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Frederick Shepherd Converse

The Sacrifice

Autograph manuscript

Westwood, ~~1900~~ 1910

The Hanarable John B. Hynes, Mayar of the City af Boston, and the Trustees of the Bostan Public Library cardially invite you to take part in a Canference af Trustees of Massachusetts Public Libraries ta be held at the Bostan Public Library an Saturday morning and afternoon, March 27, 1954, and fallowing thereafter ta be the guest of the City of Bastan at a Centennial Dinner to be held at 6:00 P.M. at the Sheraton Plaza Hatel in honar af the Centennial Anniversary af the Baston Public Library.

R.S.V.P. *Dress Infarmal*

"To my wife"

"The [illegible]"

Romantic Grand [illegible]

in three acts.

Text and music

by

Frederick [illegible]

[illegible]

Brown Library.

Frederick S. Converse.
Apr. 17. 1911.

Characters.

Edonita Rivera,	a young Mexican lady:	Soprano.
Bernal del Castillo,	a Mexican officer:	Tenor.
Tomasa,	an old Indian servant:	Contralto.
Capt. Burton,	an American officer:	Baritone.
Pablo,	Tomas's son, servant of Bernal:	Baritone.
Padre Gabriel,	a Mexican priest:	Bass.
Corporal Tim Flynn,	an American soldier:	Bass.
Little Dick	an American soldier:	Baritone
Marianna,	a young Indian servant:	Soprano.
Magdalena,	an Indian girl:	Soprano.
Señora Ruiz	aunt of Edonita.	

American and Mexican soldiers, and Spanish and Indian girls.

Time, 1846.

Place, Southern California.

Scenes.

Act I. Garden of Señora Ruiz's house; afternoon.

Act II. Interior of a Mission church; the following morning.

Act III. Bed chamber in Señora Ruiz's house; early morning of the third day.

Act I

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

Right: the main body of the house, which is one story high, built of whitewashed adobe, and roofed with red tiles in Spanish fashion. Over the house high wooded hills are seen.

Rear: a wing, or ell of the house extends somewhat more than half way across the stage, its end being hidden in shrubbery, which continues towards the left and merges into a grove of olive trees.

Left, front: an arbor seat, overshadowed by climbing rose and jasmine and flanked by the olive grove.

Centre, front: a fountain, before which stands a low divan of Chinese make; also a small table [illegible] are flowers and [illegible].

extending around the walls of the house [illegible], low verandah, roofed with rushes and overgrown with [illegible] plants. There is a door [illegible] stage at right, opening from the main house into the verandah from which steps [illegible] down into the garden. There is also an entrance door at rear, [illegible] from the wing of the house into the garden.

Beyond the shrubbery, and [illegible], is seen a radiant [illegible] valley, stretching down to the distant sea. A small river runs through the valley, and on an elevation about half a mile away the buildings and orchards of the Mission are plainly visible. The whole scene is [illegible] by an atmosphere of tropical luxuriance.

as the curtain rises, Chonita is seen reclining upon the divan, [illegible] and accompanying her song upon a guitar. Her [illegible] black hair falls in rich folds over the end of the couch, and Trinidad, sitting upon the ground, [illegible] it, fondling it [illegible]. Chonita is dressed in loose garments, [illegible] the [illegible] has a Spanish shawl thrown about her shoulders.

Instruments required in act I.

3. Flutes.
(3d Flute, (interchangeable with Piccolo.)

2 Oboes.

1 English Horn.

2 Clarinets.

1 Bass Clarinet.

2 Bassoons.

1 Contra Bassoon.

4 Horns.

3 Trumpets.

3 Trombones.

1 Contra Bass Tuba.

3 Timpanis.

2
1 Harps.

12 First Violins

12 Second Violins

6 Violas.

6 Cellos.

6 Contra Basses.

The Sacrifice. Act I.

Andante, molto tranquillo.

Piccolo interchangeable with 2nd Flute

2 Flutes

2 Oboes

Eng. Horn

2 Clarinets in B♭

Bass Clar. in B♭

2 Bassoons

Contra Bassoon

4 Horns in F

3 Trumpets in F

3 Trom. & Tuba

Tuba

Timpani

Harp

Violins I

Violins II

Violas

Cellos

Contra Bass

mp cresc.

cresc

cresc

cresc

cresc

cresc

Andante, molto tranquillo

Scene I Chonita, Tomasa.

Cl. 1°

S. Cl.

Bns.

Corns.

The Curtain rises.

Languido

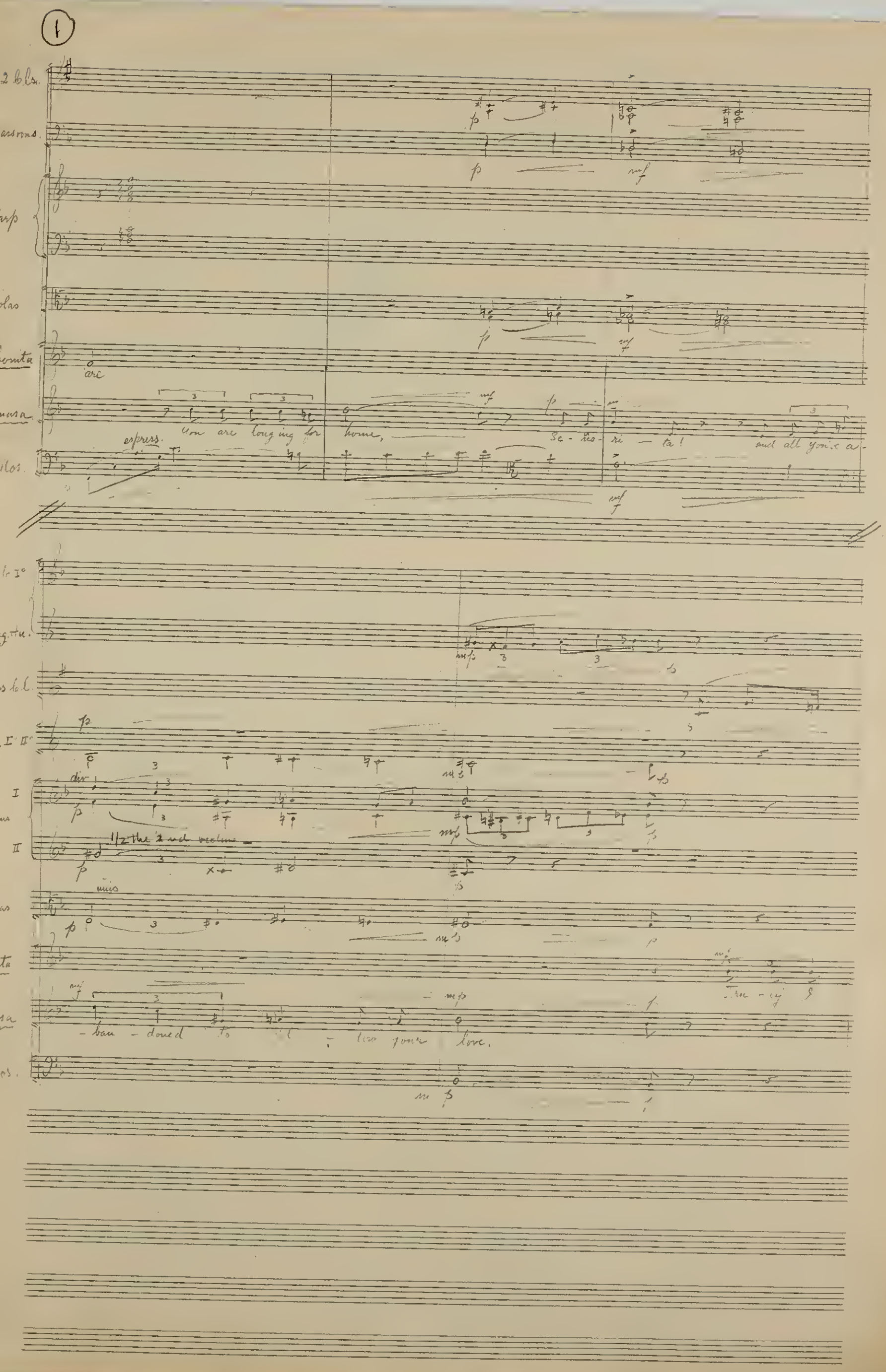
Whi-ther flies the tired and lonely swal-low, Whose weary wings have born him, rem-bling.

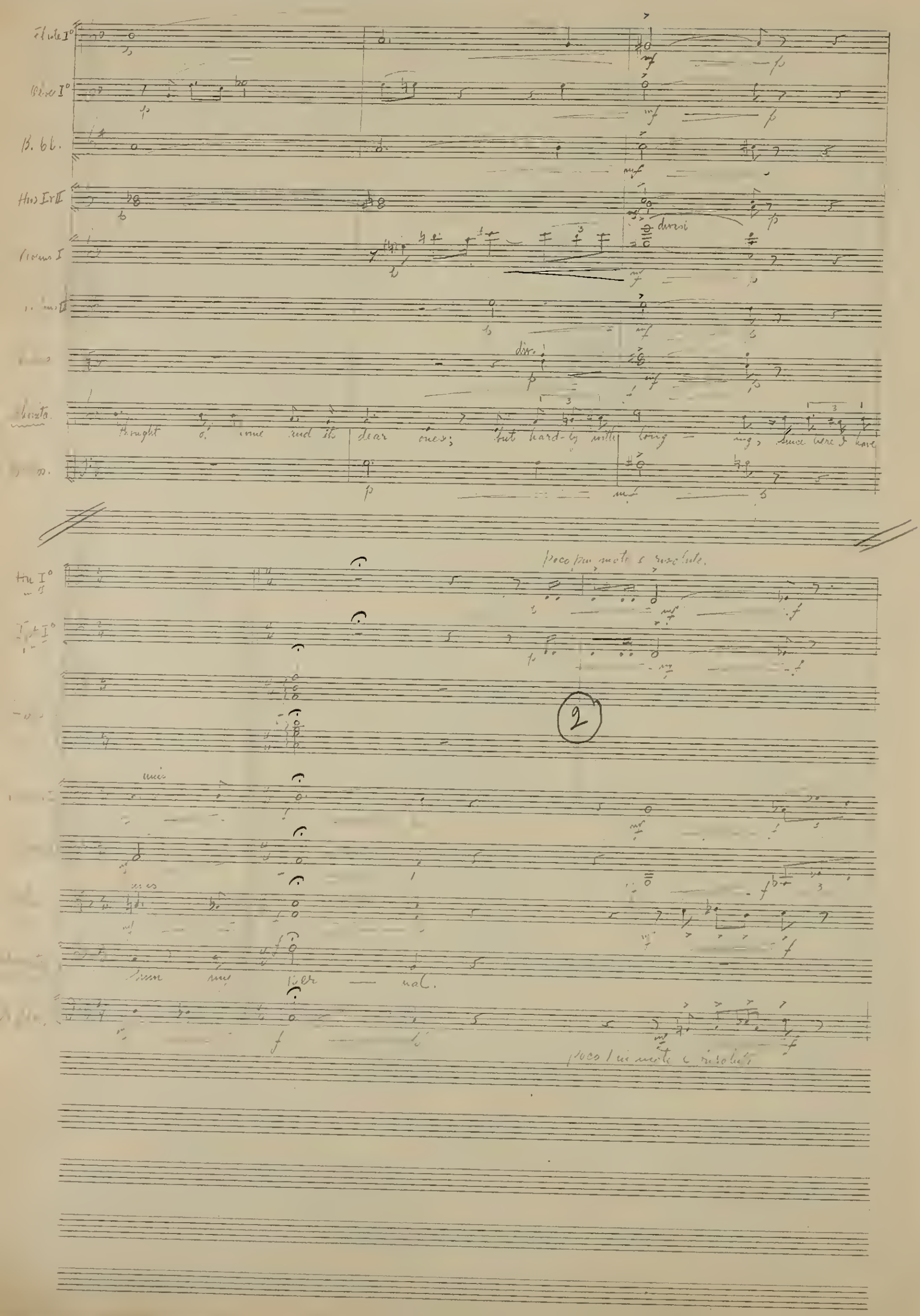
senza sord.

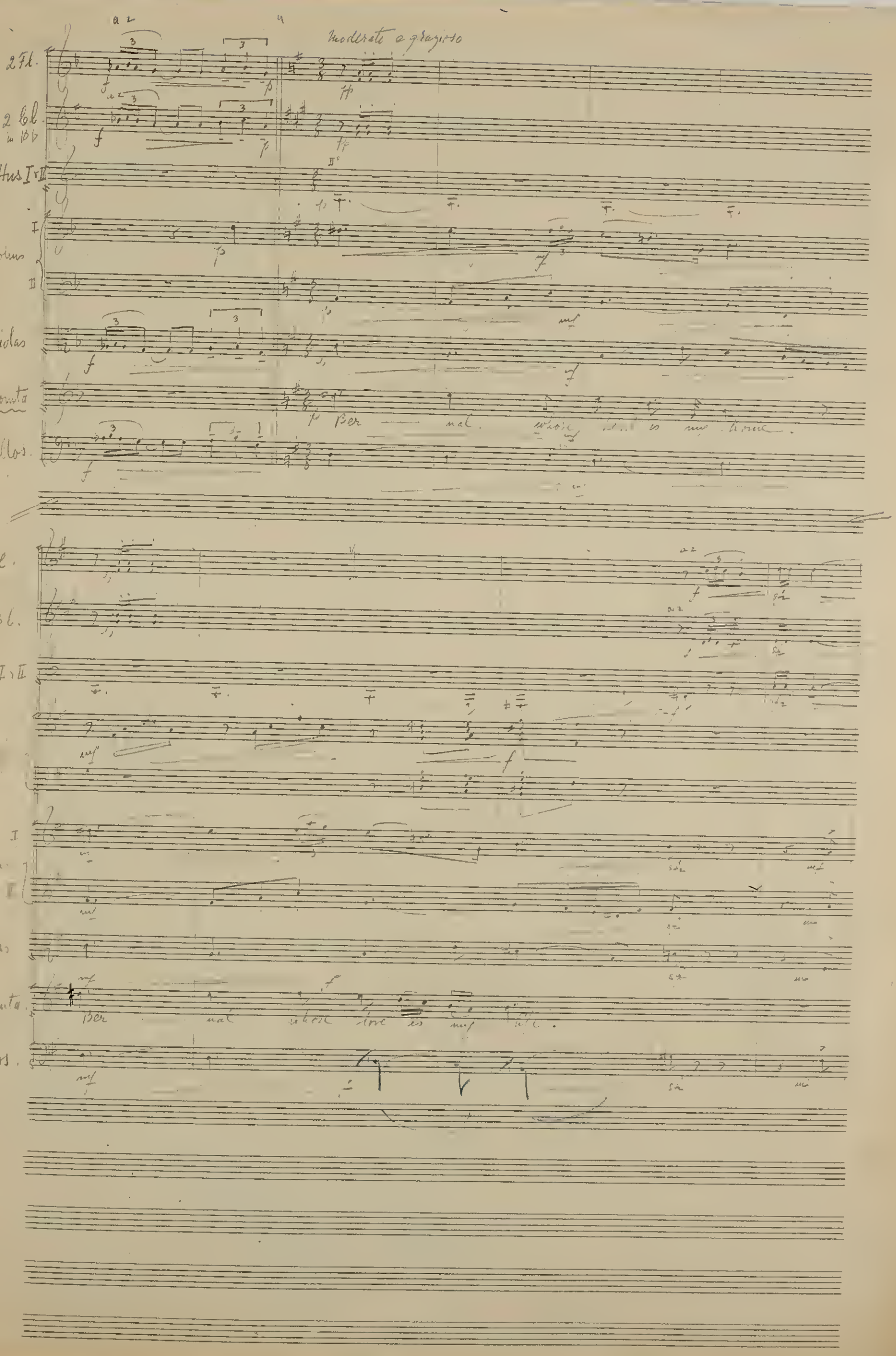
For-lorn am I — and [illegible] to would fol-low, Where love a-waits me, and my dear ones

poco riten.

poco riten


1
2 Cls.
arsons.
arp
olas
onita
are
nasa
You are longing for home,
Se - ño - ri - ta!
and all you're a -
espress.
ilos.
I°
g. Hn.
s Cl.
I° II°
I
II
div
1/2 the 2nd violins
unis
ta
sa
- ban - doned to
tion your love.
os.


Flute I°
Oboe I°
B. Cl.
Hns I & II
Violins I
Violins II
Violin
Violetta
Bass
Hn I°
Hn II°
divisi
div.
thought of home and its dear ones; but hard-ly with long-ing, since here I have
poco più mosso e risoluto.
2
unis
unis
sum my ber-nal.
poco più mosso e risoluto


Moderato e grazioso
2 Fl.
2 Cl. in B♭
Bernal
Bernal

2 Fl.

2 Cl.

Hns I & II

Violins I

II

Violas

Chorista

Cellos

3 Cl. Basses

I°

cresc e poco rallent.

cresc e poco rallent

cresc e poco rallent.

cresc e poco rallent.

cresc e poco rallent.

cresc e poco rallent.

trim I have joy ful ly fol - lowed, and will tell

Pizz

3

2 Cl.

Eng. Hn.

2 Bn.

Cellos

stopped

4 Hns

I

II

Chorista

death

arco

2 Fl.
2 Cl.
2 B'ns
Horn I°
Violins I
Violins I
Violas
Chorus
Cellos.

Colla voce
2 Ella voce
senza sord.
senza sord.
senza sord
mf
His ab - sence my on - ly sor - row;
since he must hide in the hills, from the
senza sord.

Con fuoco.
Energico

2 Fl.
2 Cl.
2 B'ns.
Horn I°
Violins I
Violins II
Violas
Chorus
Cellos.
Basses

div. sf
unis sf
Tenuta angrily
e - ne - my here at the mis - sion.
f Hi os te mi al - ma! The cur - sel a - me - ri - ca - nos!

Con fuoco
Energico

(4)

Tempo giusto, agitato.

a 2 stringendo

2 Fl.

2 Ob.

2 Cl.

2 Bns.

4 Cors.

I

I

Tomaso

Chorus (scorn fully)

Why do they bring this war?

War you call it! Better say.

Tempo giusto agitato.

2 Fl.

2 Ob.

Stringendo

cresc e stringend

cresc e stringendo

cresc e stringend

rob - ber - ry!

There is no ho - nest cause for war - fare.

cresc e stringendo

(5)

meno mosso.

2 Fl.

2 Ob.

2 Cl.

Scherzando

Violins I

Violins II

Violas

Chorus.

mf meno mosso.

'Tis said the a-me-ri-can wishes to rule us; but

Cellos.

Scherzando.

meno mosso.

2 Fl.

2 Cl.

2 Bns.

4 Horns

Largamente

Violins I

arco mf

Violins II

arco mf

Largamente

Violas

arco mf

Chorus.

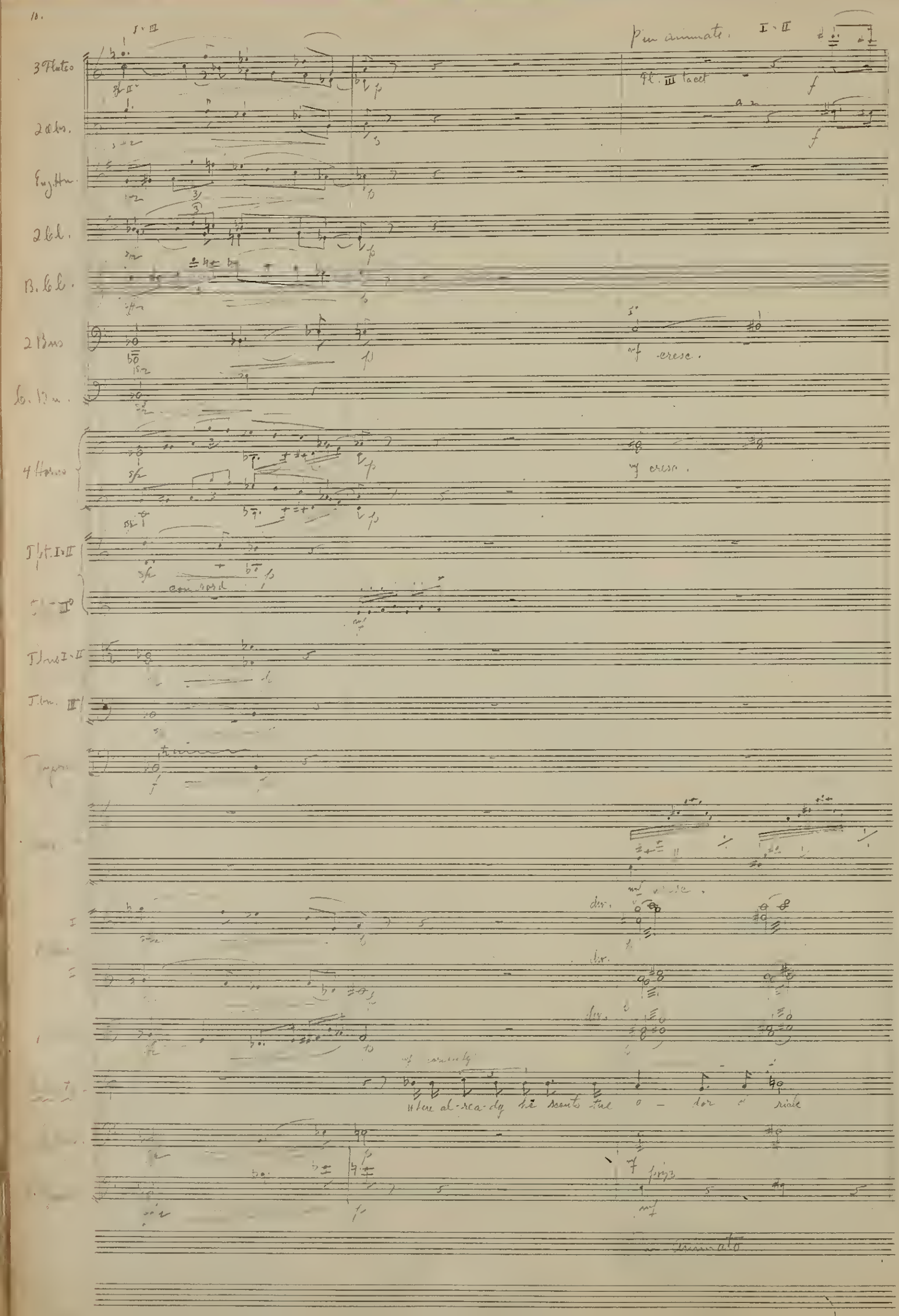
I think, rather he wishes to rule our rich Ca-li-for-ni-a,

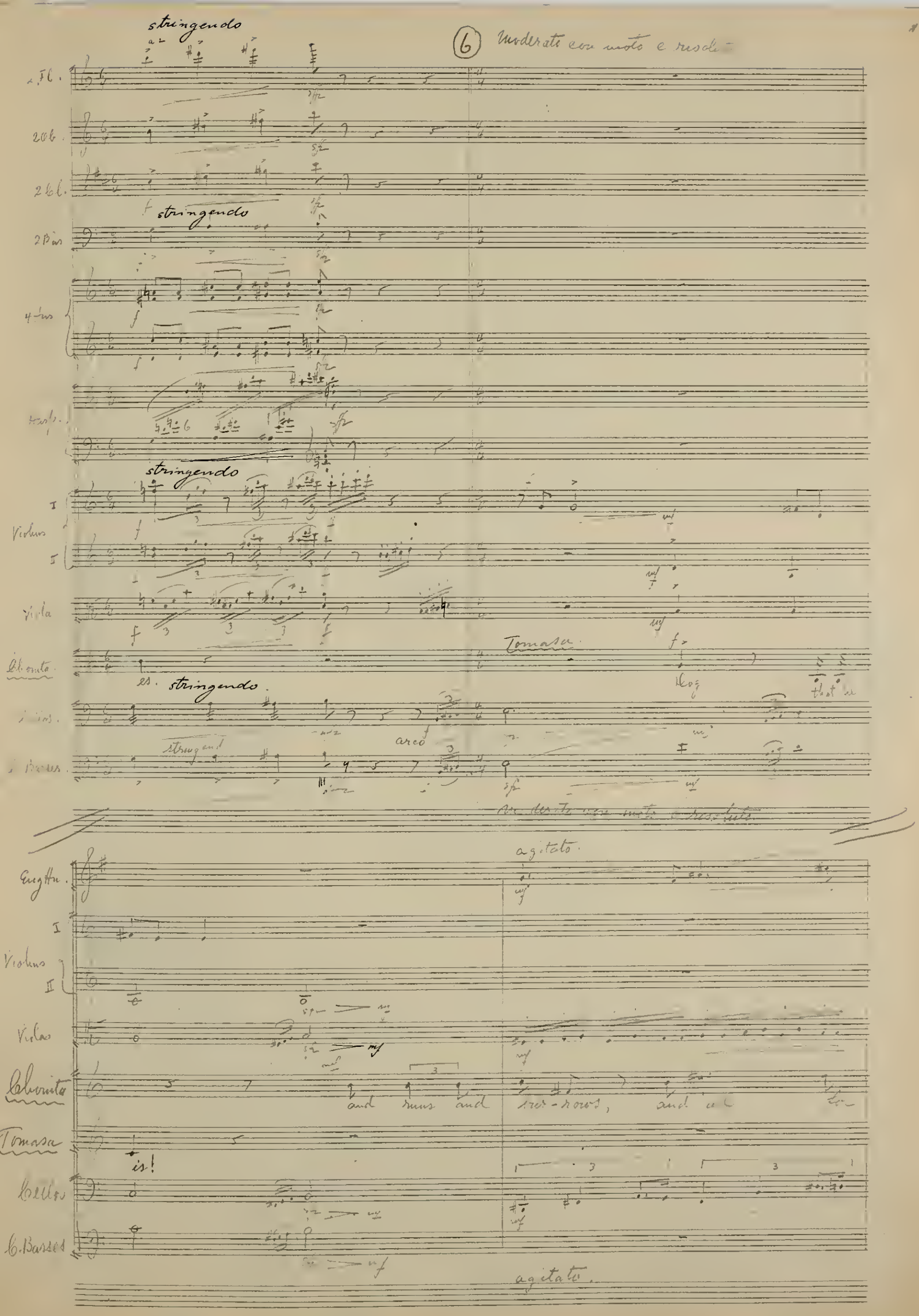
Cellos.

C. Basses.

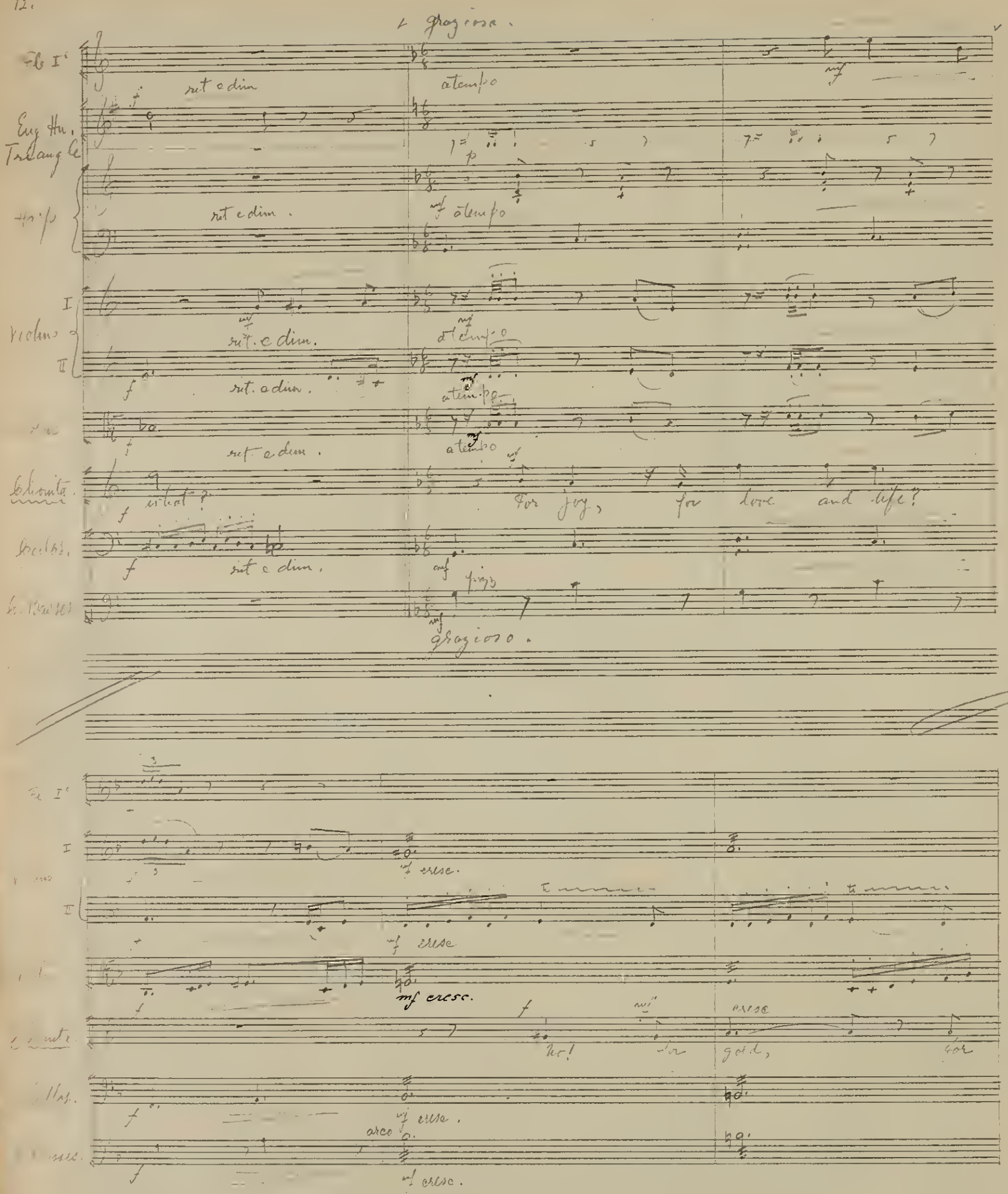
meno mosso.

Largamente.


3 Flutes
2 Obs.
Eng. Hn.
2 Cl.
B. Cl.
2 Bns
C. Bn.
4 Horns
Tpt. I & II
Tbns I & II
Tbn. III
Pin animate.
I & II
Fl. III tacet
cresc.
cresc.
dir.
dir.
dir.
where al-rea-dy he scents the o - dor of ride
animato



stringendo
(6) Moderato con moto e risoluto
2 Fl.
2 Ob.
2 Cl.
stringendo
2 Bas
4 Hns
stringendo
Violins
Viola
Tomasa
Chorista
es. stringendo
Hog
that he
arco
Basses
agitato
Eng Hn.
Violins
Violas
Chorista
and runs and
Tomasa
is!
Cellos
C. Basses
agitato


grazioso.
Fl. I
Eng. Hn.
Triangle
Harp
Violins
I
II
rit. e dim.
a tempo
Chorus
what?
For joy, for love and life?
Cellos
Cl. Basses
grazioso.
cresc.
mf cresc.
arco
gold,

(7)

2 Oboes. — f cresc. molto — ff dimin. molto

Violins I — cresc. molto — ff dimin. molto

Violins II — cresc. molto — divisi — ff dimin. molto

Violas — cresc. molto — dimin. molto

Colomba — grief, and death. —

Tomasa — cresc. molto — f — know the

Cellos. — sfz — ff

C. Basses. — sfz — cresc. molto

Tempo di marcia - ma largamente.

2 Oboes. — poco riten. p — a tempo

Violins I — poco riten. p — f > mf

Violins II — poco riten. p — mf

Violas — poco riten. p — mf

Tomasa — mf — sign — 'Tis the march of ra - ces. — Thus has the Ala - hi

Cellos. — poco riten. — f — sfz > mf

C. Basses.

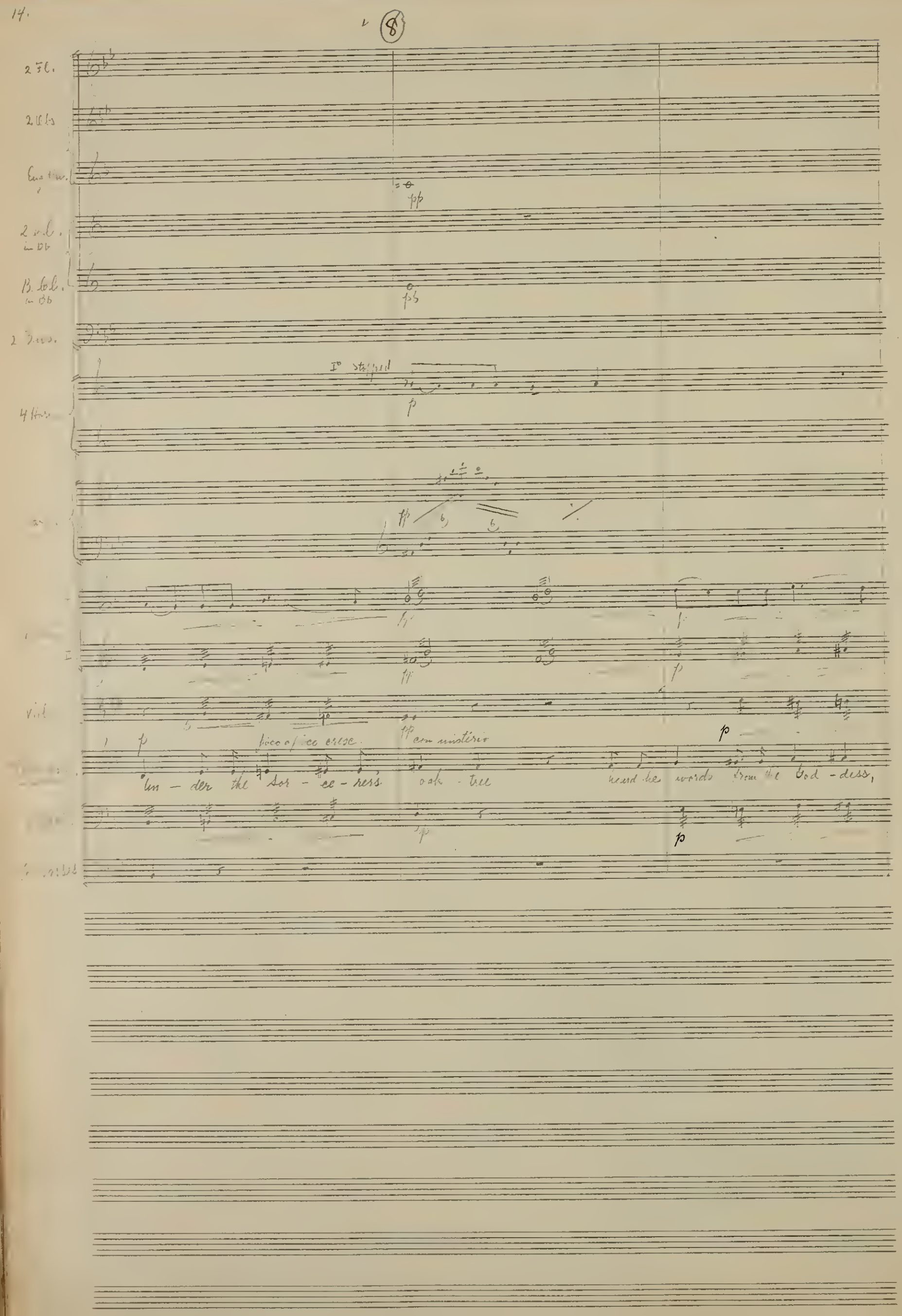
Violins I — p

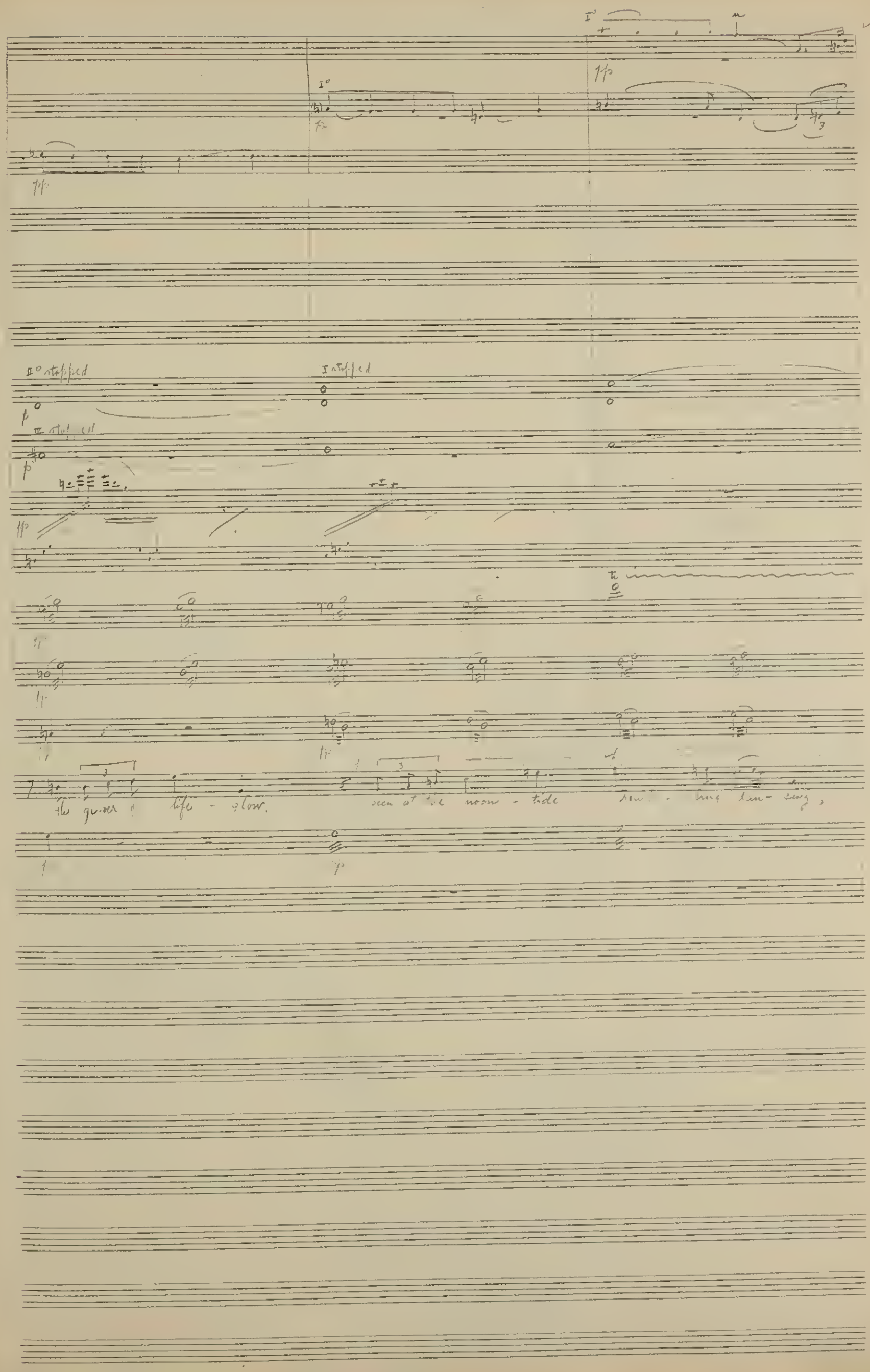
Violas — f

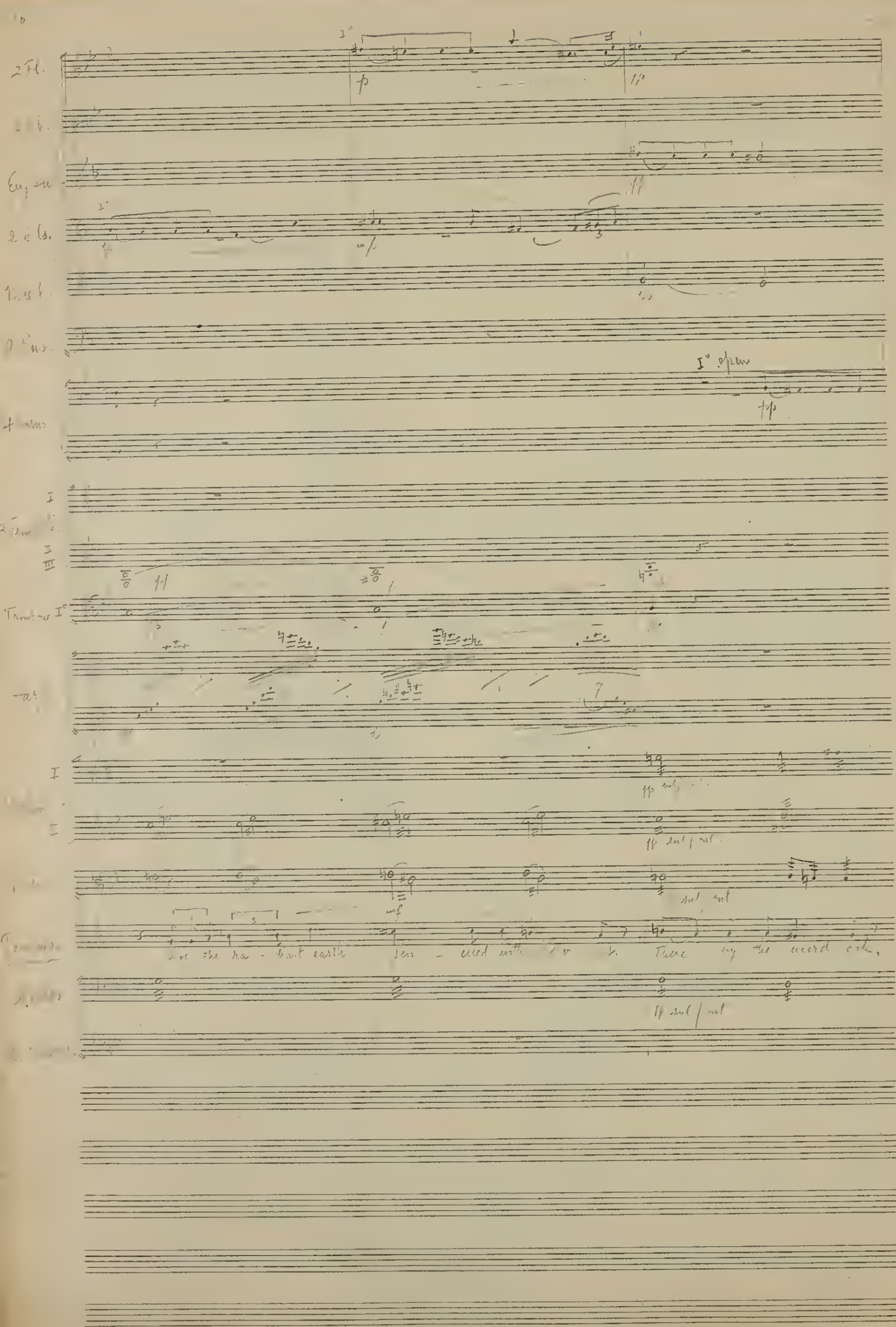
Tomasa — mf — oft fore-told. — He who is wise in the wis - dom of Nor - waw.

Cellos. — sfz > p

C. Basses. — sfz > p


8
2 Fl.
2 Obs
Eng. Hor.
2 Cl. in Bb
B. Cl. in Bb
2 Bass.
4 Hors.
I° stopped
pp
p
poco a poco cresc.
con misterio
Un - der the Sor - ce - rer's oak - tree heard he words from the God - dess,


II° stopped
I stopped
III stopped
the quiver of life - glow,
seen at the noon - tide


2 Fl.
Eng. Hn.
2 Cls.
I° open
Trombone I°
I
II
III
There by the weird oak,

I°

p cresc

I°

p cresc.

cresc.

mf

sfz

II° open

p cresc.

mf

ff

f

III° open

IV° open p cresc

mf

f

sfz

I

II

3 Trombones

III

sfz

sfz

Timpani

allant vibrate

Tam Tam

natural tone

I

cresc.

mf

natural tone

II

cresc.

mf

natural tone

Vidas

cresc.

mf

sfz

Tomasa

crouch - ing, tremb - ling, heard he the s - men.

natural tone

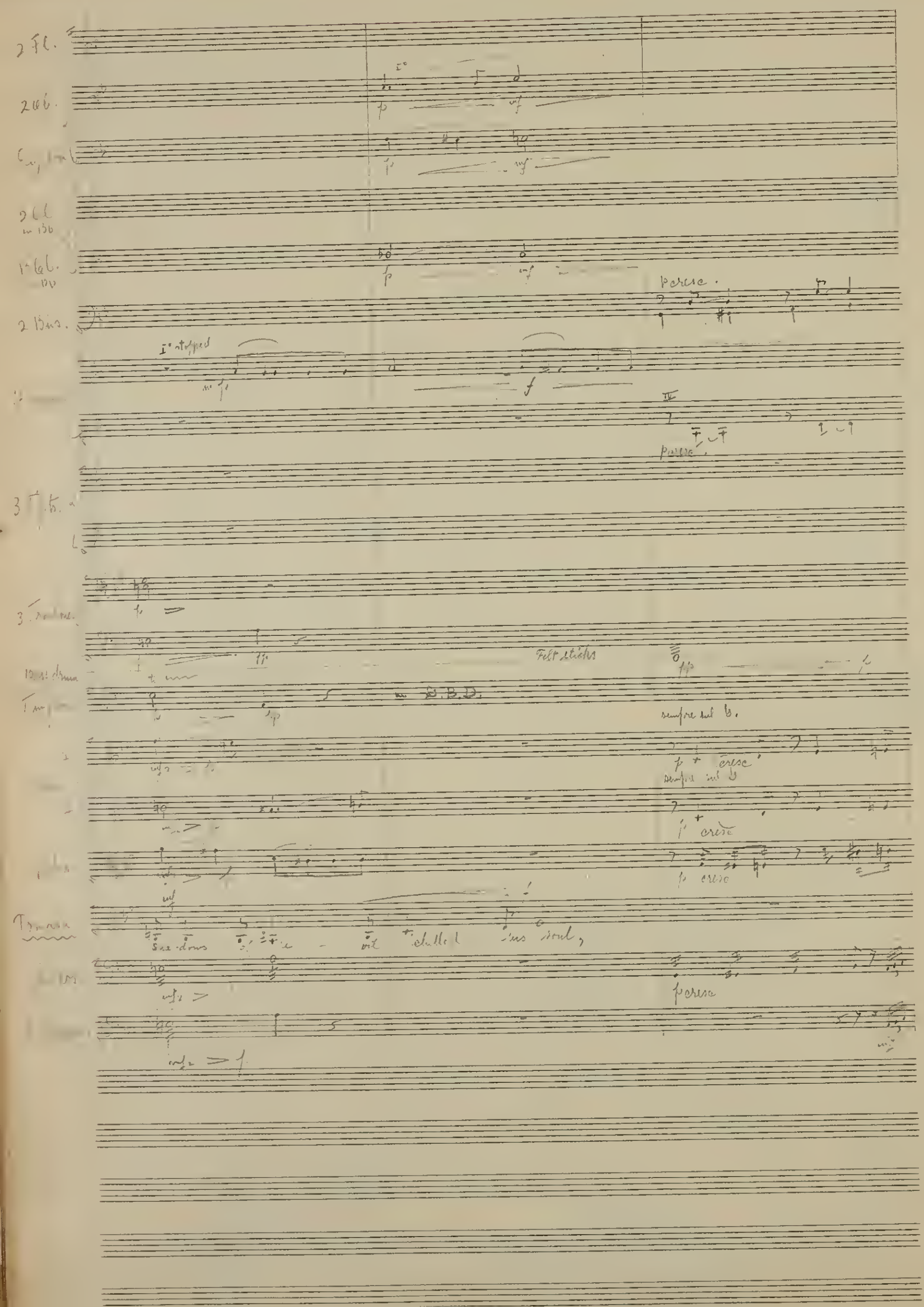
Cellos

mf

sfz

C. Basses

sfz


2 Fl.
2 Ob.
2 Cl.
1st Cl.
2 Bns.
I° stopped
Perse.
Felt sticks
B.B.D.
sempre sul b.
cresc
Sue-dons
chilled
ins soul,

9

9

mf

mf

sf — mf

as he heard how the White-man was des-tined of old to

sf — mf

sf — mf

9

poco a poco più a meno

2 Fl.

2 Obs.

2 Cl.

2 Bus.

4 Fus.

IV mi elle

G.B.D.

divisi

divisi

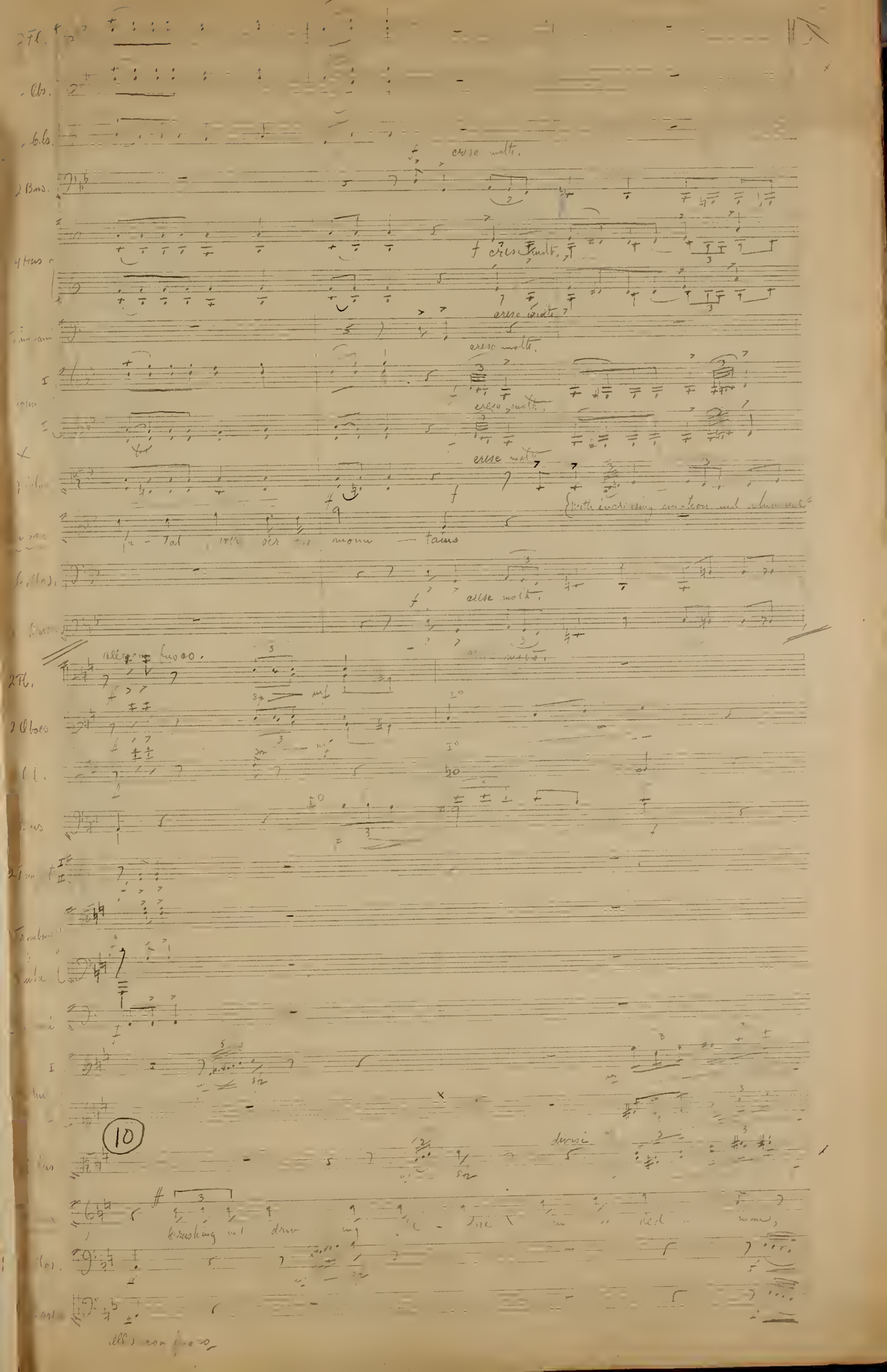
(sue mesure, with a praised band)
(and [illegible] utterance)

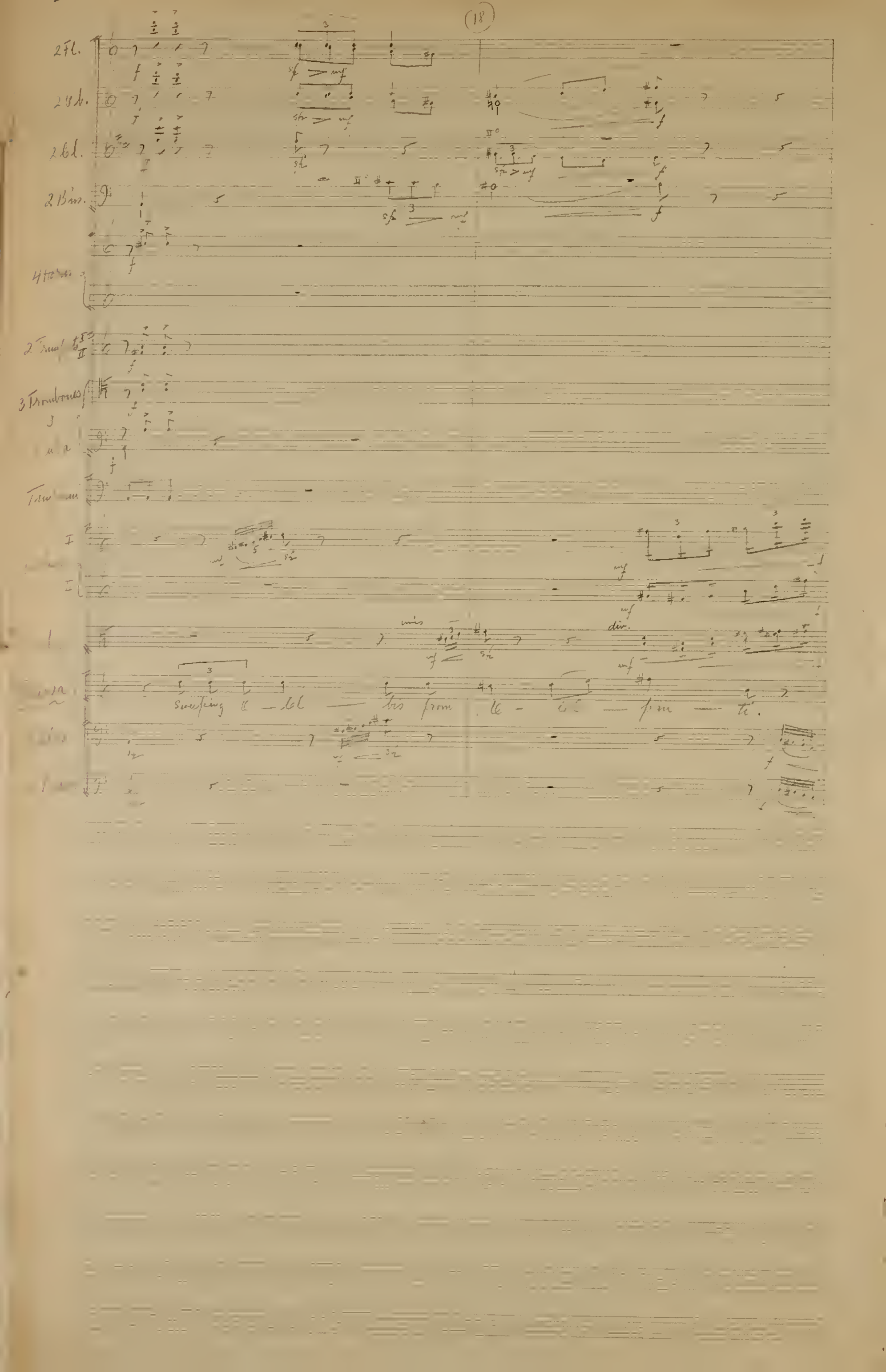
Sur — ging with

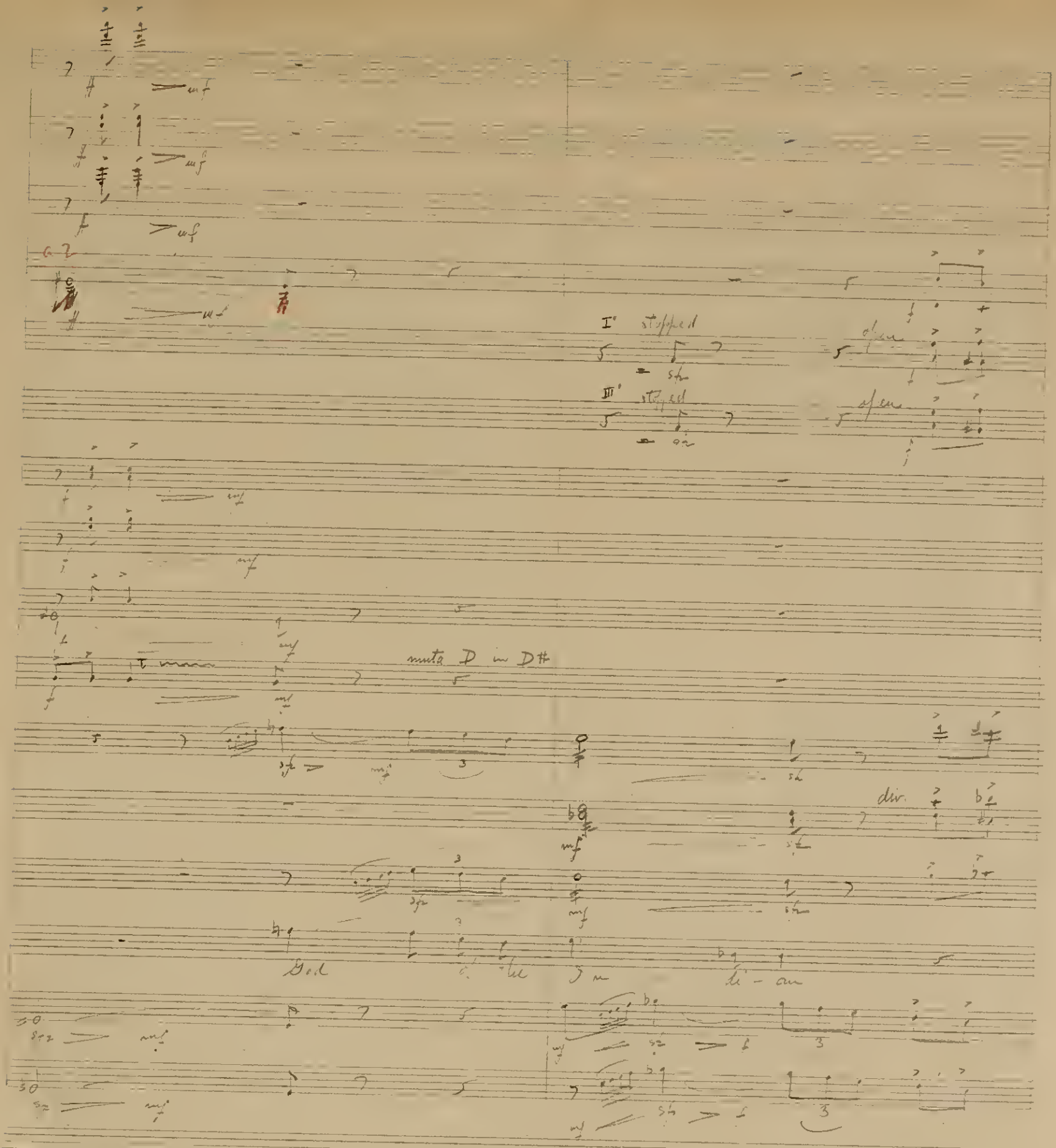
div

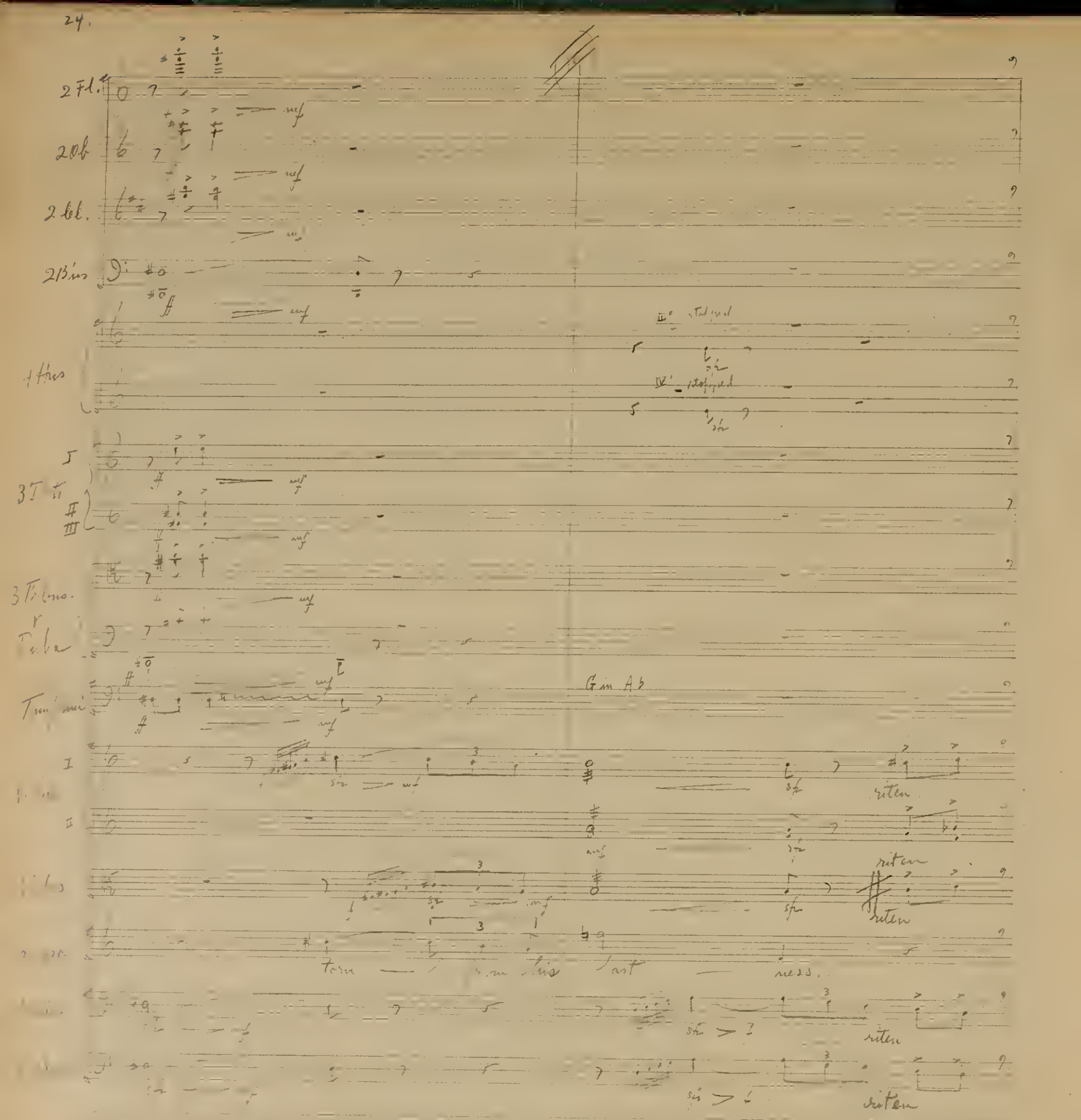
unis

poco a poco più a meno


2 Fl.
Obs.
Cls.
2 Bns.
4 Hns.
cresc molto.
cresc molto.
cresc molto.
cresc molto.
cresc molto.
cresc molto.
2 Fl.
2 Oboes
10
divisi


2 Fl.
2 Ob.
2 Cl.
2 Bns.
4 Horns
2 Trumpets
3 Trombones
Tambour
I
II
unis
div.
Sweeping
bis from
te.


I' stopped
III' stopped
open
open
muta D in D#
div.
God
di - an


2 Fl.
2 Ob
2 Cl.
2 Bns
4 Hns
III stopped
IV stopped
3 Tr
3 Trbns.
Tuba
Tmp
G in A♭
riten
torn
ness.

(11) meno mosso. dolce e sostenuto.

2 Fl. — p dolce e sosten. — cresc. molto.

2 Obs — p cresc.

Eng Hn — p dolce e sosten.

2 Cl. — p dolce — cresc.

B. Cl. — p cresc.

2 Bns. — II°

C. Bn.

4 Hns — open — p dolce — cresc.

Tpt. I° — p dolce.

Tpt. — cresc.

p dolce — div — p cresc.

Violin I — p dolce — cresc.

Violin II — p dolce

T. mara — Bright — O — tel — pan — ti, — the — flower — bint — cresc. molto

Cellos — p dolce — p cresc.

C. Basses — p cresc.

meno mosso. dolce e sostenuto.

Fl

Ob.

Eng. Hn

Cl.

Cl.

Bas

Bn.

sfz > mf

sfz > p

sfz

mf

in > p

T + I°

Trombone III

sfz > mf

Timpani

in

mf

Cl.

Cl.

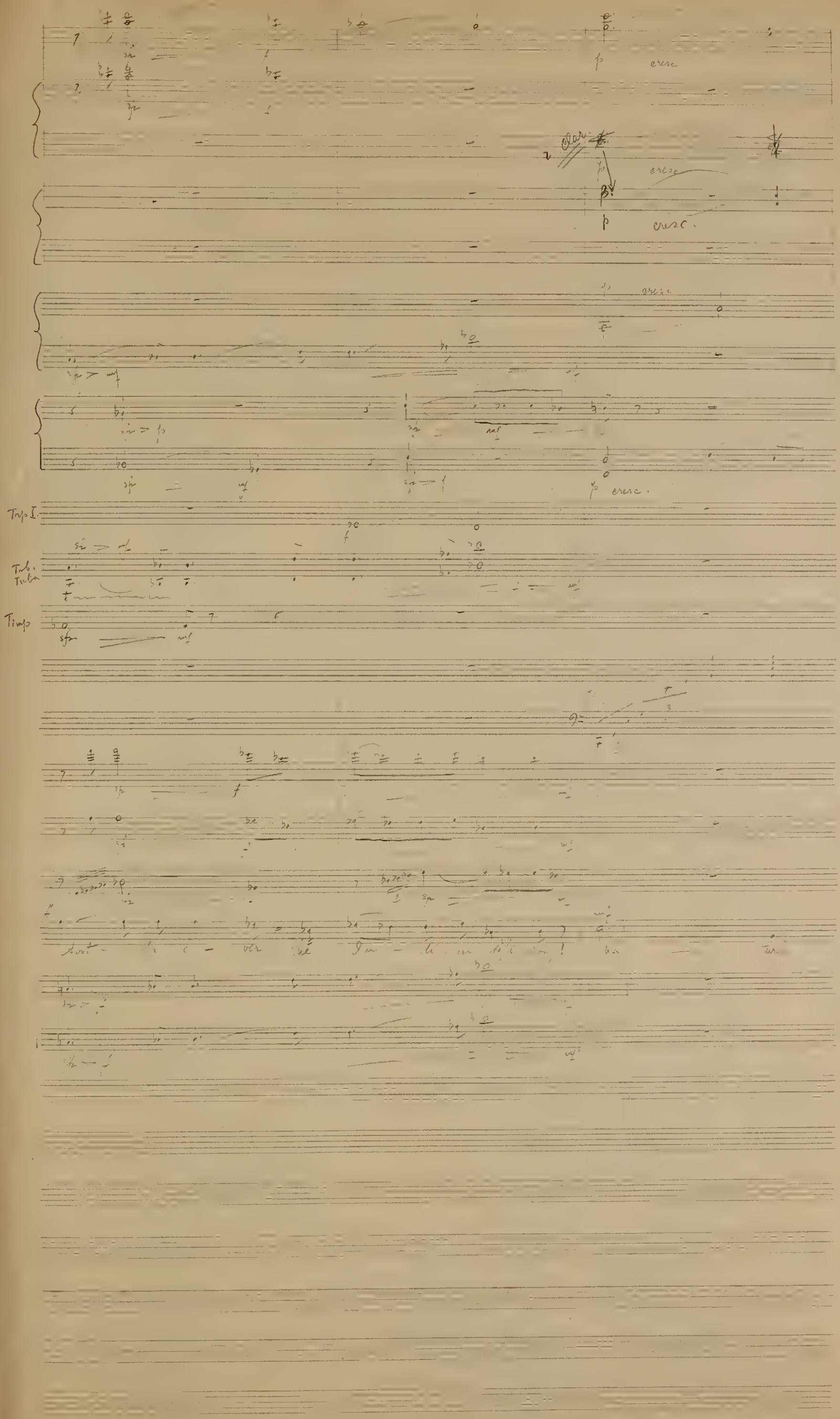
sfz

in the cr - ing

al o do nor. tee.

sfz

in > p


p
cresc
Clar.
p
cresc
p
cresc.
p
cresc
p
cresc.
Trp I.
Tub.
Tuba
Timp

Allo molto e strepitoso

3 Flutes.

2 Fl.

2 Ob.

Eng. Hn.

2 Cl.

B. Fl.

2 Bns.

cresc.

4 Corni

3 Tromb.

Tomasa

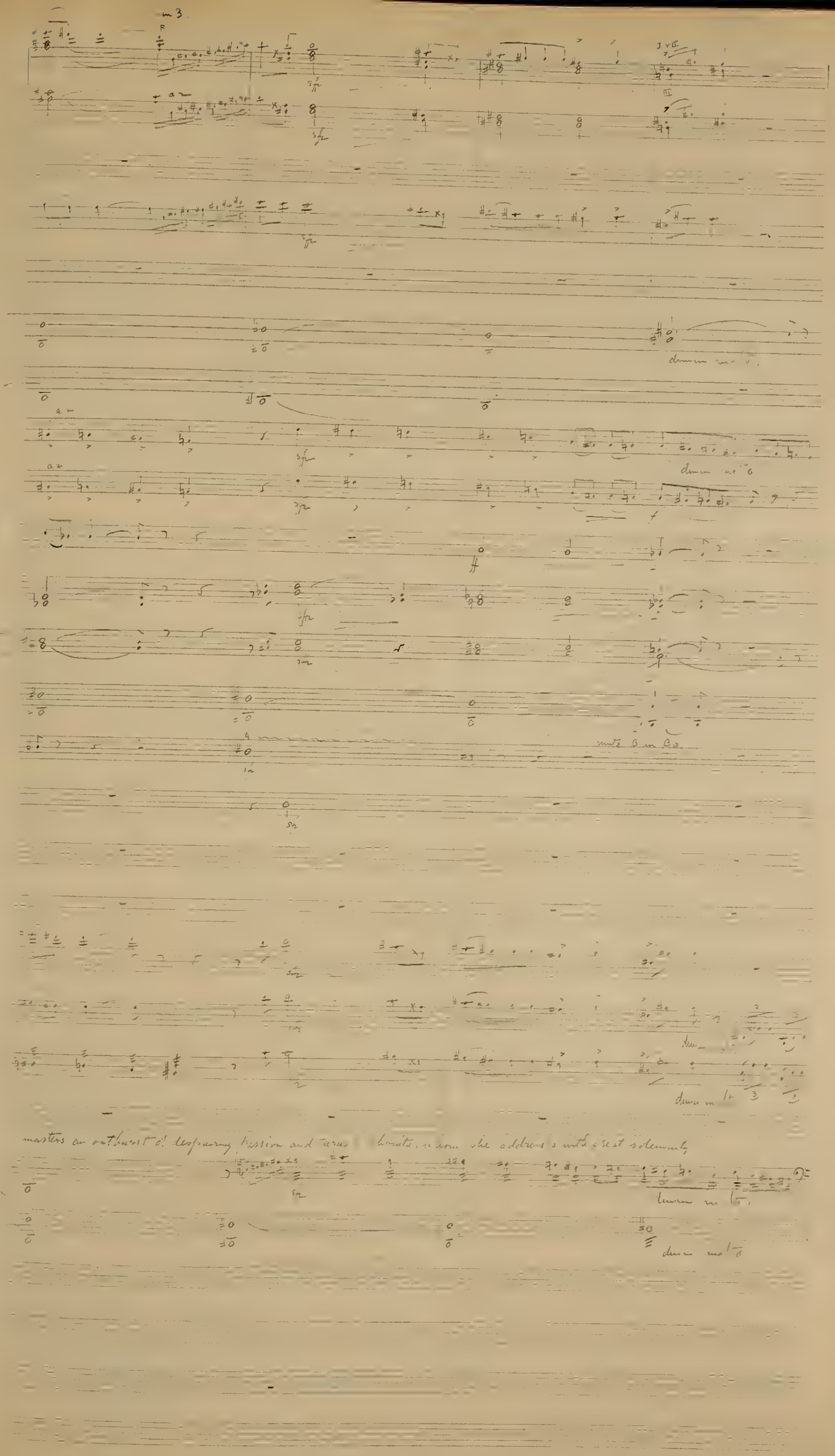
(12)

cresc.

f cresc.

f cresc.

Allo. molto e strepitoso.


m 3.
dimin molto
dimin molto
dimin molto
dimin molto
dimin molto
masters an outburst of despairing passion and turns [illegible] whom she addresses with great solemnity
dimin molto
dimin molto

meno mosso e largamente.

Corno I & II

Tr. II

colla voce

colla voce

colla voce

Tomasa

So shall thy race, from lan-guid dreaming, Ride ly wakened by Saxon shock,

mf colla voce

meno mosso e largamente.

Tempo giusto

dim.

[illegible] arcmat [illegible] in eager [illegible] (posture, with hands outstretched toward Tomasa)

[illegible] struggle against sor did conglet

Tempo giusto

Tomasa

Bowed and humbled thy state ly pride.

mf cresc.

~~Andante con moto e~~ largamente E sonoro

(13)

Flutes I II III

2 Bass

2 Bass contra Bas

Tomasa

Fare Thee well,

Cellos

Sc. Basses

poco più mosso ed agitato

I-II stoppel

II stoppel

sul punt.

sul punt.

sul punt.

with less hands for greed o' gold

sul punt.

sul punt.

Largamente con elevazione.

3 Flute

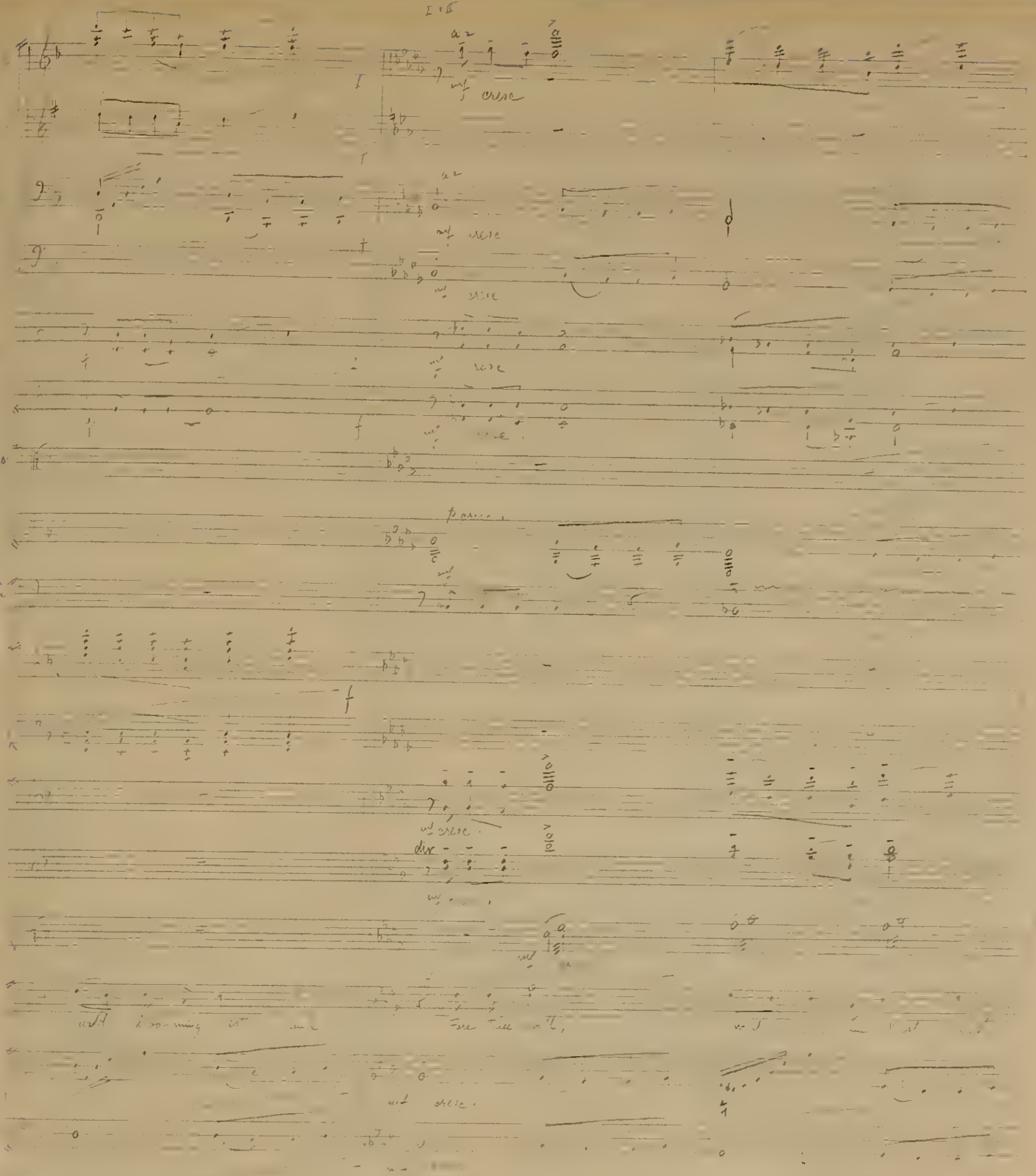
2 Cl.

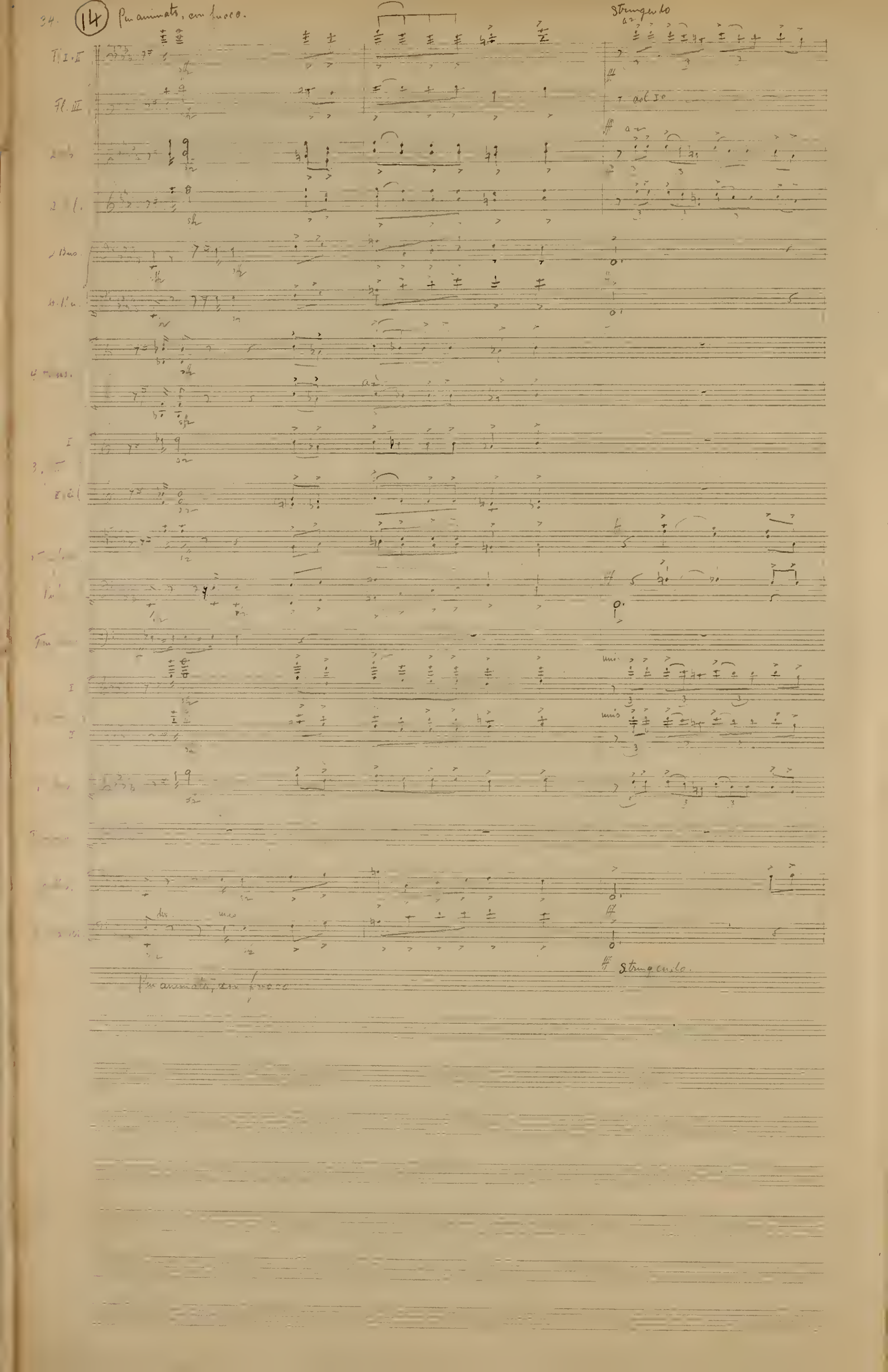
Largamente con elevazione.

natur tone

natural tone

Largamente con elevazione



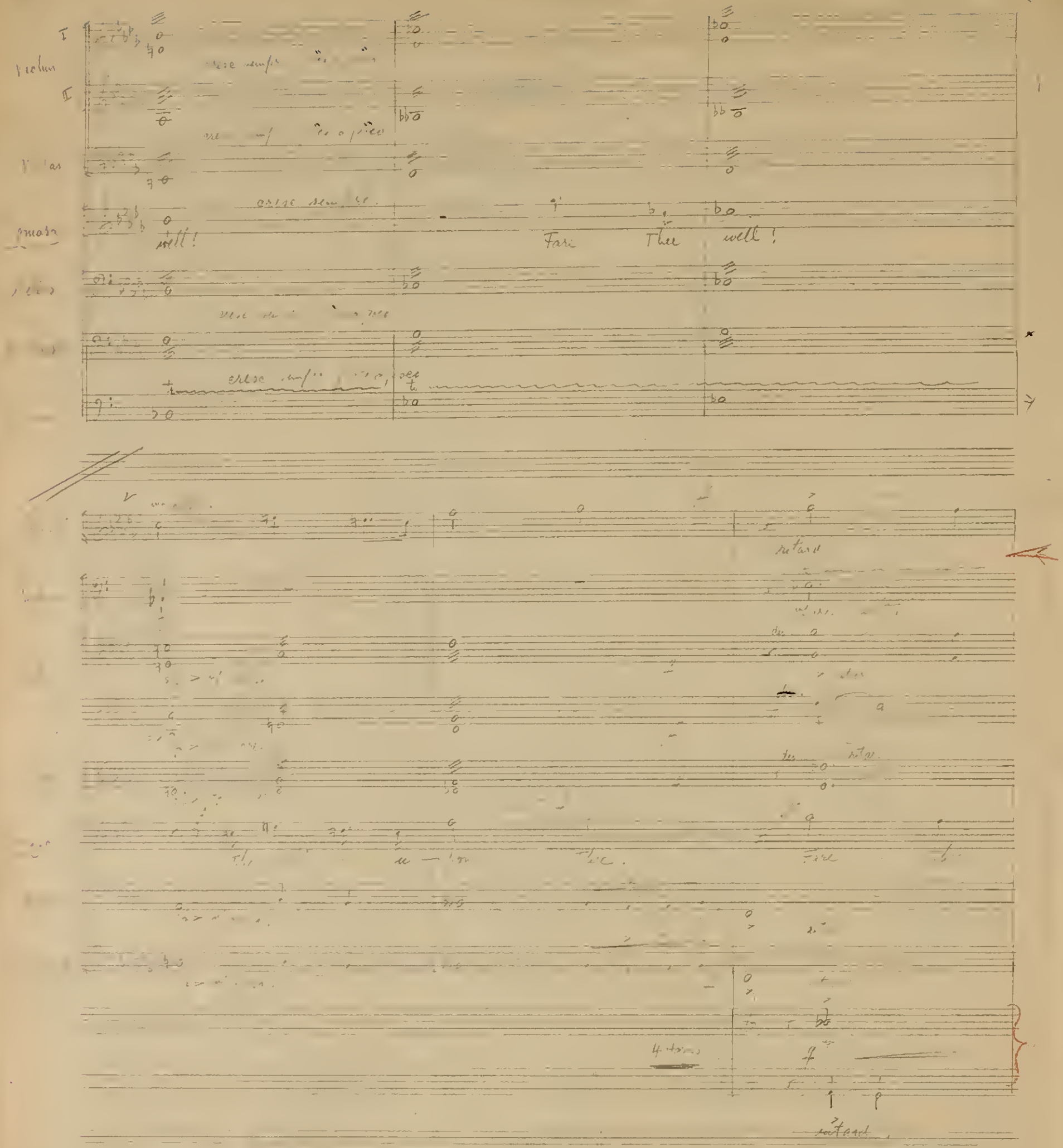

34.
14
Pen animato, con fuoco.
Stringendo
Fl. I. II
Fl. III
2 Bus.
Stringendo
Pen animato, con fuoco

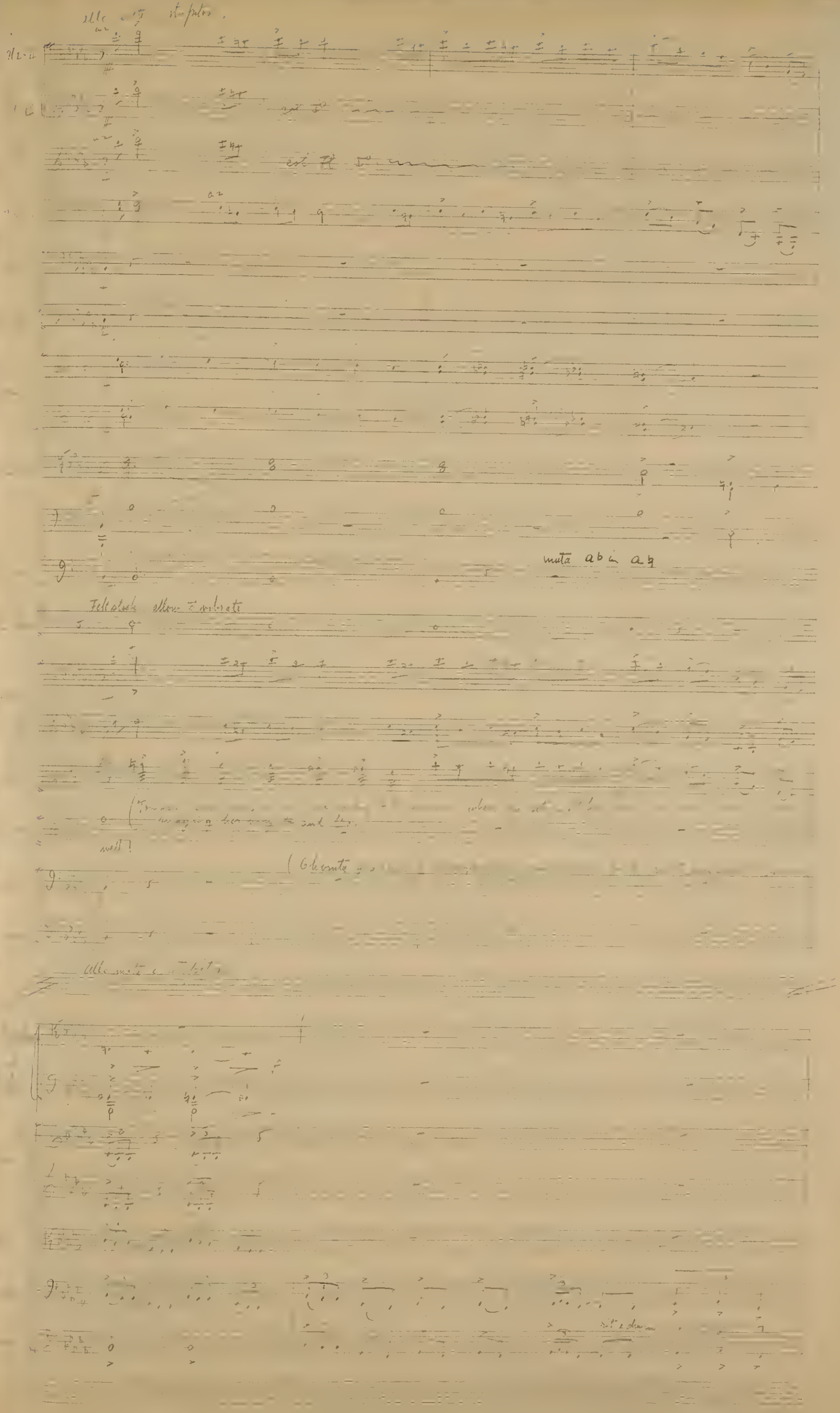
Largamente Recit.

Largamente. Recit.

Largamente. Recit.

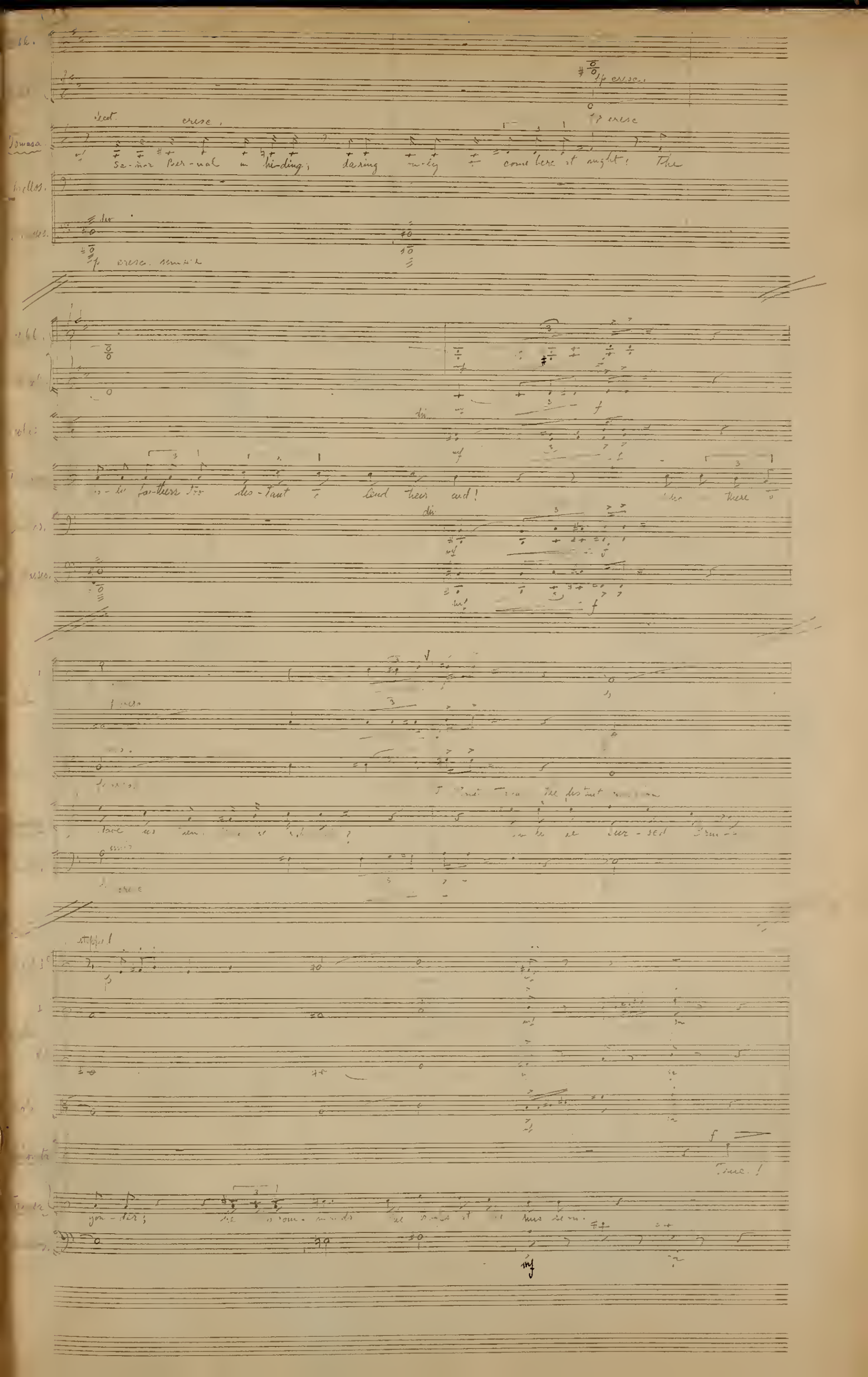
The world is in — pon Thee Fare Thee

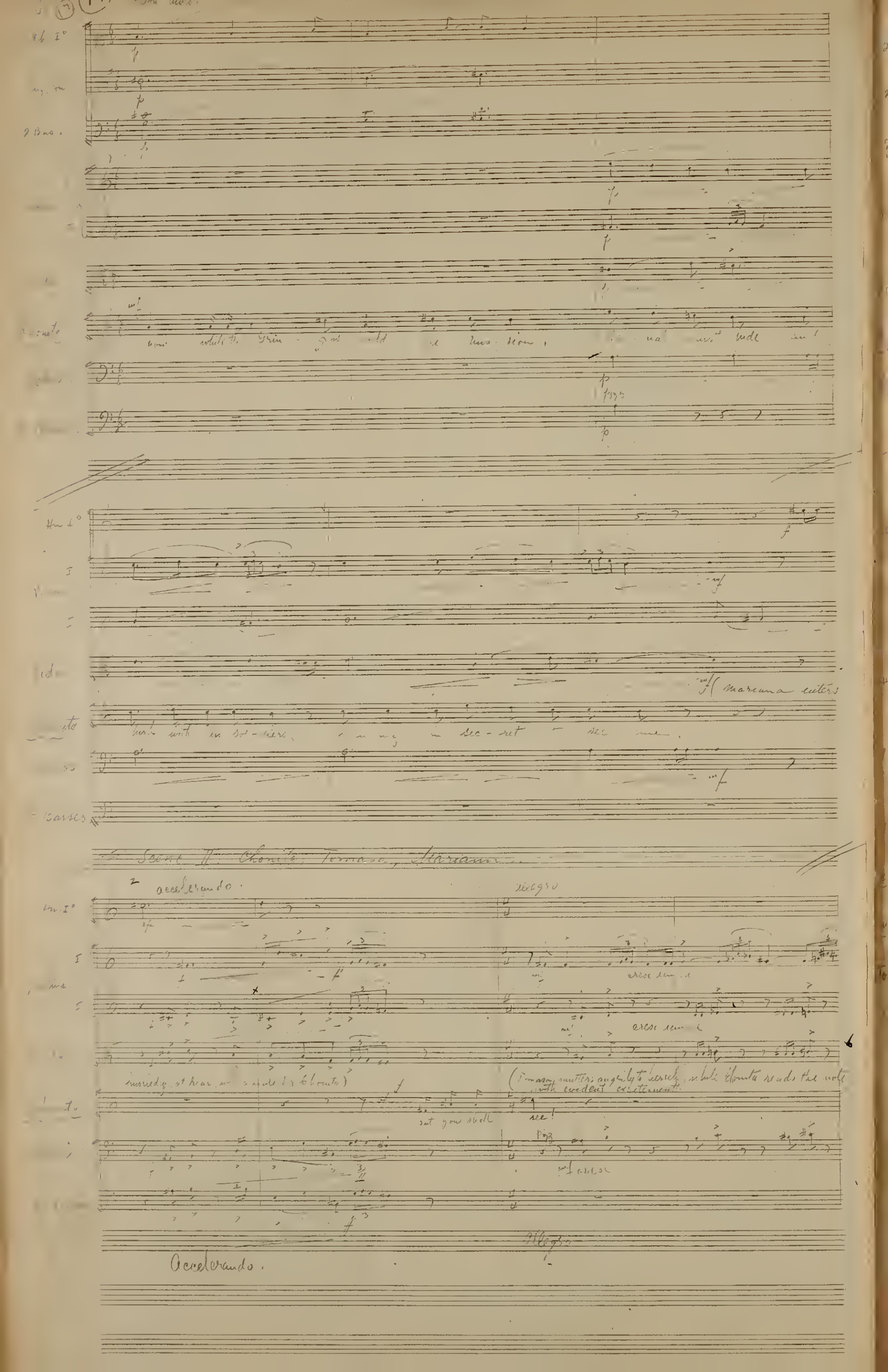

I
II
well!
Fare
Thee
well!
retard
4 tons
retard

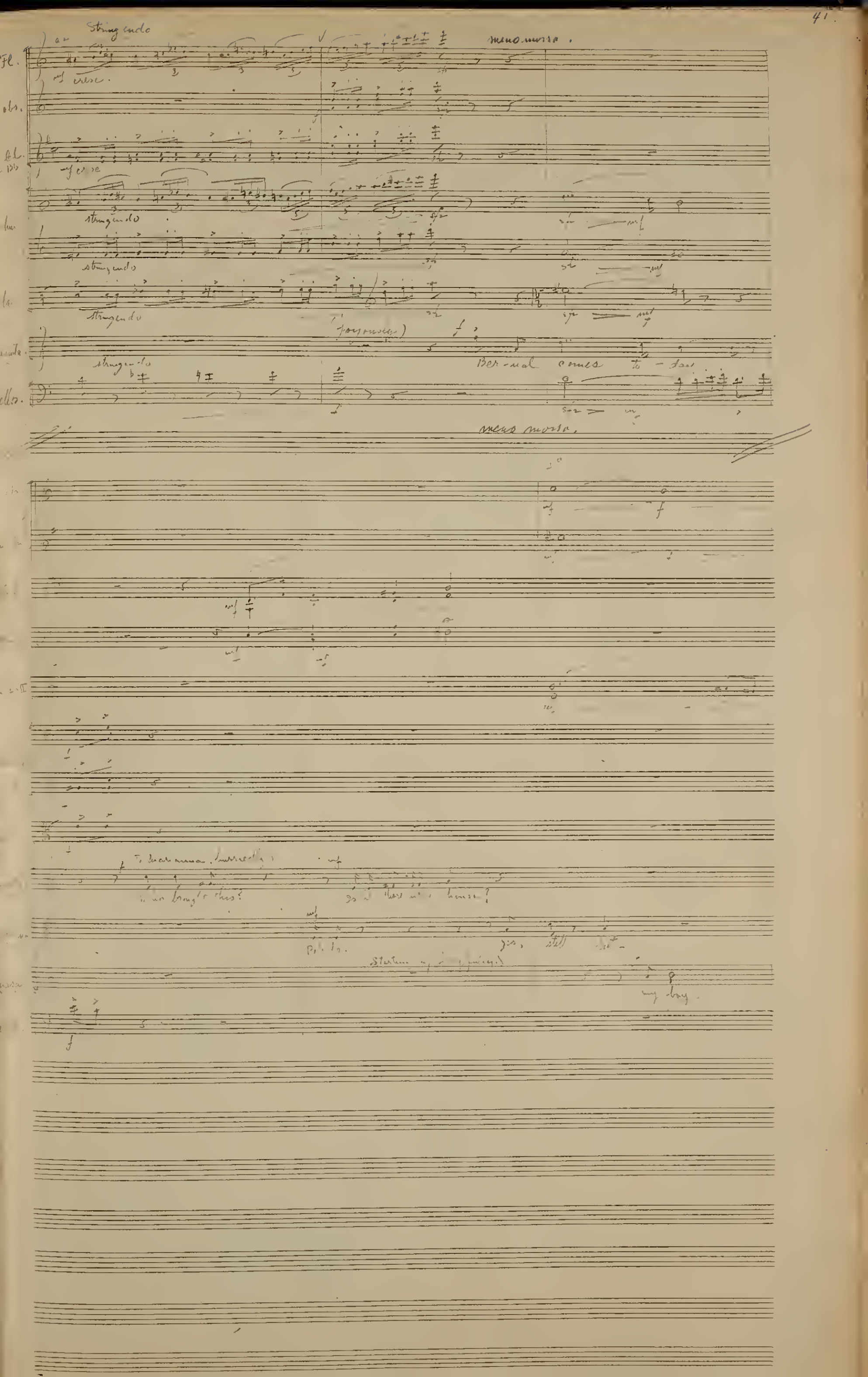

muta ab in a♮

(15)

Moderato con moto,
Tempo giusto.


Tomasa
Se-ñor Ber-nal in hi-ding; daring ou-ly come here at night! The
cresc.
Tiene!


Scene II. Chonita, Tomasa, Mariana
accelerando
allegro
Accelerando.
Allegro


Stringendo
meno mosso.
Fl.
cresc.
Obs.
Cl.
cresc.
stringendo
stringendo
stringendo
(joyously)
stringendo
Ber-nal comes to-day
meno mosso.
To Marianna (hurriedly)
Who brought this?
Is it there in the house?
Pl. Ho.
Starting up (joyously)
my boy.

2 Obs.

Eng. Hn.

2 Hns. I II

Violins I II

Violas

Chonita

Tomasa

Cellos.

mf

p cresc.

p cresc.

p cresc.

Send him in: I must see him be- fore he goes. There is

(18) Scene III. Chonita, Tomasa, Pablo.

Allo moderato, con affetto

2 Obs.

Eng. Hn.

2 Hns. I II

Violins I

Violas

Chonita

Tomasa

Cellos

C. Basses

mf cresc.

(Exit Marianna ...

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

Allo. mod. con affetto.

