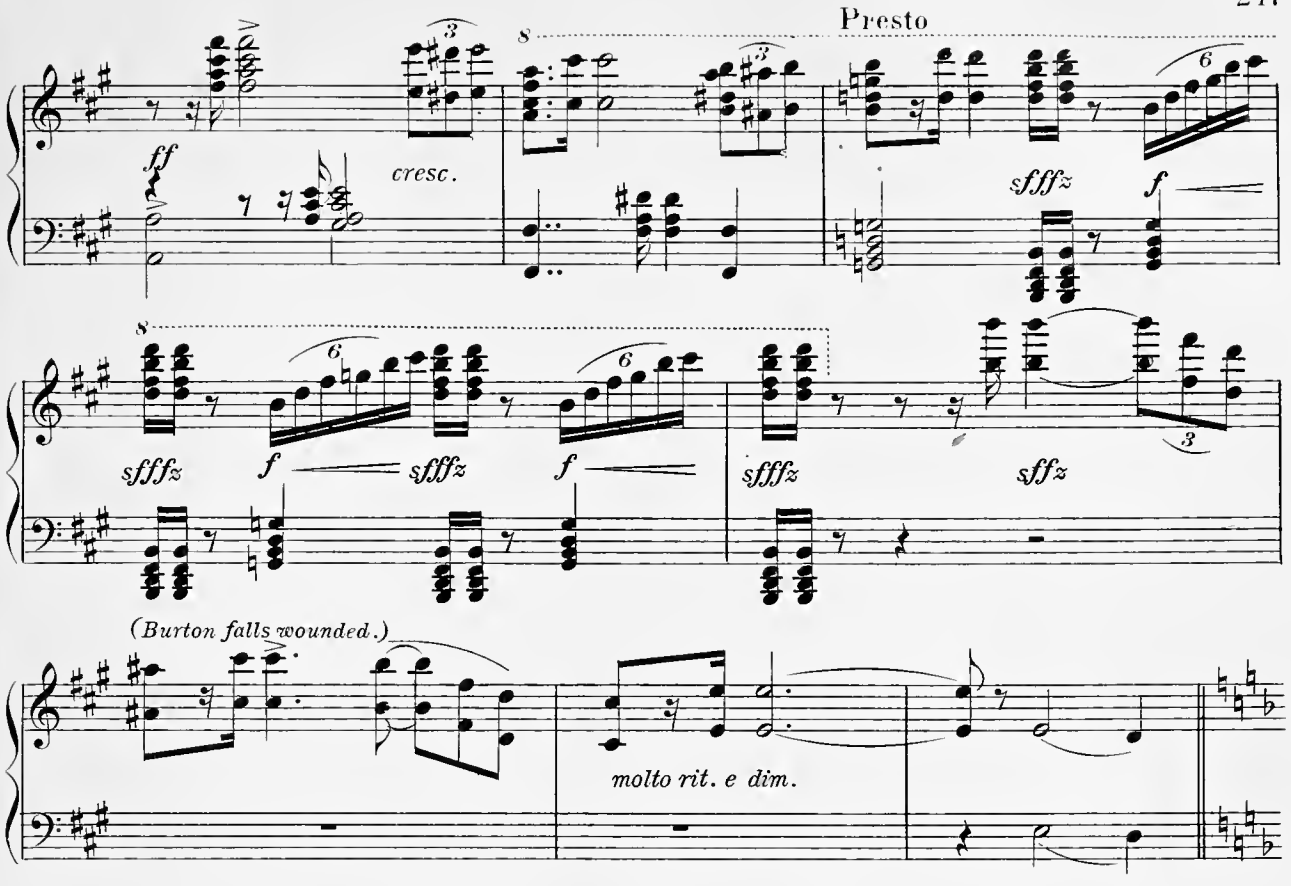
sfz

(Burton draws his sword and rushes at the first Mexican as if to fight him, but lowers his guard and is stabbed. Chonita and Bernal look on in impotent bewilderment.)