Maestoso, ma con ardore

I°

I

Violas II

Violas

Ah!

Ber

Pablo

Cellos

Ob. I°

Violas

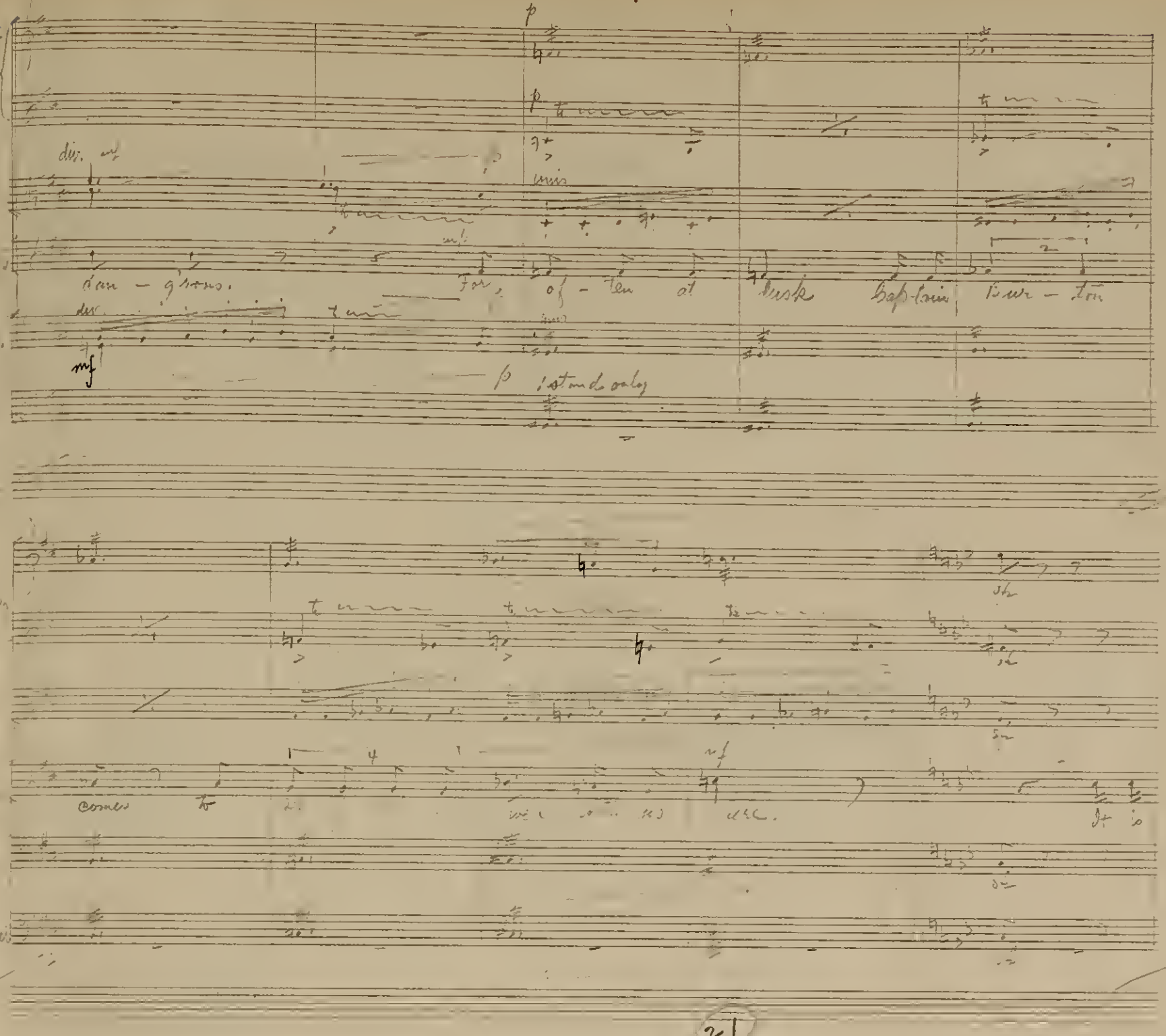
Pablo

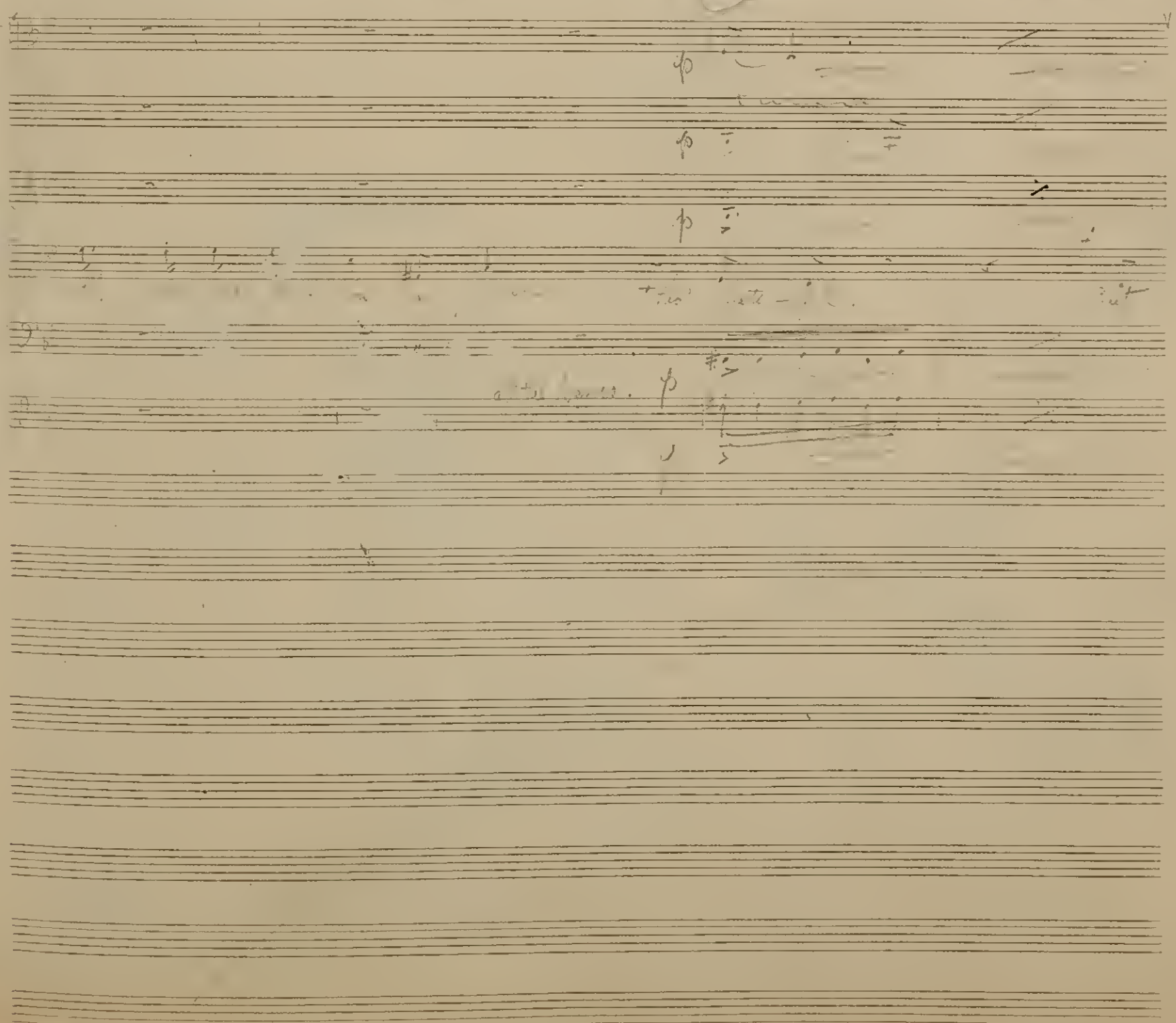
wait

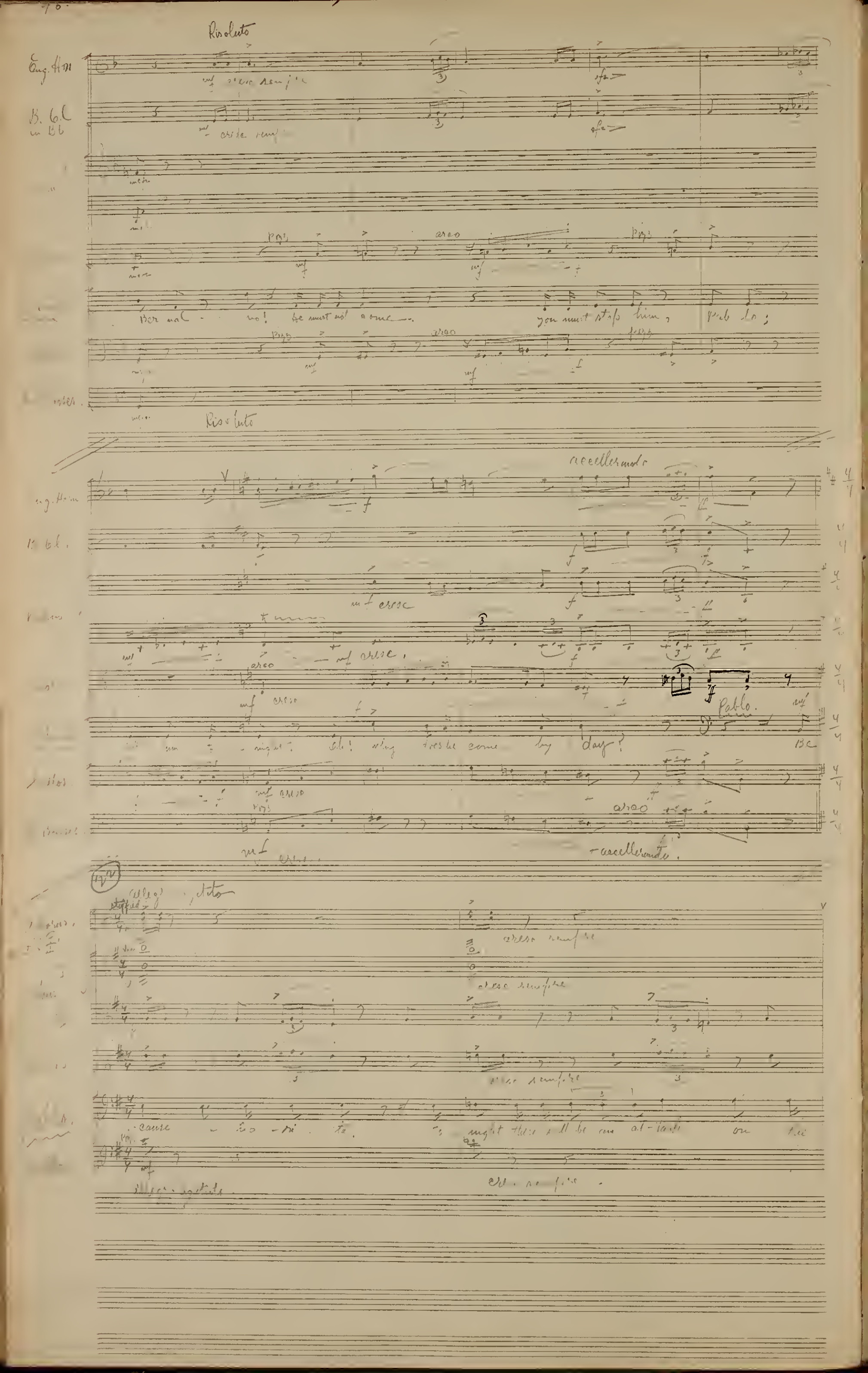
But no!

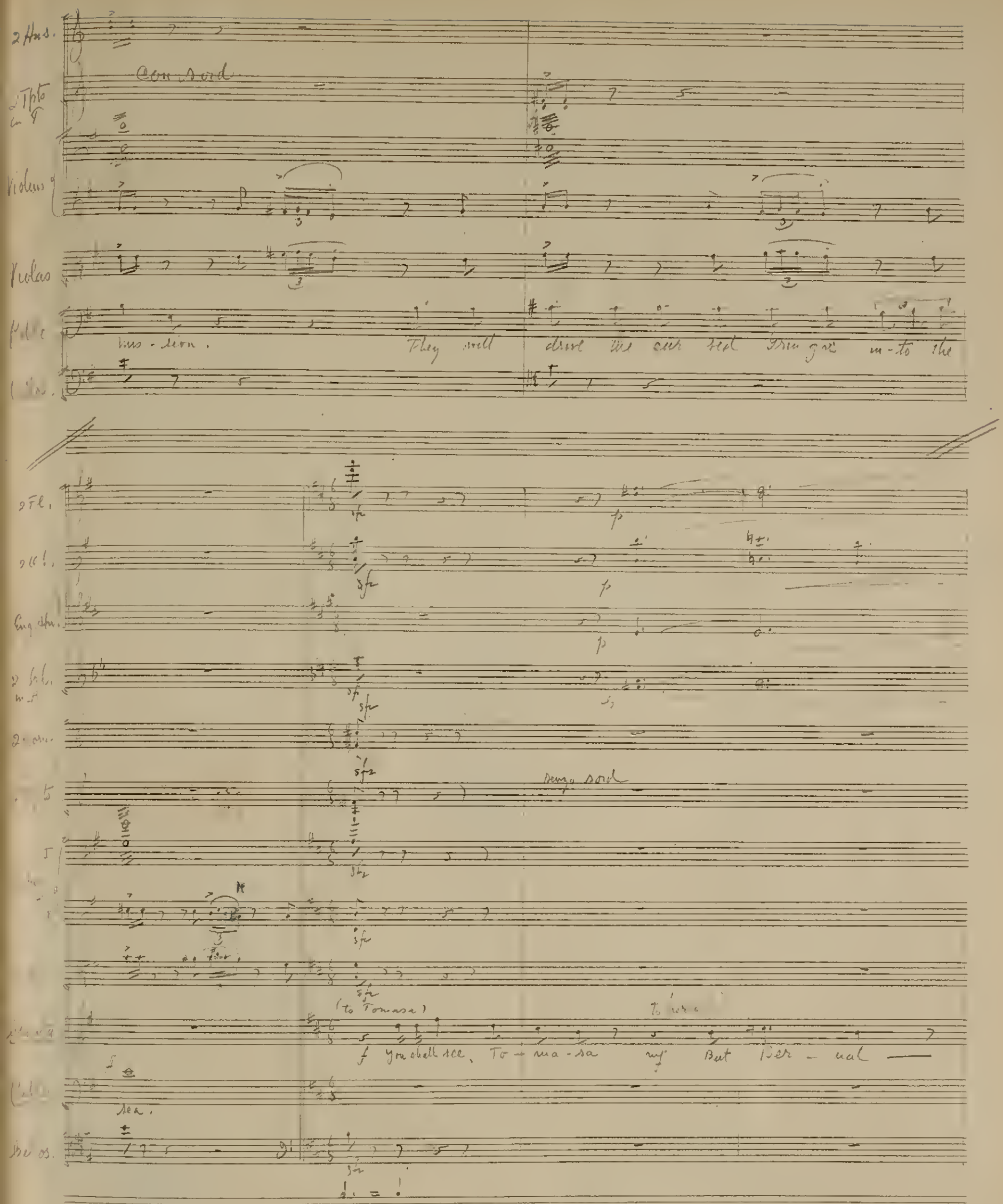
you must stop him

Pab-lo


div.
mf
unis
dan - gerous.
For, of - ten at
lusk
Cap-tain
Bur - ton
mf
p
stand only
comes
It is


p
p
p
p


Risoluto
Eng. Hn
B. Cl. in Bb
Ber nal - no! he must not come.
you must stop him, Pab lo;
Risoluto
accellerando
mf cresc
Pablo.
Oh! why does he come by day?
Be
accellerando.
cresc sempre
cresc sempre
cresc sempre
cause - no - ri - te.
night there will be an at-tack on the
cresc sempre


2 Hns.
Con sord
Violins
Violas
mis - sion.
They will drive the cur sed Tringa in - to the
2 Fl.
2 Ob.
Eng. Hn.
senza sord
(to Tomasa)
f You shall see, To - ma - sa
mf But Ber - nal
sea.

2 Fl.

2 Ob.

Eng. Hn.

2 Cl. in A

2 Bns

2 Tpts

Violins I

II

Cello

cresc.

cresc.

cresc.

cresc.

cresc.

Per. haps Cap. tain Burton will not come to-day,

Scene IV. Chonita, Tomasa

meno mosso.

(23) Sarghetto

2 Fl.

2 Ob.

Eng. Hn.

2 Cl. in A

B. Cl. in Bb

Bns I & II

Violins I

II

Chonita

Do Pab lo, but warn Se-ñor Ber-nal.

Tomasa

mf (following Pablo up stage)

God watch o'er you my lit-tle Pab-lo.

Meno mosso

Sarghetto.

(Exit Pablo at rear)

meno mosso.

2 Fl.

mf cresc ed accel. molto

2 Ob.

col fl.

Eng. Hor.

mf cresc ed accel. molto

2 Cl. in A

mf cresc ed accel. molto

molto in Bb

B. Cl. in Bb

2 Bns

mf cresc ed accel molto

6 Bn

mf cresc ed accel molto

4 Horns

mf cresc ed accel molto

mf cresc ed accel molto

3 Tr.

III

f cresc ed accel molto

3 Tns

f

mf cresc ed accel. molto

mf cresc ed accel. molto

mf cresc ed accel molto

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

why does the Señor

mf cresc. ed accel. molto

mf cresc. ed accel molto

meno mosso

Violas divisi

Tomasa

-ri-ta see this cursed a-me-ri-ca-no?

Chonita

Be-cause we need his pro-

Bellos divisi

Ob I°

24

Andante

Ob I°

2 Bus.

Bus I & II

Violin

Solo I° dolce

Solo I°

Solo I°

(Chonita sums chocolate, and sips it, then lights a cigarette which she puffs aroutine latively)

Tie tion

He will see that it must be.

Tomasa

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

He may, But rie

Solo I°

Solo Violin I

Solo Violin II

Solo Violin

Chonita

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

Tomasa

stran-ger — why does he aid us?

Solo Bello.

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

Solo Violin I

Solo Violin II

Solo Viola

Oboe

Tomasa

Solo Cello

friends a-mong us Span-iards.

What then? speak free-ly To-

I think I know a dif-ferent rear-son.

poco rit.

poco rit

ma-sa.

(with hesitation)

I have seen soft eyes gaze u-pon

poco rit

3 stands con sord.

3 stands con sord.

2 stands, con sord.

a tempo mf

u-pon me To-ma-sa? You are old and sor-ish. Your head is

you

2 stands, con sord

a tempo

all the 1st violins con sord.

ritard.

all the 2nd violins con sord.

all the violas con sord

full of stu-pid years.

ritard

You think he

he will come to-day. you shall see.

all the cellos con sord

ritard.

a tempo, poco animato

2 Cl. in Bb

2 Bns.

4 Corni

a tempo, poco animato

dimin

dimin

dimin

dimin

dimin

dimin

dimin

dimin

dimin

3 barres only.

dimin

dimin

mf cresc. ed accel.

II°

II°

cresc. ed accel.

senza sord.

senza sord.

senza sord.

Violino I

Violino II

Violino III

Violino IV

Tr. ... do not see him.

f cresc. ed accel.

If Se-ñor Ber — nal knows,

senza sord.

tutti

Pizz

mf

cresc. ed accel.

animato.

2 Fl.

2 Ob.

2 Cl.

4 Hns

I.

Tpts.

II

III

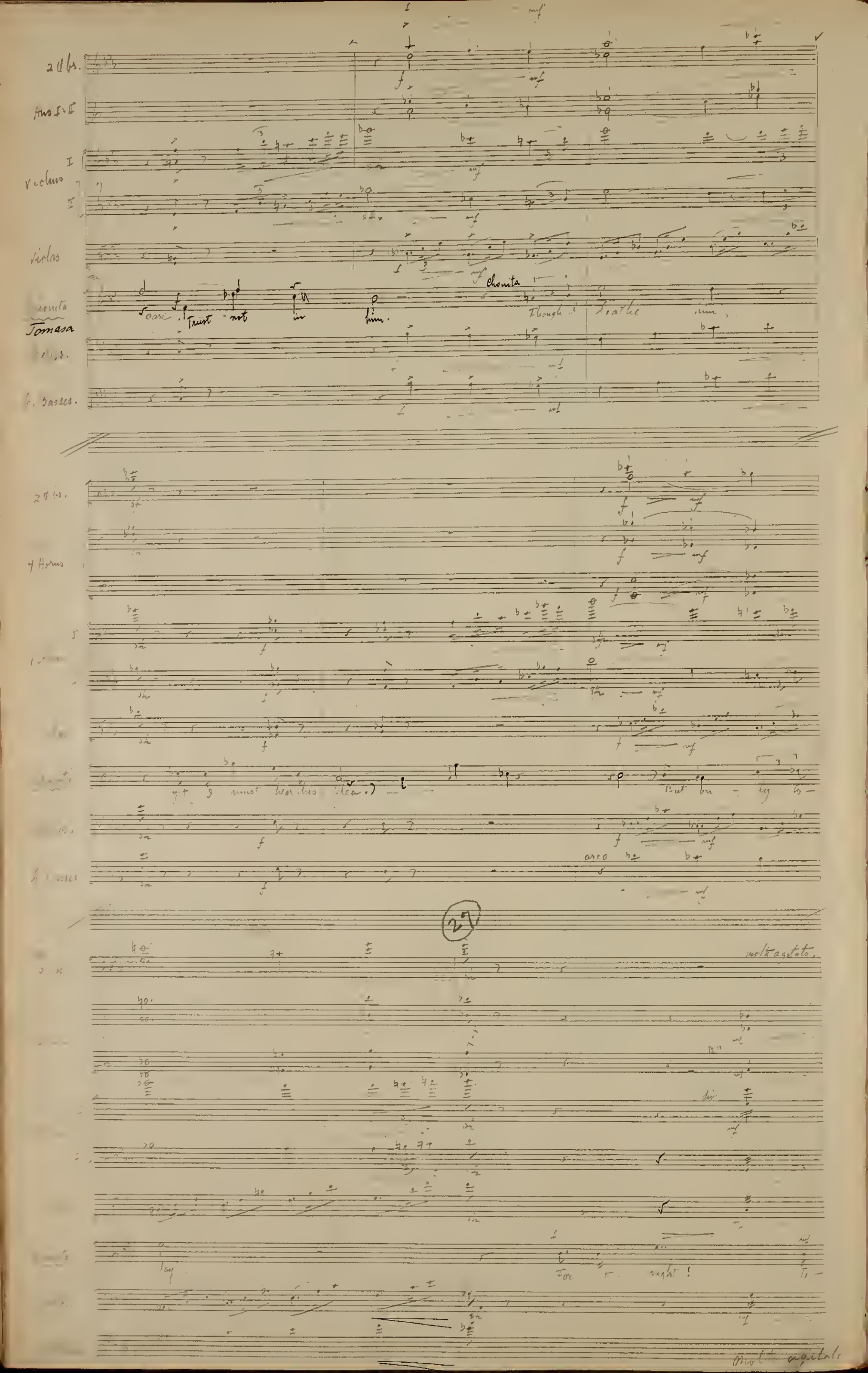
we are surely lost.

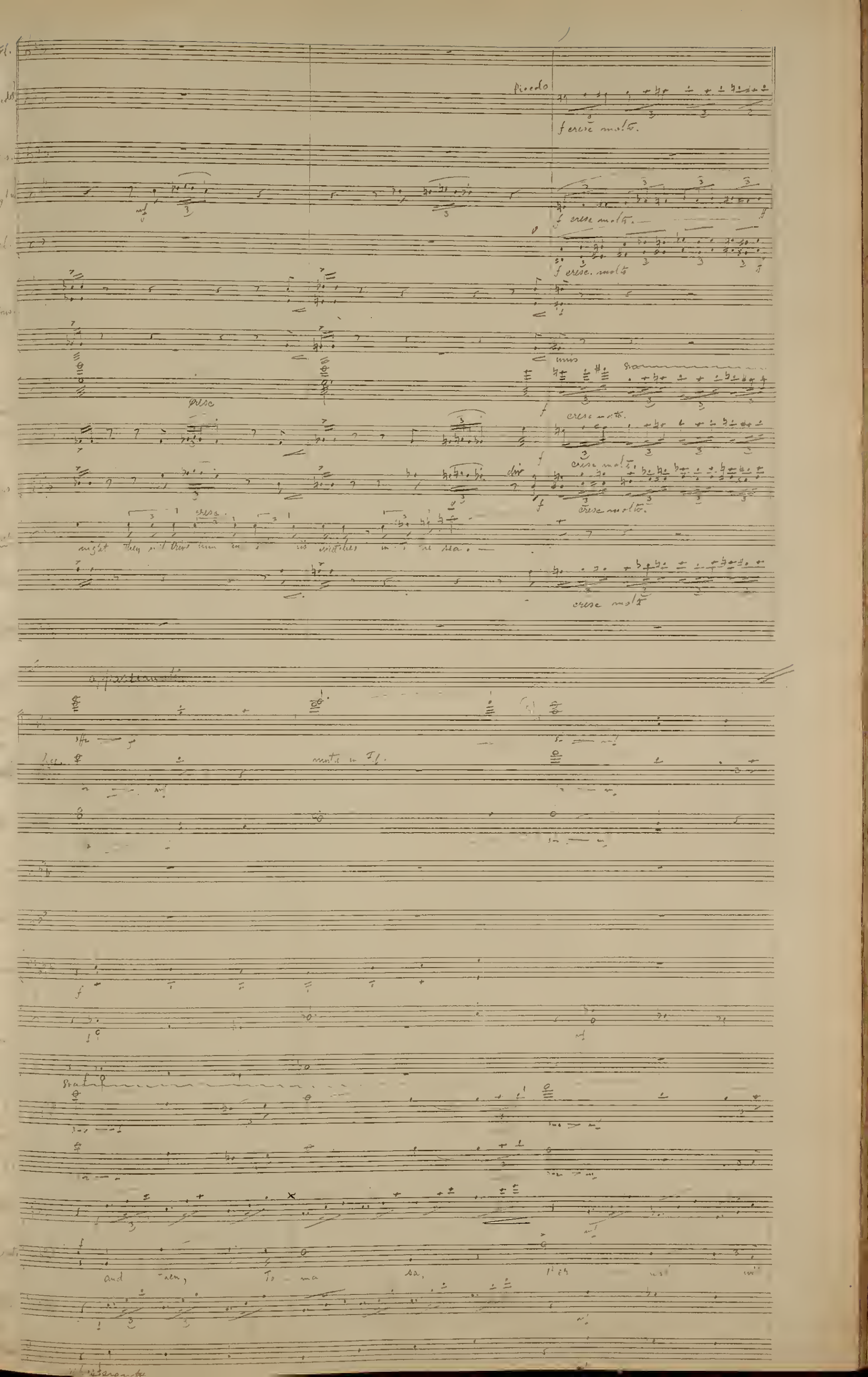
arco

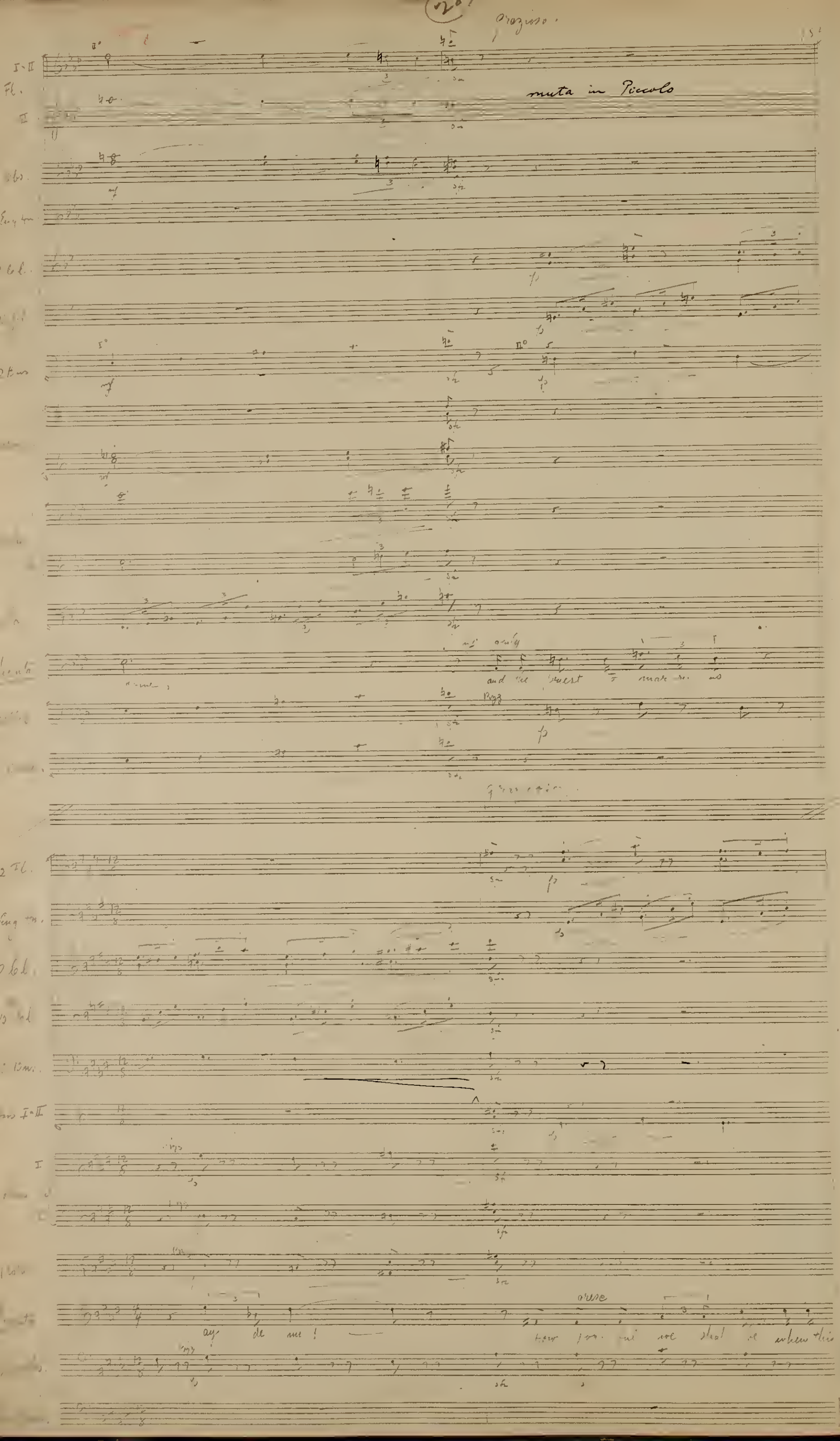
animato

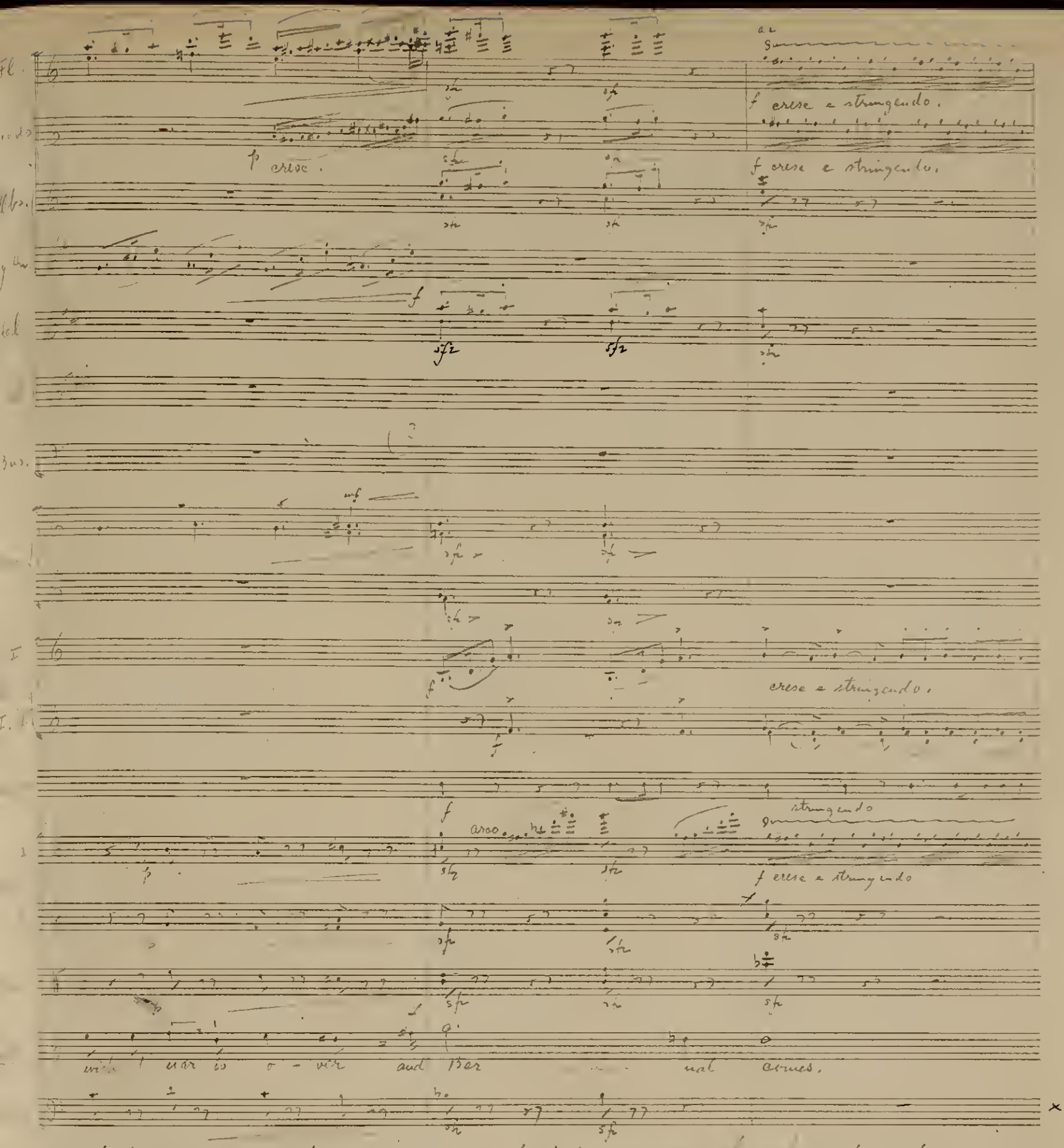
I dare not de- my him, for we need him

Allegro


2 Hbs.
Ans I & II
Violins
Violas
Chanita
Tomasa
Trust not in him.
Though I loathe him,
2 Hbs.
4 Horns
But bu - ly to -
arco
27
molto agitato.
For night!
Molto agitato

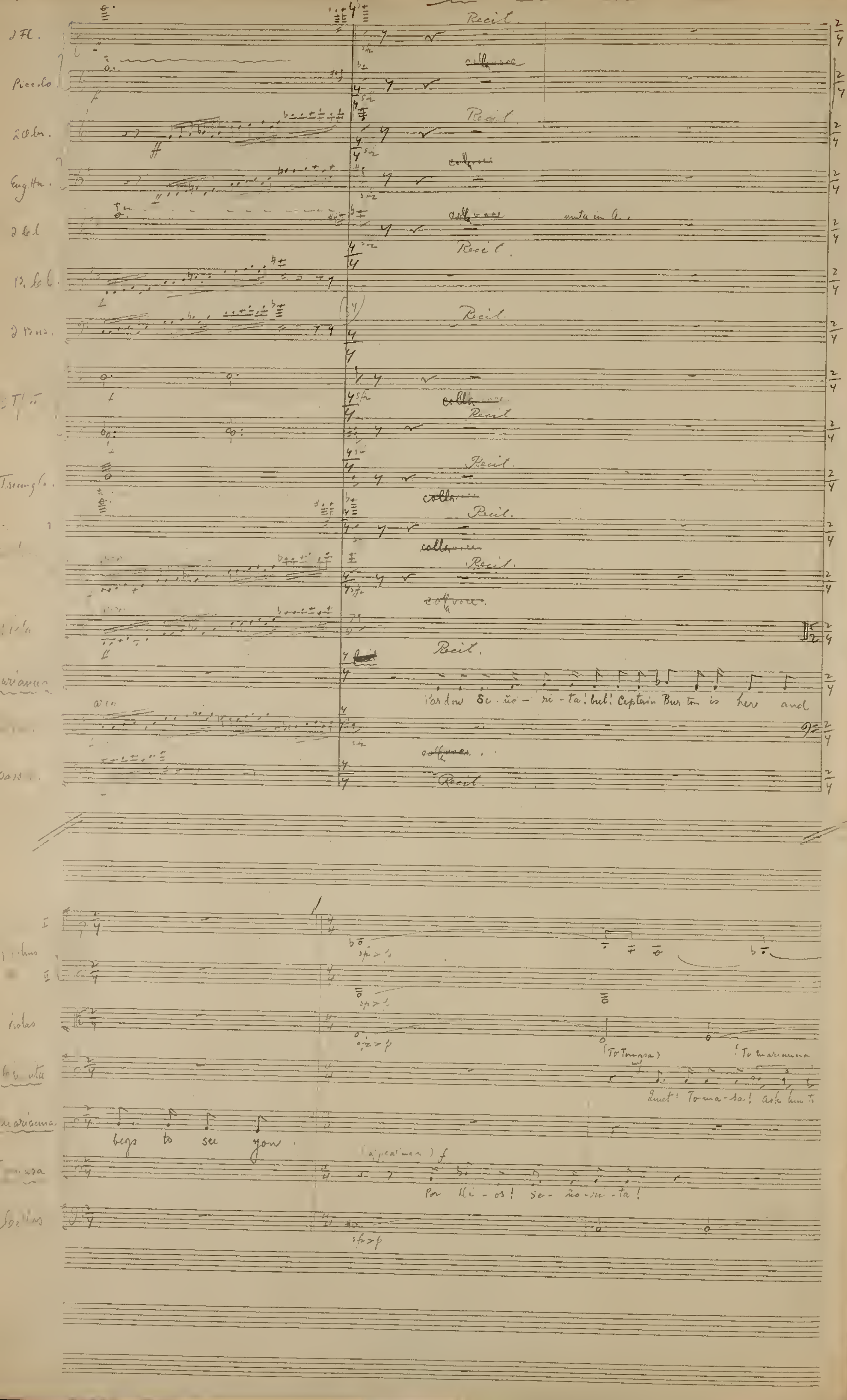

Piccolo
f cresc molto.
f cresc molto.
f cresc. molto
unis
cresc
cresc molto.
cresc molto.
cresc molto.
cresc molto
cresc
cresc molto
appassionato
and then, To ma sa,

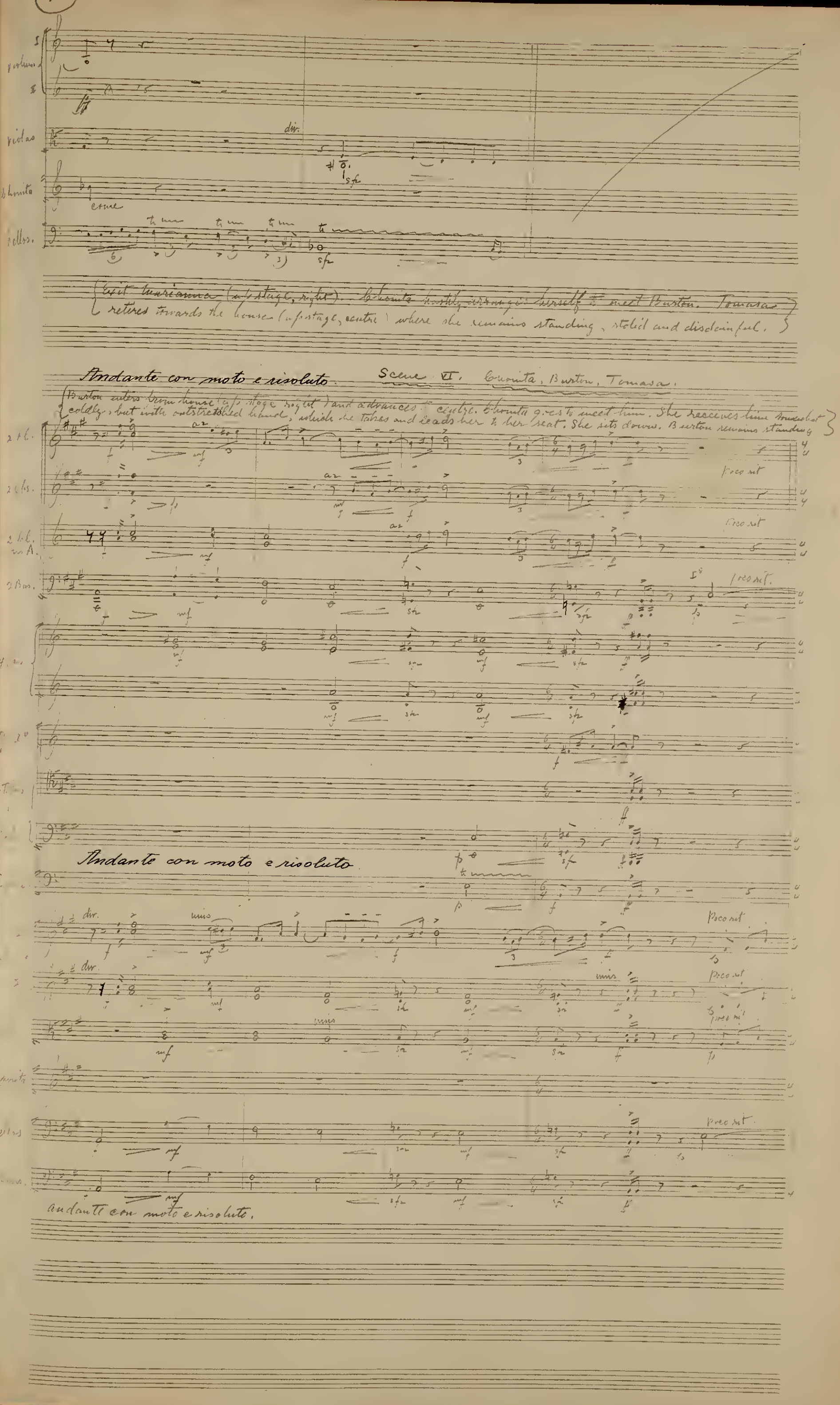

Prezioso.
muta in Piccolo
and the priest
ay de me!
cresc



(Chimita dances gaily about Tomasa and is about to seize and [illegible] when she is interrupted by Marianna, who enters from the house, (right.) Chimita suddenly [illegible] her gaity and becomes serious as Marianna speaks.)

Scene V. Chonita, Tomasa,




violino
violas
Chonita
Cellos.
div.
sfz
come
Exit Marianna (upstage, right). Chonita hastily arranges herself to meet Burton. Tomasa retires towards the house (upstage, centre) where she remains standing, stolid and disdainful.
Andante con moto e risoluto.
Scene VI. Chonita, Burton, Tomasa.
Burton enters from house (upstage right) and advances to centre. Chonita goes to meet him. She receives him somewhat coldly, but with outstretched hand, which he takes and leads her to her seat. She sits down. Burton remains standing
2 Fl.
2 Cls.
2 Fl. in A.
2 Bas.
poco rit.
Andante con moto e risoluto
div.
unis
Poco rit.
andante con moto e risoluto.

a tempo.

2 Fl.

2 Ob.

Eng. Hn.

a tempo

2 Cl.

B. Cl. in A.

2 Bns.

a tempo

I

a tempo

div

div

you are wel come, Sir, tam Bur ton.

a tempo

Thank you, Se-ñor-ri-ta.

Have you safely.

poco rit. 2 Flutes

poco rit. Eng. Hn.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

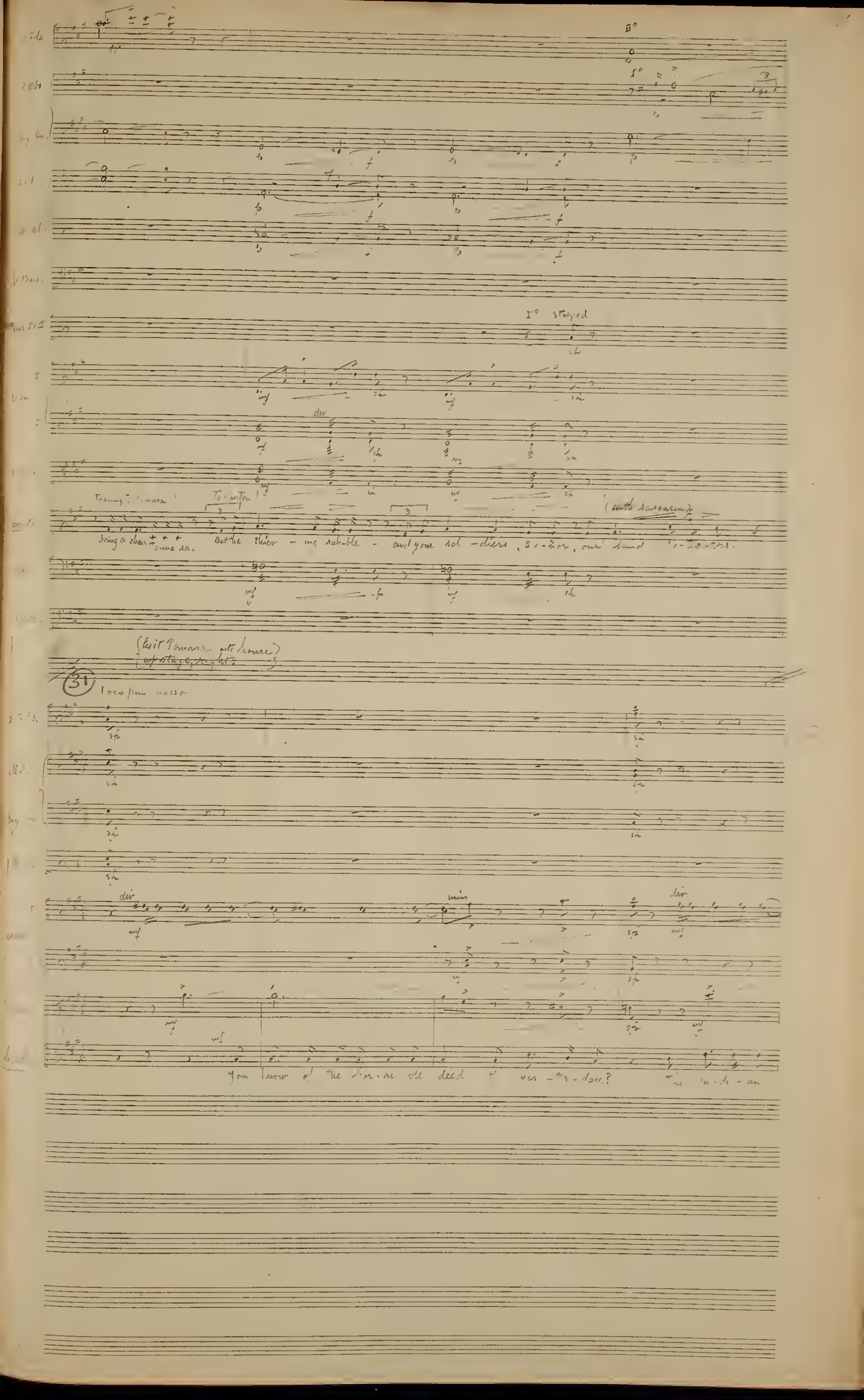
poco rit.

poco rit.

poco rit.

poco rit.

a tempo



I° stopped
(with sarcasm)
Bring a chair to-ma-sa. But the thier-ing rab-ble - and your sol-diers, Se-ñor, our hand to-ne-ers.
(exit Tomasa into house)
(upstage, right)
31
You know of the hor-ri-ble deed of yes-ter-day?

2 Fls.

2 Obs.

Eng Hn

2 Cl.

unis

dir

I

Violins

II

Violas

Cornuta.

man - den cru - el - ly killed near the mis - sion. Ah! Cap - tain Bur - ton, these pi - te - ous

2 Fls.

Eng Hn.

2 Cls.

1/2 the 2nd violins

times have sad - ly grieved us here. We con - stant - ly tremble in fear a harm, like

2 Fls.

2 Obs

Eng Hn.

2 Cl.

Hns I & II

unis

I

Violins

II

all the 2nd violins

Violas

Cornuta

cover - ing game be - fore the hun - ter.

Cellos

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

Have no fear Sa - ño - ri - ta!

poco a poco cresc

poco a poco cresc

poco a poco cresc

sake - ty a - las! it is true there are

poco a poco cresc

poco a poco cresc.

visi.

...ny us: but al rea-dy one ...

Eng. Hn.

2 Cl.

B Cl.

Mute in B♭

Timpani

Violins I

Violins II

Violas

Burton

pe-rial-ty. To-day, at dawn! One shot was e-

Cellos

div.

Basses

Horn I°

Timpani

Violins I

Violas

Chonita

(Shrinking back, with a little cry)

ah, hor-ri-ble!

Burton

-nough

yes: let us speak of happier things

Cellos

Basses

Hn. I°

meno mosso.

rit.

Violins I

Violins II

divisi

Violas

Burton

(Burton hands the guitar to Chonita)

Sing to me: a joy-ous song!

Chonita

If the se-ñor

Cellos

arco

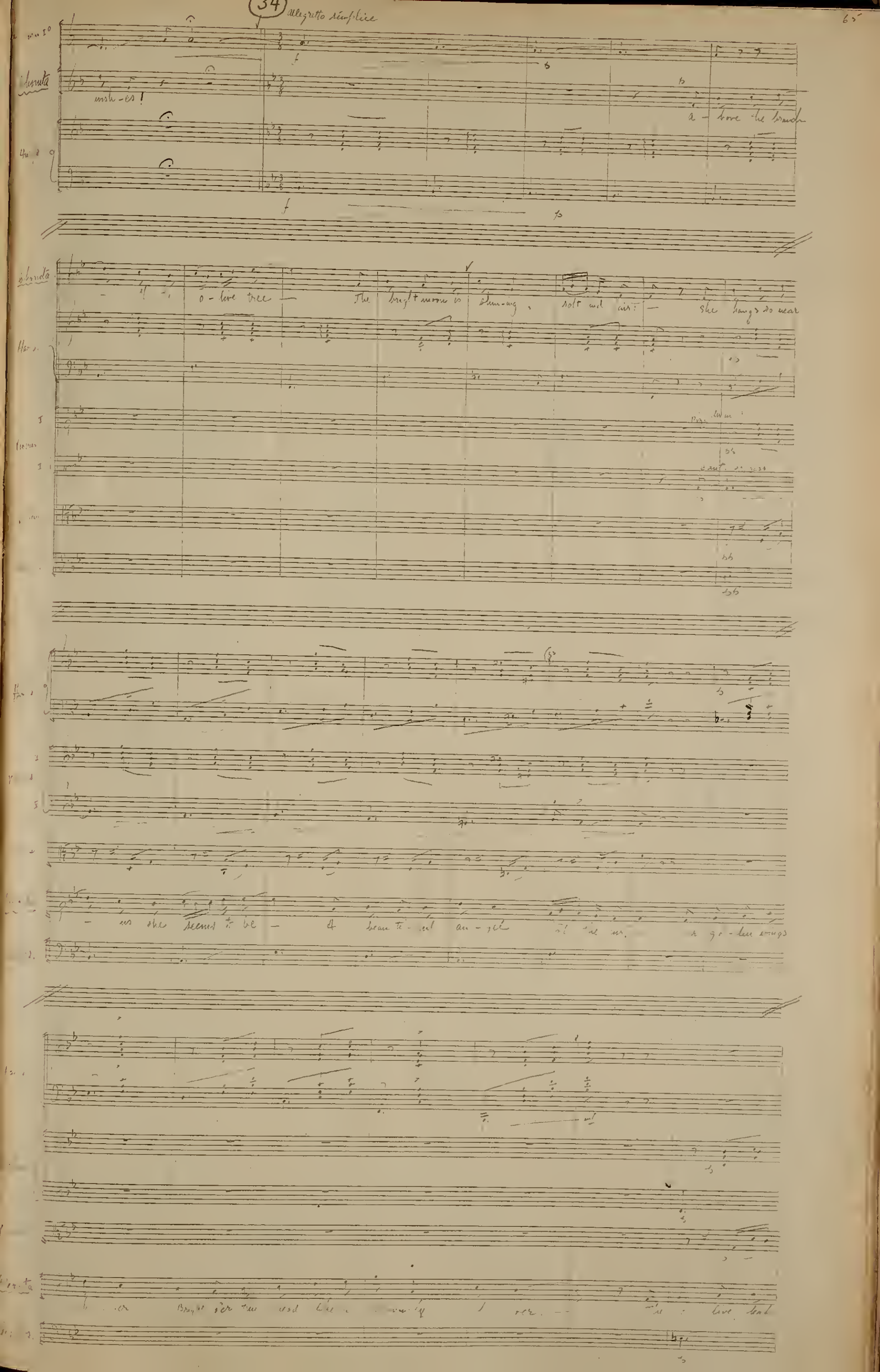
rit.

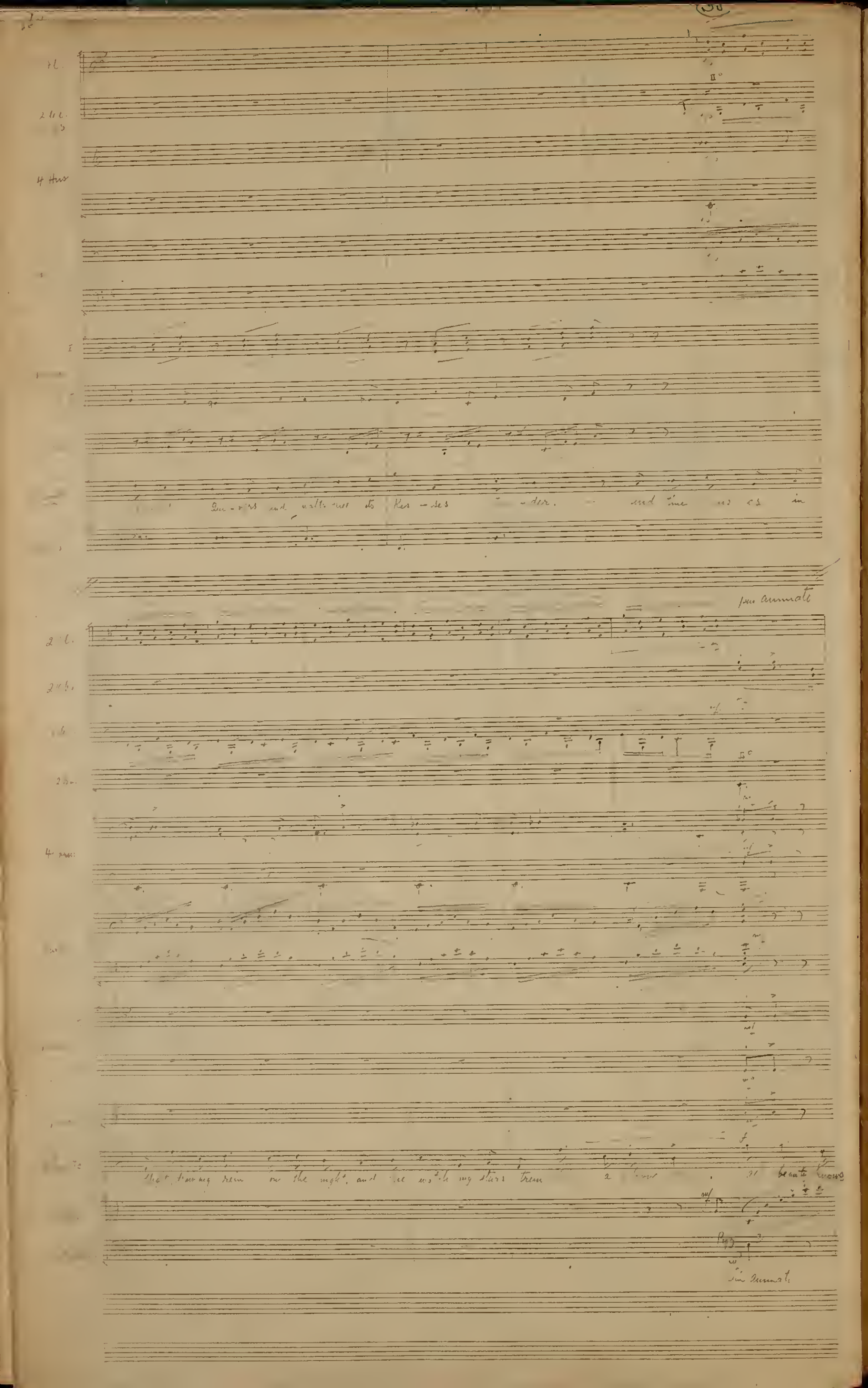
Basses

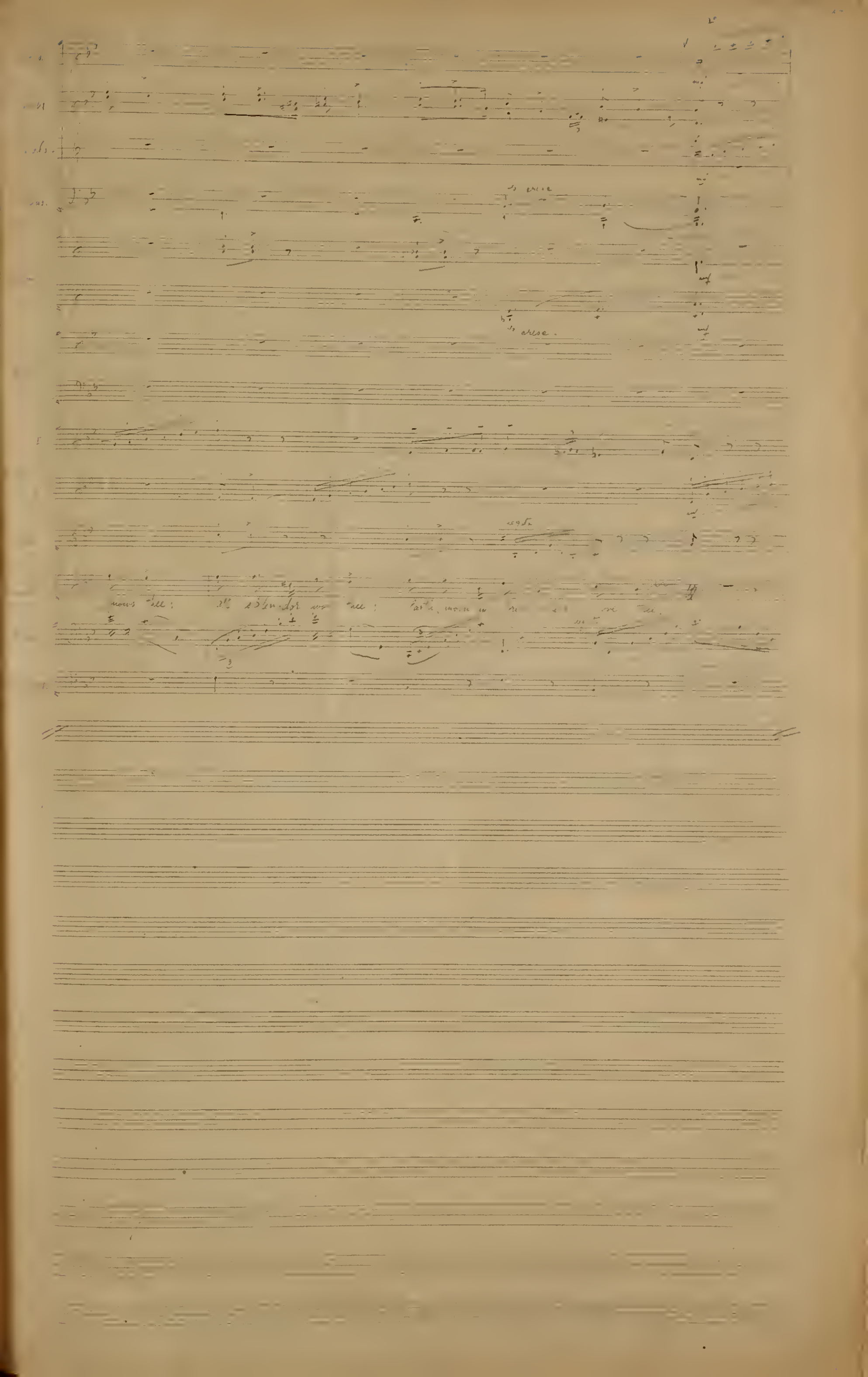
arco

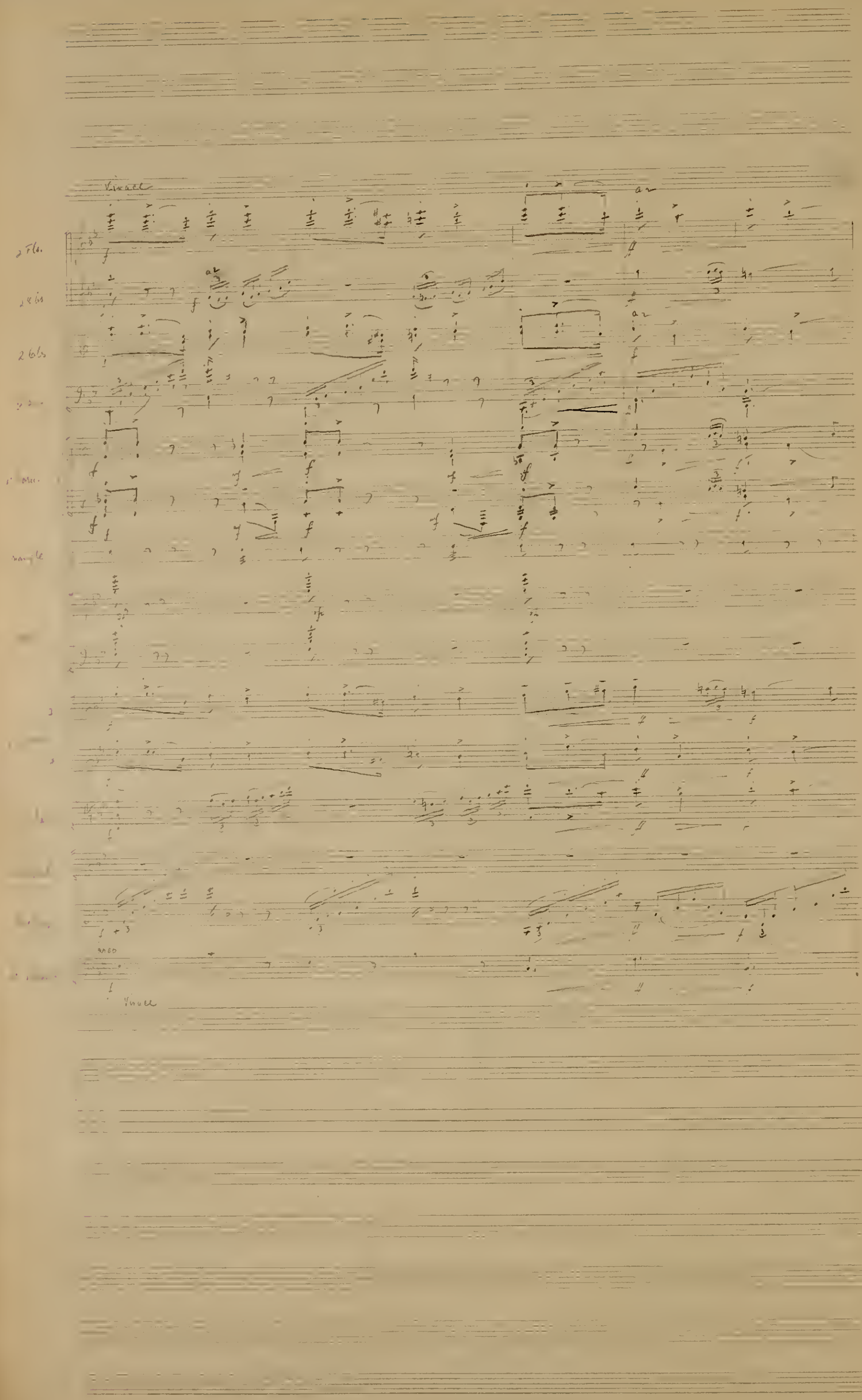
rit.

meno mosso


34
Allegretto semplice
Solo
wish-es!
a-bove the branch
o-live tree
The bright moon is shin-ing, soft and fair! — she hangs so near
as she seems to be — A beau-ti-ful an-gel
Bright star thou wed-ded
live lead


4 Hrs
Kes - ses
pen animato
beauty knows
pen animato


cresc.
cresc.


Vivace
2 Fls.
2 Obs
2 Cls
Vivace

36

Tempo I° di Allegretto

Tempo I° di Allegretto.

The voices of Na — ture ut - ter their war — ship.

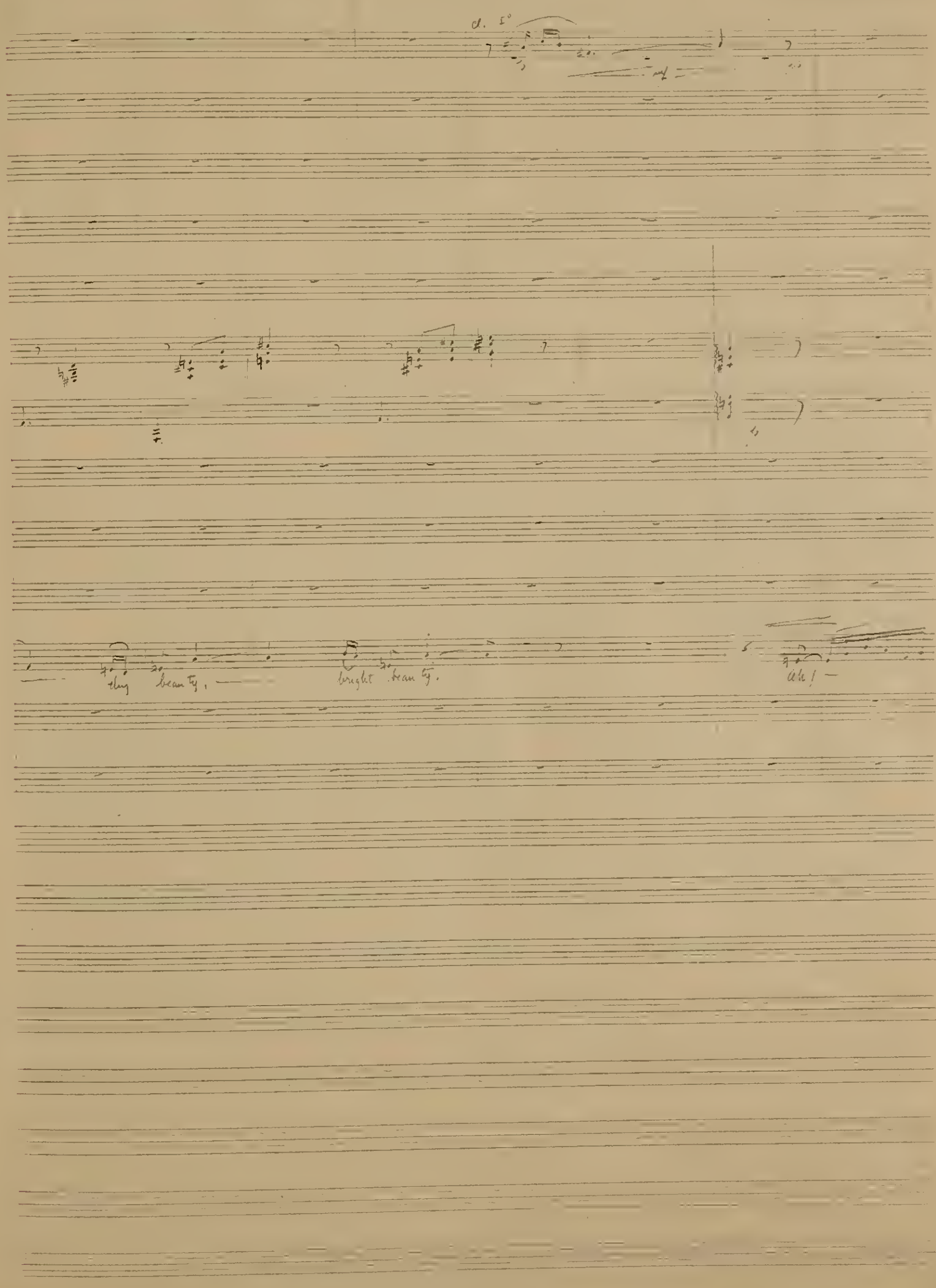
Tempo I di allegretto.

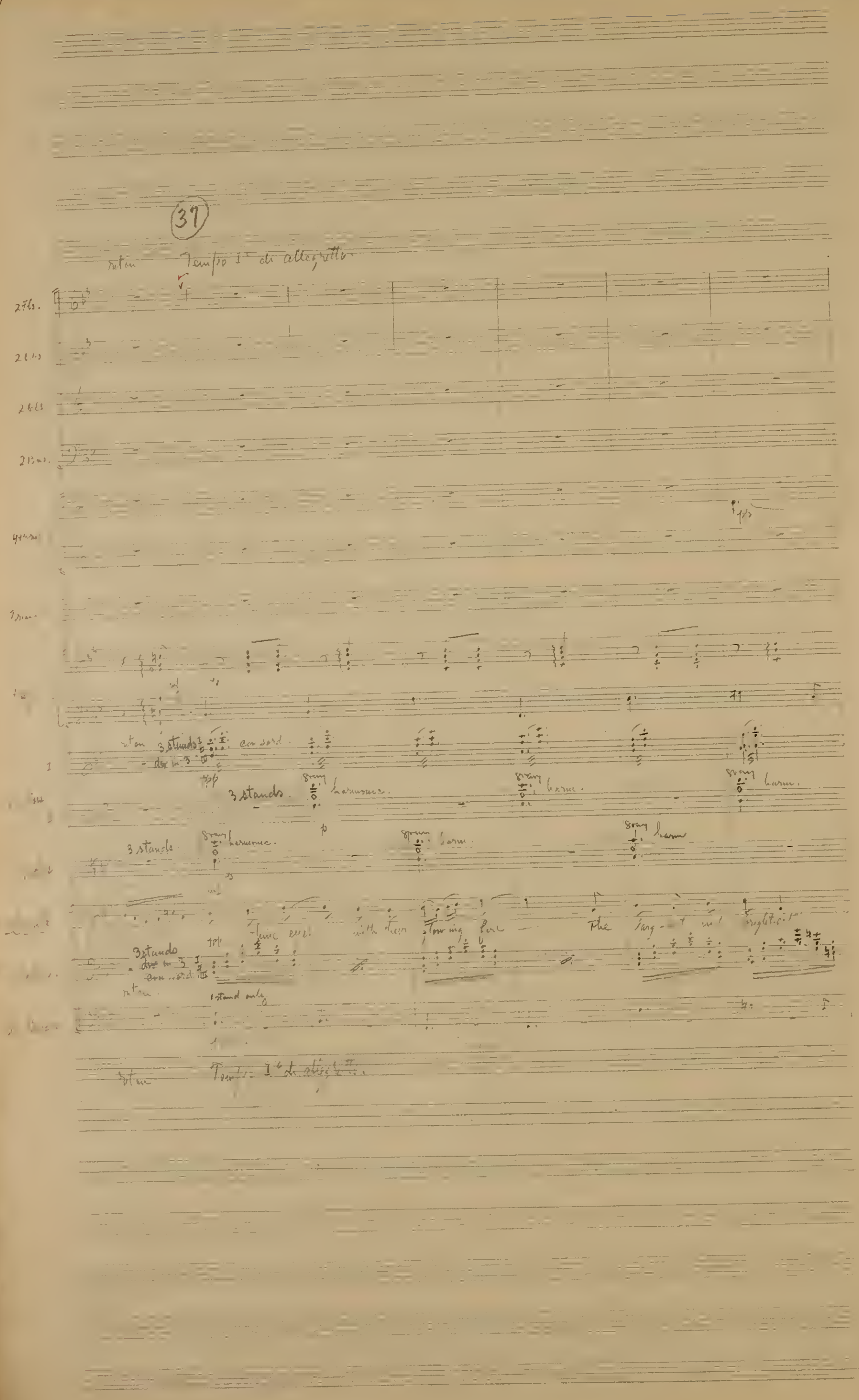
Meno mosso e sostenuto.

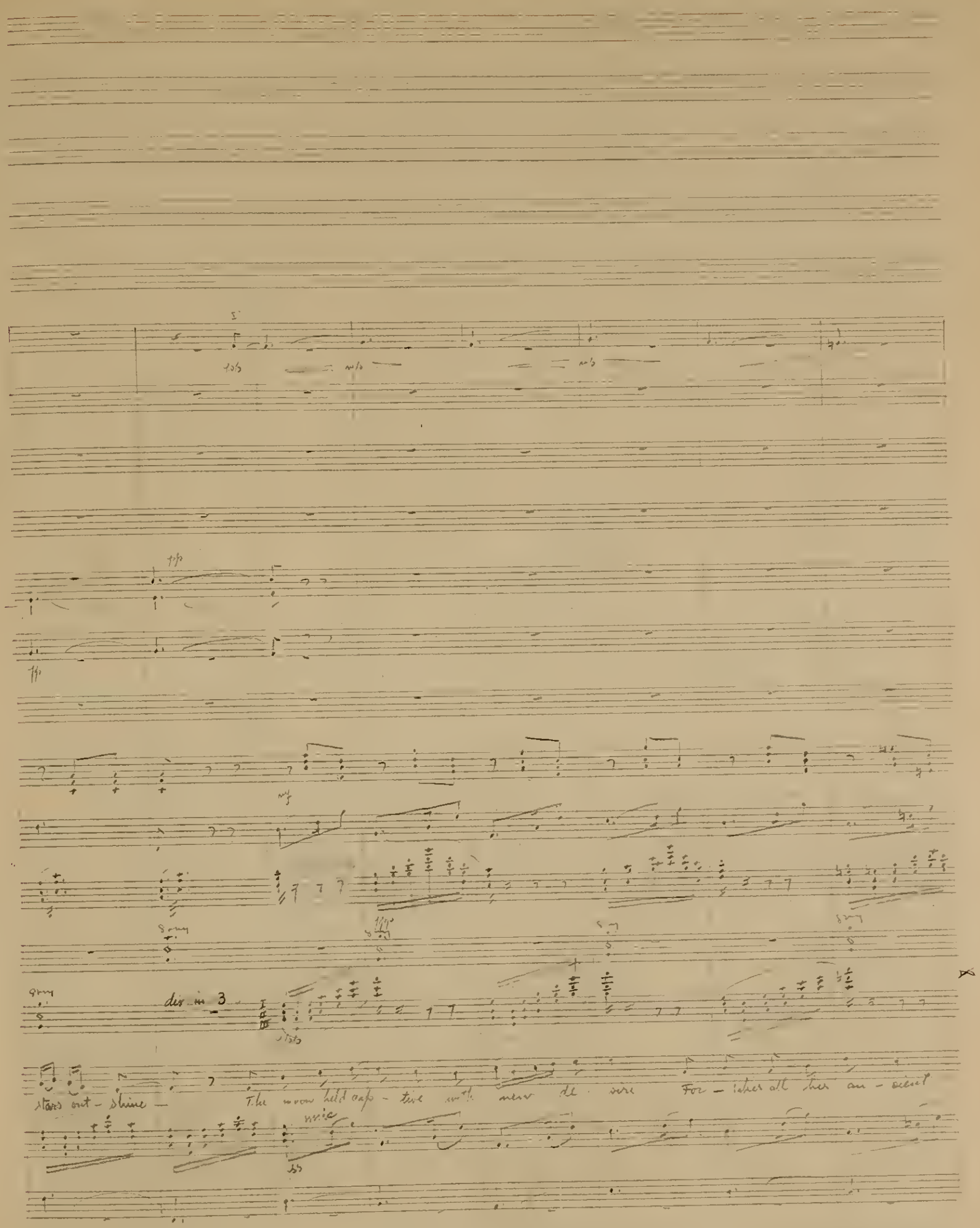
night watches

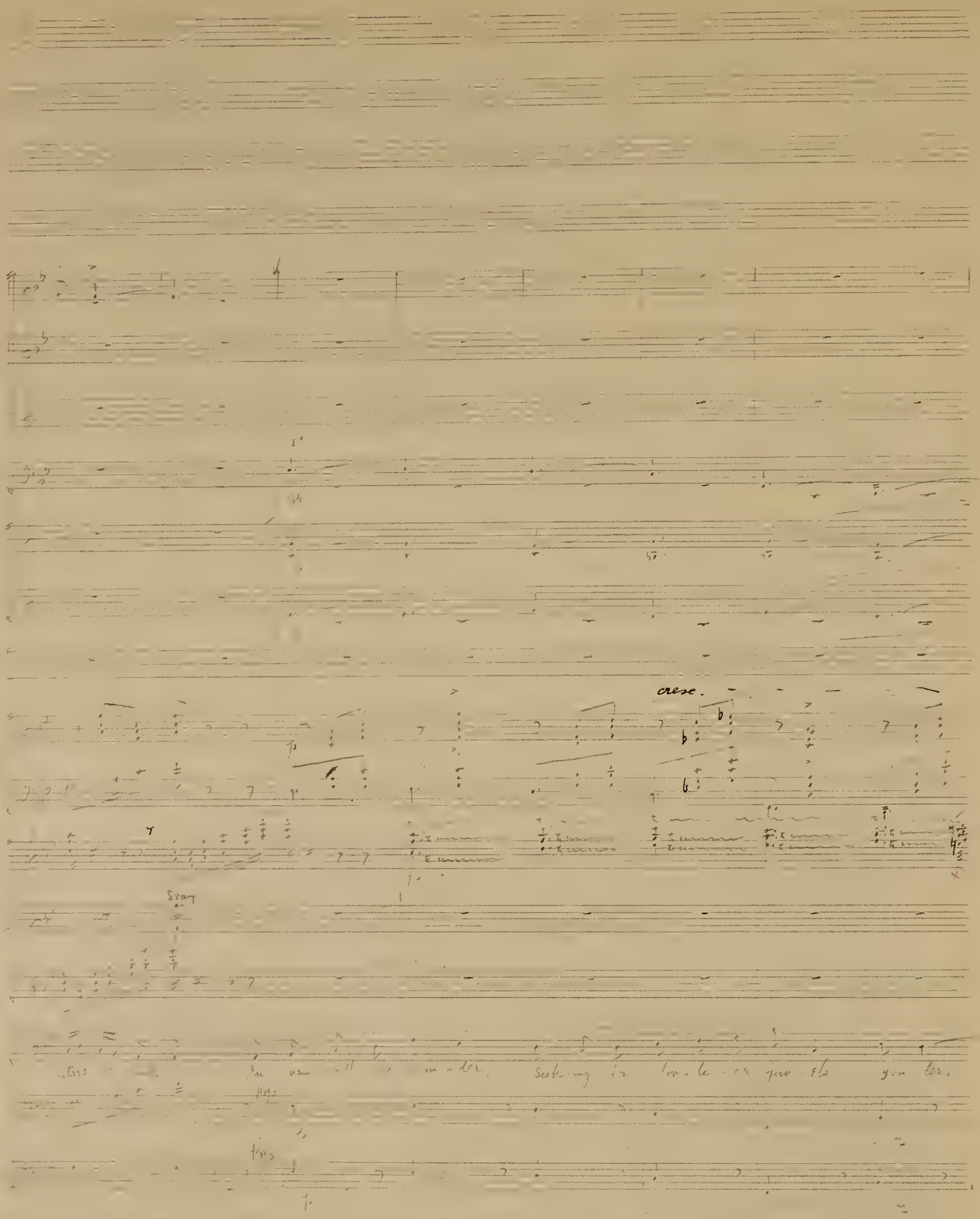
o'er

Meno mosso e sostenuto.


thy beauty,
bright beauty,
Ah! —


37
Tempo I° di allegretto
2 Fls.
3 stands
con sord.
harmonic.
harm.
3 stands
harmonic.
harm.
harm
3 stands
1 stand only


div in 3
stars out - shine —
The moon held cap - tive with new de - sire For - sakes all her an - cient


cresc.

38

I°

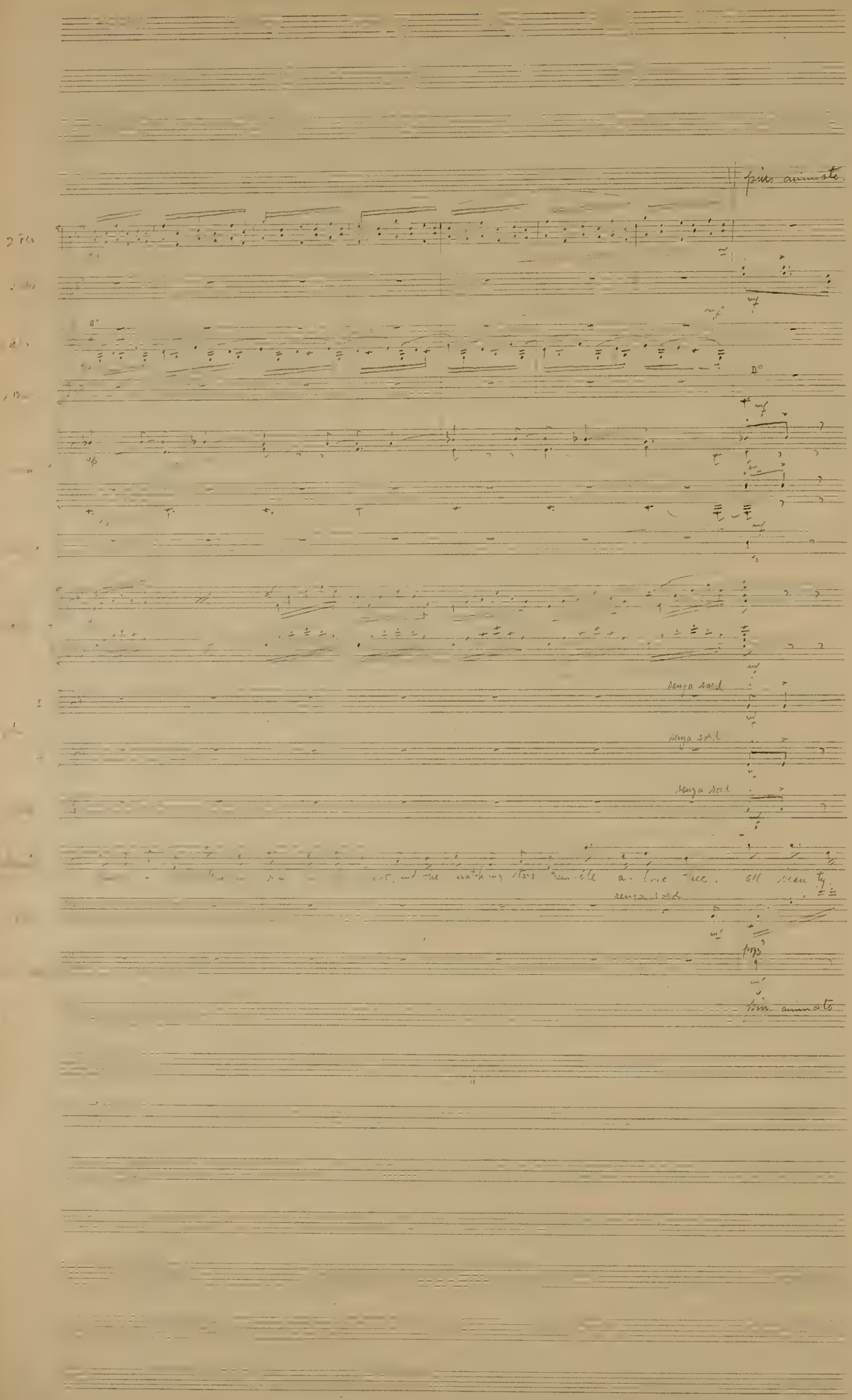
I°

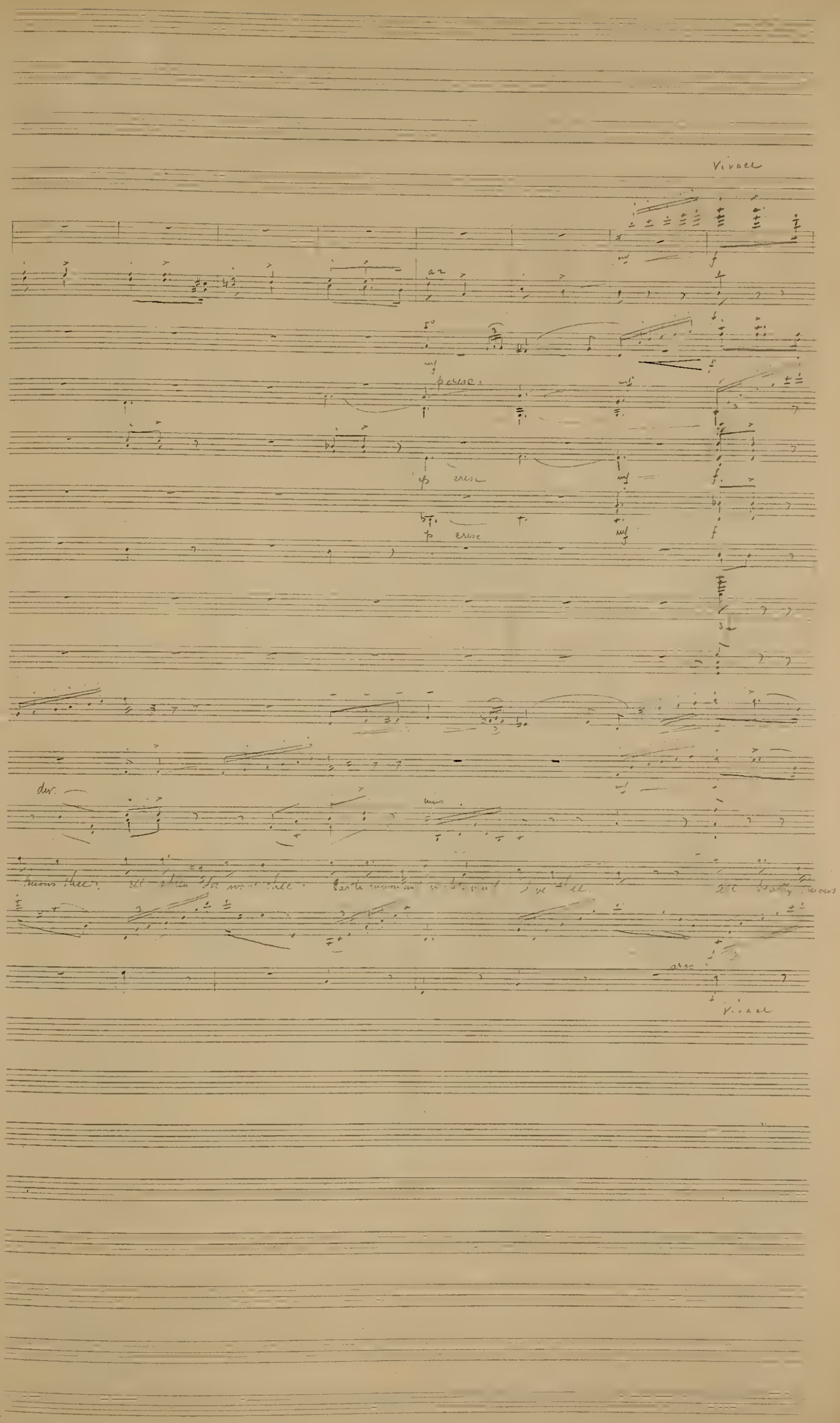
tutti con sord. div in 3.

tutti con sord unis

tutti con sord unis

tutti con sord div


più animato
senza sord.
senza sord.
senza sord.
senza sord.
più animato


Vivace
a 2
5°
mf
p cresc.
p cresc
mf
f
div.
mins
Vivace

molto vivace

molto vivace

molto vivace

molto vivace.

molto vivace

39

Andante con moto.

Pizz

arco

Pizz

arco

Pizz

arco

Burton

ah! Se-ñ-o-ri-ta! If ei-ving were sour and sun and beau-ty,

arco

Pizz

andante con moto

2 Fls.

Eng. Hn.

2 Cls. in Bb

I

Violins

II

Vlas

Hy bring sor - row then a -

Barton.

what joy would be in life for all

Vellos.

2 Fls.

Eng. Hn.

2 Cls.

2 Bns.

cresc molto

in Ab Db. F.

cresc molto

mf cresc molto

mf cresc molto

mf cresc molto

mf (Sarcastically

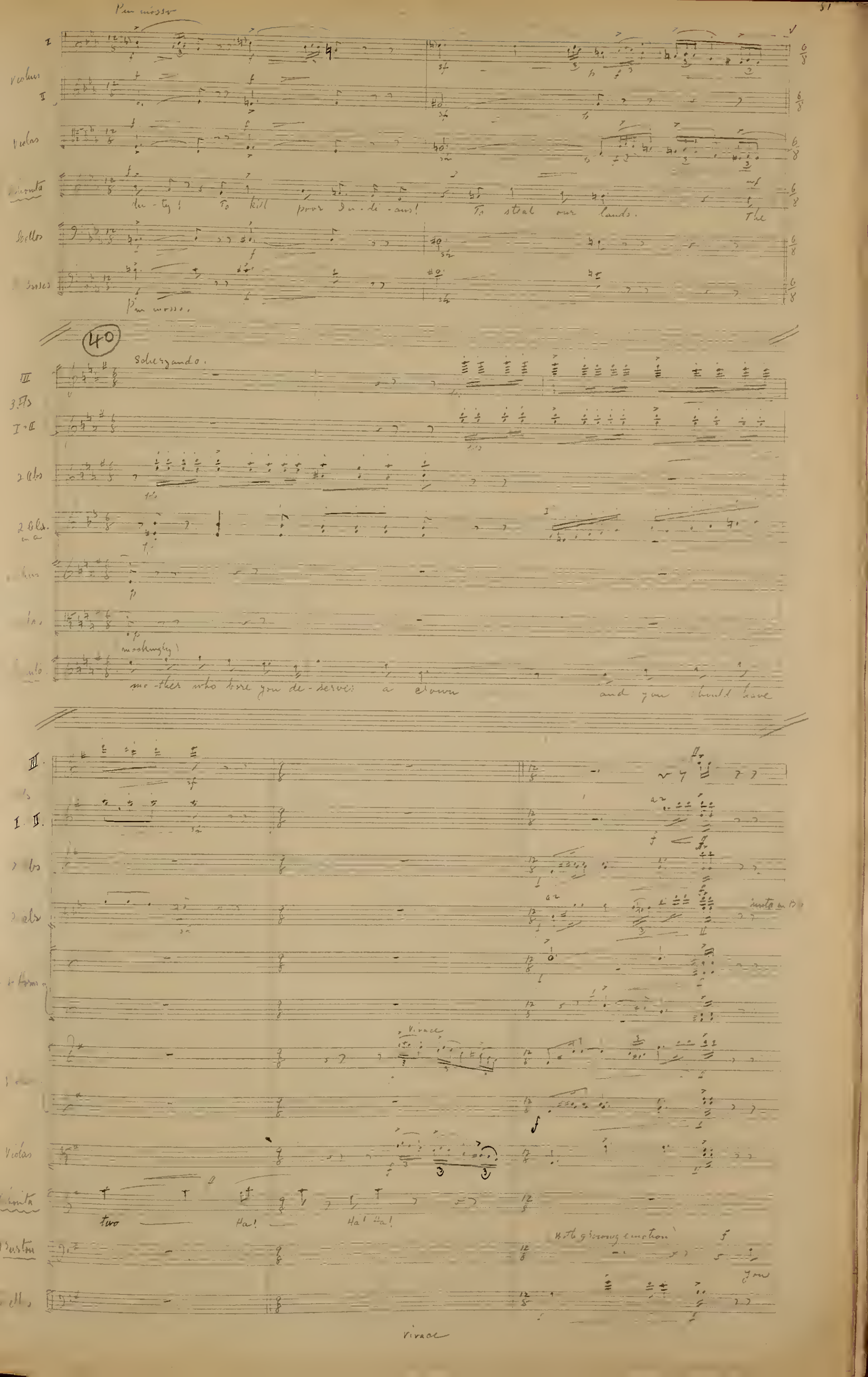
a no - ble

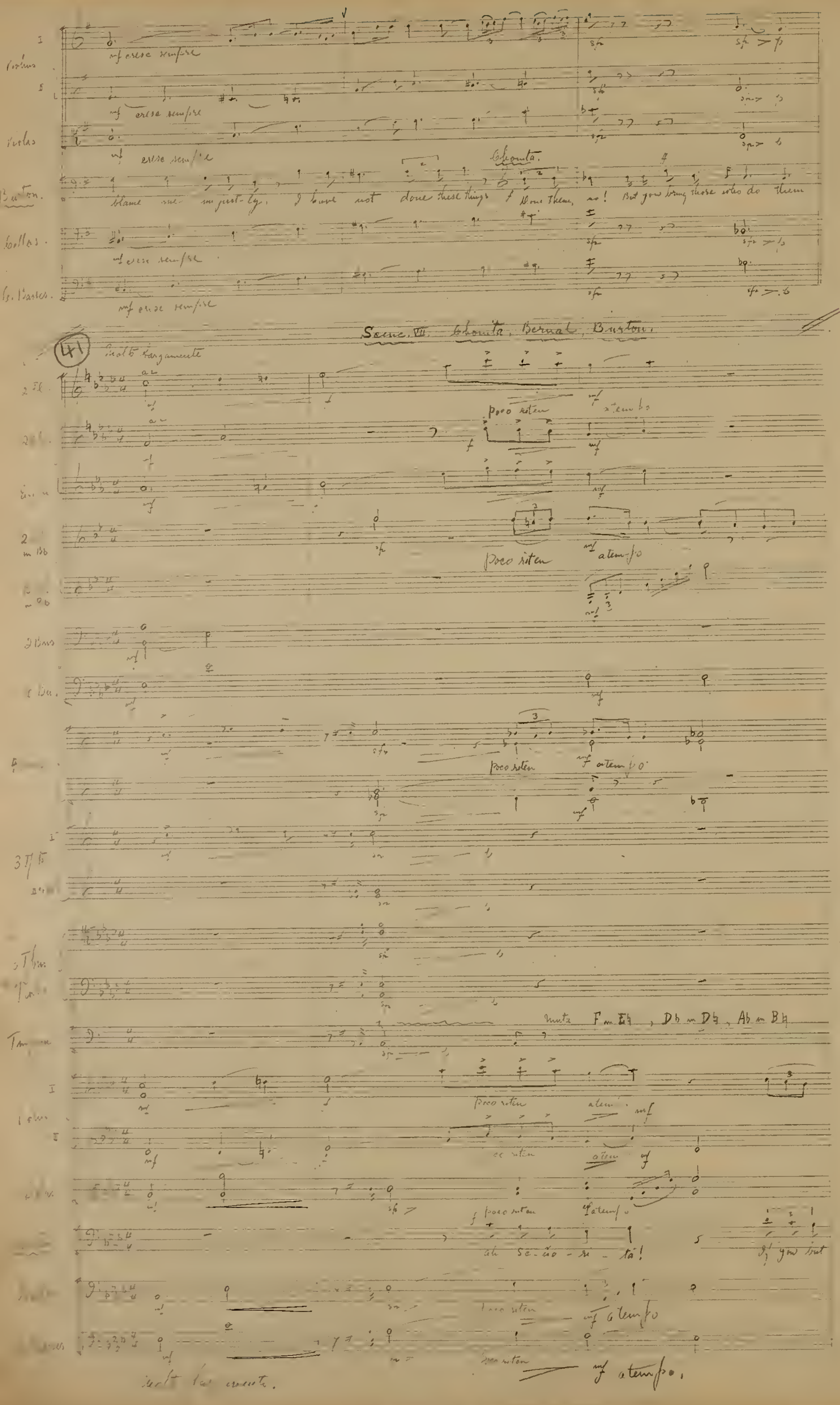
cresc molto

'Tis not my will. I do my du - ty.

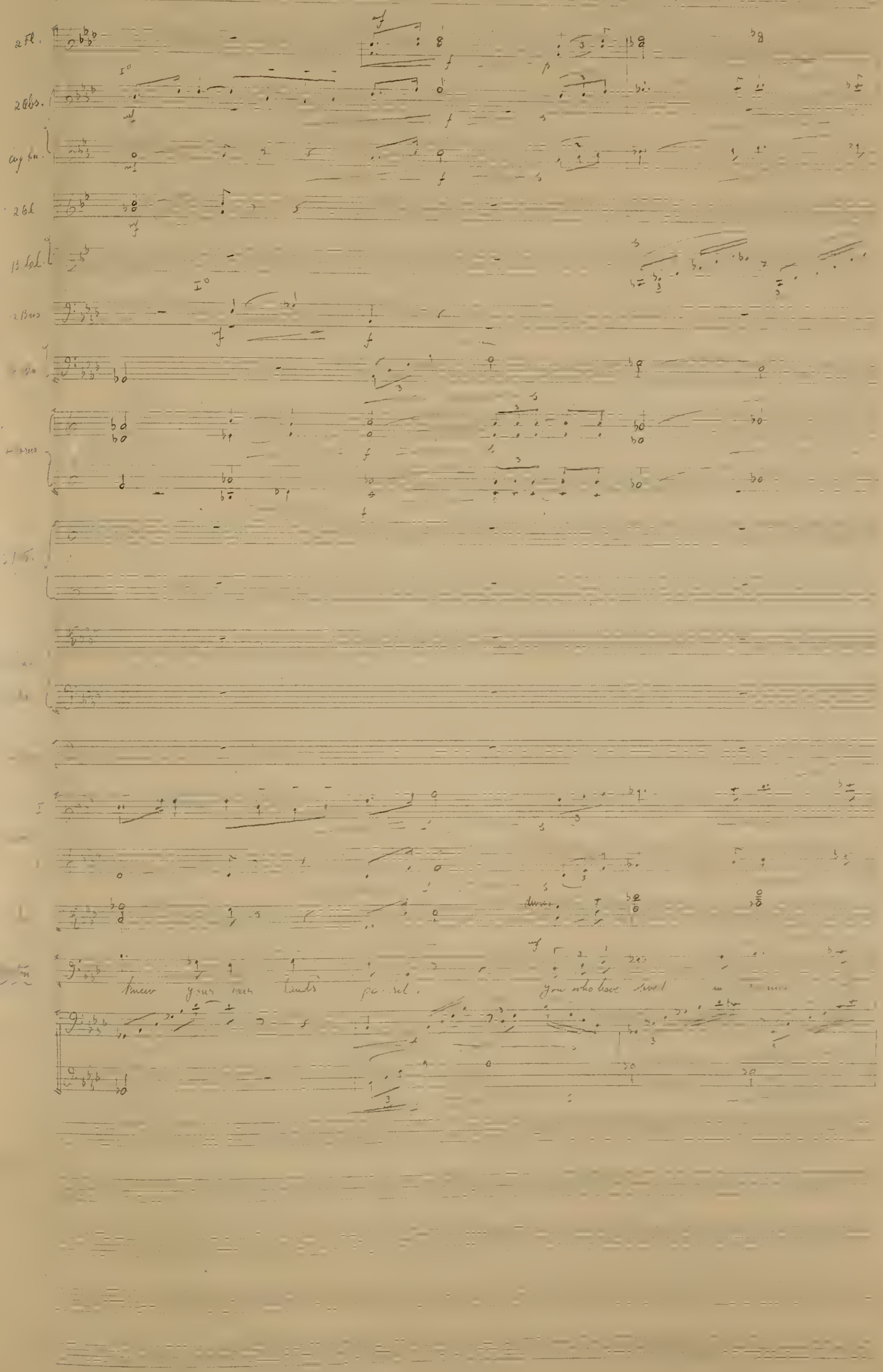
mf cresc molto

mf cresc molto


Più mosso
Violins
Violas
Chorita
Cellos
Basses
du-ty! To kill poor In-di-ans! To steal our lands. The
Più mosso.
40
Scherzando.
3 Fls
2 Obs
2 Cls. in a
mockingly
mo-ther who bore you de-serves a crown and you should have
Vivace
Violas
two Ha! Ha! Ha!
Bastin
Both growing emotion
You
Vivace


Violins
Violas
Burton.
blame me unjust-ly, I have not done these things I done them, no! But you bring those who do them
Cellos
C. Basses
Scene VII. Choutà, Bernat, Burton.
poco riten
a tempo
Timpani
mute F in E♮, D♭ in D♮, A♭ in B♮
ah Se-ño-ri-tà!
If you but

During this scene the figure of a man, entirely wrapped in a black cape, and having a large, black hat drawn low over the face, appears 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.



3rd Flute

Fls

2 Fls

Eng Hn

mute in A.

2 Cls

mute in A

2 Bns

2 Bns

3 Tbns

f

f

f

cond you; You and your

dim

42

poco rit.

Largamente

poco rit.

a tempo

muta B in A

poco rit.

a tempo

poco rit.

a tempo

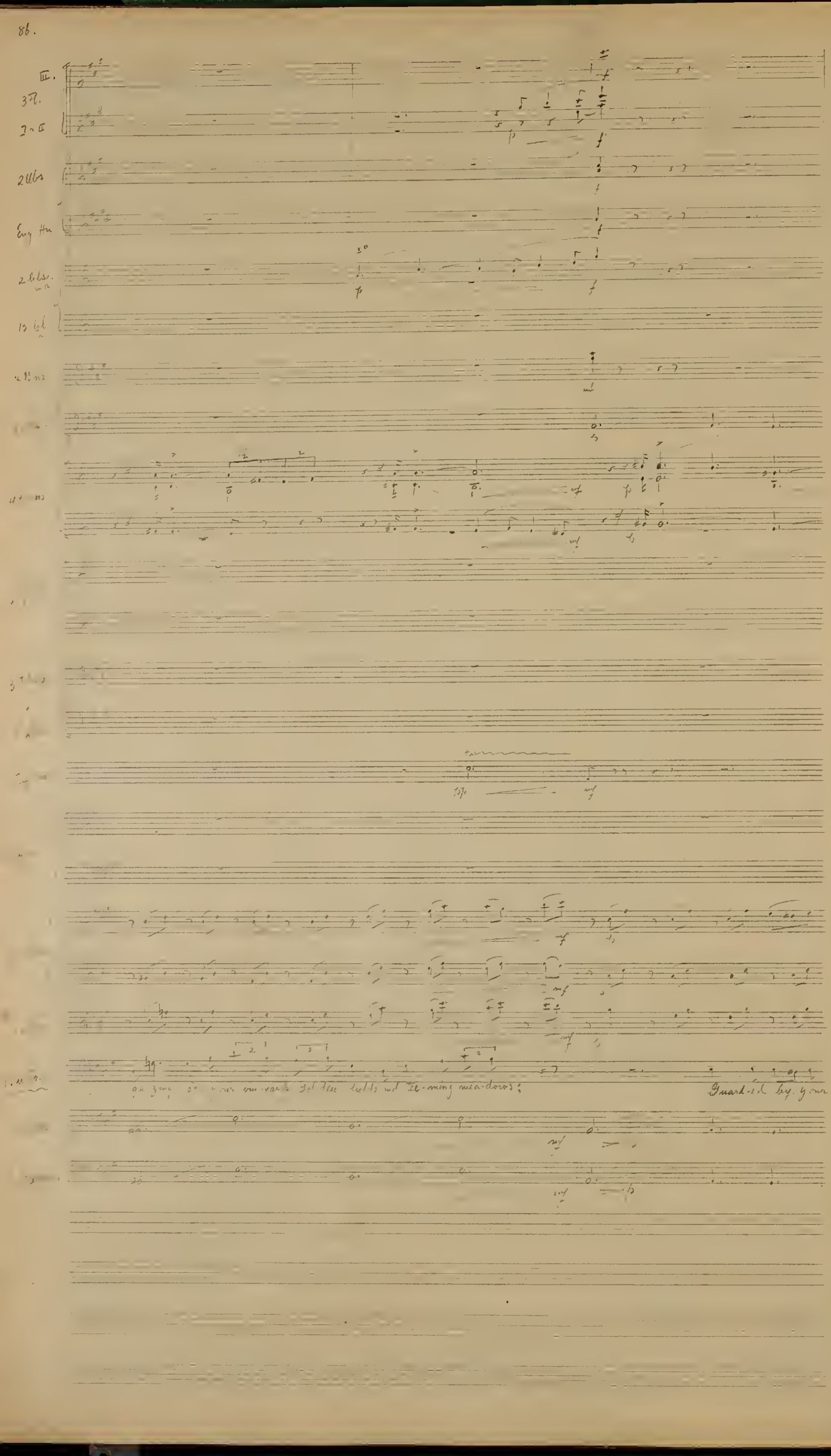
Ted Crow ka-tures an erous sound, Id-ly

unis

poco rit.

poco rit

a tempo


III.
3 Fl.
I & II
2 Obs
Eng Hn
2 Cls.
Guard-ed by your

19

I°

mf

f

mf

mf

f

mf

solo

mf

f

mf

f

mf

mf

f

mf

p

f

p

f

mf

mf

f

mf

mf

stiru ~~A - ca - ras~~, Bleak pa - ra - pets you thought se - cure: —— Lit - tle

Si - en - ras

div

unis

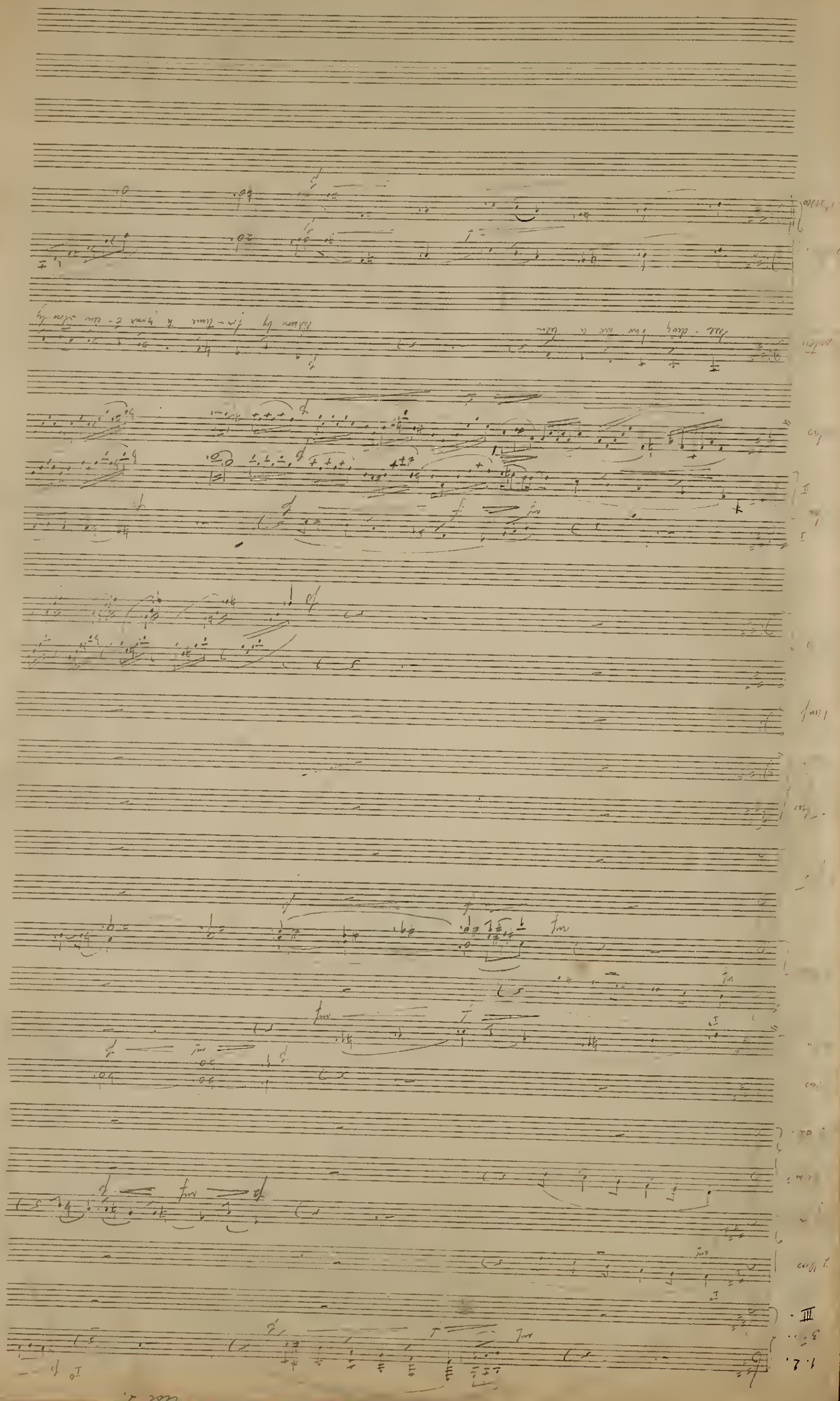
f

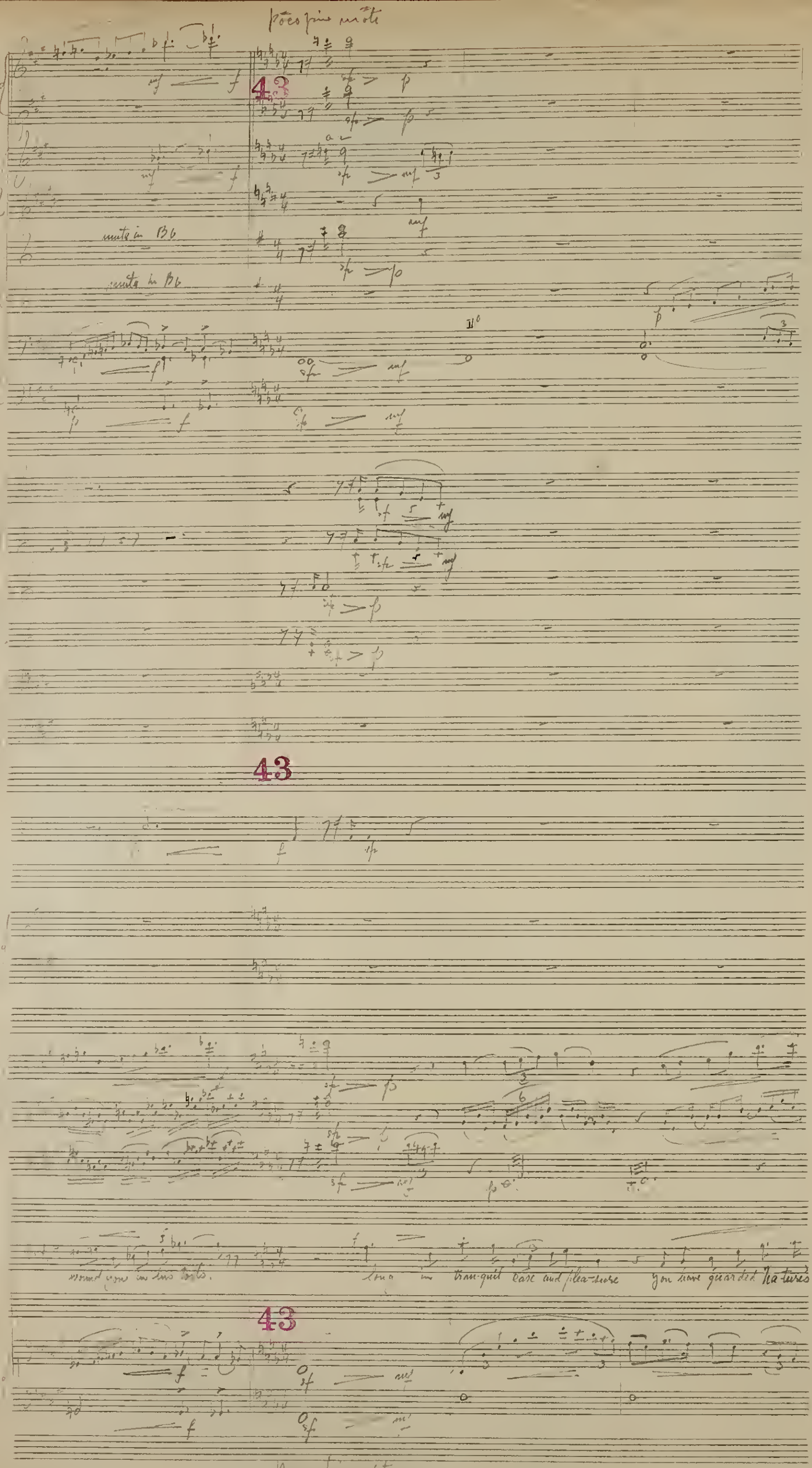
mf

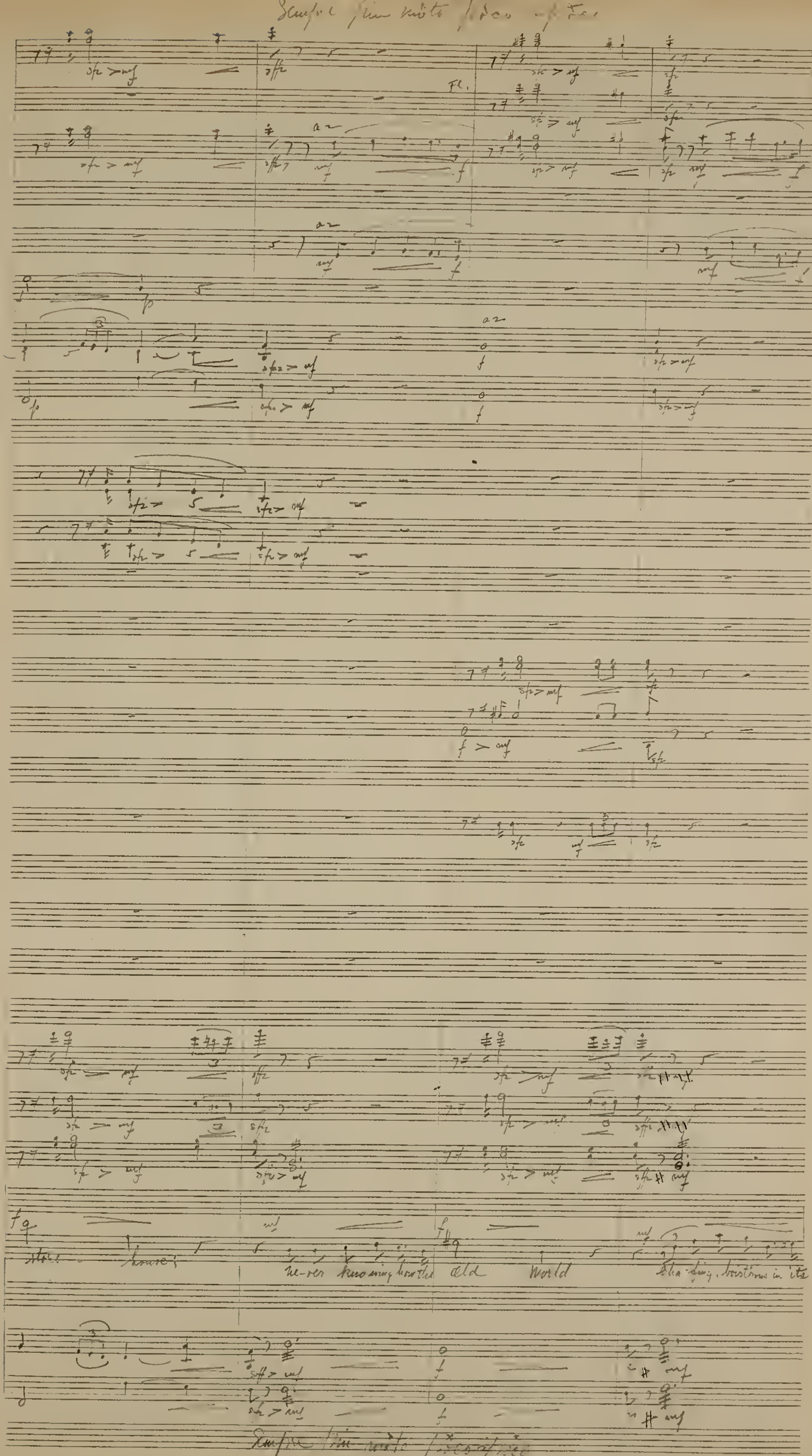
f

mf

III
3 Fl.
I & II
2 Obs
Eng Hn.
2 Cls.
B Cl
2 Bns
C. Bn
Vcolens.
I
II
Vcolens
Hurston
Drawn by for - time to your E - den, Slowly




Poco più mosso
3 Fl.
2 Obs.
Eng. Hn.
2 Cls.
B. Cl.
2 Bns
Cl. Bn.
mute in B♭
mute in B♭
II°
43
43
43
sound you in his tents.
long in tran-quil ease and plea-sure you have guarded Na-tures
Poco più mosso


Fl.
a 2
ne-ver knowing how the Old World
sha-king, boisterous in its

3 Fls.

2 Cls.

Eng Hn

2 Cls. in Bb

B Cl.

2 Bas

6. Bas

I°

I°

I°

mf cresc.

Violin I

Violin I

div

Violas

perese

perese

perese.

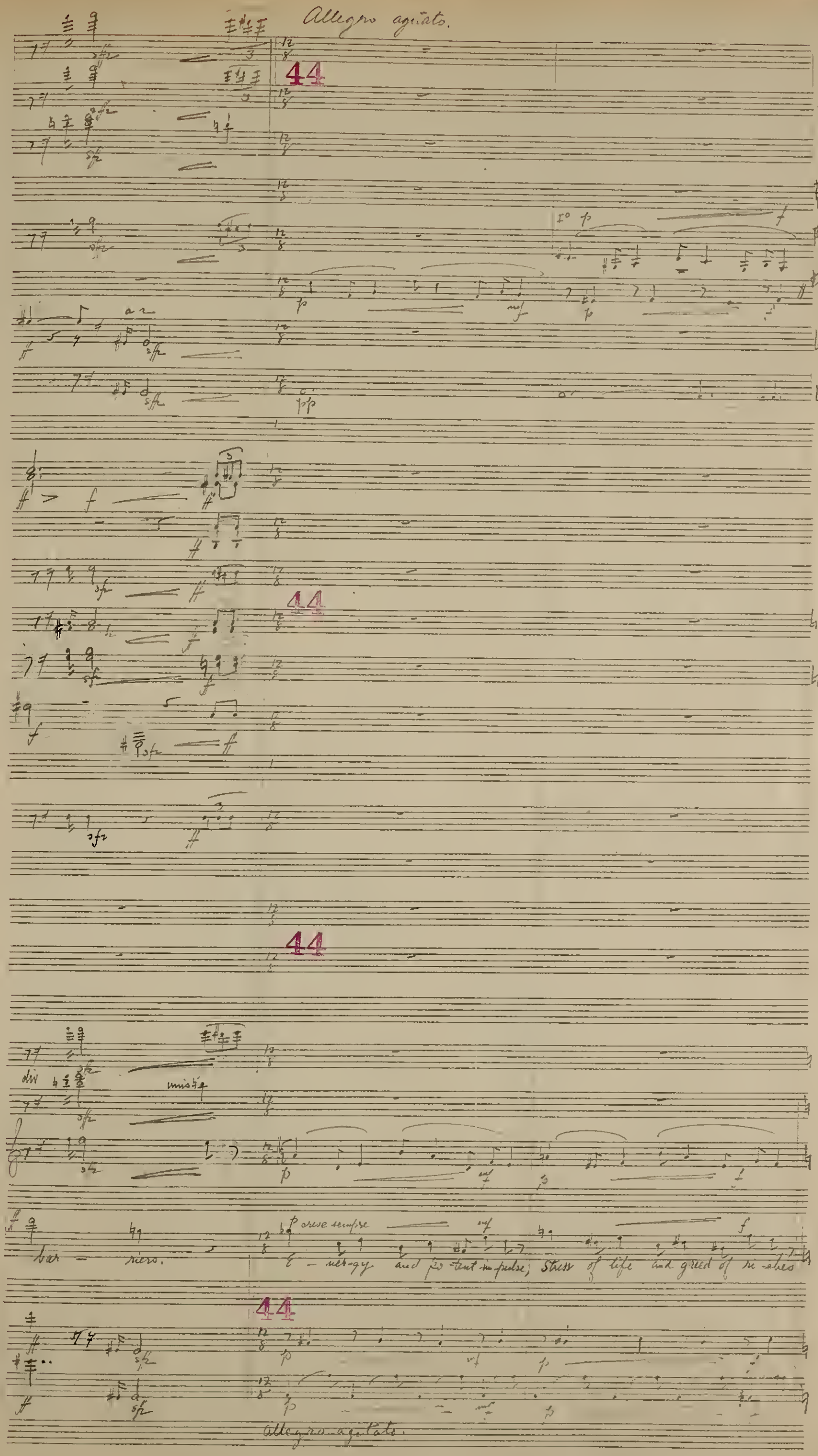
Sutton

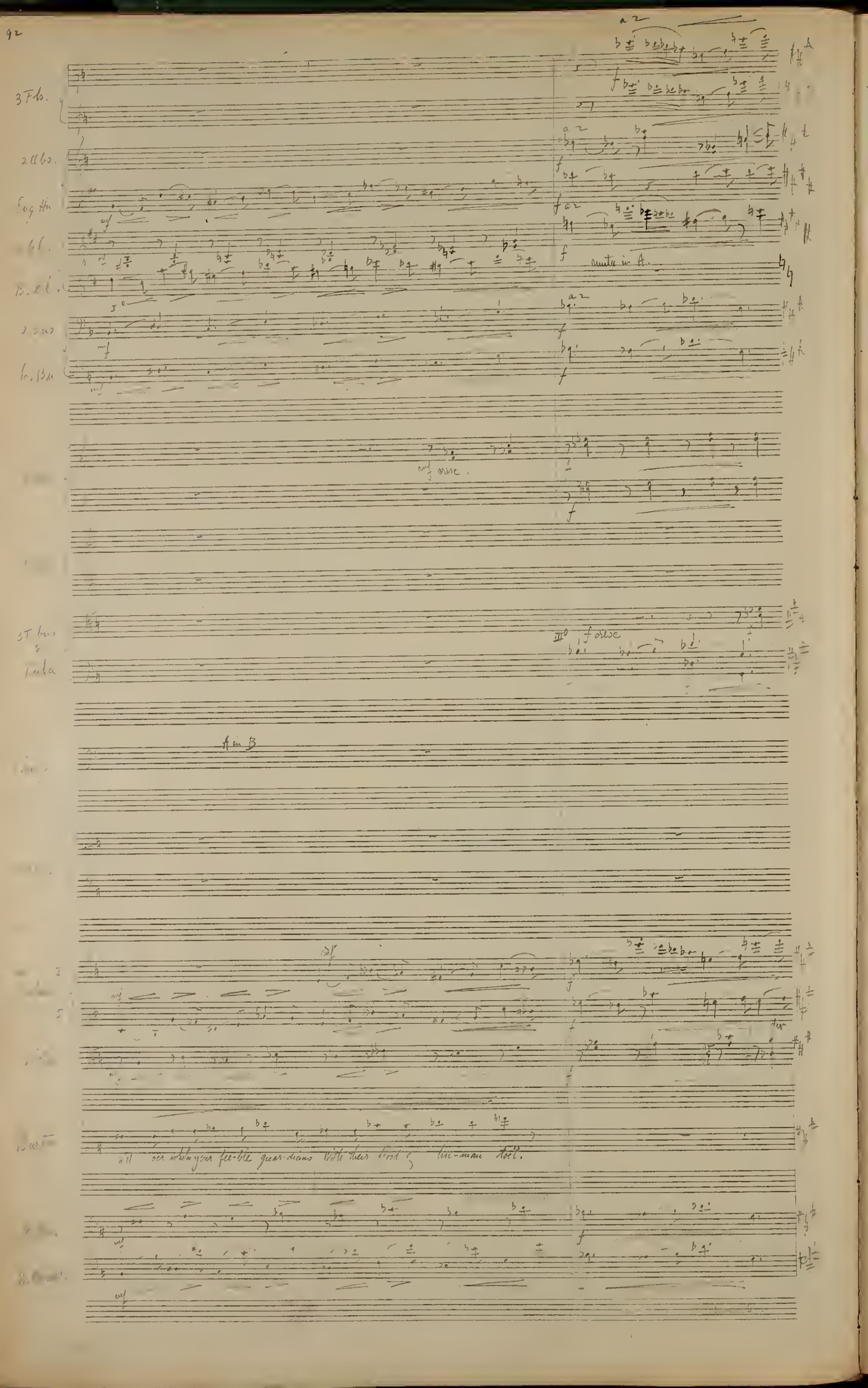
mf cresc.

con - fines. Sur - ging o'er with rest - less vi - gor, must at last o'er - flow its

perese

perese


Allegro agitato.
44
44
44
div
unis
bar - riers.
p cresc sempre
E - ner-gy and po-tent im-pulse; Stress of life and greed of ri-ches
44
Allegro agitato.


3 Fls.
2 Obs.
Eng. Hn.
B. Cl.
2 Bns
Fr. Bn.
a 2
f
mf
mutes in A.
mf arise.
3 T bns
Tuba
III° f arise
A in B
will ser-whelm your fee-ble guar-dians With their food of hu-man toil.

Poco meno mosso e sostenuto.

45 Animato.

muta in A

I°

I°

45

div.

Shon-ger na-tures must pro-tect you | Su-ser hands must guide the helm | you must trust in us to

45 Animato

3 Fls

2 Obs.

Eng. Hn.

2 Cls

B Cl.

espress

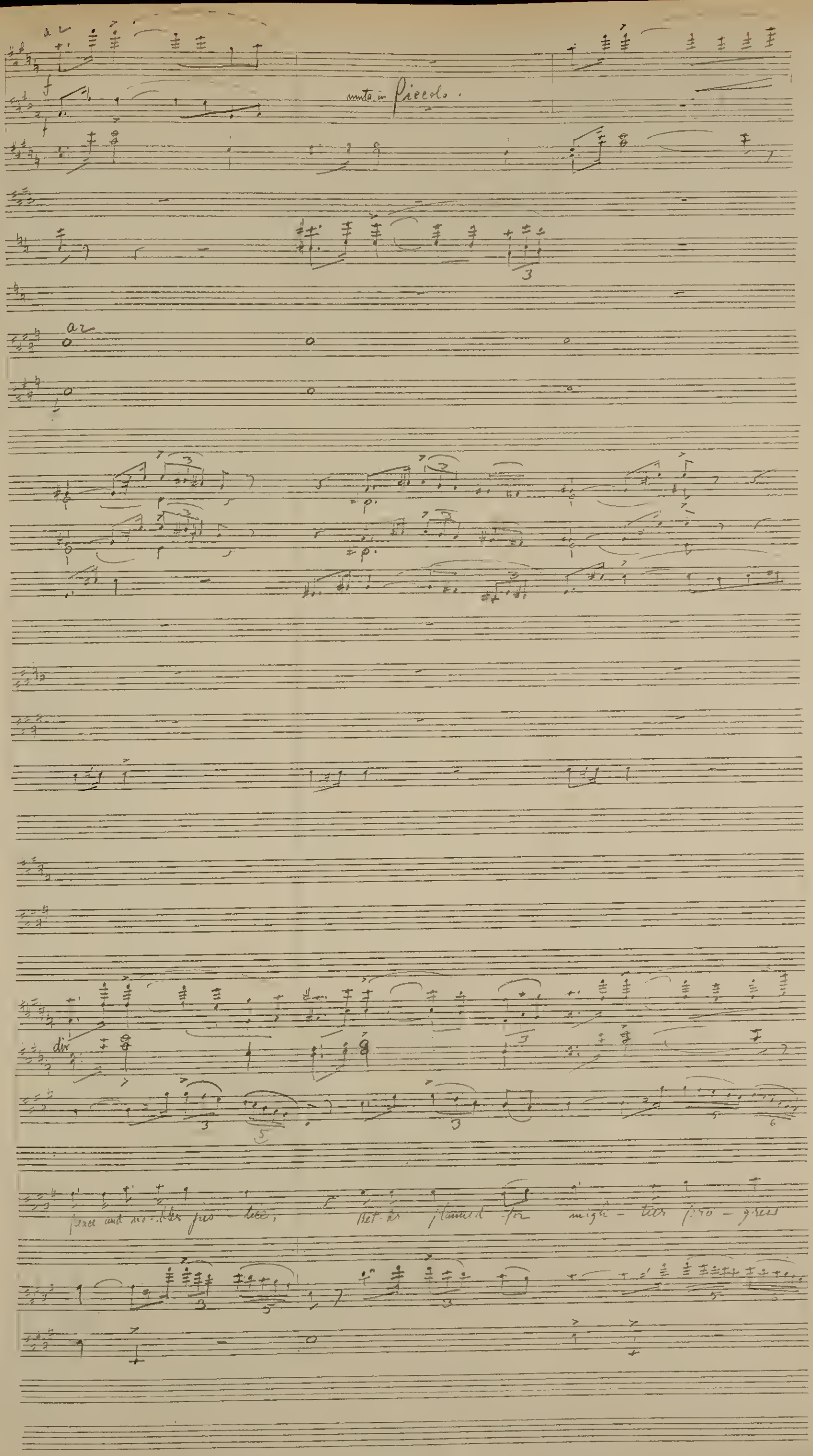
3 Trbns

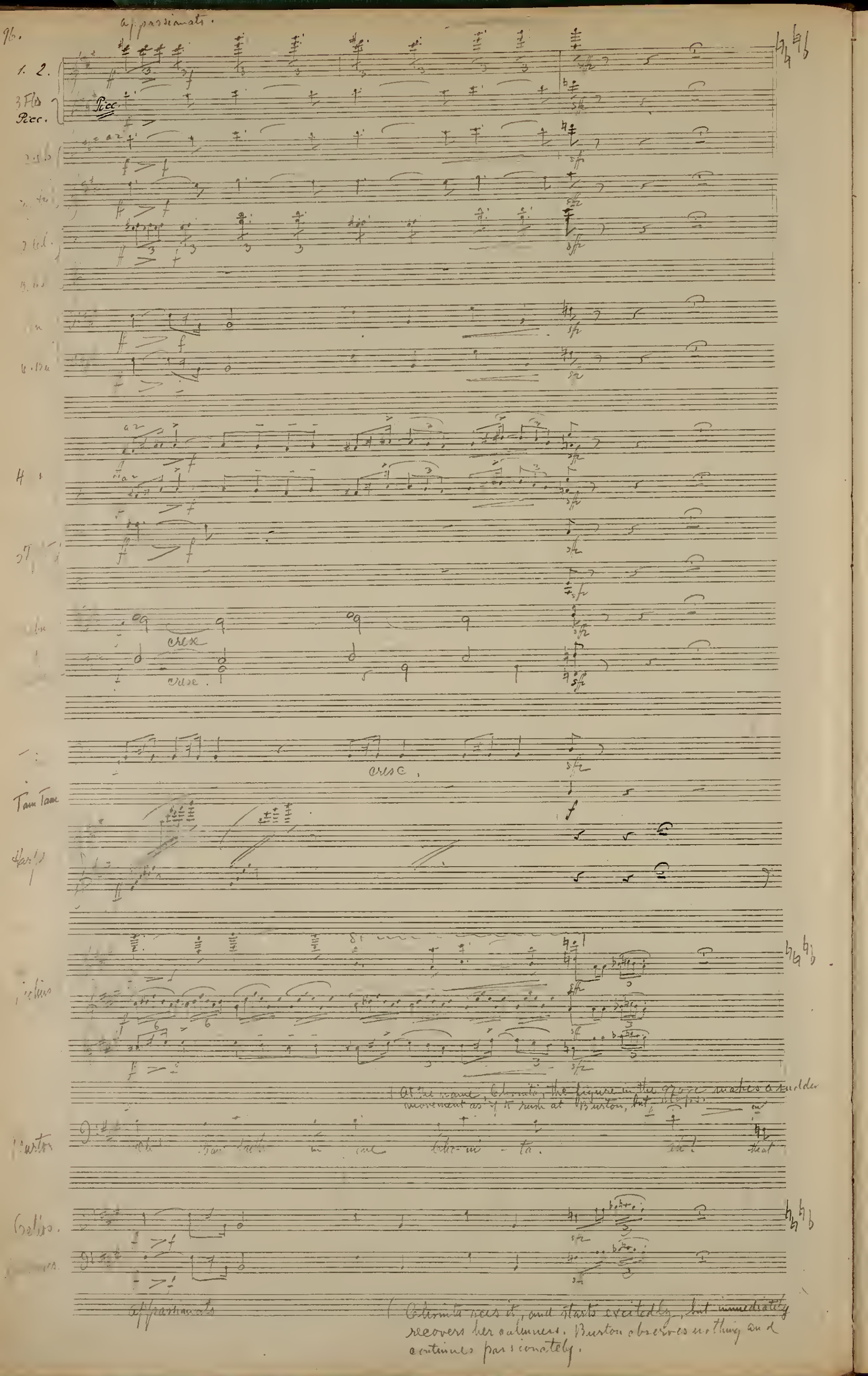
Tutti

meet you We who come with honest fur-fire here, bring out of this tur-meil, las ting

div

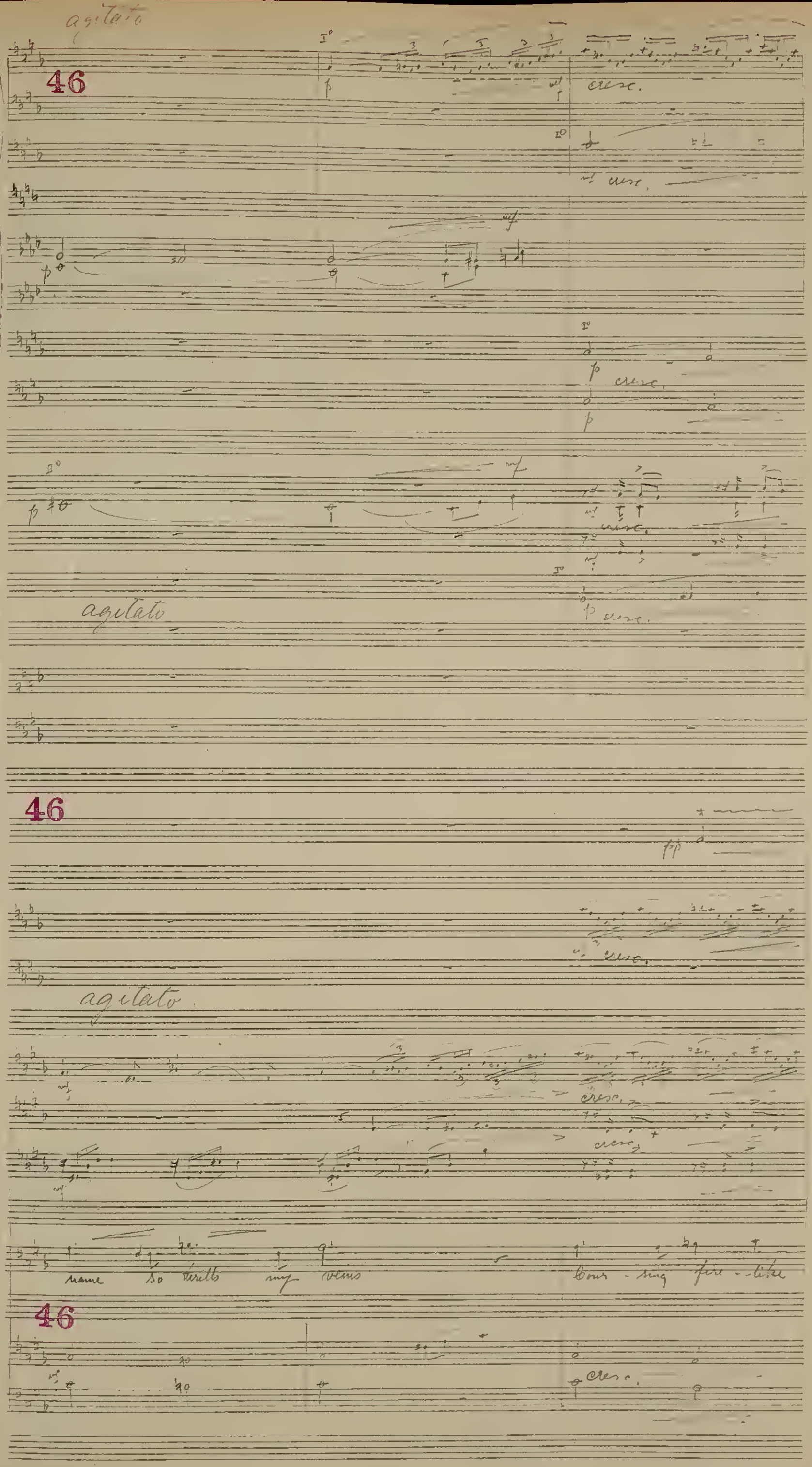
unis

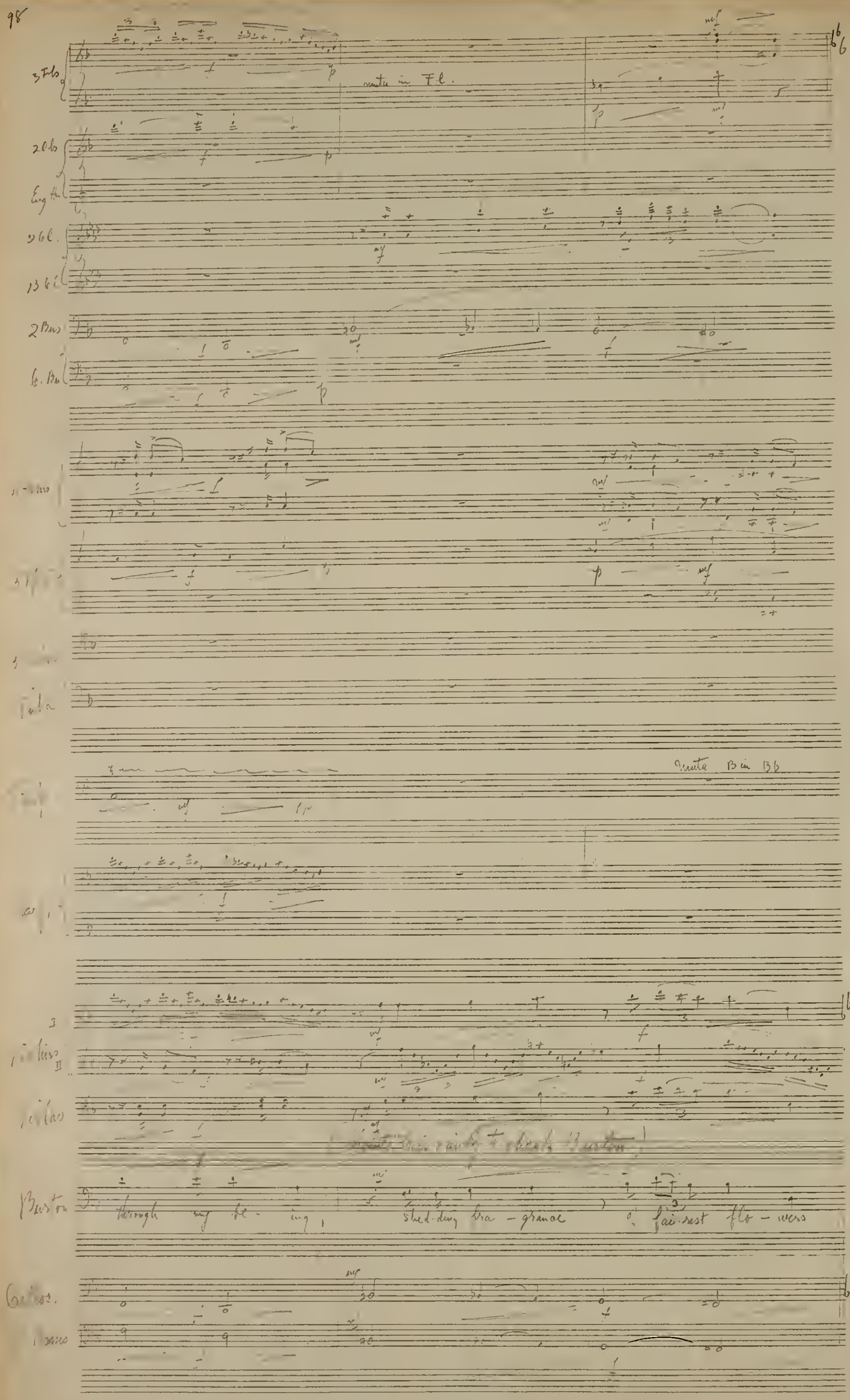

a 2
f
muta in Piccolo.
a 2
div
pence and no-bler jus - tice, Bet-ter planned for migh - tier pro - gress

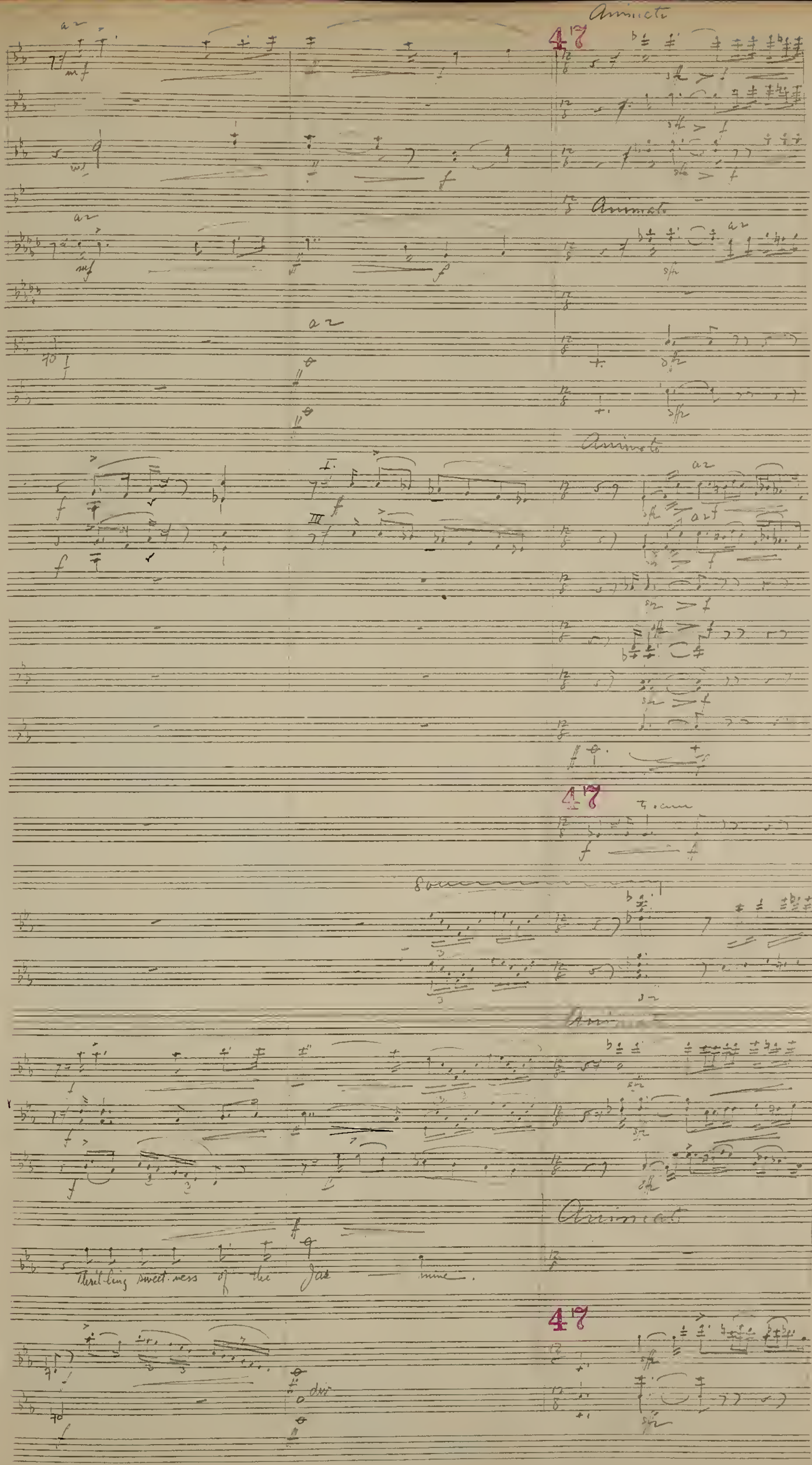


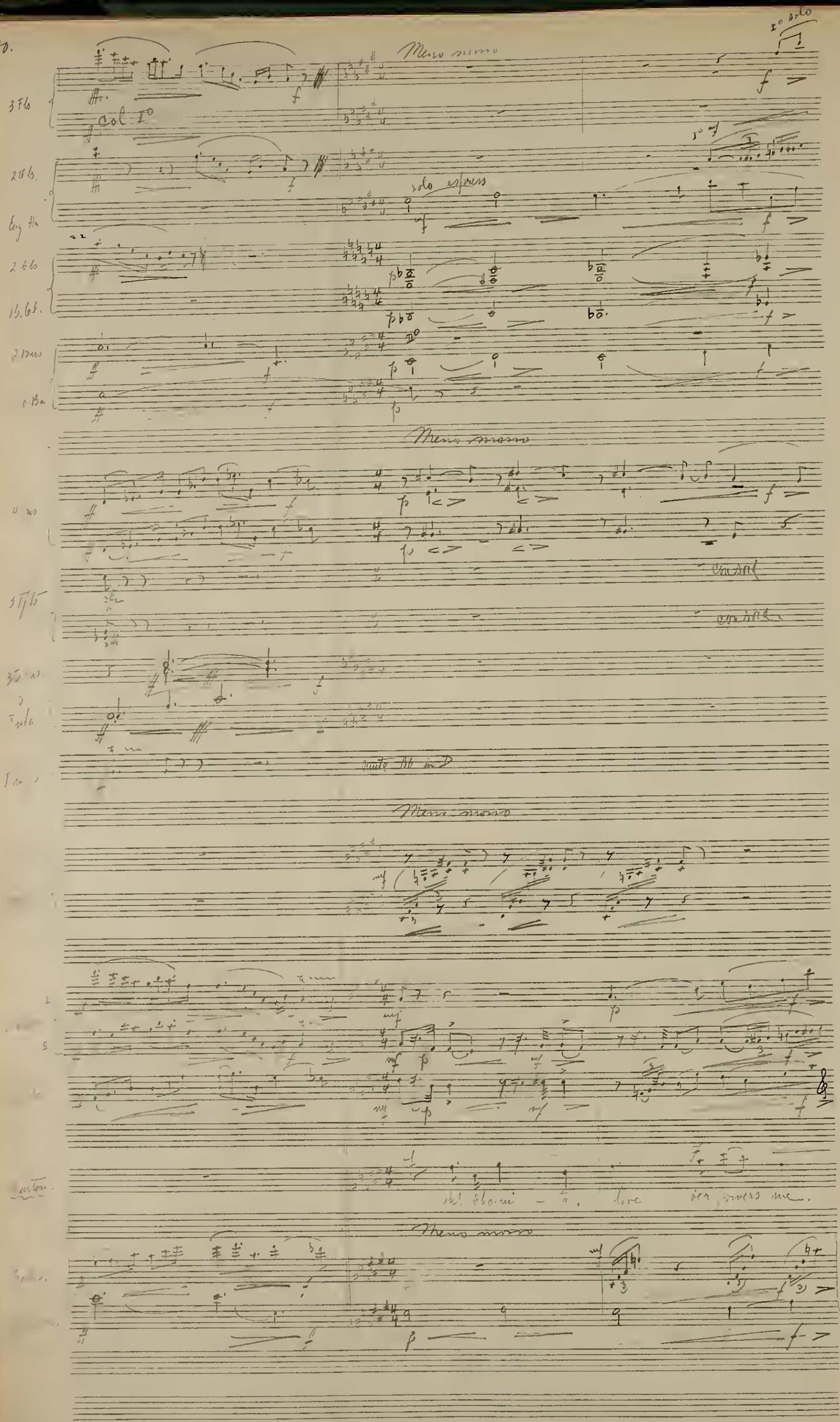
(At the name, Chinita, the figure in the grove makes a sudden movement as if it rush at Burton, but stops.

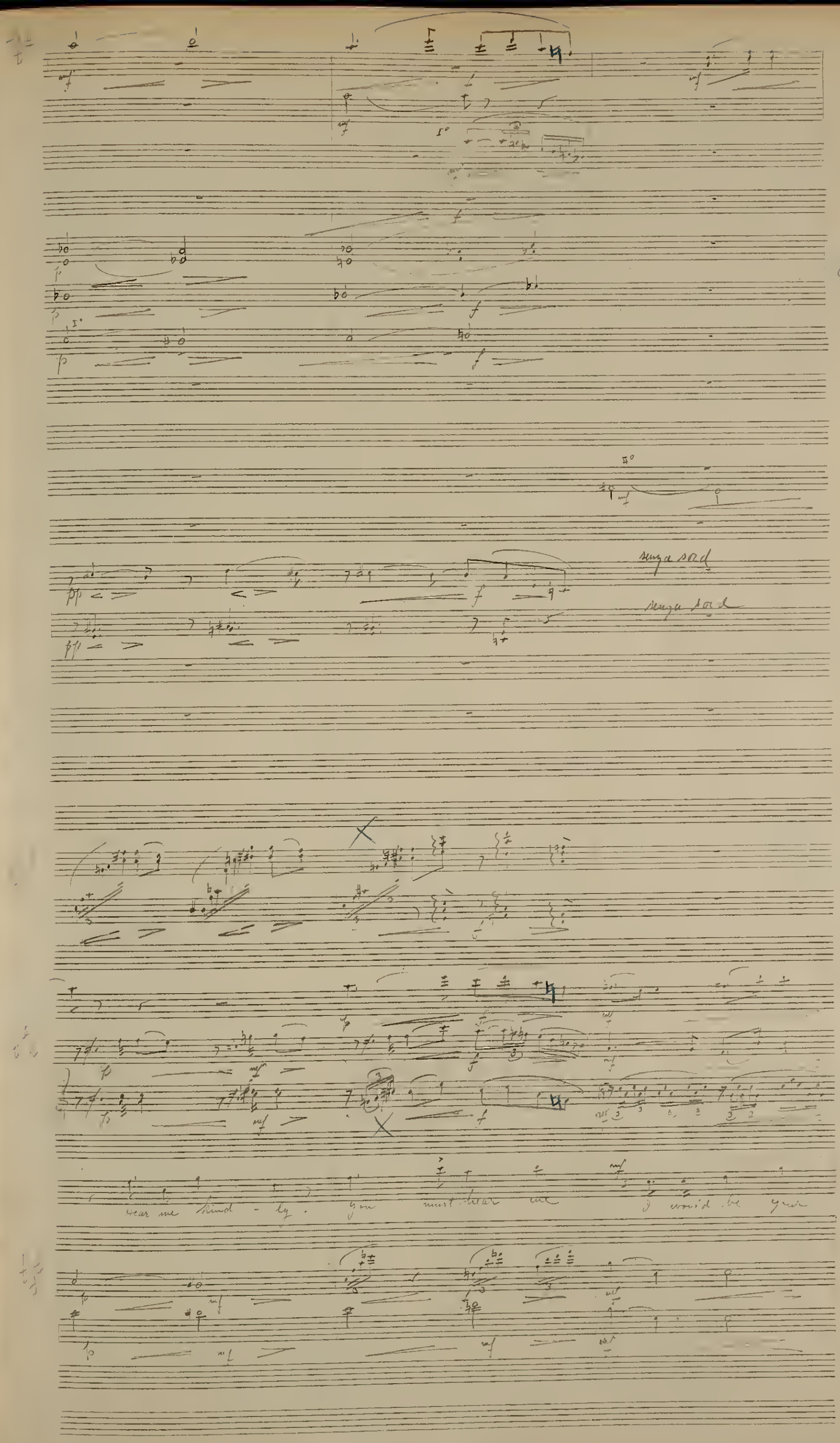
(Chinita sees it, and starts excitedly, but immediately recovers her calmness. Burton observes nothing and continues passionately.

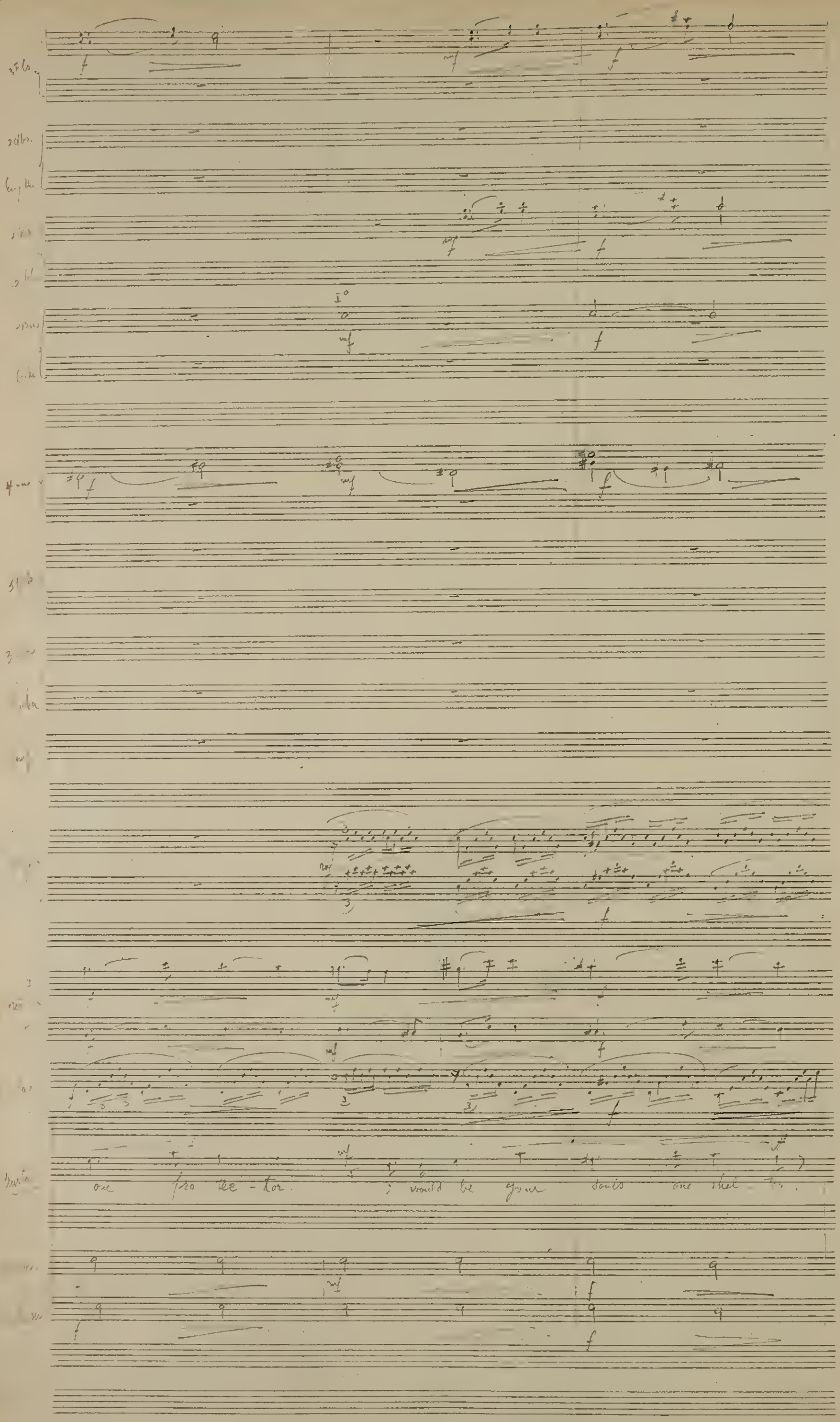

agitato
46
cresc.
cresc.
cresc.
cresc.
agitato
46
cresc.
agitato
cresc.
cresc.
name so thrills my veins
Cour - sing fire - like
46
cresc.


3 Fls
2 Obs
Eng. Hn
2 Bns
6. Bn
Tuba
Tuba B in Bb
Burton
through my be - ing, shed-ding fra - grance of fai-rest flo - wers
Cellos.
Basses


Animato
47
a 2
mf
Animato
a 2
sfz
Animato
47
a 2
Thril-ling sweet-ness of the Jas — mine.
Animato
47
div


Meno mosso
1° solo
3 Flo
Col 1°
2 Cl.
solo espress
Eng. Hn
2 Cl.
B. Cl.
2 Bus
Meno mosso
3 Tpts
Meno mosso
Meno mosso


senza sord
senza sord
Hear me kind - ly. you must hear me I would be your


one pro tec - tor ; would be your souls one shel - ter.

rit

rit

rit

rit

rit

ritard

mf a tempo

mf a tempo

atempo

mf

atempo.

mf

mf atempo

perse

perse

perse

perse

perse

perse

perse

perse

perse

perse.

perse.

a tempo

rit

ritard

ritard

ritard

a tempo

mf

perse

ritard

ritard

ritard

mf atempo

atempo

mf

p perse

ritard

mf

you is we are all I love fun, Rud, Rome,

ritard

ritard

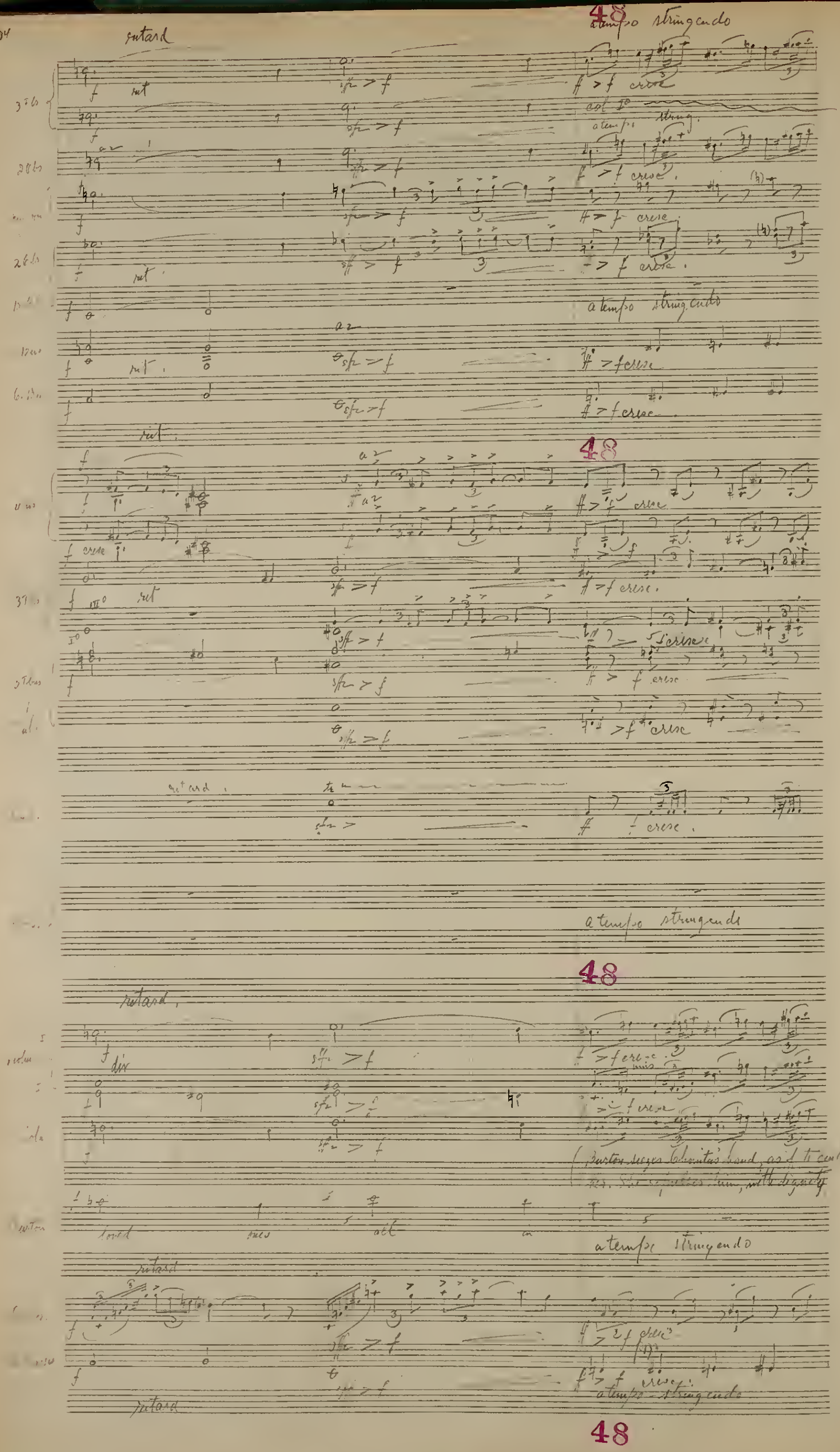
mf atempo

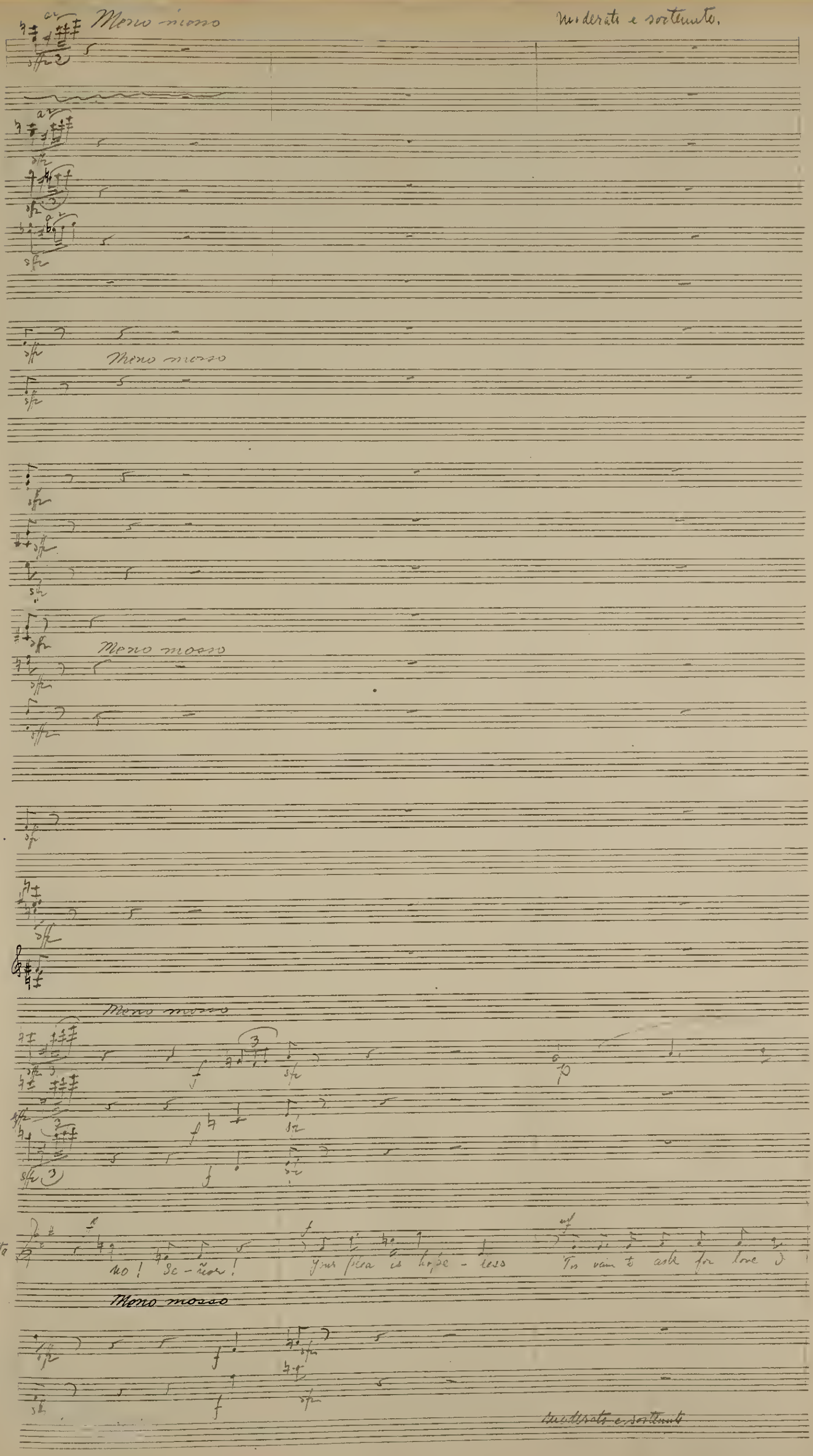
mf

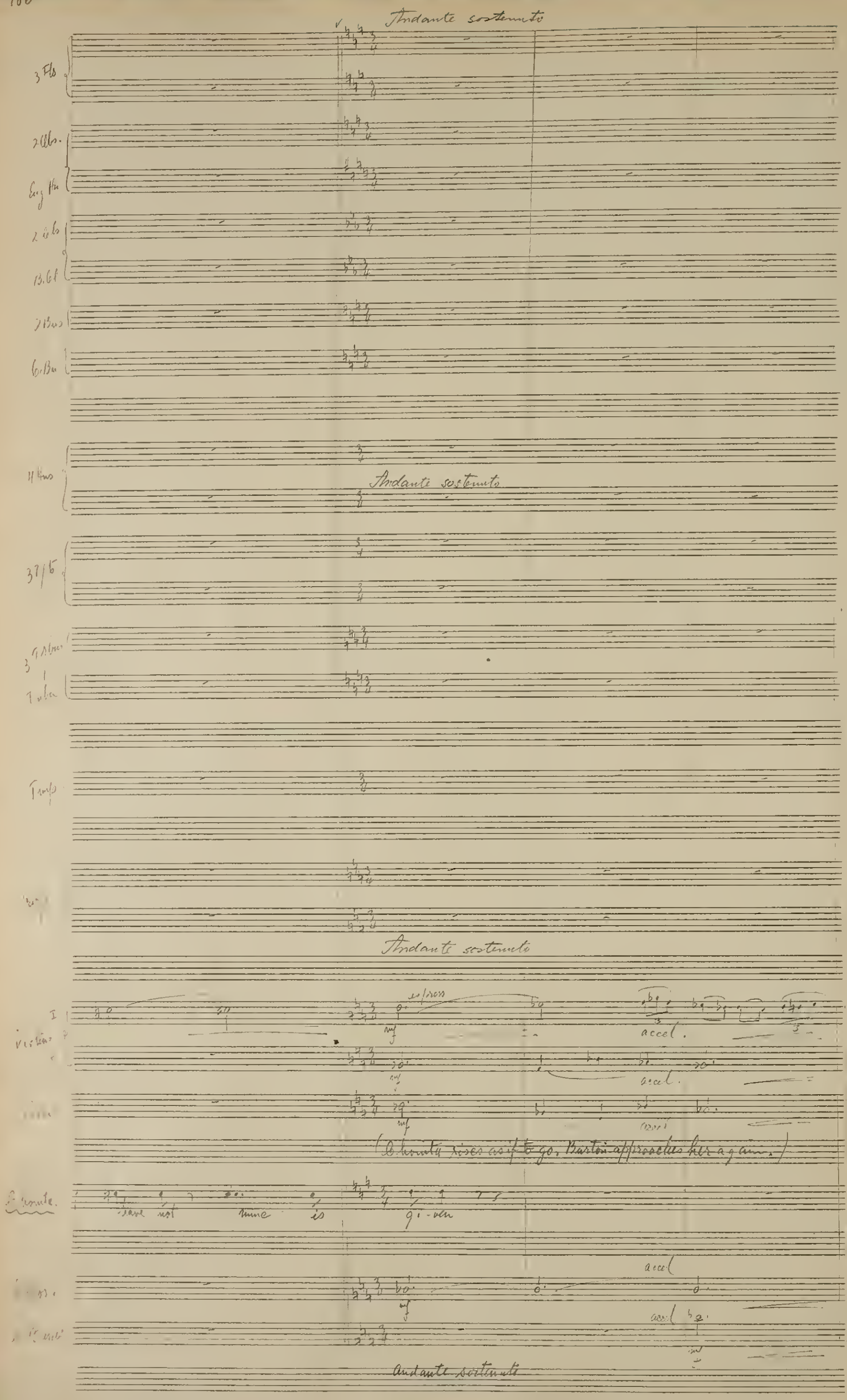
a tempo

p perse

p perse.


48
a tempo stringendo
rotard
col I°
a tempo string.
a tempo stringendo
rit.
a tempo stringendo
a tempo stringendo
rotard
a tempo stringendo
rotard
a tempo stringendo
rotard
a tempo stringendo
48


Meno mosso
moderato e sostenuto.
Meno mosso
Meno mosso
Meno mosso
Meno mosso
no! Se-ñor!
Your plea is hope-less
Tis vain to ask for love
Meno mosso
moderato e sostenuto


Andante sostenuto
3 Fls
2 Obs.
Eng Hn
2 Obs
B.Cl
2 Bns
6 Bn
4 Hns
Andante sostenuto
3 Trbns
Tuba
Timp
Andante sostenuto
espress
mf
accel.
accel.
accel.
(Chonita rises as if to go, Barton approaches her again.)
Chonita
save not mine is given
accel
accel
Andante sostenuto

animate molto. allegro.

sfz cresc e string.

sfz cresc e string.

sfz cresc e string

sfz cresc e string

sfz cresc e string

con sord

con sord

Senza sord

Senza sord

cresc. e stringendo

Allegro

cresc e stringendo.

sfz cresc e stringendo

sfz cresc e stringendo.

1° verso

You love a-no-ther

You cannot Se-ño-ri-ta, when you

cresc e string

Animate molto. allegro

4 Molto appassionato

Flo

2 Obs

Fagotti

2 Obs

B. Cl.

2 Bns

6 Bn

4 Bns

3 Tr

4 9

3 Tr. Bns

Tuba

4 9

Violins

Violas

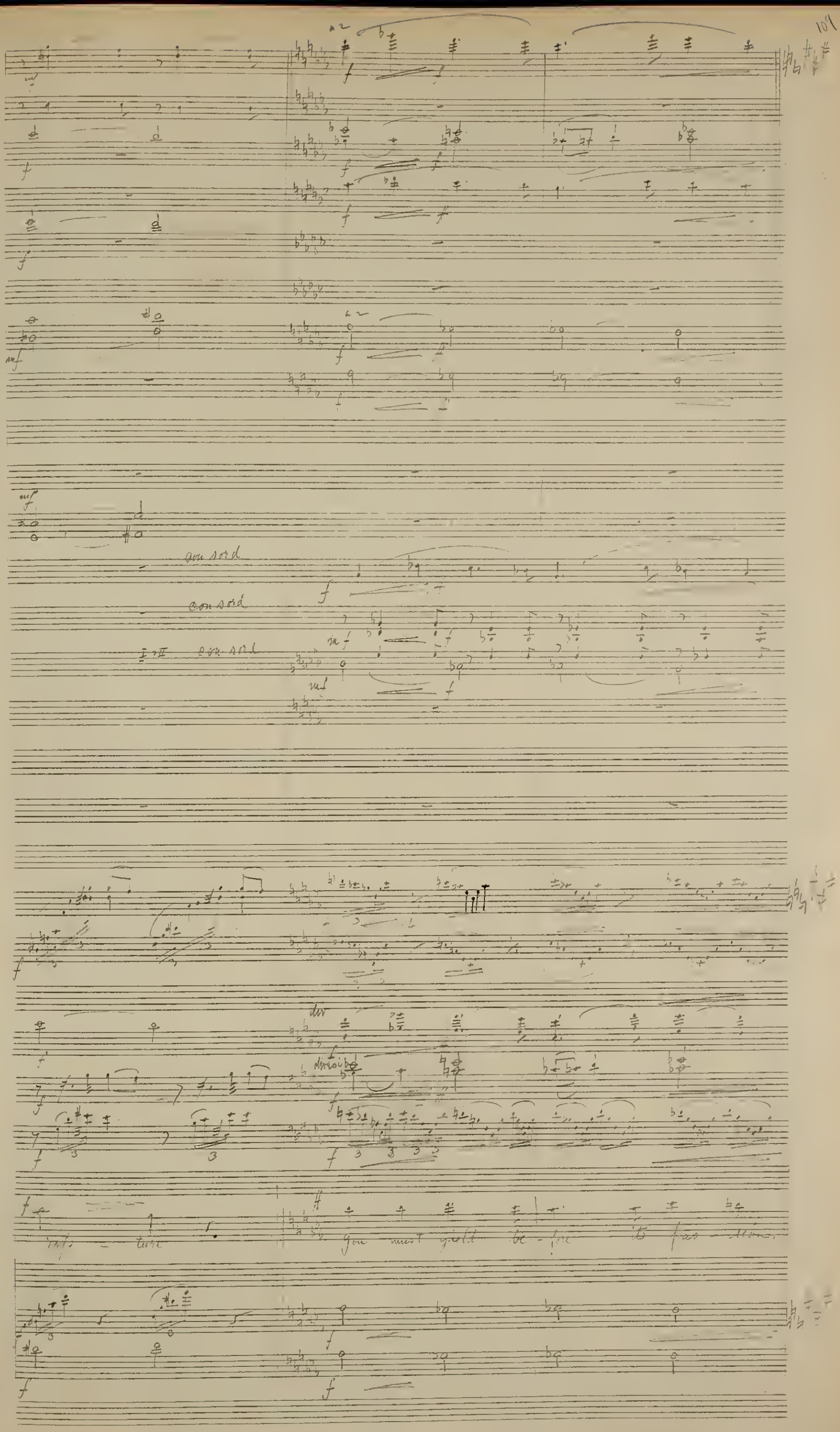
1° Violon

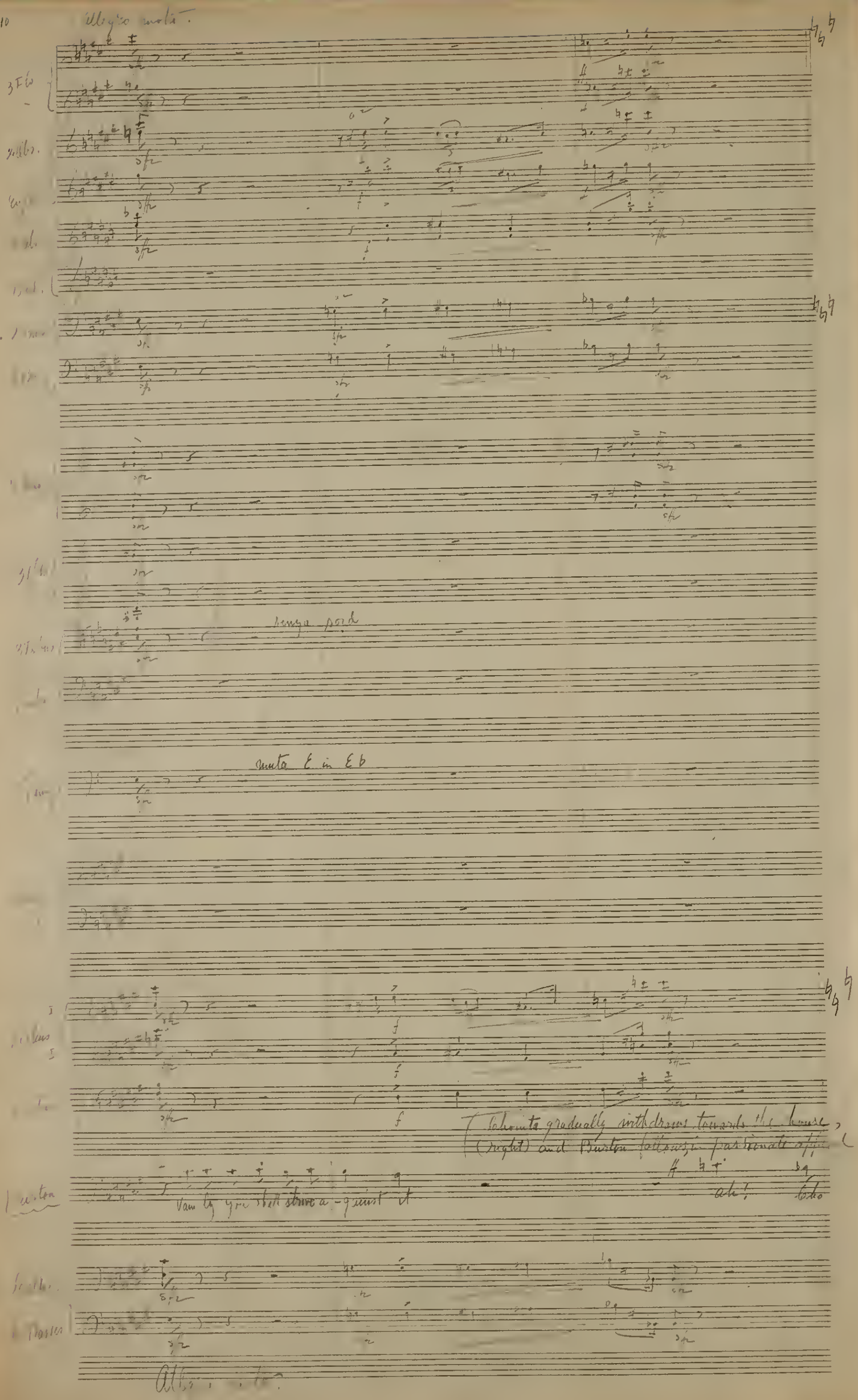
Violon

Fa Basse

4 9

Mon the depth of my love, when you feel its bur - ning.


con sord
con sord
I & II con sord
div
ture
You must yield be - fore its fas - sion


Allegro molto
senza pord
muta E in Eb
Cohonta gradually withdraws towards the house, (right) and Burton follows in passionate appeal
Burton
Van ly you shall strive a-gainst it
ah!
Cho

50 Presto e strepitoso

a2

f accel.

sfz

unita in Piccolo

cresc

f accel

sfz

cresc.

accel. f

sfz

cresc.

a2

f accel.

ff

cresc

ff

cresc.

f accel.

f

sfz

cresc

f accel

sfz

cresc.

sfz

sfz

sfz

ff

50

ff

f accel.

sfz

cresc

f accel

sfz

div in 2

f accel.

sfz

cresc

accel.

- mi - ta, dear - est

hear

me.

50

f accel

cresc

f

ff

cresc

Presto e strepitoso

1. 2

3 Flo

Picc.

f cresc molto

dimin

a 2

dimin

dimin

dimin

dimin

dimin

unita Ebin E♮.

Bass Drum

Felt sticks

Tam Tam

dimin

dimin

unis

dimin

col II°

dimin

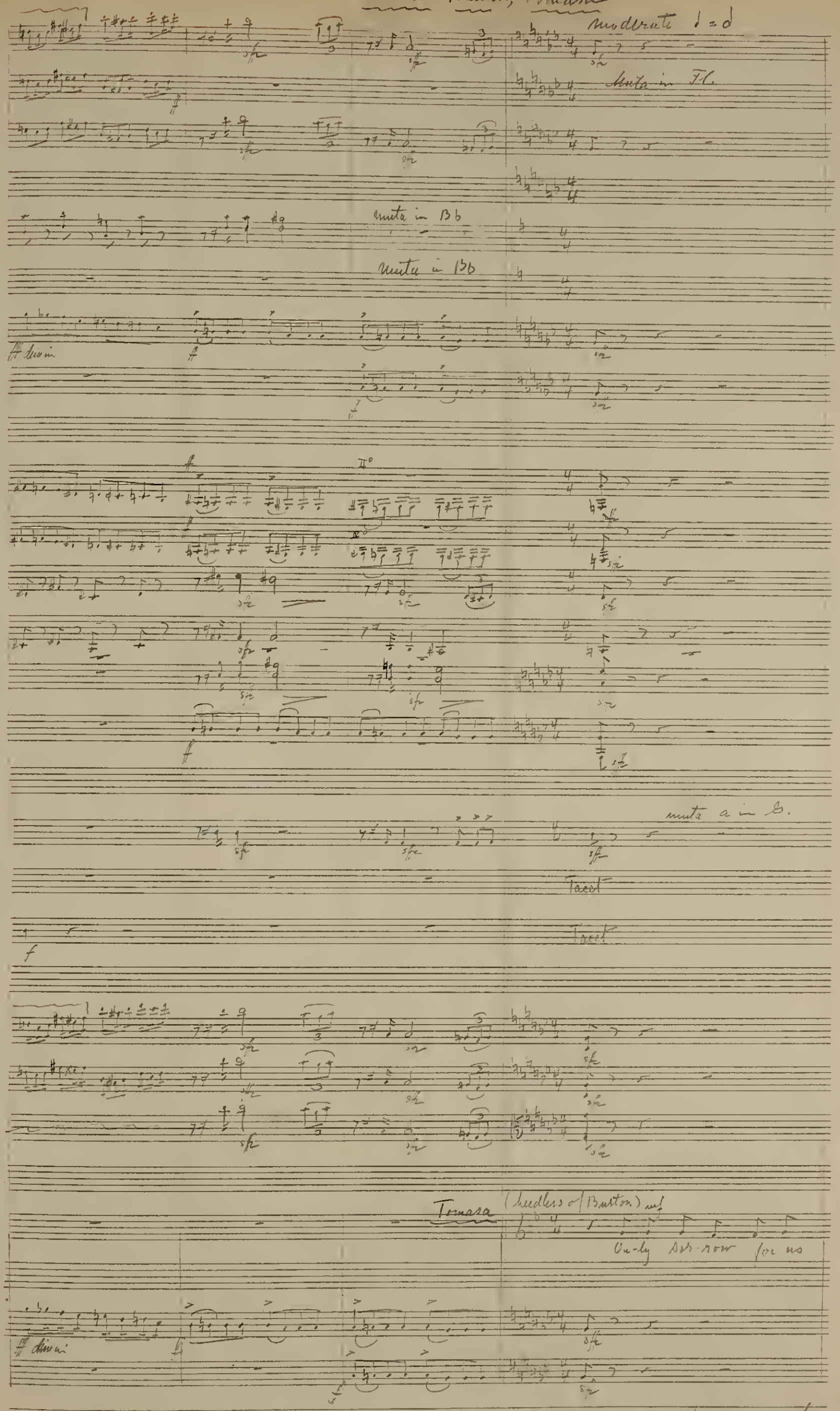
Burton tries again to seize Schmidt's hand, but the Turnes with a little cry and runs into the house, leaving him bewildered and trembling with [illegible]

Burton

Cellos

Bass

Scene VIII Burton, Tomasa



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

2nd Violins

Violas

Tomasa

al - ways

Dan - ger here on ev - ry side

div.

Cellos.

Basses.

Violas

Tomasa

If Se - ñor Ber - naf finds this lo - ver!

mf (with a gesture of despair)

Well! as e - ver.

Cellos.

Largamente.

Poco a poco più mosso

51

Eng. Hn.

2 Cls. in B

B. Cl. in B

2 Bn.

C. Bn.

4 Hns.

IV stopped

3 Trbns. I II III

con sord.

con sord.

51

Mute G in F. E in Eb

Tamb.

Tam Tam

Poco a poco più mosso

Violins I II

unis

cresc.

Violas

Tomasa

love brings me and death.

51

div in 3

Cellos.

unis

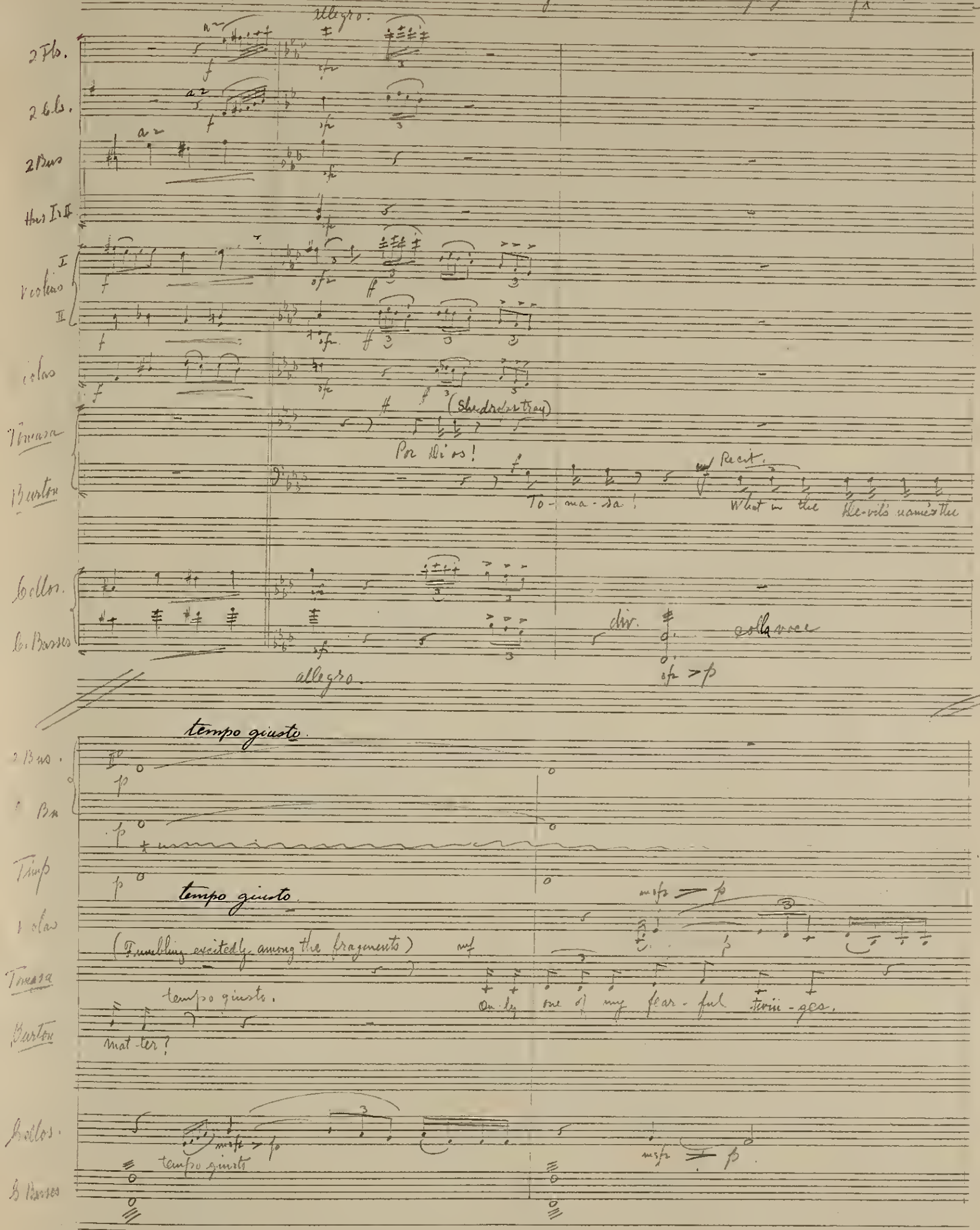
cresc

Basses.

Poco a poco più mosso

cresc

(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 of the broken dishes.)



2 Bns.
C. Bn.
Hns I & II
Timp.
Violas
Tomasa
Cellos.
C. Basses.

stopped I°
stopped sfz
II° stopped sfz

Some-times they twitch and grip me so; and I see the quee-rest shapes and sights. my

2 Bns
C. Bn
4 Horns
Timp.
I
Violas
Tomasa
Burton
Cellos.
C. Basses.

cresc.
stopped
open
cresc
cresc
cresc
cresc

...to-do aches and smarts with the thought of them.

Here! let me

Meno mosso

52

Violas
Burton
Cellos.
C. Basses.

Tomasa ominously

...ey, you. Your old head is full of the wil dest vi-sions. Perhaps the se-ñor will

52

Meno mosso.

II°

Pin animato

2 Bus

C Bus

4 Hns

Violins I

Violins II

Violas

Tomasa

Al - so learn to fear them

Burton

Non-sense, To - ma - sa! Your gob line can't frighten me

Bellos.

C. Basses

div

Pin animato

Adagio

Violins I

Violins II

Violas

Tomasa

Well! we shall see then! Some are fear full

Adagio.

Scene IX. Chonita, Burton, Señora Anaya Marianna

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

Moderato

Violin I

Violin II

Violas

Bellos.

C. Basses

Moderato

Violins I

Chonita

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

(Chonita busies herself arranging the divan and table. Burton goes up the verandah steps to greet Señora Anaya, to whom he offers his arm. Before entering the house he turn longingly to Chonita, bidding her good bye.)

Largamente

1 2. 3 Fls 3.

53

2 Clbs

Eng Hn

2 Clbs in Bb

2 Bns

4 Bn.

4 Hns

3 Tpts

3 Trbns

Tuba

in G. C. Eb.

53

Timp.

Burton

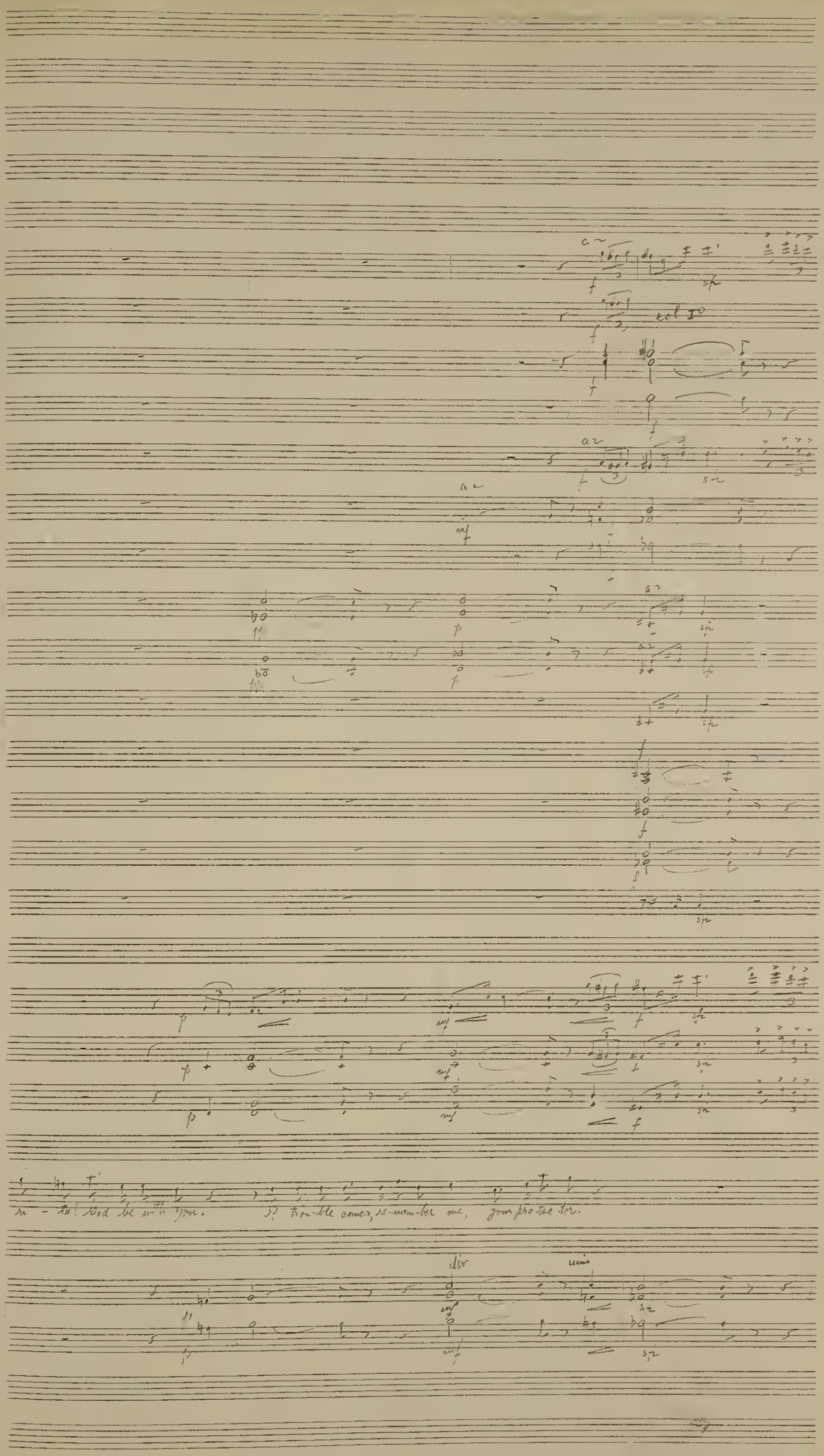
Good bye! Se-ñor-

53

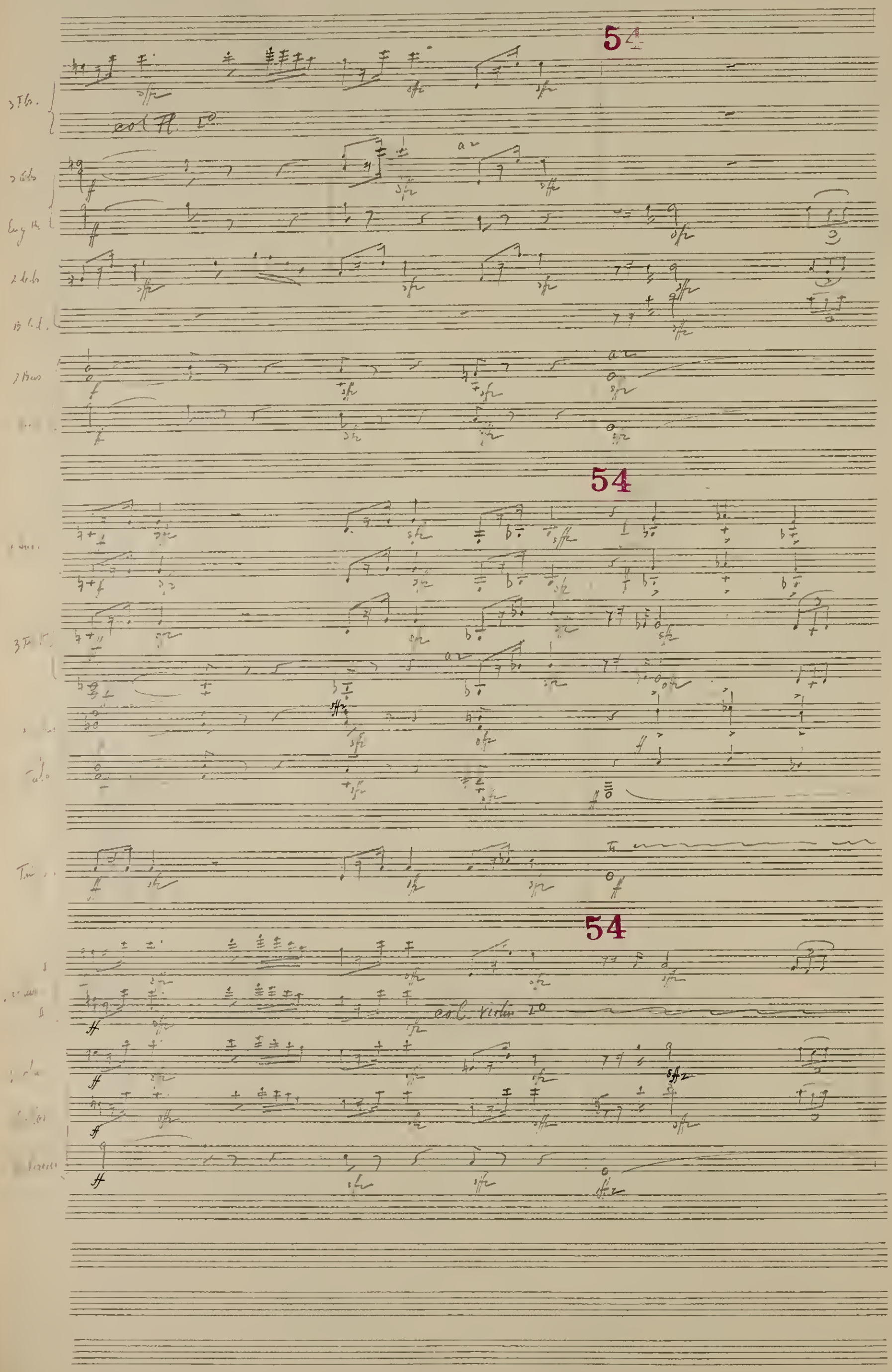
Bellos

Basses

Largamente.


col I°
ri - ta! God be with you.
tron-ble comes, re-mem-ber me, your pro-tec-tor.
div
unis

Scene X Chonita, Bernal.



ritard.

3 Fl.

ritard.

2 Ob.

E. H.

> ritardando

ob.

ritardando

Pic.

ritardando

stopped

Bsn. 2

stopped

ritardando

ritardando.

ritardando.

Scene V

ad lib.

ad lib.

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 calls softly.)

Chonita

Bernal

ad lib.

ad lib.

Ber - nal! Ber - nal!

(Bernal comes from among the trees.)

Chonita

Bernal

coll'voce

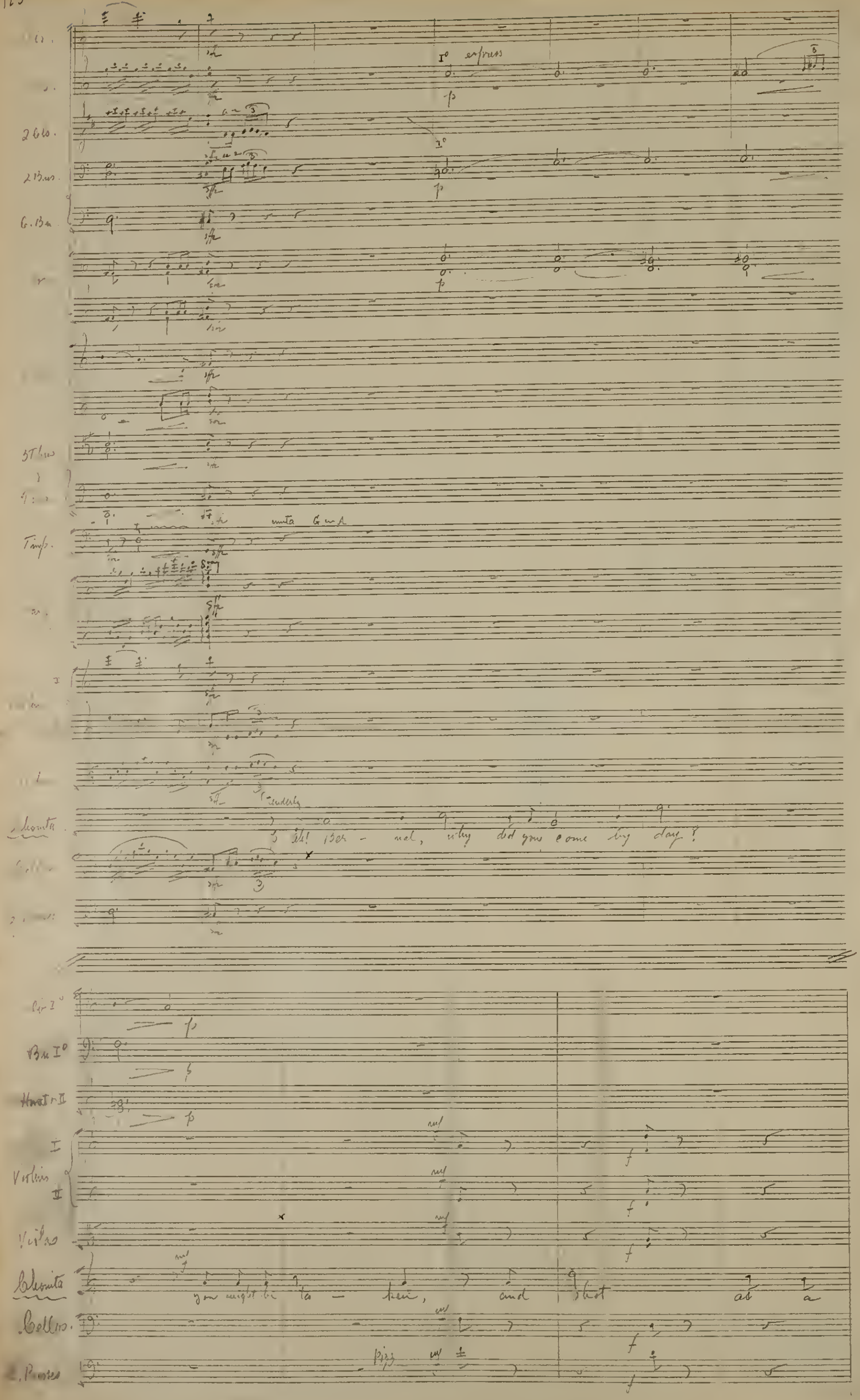
Appassionato.