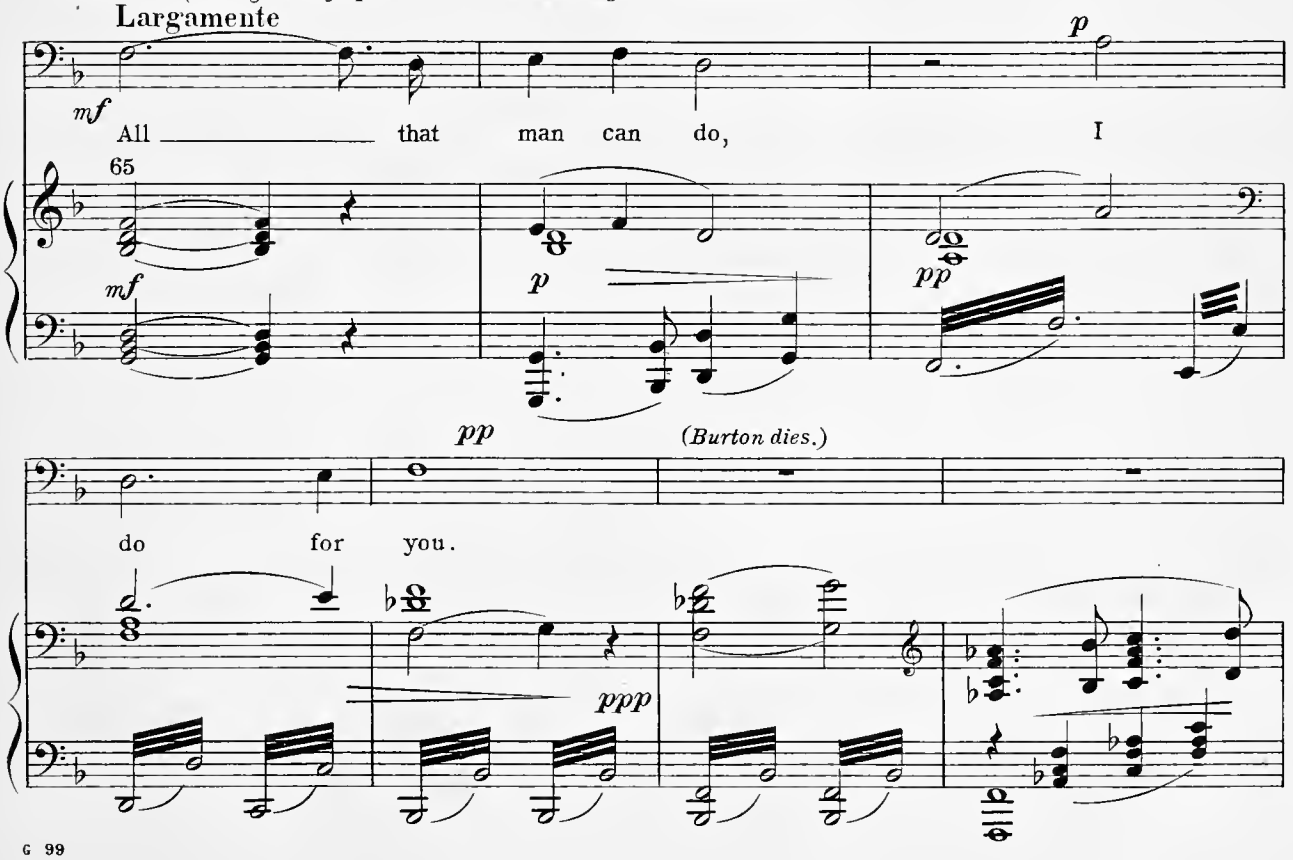
Allegro molto e furioso

64

sfz *sffz*

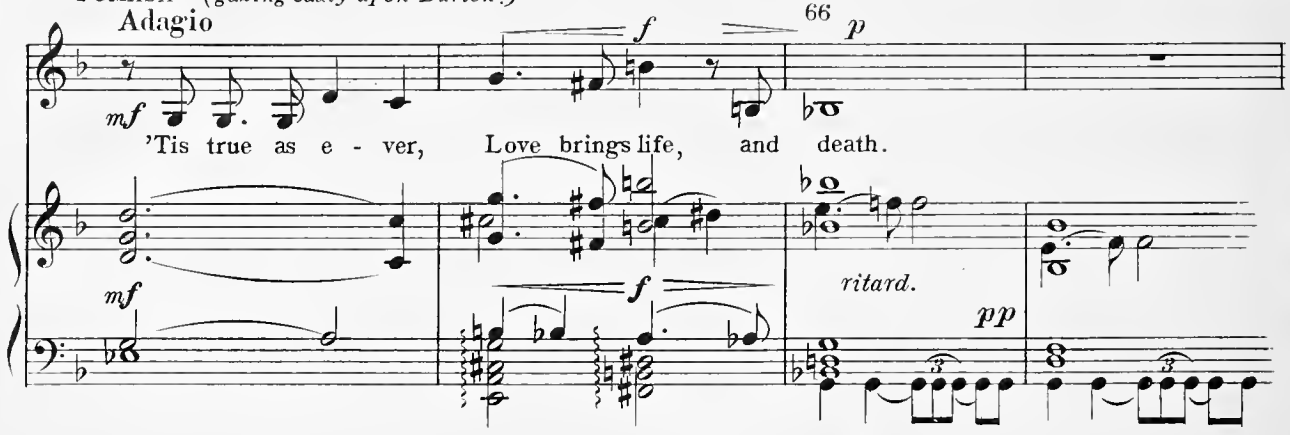


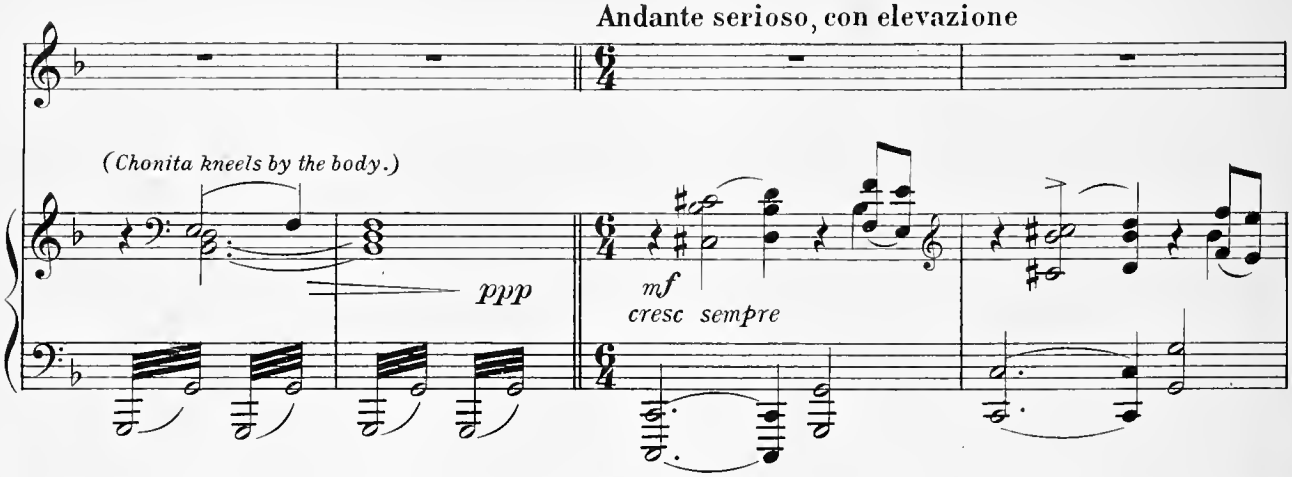
BURTON (raising himself upon one hand and looking toward Chonita.)



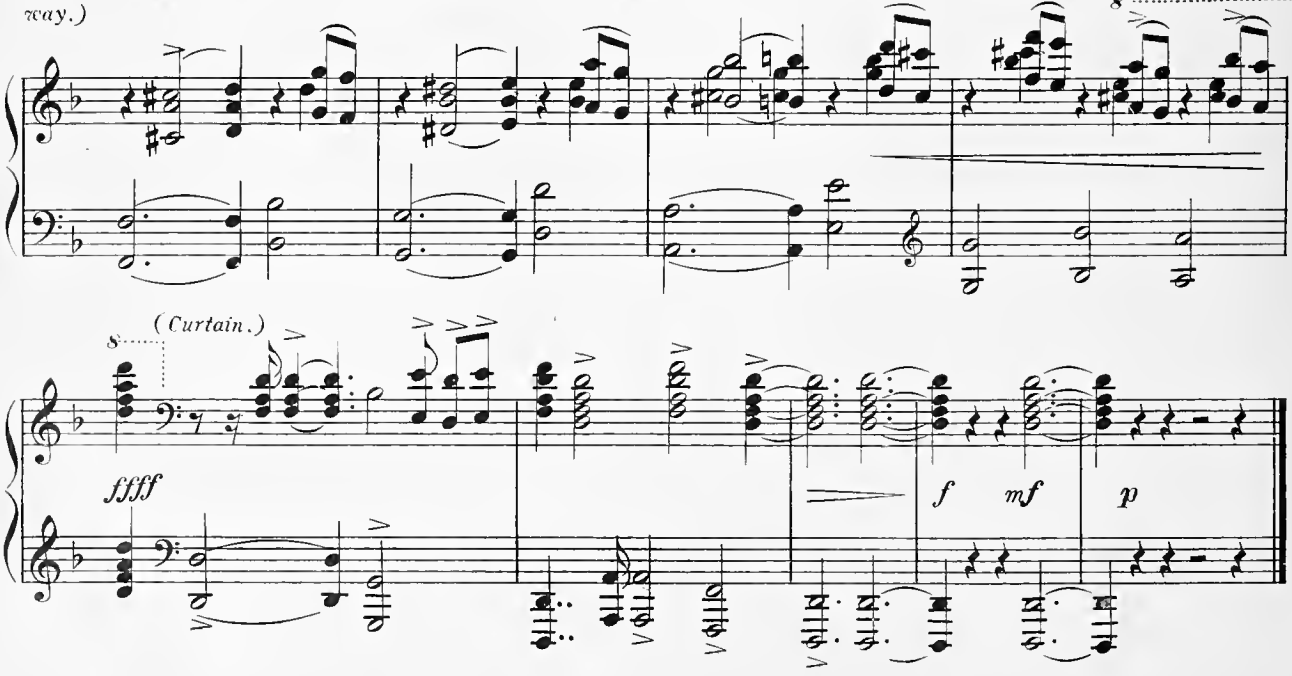
(Tomasa covers Burton with an Indian blanket, while Chonita, assisted by Bernal, approaches and kneels reverently by the body.)

TOMASA (gazing sadly upon Burton.)





(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.)



C.F.W. Schlimper Music Press, Boston, Mass.