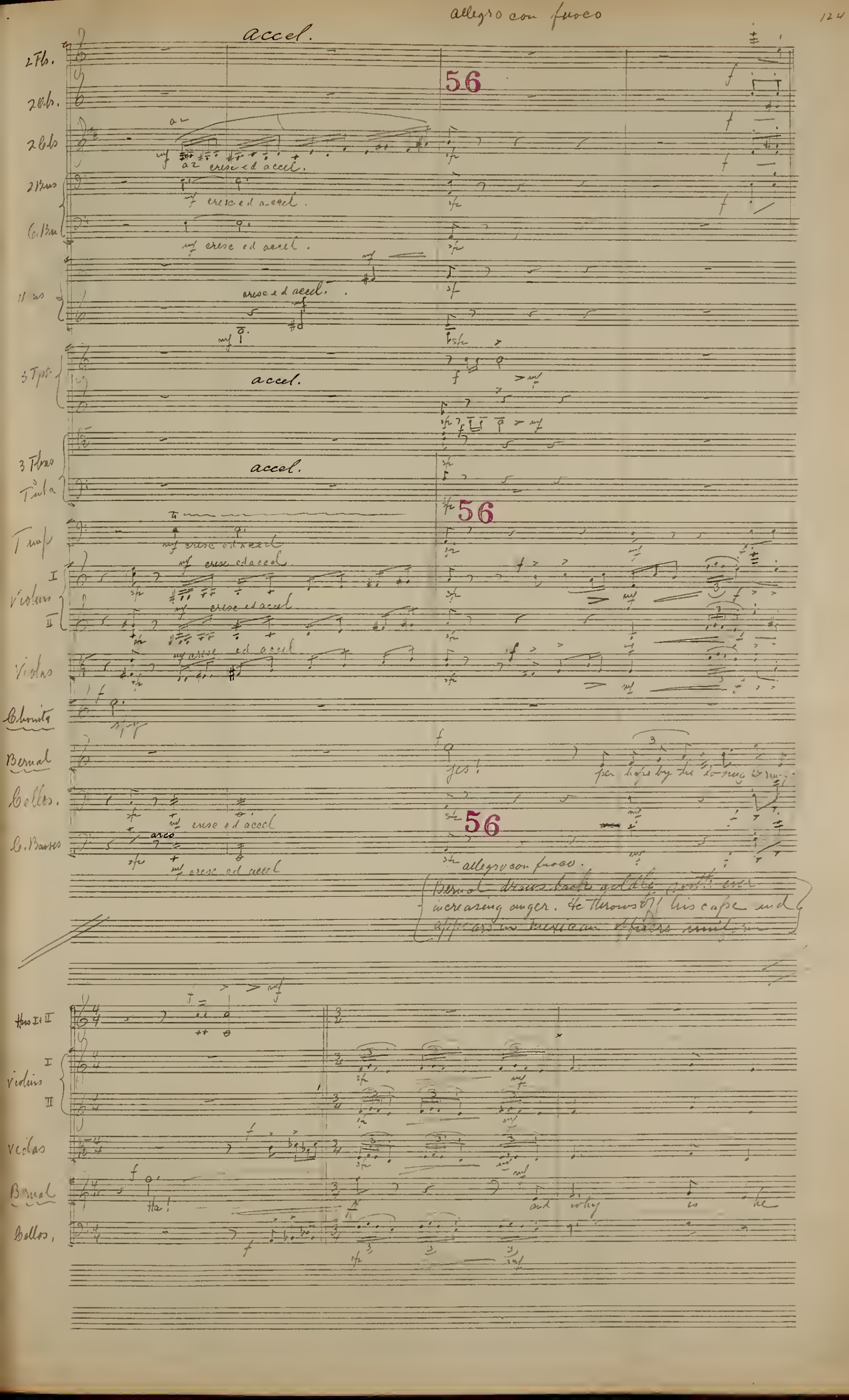
55

55

GDE

55 (Chonita & Bernal embrace passionately)


I° express
2 Cls.
2 Bns.
6. Bn.
3 Tbns
Timp.
unita G in A
Chonita
Cellos
Bn I°
Horn I & II
Violins I
Violins II
Violas
Chonita
Cellos
Basses
Pizz


allegro con fuoco
accel.
2 Fls.
2 Obs.
2 Cls
2 Bns
6 Bns
11 Bns
3 Tpts
3 Tbns
Tuba
Trmp
Violins I
Violins II
Violas
Chorista
Bernal
Cellos.
C. Basses
56
cresc ed accel.
arco
yes!
per hope by the doing
allegro con fuoco.
Bernal draws back goddly with ever increasing anger. He throws off his cape and appears in Mexican officers uniform
Hns I+II
Violins I
Violins II
Violas
Bernal
Cellos.
Ha!
and why is he

2 Fls.
2 Obs
2 Cls
2 Bns
6 Bn
4 Hns
3 Tpts
3 Tbns
Tuba
Timp.
Bernal
Cellos.
C. Basses.

Mute A in 34

here? What have you to do with these our-red dogs? What

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

2 Fls.
2 Obs.
2 Cls.
2 Bns
4 Hns
Violins I
Violins II
Violas
Bernal
Cellos & Basses

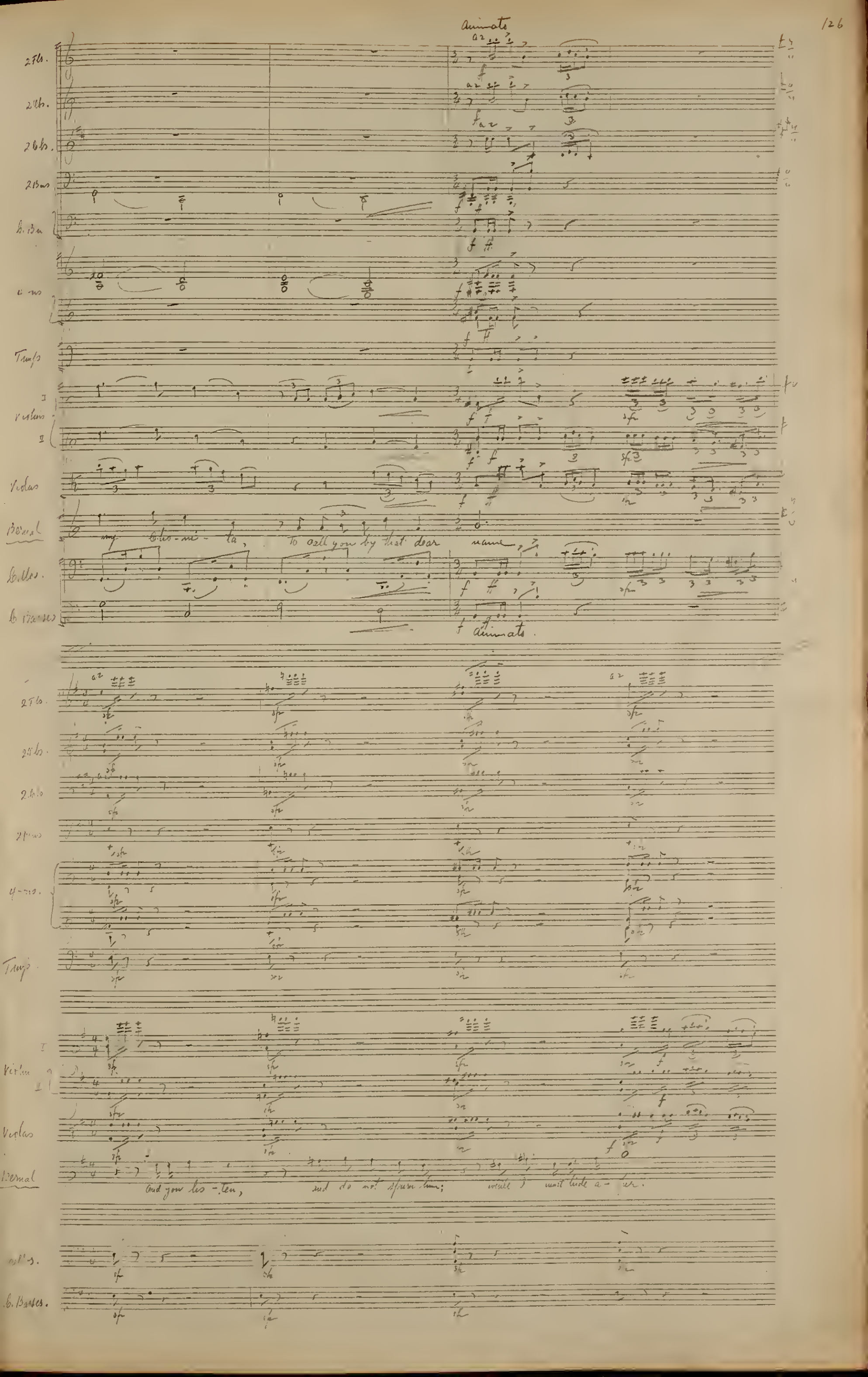
57

57

is he to you? and he dares to call you

Basses pizz

arco
meno mosso.


Animato
2 Fls.
2 Obs.
2 Bas
Trmps
Violins
Violas
Bernal
my Chi-ni-ta, To call you by that dear name
Cellos.
C. Basses
Animato
2 Fls.
2 Obs.
2 Bas
4-ns.
Trmps.
Violins
Violas
Bernal
And you lis-ten, and do not spurn him; while I must hide a-fer.
Cellos.
C. Basses.

meno mosso

2 Bus.

4 Bus.

Bernal.

Per-haps you be-gin to love him, now that I am gone. - Eh! You must have some one near. you're

meno mosso.

espress

Stop! Bernal foo-lish boy

wer-ing of wai-ting a lone. Ha!

58 Allegro grazioso.

Violin

Violas

Chorista

you saw me, how I left him, and fled from his o - dious

58

Cello

S. Basses

pizz.

2 Cls.

2 Bns

Violins

Violas

Chorista

woo - ing. love him! no! I hate the Grim go! but hear

Basses

arco

Con fuoco.

2 Cls.

2 Bns

Corno

Timp.

Violins

Violas

Chorista

him I must

Bernal

you must! and why?

Cello

div

Basses

Con fuoco

2 Hns.

meno mosso

59

Violins I II

pizz.

Violas

Bernal

Is it not e-nough that I am here?

Chonita quasi recit. ma tempo giusto

On-ly pause and think how it is; Bernal

59

meno mosso

pizz.

Violins

you know we are let here a-lone.

who will pro-tect us from the

[illegible] Bernal gradually becoming calmer. Burton, on horseback, passes by beyond the hedge, and disappears. As he passes, Chonita and Bernal withdraw among the trees.

the-ving rab-ble? you dan-not, since you must

hid e-ward. Con-si-der the truth. as it

con sord 60

Hn I°

arco p div

Violins I

arco p

Violins II

arco p

Violas

Chorus

mf

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

60

arco div

Cellos.

p

C. Basses.

p

Hn I

pin animato open

unis

Violins I

Violins II

Violas

Chorus

It was all that was left us. How could we re fuse him? But now it is o - ver.

Cellos.

C. Basses

pin animate.

2 Bns.

4 Hns.

Violins I

Violins II

sfz > mf cresc

Violas.

sfz > mf cresc,

C. Chorus

They all must pe - rish. For you will drive them in to the sea.

Cellos.

C. Basses

Allegro con molto fuoco

2 Bns

4 Hns

Violas

Vocal

Fl.

2 Obs.

Tpts

Tim. in G. A. D.

61

stopped

61

spe - cial sa - cri - fice.

61

Póco a póco cresc

2 Fl.

2 Obs.

2 Cls. in Bb

2 Bns

stopped

stopped

stopped

4 Hns

3 Tbns

3 Tubas

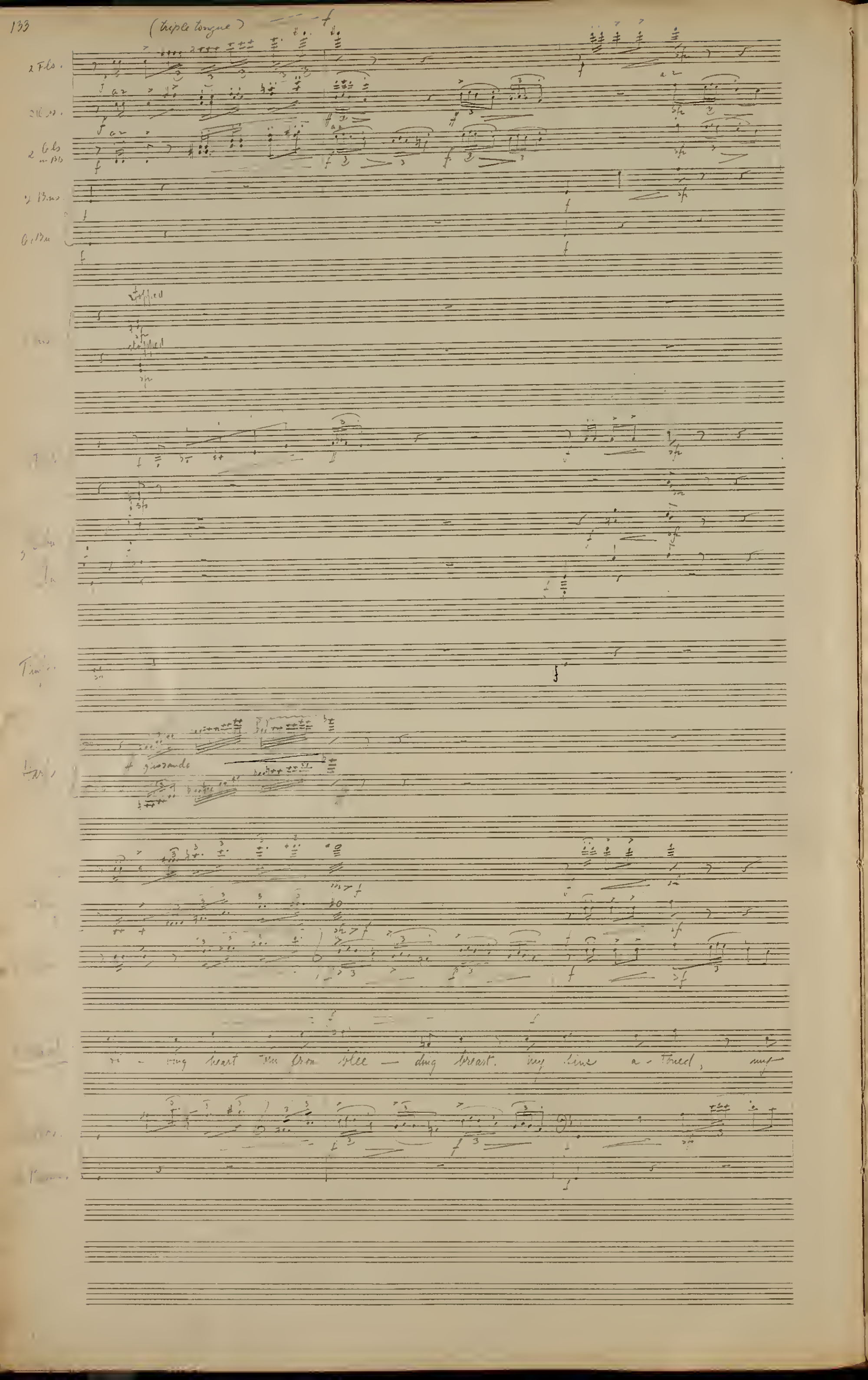
Póco a póco cresc

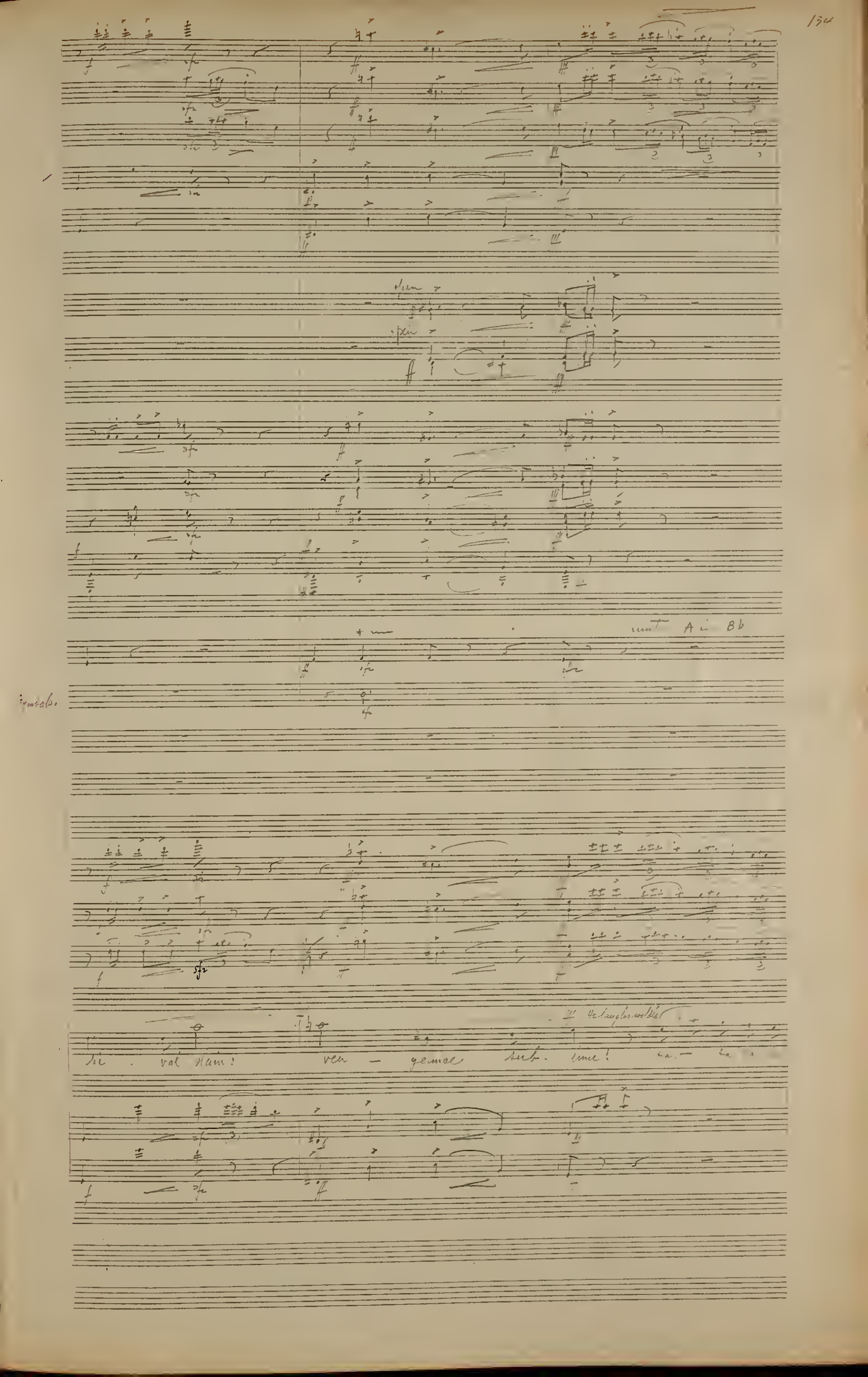
Timp.

that de-ill the mas-sion you-der, Slay him u-pon the al-tar there in an-scent Ag-tec man-ner;

Póco a póco cresc.

Póco a póco cresc


(triple tongue)
2 Fls.
2 Bns.
2 Cls in Bb
2 Bns.
Cl. Bn
Timp.
Harp
glissando
ri - ving heart ten from blee - ding breast. my line a - toned, my


A in Bb
Cymbals.
He laughs wildly
sie . val klein! ven — gemae sub. lime! ta — ta

62

2 Fls. — stringendo

2 Obs. — stringendo

2 Obs.

4 Hns — stringendo

Violins I, II

Violas

Chonita — stringendo — Ber - nal! How fright - fuel

Bernal — Ha! Ha! Ha! Ha! Ha!

Cellos.

stringendo

62

meno mosso.

Adagio dolce, molto espress

Cb I°

Bus I°

4

Violins I, II

Violas

Chonita — dolce — There is no re - val. You a lone I love.

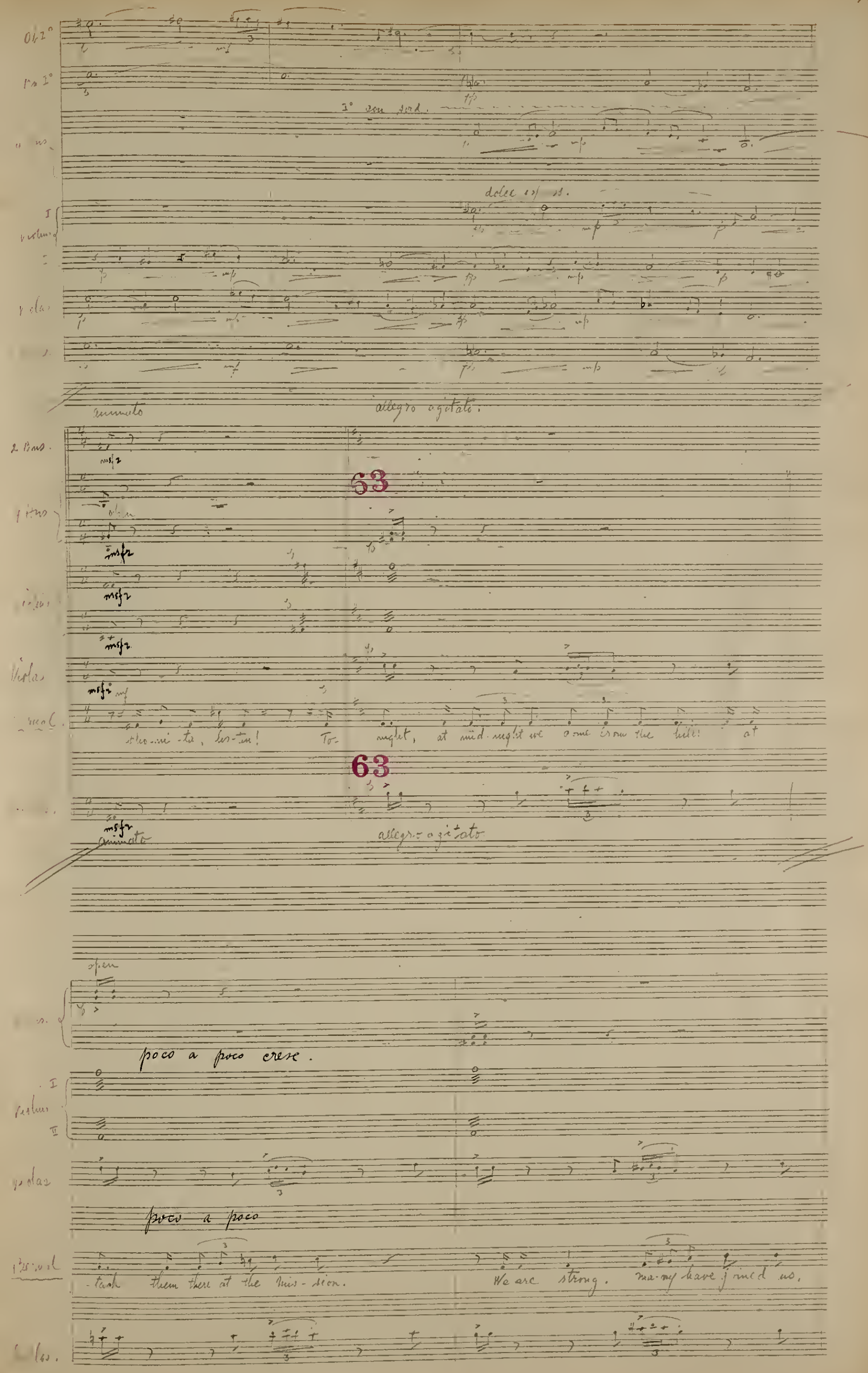
Cellos.

meno mosso.

Adagio.

Chonita leads Bernal

to the arbor seat, and sits down. Bernal remains standing before her.


Ob. I°
Fl. I°
I° con sord.
dolce espress.
Violins
Violas
animato
allegro agitato.
2 Bns.
63
Violins
Violas
Bernal
Tho-mi-ta, lis-ten! To-night, at mid-night we come from the hill! at
63
animato
allegro agitato
open
poco a poco cresc.
Violins
Violas
poco a poco
Bernal
-tach them there at the mis-sion. We are strong. ma-ny have joined us.
Violas.
Poco a poco cresc.

Ob I°

Eng. Hn.

4 Hns

Violins I

Violins II

Violas

Bernal

we are stronger than they.

You know of the Indi-an mai-den

Cellos.

Ob I°

Eng. Hn.

4 Hns

Violins I

Violins II

Violas

Bernal

cru-el-ly killed by their sol-tiers.

her peo-ple will lend their aid, and

Cellos.

I°

2 Fls.

2 Obs.

Eng. Hn.

4 Hns

Violin I

Violin II

Violas

Vocal

fear - full will be their ven - gence With se - lent steps from the shadows,

Cellos.

2 Fls

2 Obs

2 Solo.

2 Bns

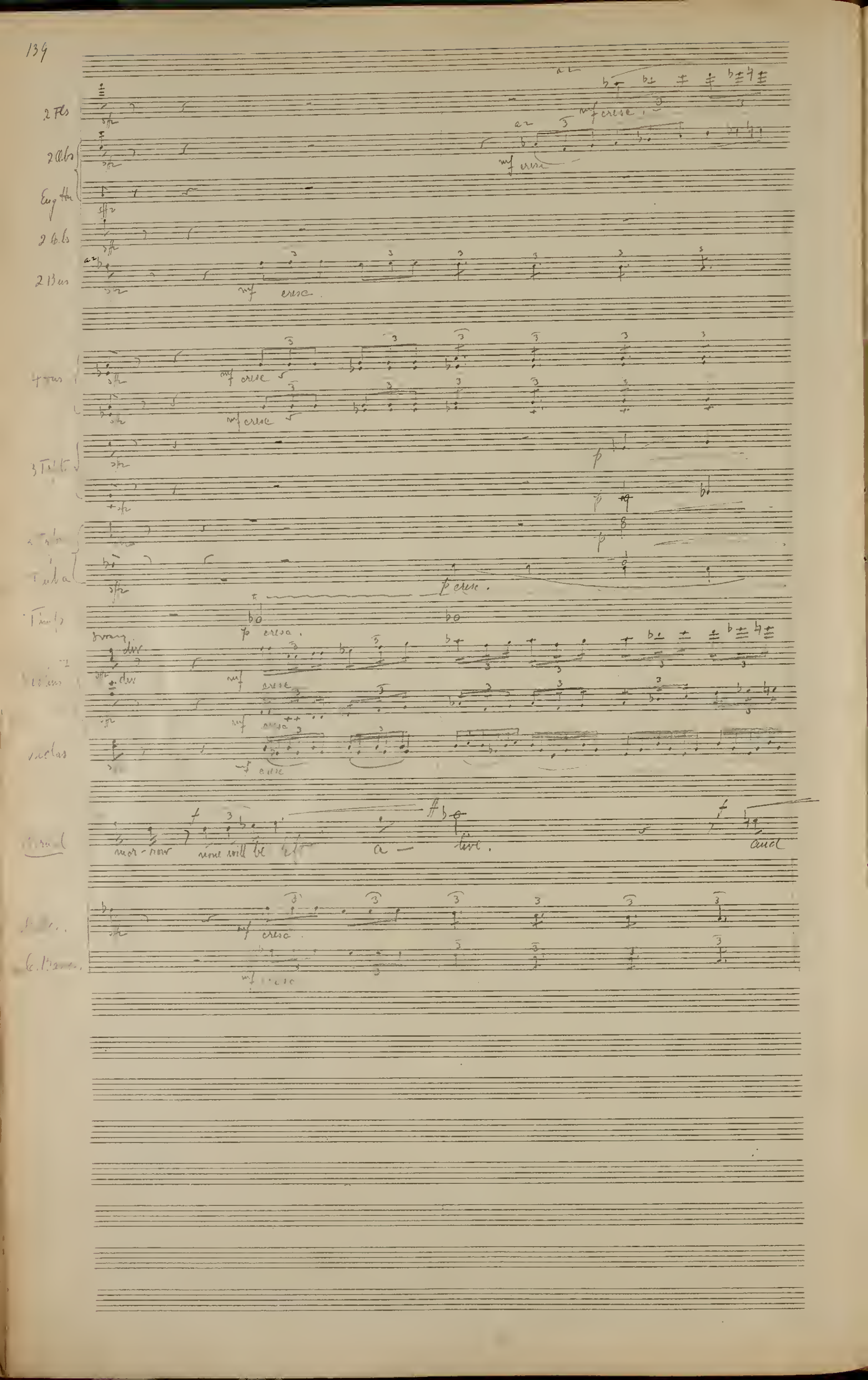
Vocal

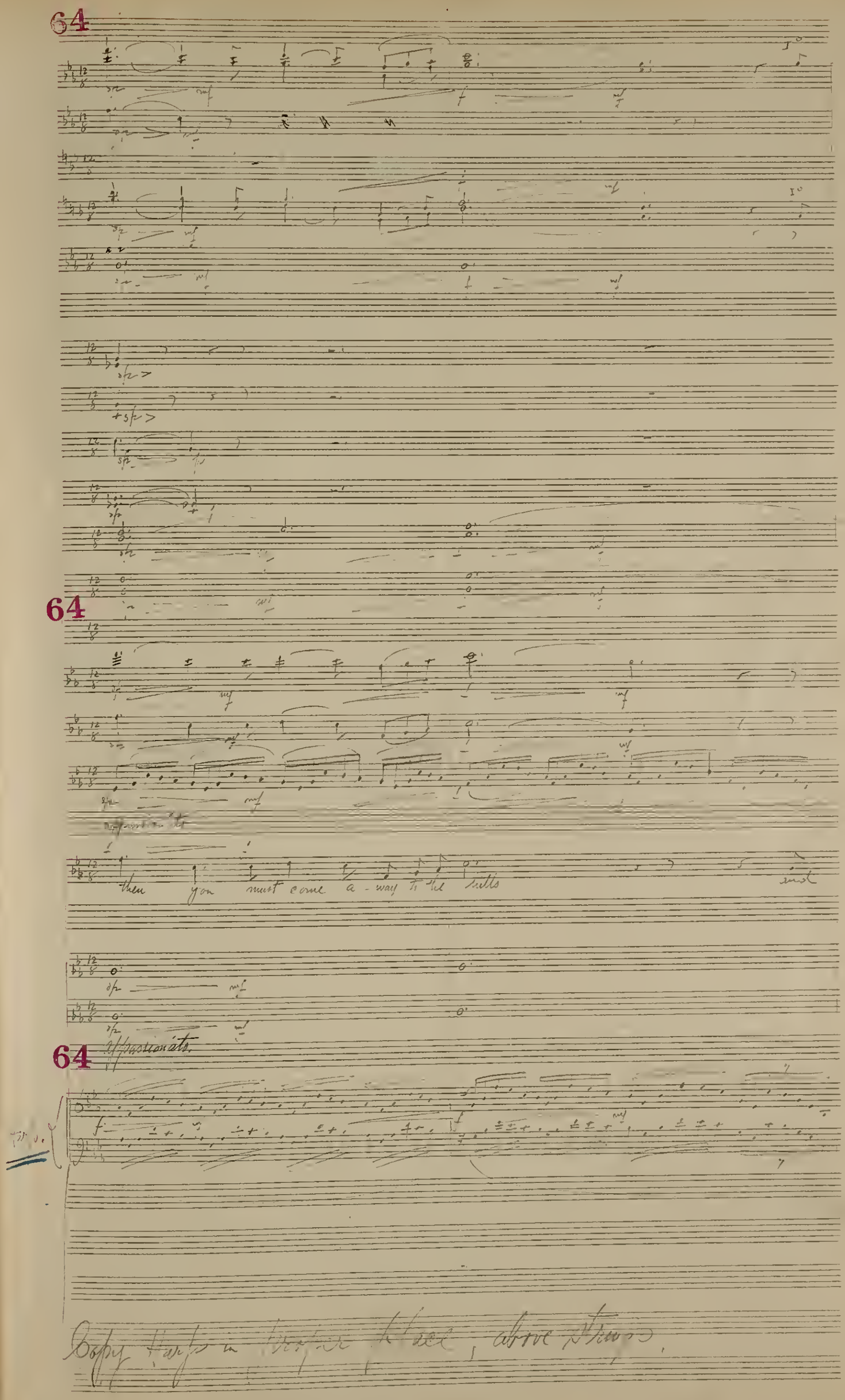
like wolves they will steal u - pon them.

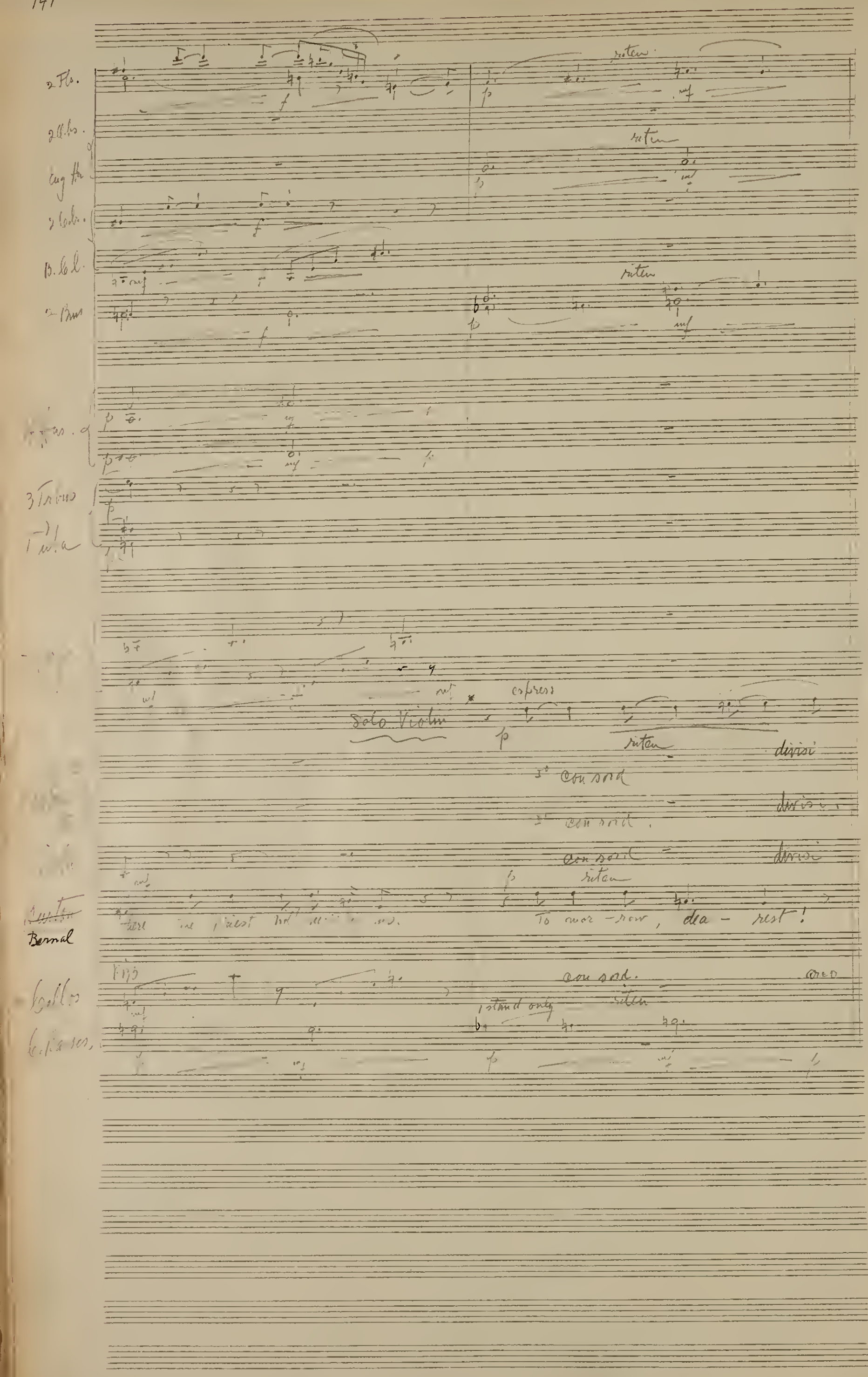
To —

Eng. Hn

Off. Eng. Hn where it belongs


2 Fls
2 Obs
Eng Hn
2 Cls
2 Bns
mf cresc
p cresc.
div
mf cresc
mor-row
none will be
a —
tive.
and


64
64
then you must come a-way to the hills
and
64
Appassionato.
Copy Harp in proper place, above strings.


2 Fls.
2 Obs.
Eng. Hn.
2 Cls.
B. Cl.
2 Bns
3 Trbns
Tuba
riten
Solo Violin
espress
riten
divisi
3° con sord
divisi
3° con sord.
con sord
divisi
riten
To mor - row, dea - rest!
Bernal
con sord.
riten
1 stand only

Andante con moto.

65

65

mf

pp

pp

mf

ah! Ber - nal, be - lo - ved! you a - lone

65

p

mf

Andante con moto.

(Chonita draws Bernal tenderly down beside her.

2. Flo.

4 Hns

con sord

pp

con sord

pp

2 Solo violins senza sord

I

Violins con sord II

Violas con sord

Chorista

Know how strongly you tempt me, Fee-ling, as I do, the lon-ging of love.

Cellos

C. Basses

one stand.

Harp above strings

2 Flo.

4 Hns.

Harp.

2 Solo violins

con sord. col tutti.

I

Violins

II

unis

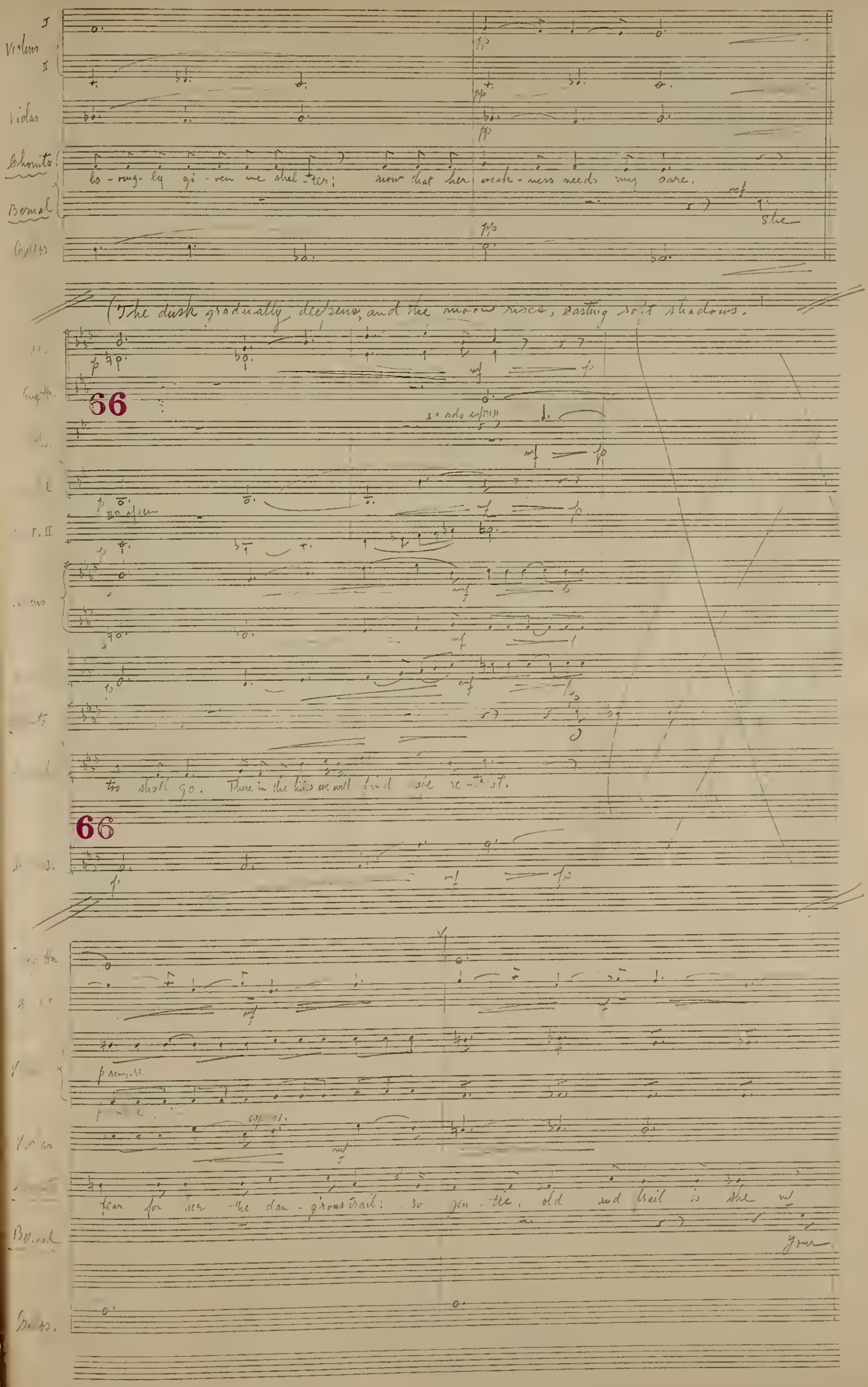
unis

Chorista

But here there is du-ty. How can I leave my help - less guardian? She who has

Cellos.

C. Basses.


Violins
Violas
Chonita
Bernal
Cellos
lo - ving - ly gi - ven me shel - ter; now that her weak - ness needs my care.
She
(The dusk gradually deepens, and the moon rises, casting soft shadows.
66
I° solo espress
II° open
tro shall go. There in the hills we will find are re - treat.
66
p sempre
fear for her the dan - g'rous trail: so gen - tle, old and frail is she
your

Eng Hn

B.C. I°

B.C.

I

mp

ten - der a - ll smooth the way. I know it can be

2

I°

p

f

p

Poco riten

Poco riten

67

Poco riten

Poco riten

Poco riten

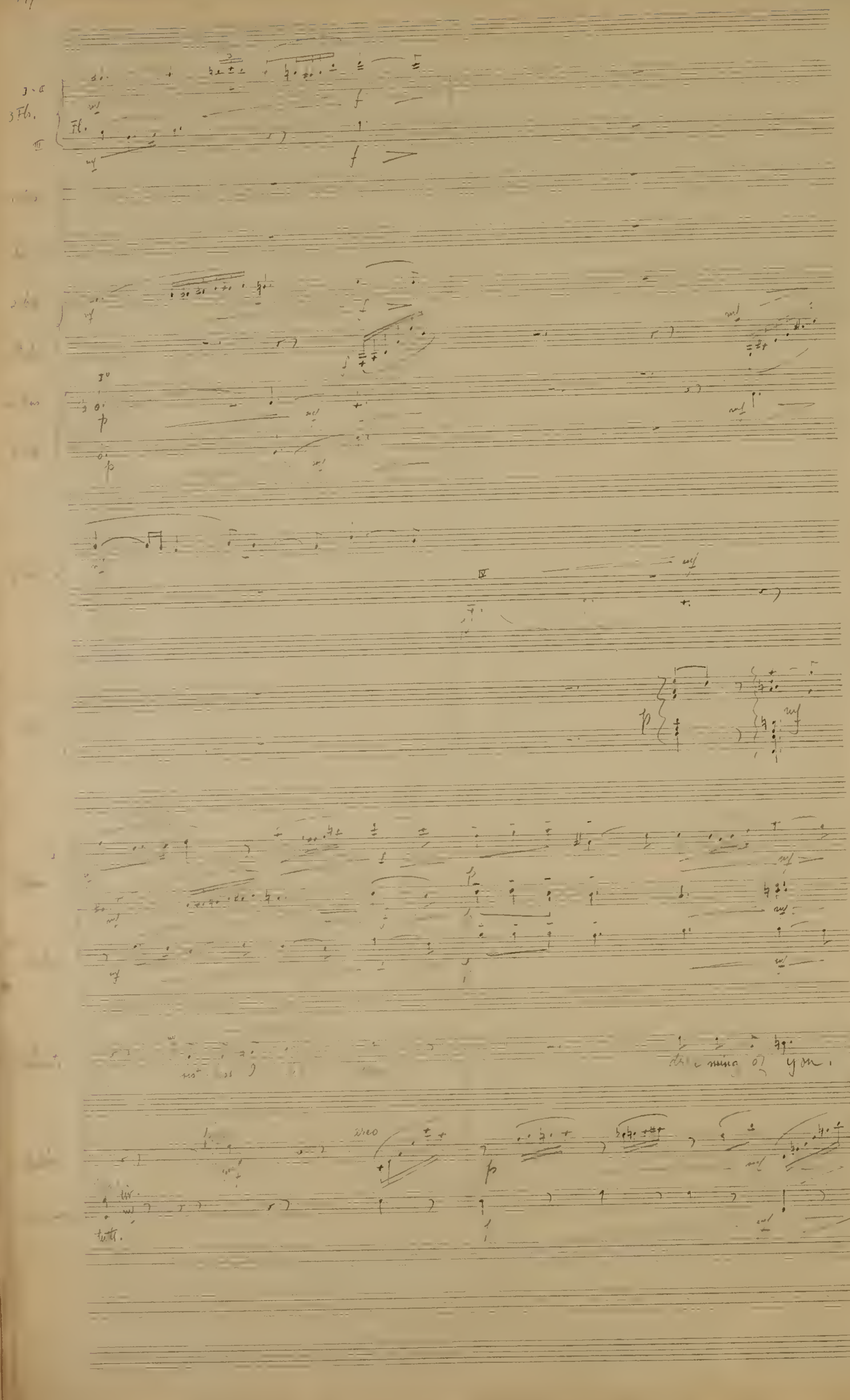
Poco riten

Poco riten

67

67

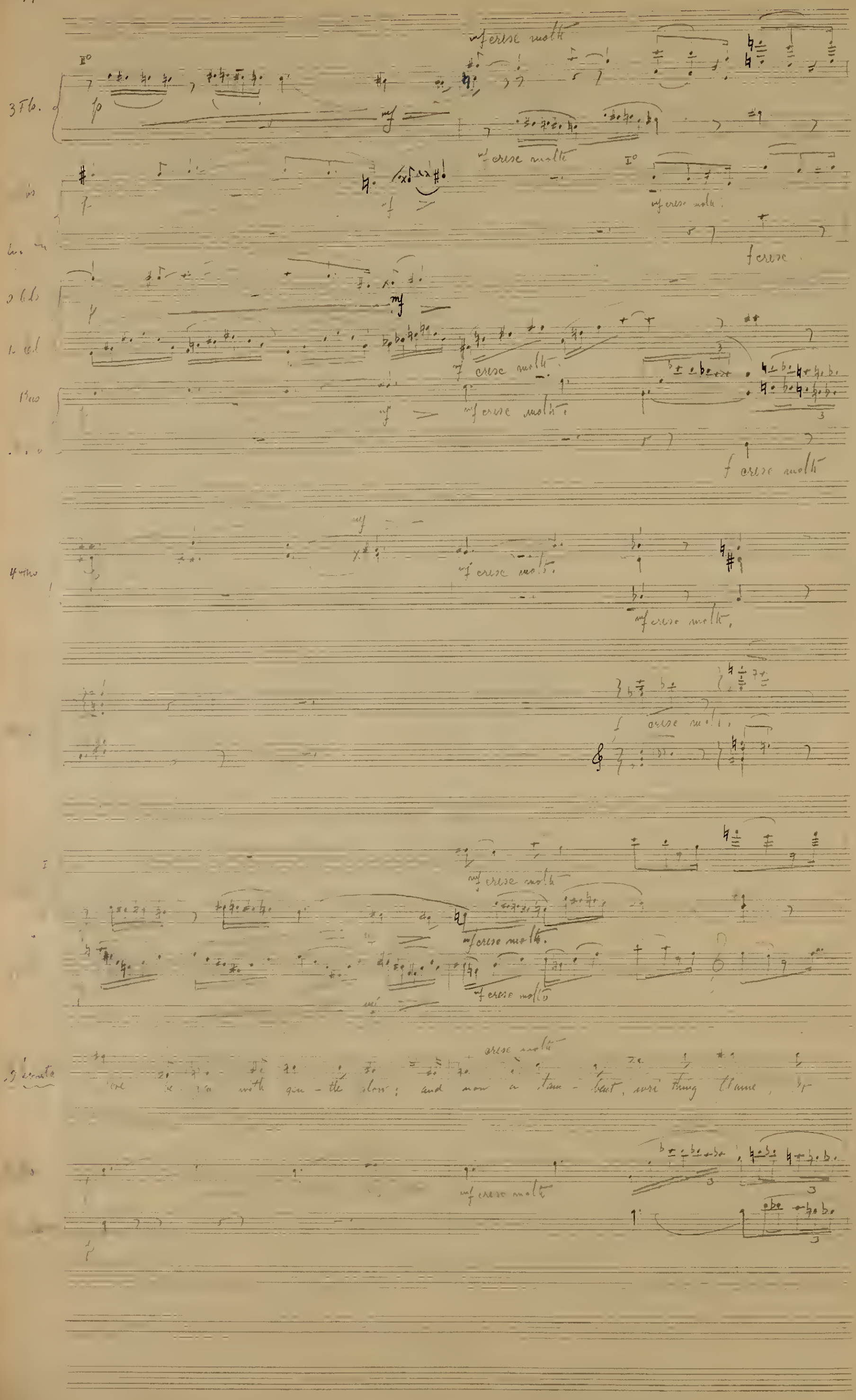
67

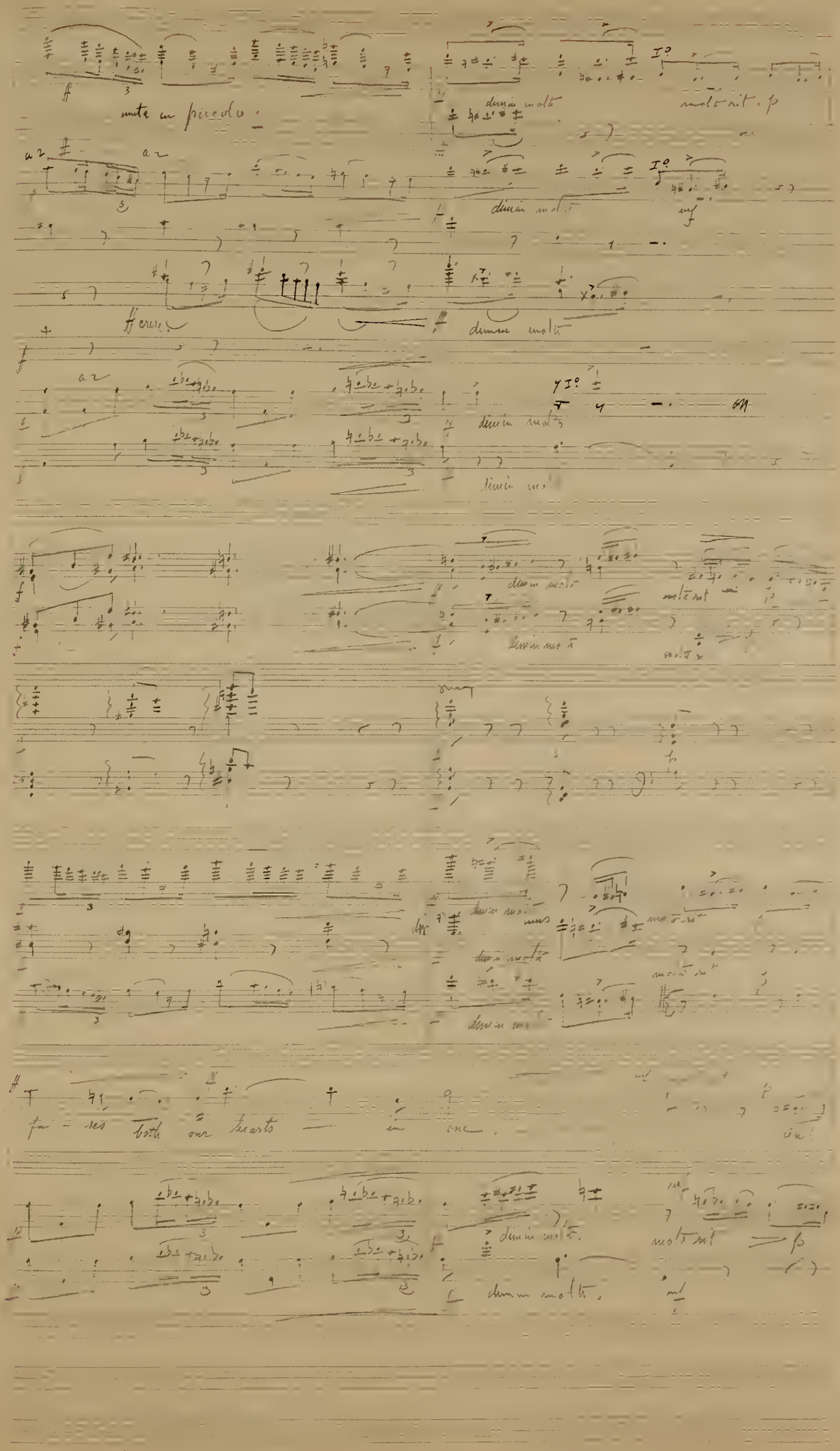

3 Fls.
Fl.
arco
tutti.
ming of you.

68

68

68


3 Fl.
II°
I°
mf cresc molto
f cresc
Bas
4 Mo
I
cresc molto
mf cresc molto


unite in piccolo
dimin molto
molto rit.
a 2
dimin molto
mf
ff cresc.
dimin molto
dimin molto
molto rit
dimin molto
dimin molto
molto rit
dimin molto
dimin molto
molto rit
fu - ses both our hearts in one.
dimin molto
molto rit
dimin molto

a tempo

3 Fls. 69 muta in Fl.

a tempo

p dolce

1° solo dolce

p

a tempo

69

a tempo

con sord.

a tempo

69 a tempo

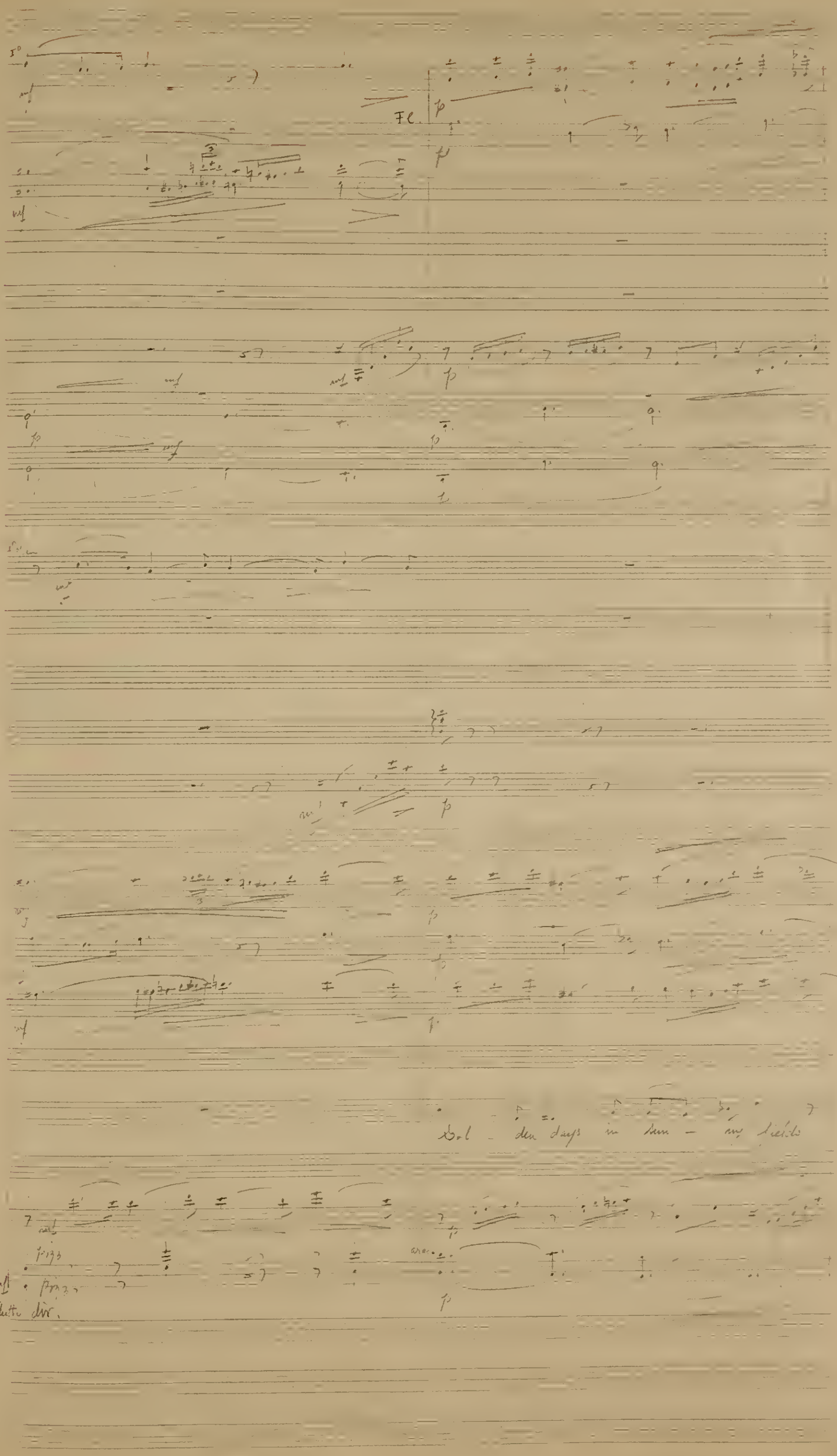
a tempo

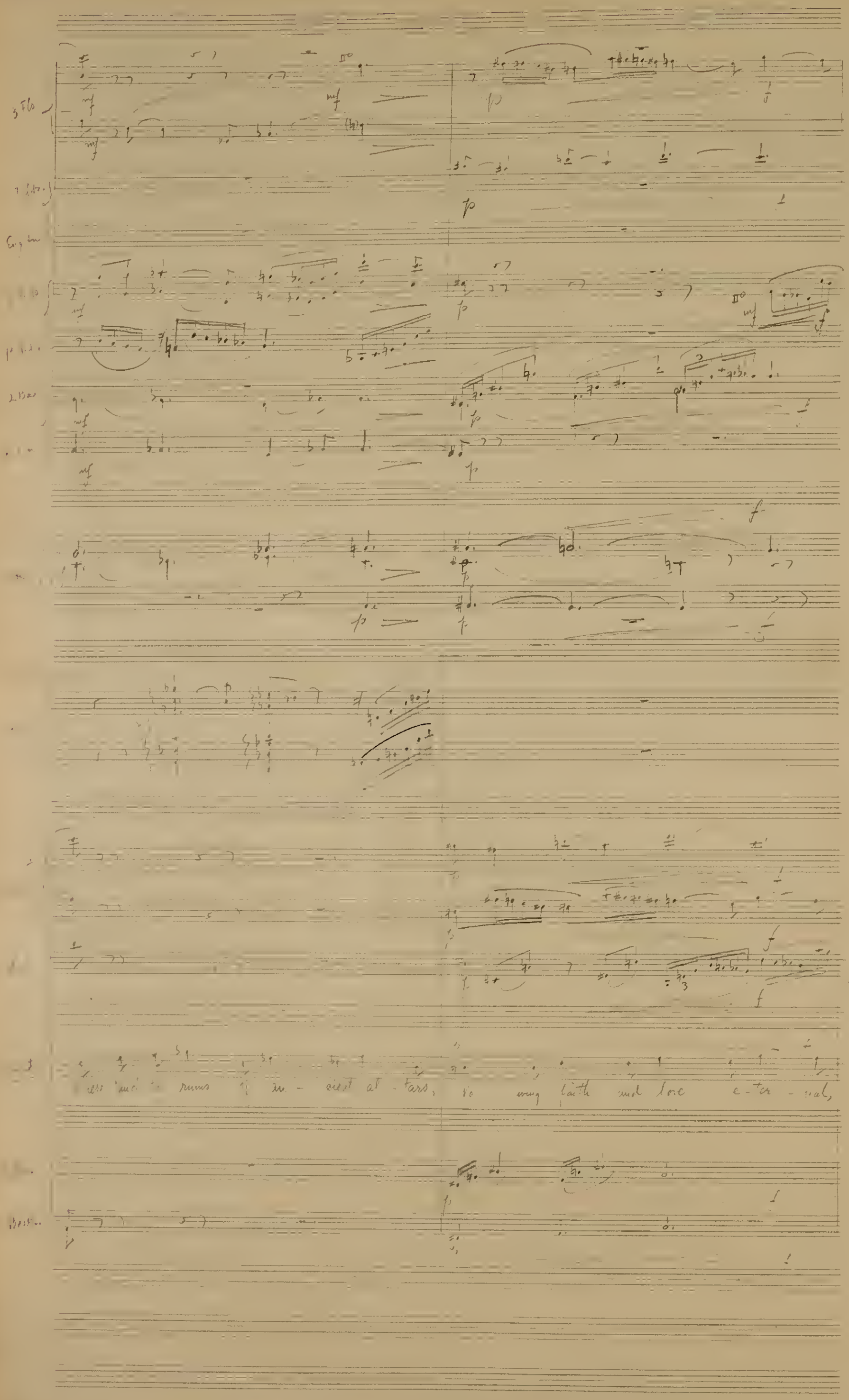
ver - nal! sweet were those days; Sim - ple and sweet with out trou - ble or pain

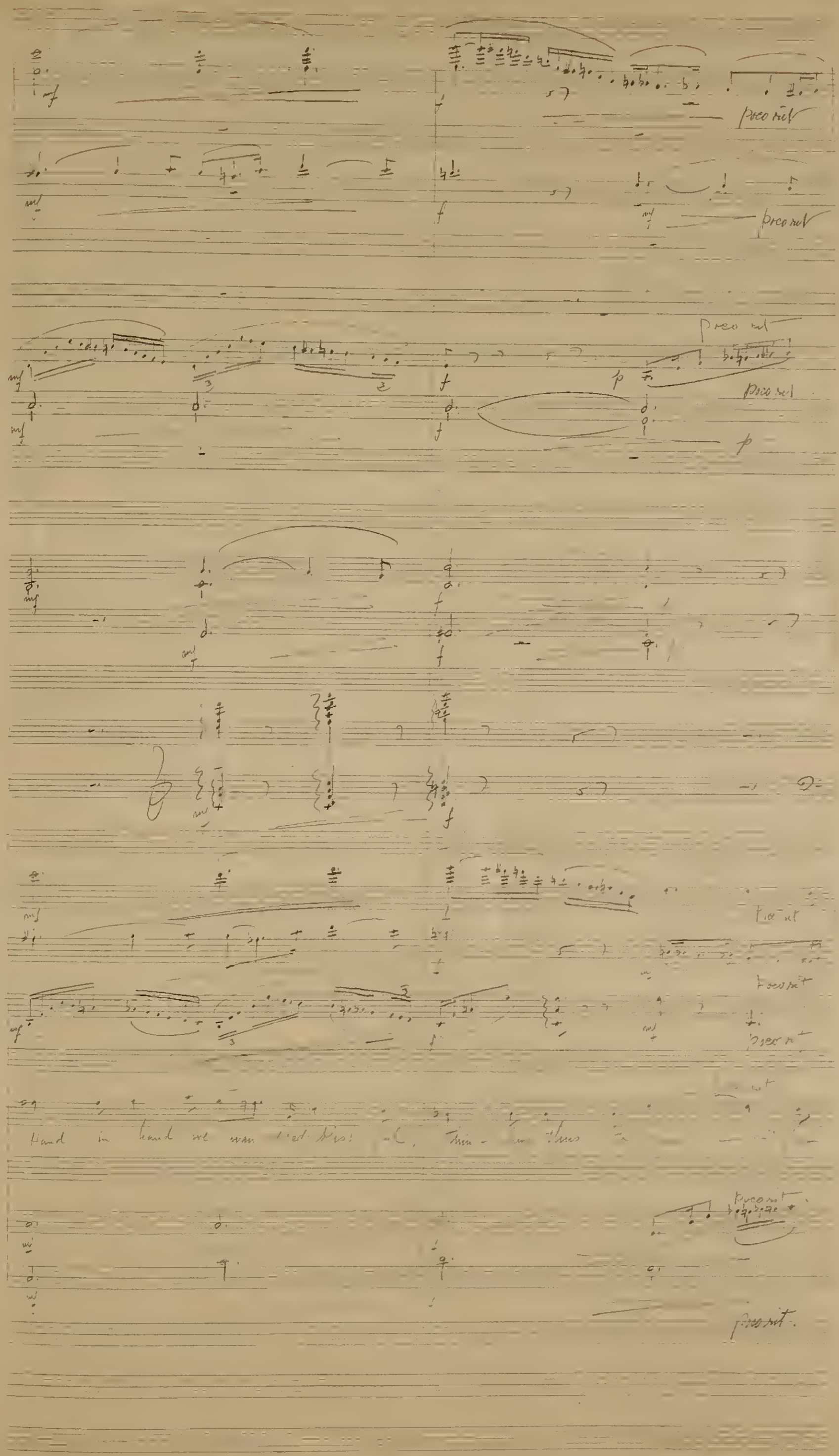
a tempo

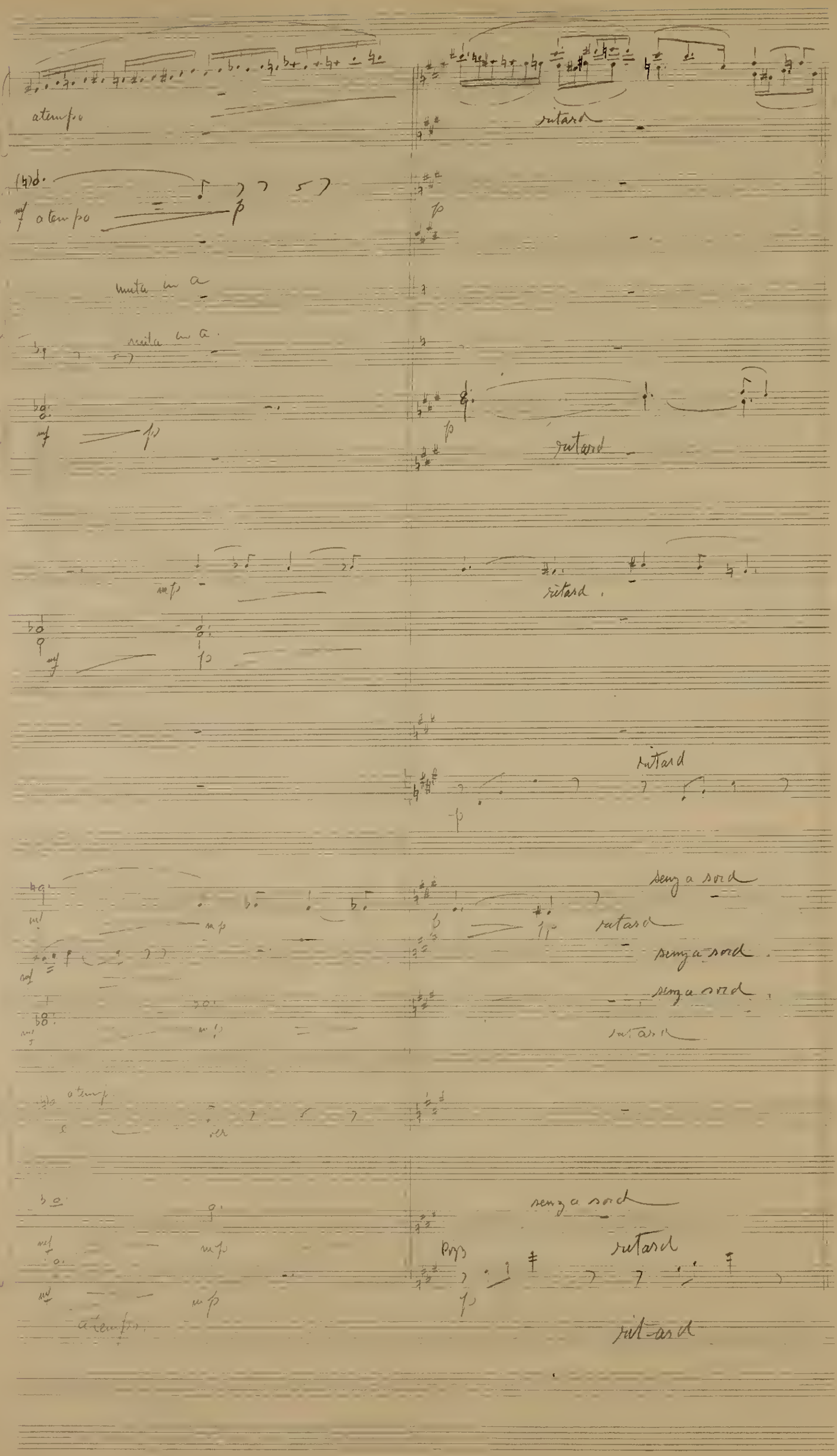
69

1 stund.


Fl.
Sol - den days in sun - my fields
arco
tutti div.


3 Flo
2 Bas
rums of an - cient al - tars, vo wing faith and love e - ter - nal,


poco rit
poco rit
poco rit
poco rit
poco rit
poco rit
poco rit
poco rit
poco rit
poco rit
poco rit.


a tempo
ritard
mf a tempo
p
muta in a
muta in a
mf
p
ritard
mp
ritard
mf
p
ritard
senza sord
mf
mp
p
ritard
senza sord
senza sord
mf
mp
ritard
a tempo
senza sord
mf
mp
Pizz
ritard
mf
mp
p
a tempo
ritard

Moderato con moto.

a tempo

70

Poco rit.

a tempo

mf

p a tempo

Poco rit.

p a tempo

Poco rit.

70

a tempo

Poco rit.

mf a tempo

mf

mf

Bernal

mf

ah! Cho-ni-te, my be-lo ved, How those days, now dis - tant fa - ding,

70

Poco rit.

mf a tempo.

Poco rit.

mf a tempo

Moderato con moto.

3 Fls. a tempo

a tempo

1° a tempo

a tempo

3 Tbs.

a tempo

a tempo

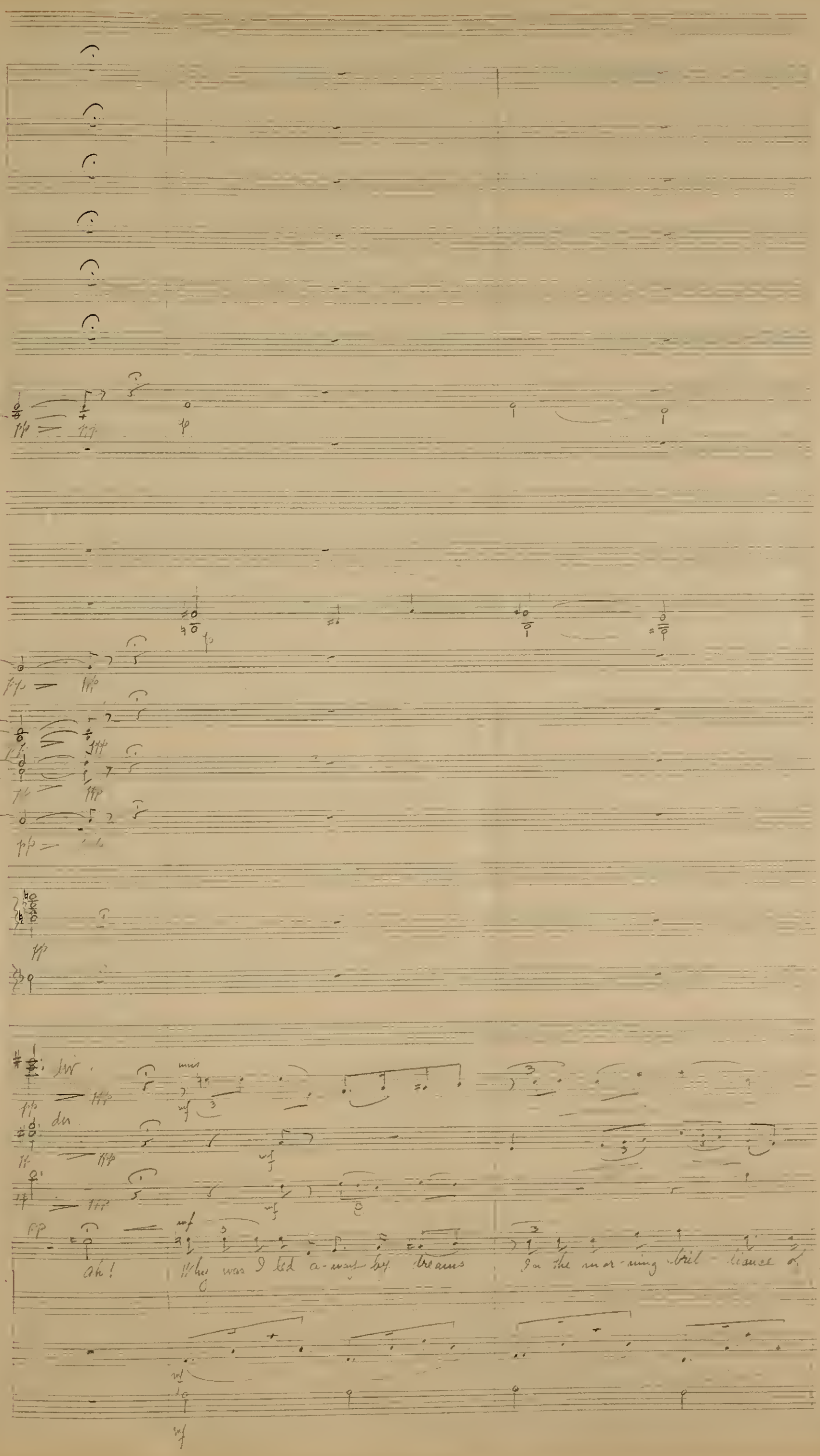
a tempo

a tempo

Bernal

Glow with the beauty of e - vening sun, u - pon the ro - sy hills.

a tempo


Ah! Why was I led a-way by dreams In the mor-ning bril-liance of

71

rit.

a tempo

3 Fls

2 Fls

Eng. Fl.

rit.

a tempo

mute in B♭

2 Cls.

2 Bns

6. Bn

4 Tns

71

3 Tns

I°

III°

Tr. in

Tr. in

Tr. in

2 stands

div trem

Cellos

a tempo

Eternal

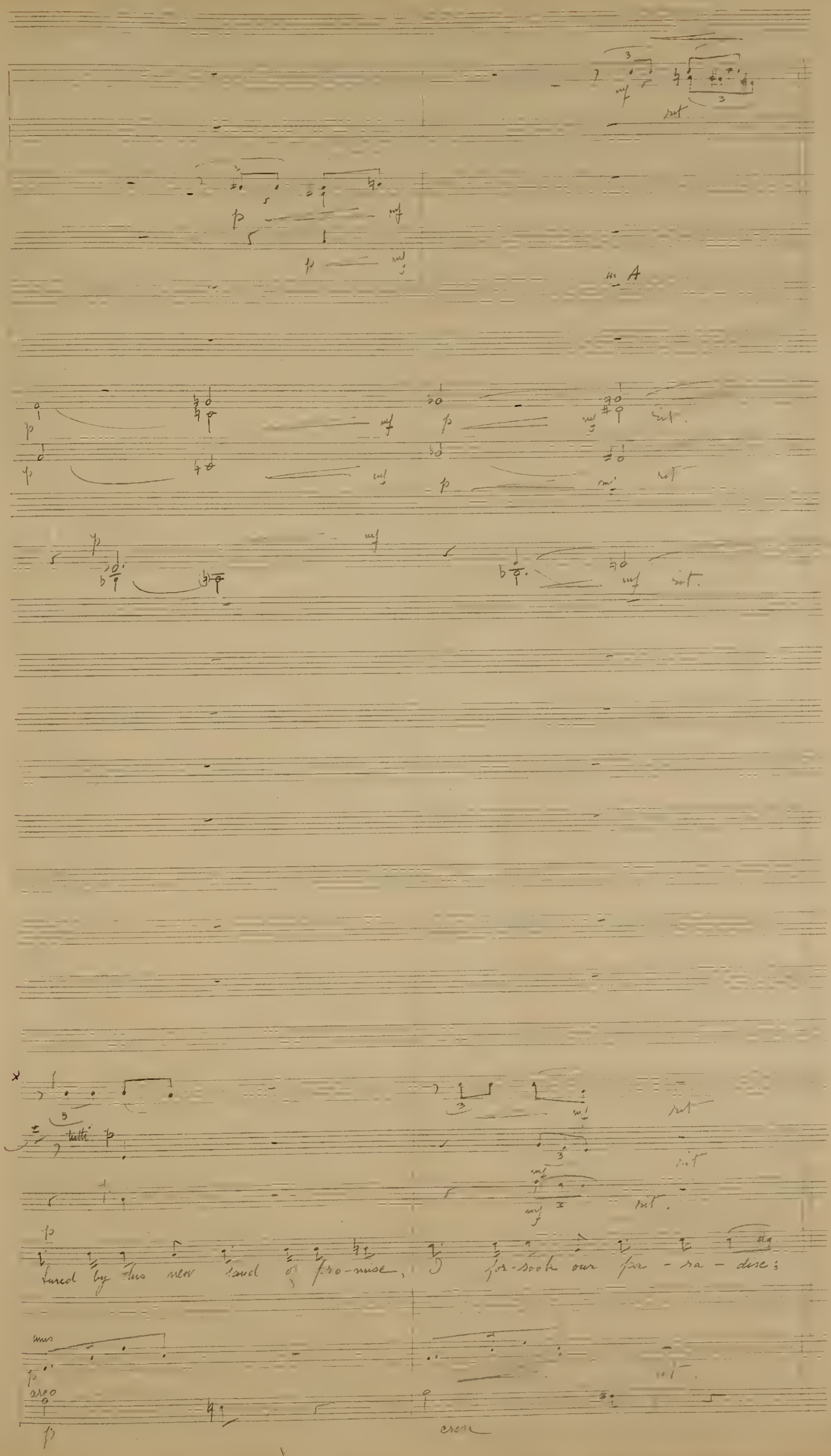
Gleaming paths to go-len realms I trod with hot de-sire.

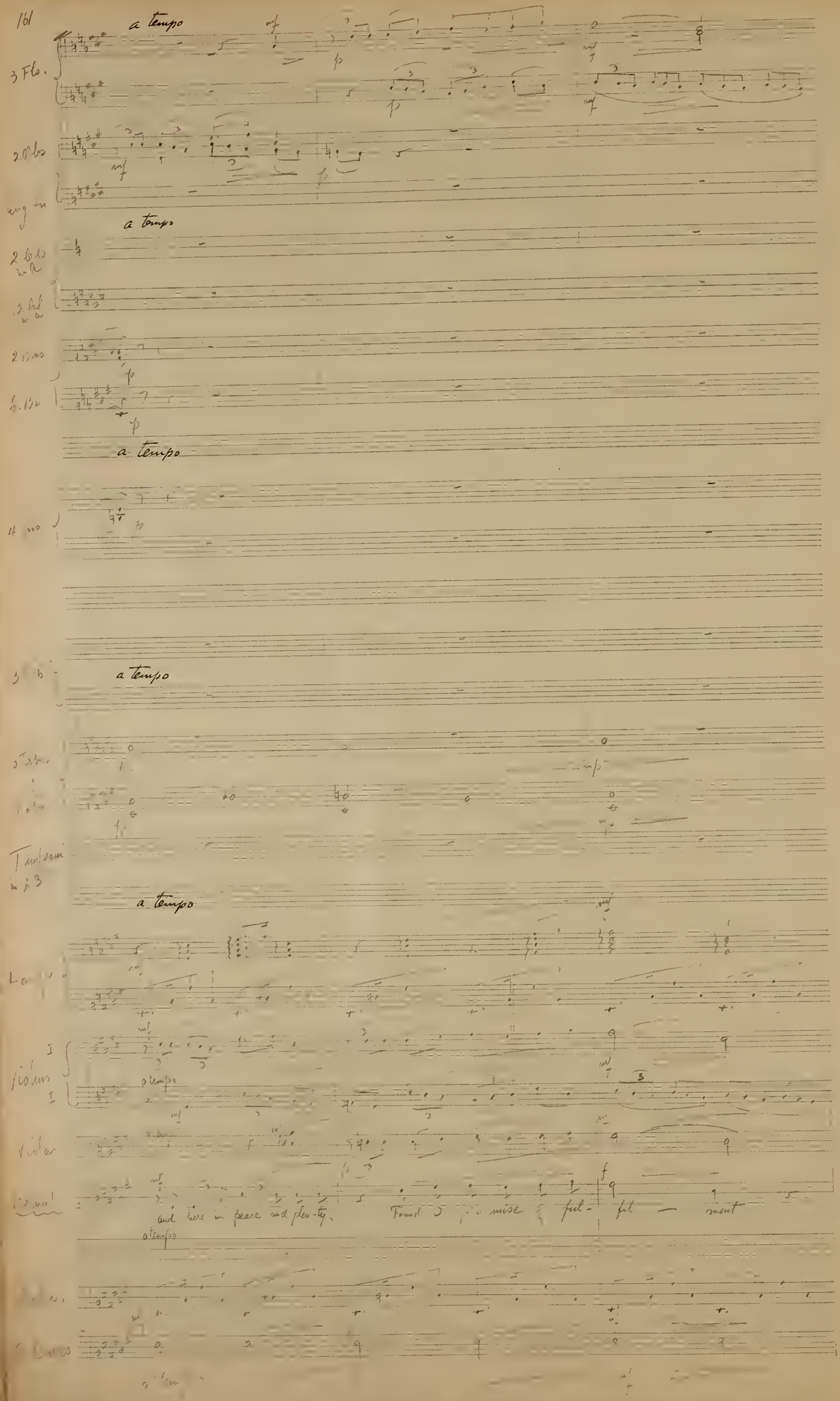
71

div trem

rit.

retard


tutti
rit.
tured by this new land of pro-mise, I for-sook our pa - ra - dise;
arco
cresc


a tempo
3 Flo.
2 Obs.
a tempo
a tempo
a tempo
a tempo
a tempo
Violins
Violas
and here in peace and plen-ty, Found 5 pro-mise 5 ful- fil — ment
a tempo

Poco a poco più mosso ed agitato.

72

mf cresc

accel.

ff accel.

mf cresc

ff accel.

mf cresc

72

mf cresc

f accel.

f cresc ed accel.

mf I°

cresc

f cresc

I°

p cresc

cresc

p cresc.

72

mf cresc

mf cresc

mf cresc

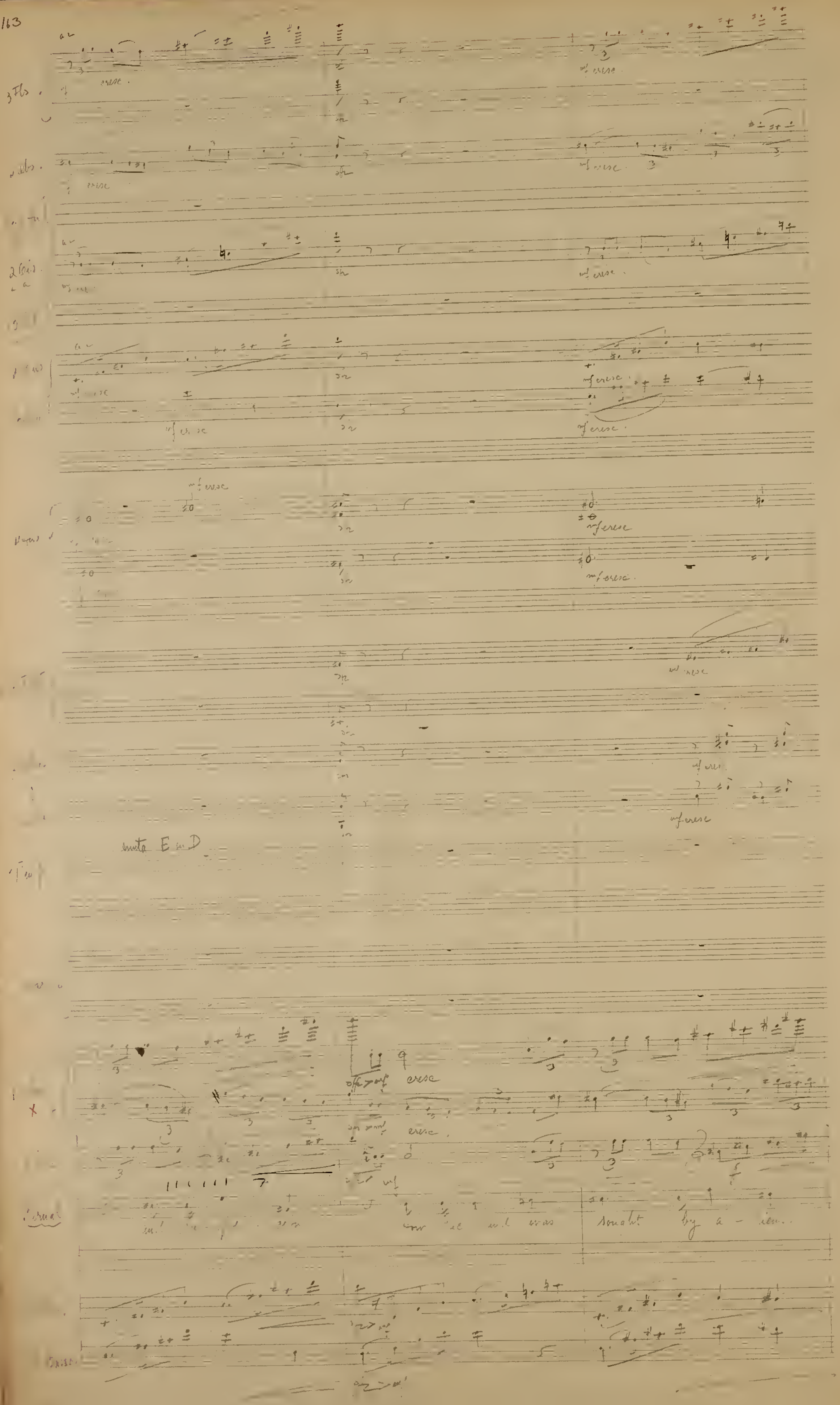
Glou-ted o'er my growing for - times.

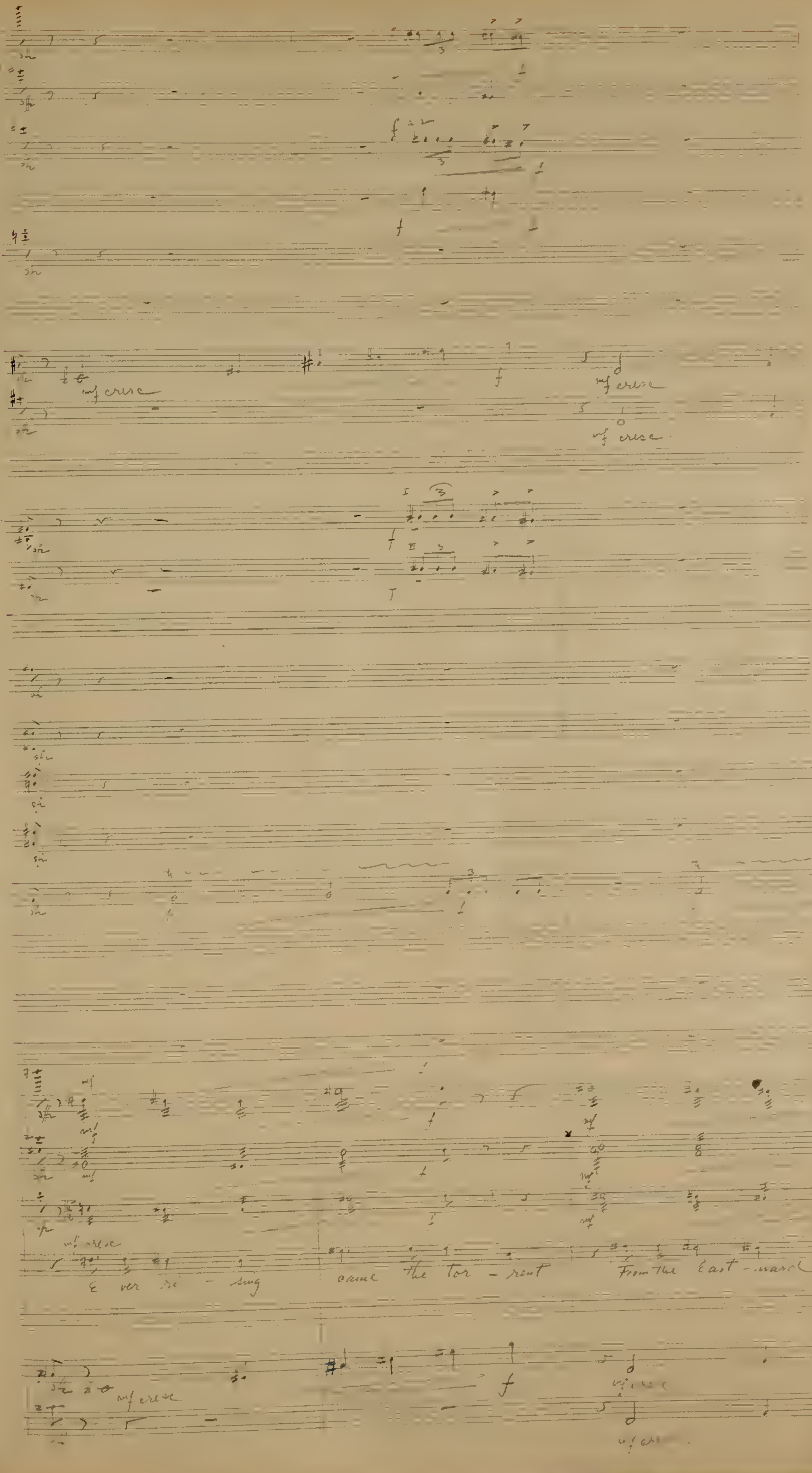
mf cresc

72

mf cresc

mf cresc.


cresc.
mf cresc.
mute E in D
sought by a


mf cresc
f
mf cresc
mf cresc
E ver ri - sing
came the tor - rent
From the East - ward
mf cresc

Accelerando.

73

3 Fls.

mute in B♭

mute in B♭

2 Bns

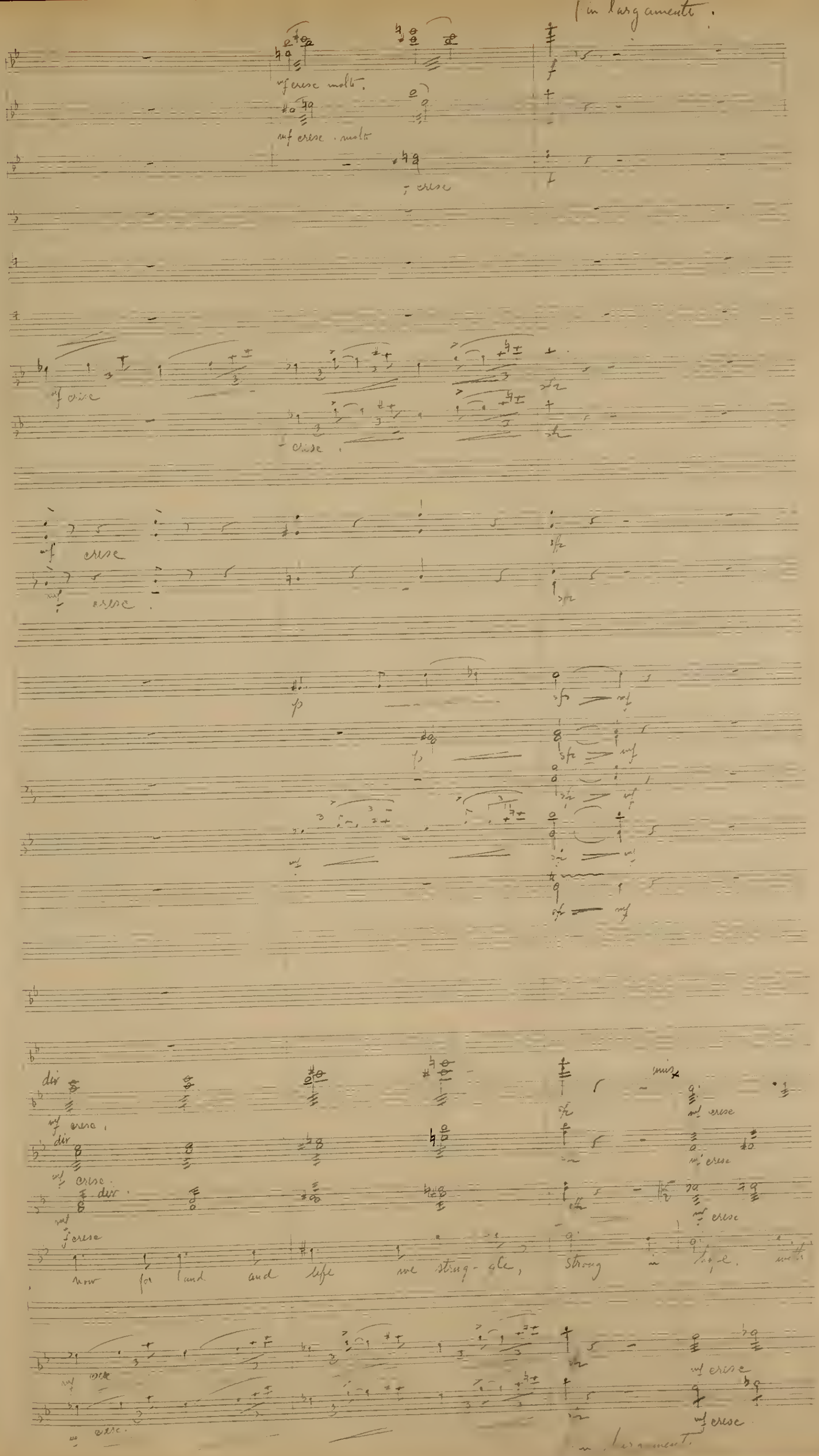
73

73

sur - sing round us.

73

Accelerando


in largamente.
mf cresc molto.
mf cresc. molto
f cresc
mf cresc
f cresc.
mf cresc
mf cresc.
p
sfz
mf
div
mf cresc.
div
mf cresc.
div
mf
f cresc
mf cresc
mf cresc
mf cresc
now for land and life we strug-gle, strong in hope.
mf cresc
mf cresc.
mf cresc
mf cresc
mf cresc
in largamente.

3 Fls

muta in piccolo.

74

mf cresc.

mf cresc

mf cresc

mf cresc

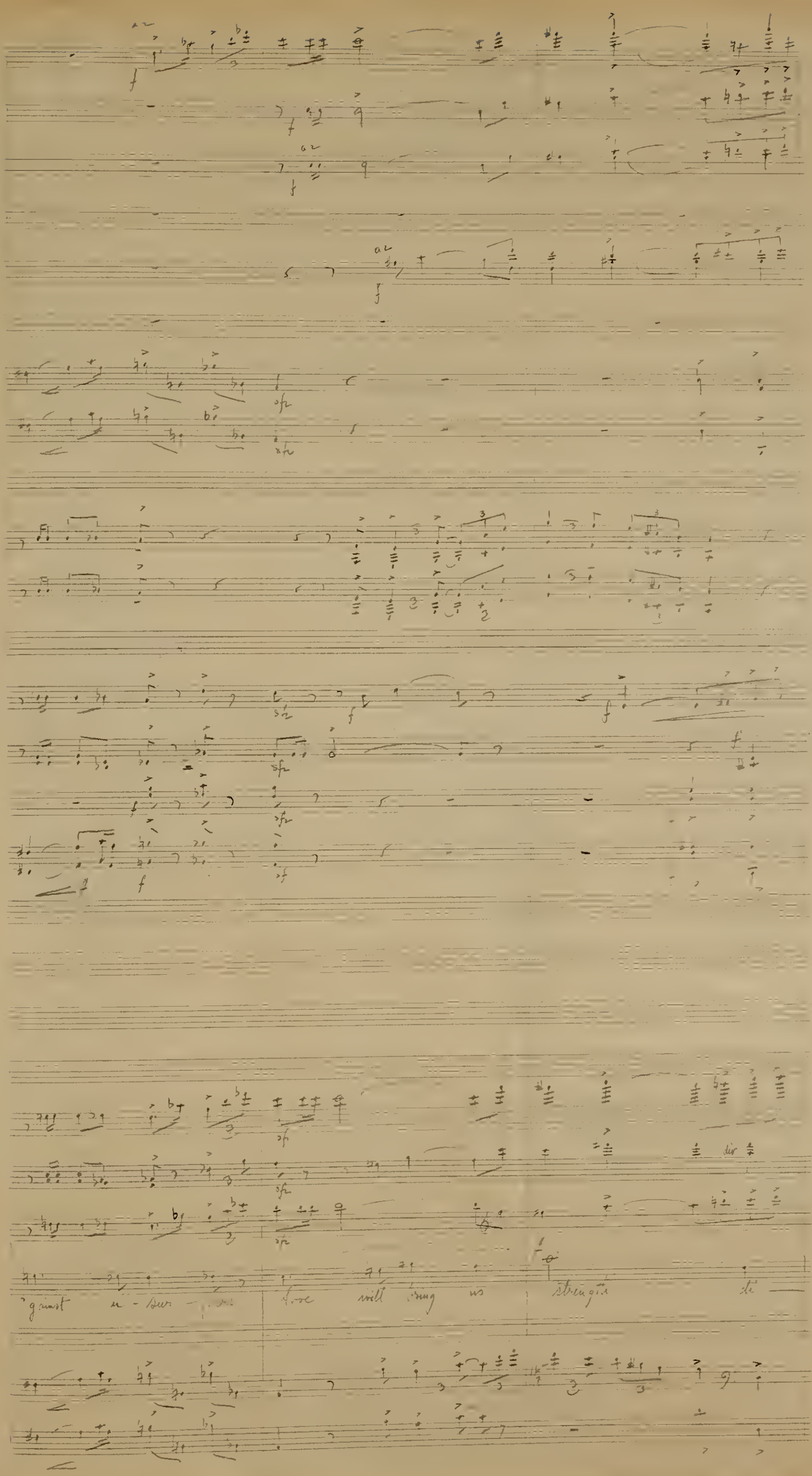
74

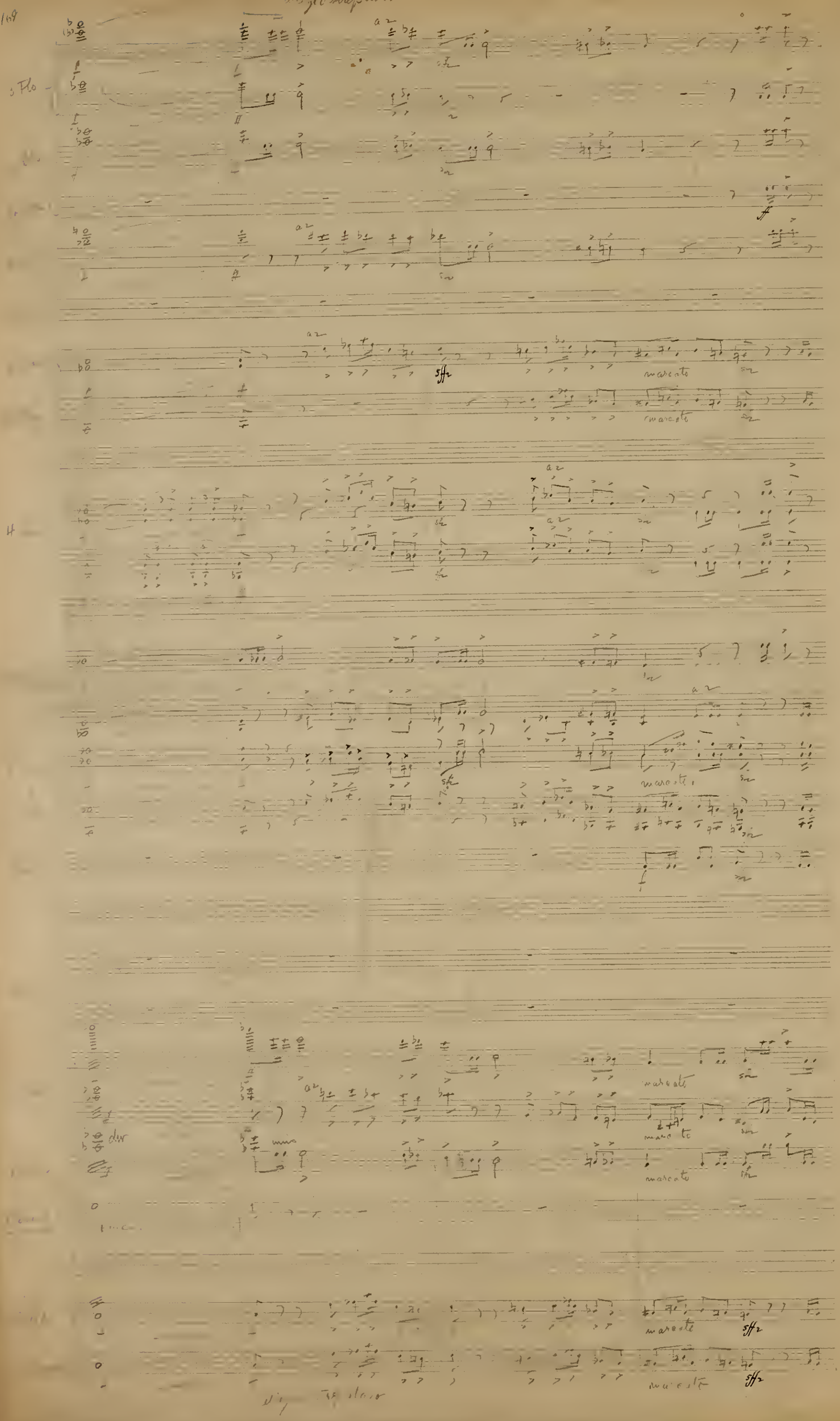
74

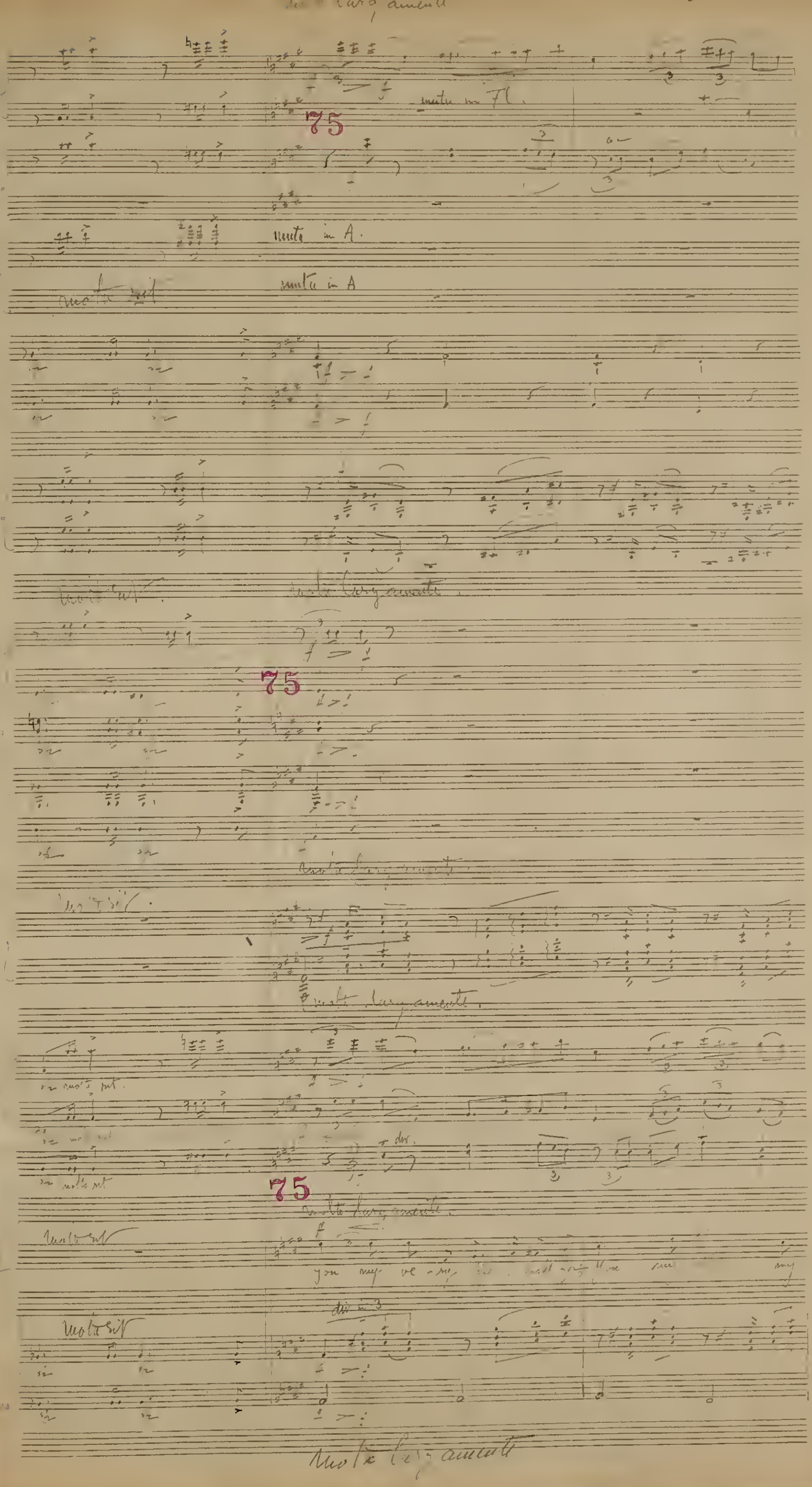
dim.

tu ... Dat our cause is based in jus tice Heavn will aid us

74


a2
f
sfz
dir
gainst u - sur - pers love will bring us strength


3 Flo
a 2
marcato
4
dim


75
mute in Fl.
mute in A.
mute in A
75
75
dir.
dir. in 3

poco rit.

f cresc. a tempo

poco rit.

poco rit.

a tempo

f cresc.

f cresc.

a tempo

poco rit.

f cresc

a tempo

a tempo

f cresc

f

poco rit.

a tempo

cresc

mf cresc

mf cresc

poco rit.

a tem

f

a tempo cresc

poco rit.

a tem cresc

unis cresc

poco rit.

cresc.

In my va-liant deeds of battle you shal-learn my loves great power;

poco rit.

cresc

poco rit.

cresc.

a tempo

poco a poco più animato

col II.o

muta in piccolo

a2

muta in B♭

muta in B♭

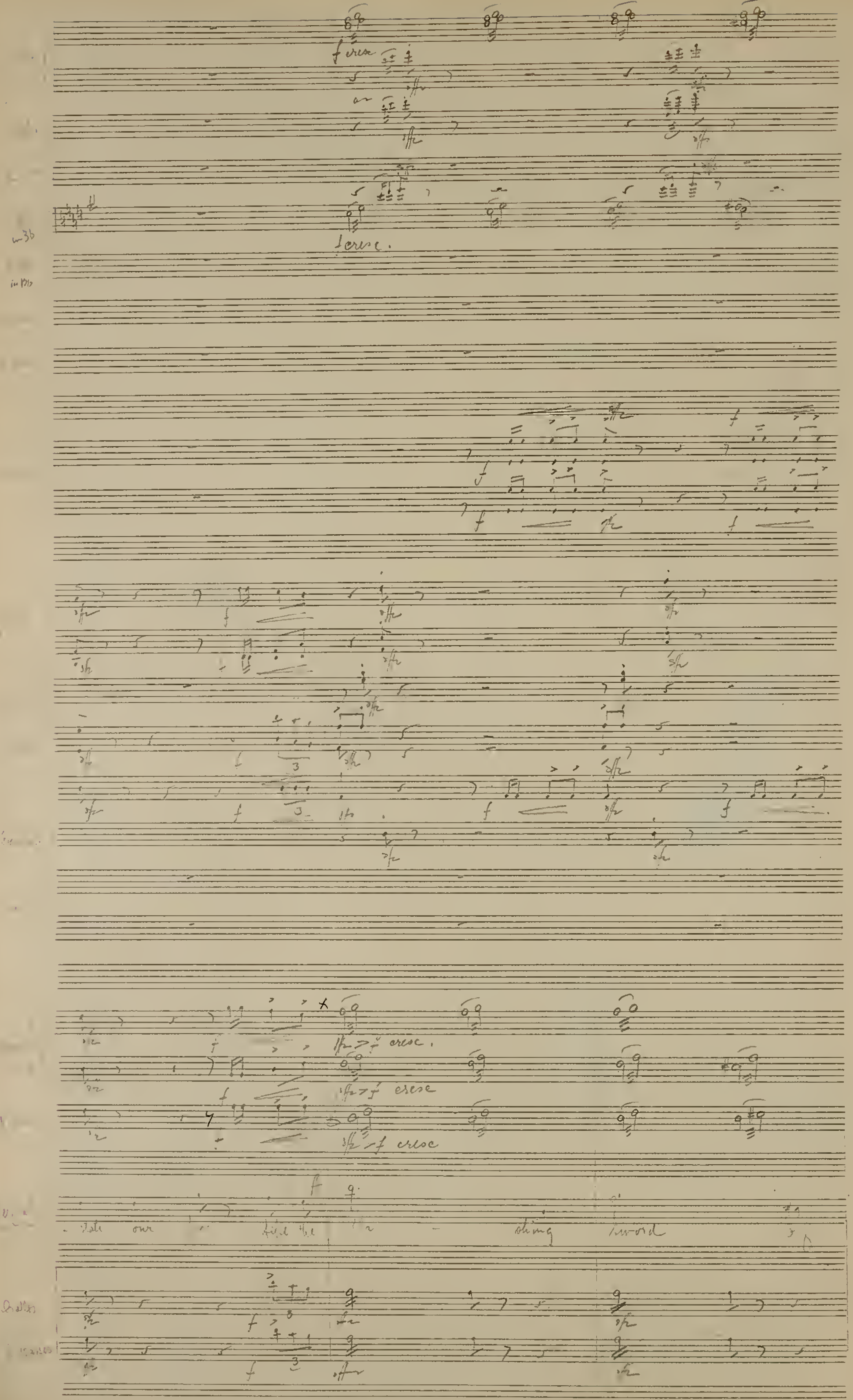
muta in B♭

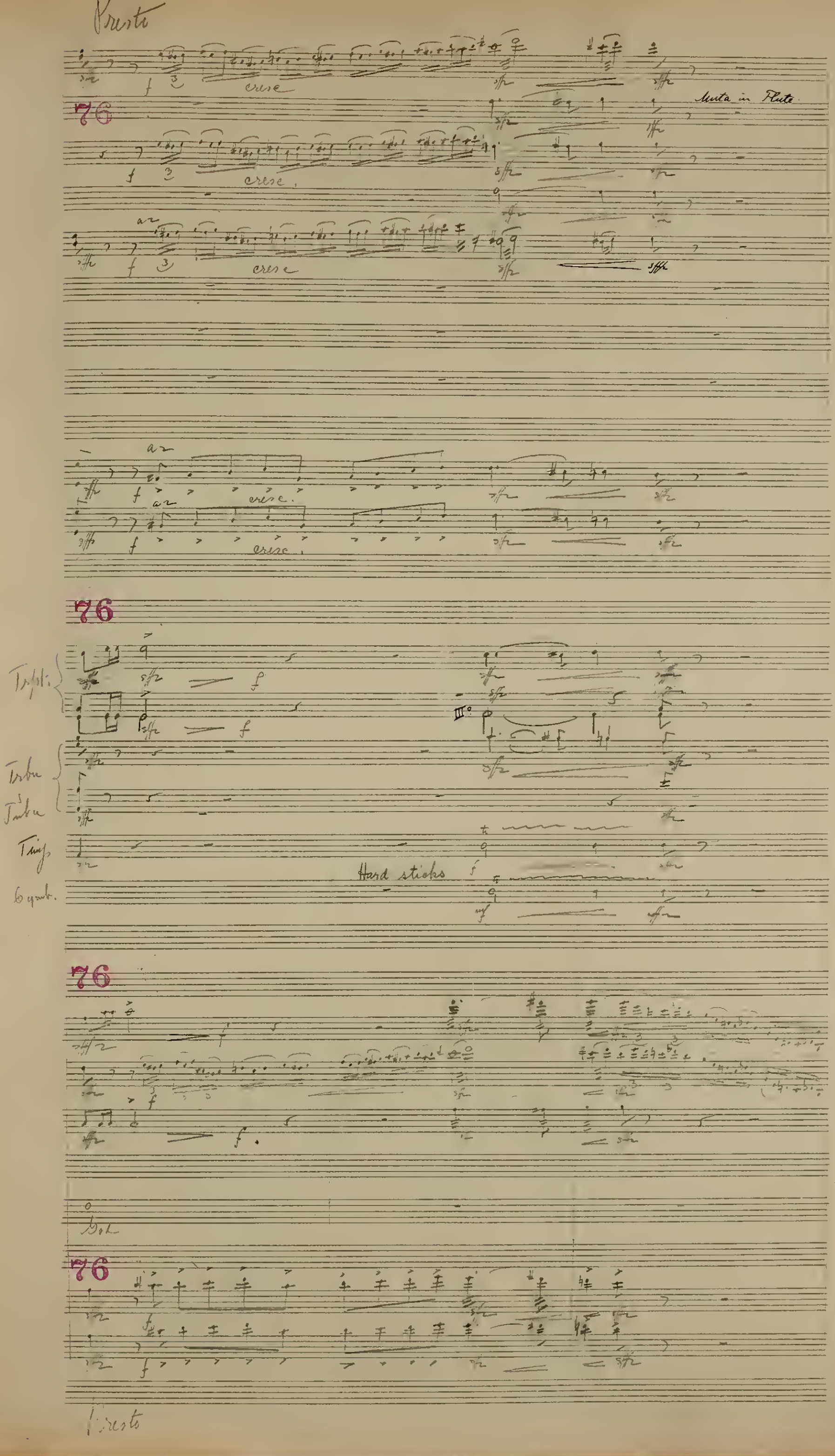
II.o

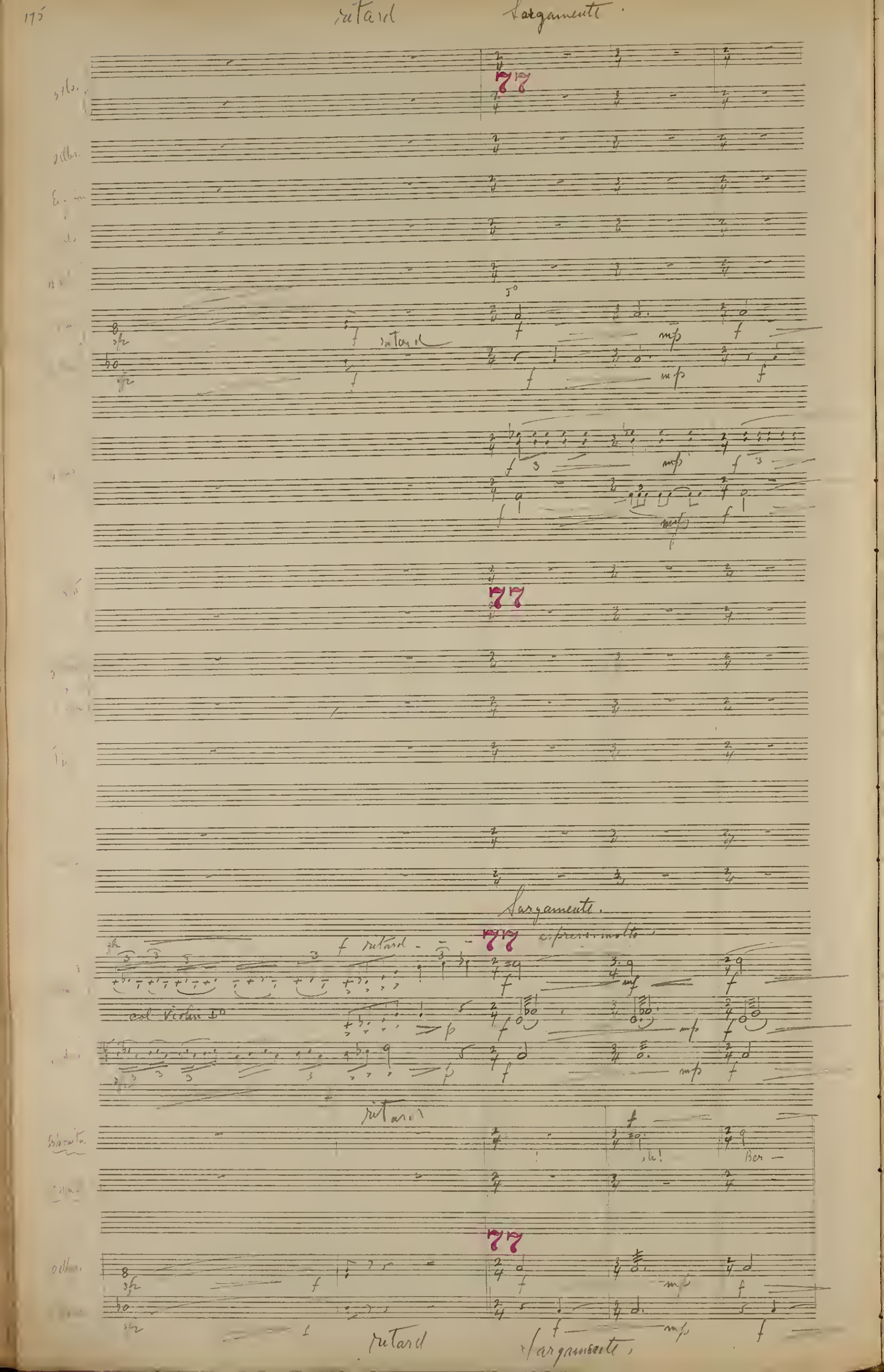
In the ut - ter ruin and ha - voc that will de - ba -

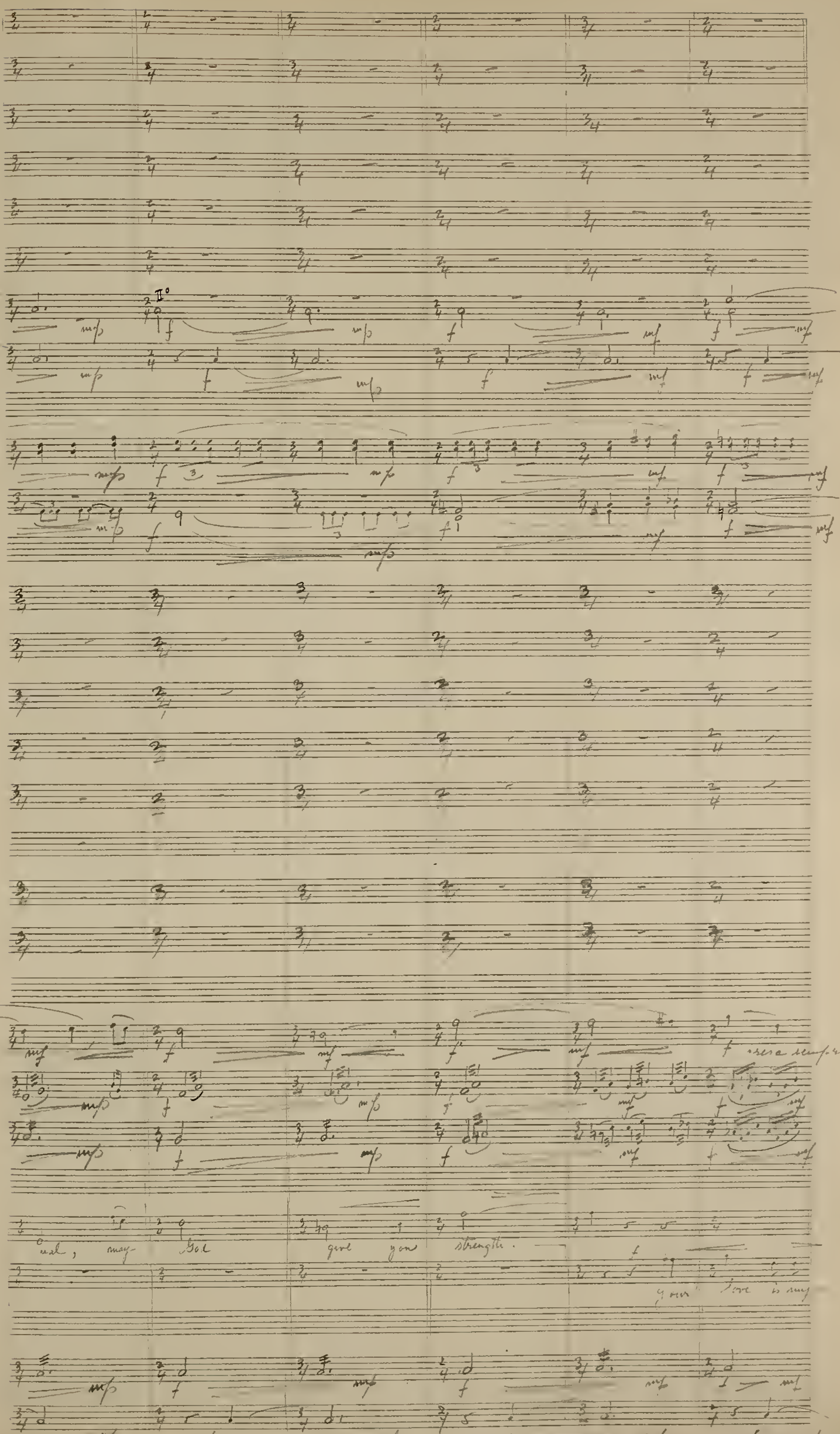
mis

poco a poco più animato


f cresc
f cresc.
cresc.
cresc
f cresc
our
thing
sword


Presto
76
cresc.
Muta in Flute
a2
Trpts.
Trbn
Tuba
Timp.
Hard sticks
Gymb.
Gol
Presto


ritard
Largamente
77
ritard
mp
Largamente
77
ritard
col Violin 1°
ritard
Ber —
77
ritard
Largamente


cresc. sempre.
ual, may God give you strength.
your love is my

mf cresc sempre

3 Flo.

Fl.

f cresc.

dim sempre poco a poco

mf cresc sempre

dim sempre poco a poco

mf cresc.

mf cresc.

dim sempre poco a poco

mf cresc sempre

dim sempre poco

2 Bns

cresc sempre

dim sempre poco a poco

C. Bn.

cresc sempre

dim sempre poco a poco

4 Ons

cresc sempre

cresc sempre

dim sempre

con sord.

mf cresc sempre

dim sempre

con sord.

II°

con sord

con sord

dim sempre.

cresc sempre

dim sempre poco a poco

dim sempre poco a poco

cresc sempre

dim sempre poco a poco

cresc sempre

dim sempre poco a poco

I am wholly yours use as you will

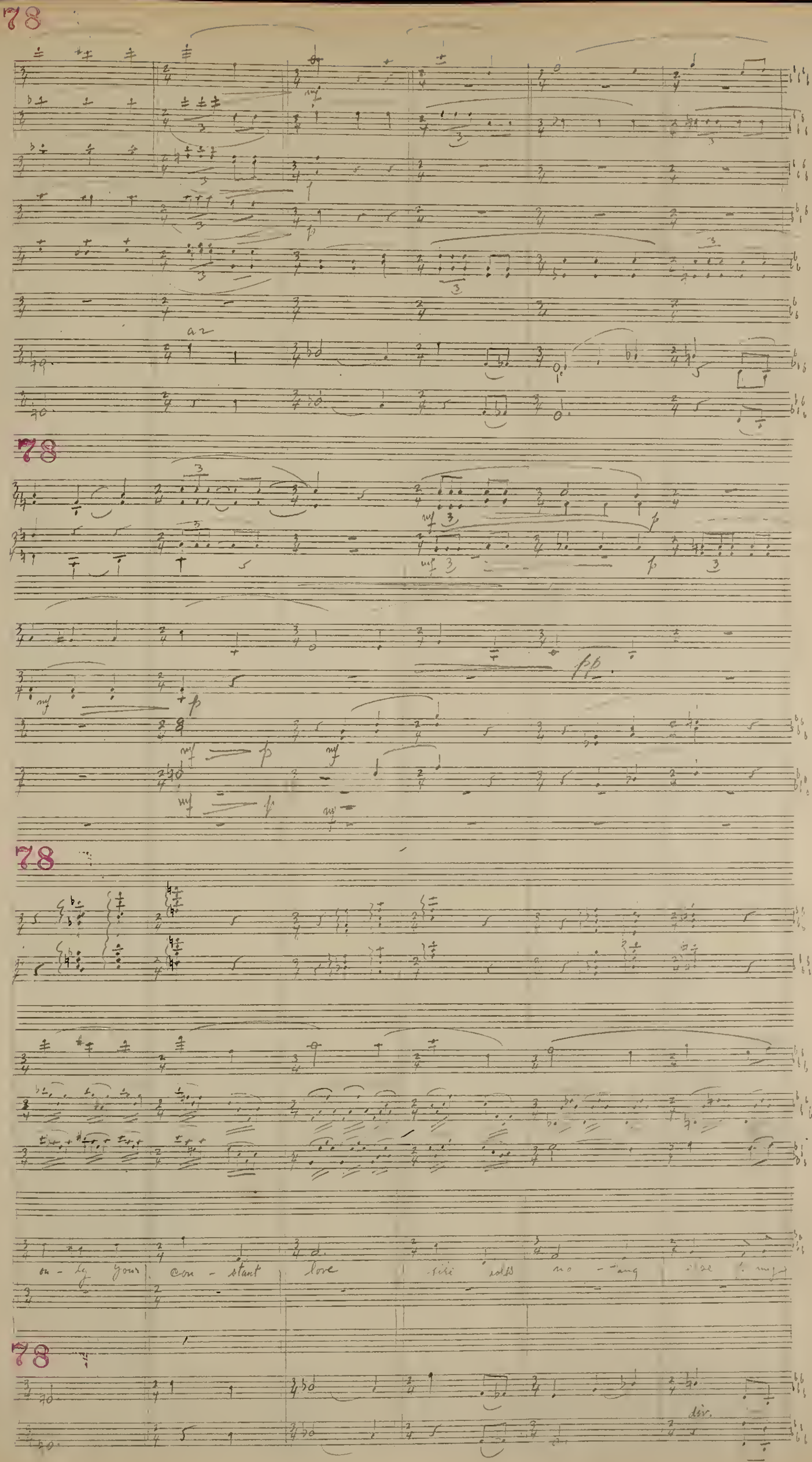
I we me

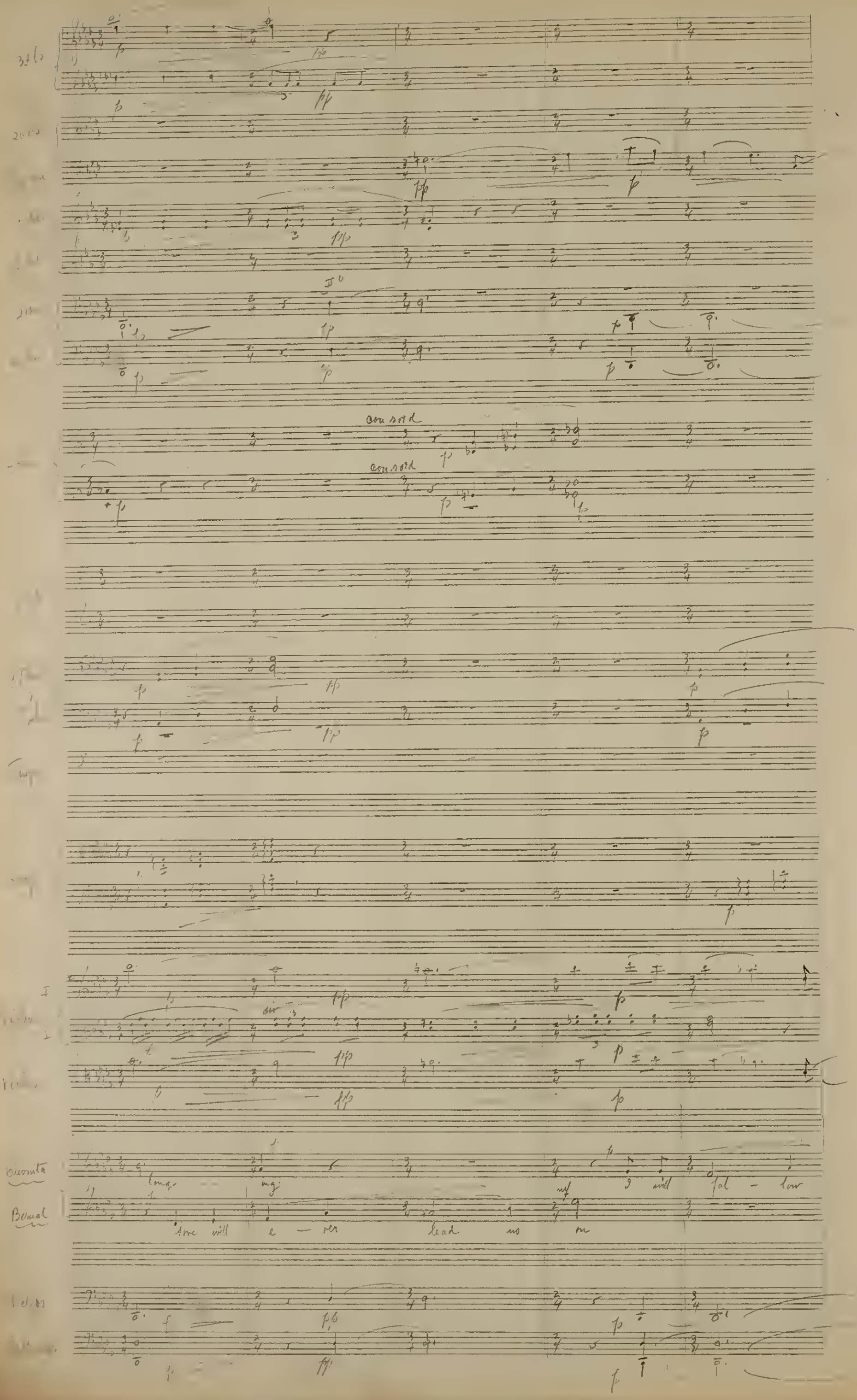
strength.

cho-ni-ta! dea-rest!

dim sempre poco a poco

dim sempre


78
a 2
78
78
on - ly your con - stant love
78
div.


con sord
con sord
Bernita
long
mg
I will fal - low
Bernal
love will e - ver lead us on

Adagio

79

poco rit.

pp

ppp

poco rit.

pp

p

ppp

Adagio

Poco rit.

pp sord

sord

sord

sord

p

pp

79

ppp

pp

Adagio

Poco rit.

pp

79

dir

pp

unis

p

pp

dir

unis

pp

dir

p

dir

unis

pp

dir

pp

mf

pp

now as e ver. God give us peace,

Adagio

79

dir

pp

p

pp

poco rit

pp

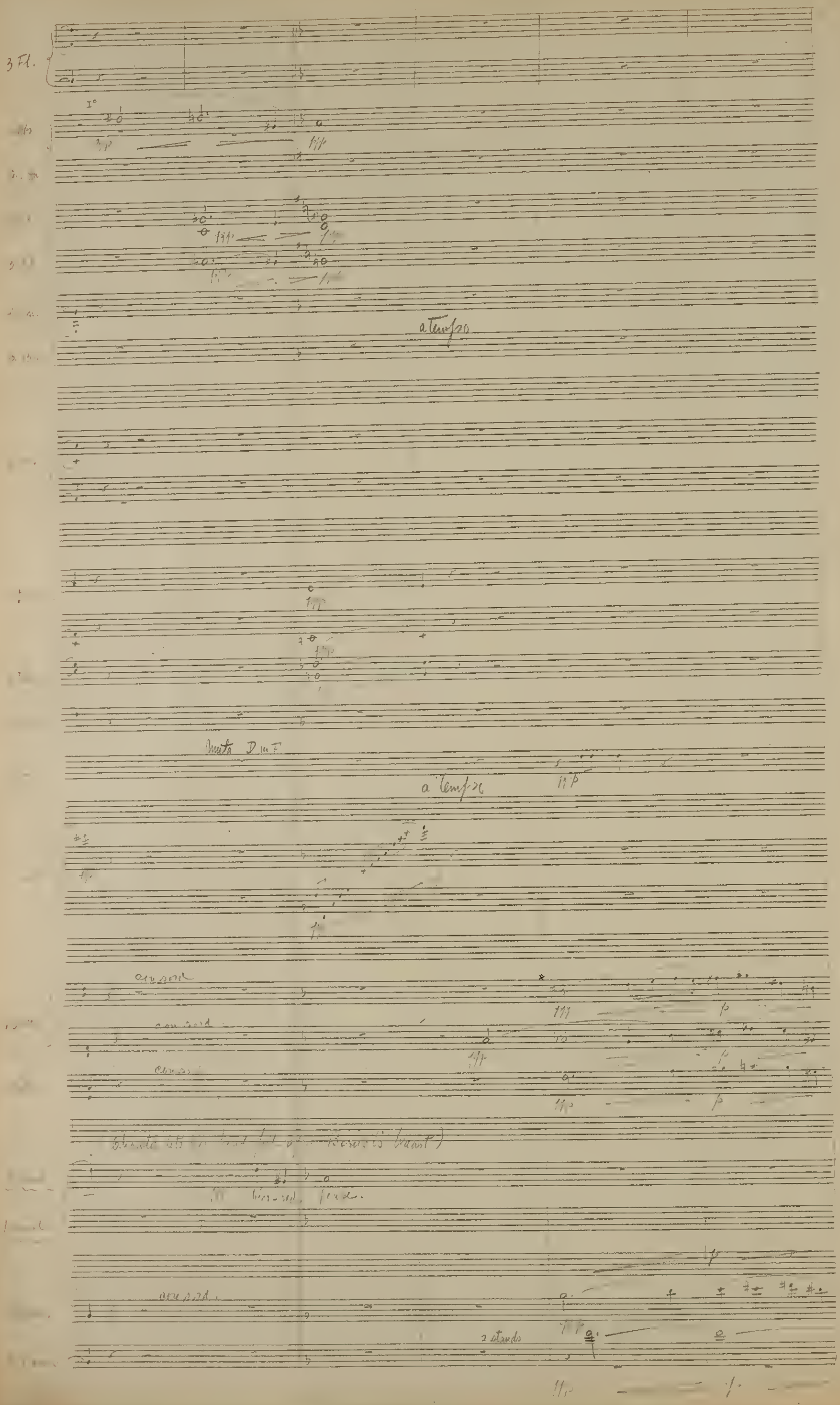
p

pp

Adagio

pp

poco rit


3 Fl.
I°
a tempo
Muta D in F
a tempo
con sord
con sord
con sord
con sord
2 stands

Moderato.

80

80

Moderato

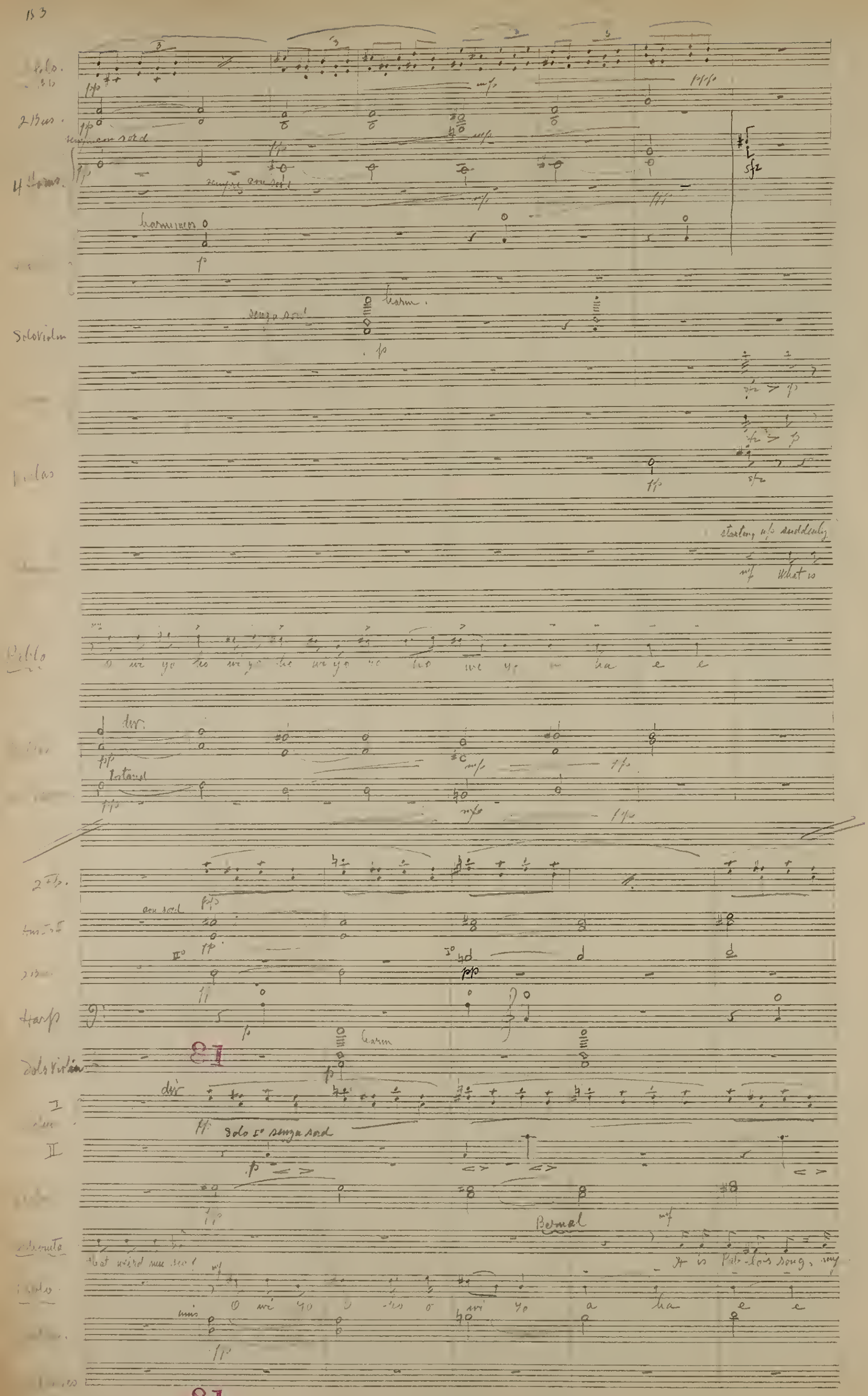
(They remain in each others embrace while a weird Indian song is heard outside in the grove.)

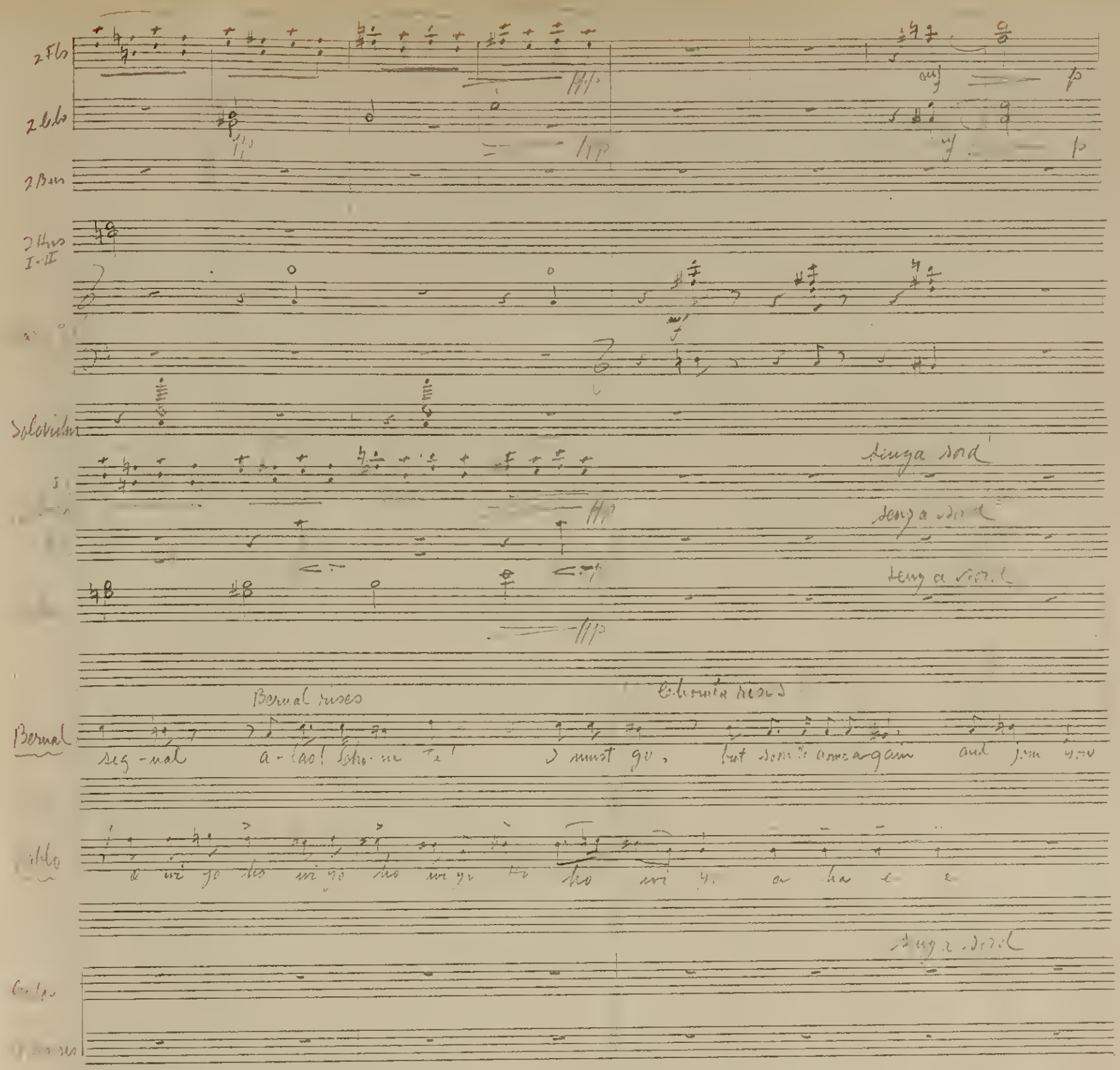
Pablo: in the grove

Like the swallow, far a-way we'll fly. far a-way, 5, 1 e.

80

Moderato


2 Bus.
4 Horns.
harmonics
Solo Violin
harm.
senza sord.
starting up suddenly
What is
Pablo
O wi yo ho wi yo ho wi yo yo ho wi yo a ha e e
div.
Instand
2 Fl.
con sord.
Harp
harm
Solo Violin
81
I
II
Solo 1° senza sord.
Bernal
What wird nun sein?
It is Pab-lo's song, my
O wi yo o ho o wi yo a ha e e
mis


2 Fls
2 Clos
2 Bns
2 Hns I-II
Solovichn
Senza sord
Senza sord
Senza sord
Bernal rises
Chorus rises
Bernal
seg-nal a-las! Cho-ne-te! I must go, but soon I come again and join you
Senza sord

Scene XI Chonita, Bernal, Tomasa, Pablo.

moderato e grazioso

82

2 Fls

2 Obs.

Eng. Hn

1° express

p

mf

2 Cls

B.Cl.

2 Bns

4 Bns

mf

p

p

82

Moderato e grazioso

unis

p

mf

p

div

p

(Chonita and Bernal go slowly up stage)

Chonita

mf

I will fond-ly watch and wait.

(Tomasa appears at door, rear.)

Tomasa

82

(Bernal kisses Chonita)

Bernal

Pablo

82

Cello

mf

p

tutti

p

Moderato e grazioso

poco rit

a tempo

I°

mf

a tempo

poco rit

Bass Clar.

p

mf

poco rit

a tempo

poco rit

mf

V. I.

mf

poco rit.

a tempo

mf

dir.

V. I.

unis

mf

a tempo

poco rit

mf

Eager love shall fold you round.

poco rit

a tempo

mf

Hap-pi-ness de-layed is sweeter. Hope ful-filled the grea-test joy.

(Pablo comes from the [illegible] and [illegible] Tomasa)

mf

fare

mf

poco rit

a tempo

mf

169

poco rit

a tempo

2 Fls.

2 Obs.

Eng. Hn.

1 Cls

B Cl

2 Bns

cresc

mf cresc

mf a 2

mf

mf cresc

mf cresc

mf cresc

cresc.

cresc

cresc.

div

div

Fare well!

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

Brave son, fare well!

Be - lo - ved, fare - well!

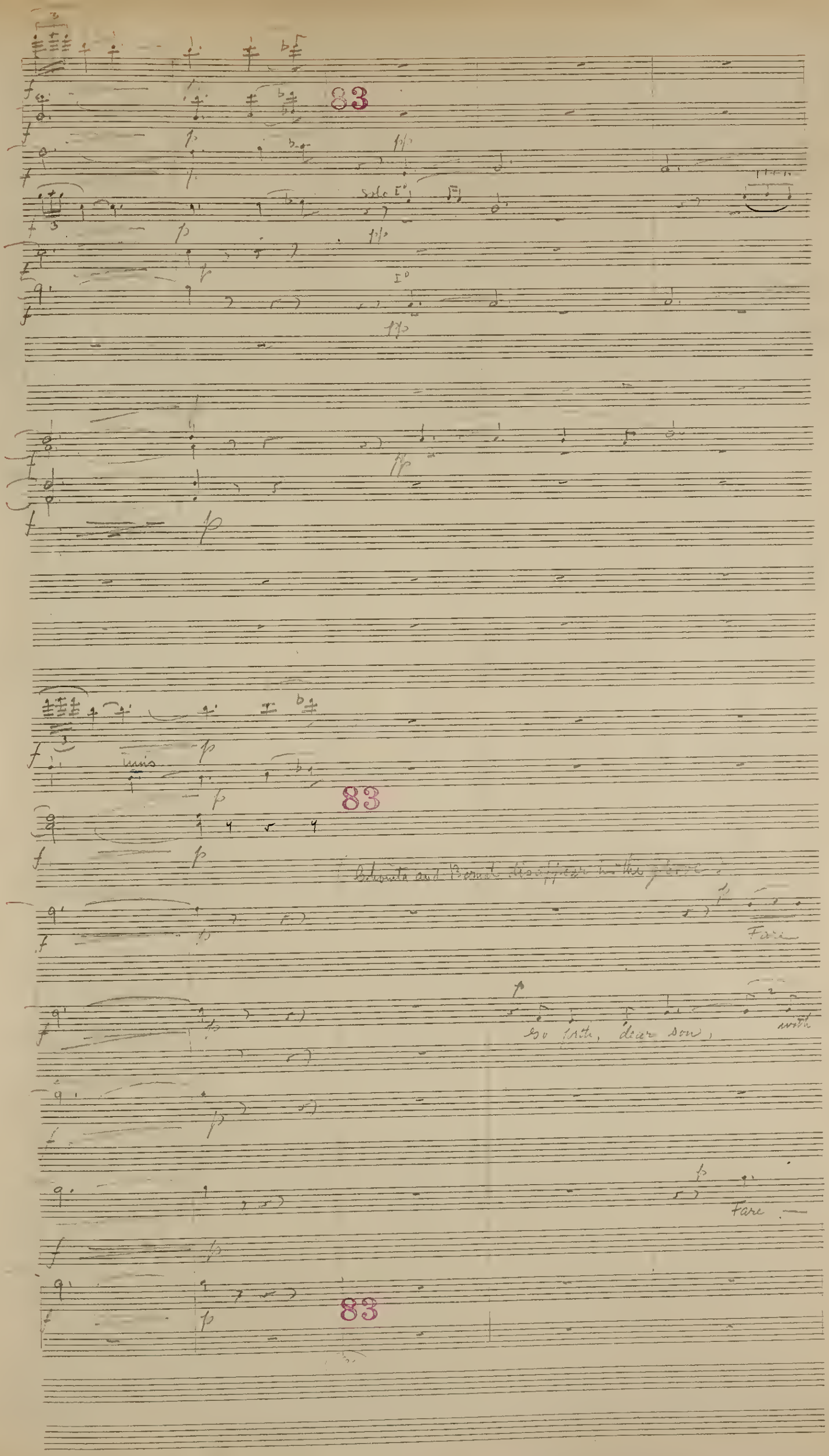
well, des - rest mo - ther! Fare well!

cresc

arco

cresc

mf


83
Solo I°
I°
unis
83
Fare
Go forth, dear son,
with
Fare
83

con sord

pp

div

p

con sord

pp

p

con sord

pp

p

Chiomita

well till mor — ning light. Fare - well!

(Tomasa remains, looking longingly after Pablo; then goes to the border of the grove)

fear - less spi - rit. Fare well

p

mf

Till the joyous dawn of love's new life. fare well!

(Pablo goes slowly into the grove.)

well! Dea - rest mo — ther Fare

con sord

pp

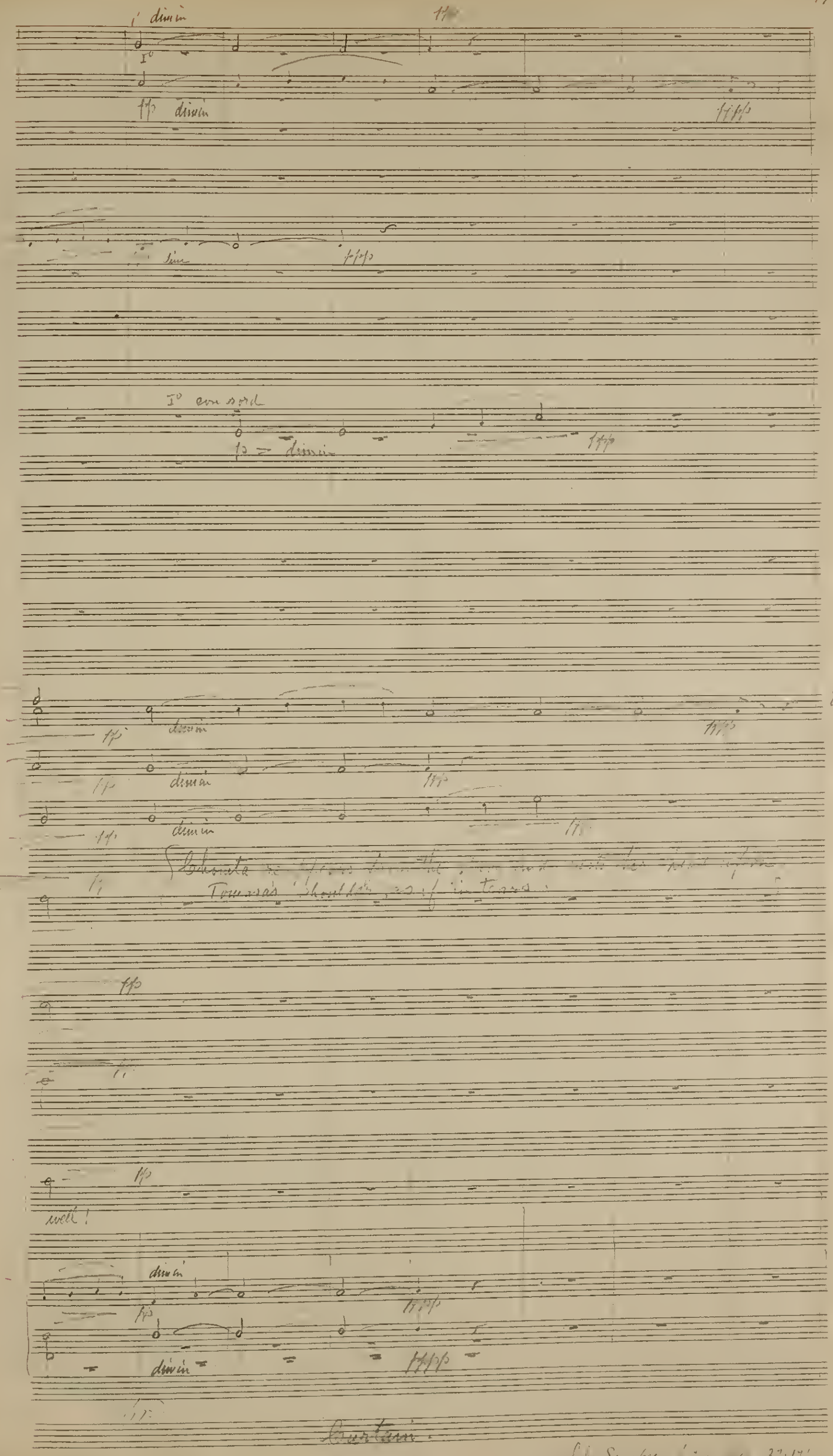
p

3 stands

ppp

div.

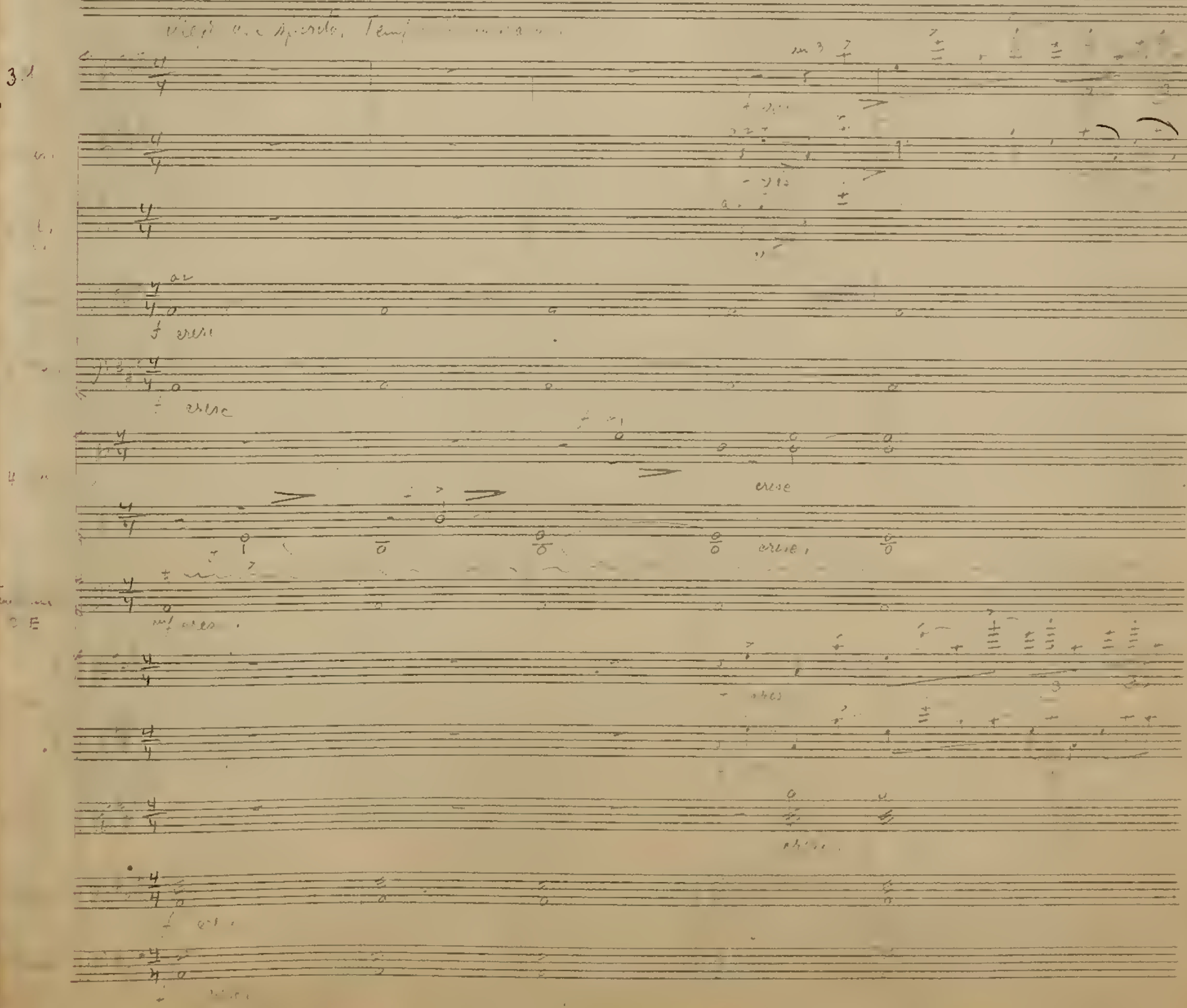
ppp

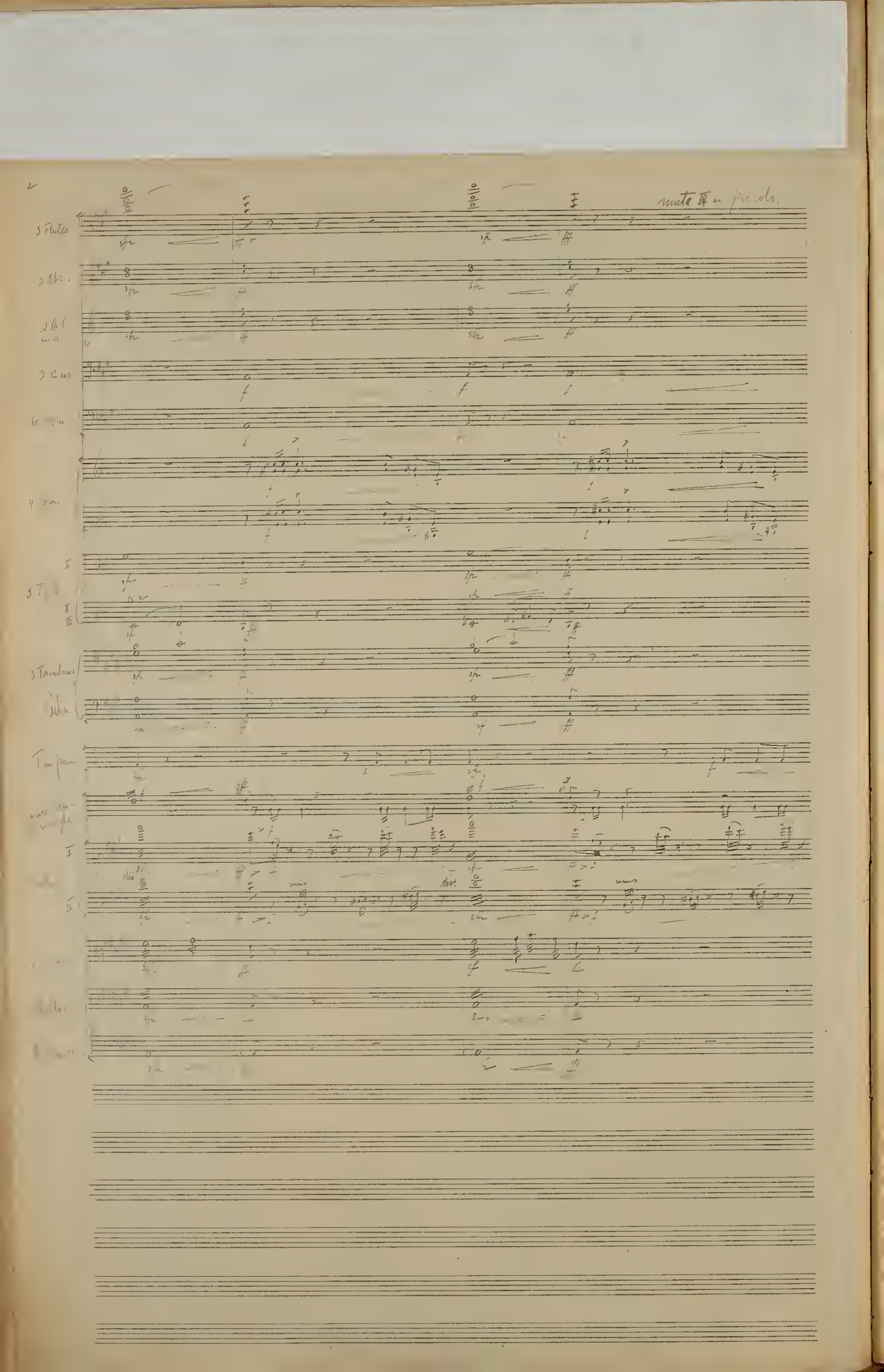


Lake Sunapee [illegible] 27, 17[illegible]

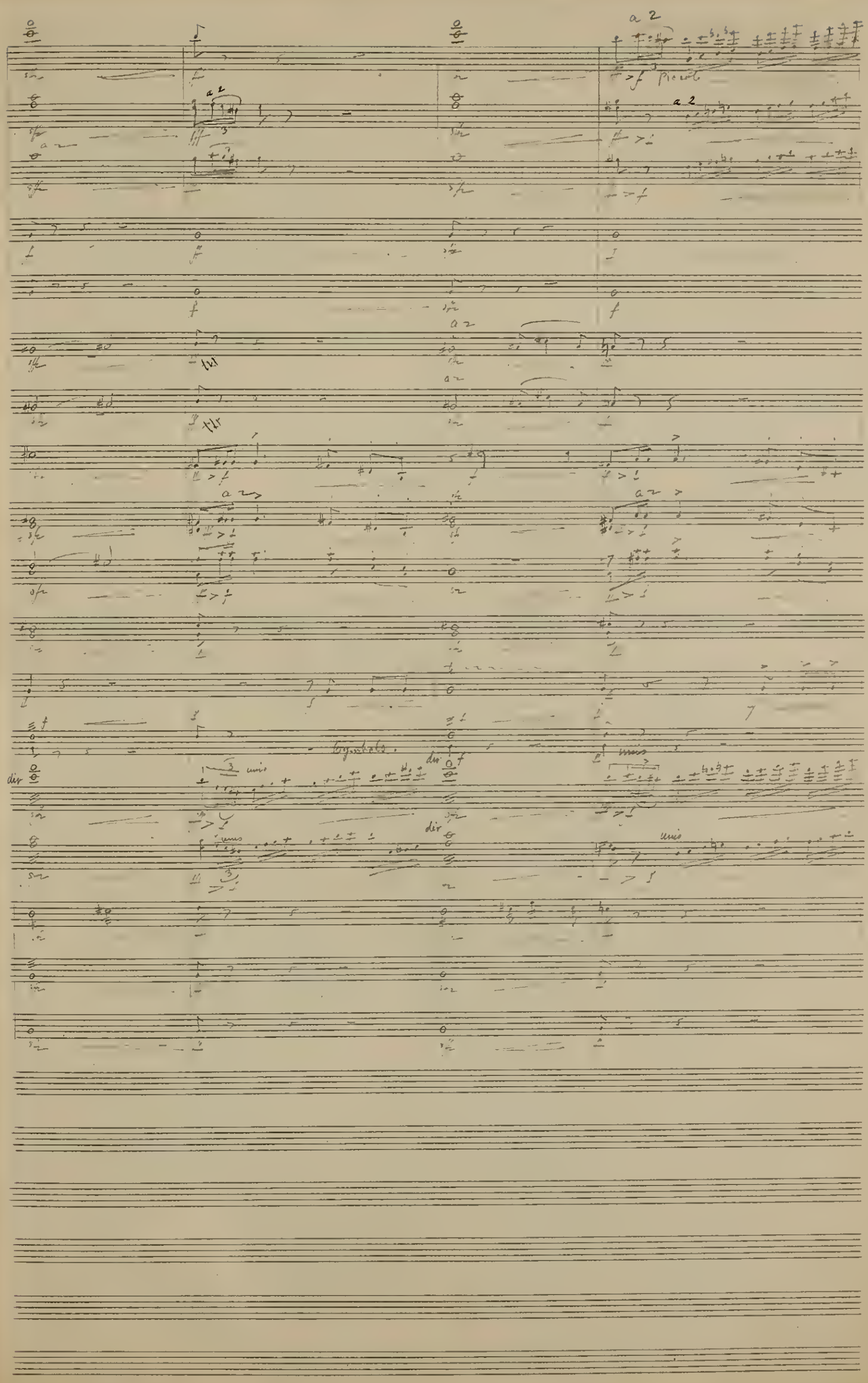
Act I

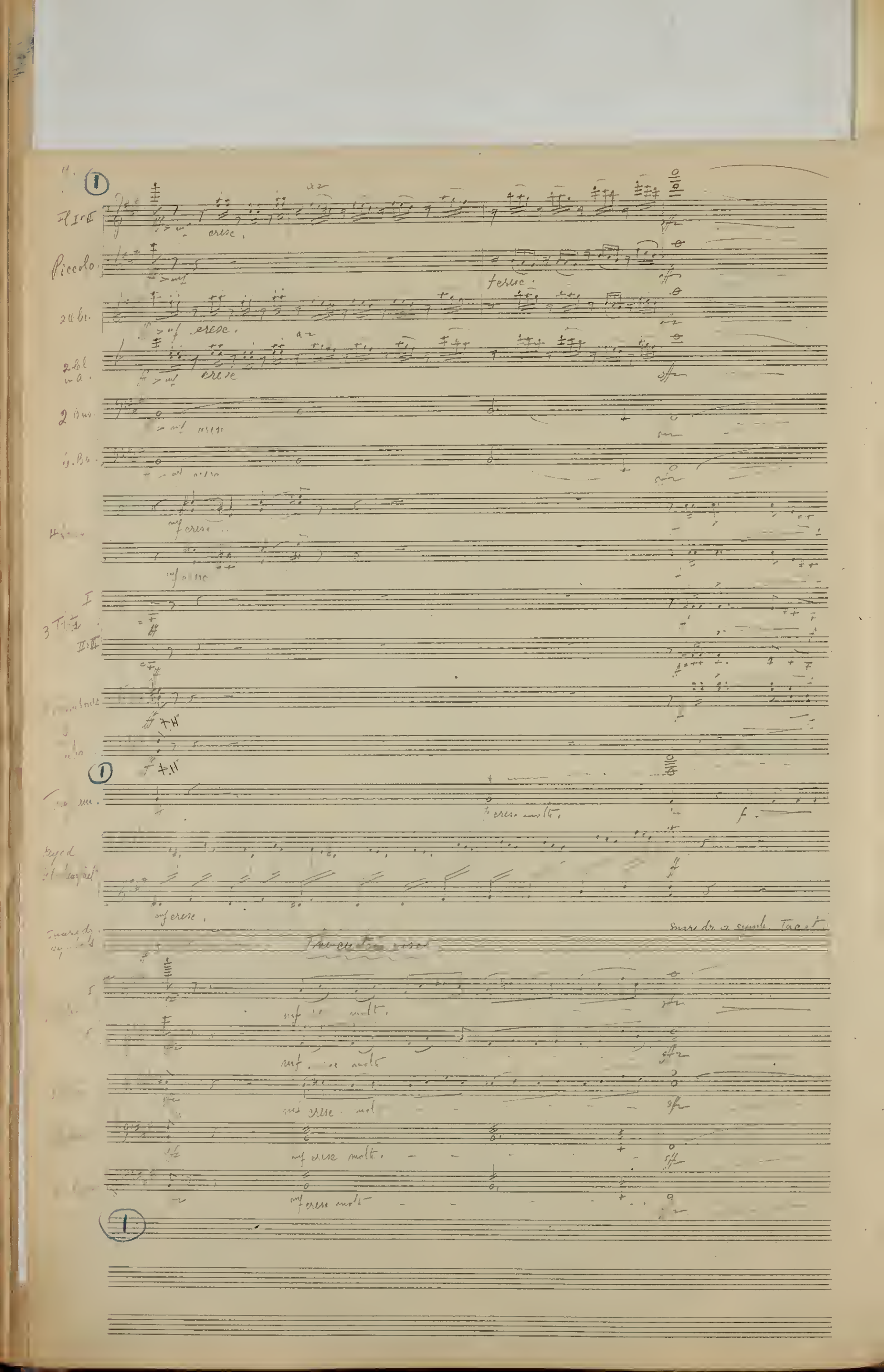
[illegible] church. The floor of the choir, raised [illegible] above the main floor, [illegible] more than [illegible] way [illegible] stage [illegible]
altar, on the right of which stands a bronze statue [illegible] upon a
high pedestal, [illegible] of which are [illegible]
statue. At [illegible] of altar is a large [illegible] candelabrum, [illegible]
is [illegible] at right [illegible]
there [illegible] a brilliant [illegible]
the light [illegible] at left [illegible]
[illegible] a large [illegible] through [illegible]
[illegible] a [illegible] fertile [illegible] and mountains [illegible] in [illegible]
[illegible] soldiers are [illegible], [illegible] two [illegible]
[illegible] right and [illegible]
[illegible]
[illegible] at [illegible]
[illegible], near the group, [illegible]
[illegible]
and advances [illegible]





2.
muta III in piccolo.
3 Flutes
2 Obs.
2 Cl.
2 Bus
4 Sax.
3 Trombones
Tempani
dis.
unis


a 2
Piccolo
a 2
a 2
a 2
a 2
a 2
a 2
Cymbals.
dir
unis
dir
unis
unis
dir
unis



Piccolo
cresc.
mf cresc.
mf cresc molt.

Scene I Corp Tom Flynn, little Jack and Chorus.

riten

a tempo

riten

riten

riten

riten

riten

riten

riten

riten

riten

riten

Corp Tom (entering from door. R. upstage) a tempo

riten

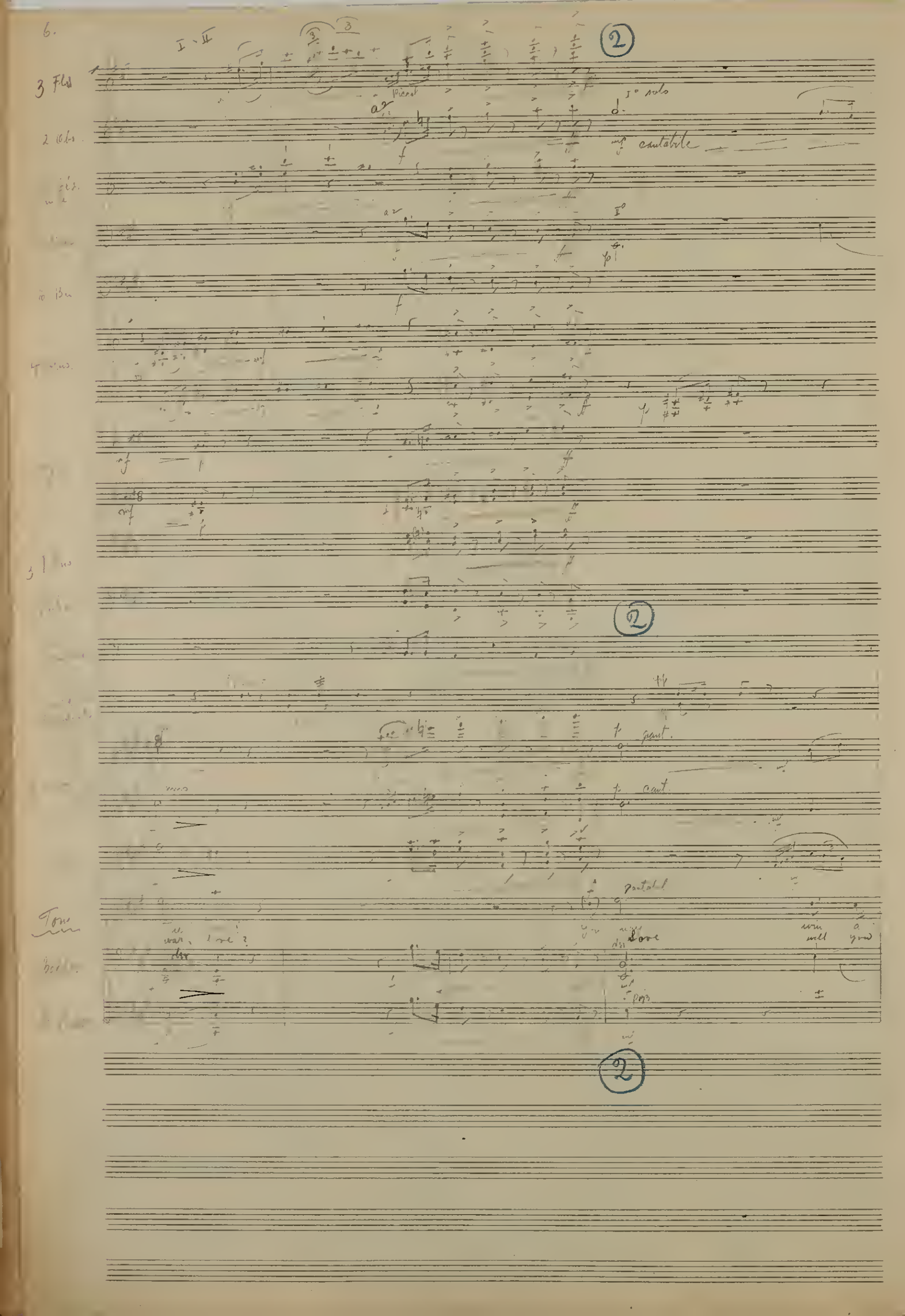
I Com rades, Com-rades, what song can cheer when you are far from your
II Sweet heart, Sweet heart, will you be mine when I come home from the

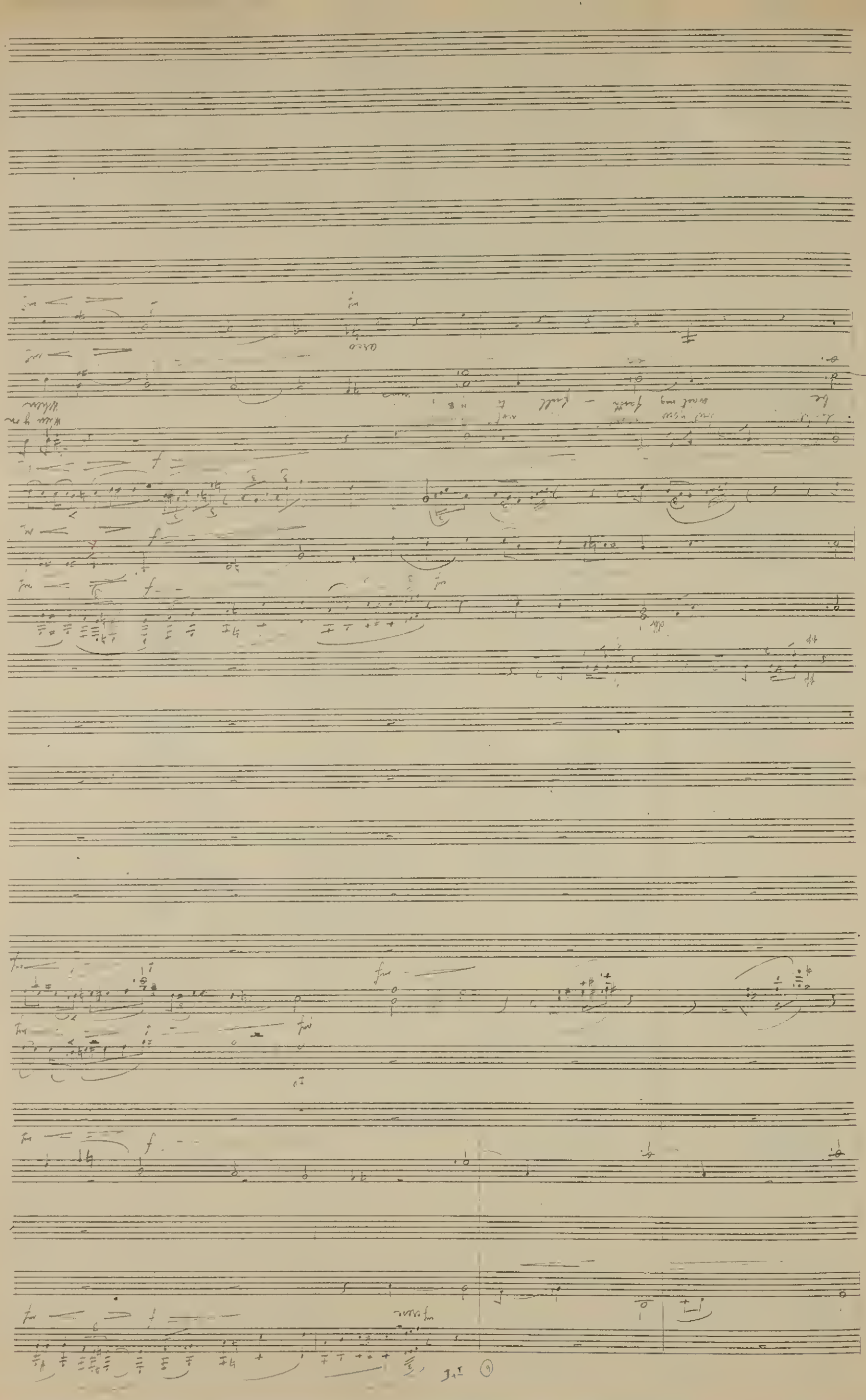
a tempo

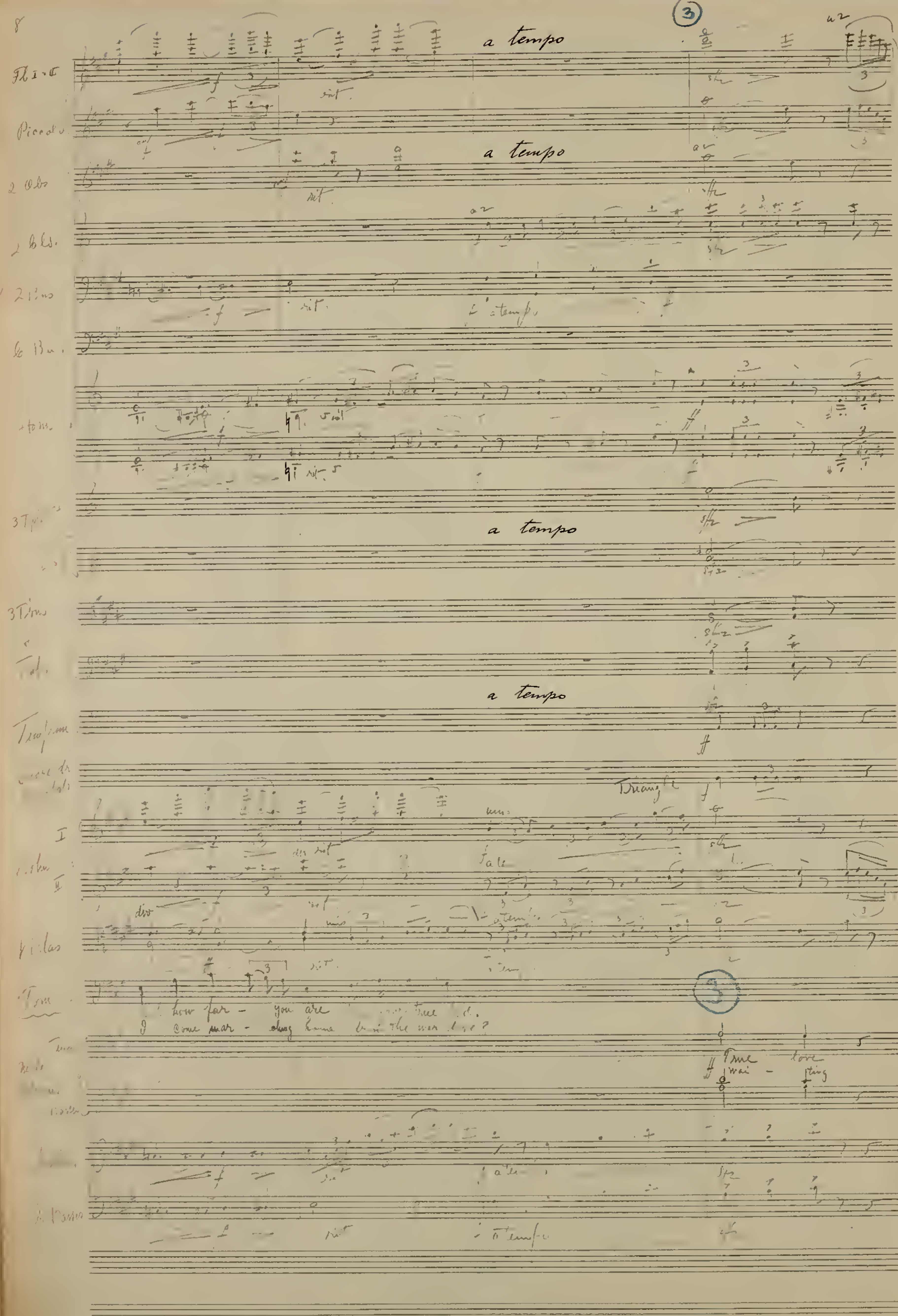
riten

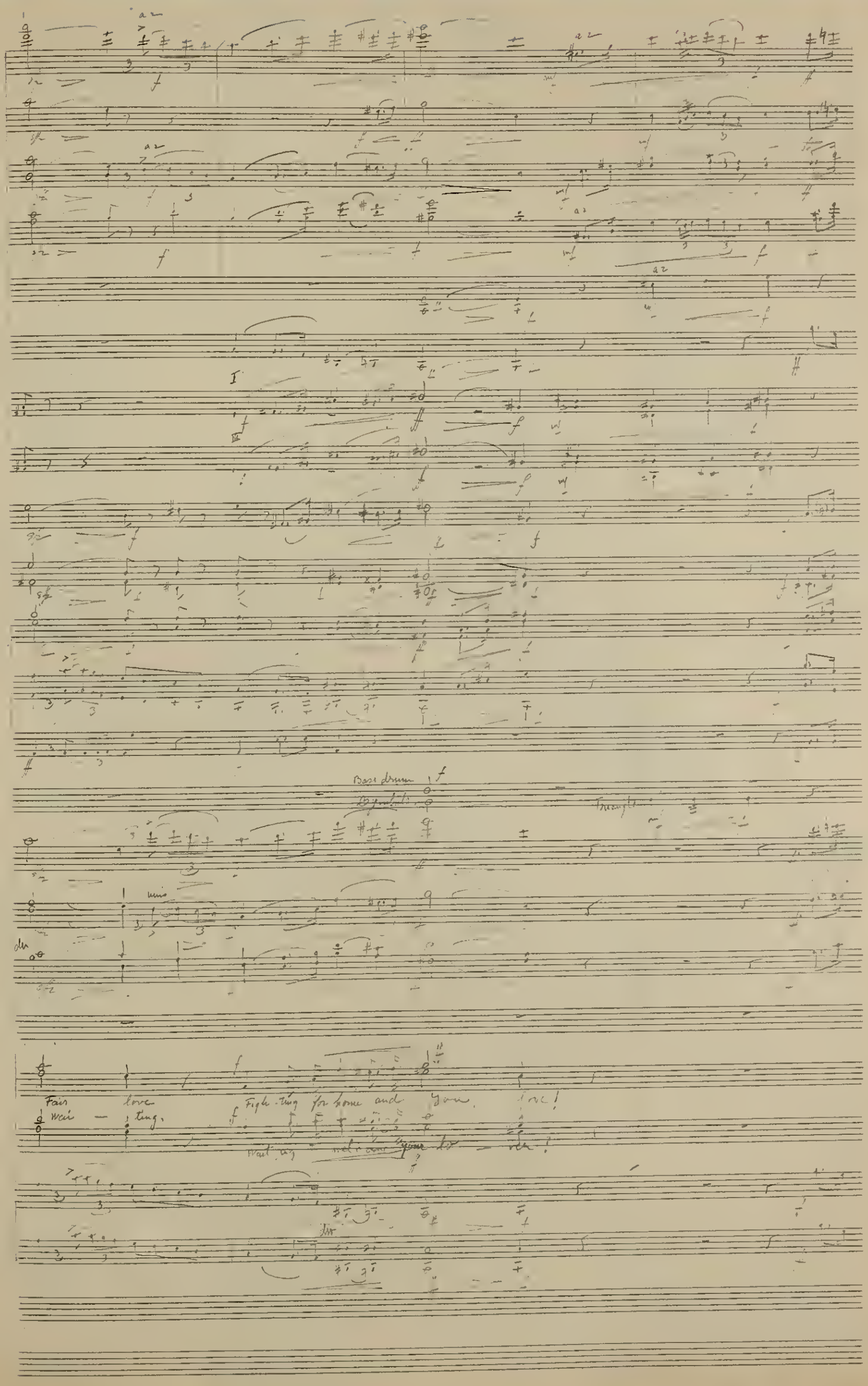
riten

riten


6.
3 Fl.
2 Obs.
I - II
Piccol
1° solo
cantabile
I°
cant.
cant.
Tone
Love
win
will
you




3
a tempo
a tempo
a tempo
a tempo
Triangle
Violas
how far - you are
I come mar - ching home
True love
wai - ting


Base drum
Triangle
Fair love
Wait — ting.
Fight-ting for home and you, love!

Fl. I & II

Piccolo

2 Obs.

2 Cls. in a.

2 Bns.

2 Bn.

Tenors

I

3 Tbns.

II & III

3 Tbns

Tuba

Timpani

Bass dr. Triangle

I

II

Violas

Tom

Tenors

Chorus

Basses

Violas

Cl. Basses

cresc

cresc.

cresc

cresc

cresc

cresc

cresc

cresc

cresc.

cresc.

Does she love me now? Has she kept the vow, That she gave to
If you have to get, If you love me not There are o - ther

Does she re - mem - ber the burn - ing kis - ses That she gave
If you've for - got - ten the pledge you gave me. There are other

4

a2

cresc molto

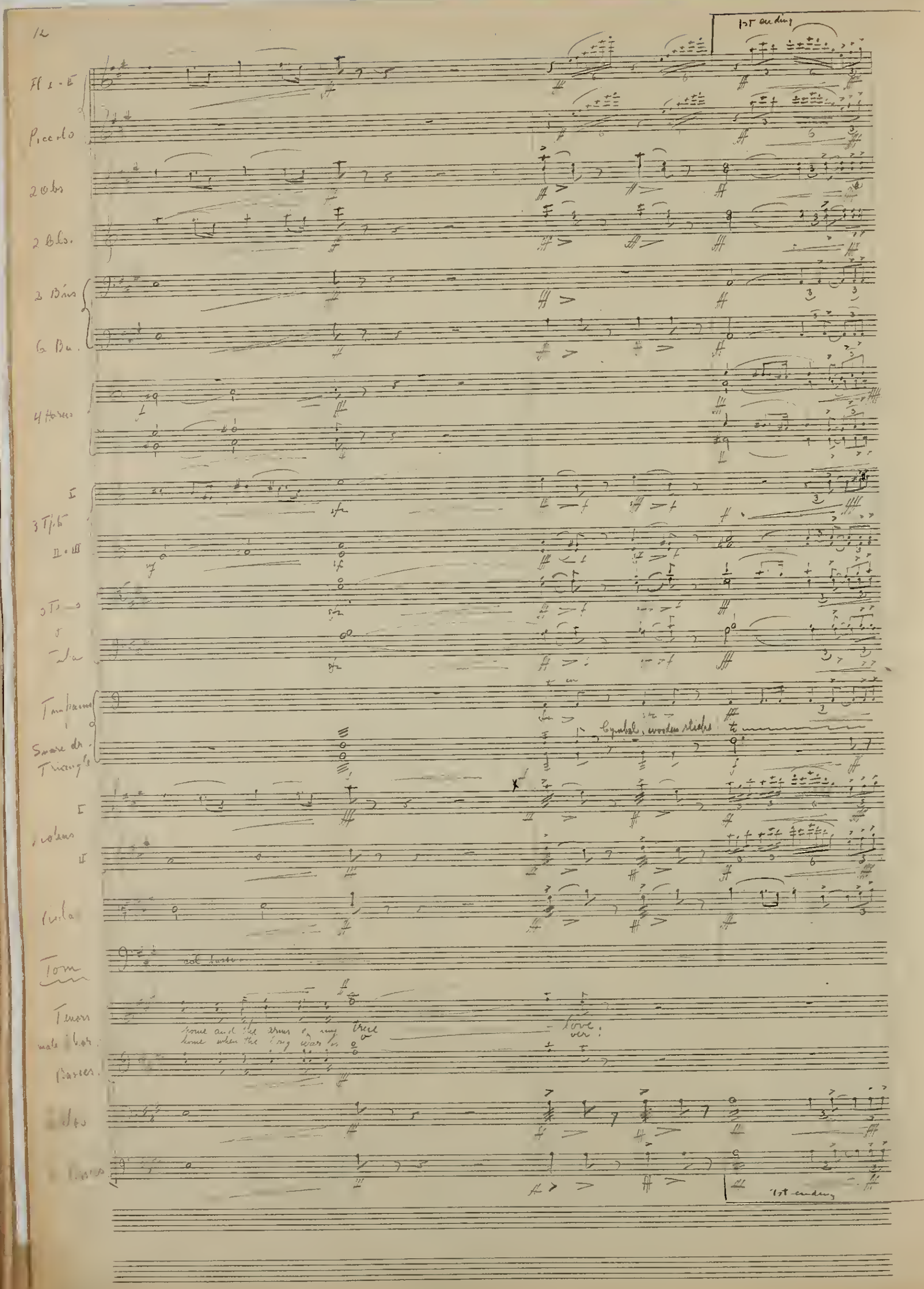
Sussudio

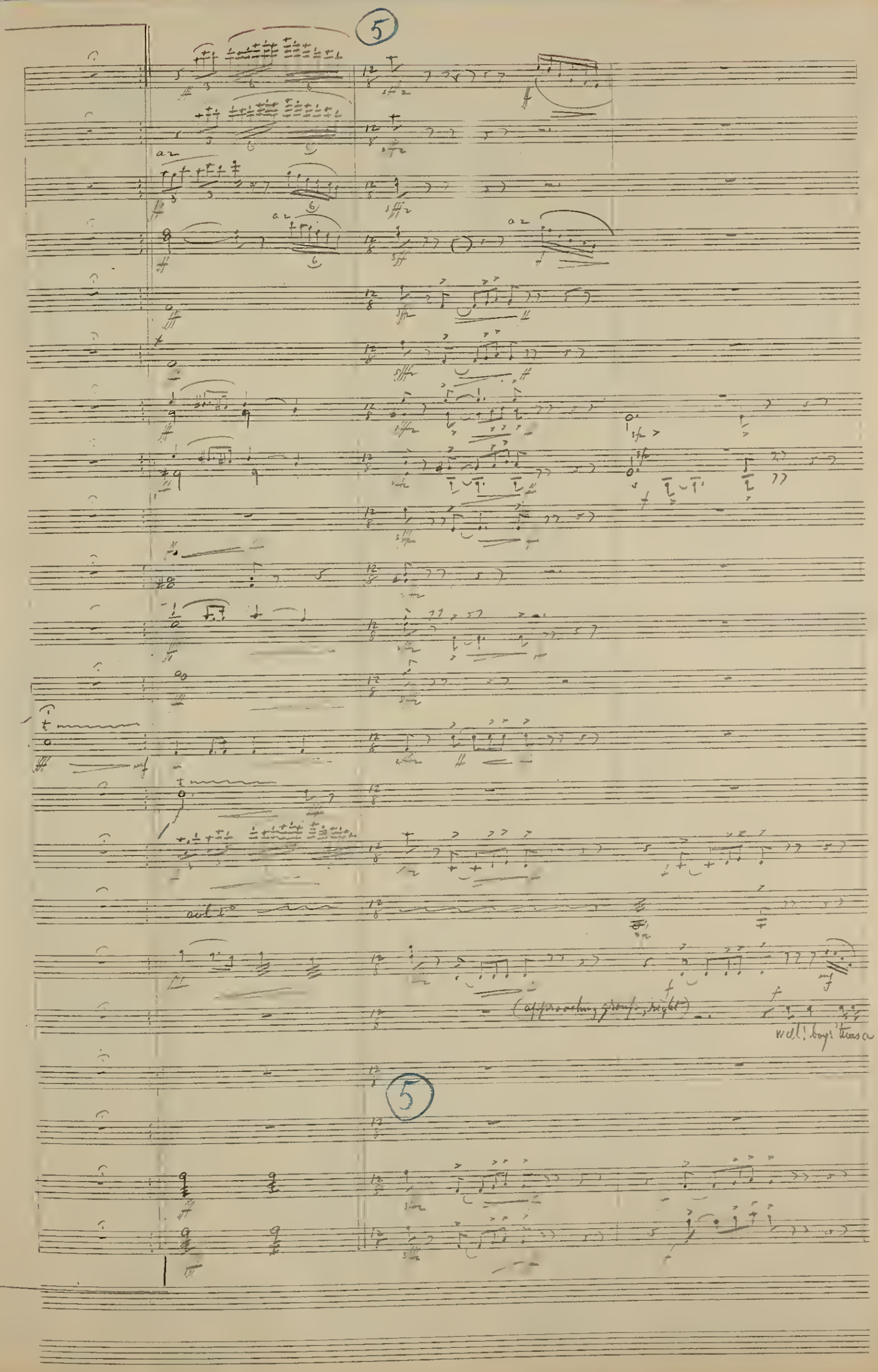
me girls when we marched a-way first as sweet as pie!

far a-way But

far a-way have been mine

Far from my will come


1st ending
Fl. I - II
Piccolo
2 Obs
2 Cls.
2 Bns
6 Bn.
4 Horns
I
3 Tpts
II - III
Tuba
Timpani
Snare dr.
Triangle
Cymbal, wooden sticks
I
Violins
II
Viola
Tom
col basso
Tenors
Basses
home and the arms of my tree
home when the long war is
love
ver:
1st ending


5
a 2
a 2
a 2
col 1°
(approaching group, right)
well! boys! tears a
5

2 Bns

4 Horns

III & IV stopped

Violins I

II

Violas

div

Tom.

great fight we had last night.

1st soldier

you're right, Tom Flynn we gave 'em Hell.

Tenors.

Ha! Ha! Ha!

Ba. horn

Basses.

Ha! Ha! Ha!

Cellos

div.

unis

Ba. Basses.

(6) Poco meno mosso. Sbergando.

Fl.

Ob.

Cl.

Bus

Horns

Tpt

Bus

Tam

Bus

Clas

Pointing to Jack

Sledge

See that ghost by Indian Civil

(throwing cards down on table)

Jack

Soldier

We gave 'em hell.

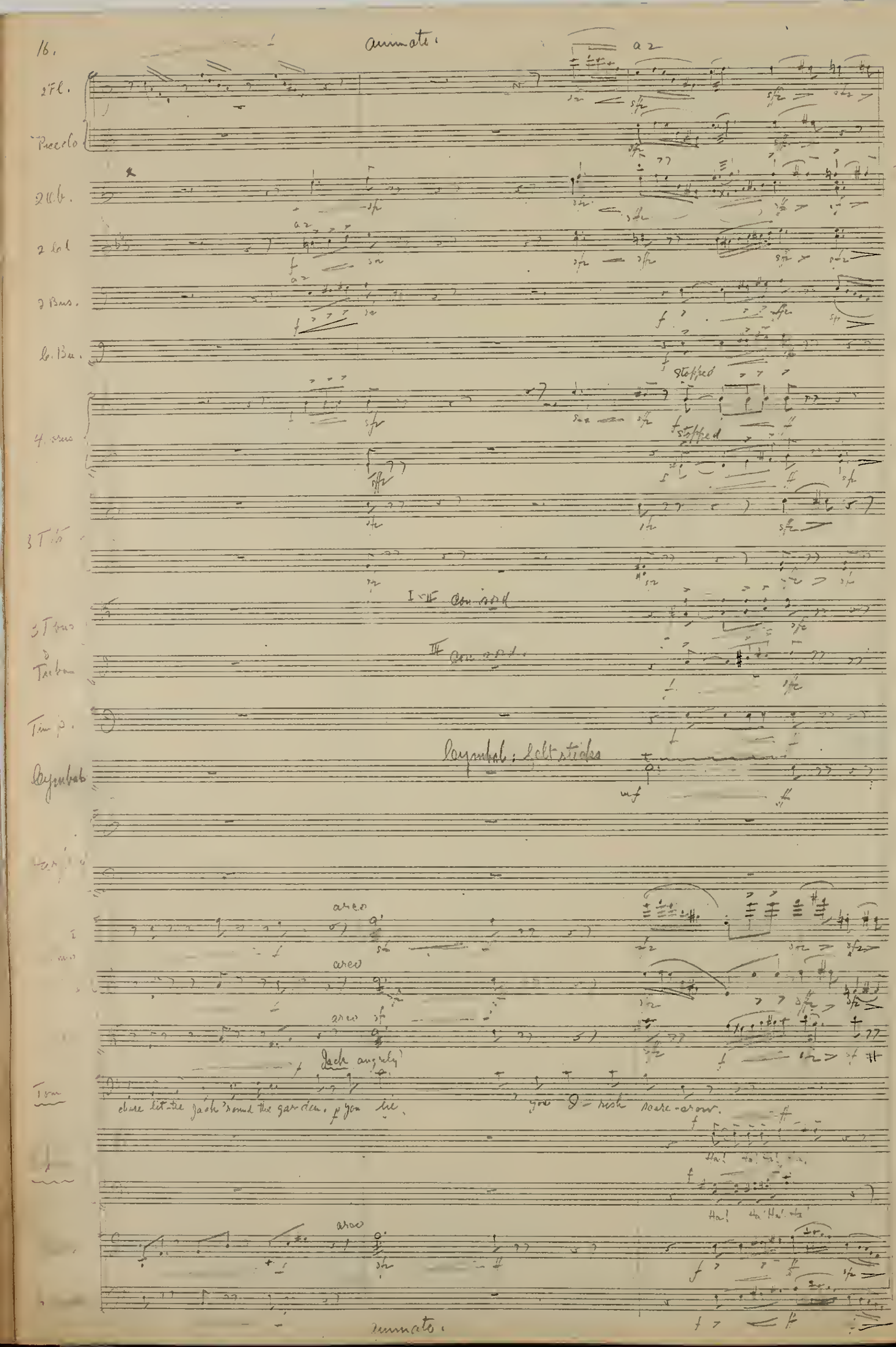
We gave 'em hell.

(6)

Cellos.

Basses.

Poco meno mosso. Sbergando.


16.
animato.
a 2
2 Fl.
Piccolo
2 Ob.
2 Cl.
2 Bus.
C. Bu.
4 Trus.
3 Tb.
3 Tbus.
Treban.
Timp.
Cymbal
Cymbal: felt sticks
arco
Jack angrily
Tom
chase lit-tle Jack 'round the gar-den. you lie.
you I-rish scare-crow.
Ha! Ha! Ha! Ha!
Ha! Ha! Ha! Ha!
animato.

7 Poco rit. meno mosso e scherzando.

I pp — p

mf Picc.

I° mf grazioso

Poco rit. meno mosso

f

open I°

f p

Poco rit. meno mosso

f p pp — p

7

meno mosso e scherzando

Poco rit

mf

1 stand. pp tutti mf pizz

1 stand. pp tutti mf pizz

Poco rit grazioso pizz

f

(going towards group left)

mf He just missed ye Jackey me pretty boy, as ye flew the wall like a

Poco rit.

7

div 5 5 pizz

f mf

pizz

Poco rit mf meno mosso e scherzando

18.

animato.

Poco rit. meno mosso e scherzando.

2 Fl

f cresc

Piccolo

f cresc

2 Ob.

f cresc

2 Cl.

f cres.

Poco rit.

2 Bns

f cresc

C. Bn.

f cresc

open

Poco rit. meno mosso

stopped

stopped

con sord

a2 con sord

3 Tbn

muta E in D

Timp

Cymb. Suare dr

Triangle

arco

arco

arco

Poco rit. meno mosso e scherzando

Tom

Tom.

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

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

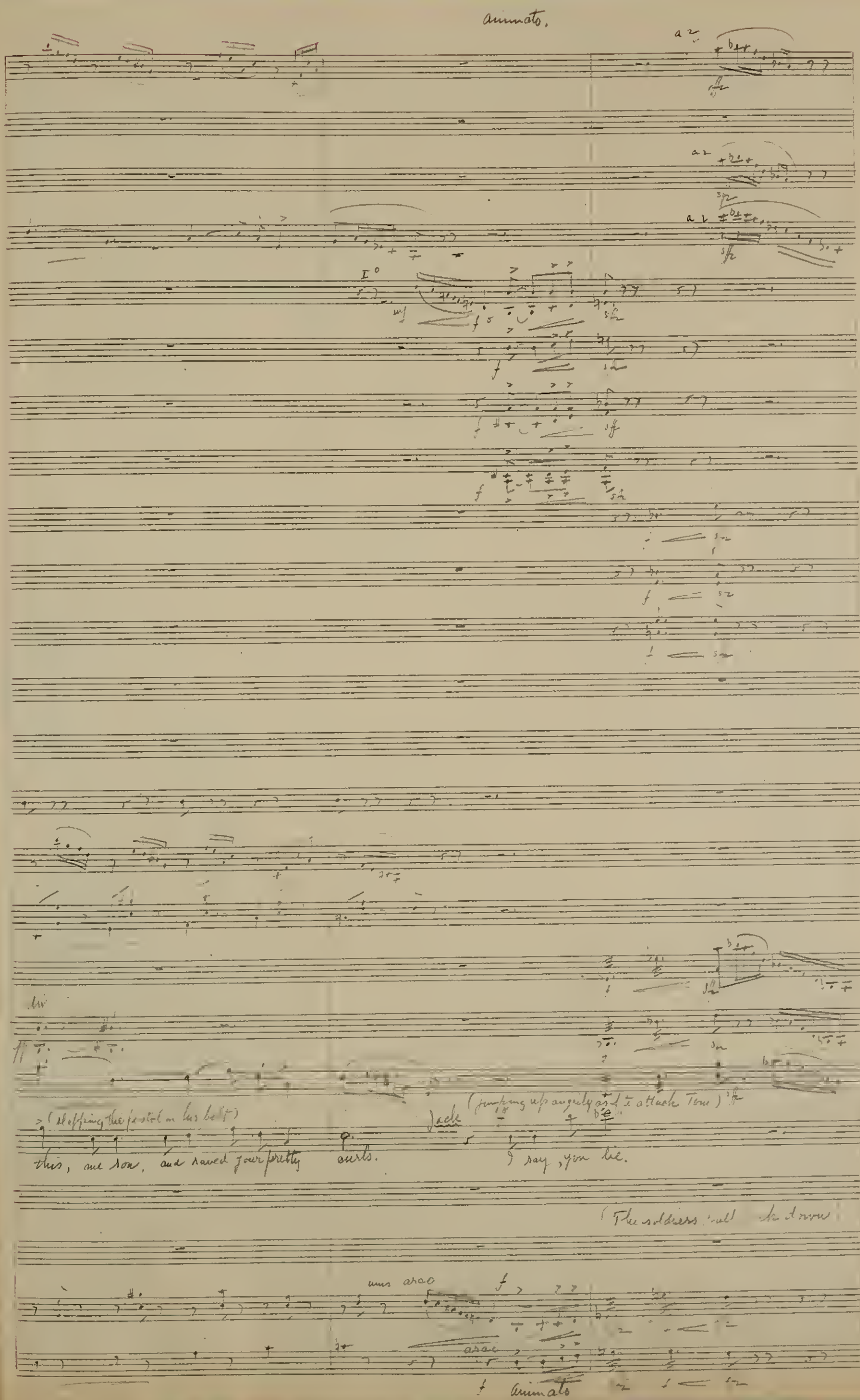
arco

arco

div

Pizz

Pizz


animato.
a 2
a 2
a 2
I°
(slapping the pistol on his belt)
this, me son, and saved your pretty curls.
Jack
(jumping up angrily as if to attack Tom)
I say, you lie.
(The soldiers pull back down)
unis arco
arco
animato

Fl. I°

Piccolo

B. Cl. in A.

2 Bns.

3 Bn.

Horn IV

stopped

3 Trombones

Tuba

Tympani

con sord.

con sord.

con sord.

(Jack struggles with them, but is overcome.)

Steady Jack, [illegible] cool!

con sord.

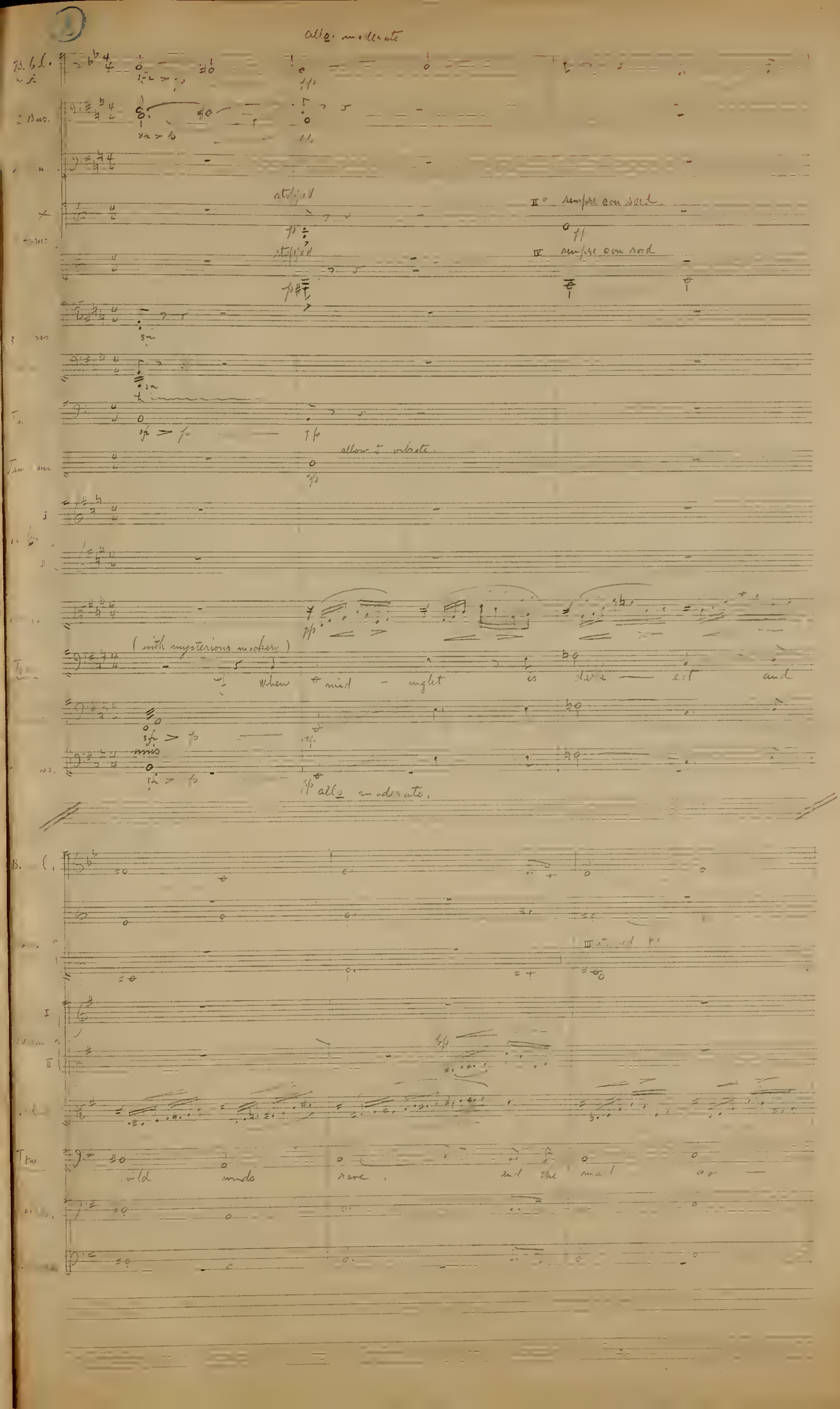
con sord.

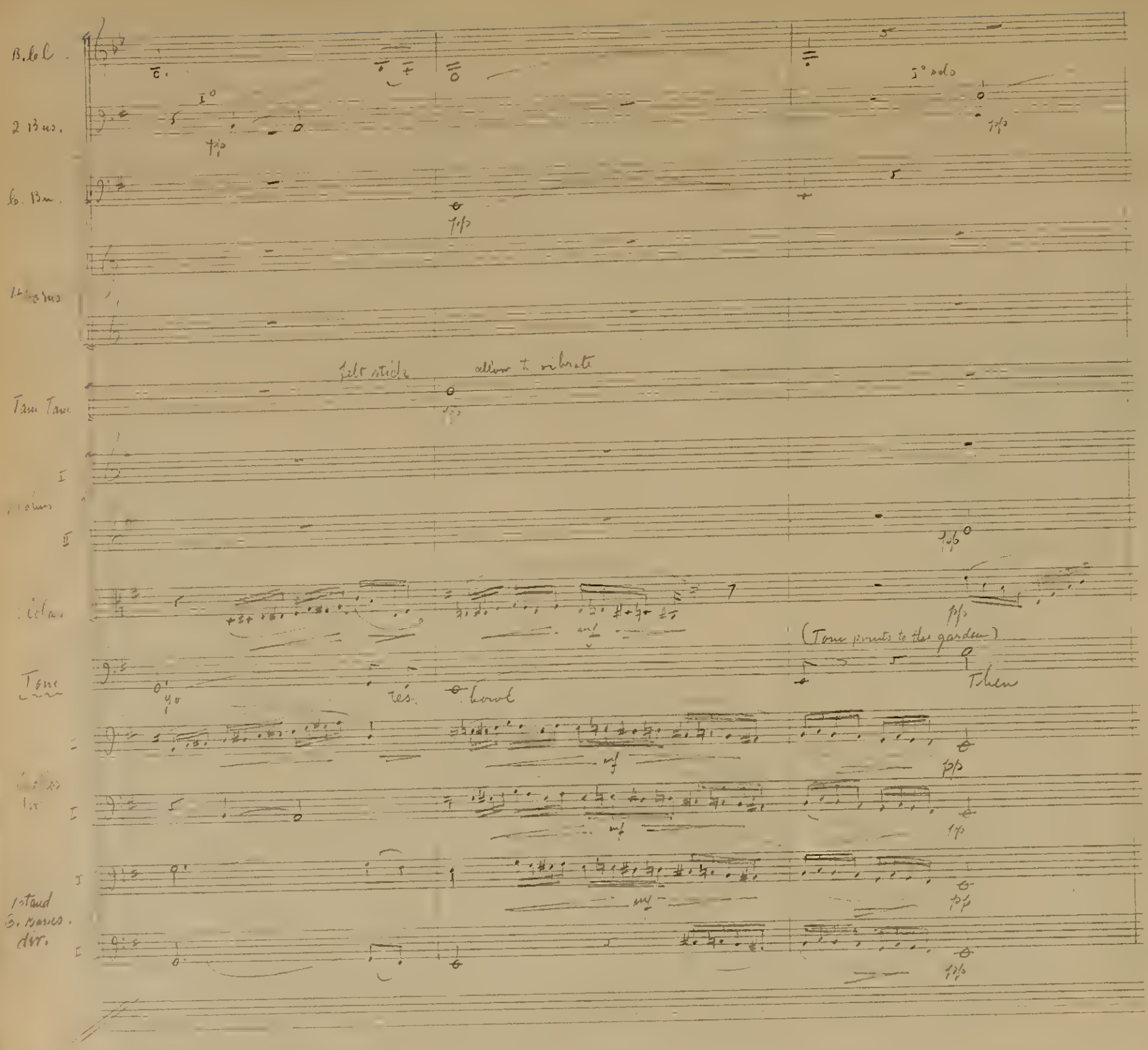
Cellos.

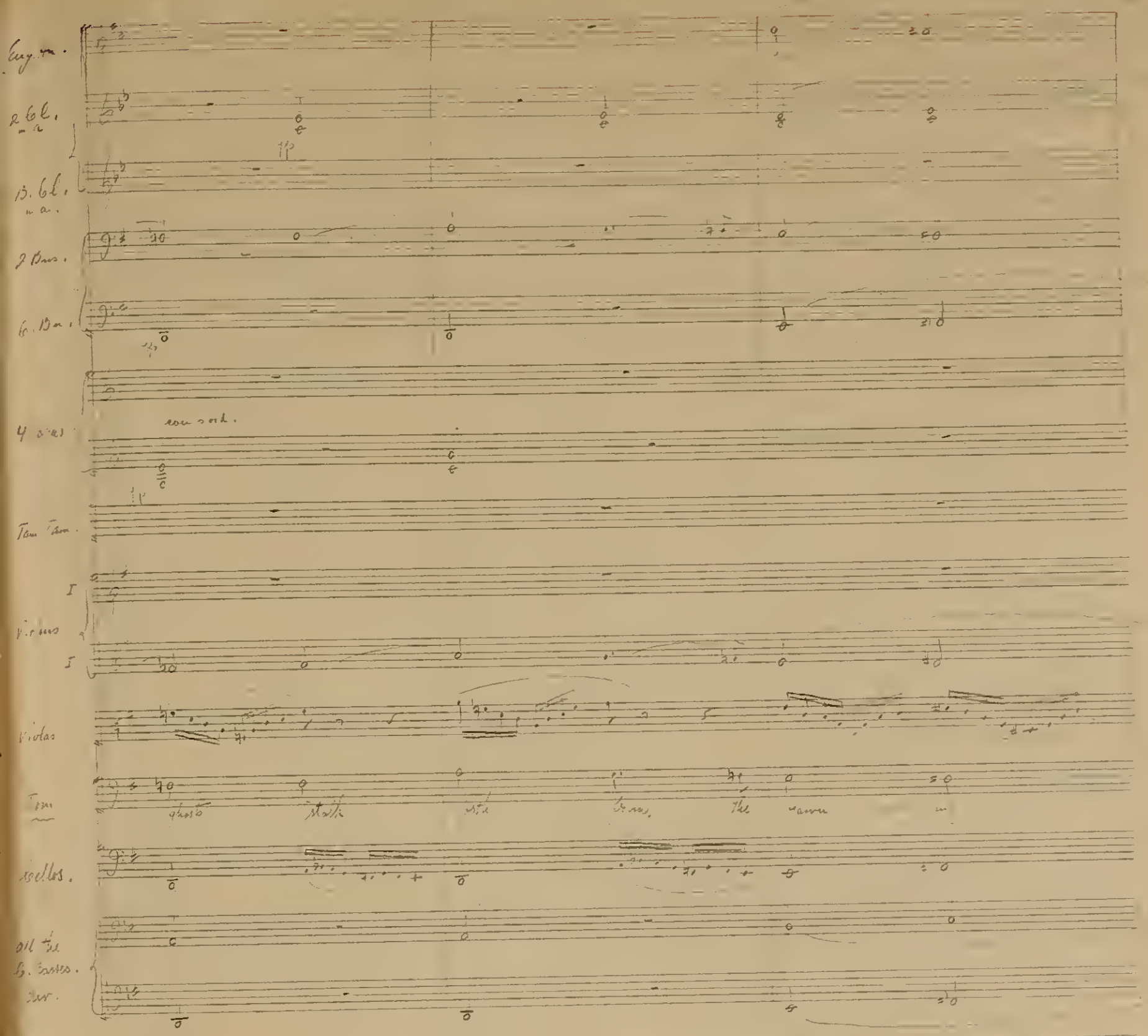
6 Basses.

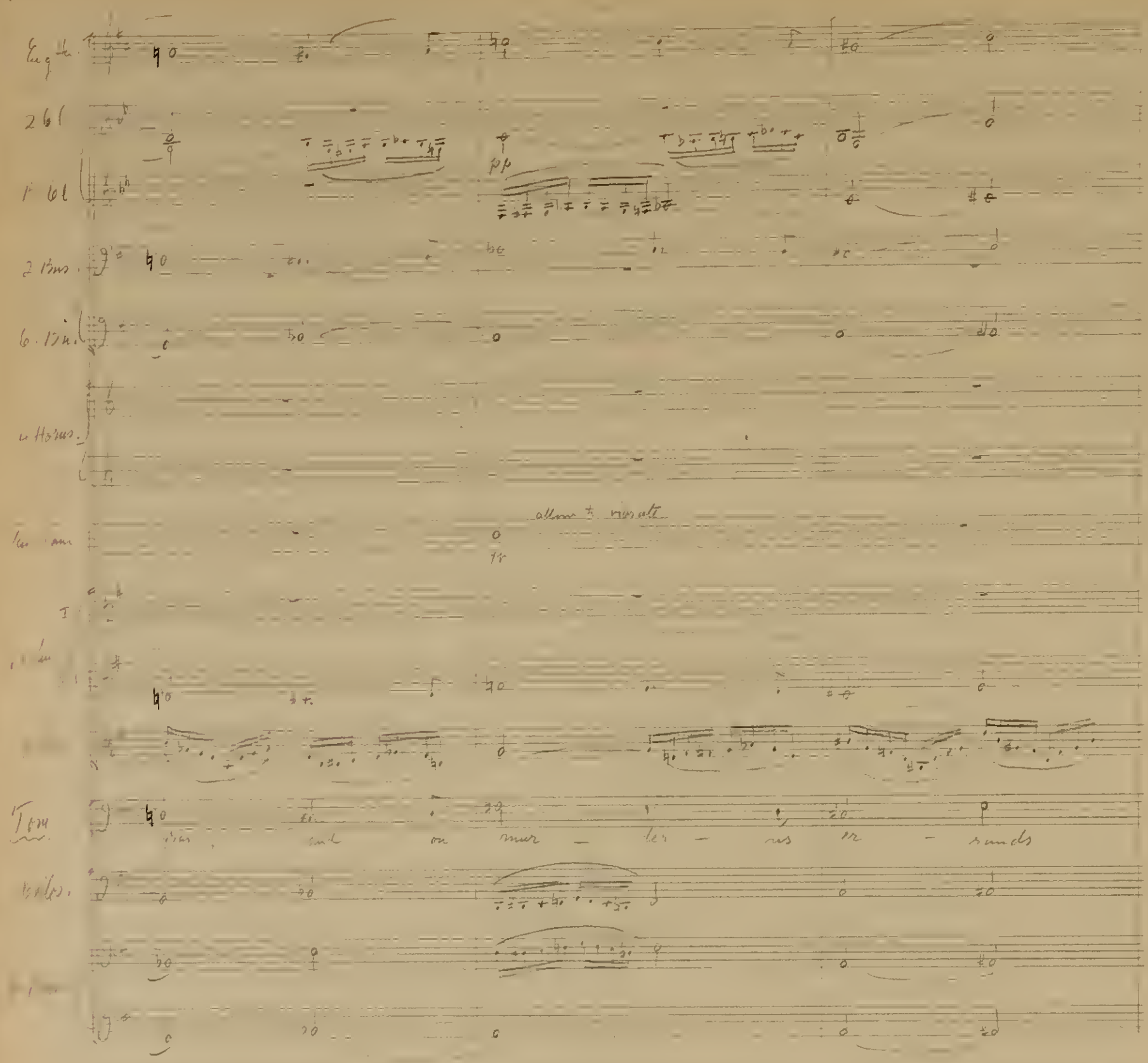
1 stand only

dw.


allo. moderate
stopped
II° sempre con sord.
IV sempre con sord
allow to vibrate.
(with mysterious mockery)
When mid - night is dark — est and
allo moderate.
wild winds rave, and the mad


B.Cl.
2 Bus.
Tam Tam
Tone
Tone points to the garden
Then
1st and 2 Bases. dir.

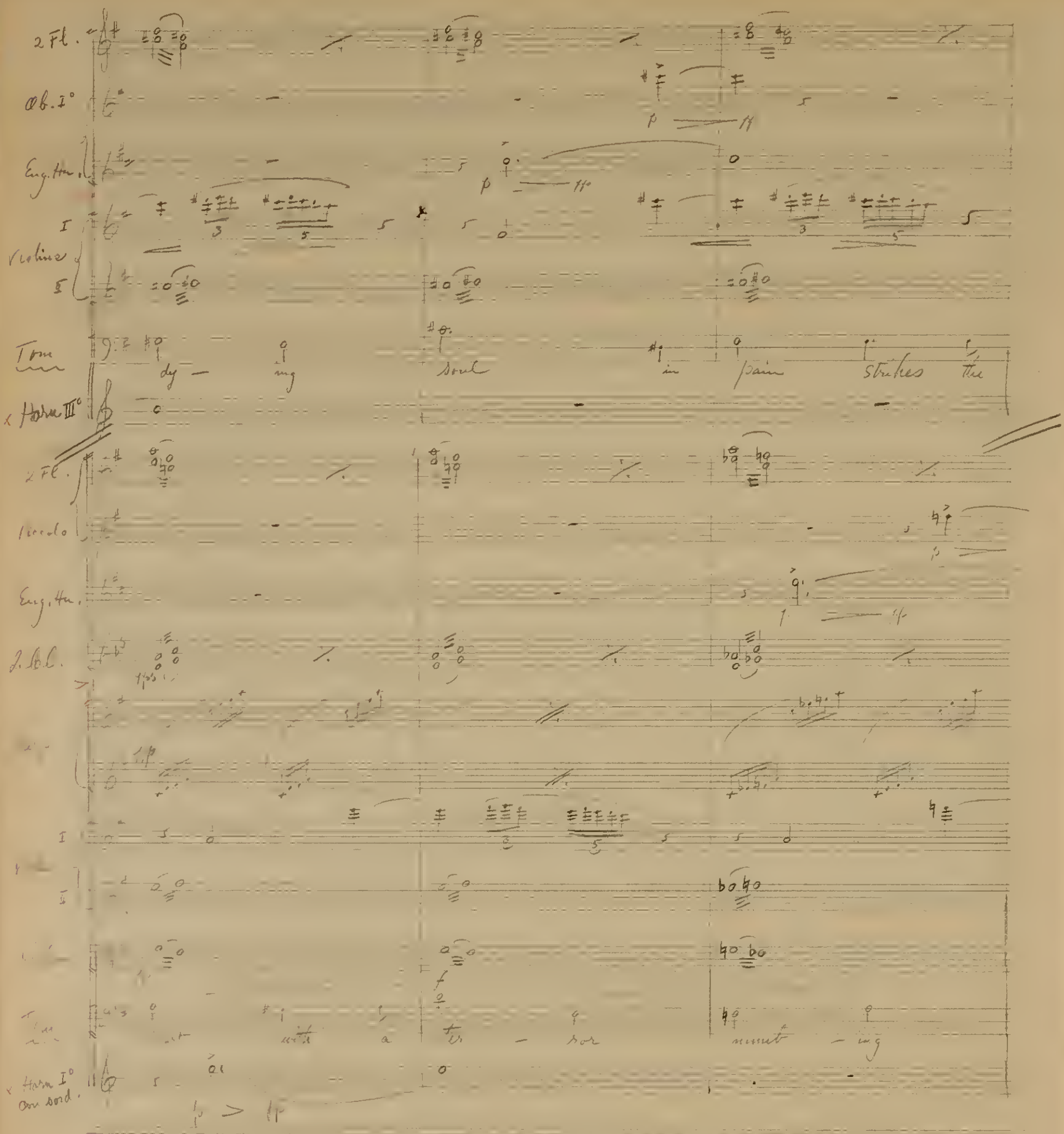

Eng. Hn.
2 Cl.
B. Cl.
2 Bns.
6. Bn.
4 Bns.
Tam Tam.
Violas
Tom
Cellos.
All the
G. Basses.
Cler.


Eng. Hn.
2 Cl.
1 Cl.
2 Bns.
6. Bn.
4 Horns.
allow to vibrate
Tom
Bells.

E.H Tacet

2 Flutes 9

9

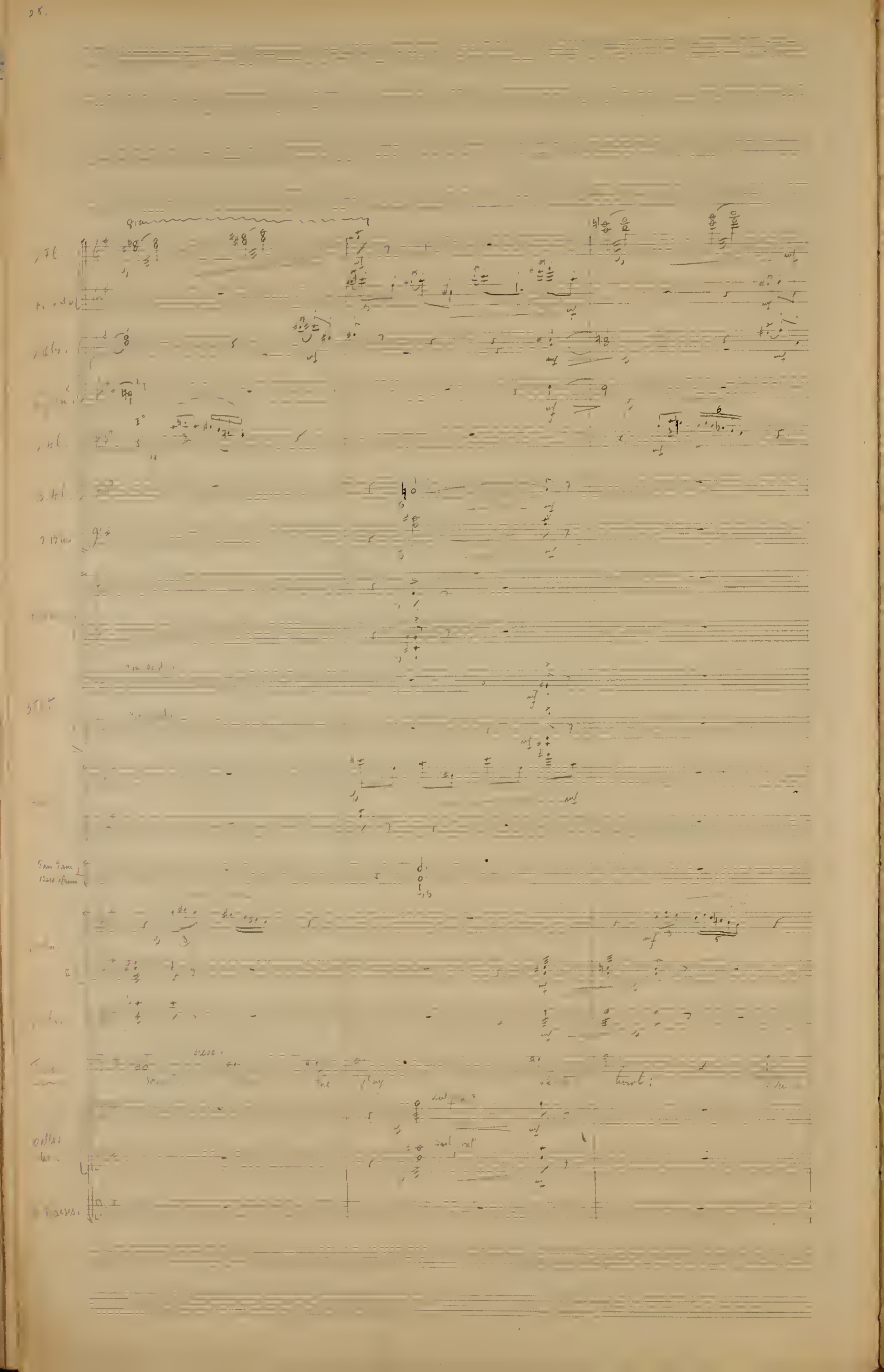

2 Fl.
Ob. I°
Eng. Hn.
Violins
Tom
dy — ing
soul
in
pain
strikes
the
Horn III°
2 Fl.
Piccolo
Eng. Hn.
2 Cl.
with
a
ter — ror
mint — ing
Horn I°
con sord.

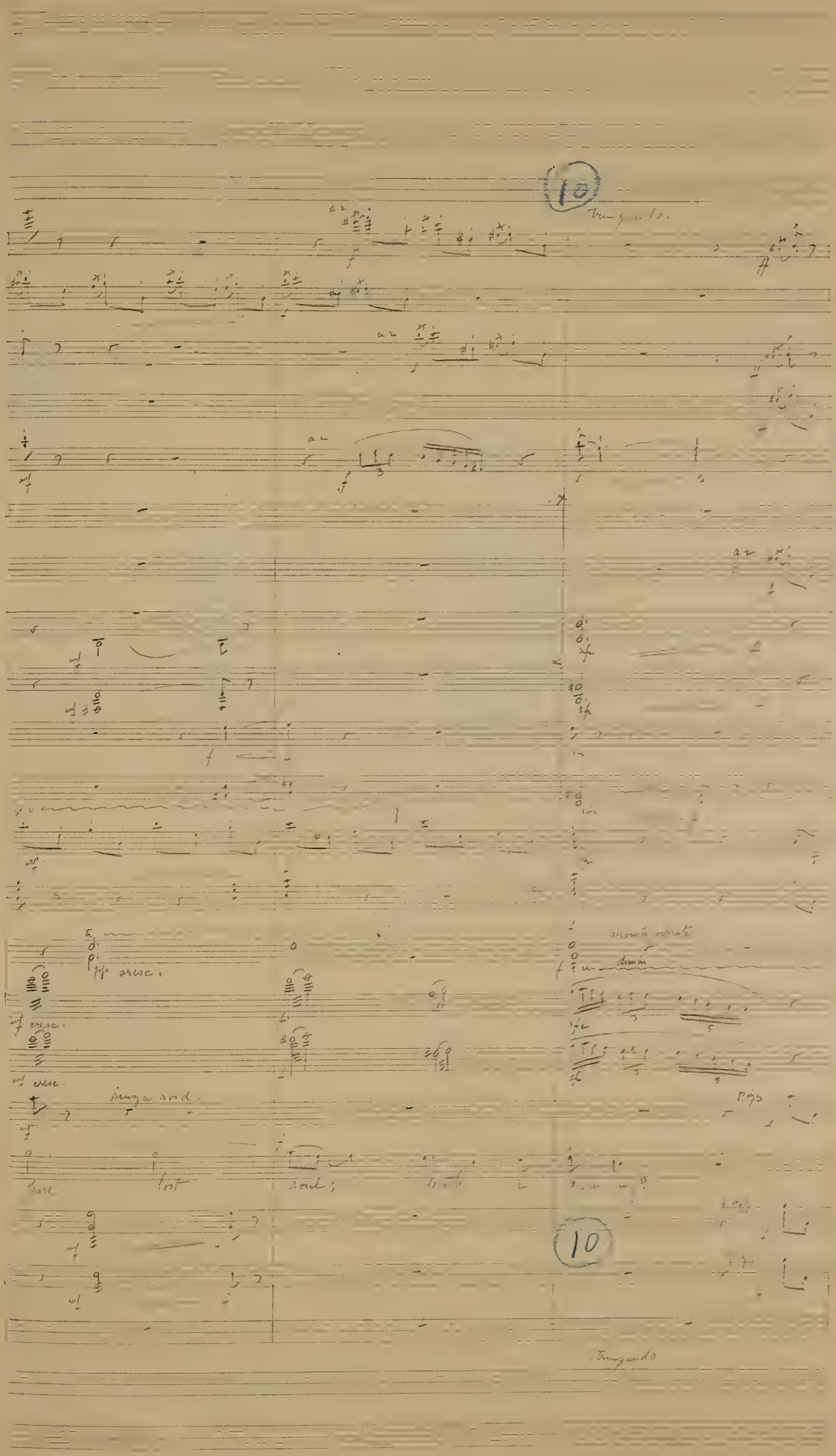
3 Fl.

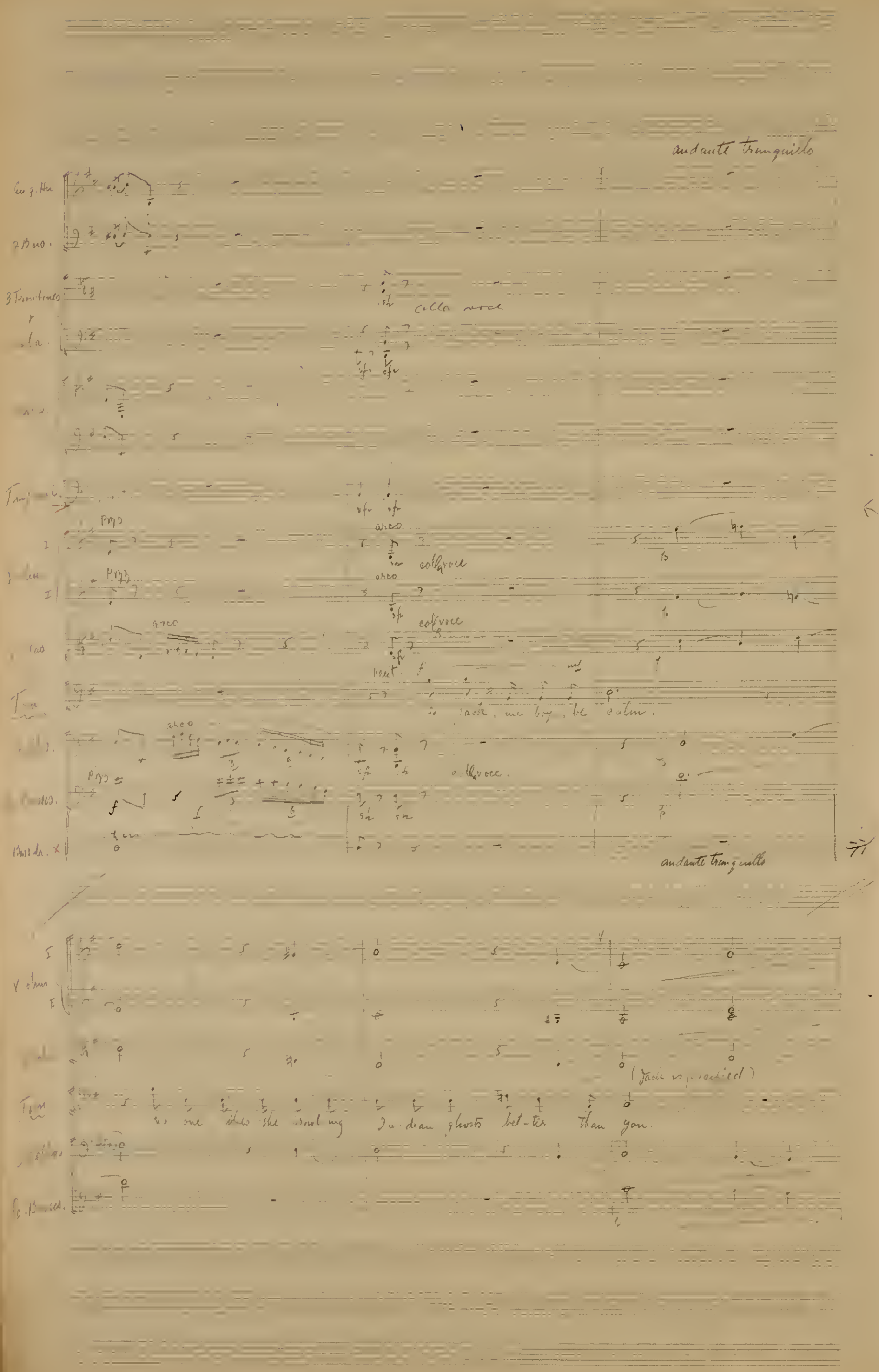
Piccolo

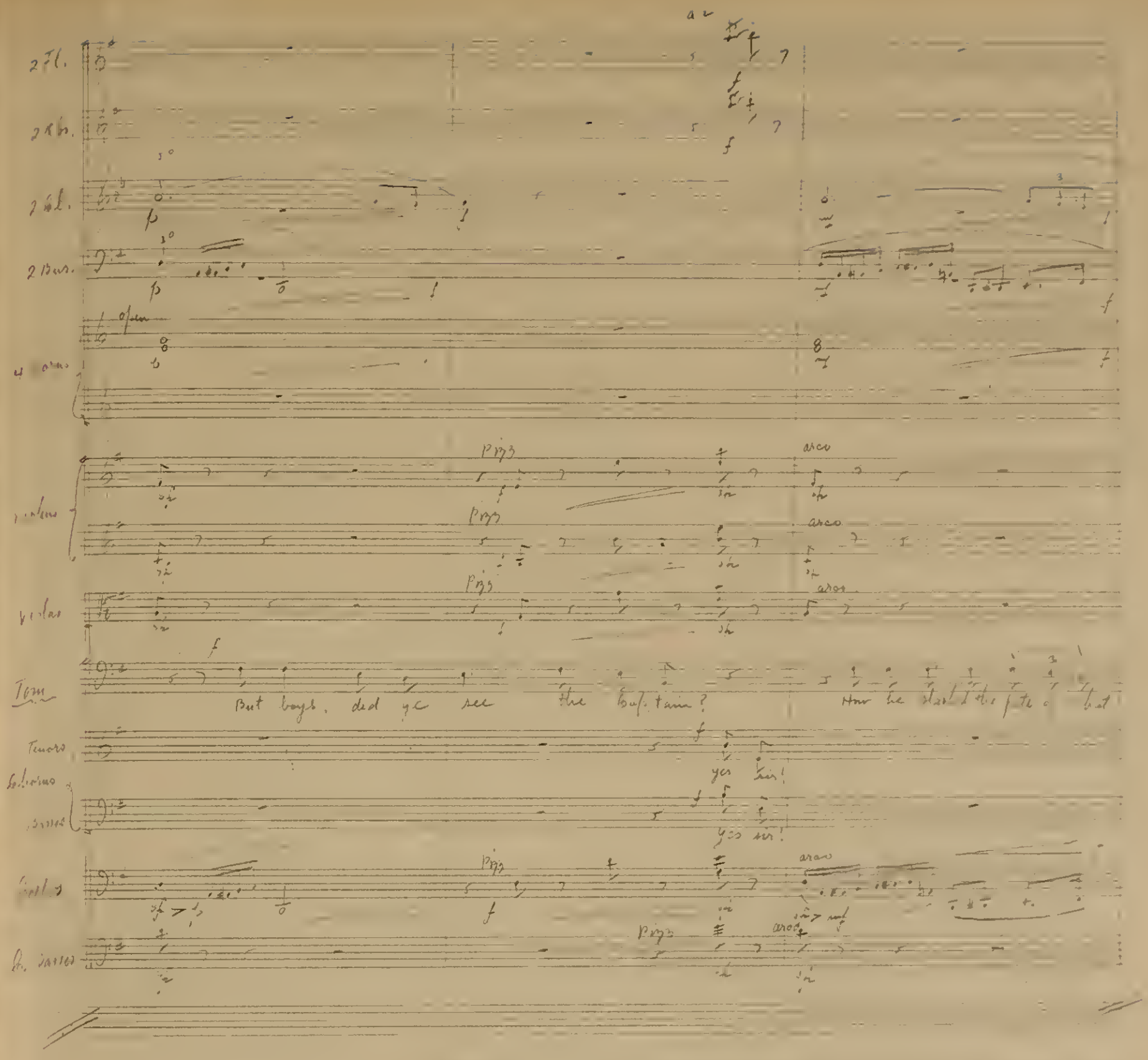
Tam Tam

Bass Drum




10
Tringendo.
pp cresc.
mf cresc.
mf cresc.
senza sord.
dimin
10
Tringendo


andante tranquillo
Eng. Hn
2 Bns.
3 Trombones
colla voce
Tim
arco
colla voce
arco
colla voce
Bass dr.
andante tranquillo
Violins
(Jack is pacified)
So one likes the howling Indian ghosts bet-ter than you.


2 Fl.
2 Ob.
2 Cl.
2 Bus.
open
4 Horns
Pizz
arco
Violins
Violas
Tom
But boys, did ye see the Captain?
How he started the pate of that
Tenors
yes sir!
Chorus
Basses
yes sir!
Cellos
Pizz
arco
Pizz
arco

2 Fl.

2 Obs.

2 Cl.

2 Bns.

4 Horns

3 Tlts.

open

open

Violins I

Violins II

Violas

Tone

ug - ly greas-er.

How the

2nd Soldier

He's a fight-ter.

Chorus

yes sir!

yes sir!

Cellos

Cb. Basses.

arco

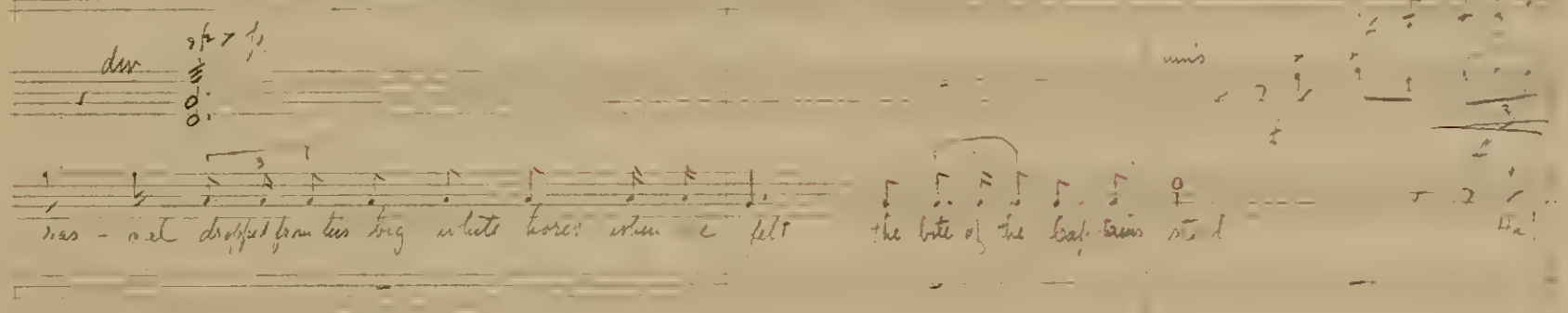
div

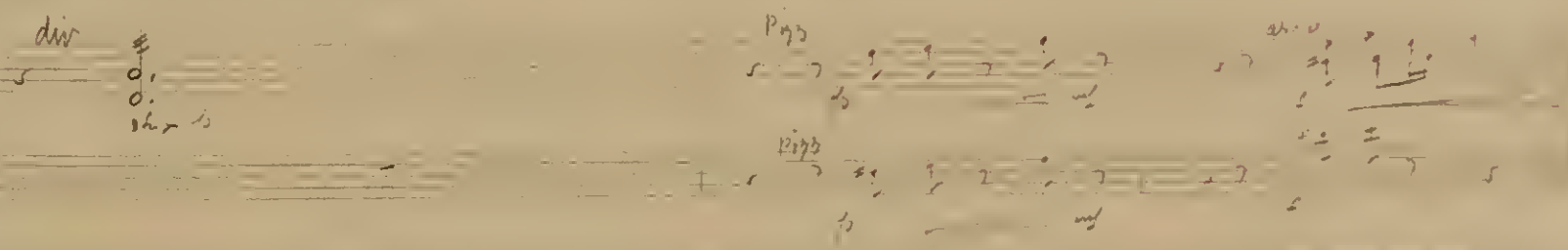
ras - cal dropped from his big white horse when he felt the bite of the Captains steel

div

Pizz

Pizz





11

2 Fl.

2 Obs.

2 Cl.

2 Bns.

4 Horns

3 Tb

3 Tbns

Tom

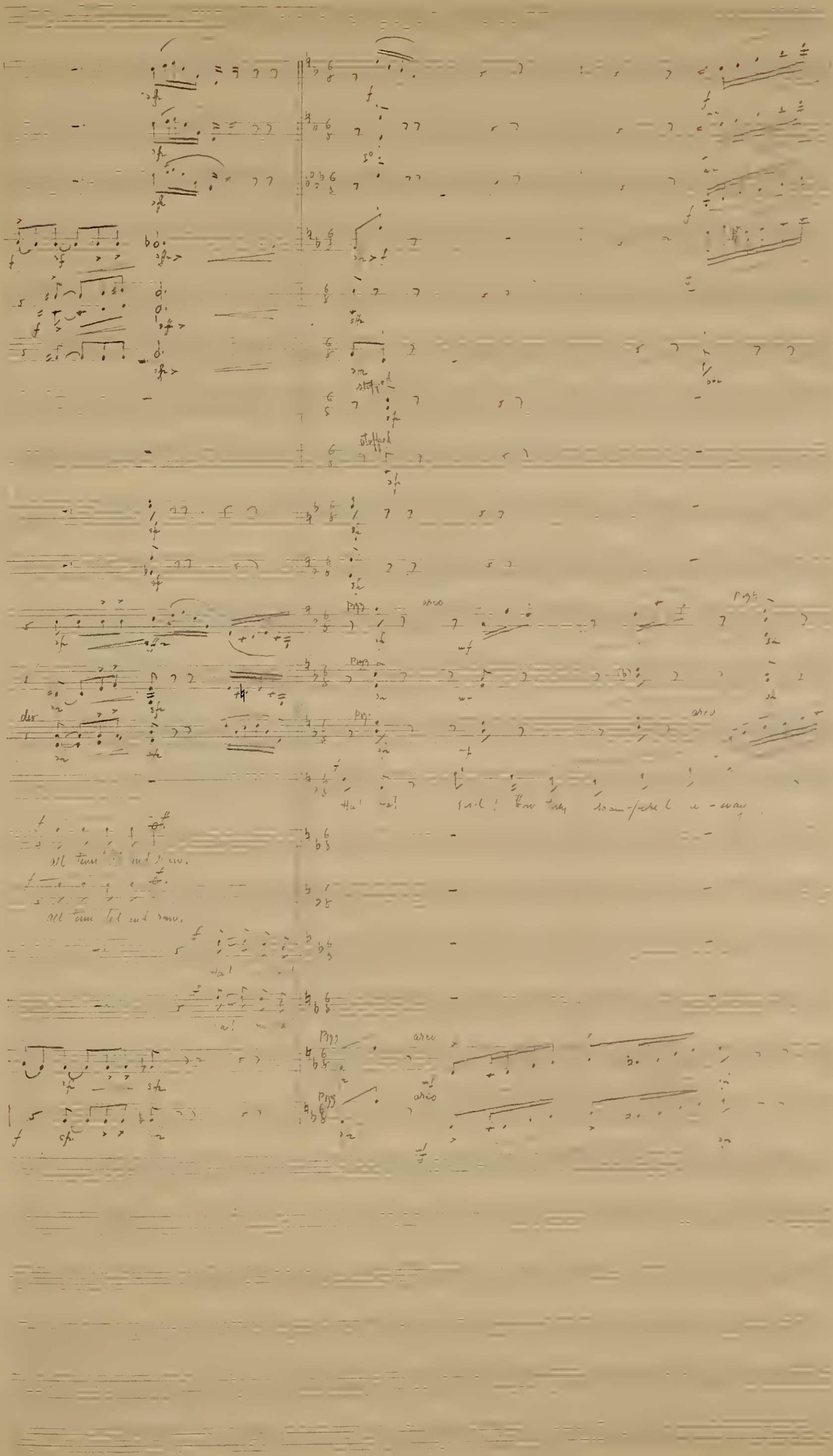
1st Soldier

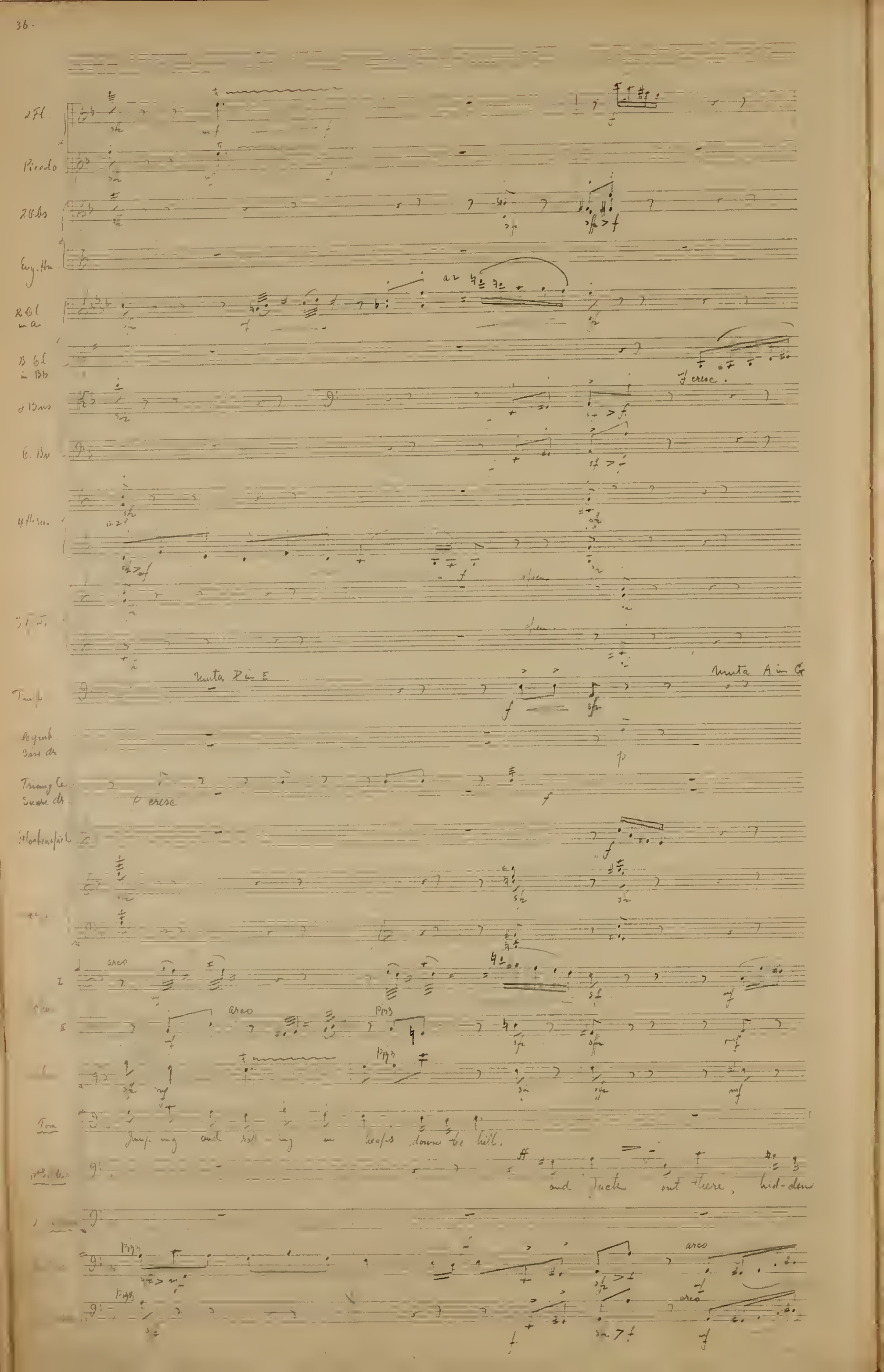
He was the king — [illegible].

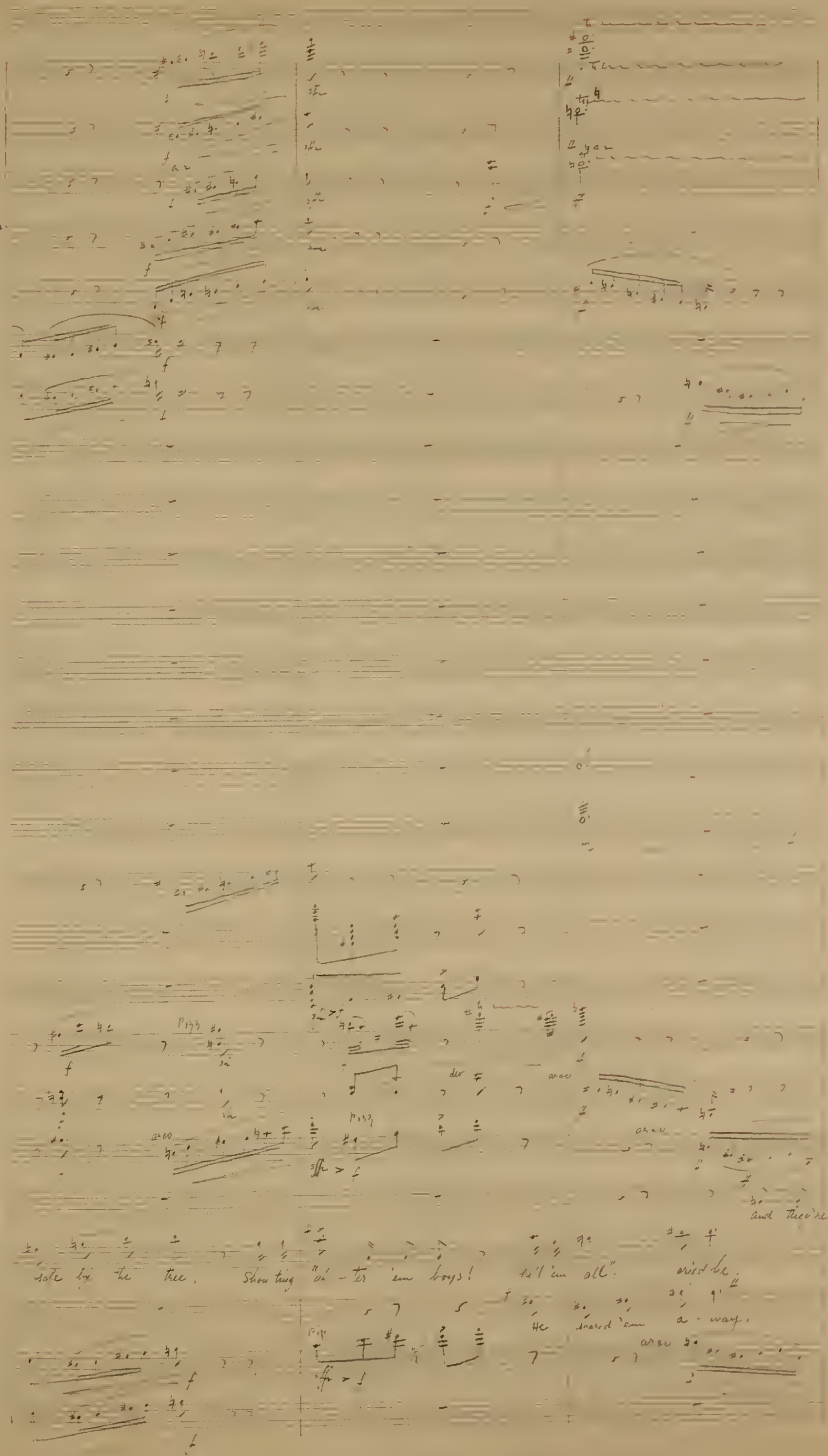
2nd Soldier

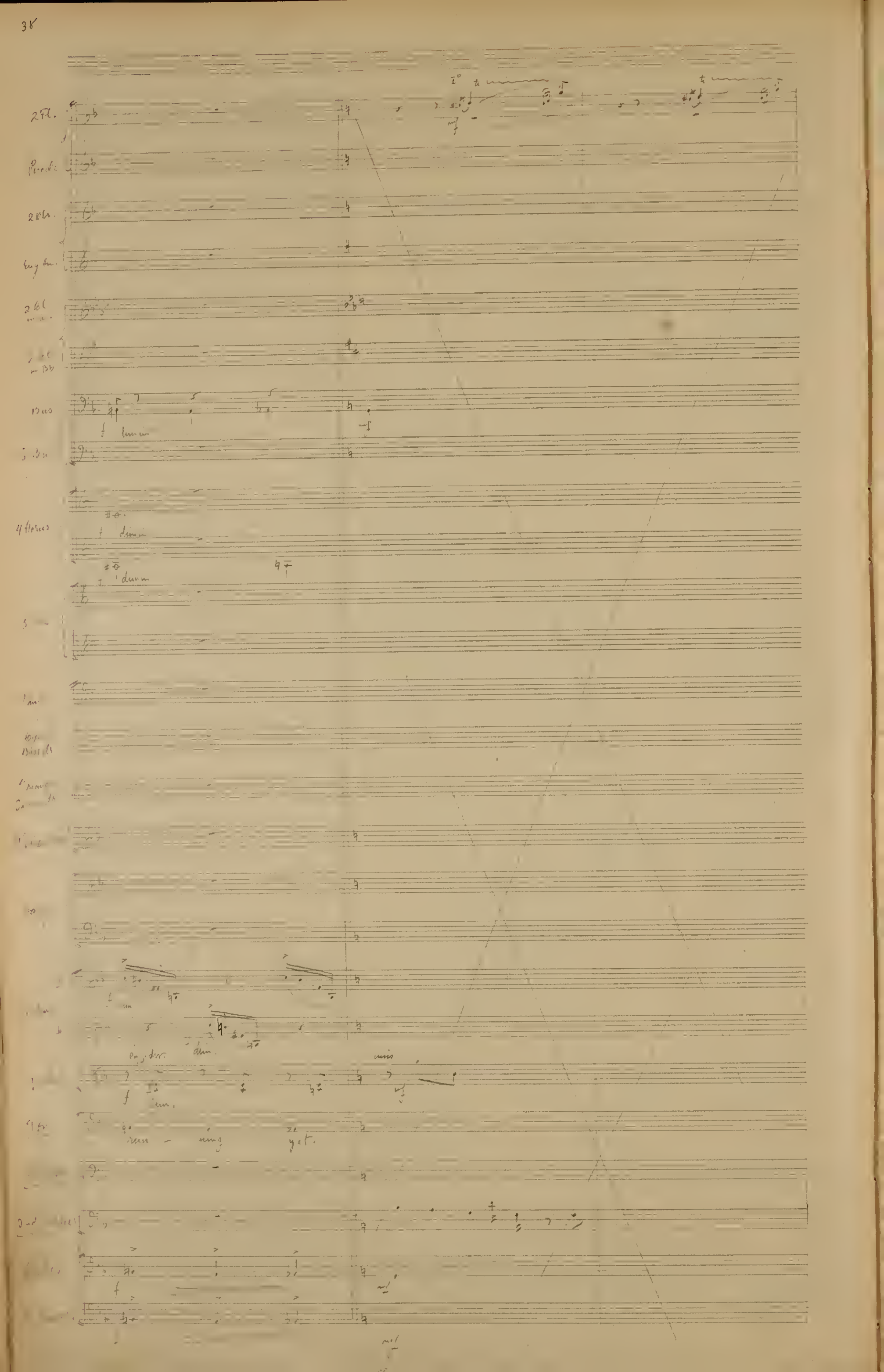
When he went down the rest all tumbled.

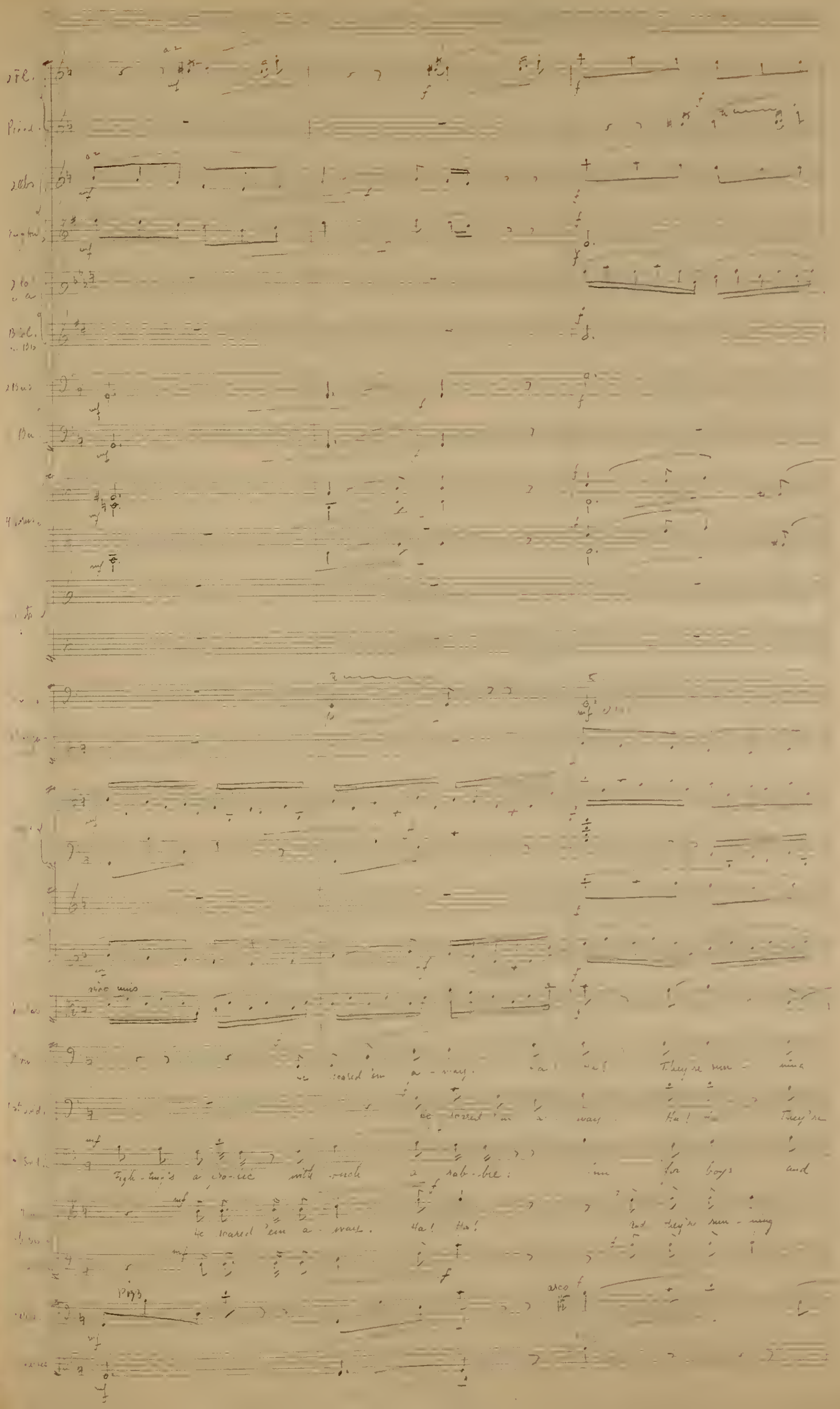
11


stopped
stopped
arco
arco
arco
arco


2 Fl.
Piccolo
2 Obs
Eng. Hn.
2 Cl in A
B Cl in Bb
2 Bns
C. Bn
4 Horn
Cresc.
Muta D in E
Muta A in G
Triangle
Square dr.
Cresc
arco
Tom
Jump ing and roll ing in heaps down the hill.
and jacks out there, hid-den


And they're
sale by the tree, Shouting "ah - ter 'em boys! he'l 'em all". cried he.
He scared 'em a - way.


2 Fl.
Piccolo
2 Kl.
Eng. Am.
Bass
4 Horns
dimin
dimin
dimin
unis
yet.


2 Fl.
Picc.
2 Obs
2 Bus
Bu.
arco unis
He scared 'em a - way. Ha! Ha! They're run - ning
He scared 'em a - way. Ha! Ha! They're
Fight - ing's a pro - lic with such a rab - ble: 'em for boys and
He scared 'em a - way. Ha! Ha! And they're run - ning
Pizz
arco

12

Meno mosso

2 Fls.

Piccolo

2 Obs

Eng. Hn.

Meno mosso

2 Clm a

B. Cl. in Bb

2 Bns.

Cb. Bn

Meno mosso

4 Hns

3 Tr.

Meno mosso

Meno mosso

Violins

Violas

(Seeing the pretty face of an Indian girl, peering in at the chancel door

Tom.

yo! me sweet dar - ling!

Tom [illegible] over and receive her [illegible] elaborate [illegible] giving [illegible] and [illegible] her [illegible] downstairs.

1st Sold.

run - ning

12

2nd Sol.

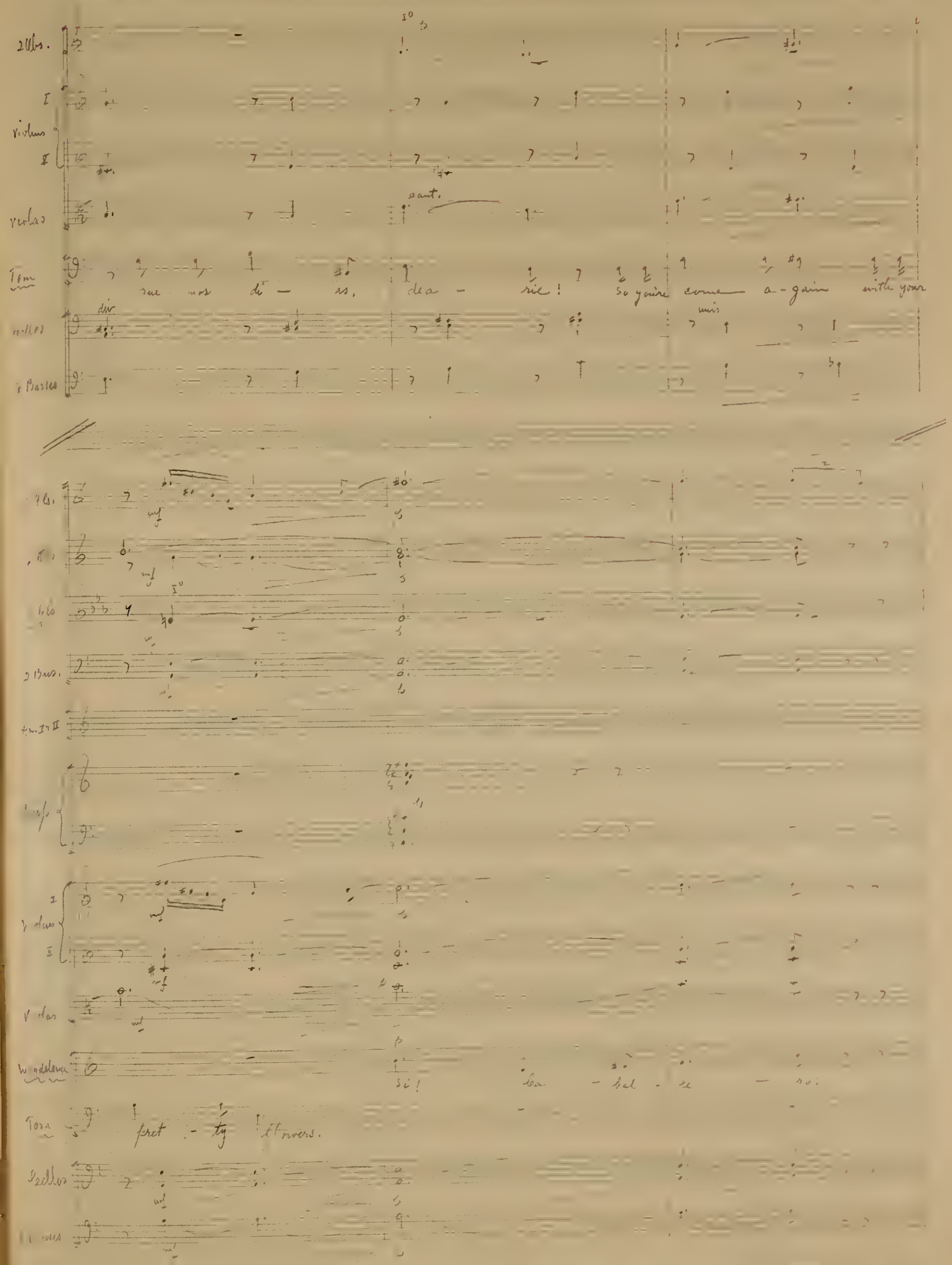
pret - ty girls

Meno mosso

arco

meno mosso

Scene II. The same, Magdelena.



2 Fl.

2 Bl. in A

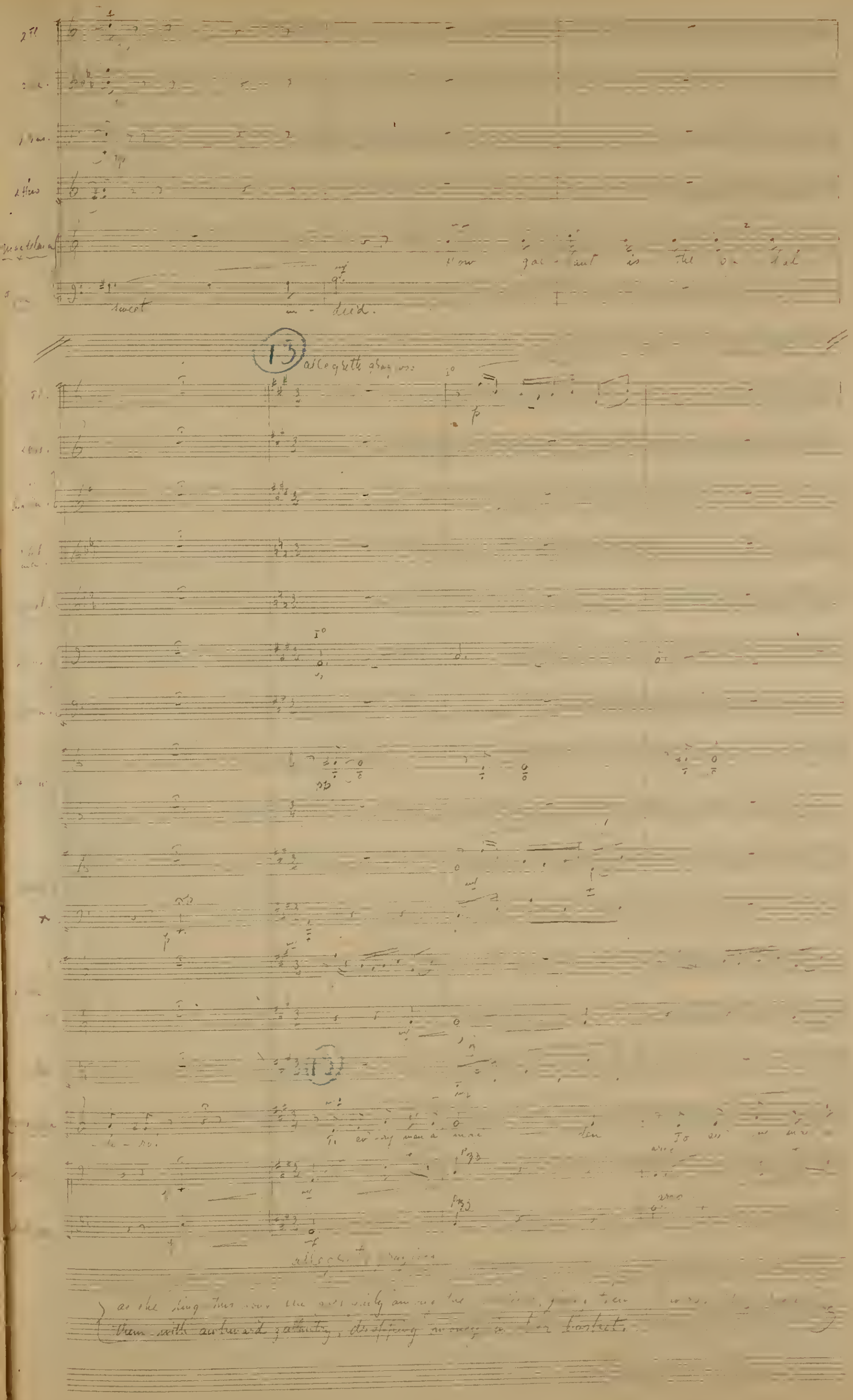
2 Bns

Horns I & II

For you, just one! Ve-ry lee-ole, but sweet, so

(Once [illegible] in Tom's lost tonhole.)

[illegible] lawn. From your [illegible] hands 'tis


How gal - lant is the ou - tal
sweet in - deed.
13
allegretto grazioso
1°
p
pp
To ev - ry man a man
den
To ev - ry man a man
arco
pizz
pizz
arco
allegretto grazioso
as she sing this now the girls [illegible] among the [illegible] [illegible] them with awkward gallantry, dropping money in her basket.

2 Bus

2 Hus

Pizz

arco

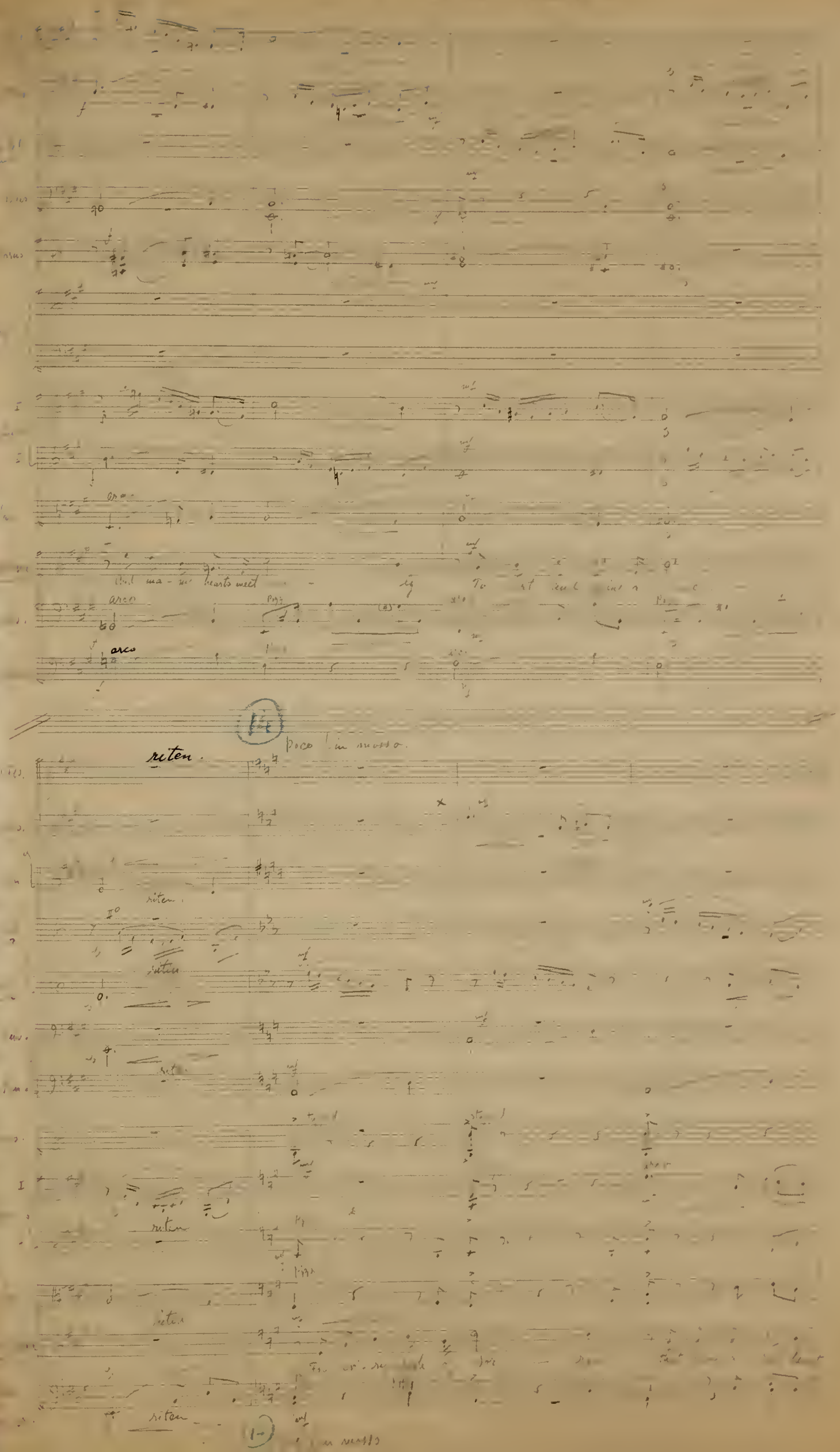
Pizz

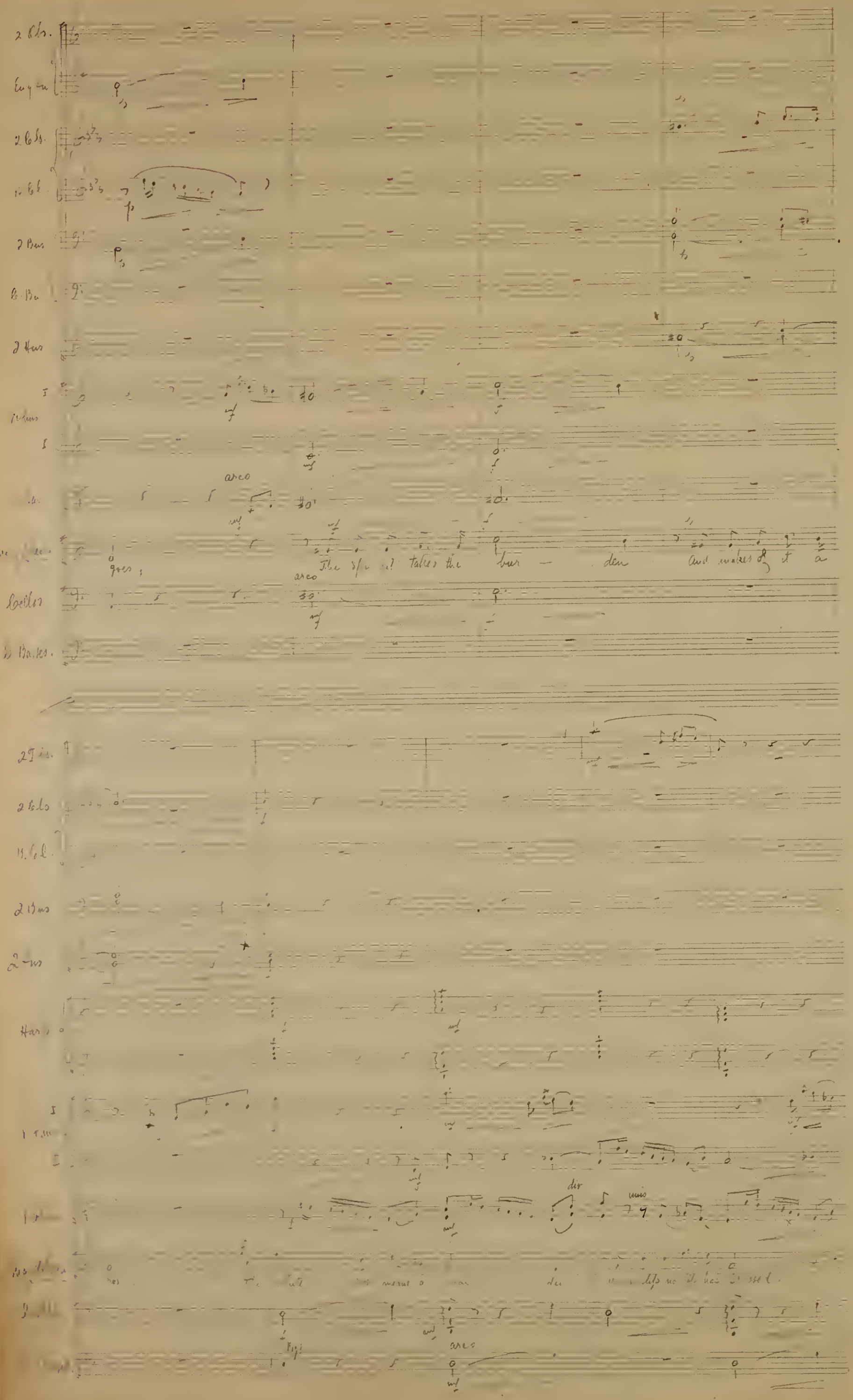
arco

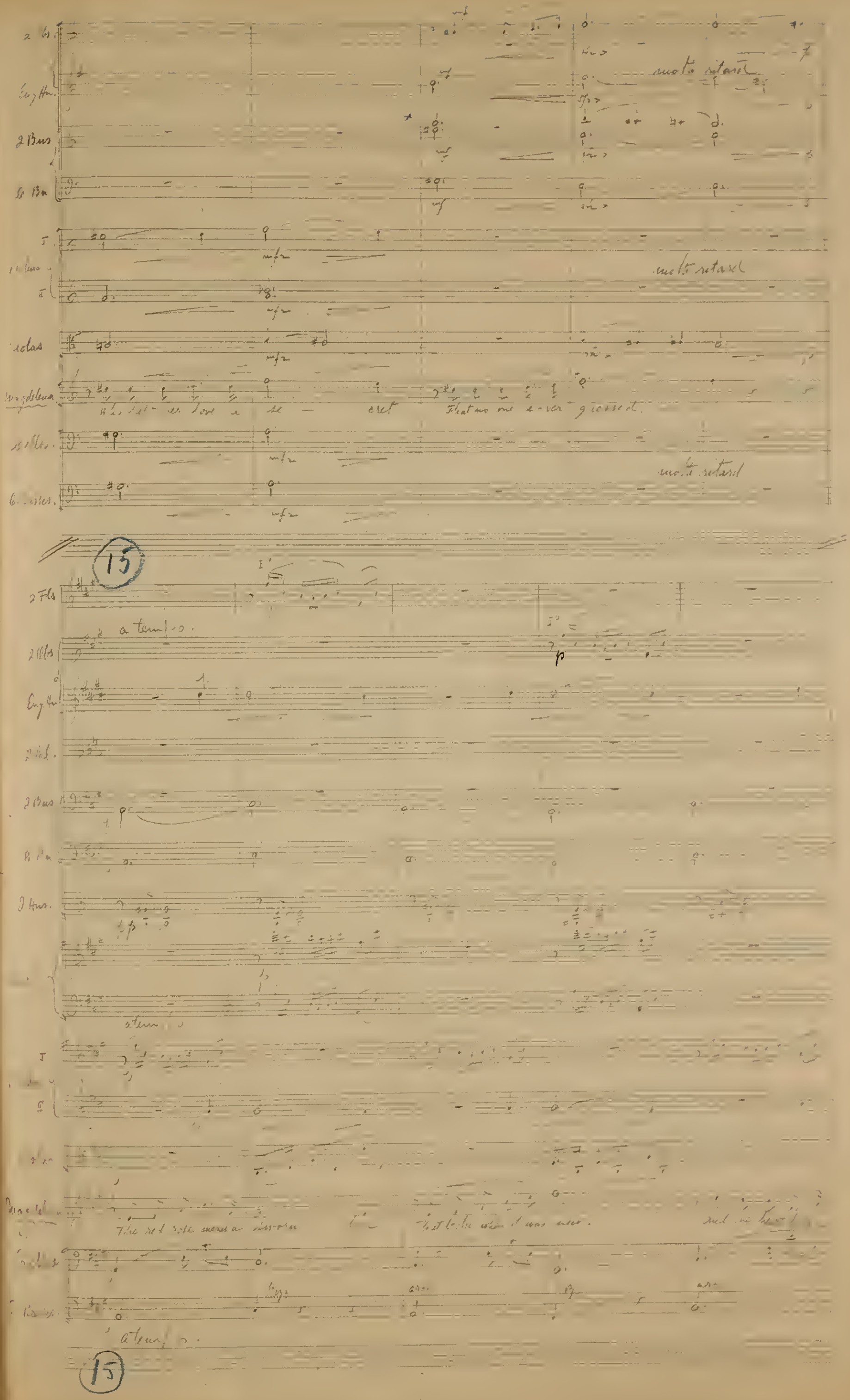
Pizz

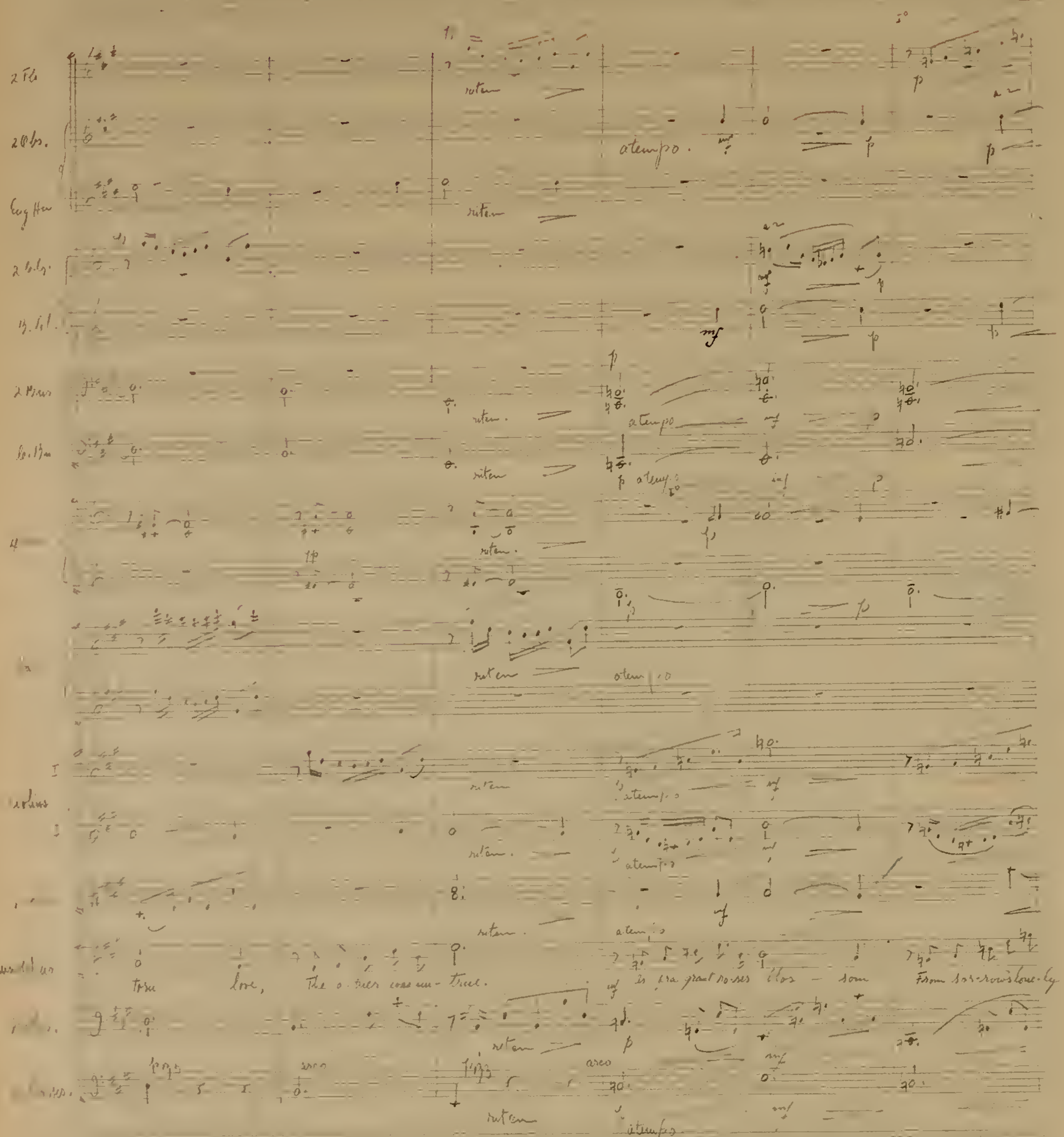
Poco rallent

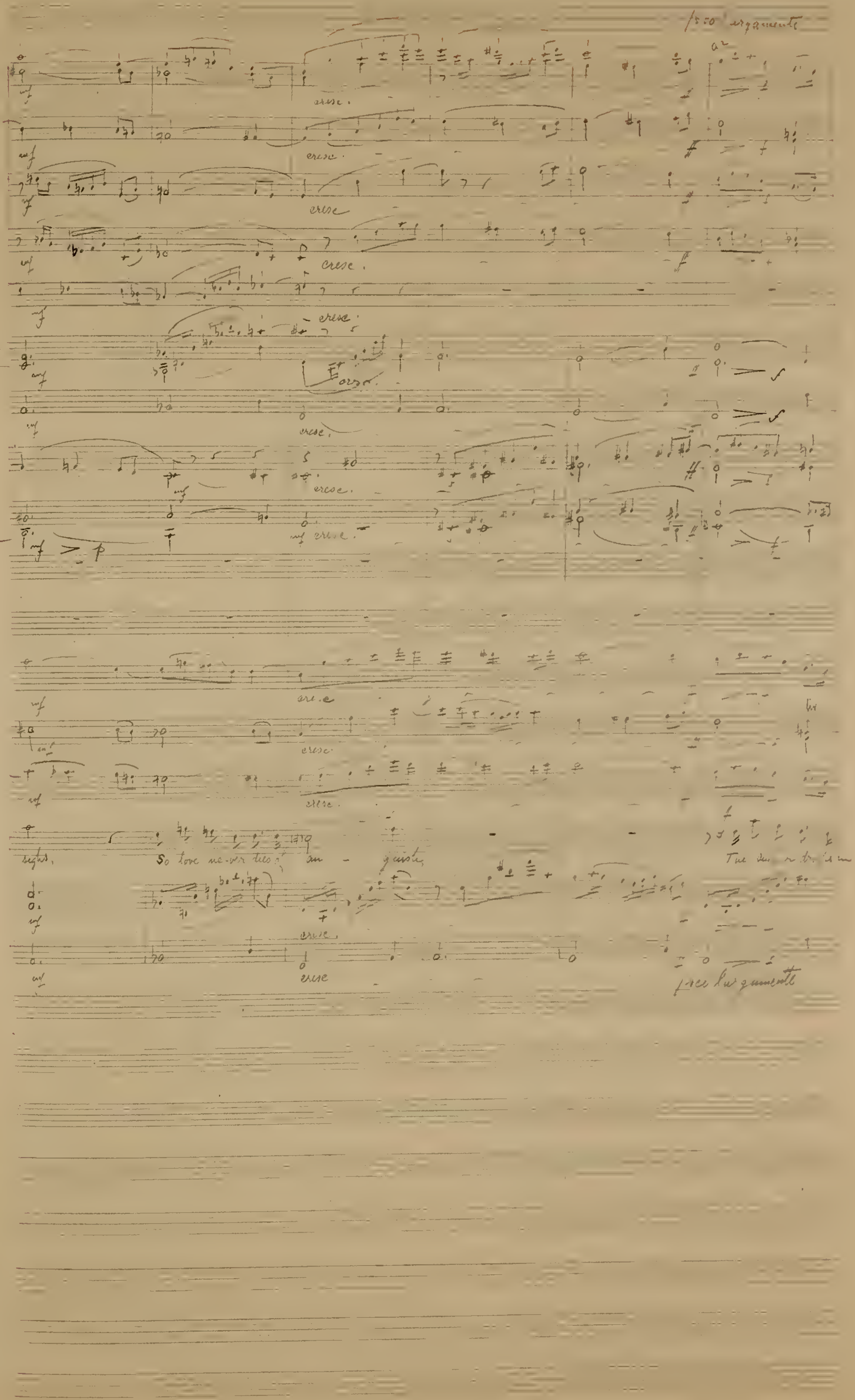
Poco rallent

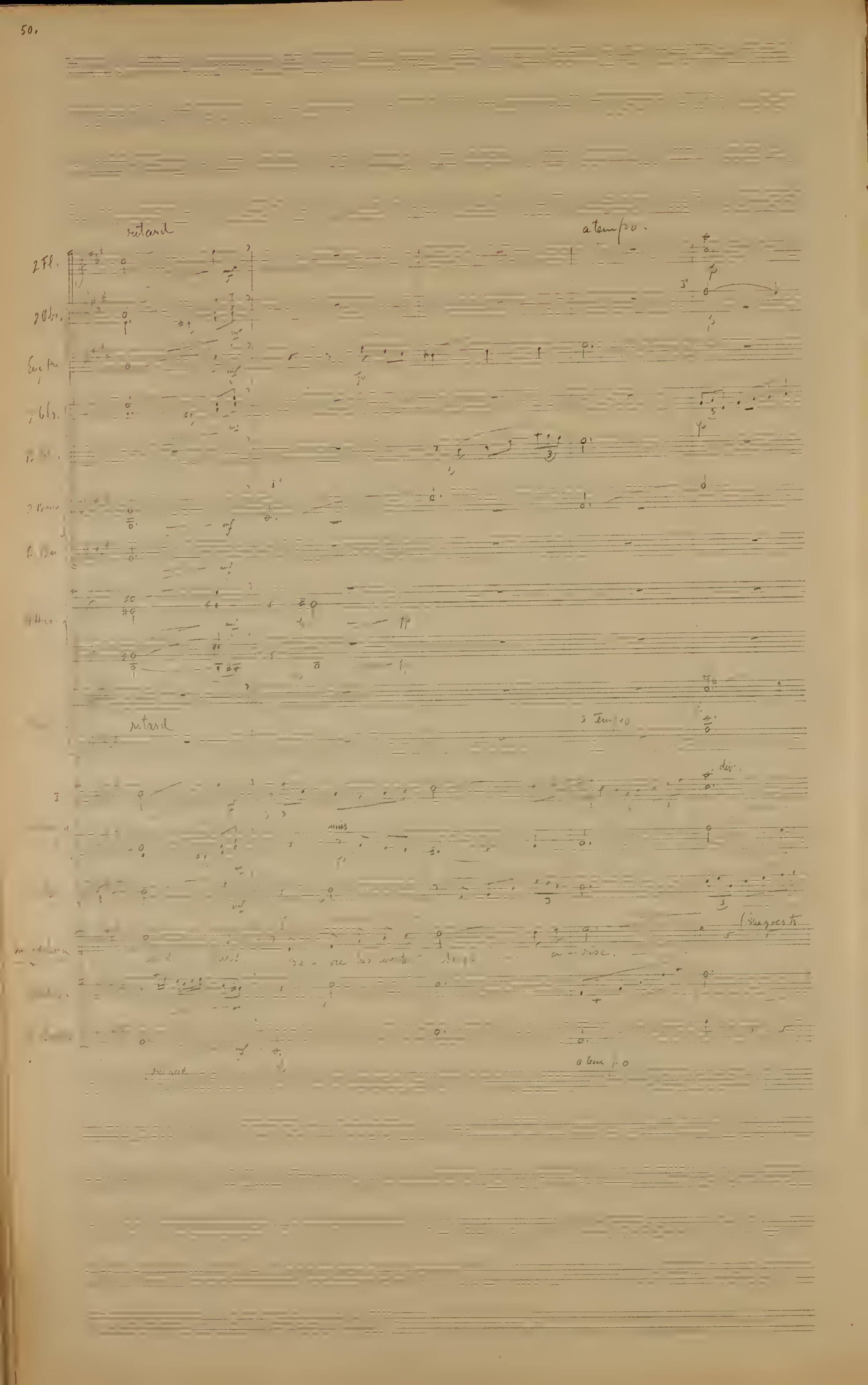

arco
arco
riten.


2 Cls.
Eng. Ca
2 Cls.
B. Cl.
2 Bns
C. Bn
2 Hns
arco
goes,
The sp[illegible] takes the bur - den And makes of it a
arco
Cellos
D. Basses.
2 Fls.
2 Cls
B. Cl.
2 Bns
2 Hns
Harp
dir
unis
arco


molto ritard
molto ritard
molto ritard
15
a tempo
a tempo
15


riten
a tempo
arco
true love, The other was un-true.
From sorrows lonely


poco largamente
mf
cresc.
f
sighs,
So love ne-ver tires an - guish,
poco largamente


retard
a tempo.
2 Fl.
2 Obs.
retard
a tempo
div.
unis
(suggests
a - rise.
a tempo

16

muta in Bb

pp

pp

pp

the wounded soldier on the couch.

Soldier

Magdelina

ah! Se-ñor, you were hurt last night. On-ly a lit-tle, dear-ie. Quick! Bring me

Più animato

16

Andante molto sostenuto.

B. Cl.

Violins

Violas

Magdelena.

Cellos

C. Basses.

dolce espress.

divisi

(She removes the bandage, while Tom brings water)

wa-ter here.

Andante molto sostenuto.

2 Fls.

2 Obs.

in B♭

4 Horns

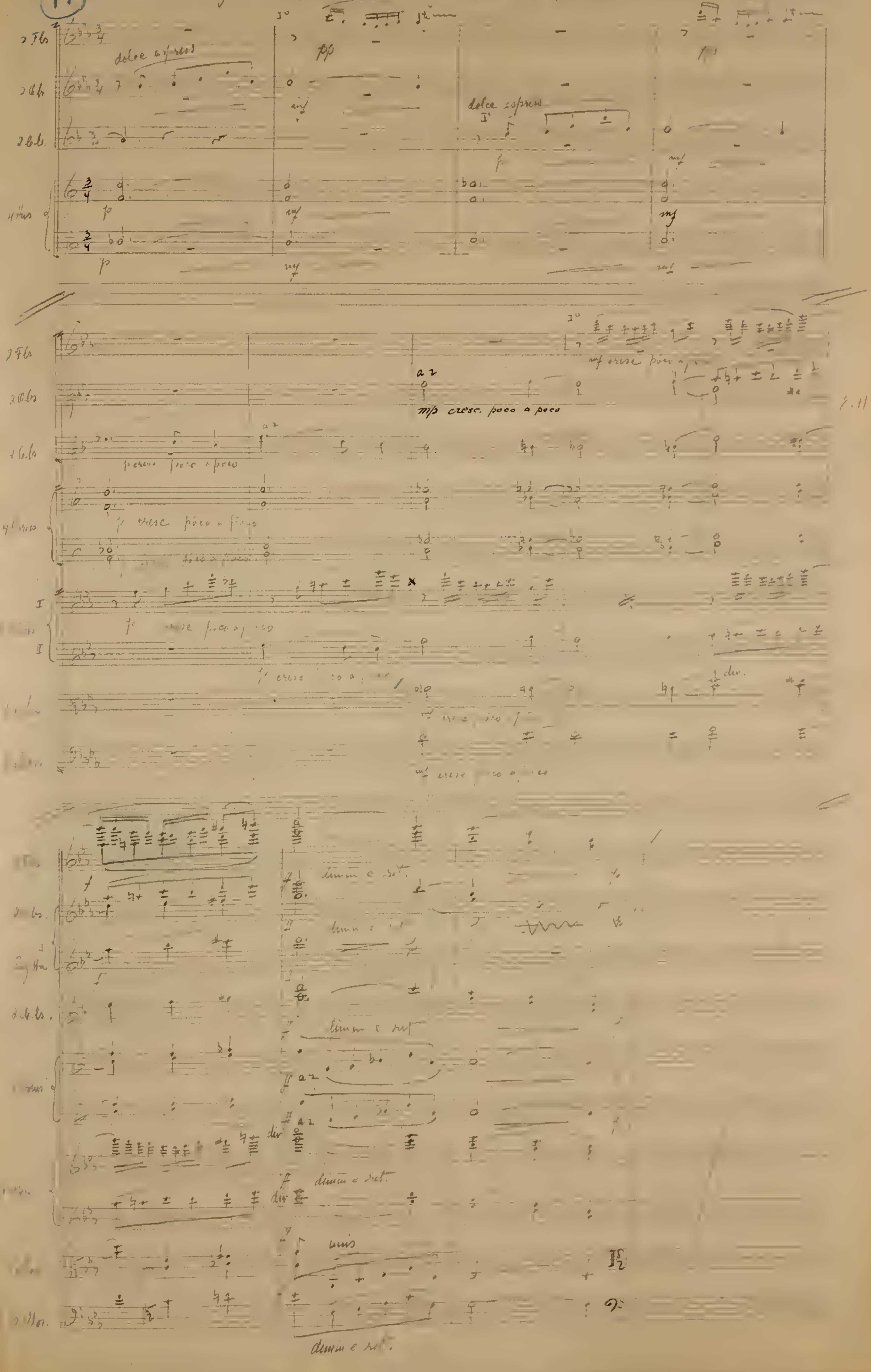
(She wa[illegible] tenderly.)

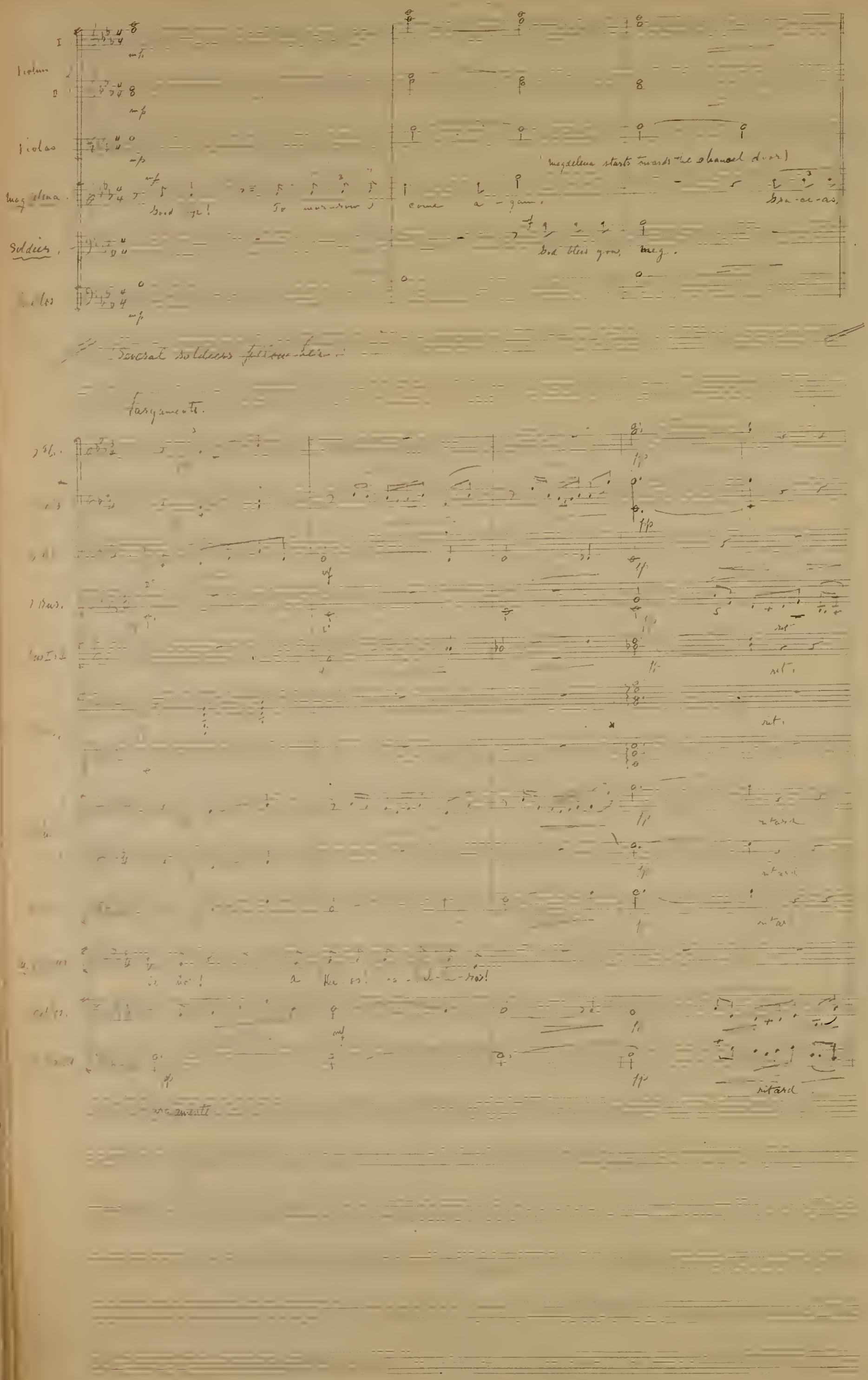
Twill soon be [illegible]ed.

This [illegible] wa-ter will help.

Cellos

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




Violins
Violas
Magdelena
Soldiers
Magdelena starts towards the chancel door)
Good bye!
To mor-row
come a-gain.
Gra-ce-as,
God bless you, meg.
Several soldiers follow her.
Fargamente.
ritard
ritard
ritard
ritard

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.

(18)

Allegro con spirito

II° poco a poco cresc

poco a poco cresc

poco a poco cresc.

divisi

harm.

poco a poco cresc

poco a poco cresc

divisi

poco a poco cresc

poco a poco cresc.

allegro con spirito.

con sord.

con sord

con sord

div in 2

harmonics

div in 2

harmonics

div.

Gipsy

2 Bus.

4 Horns

Tumps.

Castanets

Lar.

8 Bag.

Violin

arco

Enter Gipsy. The dance, reductively about the [illegible]. Gradually all join in

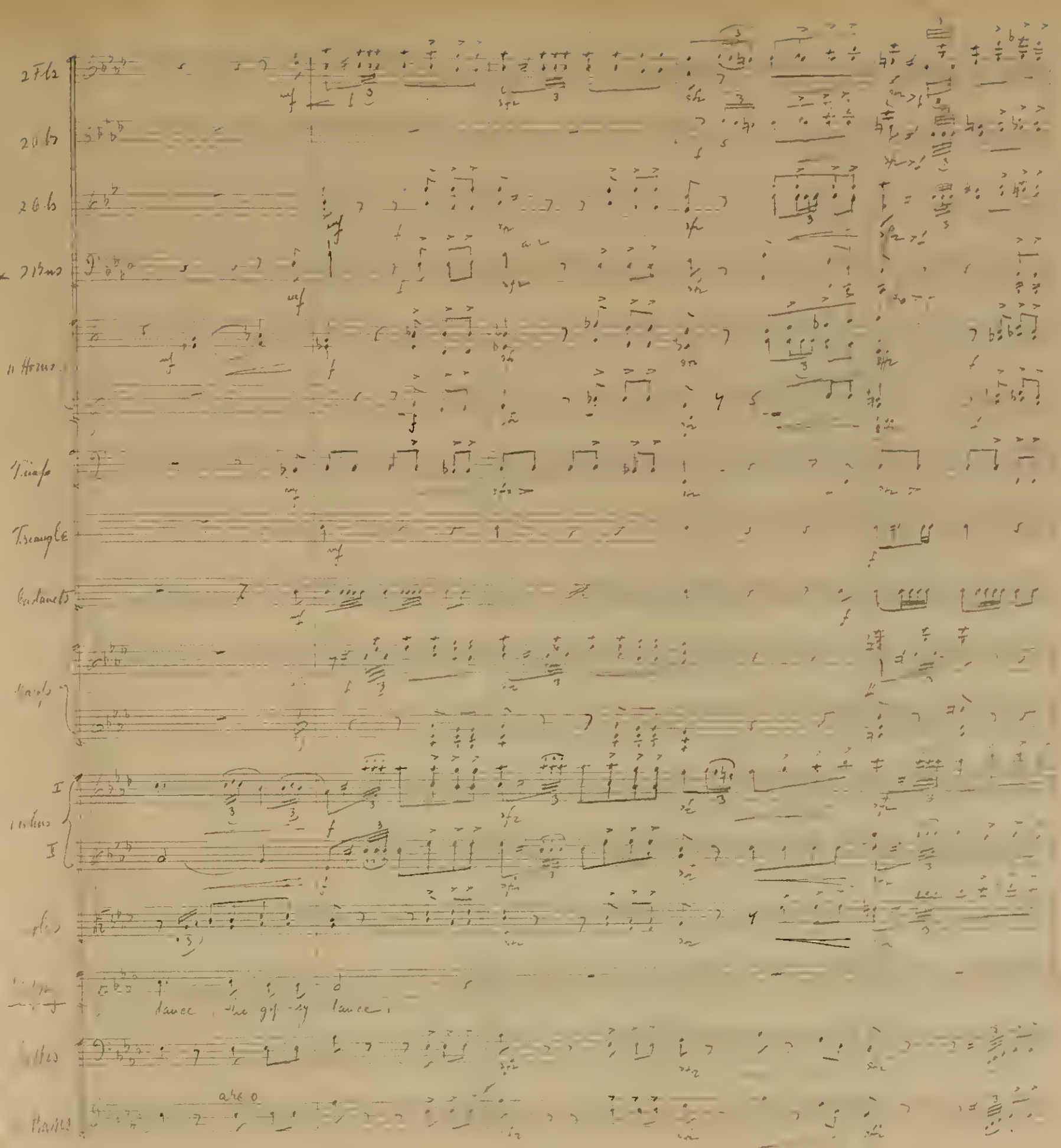
home

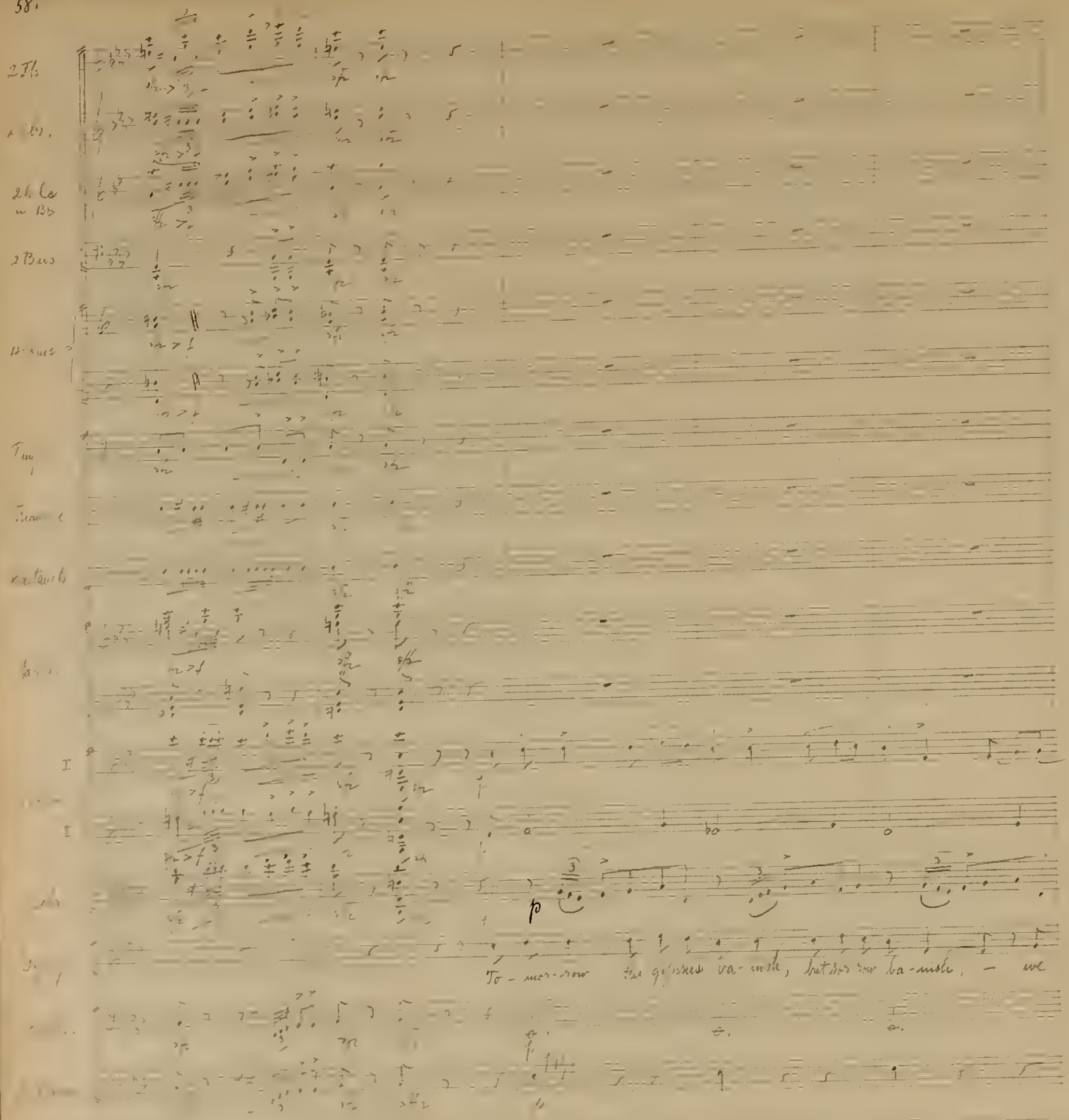
while the Gip-sey

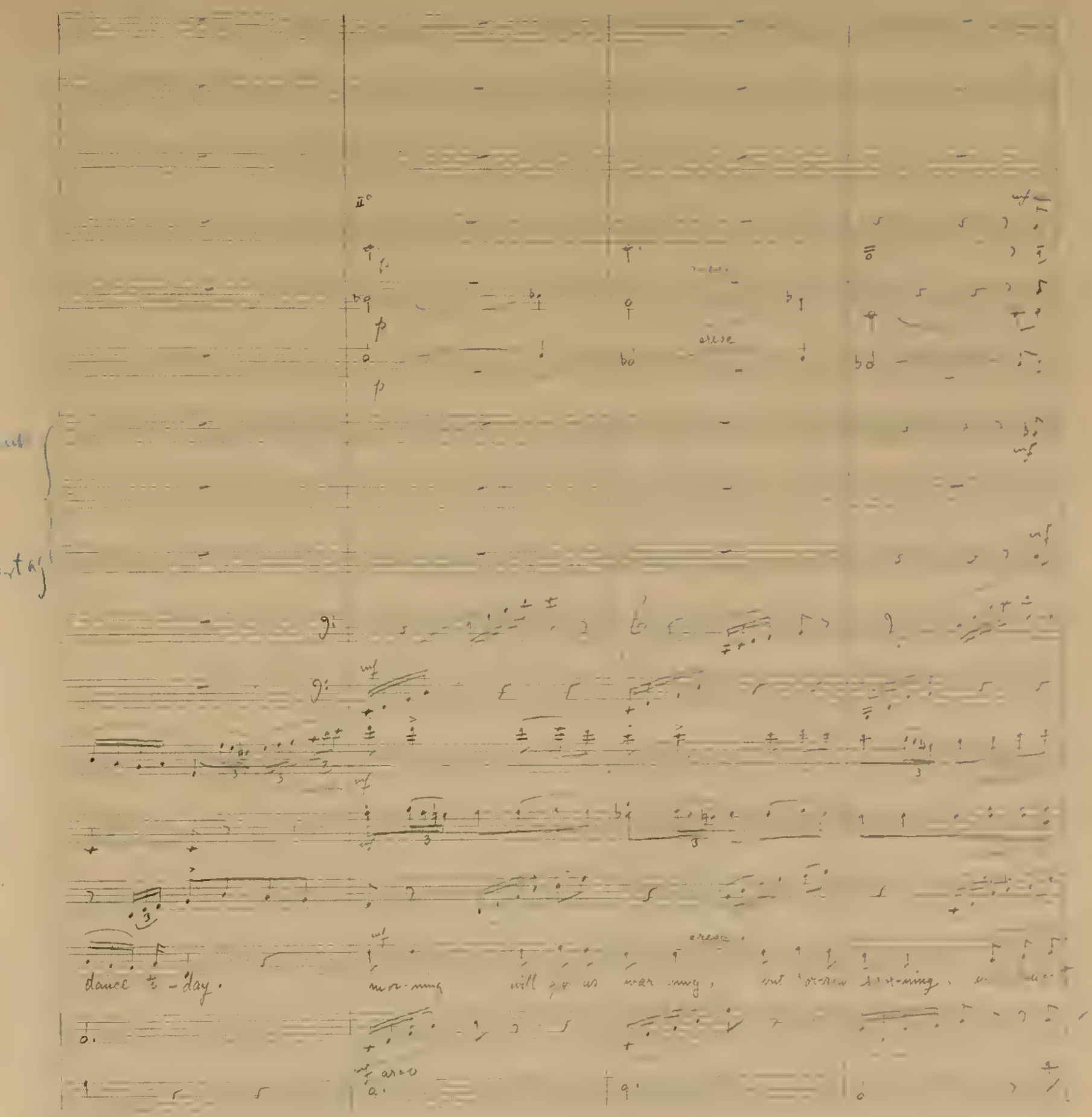
the song and [illegible] in the dance, the soldiers [illegible] and [illegible] about [illegible] at the climax of the excitement the [illegible] dancer goes out the [illegible] [illegible] and is [illegible] by all the others [illegible] Tom. [illegible] sounds — soldier is assisted out by others. Sounds of dance music continue [illegible] in the garden.

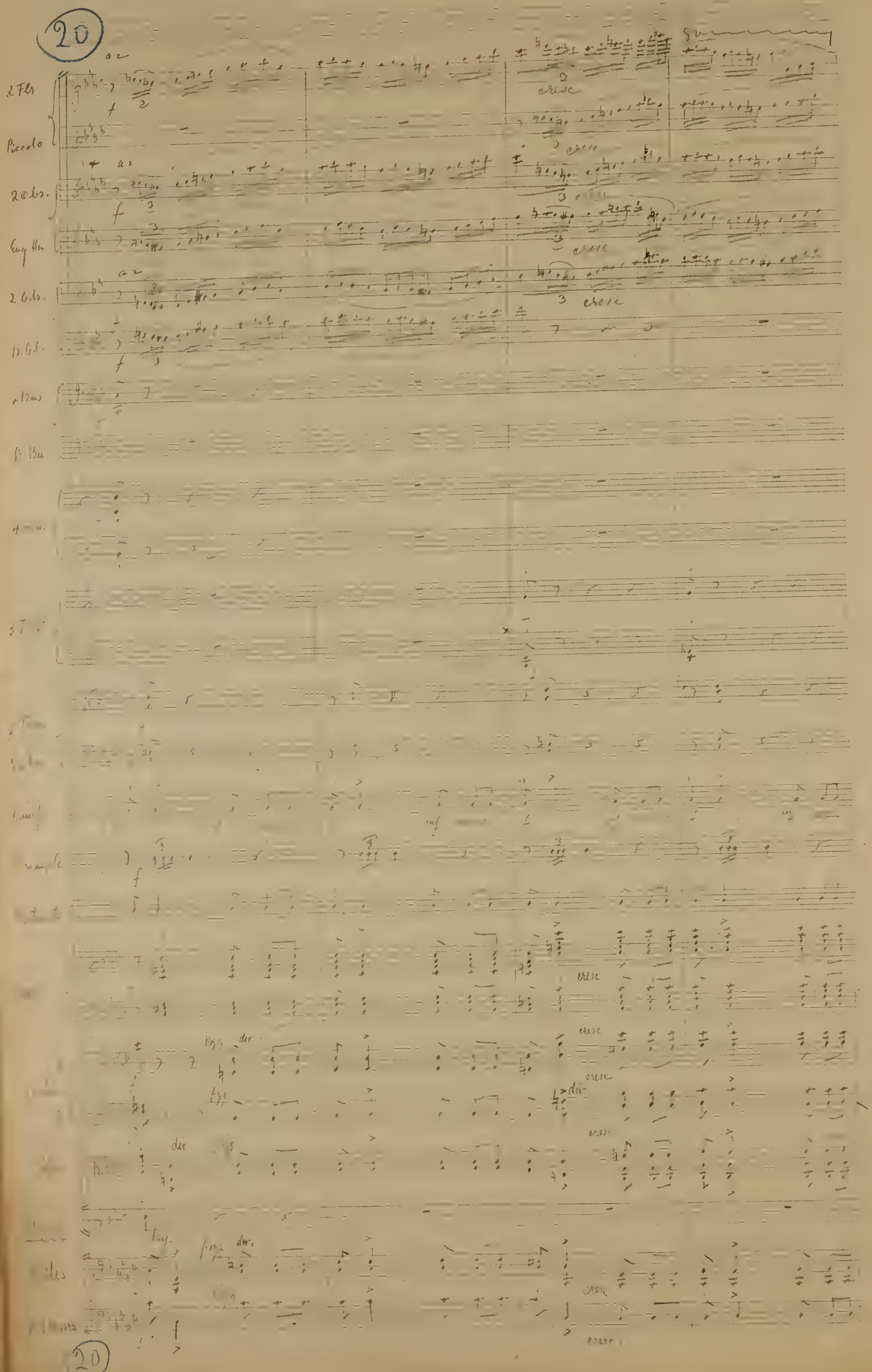
unis

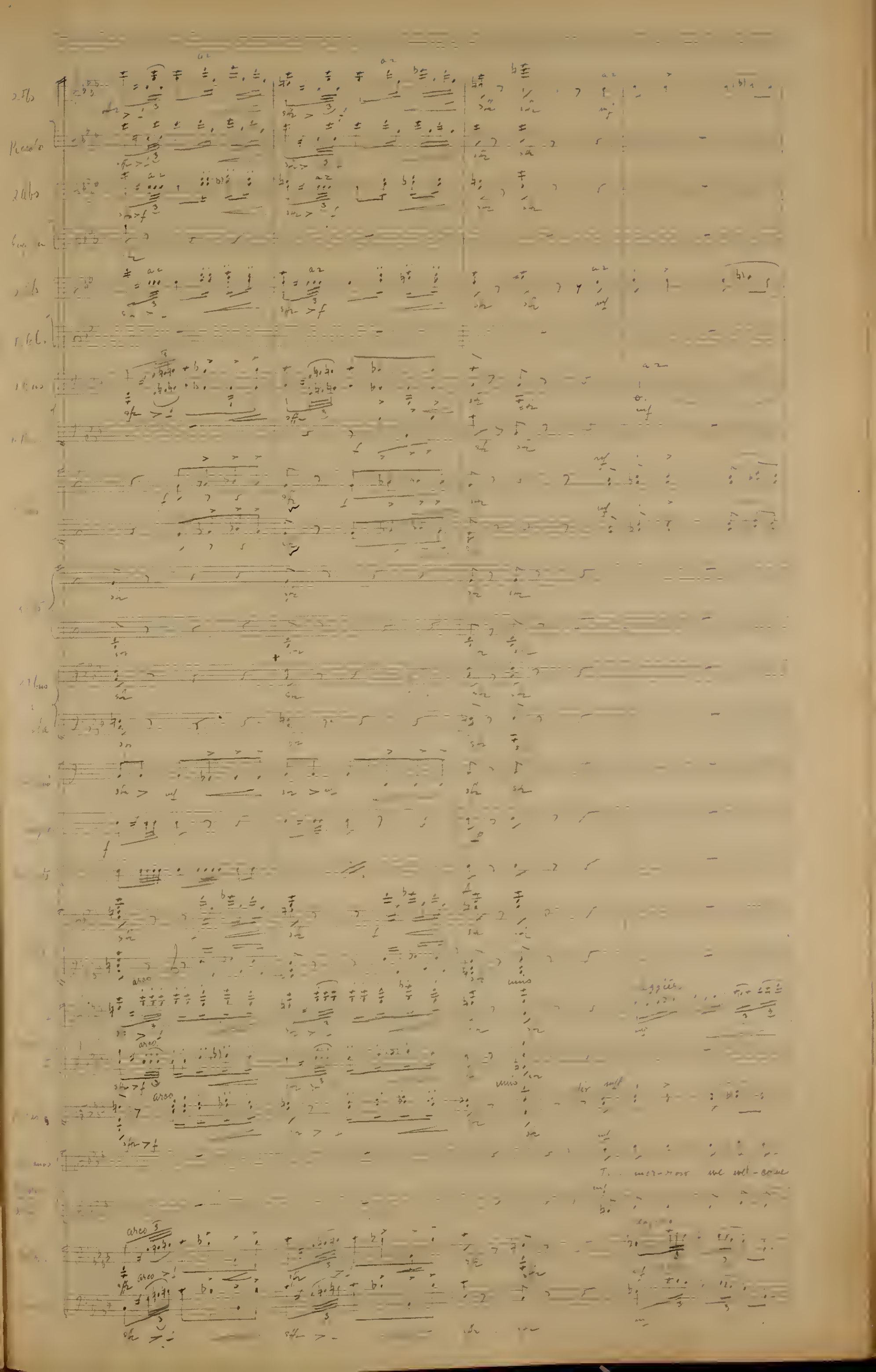
[illegible] come from the dance [illegible] she goes [illegible] come from the

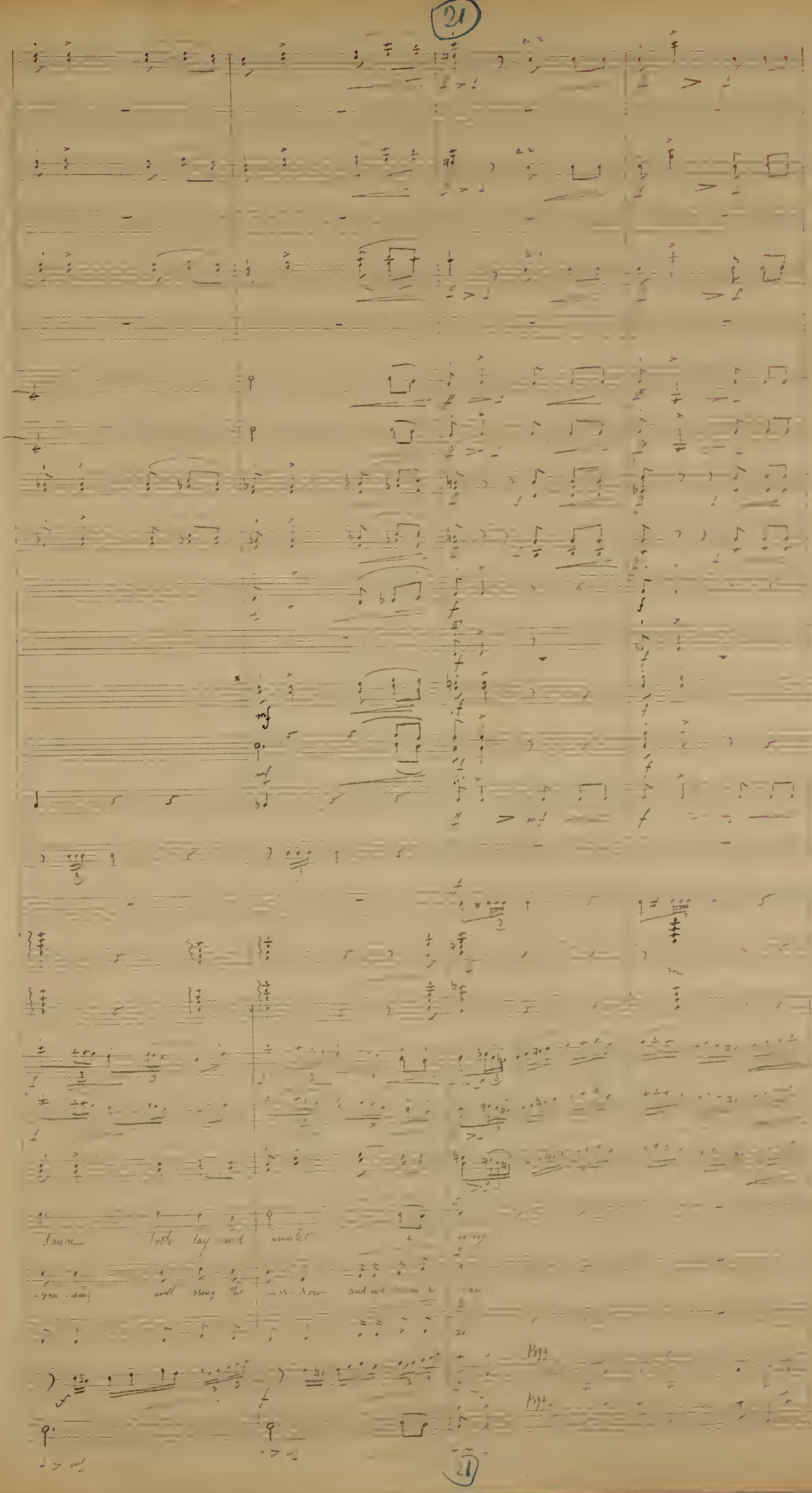

2 Fls
2 Obs
2 Cls
2 Bns
11 Horns
Triangle
Cadenets
I
I
lance, the gip-sy lance,
are o


2 Fl.
2 Bus
p
To - mor - row the gipsiesse va - nish, but sor row ba - nish, - we


dance to-day.
mor-ning
will go as war-ning,
cresc.


20
2 Fls
Piccolo
2 Obs.
Eng Hn
2 Cls.
B. Cl.
cresc
dir
20


arco
arco
arco
arco
arco
arco


21
Pizz.
Pizz.

2 Fls.

Piccolo

2 Cbs.

Eng Fr

2 Cls.

B. Cl.

2 Bns

Cl. Bn

4 Horns

3 Tbns.

Triangle

Cymbals

Tenors

Basses

(Some of the men rieze girls and dance with them)

Hey!

arco

arco

ff

Strum

Hey!

22

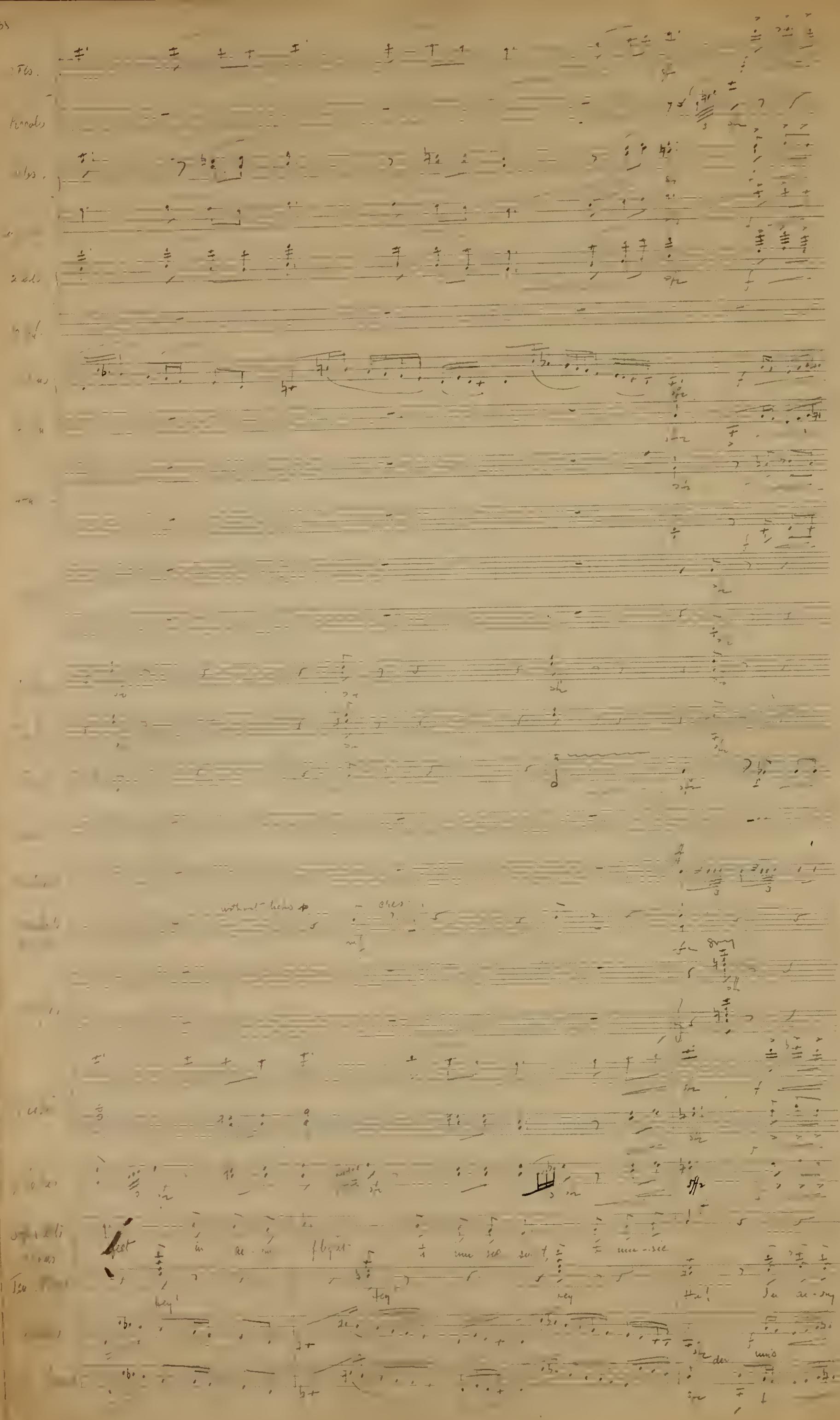
22

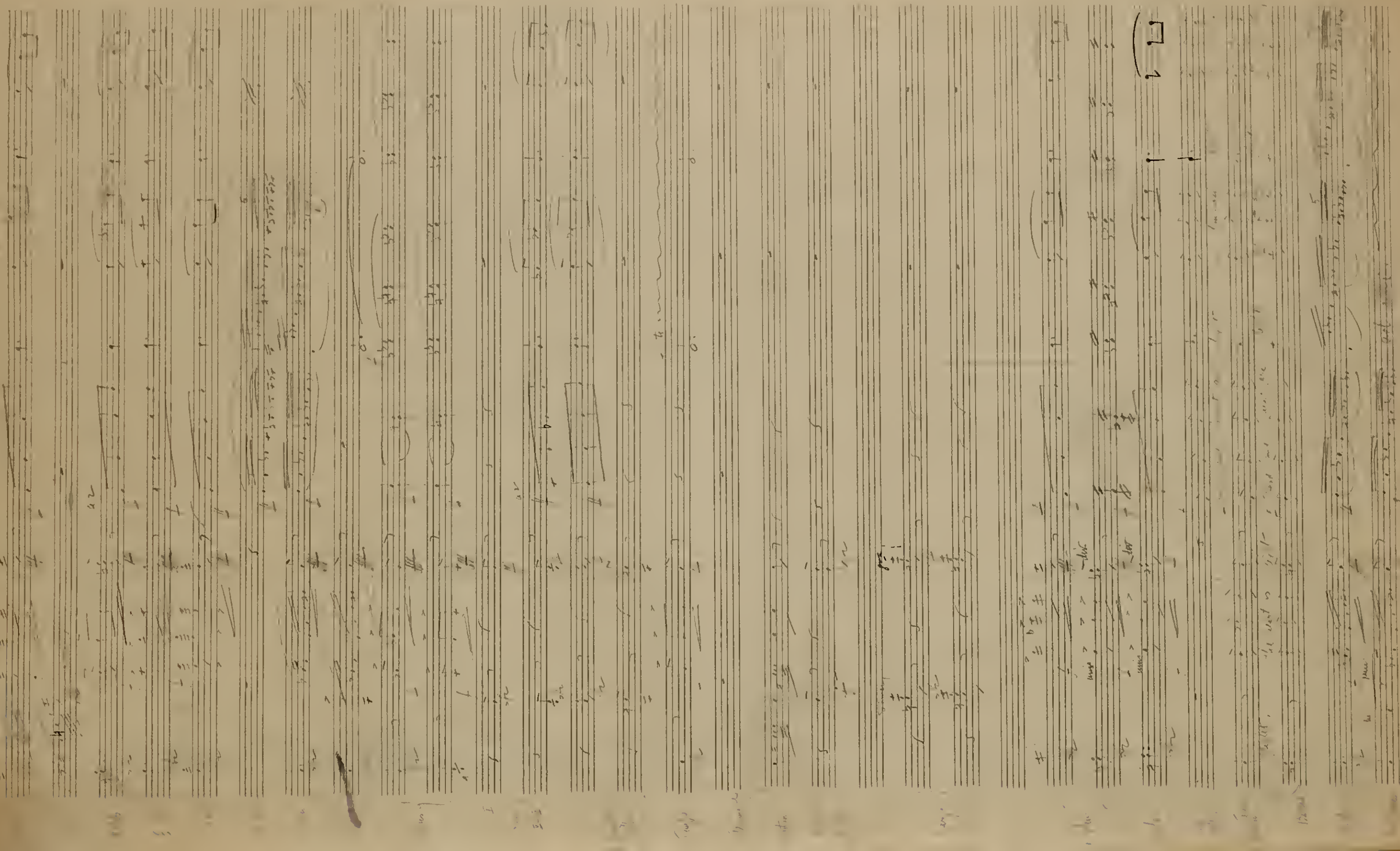
Felt sticks

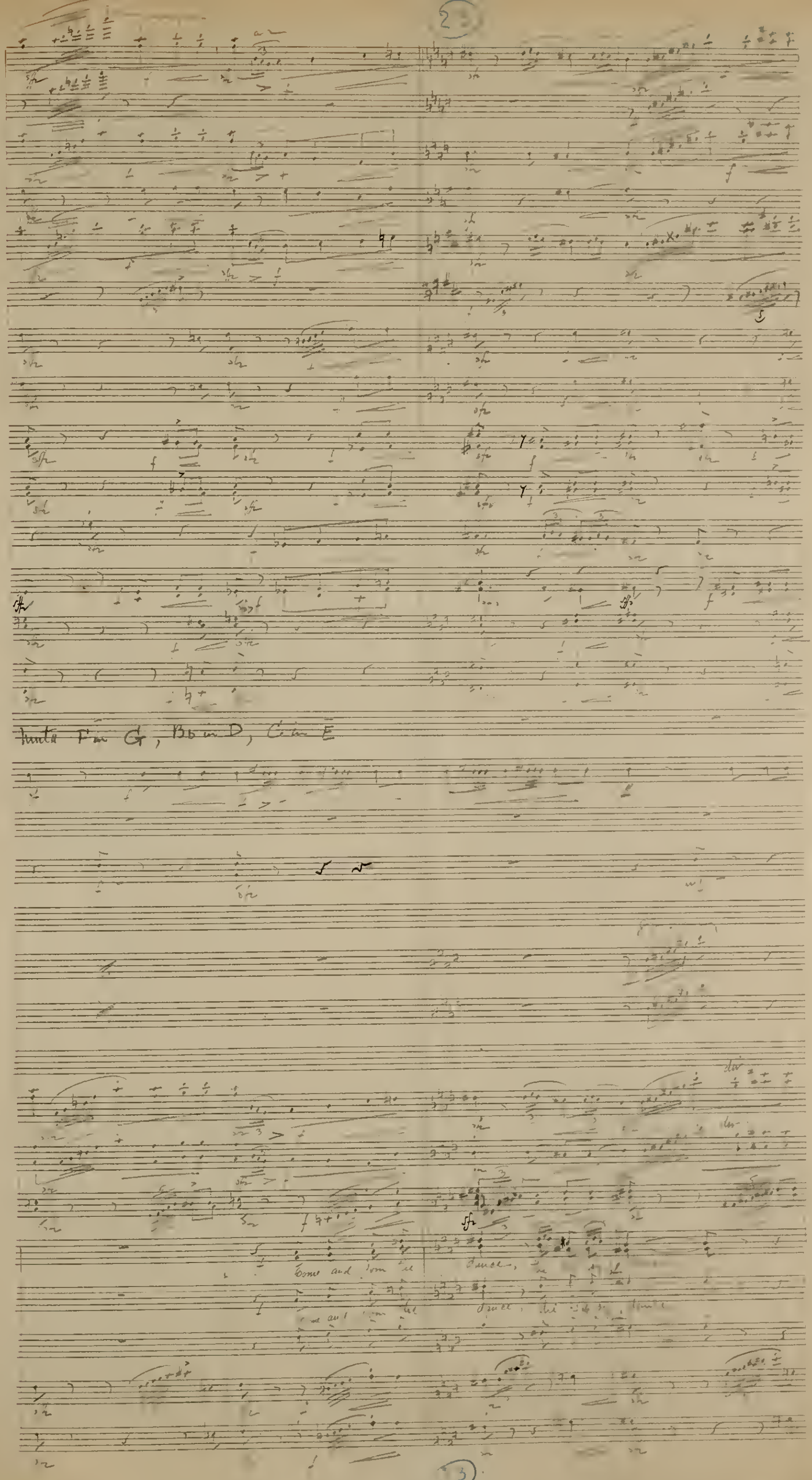
glissando.

dir

Key! Key! Key!


without licks
cres
fz
sorry
fest
in
ai-ny
fly
mu-sic
mu-sic
key
key
key
Ha!
In
ai-ny
der
unis




Tutti F in G, B♭ in D, C in E
Come and Join the Dance,

2 Fl.

f cresc ed accel.

Picc.

f cresc ed accel

cresc ed accel

cresc ed accel

4 m

cresc ed accel.

f

f

cresc ed accel

Tambourine.

f

cresc ed accel

div

f cresc ed accel

more soldiers rush into the dance, taking the girls away

[illegible] who have [illegible]. The dance [illegible] soldiers and more abandoned, [illegible] ballet [illegible].

May flies

flies

cresc ed accel

cresc ed accel

24

soft sticks

24

dir

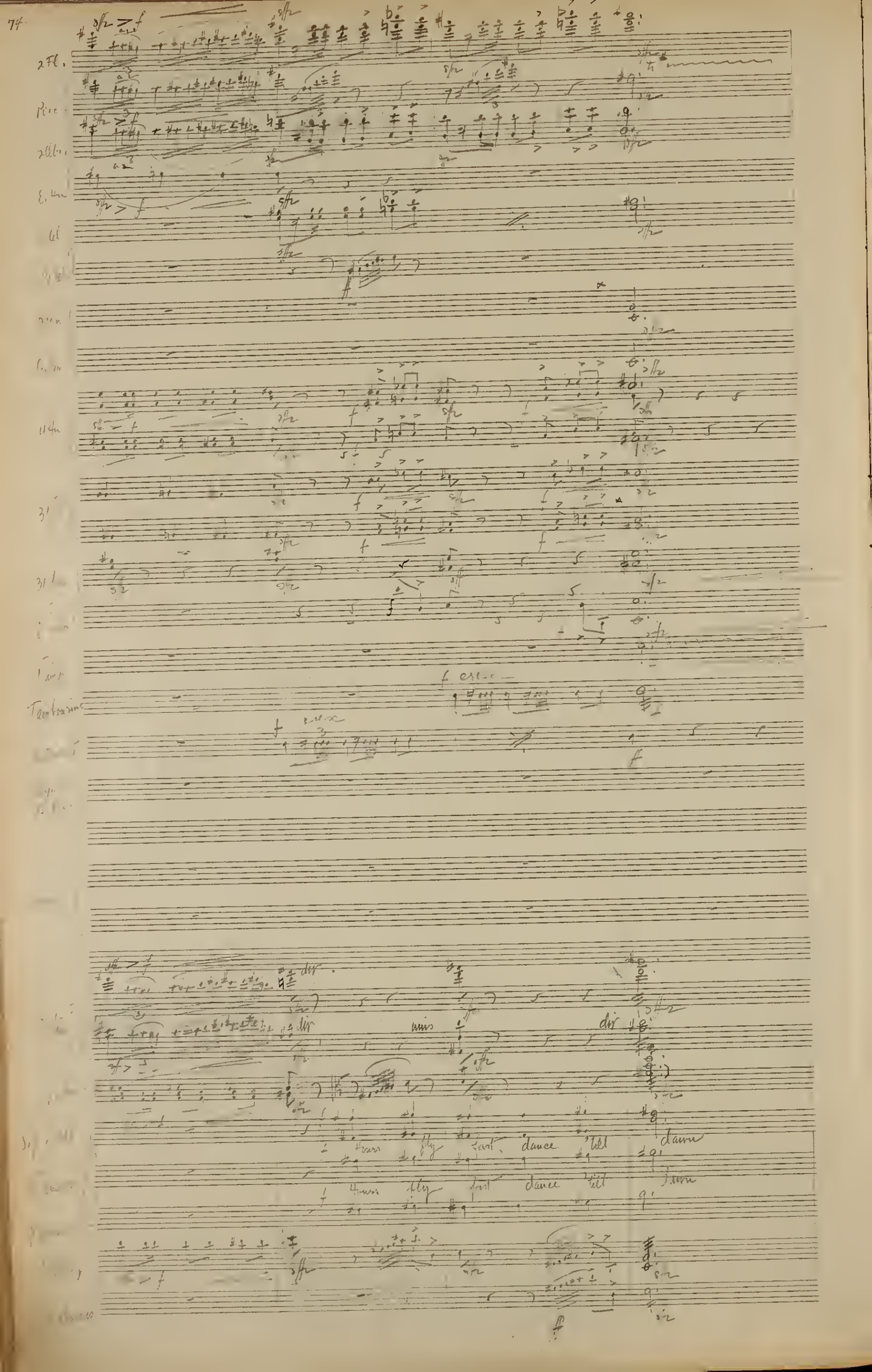
fast, dance till night

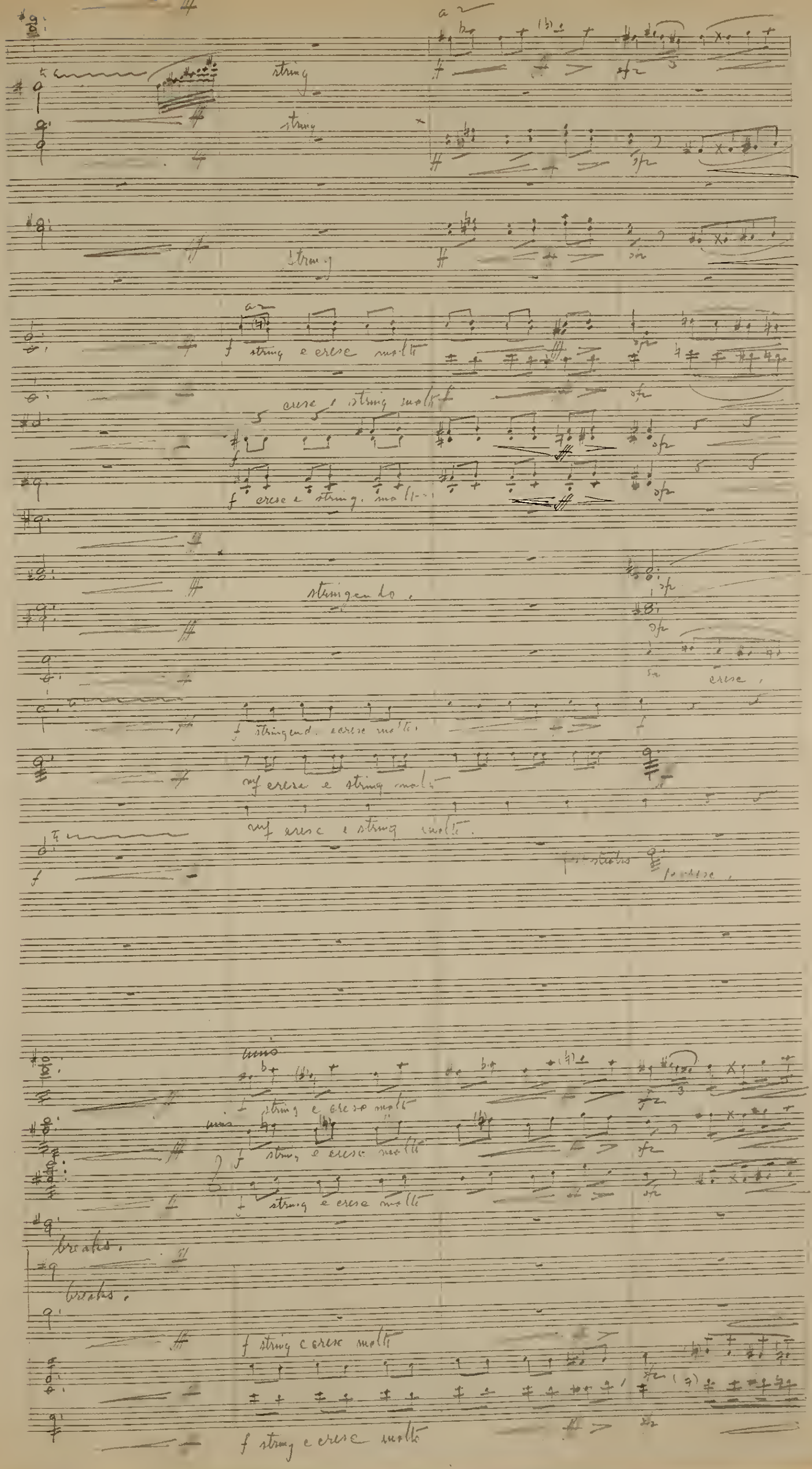
falls.

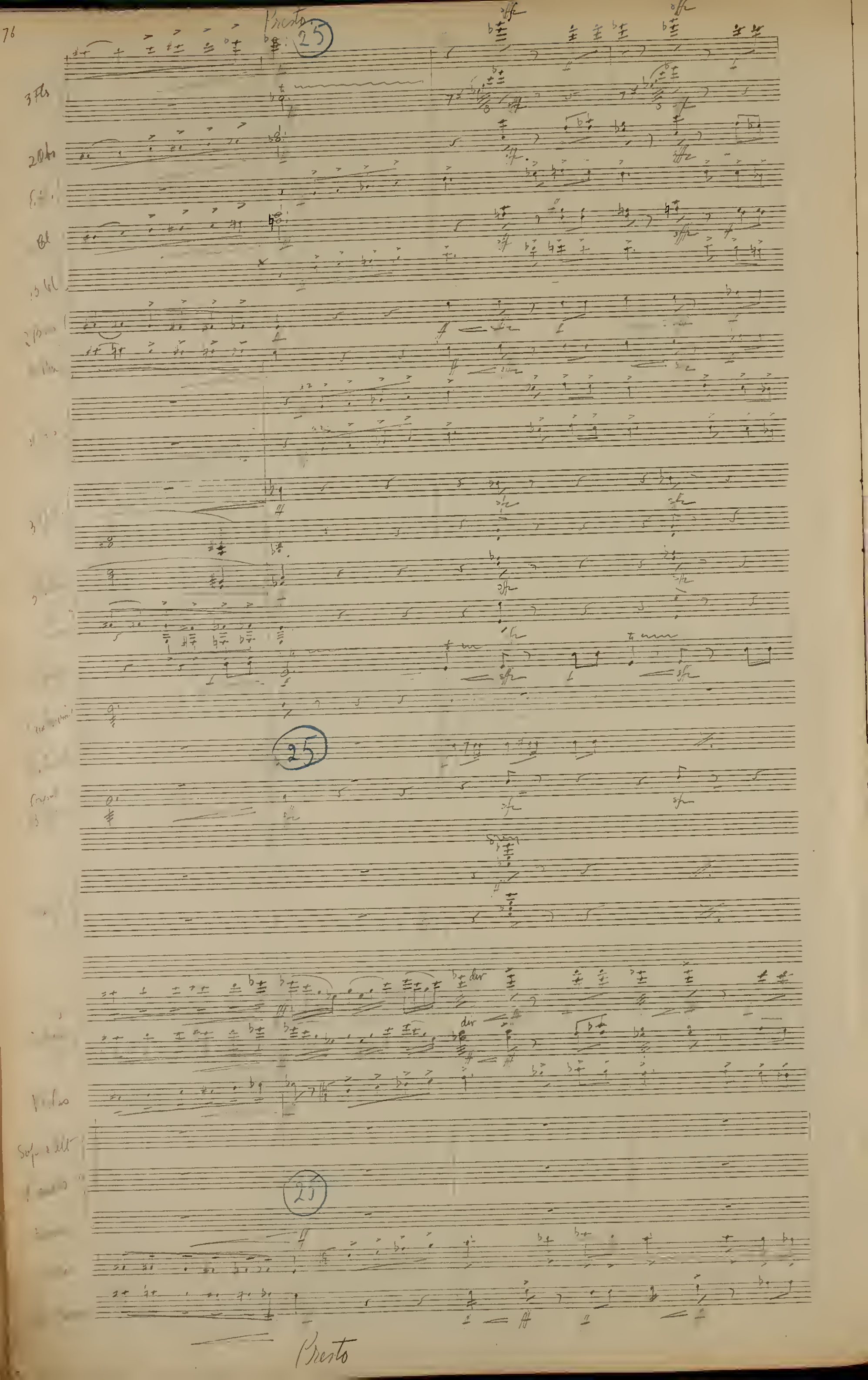
fast, dance till night

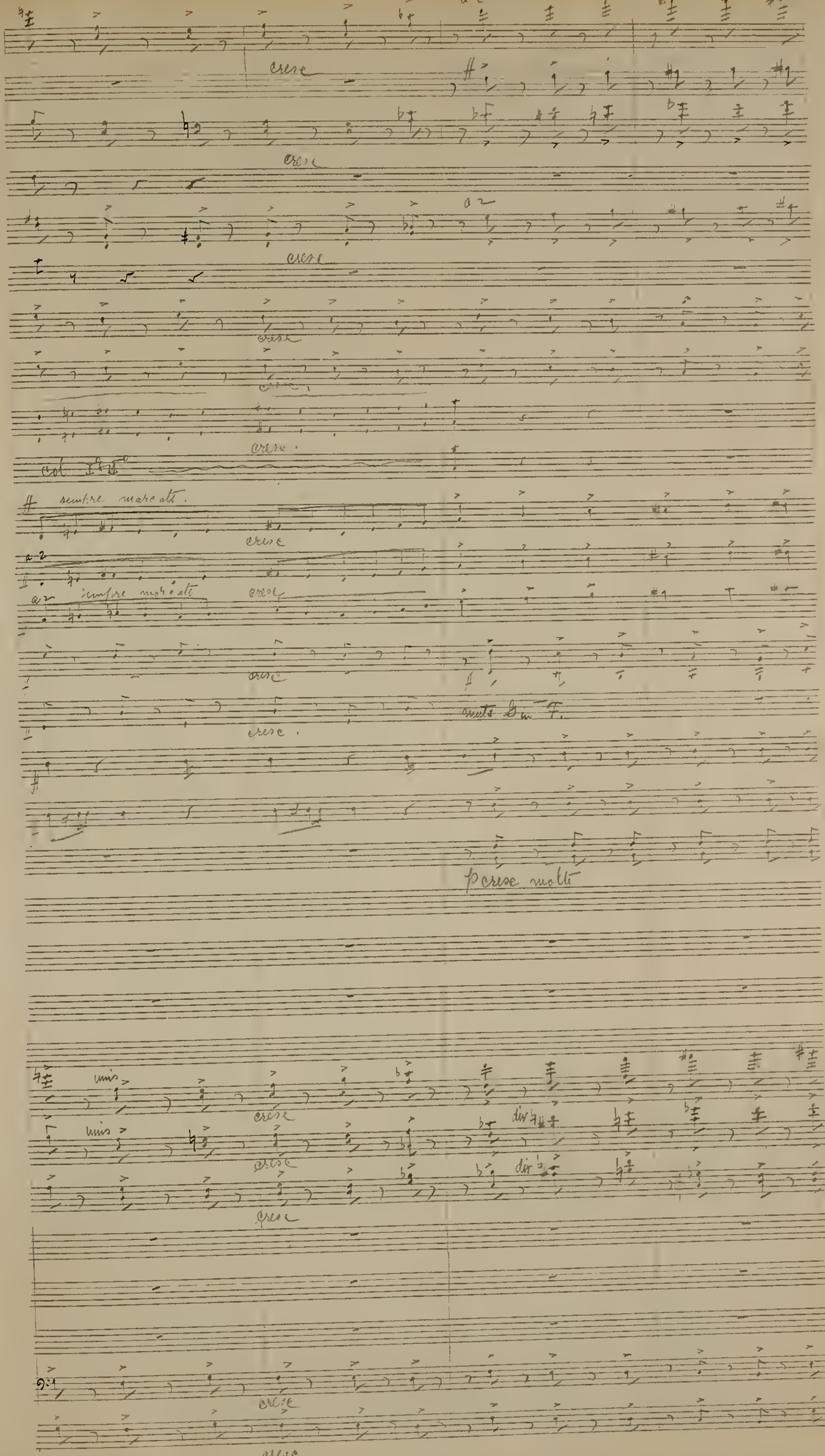
falls.

24


2 Fl.
Pic.
2 Clar.
Tambourine
dir
unis
dir
Hours fly fast dance 'till dawn
Hours fly fast dance 'till dawn


string
string
string
f string e cresc molto
cresc e string molto
f cresc e string. molto
stringendo.
cresc.
f stringend. e cresc molto
mf cresc e string molto
mf cresc e string molto.
f
f
f string e cresc molto
f string e cresc molto
f string e cresc molto
breaks.
breaks.
f string e cresc molto
f string e cresc molto

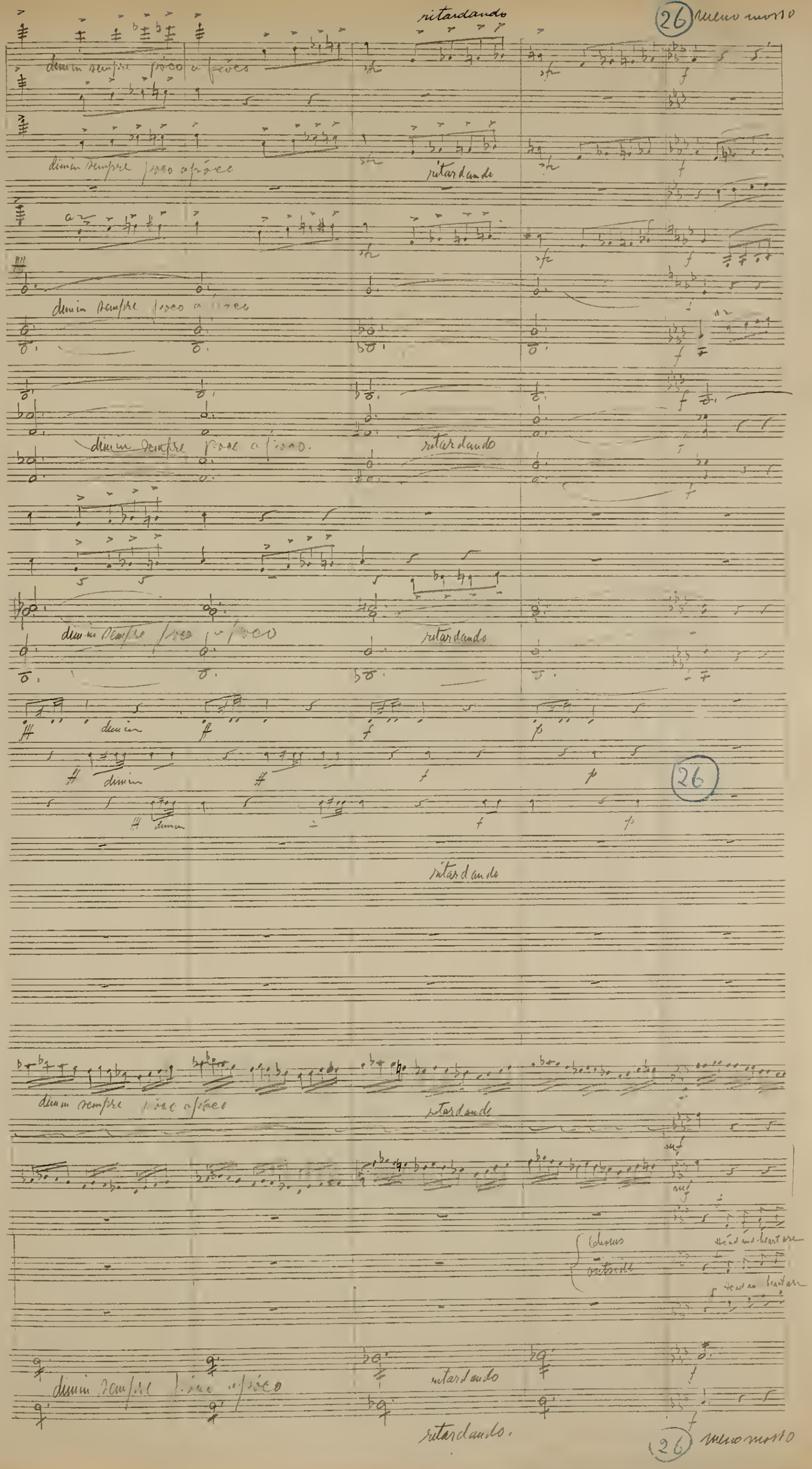

Presto
25
3 Fls
2 Obs
Bl
25
dir
dir
25
Presto

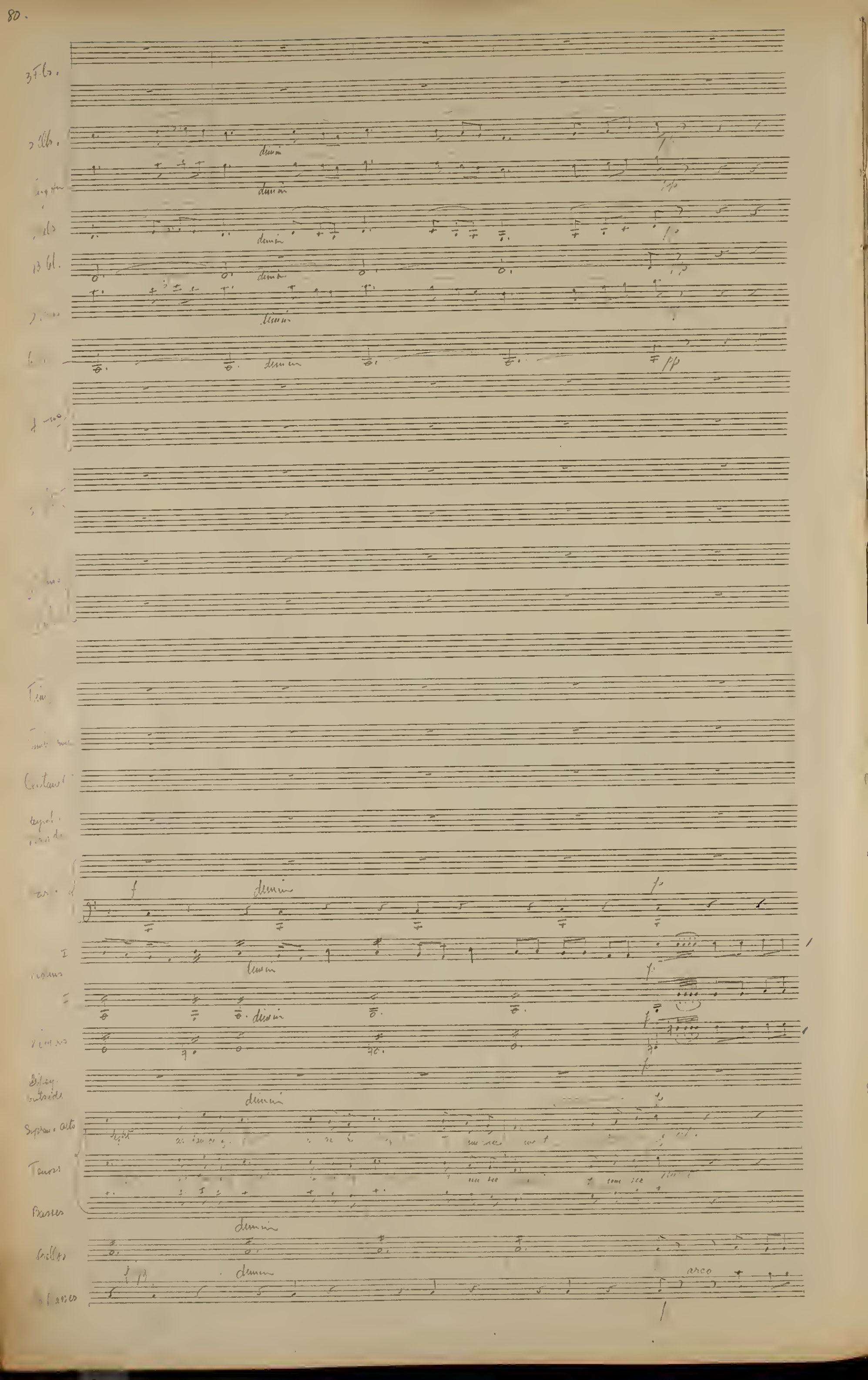

a 2
cresc
sempre marcati.
a 2
cresc
p cresc molto
unis
unis
div
div
cresc

3 Fls.

E. Hn

(Except all except Tom.)


ritardando
(26) meno mosso
dimin sempre poco a poco
ritardando
dimin sempre poco a poco
ritardando
dimin sempre poco a poco
ritardando
dimin sempre poco a poco
ritardando
dimin
dimin
(26)
ritardando
dimin sempre poco a poco
ritardando
Chorus
outside
Head and heart are
Head and heart are
dimin sempre poco a poco
ritardando
ritardando.
(26) meno mosso


3 Fl.
2 Obs.
dimin
dimin
dimin
13 Cl.
dimin
dimin
dimin
pp
f
dimin
f
dimin
dimin
dimin
Sopran. Alto
Tenors
Basses
dimin
dimin
arco

Tempo I° di Bolero

IV° stopped

Tempo I° di Bolero

pp

pizz

pp

pizz

pp

pizz

p

p

Gin-ca-le must roam. Is roam must I the open

leaning (heavily on the chancel rail)

mf

Low the lle-vil tatre there wenches.

p

In the dance is gladness. In the dance is mad-ness.

pizz

pp

pizz

pp

arco

p

arco

p

Tempo I° di Bolero.

Scene IV Tom, Tomasa.

{The large entrance door (left) opens slowly, and Tomasa peer in cautiously.
Seeing Tom, she approaches him quickly, with appealing gestures}

27

2 Bus

II° stopped

4 Hns

stopped

Harp

I

II

div

Copy outside

Tomasa

stay must roof the home of Zincali.

Par-don, Ca-bal-

(seeing Tomasa) f

They set the new a-fire

Ha! Who's that?

Ha Ha Ha! Ha!

and a touch of sad ness when the Gif ries steal a-way.

2 Cels.

div in 3

Violas

Copy clarinets and violas above, where they belong.

21

2 Clos

2 Bns

4 Hns

stopped

stopped

stopped

Harp

I

Clos

II

Cors

con sord

mis

dor in 3

Gipsy

While the Gipsy stays come from the dance, For soon she goes for soon she

Tomasa

-le-ro! But the Captain Burton — is he here

Sure he's somewhere a-hoist, But I hoare

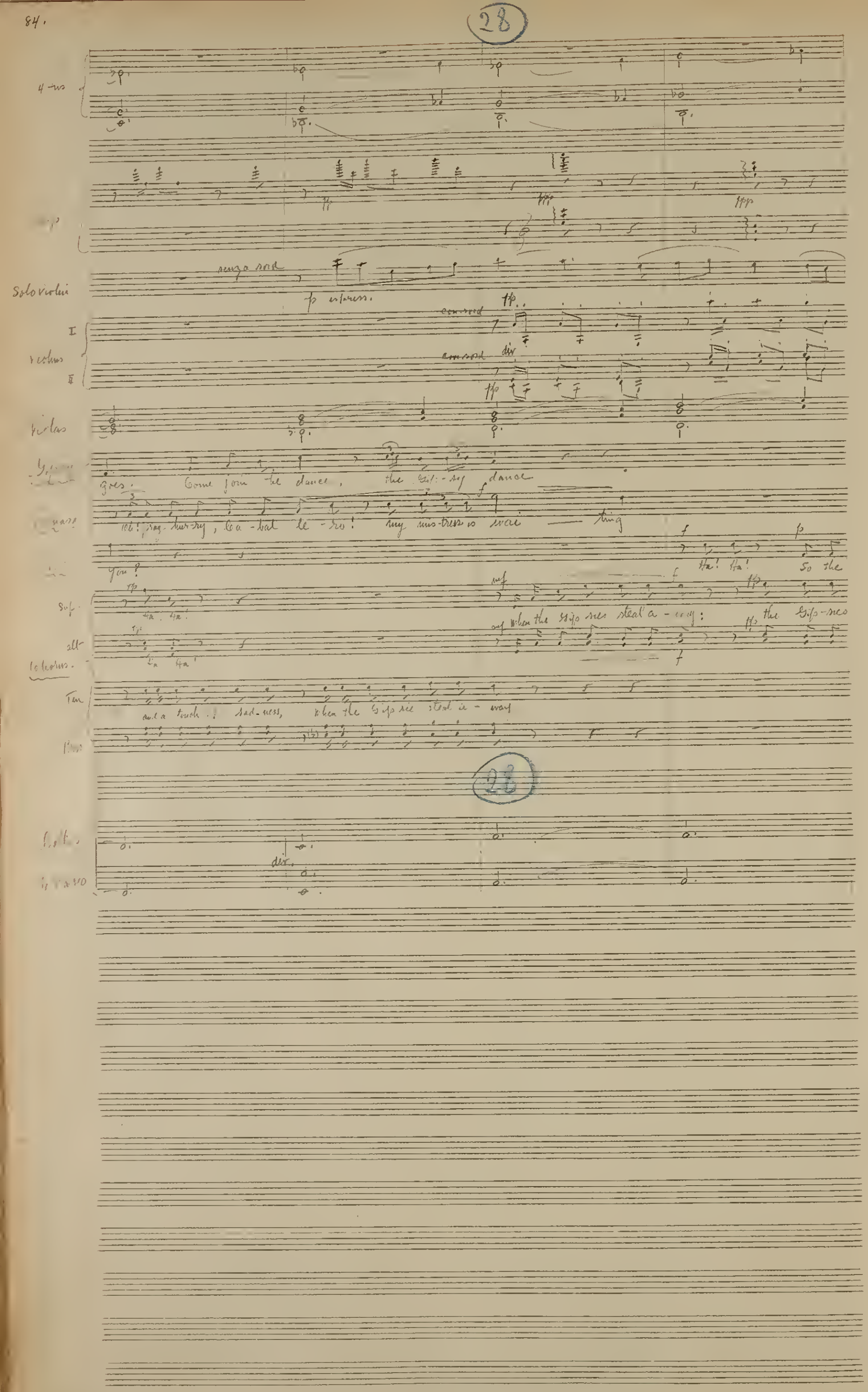
Ha! Ha! Ha!

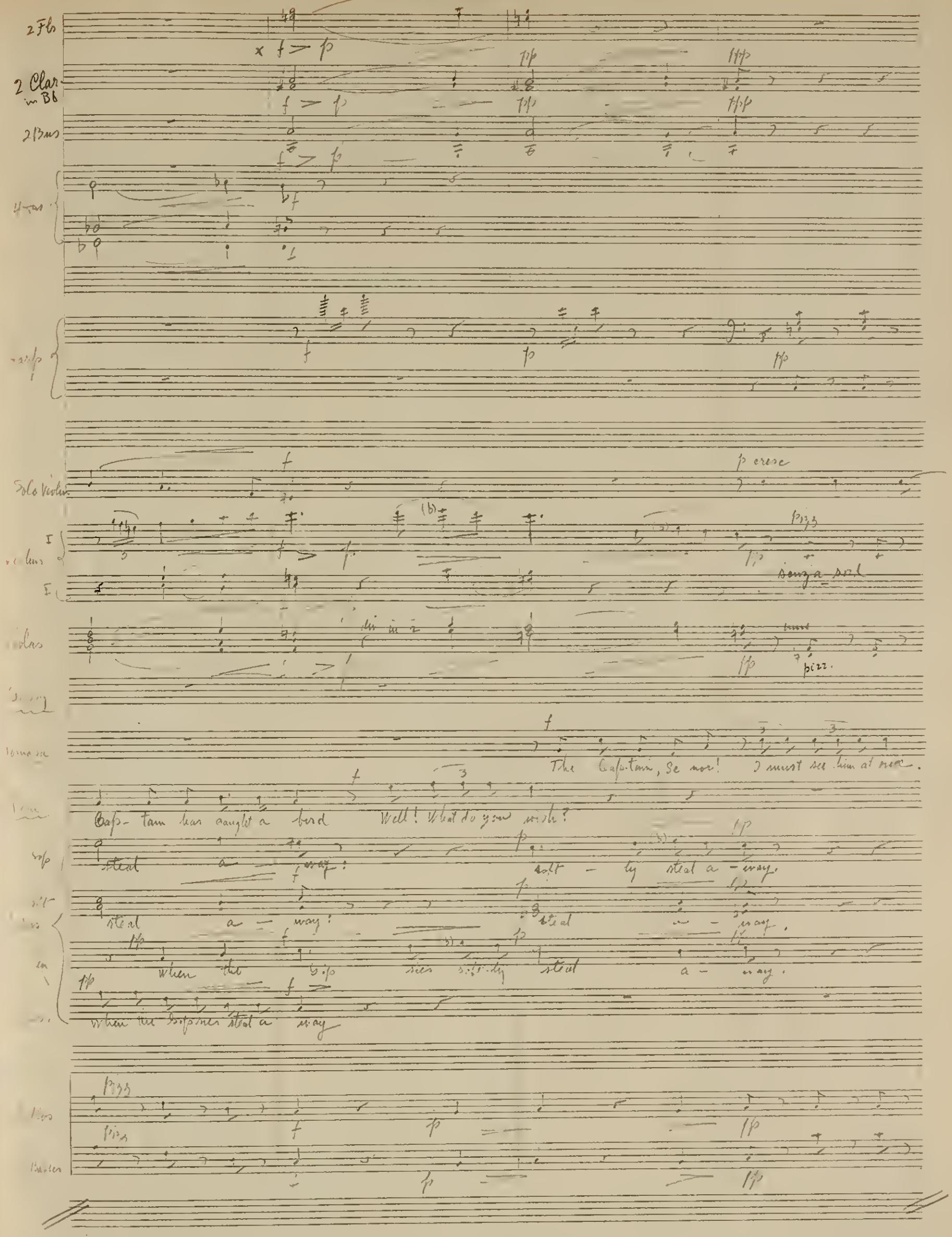
Ha! Ha!

In the dance is madness. In the dance is gladness.

arco

Bns


28
4-tus
Solo violin
senza sord
p espress.
con sord
I
violins
II
div
Violas
goes. Come join the dance, the Gip-sy dance
Oh! frag-hur-ry, Ca-bal le-ro! my mis-tress is wai — ting
you?
Ha! Ha! So the
Sup.
Ha! Ha!
when the Gip-sies steal a-way: the Gip-sies
alt
Ha! Ha!
Coloratus.
Ten
and a touch of sad-ness, when the Gip-sies steal a-way
28
div.


2 Fls
2 Clar in B♭
2 Bus
Solo Violin
p cresc
senza sord
pizz.
The Captain, Se nor! 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 Gop sies soft-ly steal a - way.
when the Gopsies steal a way

29

Harp

Solo Violin

senza sord

I

Violins

II

p arco

f arco

senza sord.

Violas

arco

Tomasa

She is waiting a-lone, out-side. Bring him at once, Por Di-os! se-ñor! at

29

Cellos

arco

C. Basses

arco

Timpani

pp

mp

Cl. I°

open

Hn I°

Viola

Tomasa

once.

Tom

yes! yes! old witch. Don't wor-ry so.

Cellos

div

C. Basses

Timp

muta C. in B

Cl I°

Cl II°

Violins I, II

Violas

Tomasa

(Pointing to the garden whence come sounds of merriment) Oh!

Tom.

Sh's safe enough there. I'll find you the Captain

Exit Tom

Sop. Chorus outside alt.

To — mor row the Sp sies va nish, how sor row

Cellos

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

Scene V Tomasa

Largamente.

Cl I°

Cl II°

Bus.

Cl Bu.

Bus.

Violas

Sop. Chorus alt.

(4) ba-nish.

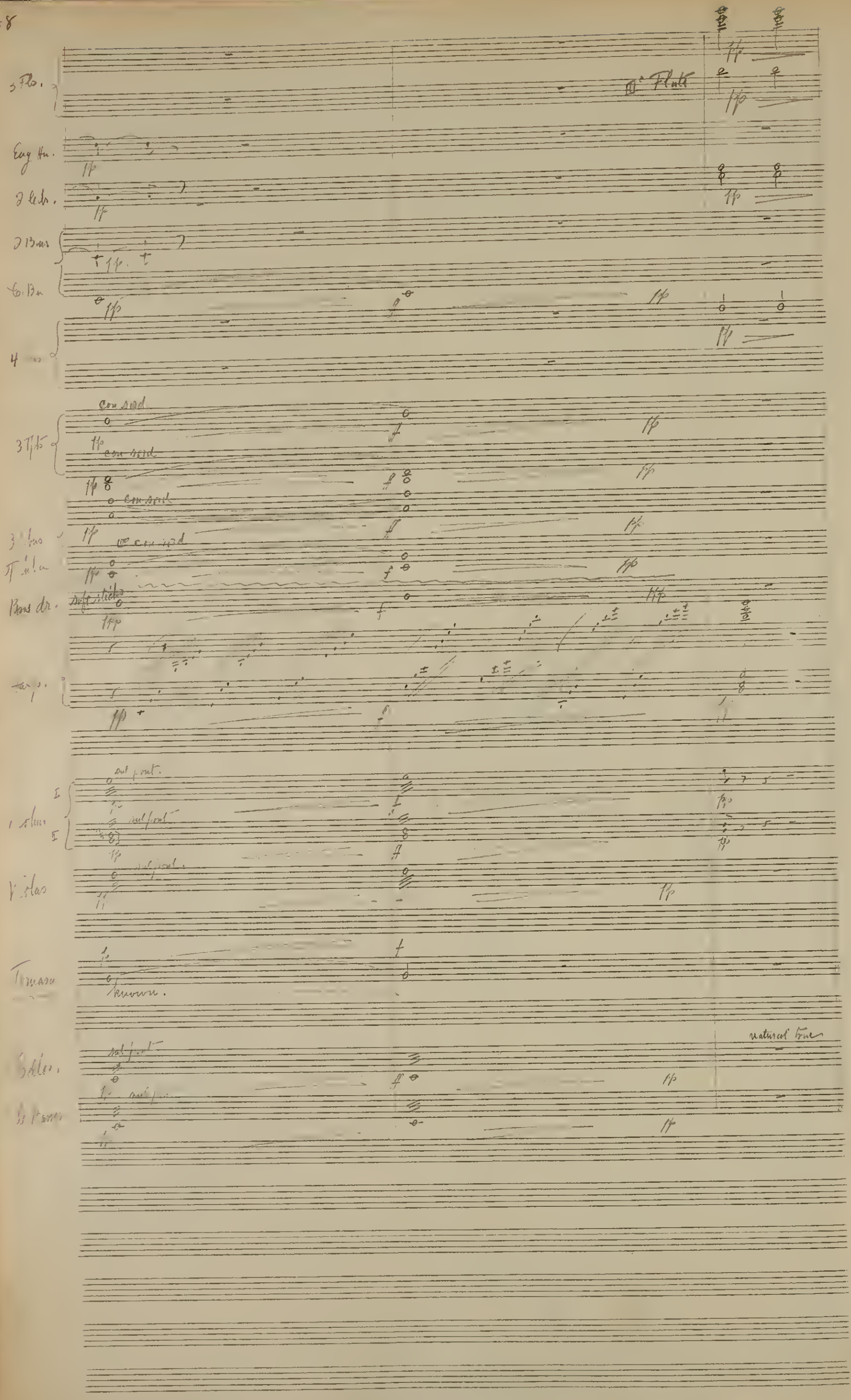
Tomasa.

Thou, great Fa - ther on high mys-te-ry un-

Cellos & Basses

Cellos

Largamente.


3 Fls.
IIIe Flute
Eng. Hn.
2 Clr.
2 Bns
C. Bn
4
con sord
3 Tpts
con sord
con sord
3 Bns
con sord
Bns dr.
soft sticks
sul pont.
sul pont.
Violas
sul pont.
known.
natural tone
sul pont.

p espress. mf

unita in A. Col.

natural tone! mf espress

natural tone

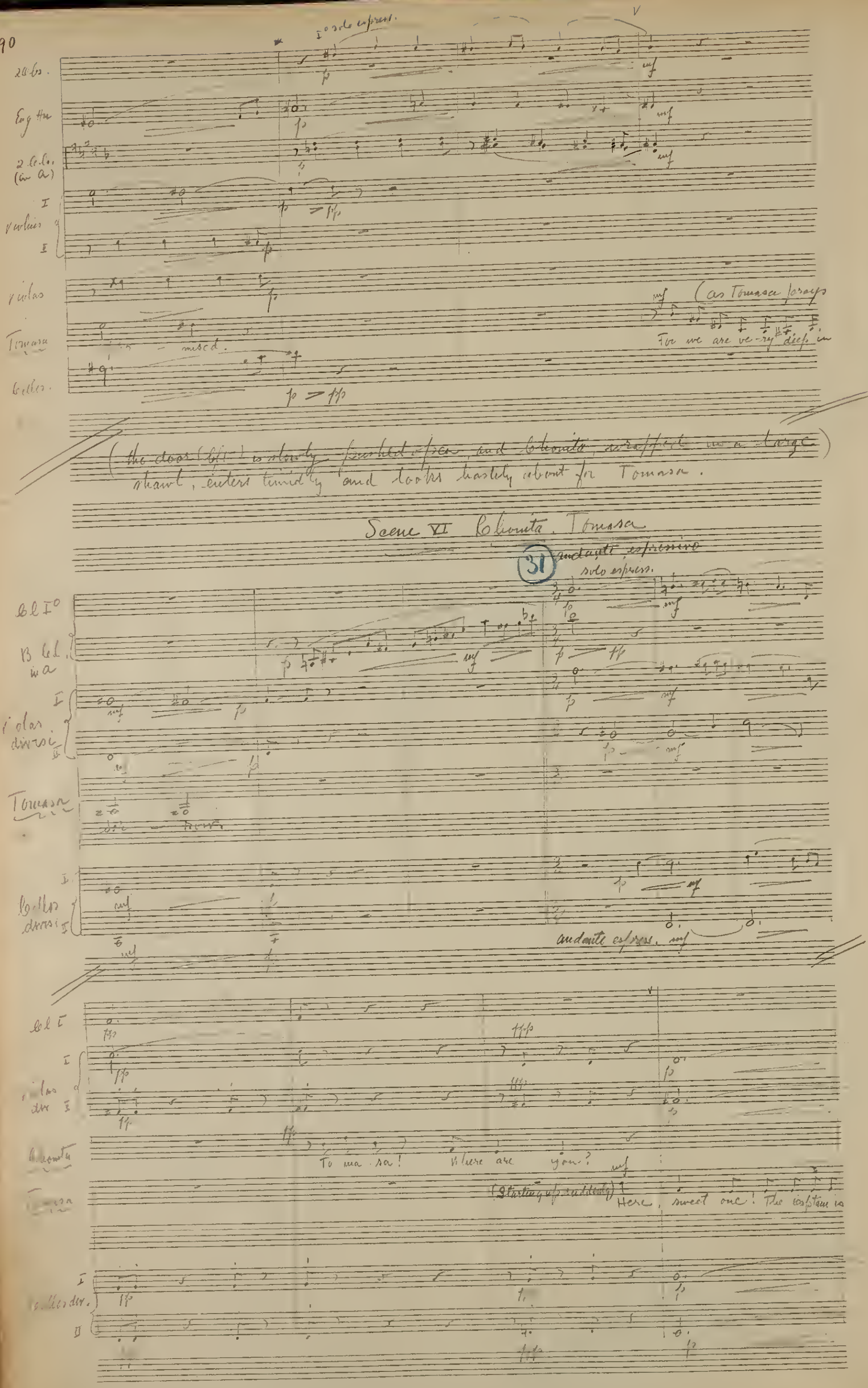
natural tone

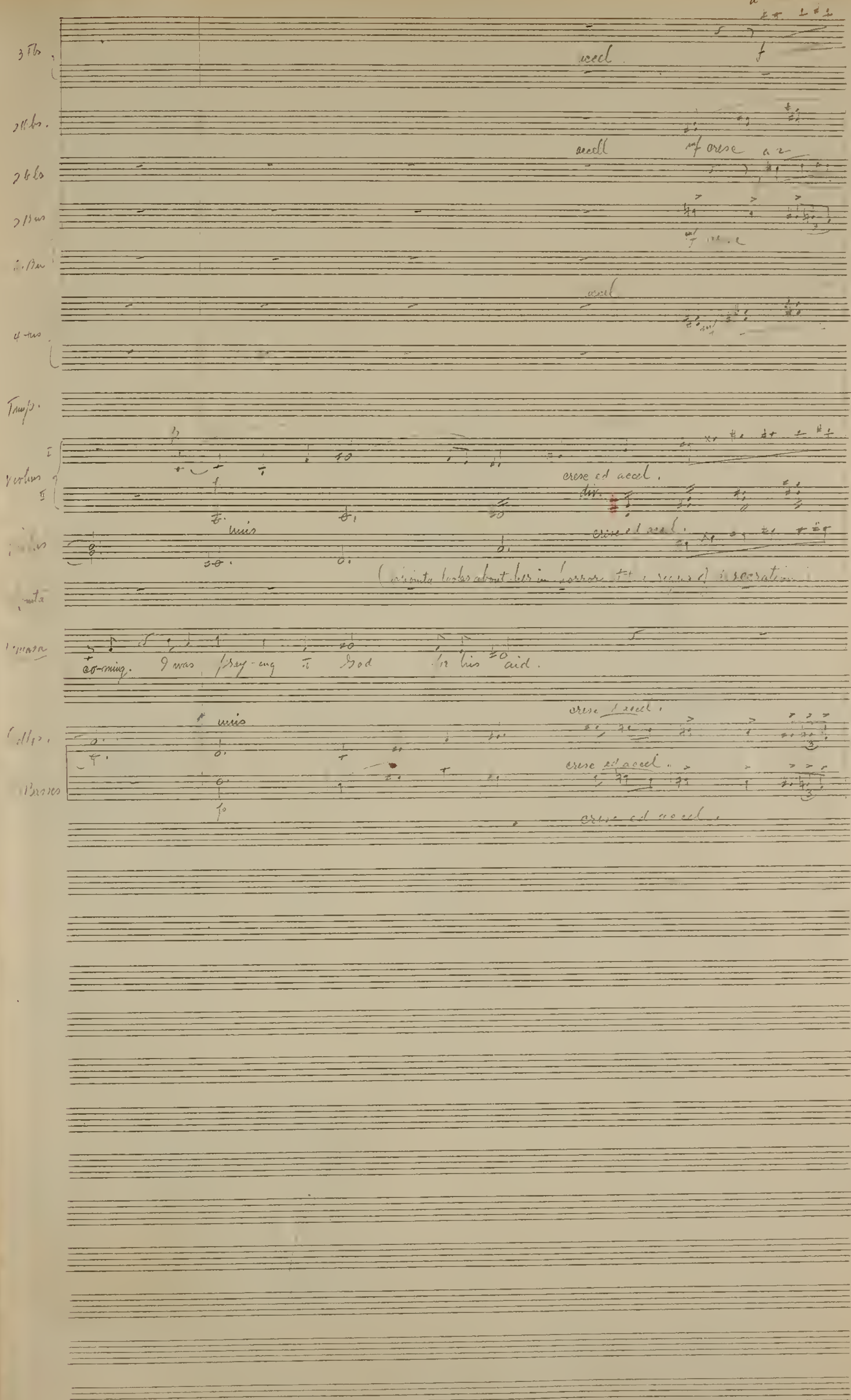
p

mf espress

Send down Thine aid to us now, — as Thou hast

p mf


I° solo espress.
2 Obs.
Eng. Hn
2 Cl. (in A)
Violins
Violas
Tomasa
Cellos
(as Tomasa prays
For we are ve-ry deep in
(the door (left) is slowly pushed open, and Chonita, wrapped in a large shawl, enters timidly and looks hastily about for Tomasa.
Scene VI Chonita. Tomasa
31
andante espressivo
solo espress.
Cl I°
B Cl. in A
Violas divisi
Tomasa
Cellos divisi
andante espress.
Cl I
Violas div.
Chonita
To ma sa! Where are you?
Tomasa
(Starting up suddenly)
Here, sweet one! The captain is
Cellos div.


Tromp.
Violins
I
II
accel.
mf cresc
a 2
cresc ed accel.
div.
unis
coming. I was pray-ing to God for his aid.
Basses

32

Largamente

3 Fl.

unita in Bb

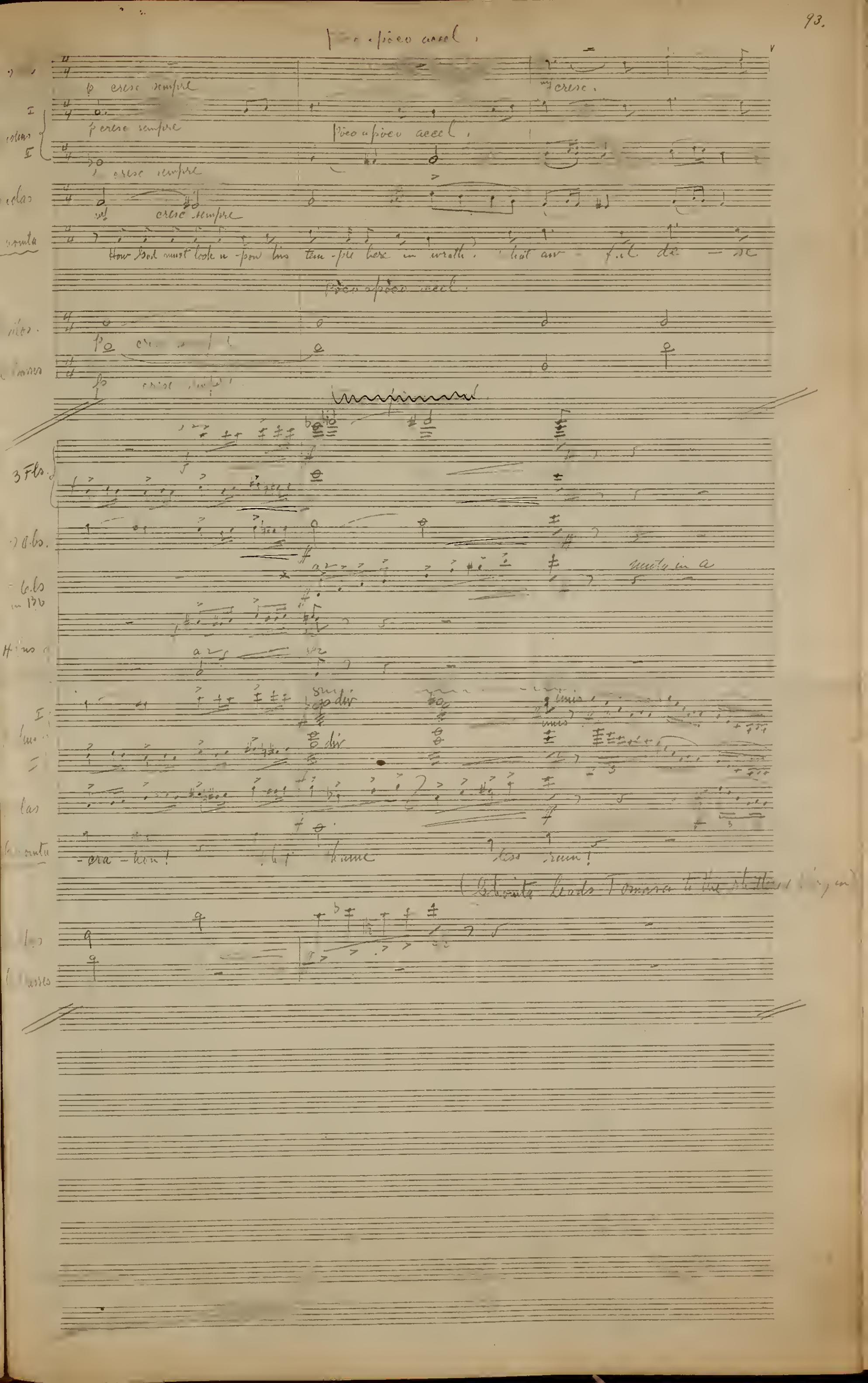
Largamente

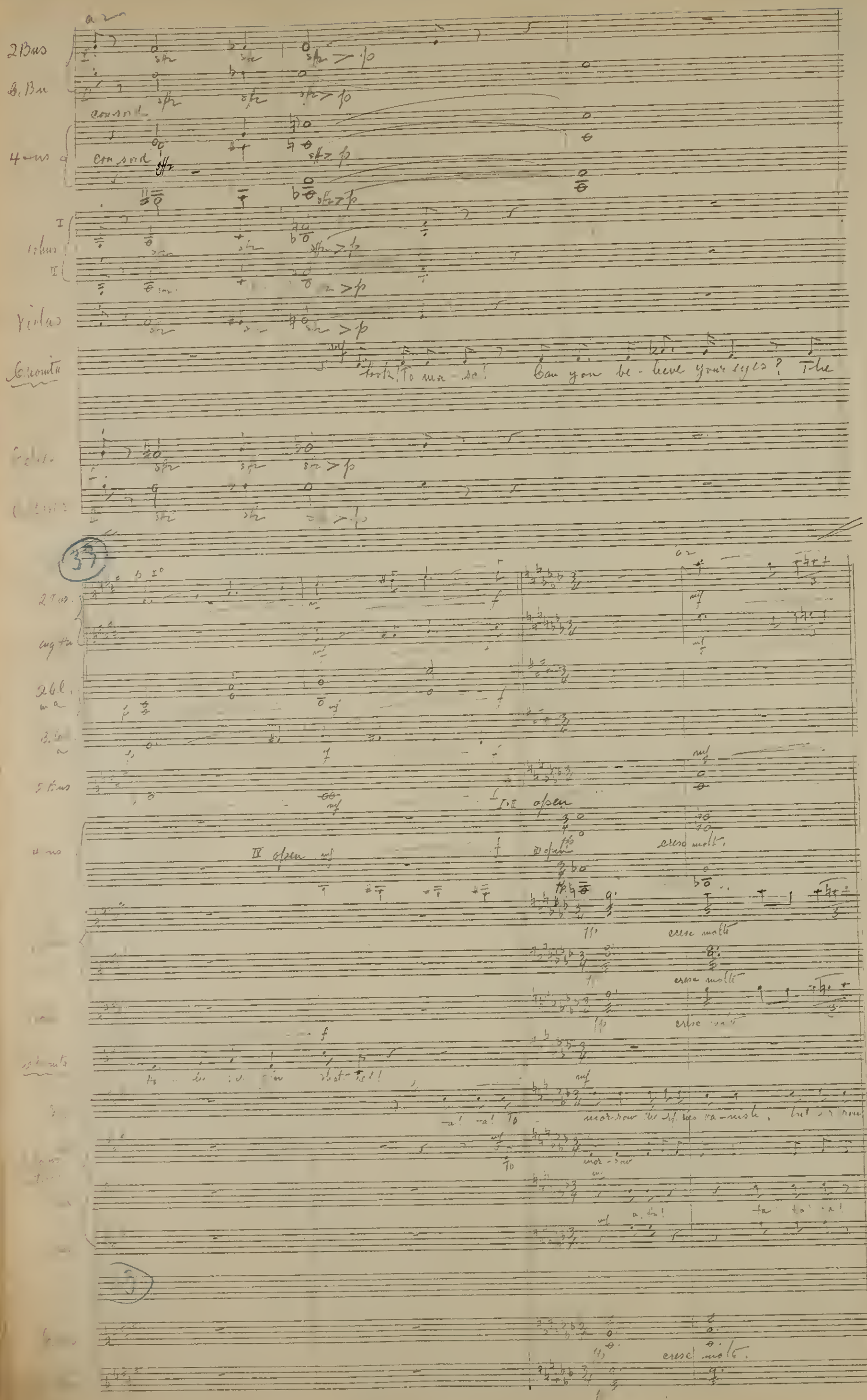
Largamente

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

32

Largamente


Poco a poco accel.
cresc. sempre
cresc.
Poco a poco accel.
cresc. sempre
How God must look u-pon his tem-ple here in wrath. What awful de-se
Poco a poco accel.
3 Fls.
Obs.
Cls in B♭
Hns
dir
unis
Cla
-cra-tion!
Thame
less ruin!
(Chorus leads Tomasa to the shelter)


2 Bus
B. Bu
con sord
4 ns
Violas
Cronita
look! To ma-so! Can you be-lieve your eyes? The
37
2 Bus
cresc molt.
IV open
cresc molt
cresc molt
cresc molt
mor-row
mor-row
cresc molt.

2 Obs

Eng.ta

2 Bns

4 Hns

I

Violins

II

div

unis

Violas

Chorista

God will pu-nish: you shall see To-ma-sa. He will pu-nish with his

Sop.

Chorus

ba-nish

Alt.

Cellos

C Basses

2 Cl.

B. Cl.

I

II

div

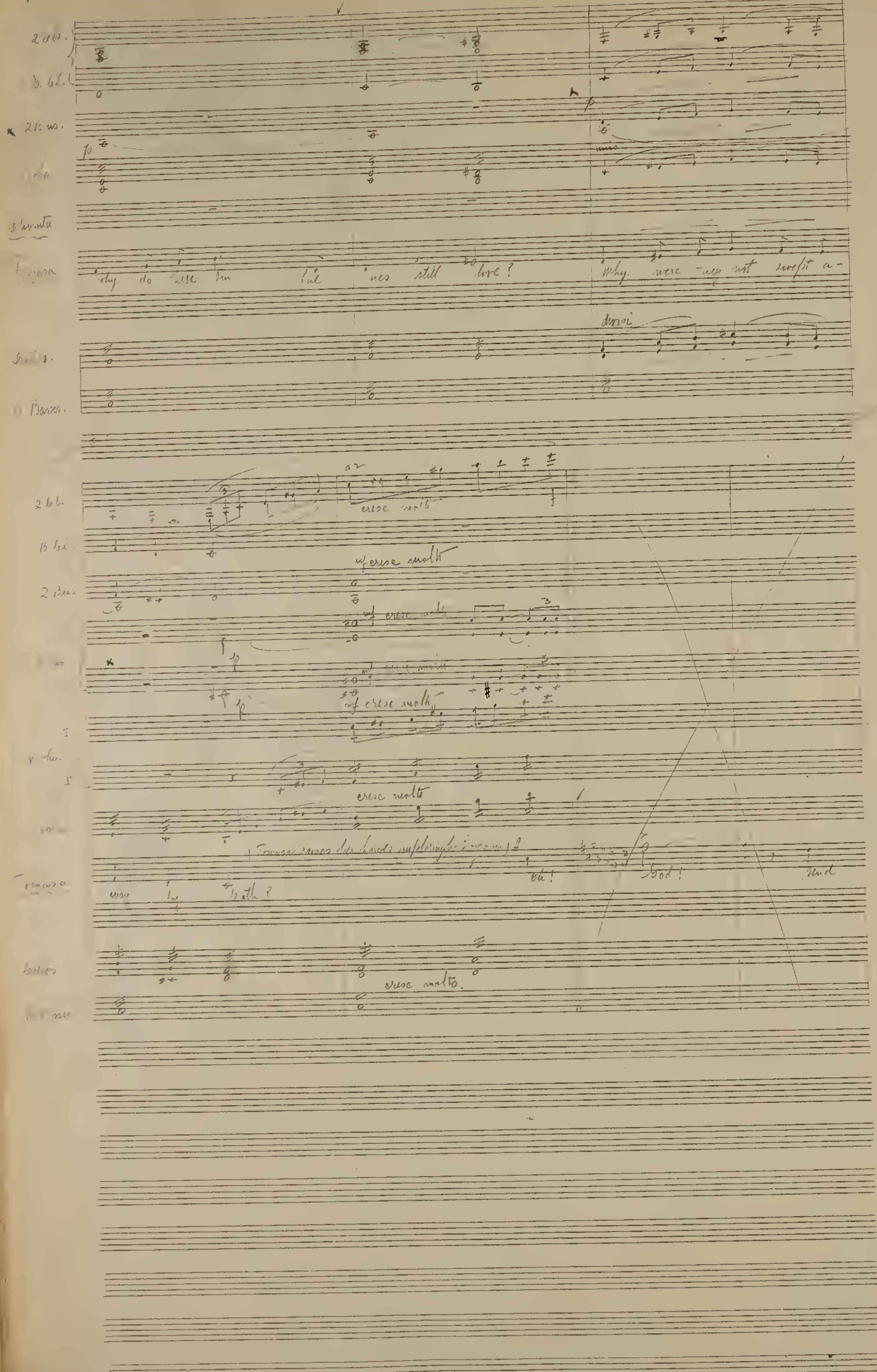
Chorista

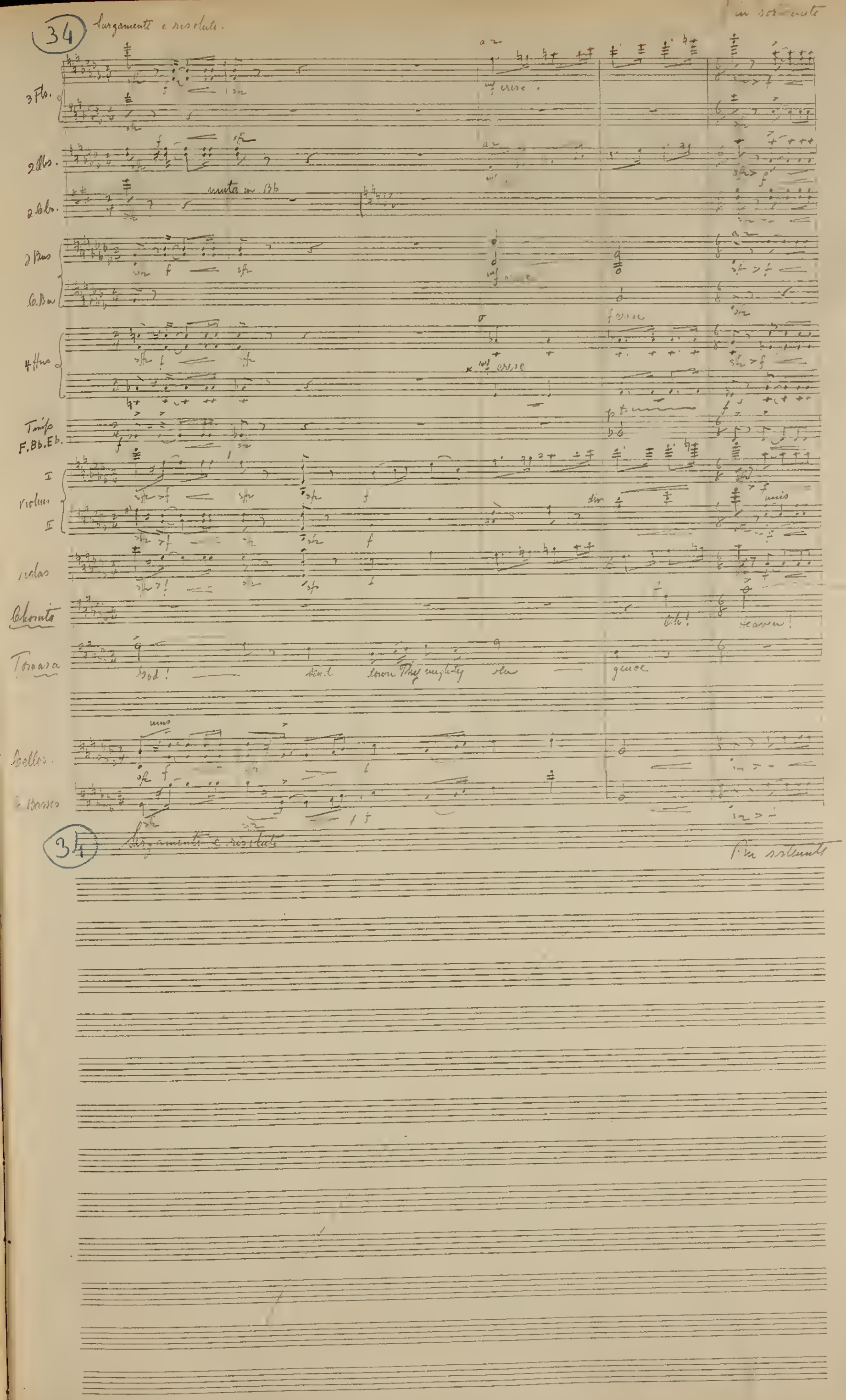
scourge

Tomasa

mf

g too be-lieve in His great jus-tice. but


do
still
love?
Why were
divisi
a 2
cresc molto
mf cresc molto
cresc molto
death?
Oh!
God!
cresc molto.


34
Largamente e risoluto.
in sostenuto
3 Fls.
2 Obs.
2 Clos.
muta in Bb
2 Bns
C.Bn
4 Hns
Timp
F.Bb.Eb.
Violins
I
II
Violas
Chorista
Tomasa
Oh!
Heaven!
God!
send
down
Thy mighty
sen
gence
Cellos.
Basses
34
Largamente e risoluto
in sostenuto

3 Fls.

2 Obs.

2 Bas

6. Bas

4 Hns

Timp.

I

II

Chorus

Violins

I

Violas

Chorus

Tomasu

Cellos

6 Basses.

pi - ty on my sor - row.

pin dolce

show now thy

cresc

cresc

cresc.

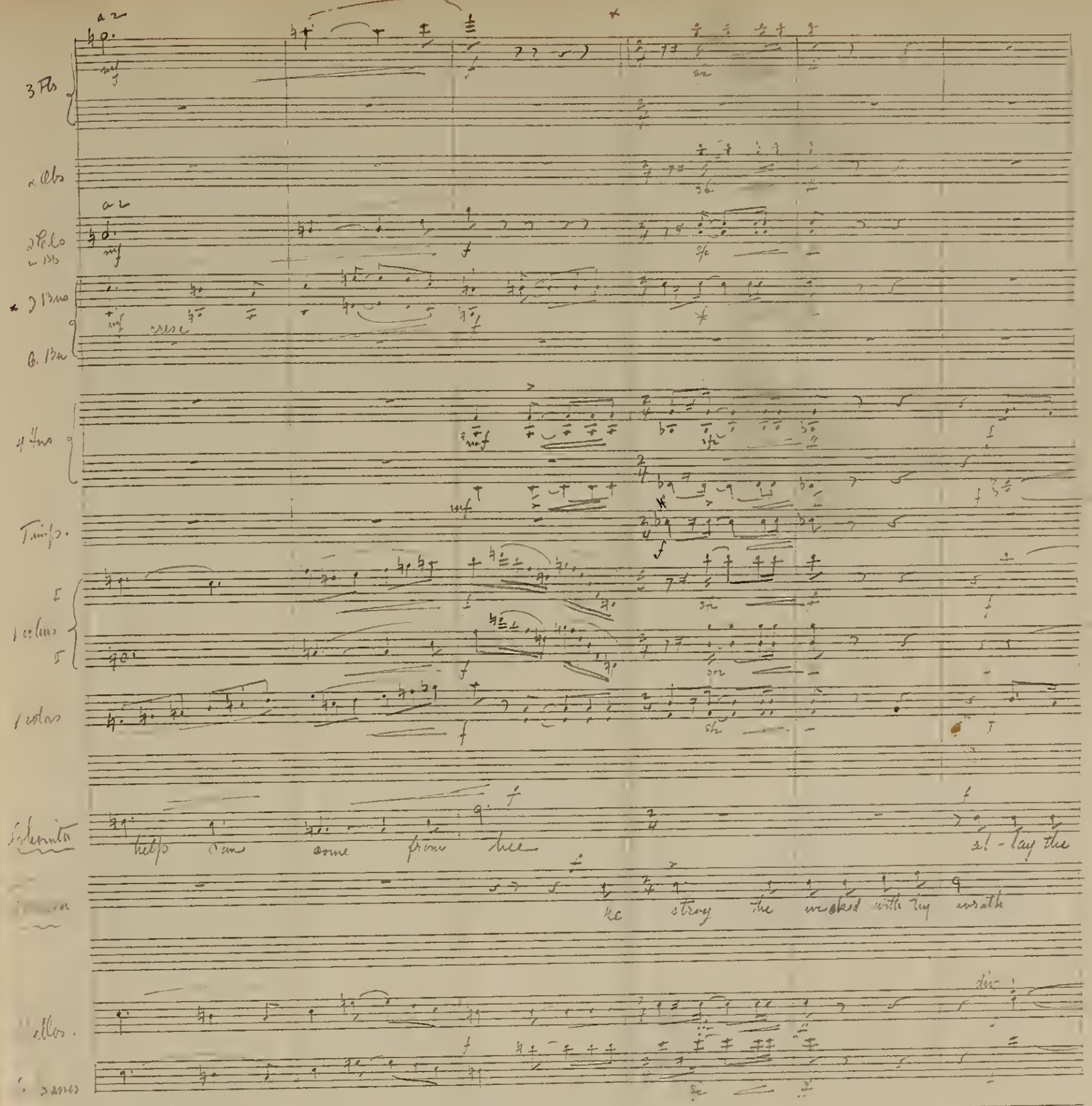
pin dolce

my on - ly

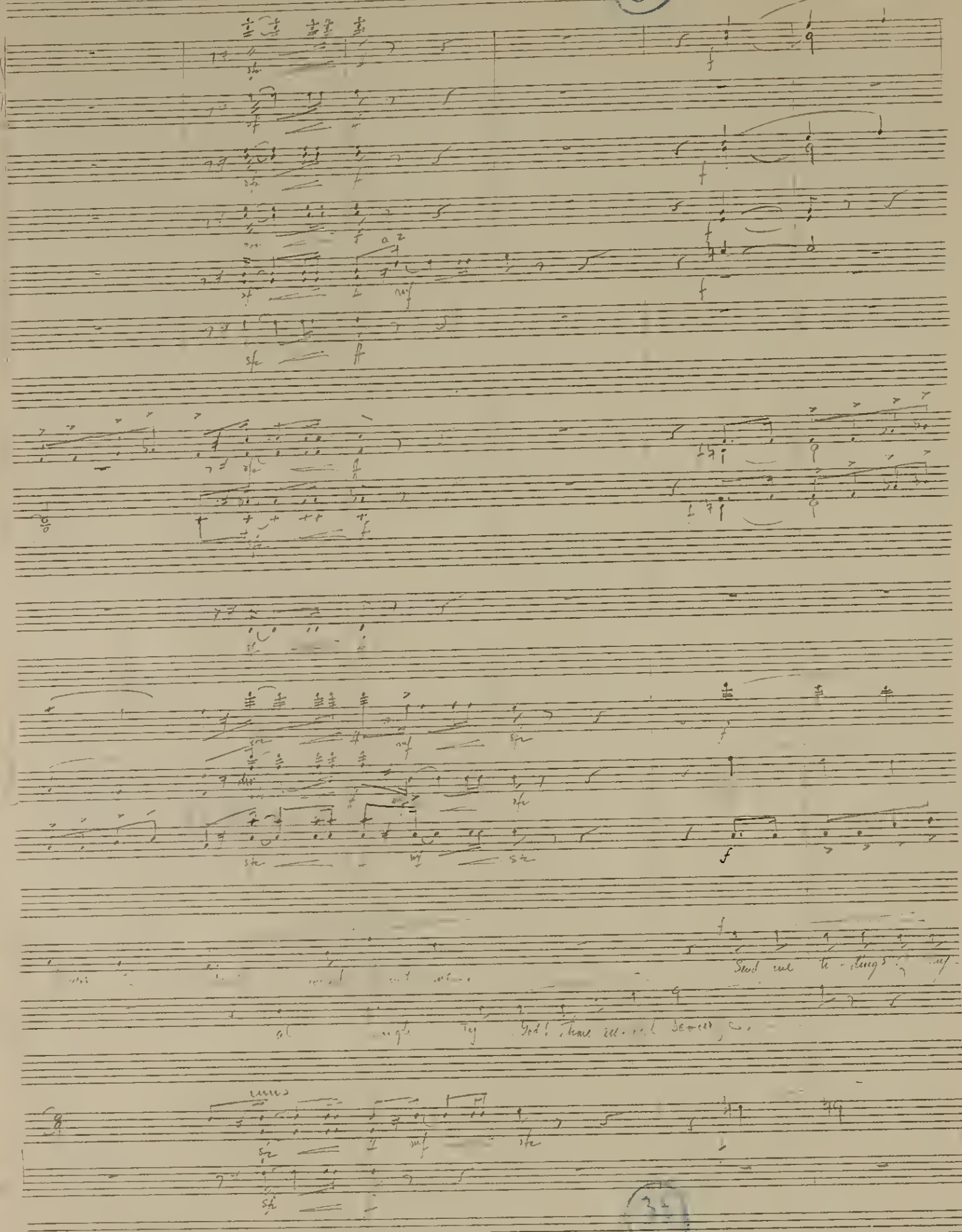
men - ey to the faith - ful

cresc

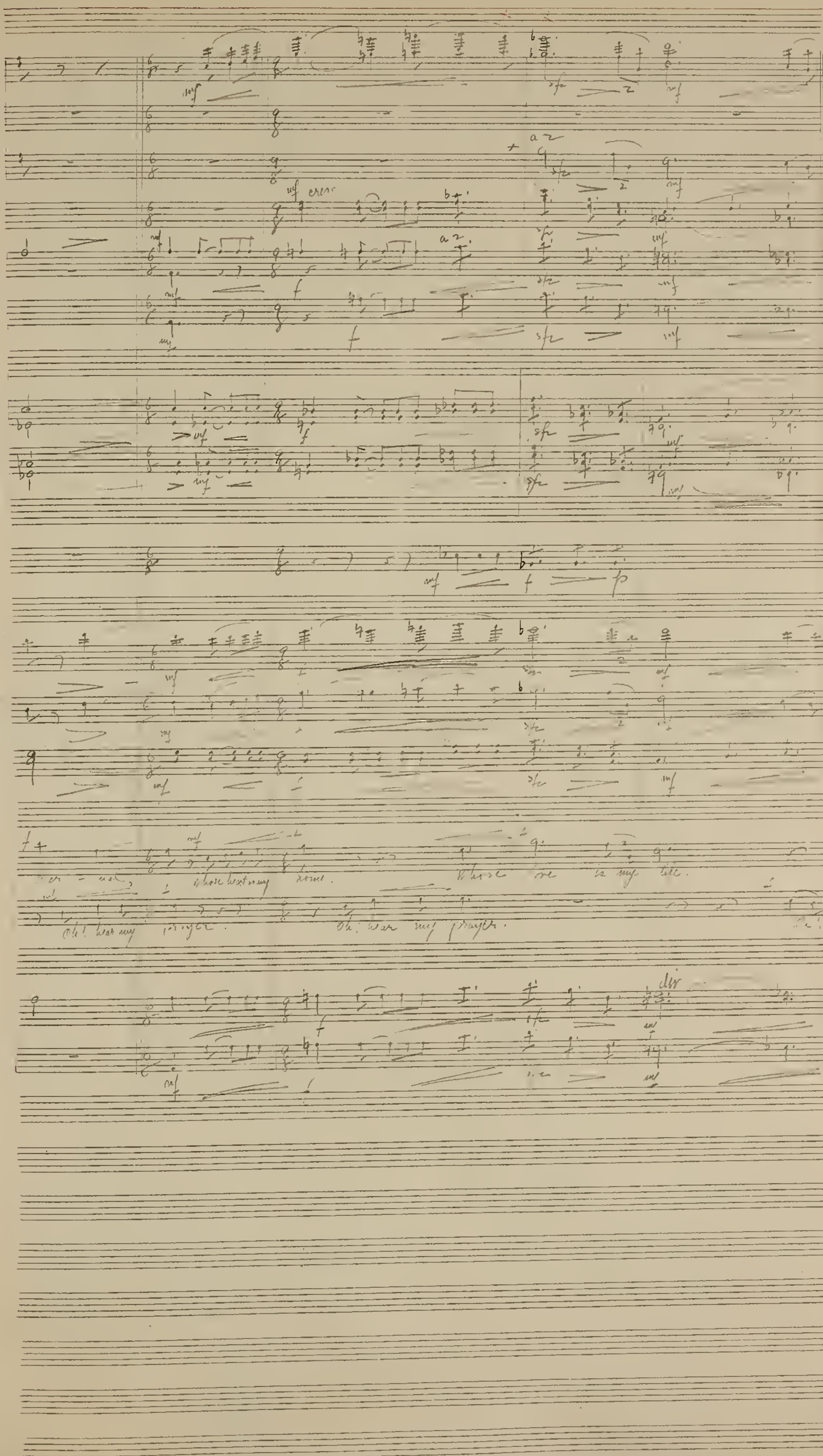
cresc.

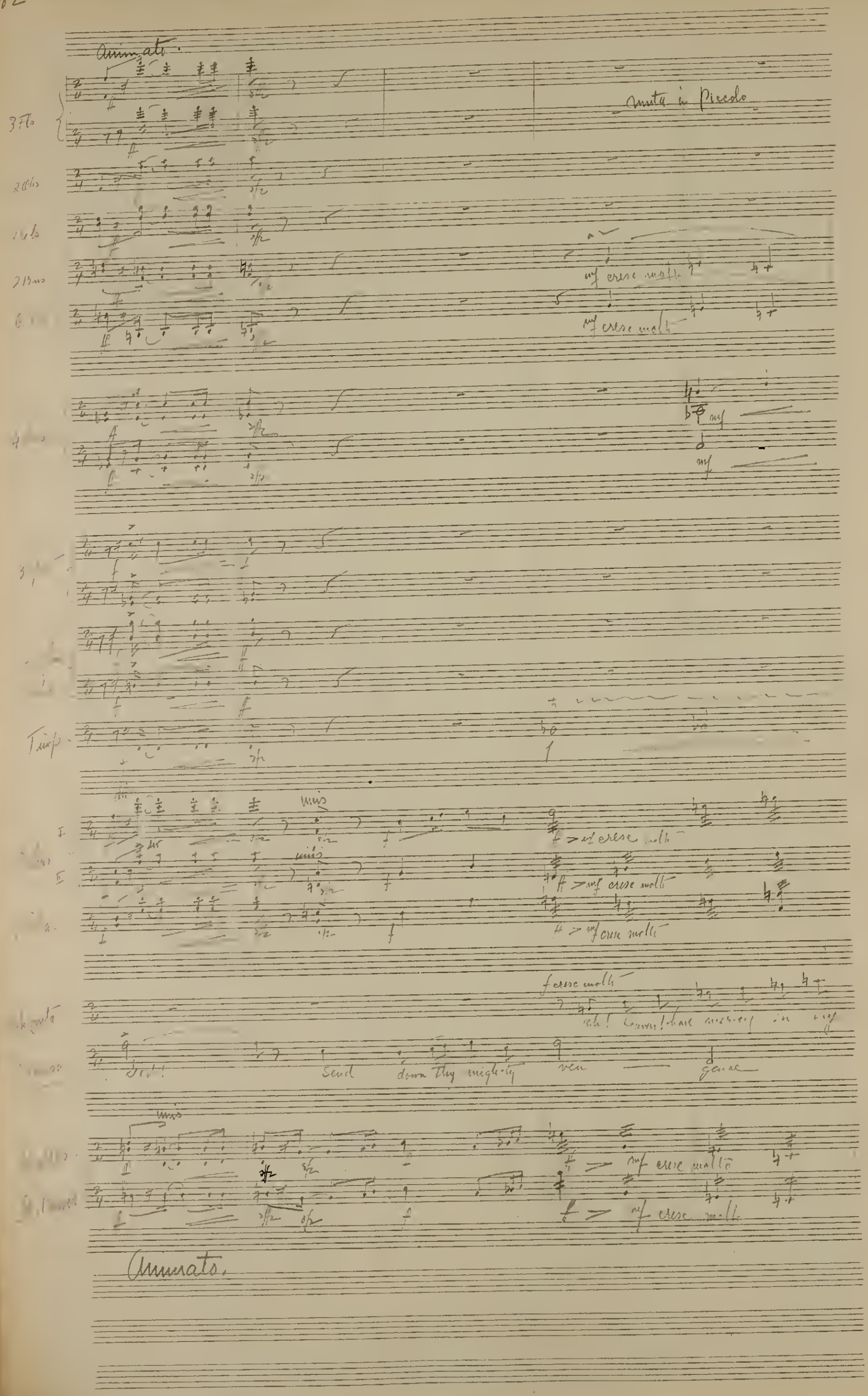

3 Fls
2 Obs
2 Cels
2 Bns
B. Bn
4 Hns
Timp.
1 colors
1 colors
help can come from thee
al - lay the
re stray the wicked with thy wrath
Cellos.
Basses

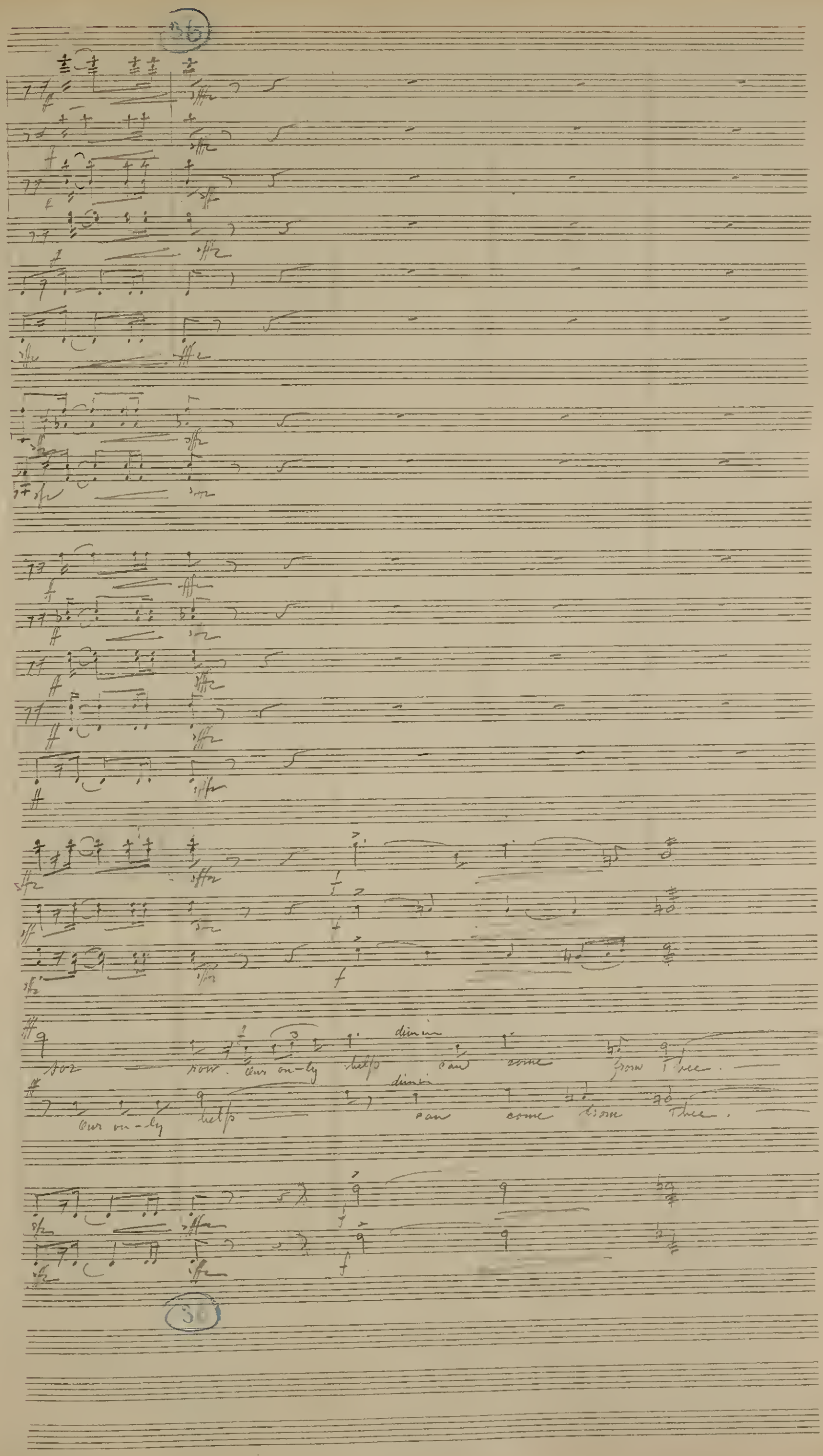
35



35


mf cresc
a 2
a 2
dim
Oh! hear my prayer.
Oh! hear my prayer.


Animato.
3 Flo
muta in Piccolo
mf cresc molto
Timp.
unis
f > mf cresc molto
f cresc molto
Send down thy mighty
ven
gence
mf cresc molto
Animato.


36
dimin
Sor — row. Our on-ly help can come from Thee. —
dimin
Our on-ly help — can come from Thee. —
30

Scene VII Chonita, Tomasa, Burton, Corp Tom.

The chancel door opens. Burton appears with Corp Tom. They stand near entrance. Singing and daughter outside, softer as door closes

Allegro con spirito

Muta in a.

2 Cls.

2 Bns

4 Hns

Violins

Chonita

Tomasa

Burton

Tom

(The door closes.)

(Burton starts in surprise)

What Cho-

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

Ha! Ha! Ha! Ha! Take care, take care. The flash of her black eye

Her glance — bids you fal-low

Allegro con spirito

37

p

p

p

(To Tom, hurriedly

here Put the men to work in the

birds you fil ow Take [illegible]

care, take care tra la la la la For er light heart may be [illegible]

37

2 Fls

2 Cls

2 Bns

C. Bn

4 Hns

I

II

Burton

Tom

Tom

Bass

Bellos.

Cornet

p

dir

Burton: Turn ahes. Have no lur-king a-bout here, Cor-poral Then look at the

Tom: Hath eye de-cei-ving - [illegible] you bind-ly, and her laugh tra la la la Turn un-

Tom: Take care, take care tra la la la la eh! be-ware tra la la la! She is

cresc.

cresc

cresc

cresc.

cresc

cresc.

cresc.

cresc.

cresc

sen - tries all; try them your - self

(Burton appears, ashes Chonita anxiously

(Exit Tom unriedly.)

Music loud outside as door opens

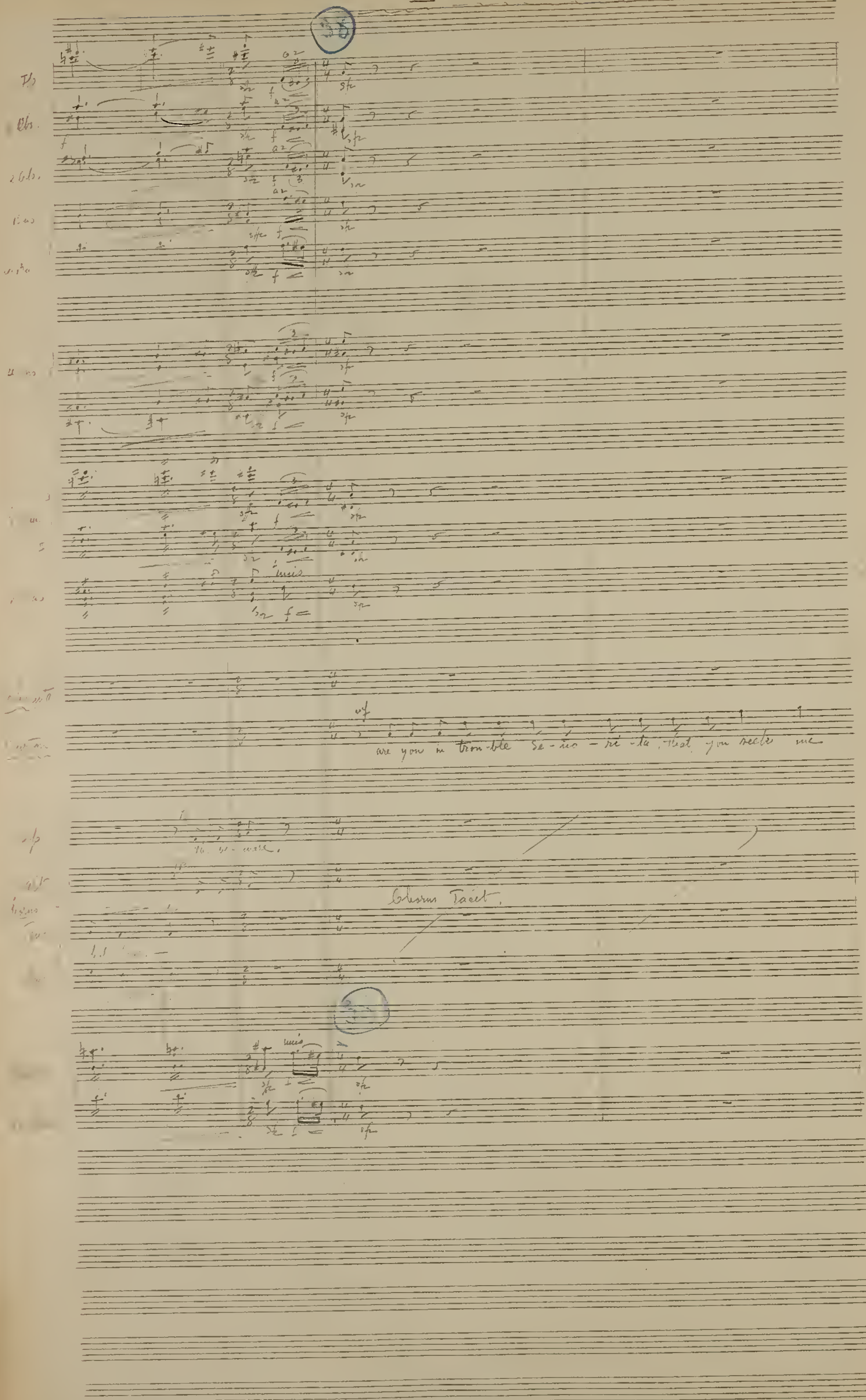
(The door closes and the music and laughter cease [illegible])

kind - ly kind - ly. For her heart, tra la la, may be hol - low

shal - low. shal - low. and her hear - tra la la la, may be hol - low

cresc

Scene VIII Sonita. Timasa Burton.



2 Obs.

Eng Hn

2 Bus

Violas divisi

Chorista

We heard of the fight last night. Was it fear - ful? Were ma - ny

Burton

here?

Cellos divisi

2 Obs

Eng Hn

2 Bus

I

Violas

Chorista

hurt? a - ny killed?

Burton

was on - ly a skir-mish. They thought [illegible]

Cellos

C Basses

Violins

Violas

Burton

mid - night. But we were rea - dy and ea - si - ly drove them off

Cellos

C Basses.

Ob I°

Violins I

Violins II

Violas

Clarinets

yes! But of them? Did you see? Were a - my

Burton

Hard - ly a man was woun - ded.

Cellos

Basses

Ob I°

Violins I

Violins II

Clarinets

hurt, or killed?

Burton

On - ly an old In - di - an, shot, out here in the

Violins I & II

Violins I

Violins II

Violas

Clarinets

Burton

gar - den. and then there was one on a horse who fol - lowed me

Cellos

Basses

Hns I-II

Violas

Burton

close. He seemed to have cho-sen me for a spe-cial vic-tim

2 Obs.

2 Obs in A

2 Bns

Hns

3 Tpts

Hns

Violas

Burton

killed him. They ca-rried him off.

Bellos

C. Basses

2 Fls.

2 Obs.

2 Cls.

2 Bns.

4 Hns.

Violins I

Violins II

Violas

Mute in Bb

div

unis.

div.

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

Cornuta

yes! yes! Se — ñor!

And the horse! what co-lor was

Cellos

Basses

stopped

stopped

Timp. F3:D

cresc molto

Violins I

Violins II

Violas

Ah! God

Twas

(Surprised)

The horse!

Why.

white!

cresc molto

cresc molto

40 Allegro appassionato

3 Fls.

2 Obs

Eng Hn

2 Cl-bs in Bb

2 Bns

Cl Bn

stoppi

4 Hns

stoppi

Tpt I° con sord

3 Thns & 1 Tuba

Timp

I

II

Clemnita falls fainting in Tomasa's arms, and is carried by her with Burton [illegible] to the couch, [illegible]

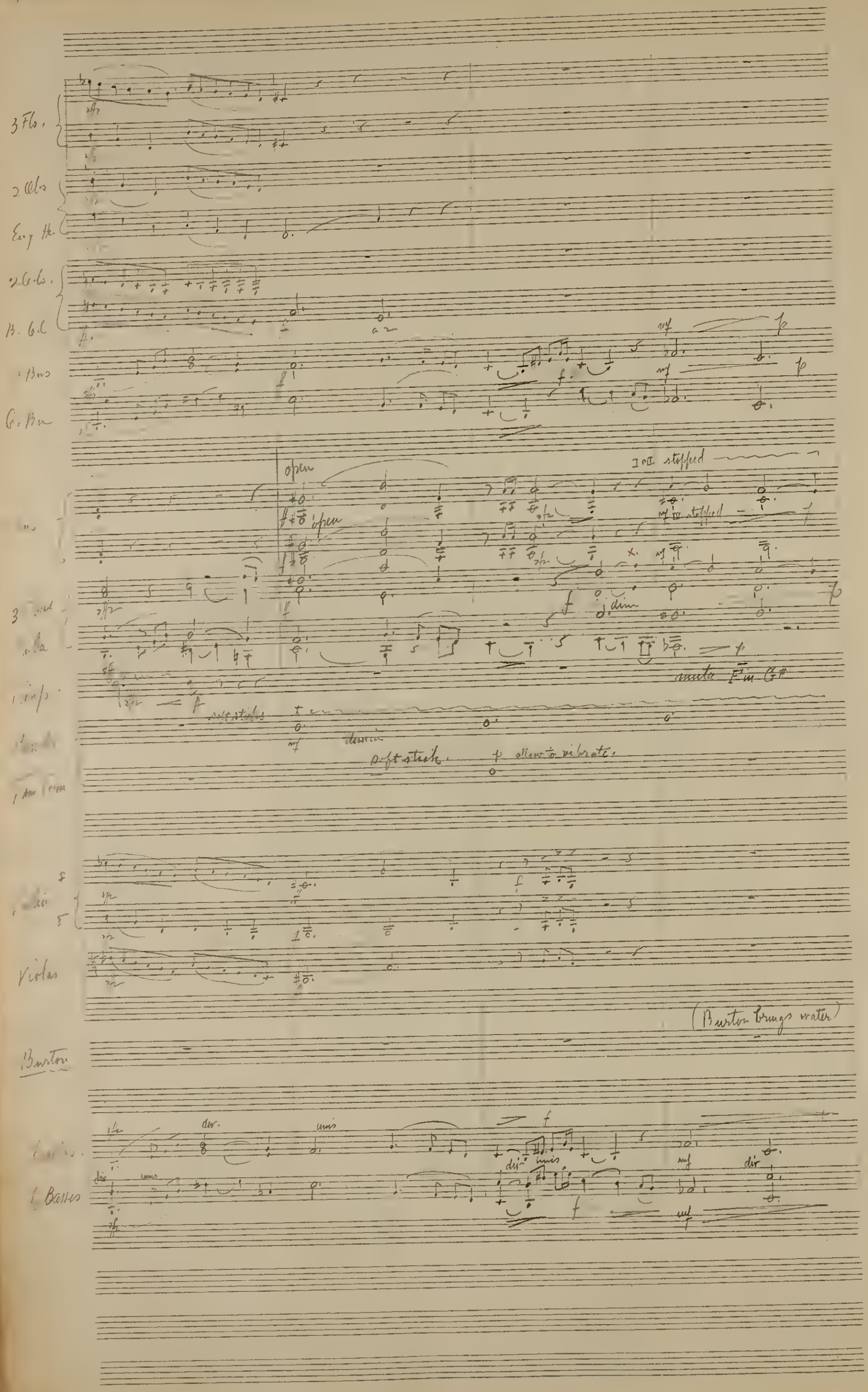
Ber — nal

Vlns.

Vlns.

40

Allegro appassionato


3 Fls.
2 Obs
Eng. Hn.
2 Cls.
B. Cl.
Bns
C. Bn
open
I & II stopped
III stopped
dim
mute F in G#
soft stick
dim
soft stick
allow to vibrate
Violas
(Burton brings water)
Burton
Basses
div.
unis
dir.

Moderato

muta in a

muta in a

open.

div sul pont

div sul pont

natural-tone unis

(To himself)

Here! To-ma-sa! Here is wa-ter. That Spaniard! Can he be the

unis

Moderato

Eng. Hn

B. Cl.

2 Bns

6 Bn

4 Bns

3 Thns

Tuba

Timp.

I

div. sul. [illegible]

unis. nat. tone.

(Tomasa tries to revive Lahonita with water and by rubbing her wrists and temples) She pauses in her work.

Si! Se-ñor

To Tomasa

To-ma-sa!

Was the one on the horse her

unis.

Hns I & II

Hn IV

add Hn 3

cresc.

Violas

To herself

Tomasa

Sue

2 Fls.

2 Obs

2 Cls

B. Cl

2 Bns

stopped

stopped

Violins I

Violins II

Violas

Burton

Her lo-ver's slayer she will loathe with in-fi-nate hat-red. But no! 'Tis war!

Bellas.

(42)

2 Fls.

2 Obs.

2 Cls

B. Cl

Solo espress.

Violins

sul G

Violas

Burton

She must for-give. a-lone, de-fence-lest, she must let me shield her. I am

2 Fls
2 Obs
2 Cls
B. Cl
2 Bns
4 Hns
Violins I II
Violas
Burton
Cellos
C. Basses

(To Tomasa)

all that is left her. No other guardian is near. To-ma-sa, does she re-

arco

Eng Hn.
2 Cl.
B. Cl.
2 Bns.
Violins I II
Violas
Tomasa
Burton
Cellos
C. Basses

She moves her lips, Se-ñor. She prays. (Turning away sadly) Pray!

-vive. (Burton leans over Chonita) For him! God give me a love like hers.

pizz

2 Fls

2 Obs.

2 Cls.

2 Bns.

4 Hns

Violins I

Violas

Tomasa

leave us, se - ñor: she will soon be strong. We will go. —

Burton

no! I must speak with her a - gain.

Cellos.

arco

C. Basses

(13)

2 Fls.

2 Obs

2 Cls.

2 Bns

Violins I

Violas

(In accents of hatred)

Tomasa

with her, se ñor? you with her?

(Chonita opens her eyes, and rises

Chonita.

Cellos

C. Basses

Poco meno mosso.

espress.

Solo Violin I

Solo Violin II

Solo Viola

(feebly, without noticing Burton)

Chomita

To-ma-ra! come! We will go - home.

Solo Cello

Poco meno mosso

44 Allegro appassionato.

2 Obs

2 Cls

2 Bus

4 Hns

Violins

Tutti

div

unis

Violas

Tutti

Chomita

a-las! there is no home,

{she sobs passionately, leaning upon Tomasa, who leads her slowly away toward door left.}

(Burton follows imploringly

Burton

Tutti

div

div in 3

div in 2

Cellos

C. Basses

44 Allegro appassionato.

2 Fls

2 Obs

2 Cls

2 Bns

C.Bn

4 Hns

3 Tpts

I & II

3 Trbns

III

Timp. G.C.D

p cresc.

I

II

Se - ño - ri - ta, lis - ten! ine word! Cho-ni - ta!

div

mins

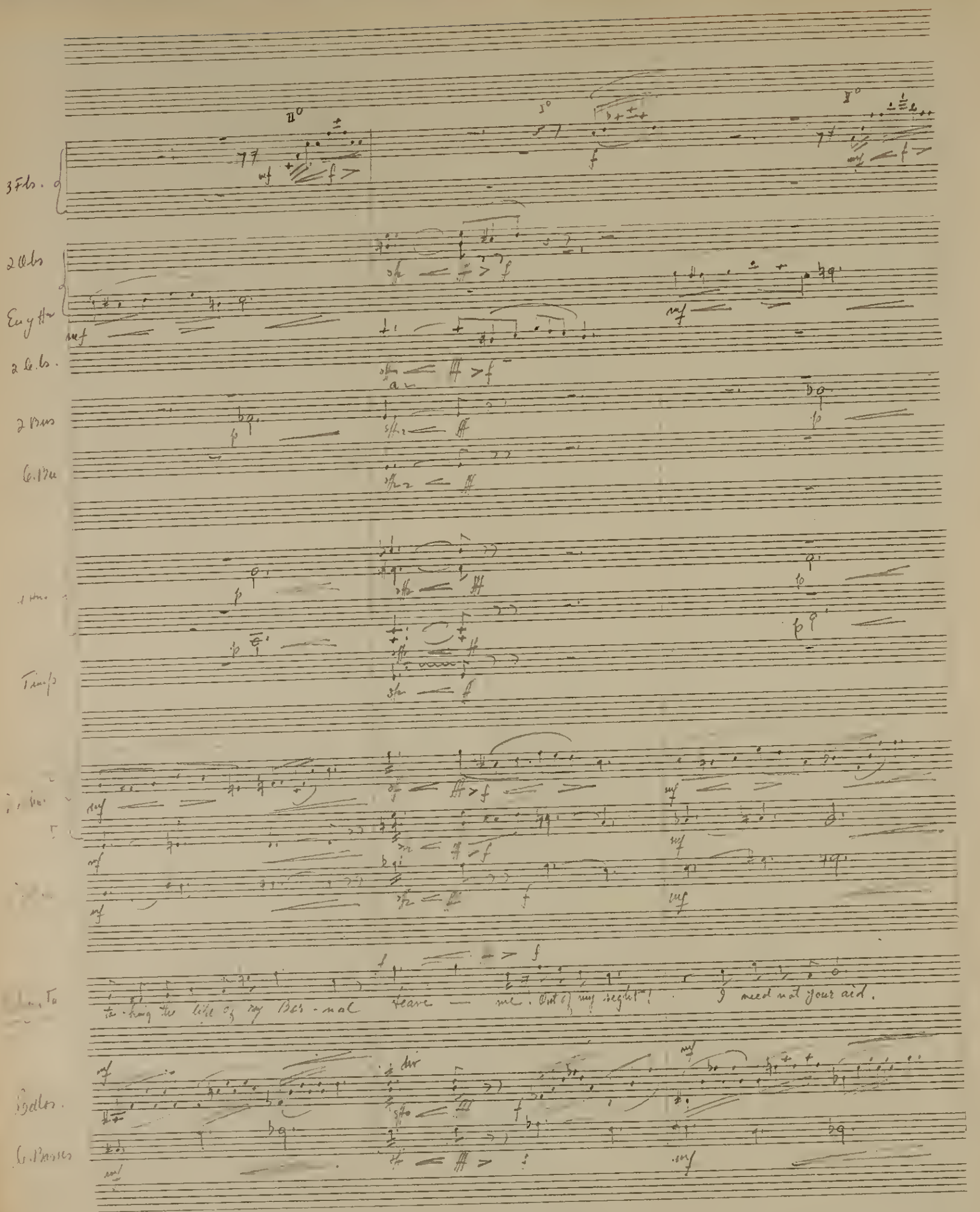
div

mins

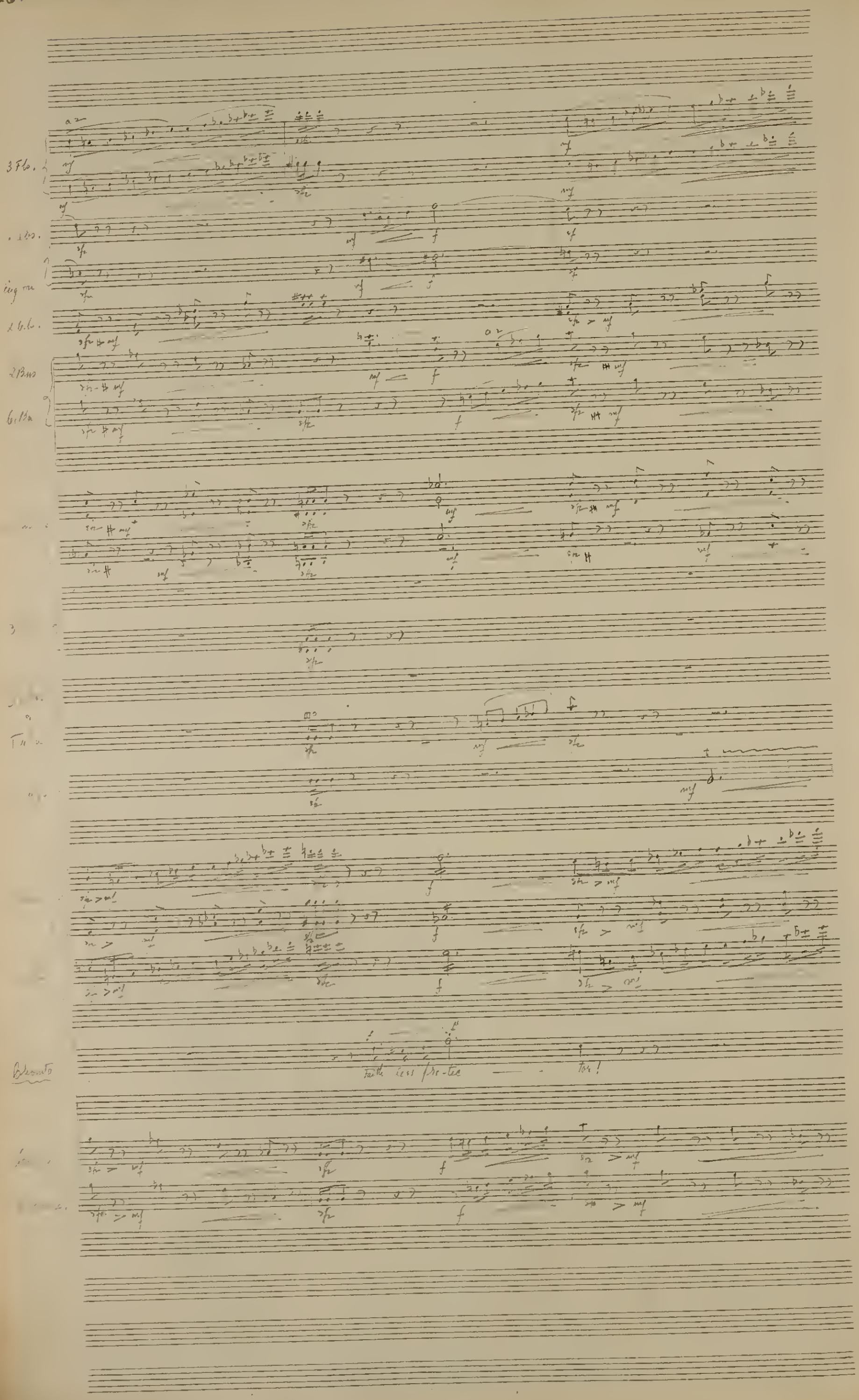
(Chonita turns angrily upon Burton)

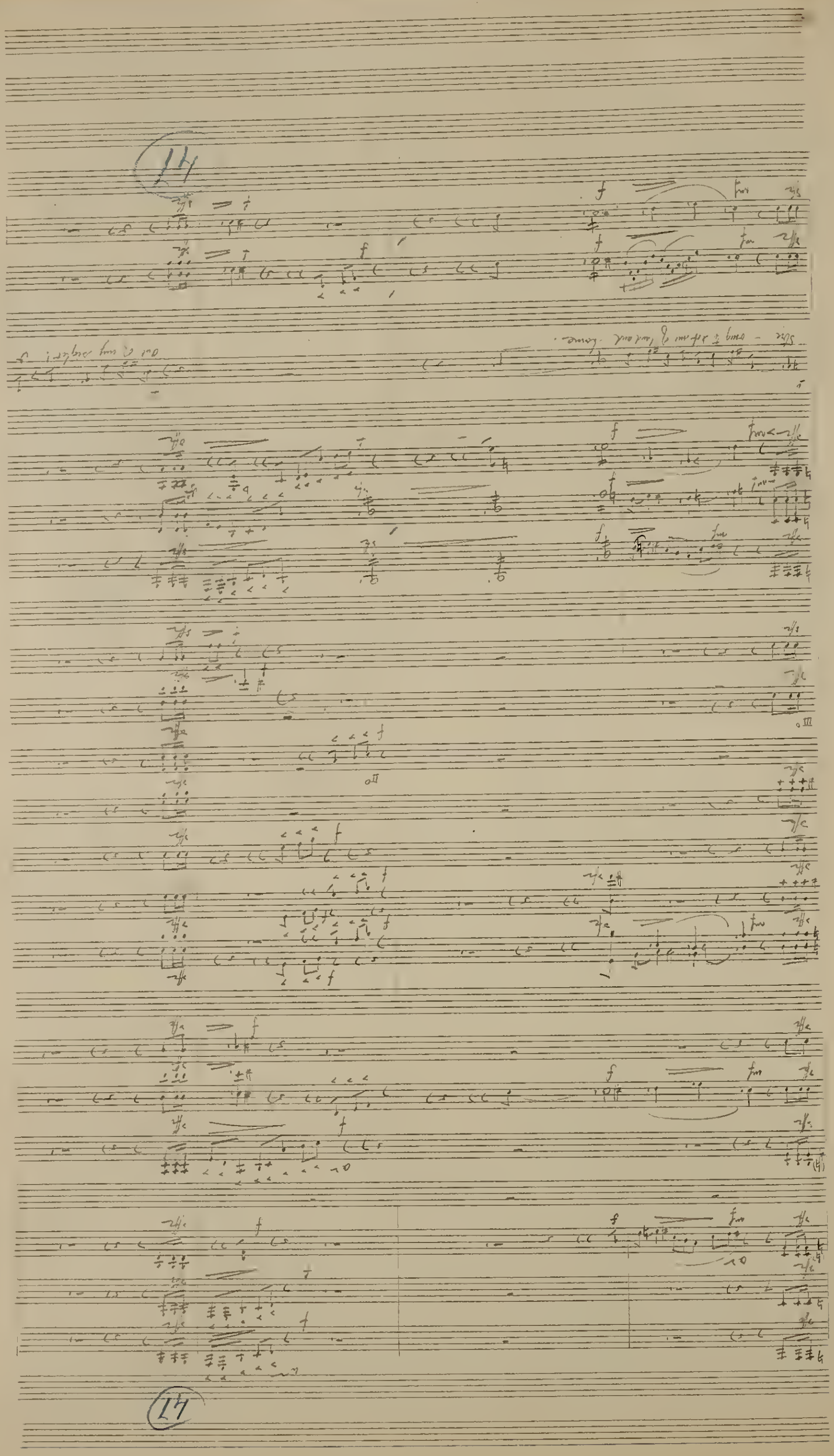
not that name to me, Se-ñor! ne-ver a-gain that name to me! you who have robbed me of life,

div


3 Fls.
2 Obs
Eng Hn
2 Cls.
2 Bns
C. Bn
Timp
Bdlos.
C. Basses
to-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. Treach-er-ous guar - dian


3 Flo.
2 Bus
6 Bu
Bisonto
Faith less pro-tec
tor!



3 Fl.

a 2 f cresc molto ed accel.

col 2do

2 Obs.

a 2 f cresc molto ed accel

col 1mo voce.

Eng. Hn

a 2 f cresc molto ed accel

muta in a.

2 Cls

2 Bns.

f cresc molto ed accel.

6. Bn

f cresc molto ed accel.

col 1mo voce

open

stopped accel

4 Hns

f accel

stopped

open

3 Tpts

accel

mf

mf

col 1mo voce

3 Tbns & Tuba

accel.

f cresc molto

f cresc molto.

muta in G#, C#, D#

Timp.

cresc. molto.

mf

cresc molto ed accel.

col 1mo voce

I

f

col 1mo voce

f

col 1mo voce

f cresc molto ed accel

Barton

hate

you

(with solemn authority)

(Recit.)

Sisten, I say! Curb your

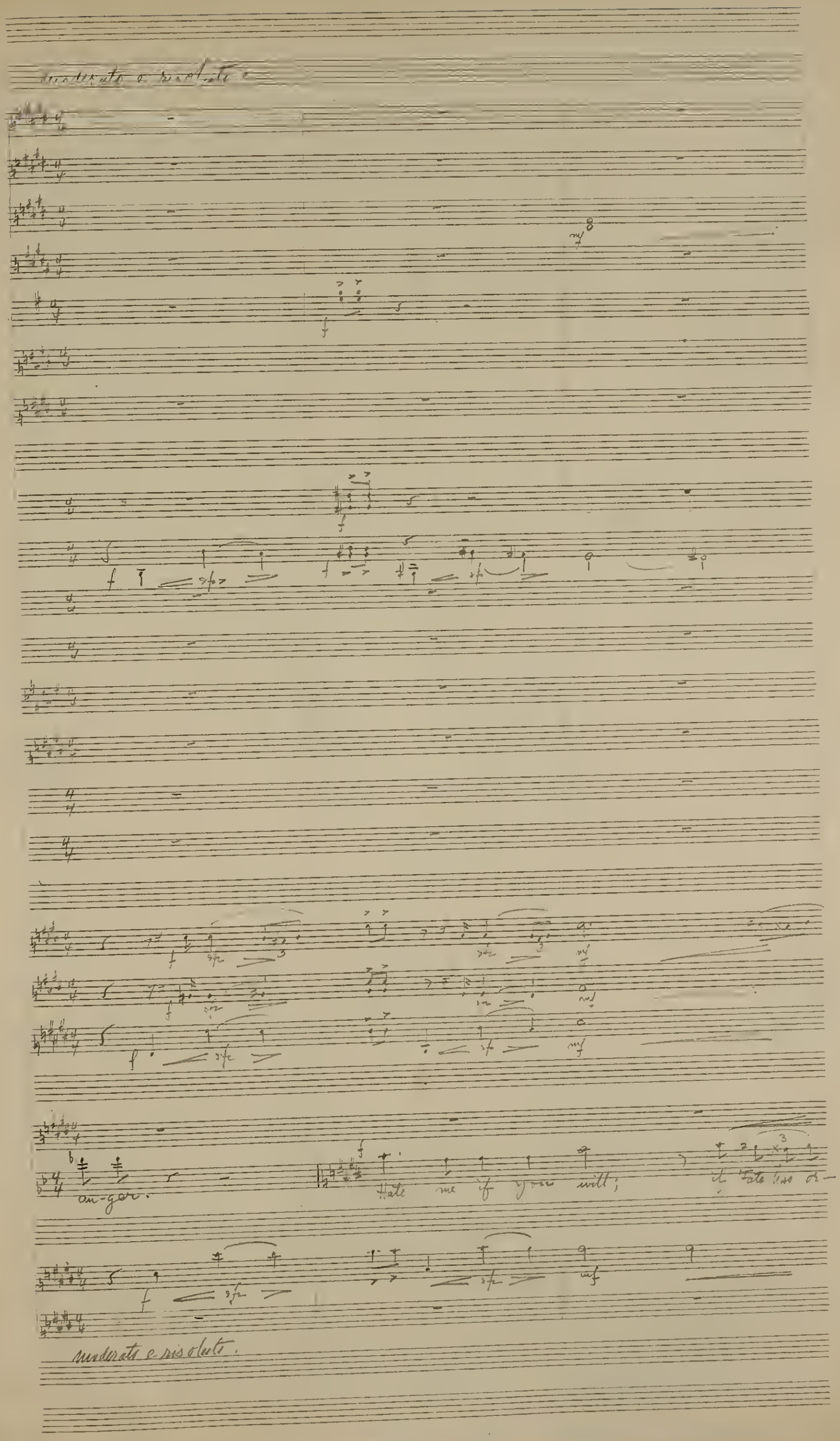
div.

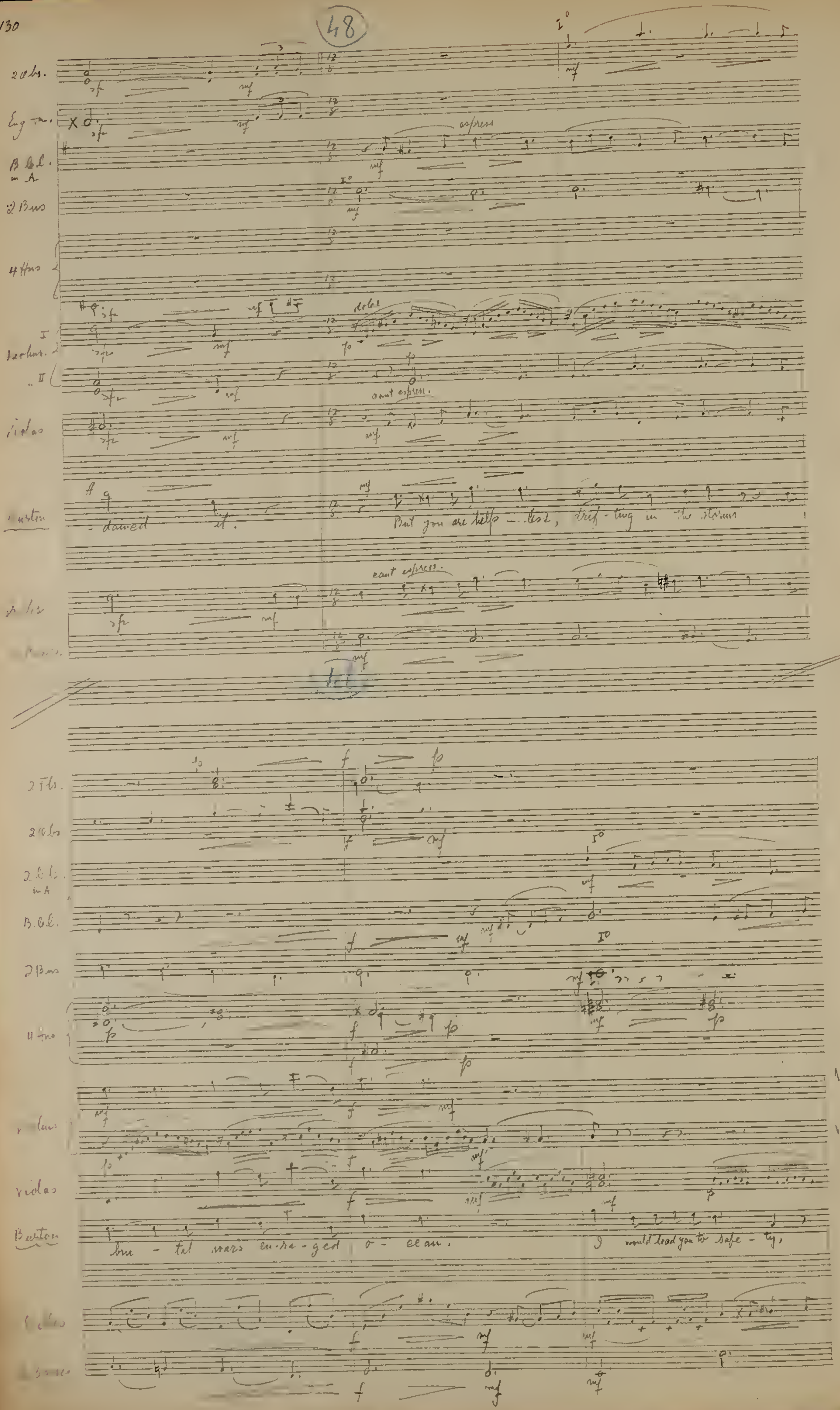
col 1mo voce

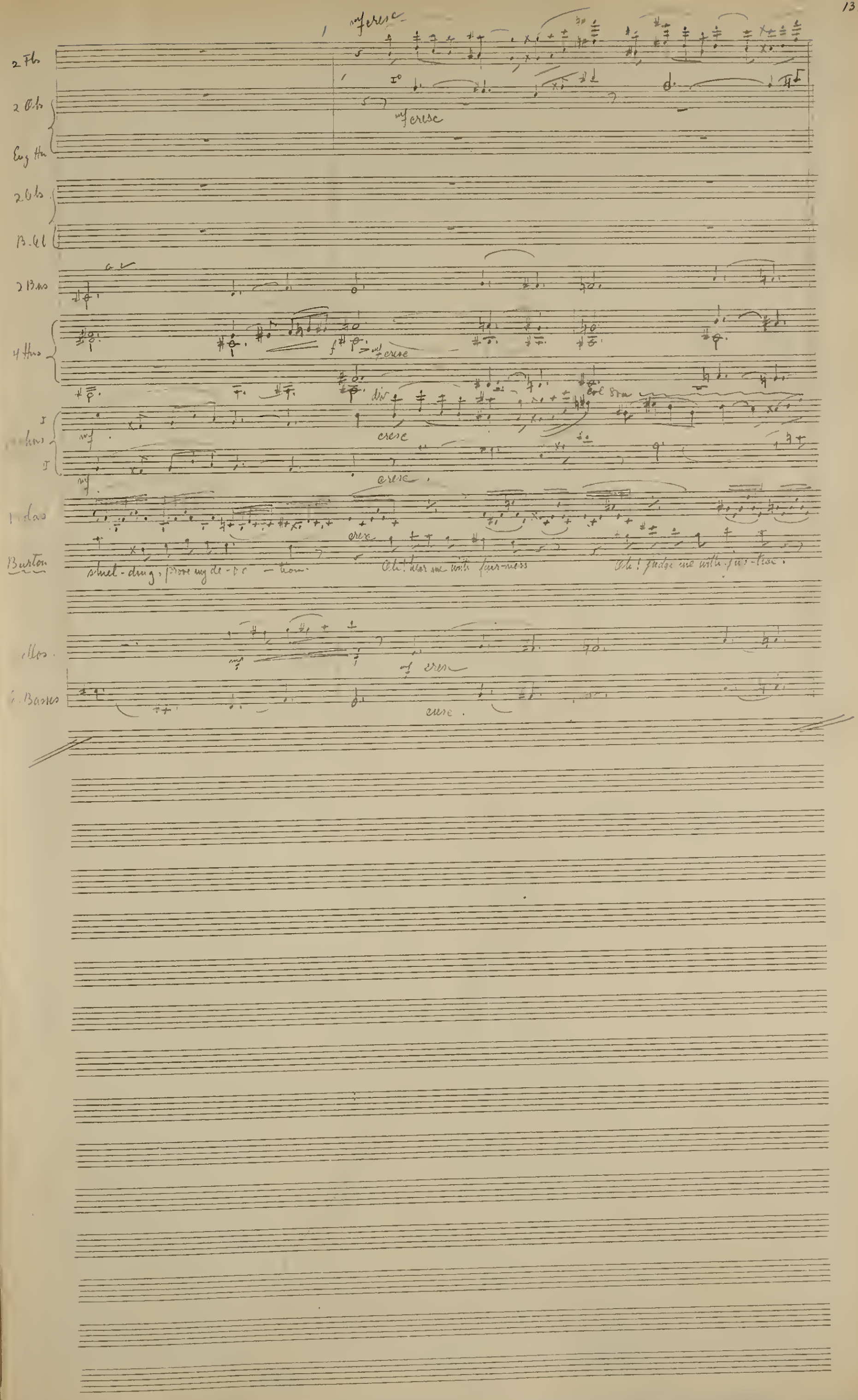
f cresc molto ed accel.

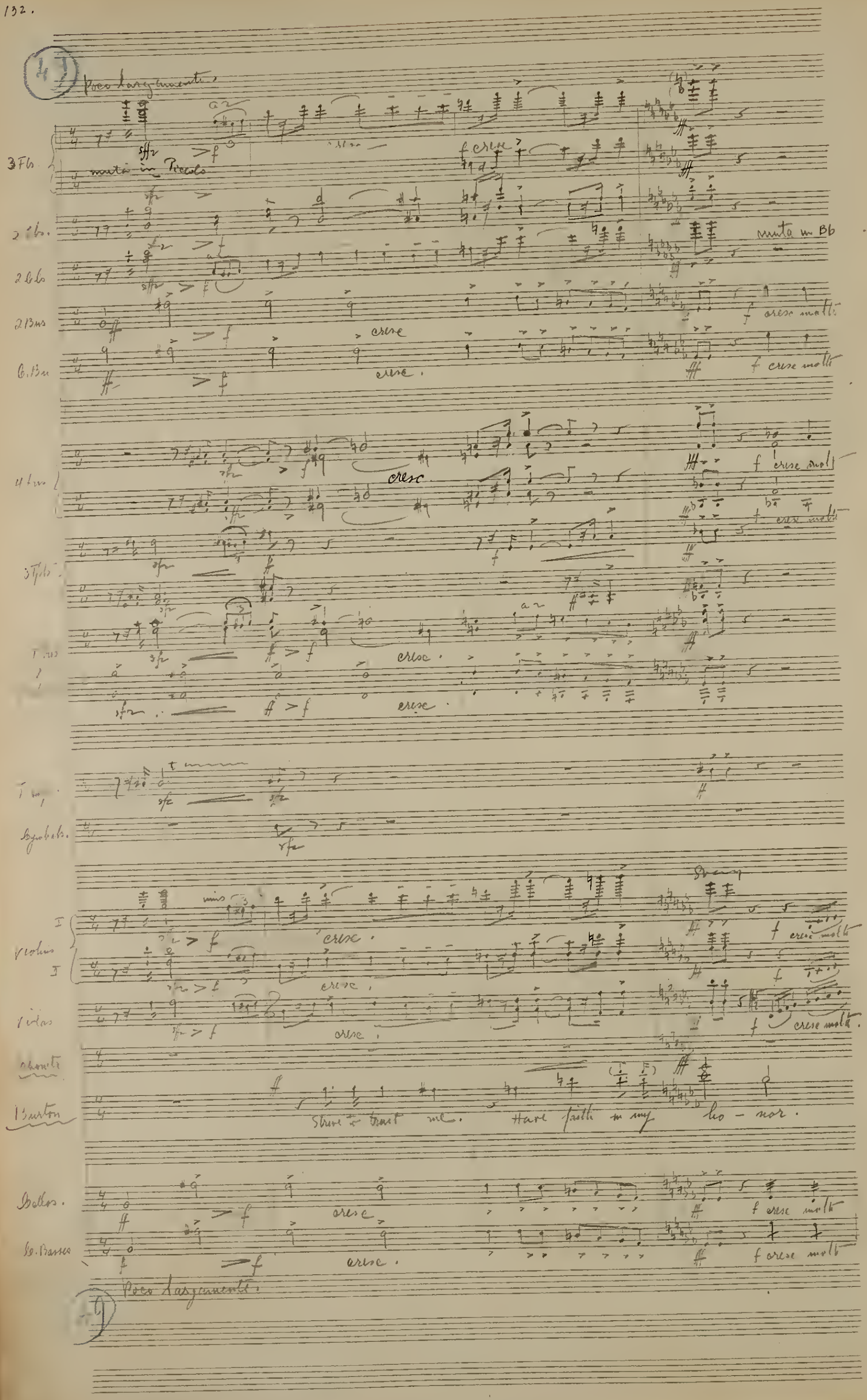
col 1mo voce

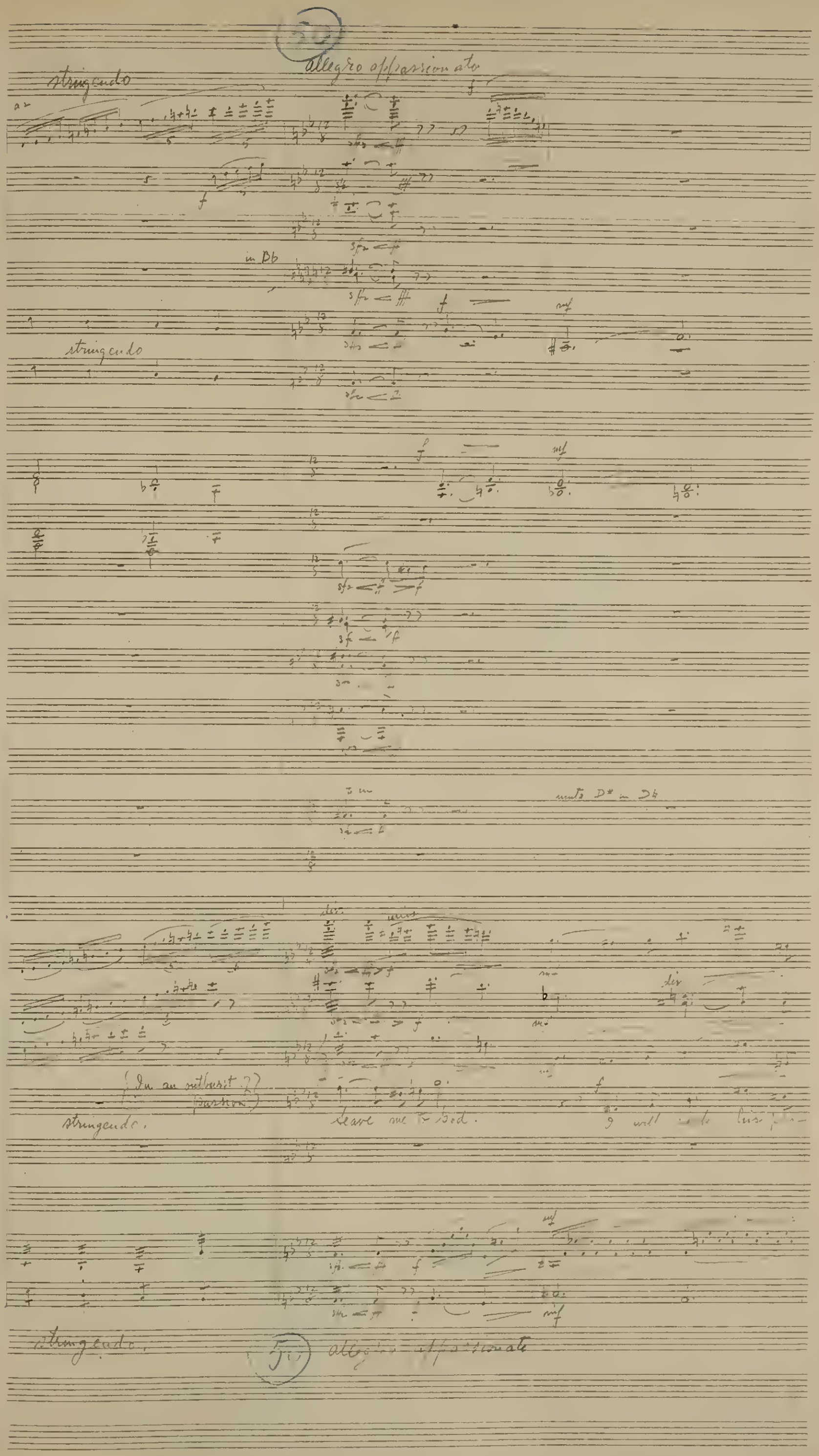
f cresc molto ed accel.


moderato e risoluto
an-ger.
Hate me if you will;
if Fate has or-
moderato e risoluto.


48
2 Obs.
B. Cl. in A
2 Bns
4 Hns
espress
dolce
cant espress.
But you are help - less, drif - ting in the storms
2 Fls.
2 Obs
2 Cls. in A
B. Cl.
2 Bns
Violas
bru - tal wars en-ra-ged o - cean.
I would lead you to safe - ty,


2 Fls
2 Obs
Eng Hn
2 Obs
B. Cl
2 Bns
4 Hns
Burton
shiel-ding, prove my de-vo-tion.
Oh! hear me with fair-ness
Oh! judge me with jus-tice.
Cellos
Basses
cresc


Poco largamente
3 Fls.
muta in Piccolo
2 Obs.
2 Cls
2 Bns
6. Bn
muta in Bb
cresc
f cresc molto
4 Tns
3 Tpts
Tmp.
Cymbals.
Violins
Violas
Chorus
Burton
Strive to trust me. Have faith in my ho - nor.
Cellos.
D. Basses
Poco largamente.


stringendo
Allegro appassionato
in Db
stringendo
unito D* in Db
div.
unis.
div.
(In an outburst ?)
(passion)
stringendo.
Leave me to God.
stringendo.
allegro appassionato

3 Fbs

2 Obs.

2 Cls.

2 Bns

C. Bn

4 Hns

3 Tb

3 Tbns

Tmp.

Violins

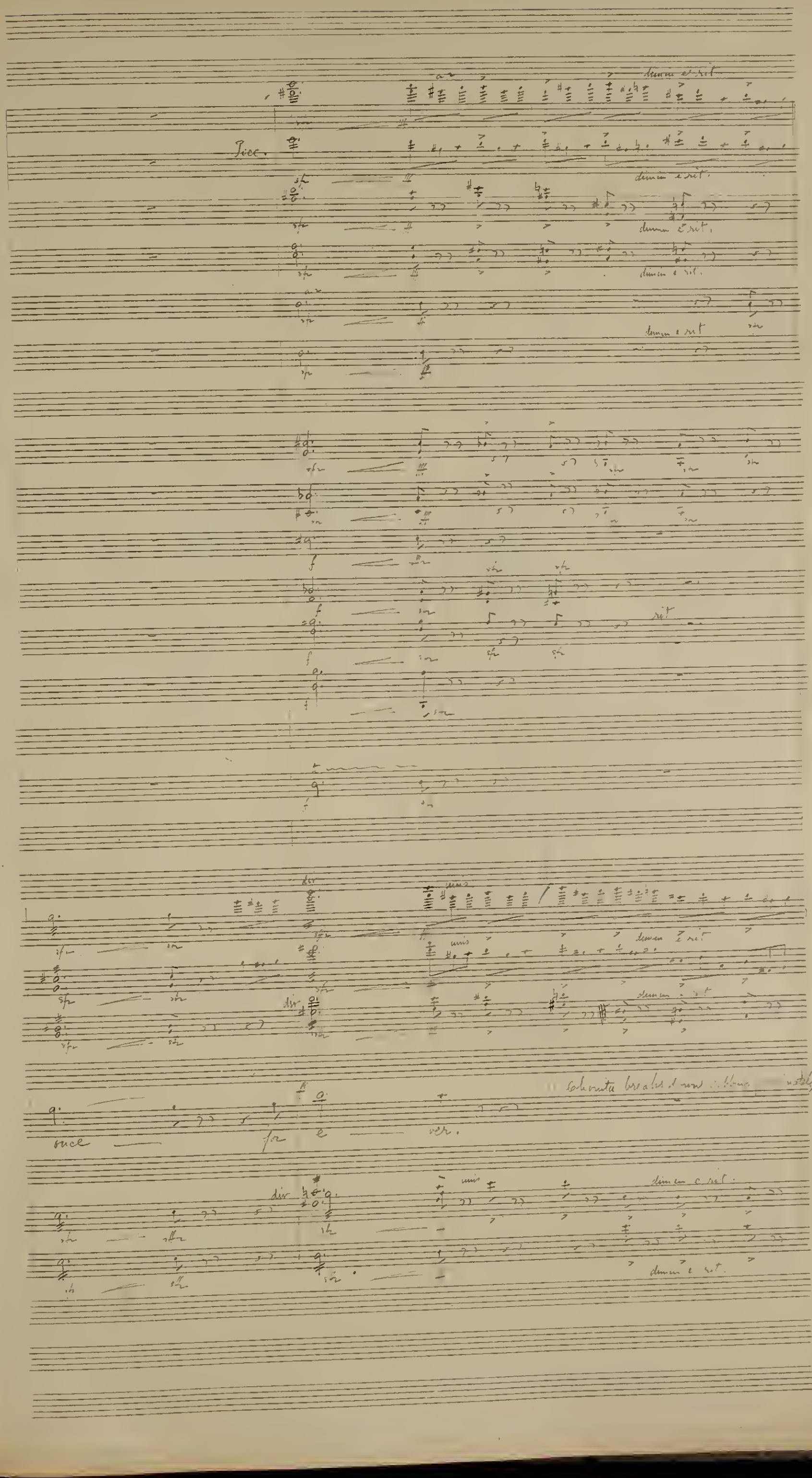
Viola

Chorista

-tec - tion. you and yours I des-pise, I loathe. — leave me at

Cellos.

Cb. Basses.



dimin e rit.

Picc.

dimin e rit.

dimin e rit.

dimin e rit.

dimin e rit

f

f

rit

f

f

dir

unis

unis

dimin e rit

dir

dimin e rit

Chorista breaks down [illegible]

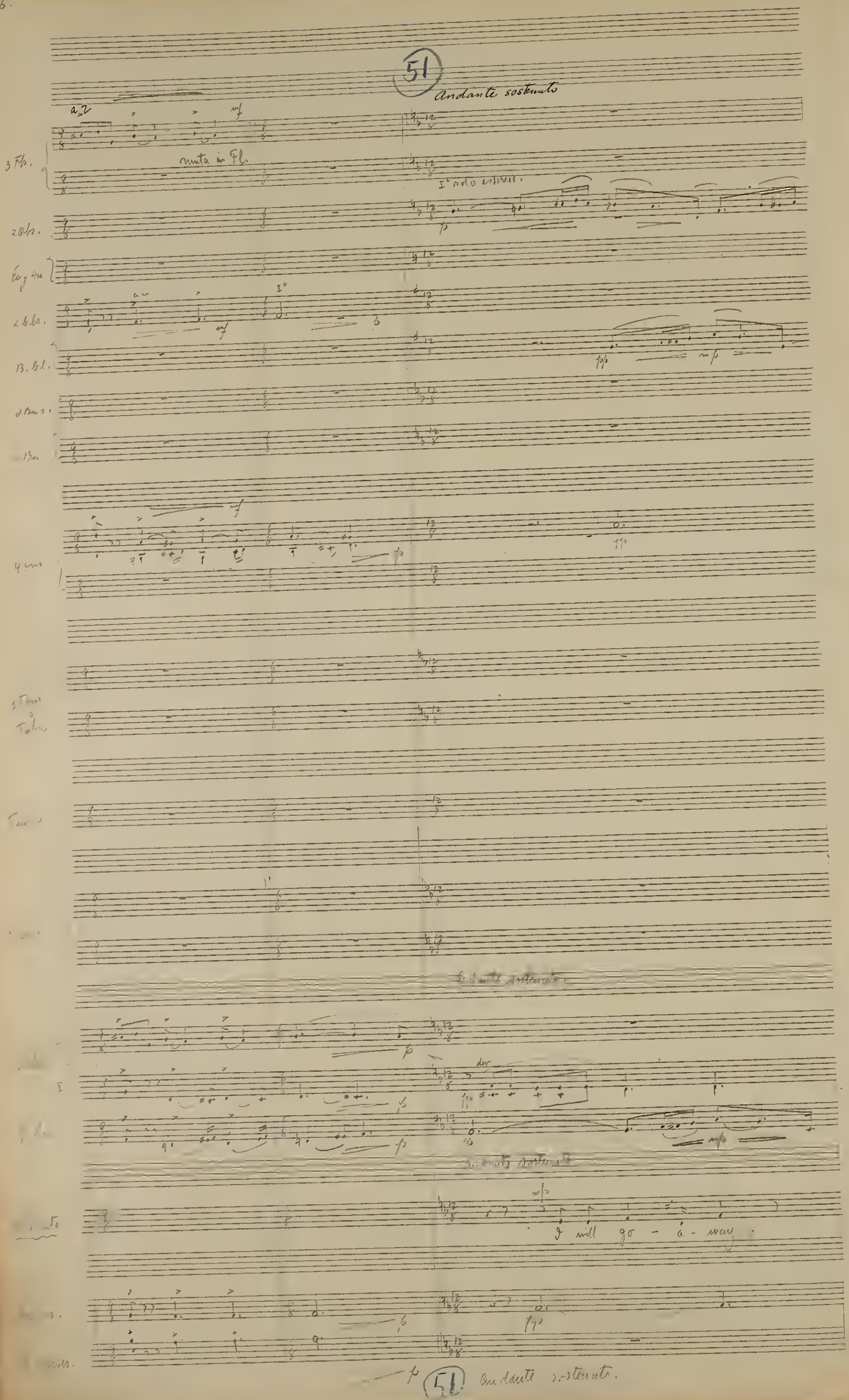
once for e ver.

dir

unis

dimin e rit.

dimin e rit.


51
Andante sostenuto
a 2
mf
3 Fls.
punta in Fl.
I° solo estinto.
2 Obs.
p
2 Cls.
I°
mf
B. Cl.
pp
mp
2 Bns.
4 Cns
mf
p
3 Trns
o
Tubas
Andante sostenuto
p
dir
mp
I will go - a - way
p
pp
p
51 Andante sostenuto.

Adagio.

1° solo espress

rit

mp

ppp

rit

ppp

rit.

pp

pp

rit

ppp

rit.

pp

ppp

ppp

pp

mf

pp

mf

pp

mf

pp

mf

Adagio.

rit.

ppp

div.

ppp

rit.

div.

ppp

div.

ppp

rit

rit.

But first, leave me a-lone pray.

rit.

pp

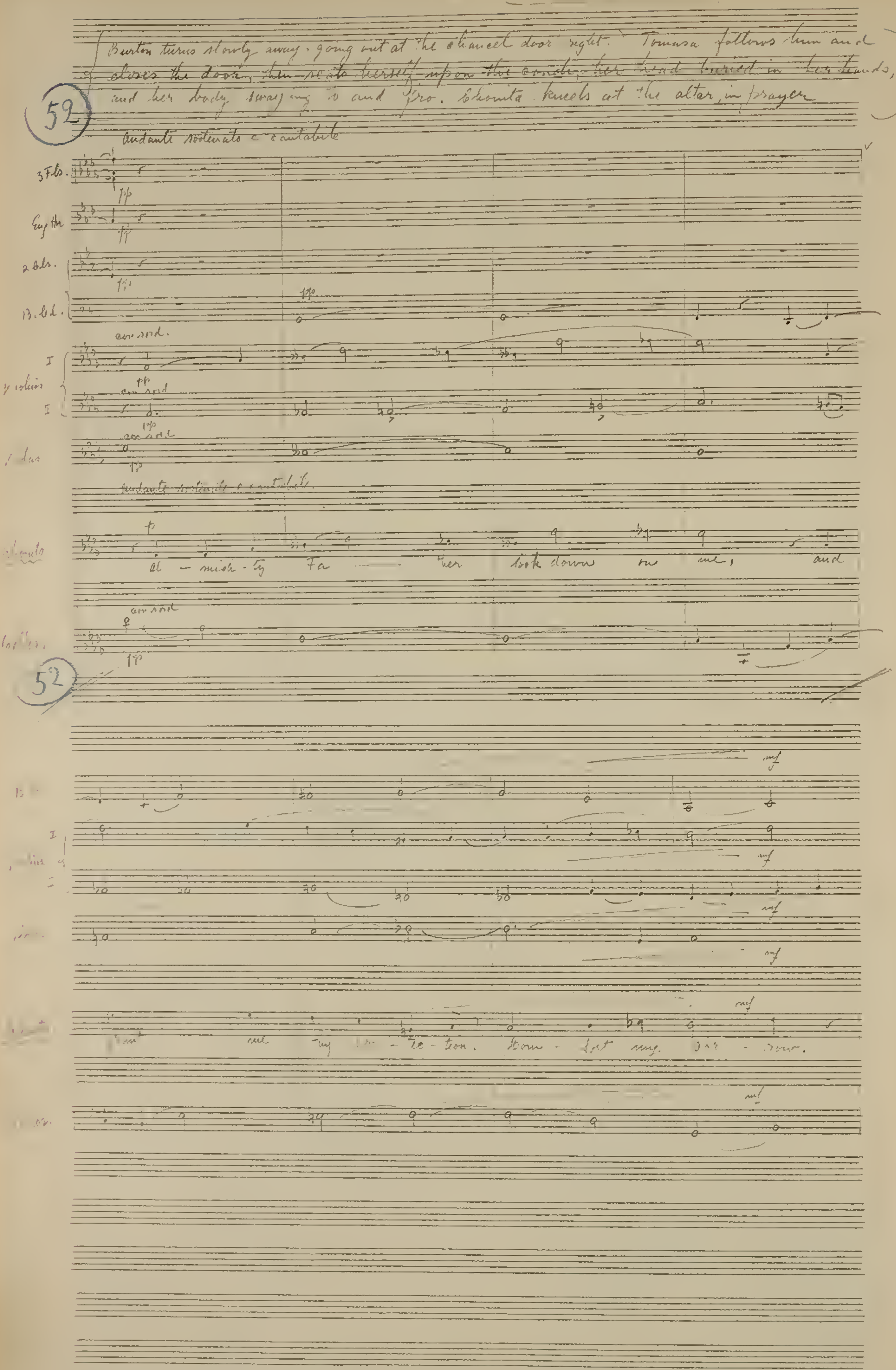
div.

ppp

pp

Adagio.

Scene IX. Chonita, Tomasa, Bernal.



B.Cl.

Violins I II

Violas

Clarinetta

Teach me thy mer - cy, and show thine in - fi - nate com -

Cellos.

B.Cl.

ritard

a tempo

cresc.

Clarinetta

pas - sion and love, the peace which then dids to nurse through our

Cellos.

ritard

a tempo

cresc.

Cl.

ritard

rit.

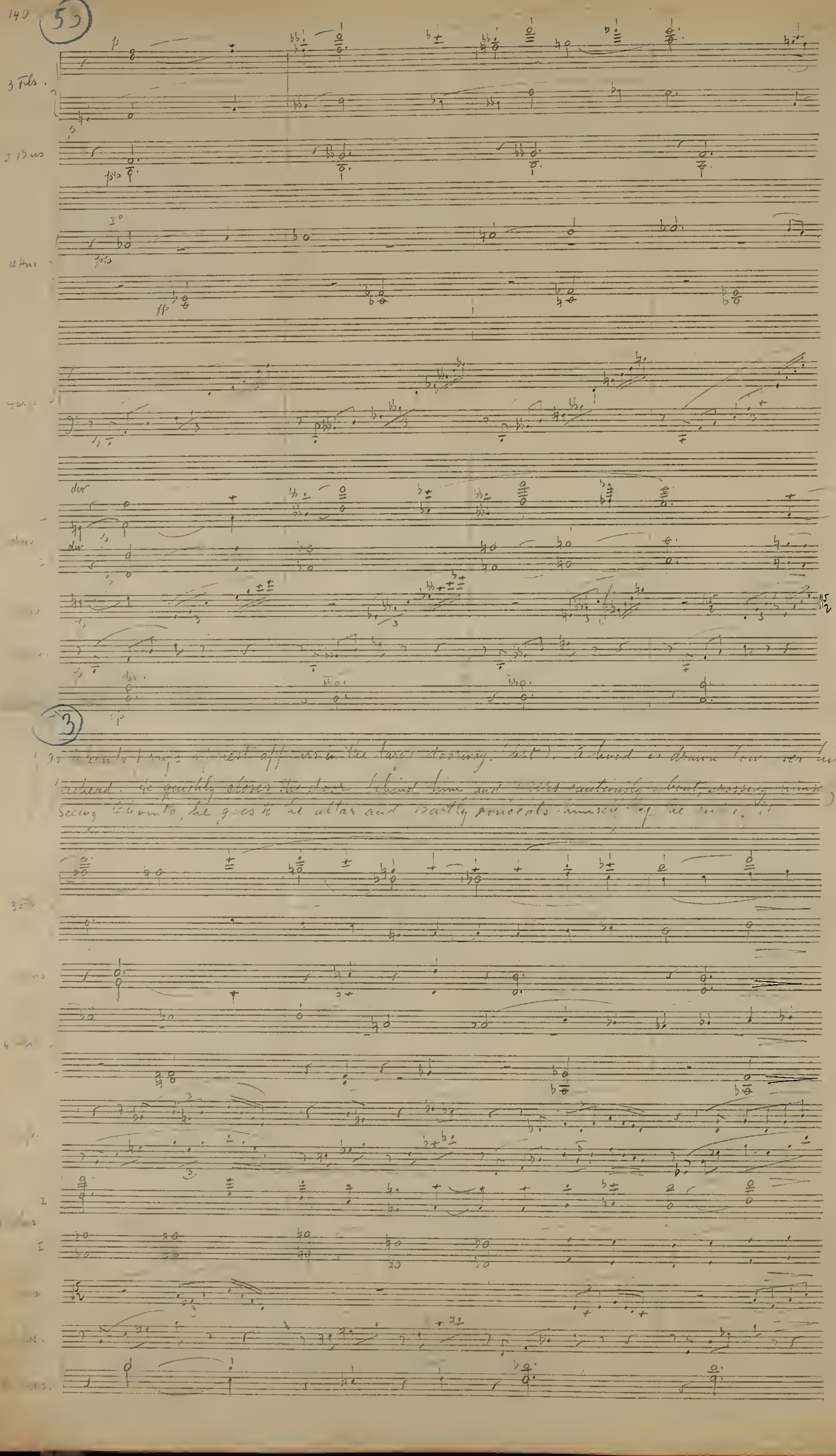
rit.

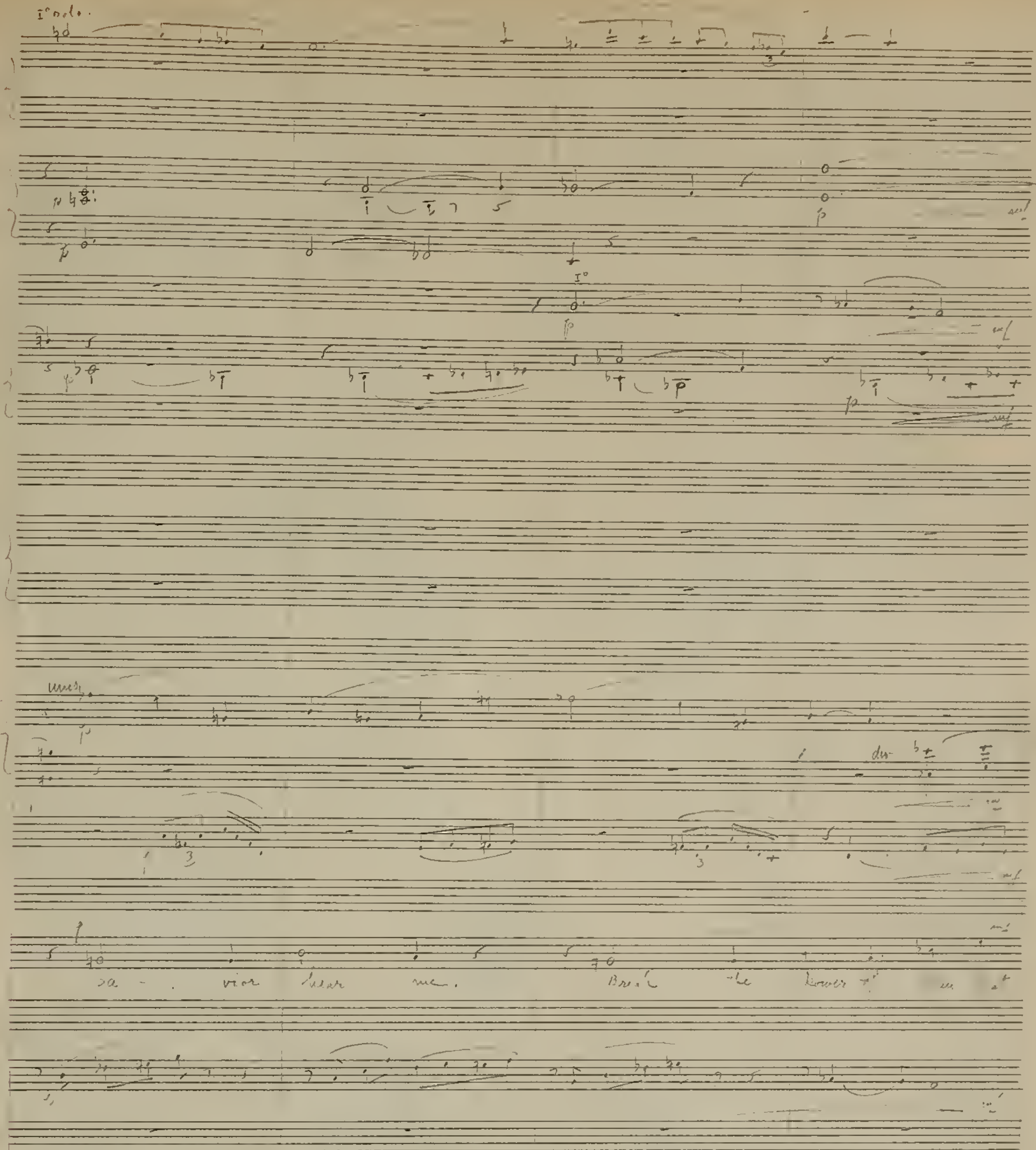
Clarinetta

Lord thy Son, and our Re - dee - mer.

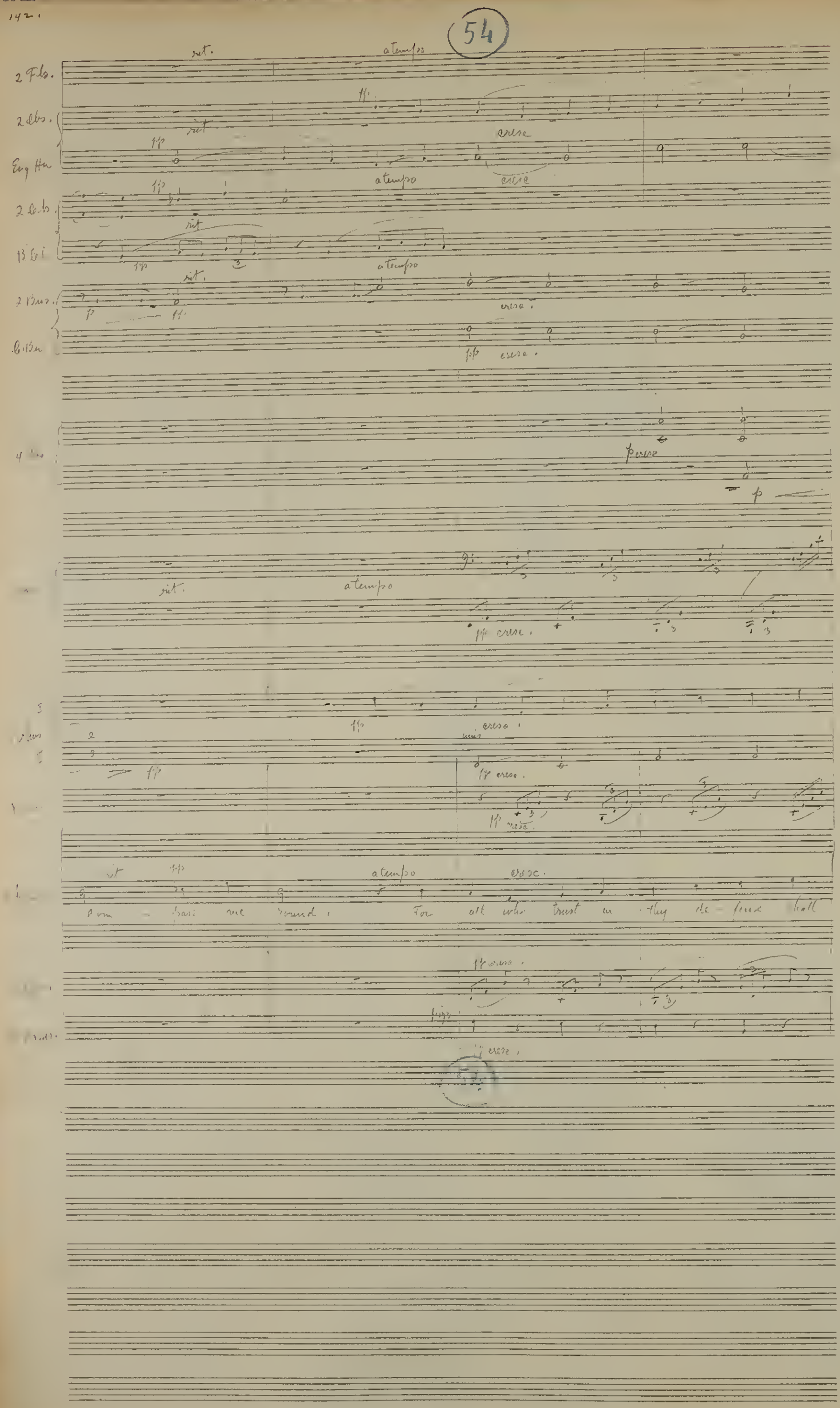
ritard

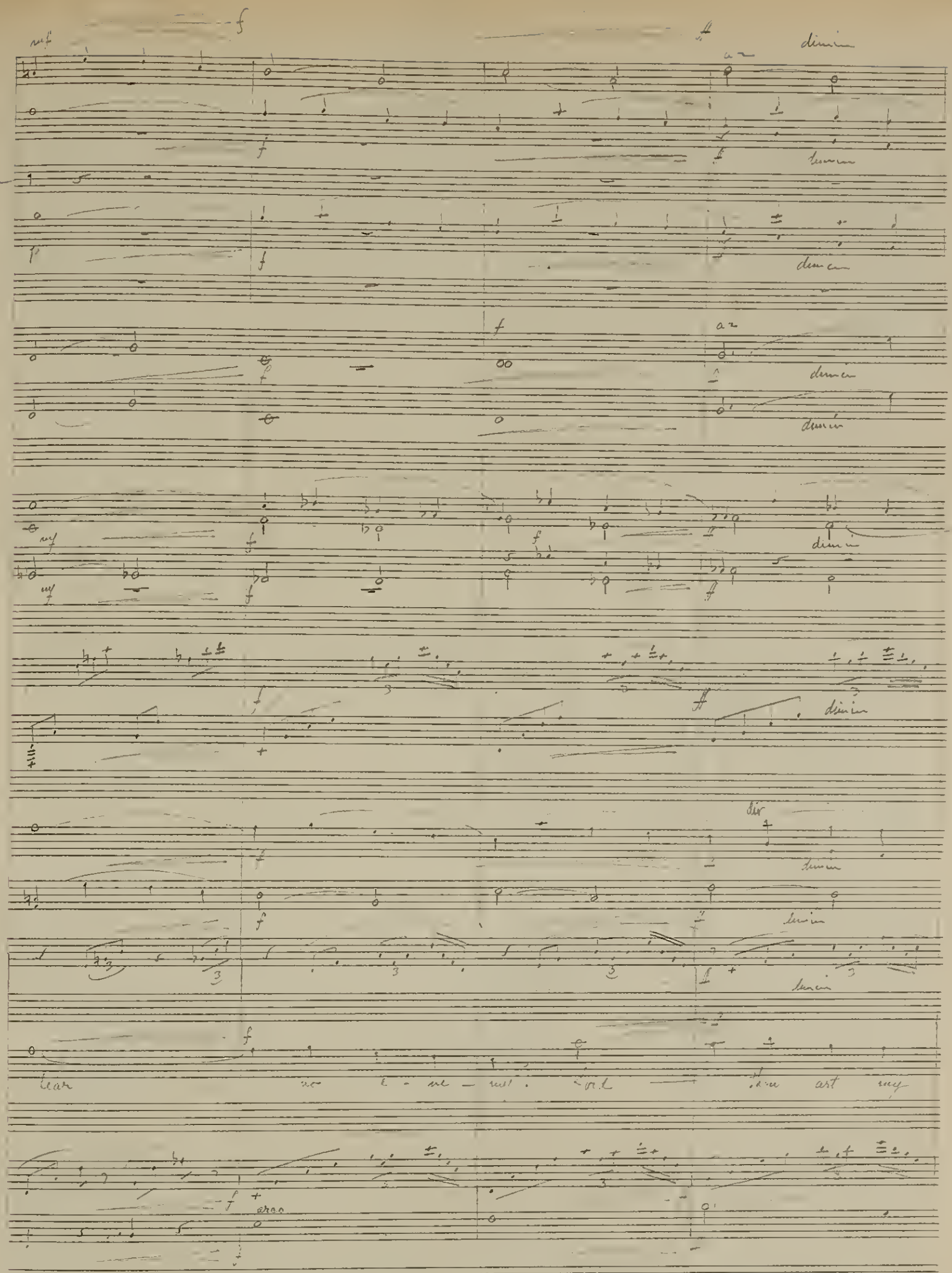
rit.

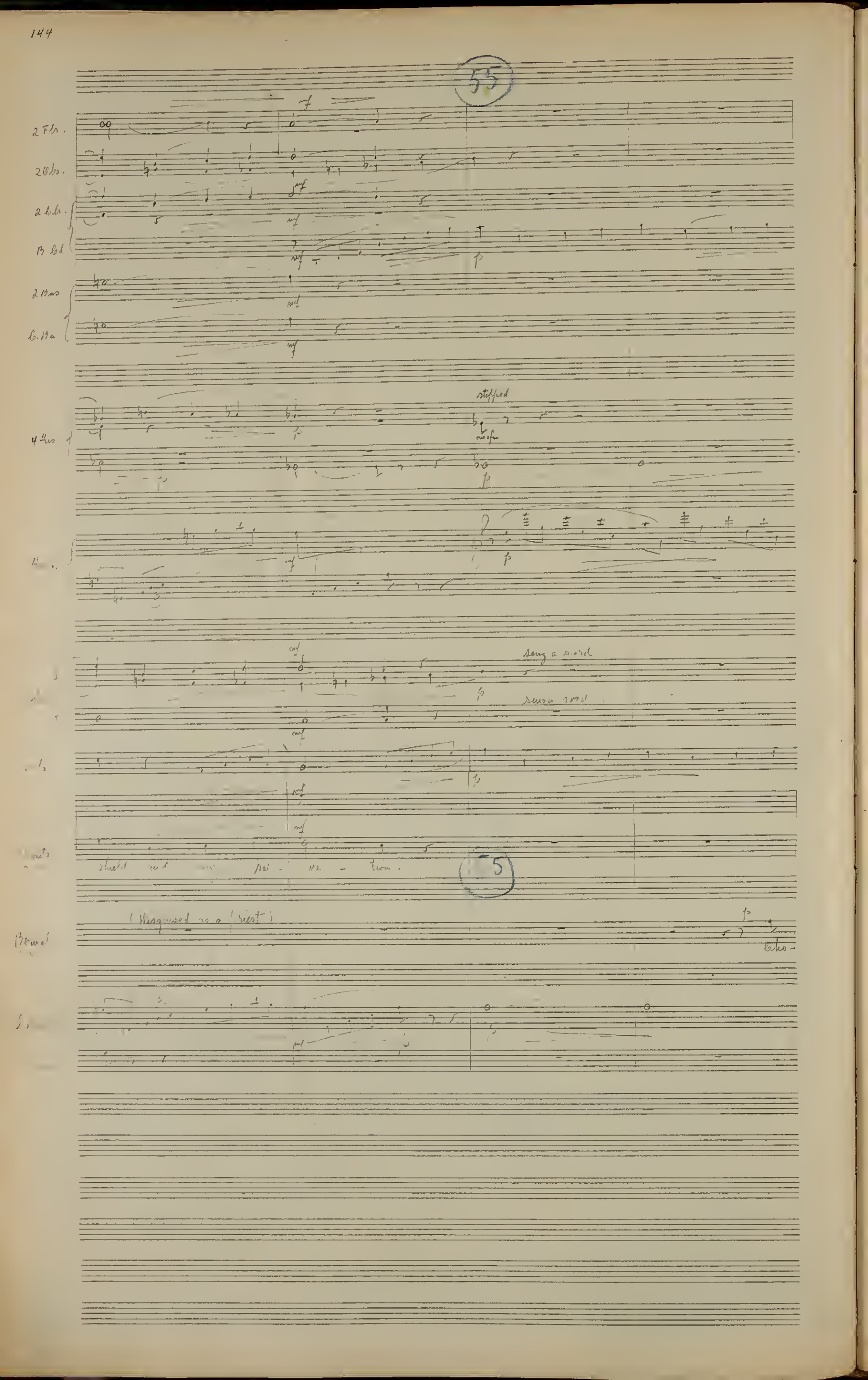

52
3 Fls.
2 Bns
p
pp
fpp
I°
dir
3
Secing
he goes to the altar and
4 Hns
I
5/2



(Looking carefully about again and seeing no one but Tomasa, he comes forward toward Chonita and softly calls her name.)


54
2 Fls.
2 Obs.
Eng Hn
2 Cls.
B. Cl.
2 Bns.
C. Bn.
rit.
a tempo
pp
cresc.
p
dom - pass me round. For all who trust in thy de - fence shall


dimin
dimin
dimin
dimin
dimin
dimin
dimin
dimin
dimin
dimin
dimin
dir
arco


55
2 Fls.
2 Obs.
2 Cls.
B. Cl.
2 Bns
C. Bn
4 Hns
stopped
Senz a sord
senza sord
shield and
pai - ve - tion.
5
(Disguised as a priest)
Bernal
Cho-

Animato ed agitato.

mf cresc molto

f cresc molto

I°

pp cresc molto

pp

f cresc molto.

f cresc molto.

stopped

p stopped

pp

mf cresc molto.

f cresc molto.

f

pp

mf cresc mol

pp cresc molto.

p cresc molto

senza sord

pp

mf cresc molto.

(she starts up suddenly.)

mf cresc.

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

ni - ta!

senza sord

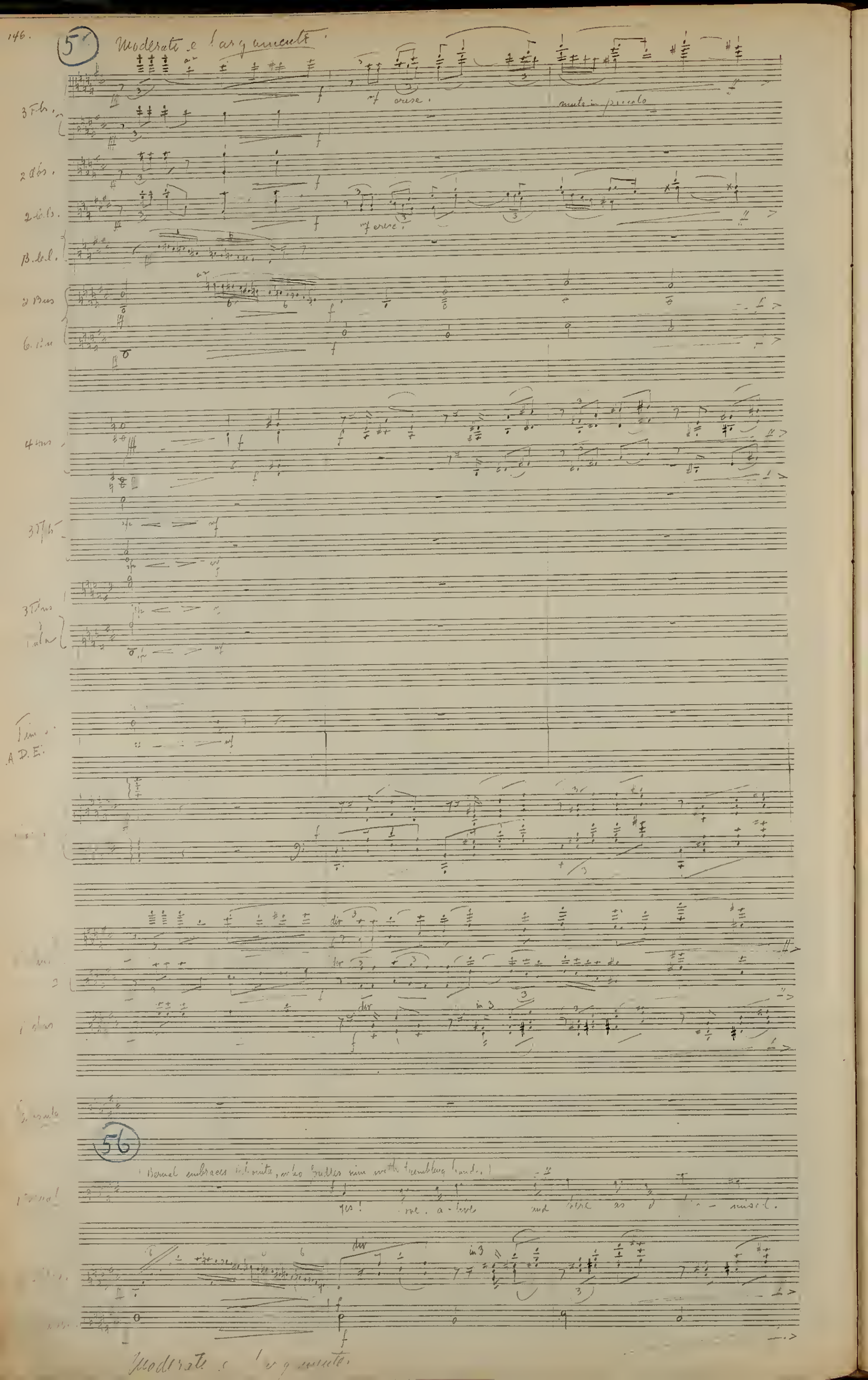
pp

f cresc molto

cresc molto

Animato ed agitato

(Bernal throws back his hood, showing his head, bound with a bandage


5
Moderato e largamente
3 Fls.
2 Obs.
2 Cls.
B. Cl.
2 Bns
6. Bn
4 Hns
3 Tbns
3 Tbns
Tuba
A D.E.
cresc.
muta in piccolo
dir
in 3
56
Bernal embraces Ichonite, who fruitles him with trembling hands.
yes! love. a-live and here as I - misel.
Moderato e largamente

a2

mf cresc ed accel.

mf cresc ed accel.

a2

mf cresc ed accel.

mf cresc ed accel.

mf cresc ed accel

mf cresc ed accel

unis

mf cresc ed accel.

mf cresc ed accel

mf cresc ed accel.

unis

unis

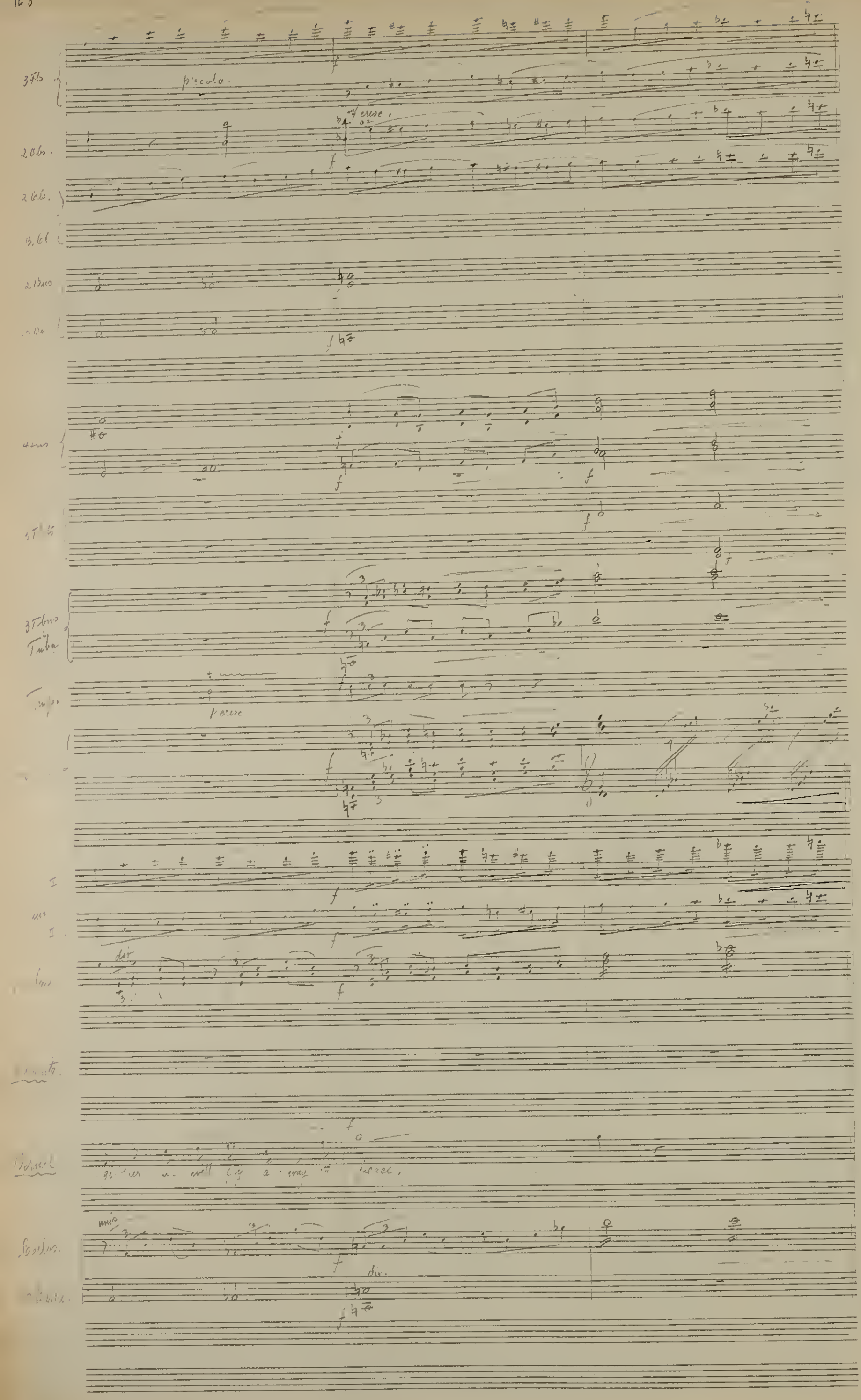
Come! ah come a-way! Be-lo-ved

To —

mf cresc d accel

dim

mf cresc ed accel.


3 Fl.
piccolo.
2 Obs.
2 Cls.
B. Cl.
2 Bus
3 Tbus
Tuba
Tromp.
Cresc.
dir.
unis
dir.

57

Allegro agitato

(excitedly)

Oh, the dan - ger! What if they find you here? a spy, they will say.

57

Allegro agitato

2 Fls.

Violins I II

Violas

{Chonita starts towards the door, drawing Bernal with her. Suddenly she stops}

Chonita

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

Cellos.

2 Fls.

Violins I II

Violas

Chonita

-way. But no! First look out side, To ma - sa. See if the way is clear.

58

2 Fls.

2 Fls.

stopped

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

Chonita

They must not find [illegible]

pizz

pizz

2 Cello

2 Bus

4 Hns

Violins I II

Violas

Chonita

Tomasa

Quick! Hide him. Quick! I say!

arco

pizz

pizz

Here! Ber-nal, here! I will hire them a-way. Do be quiet and

The sol-diers are co-ming.

(Chonita pushes Bernal into the confessional.)

2 Fls.
2 Obs.
Eng. Hn.
2 Cls.
I
Violins
II
Violas
Chonita
Scollos.

pp rit.
pp rit.
pp rit.
still.
p ritard.

Scene X. Chonita. Tomasa, Corp. Tom and soldiers.

Chonita kneels again at the altar, and in prayer. Corp. Tom, followed by five soldiers, enters at the door, left; but seeing Chonita, he pauses.

2 Fls.
Eng. Hn.
2 Cls.
B. Cl.
2 Bns.
1st solo
cant. express.
4 Horns.
Con sord.
cant. express.
Violas
Con sord.
unis.

B. Cl.

2 Bas.

Hn I°

Harp.

Violas

Tom.

p

'Twas here he turned in, I'm sure. Wait here 'till I find the Captain.

Tom goes into the garden, in search of Burton, and soon returns with him, t'sing ennerthy.

Scene XI. The Same, Burton.

I° p

mf

a 2

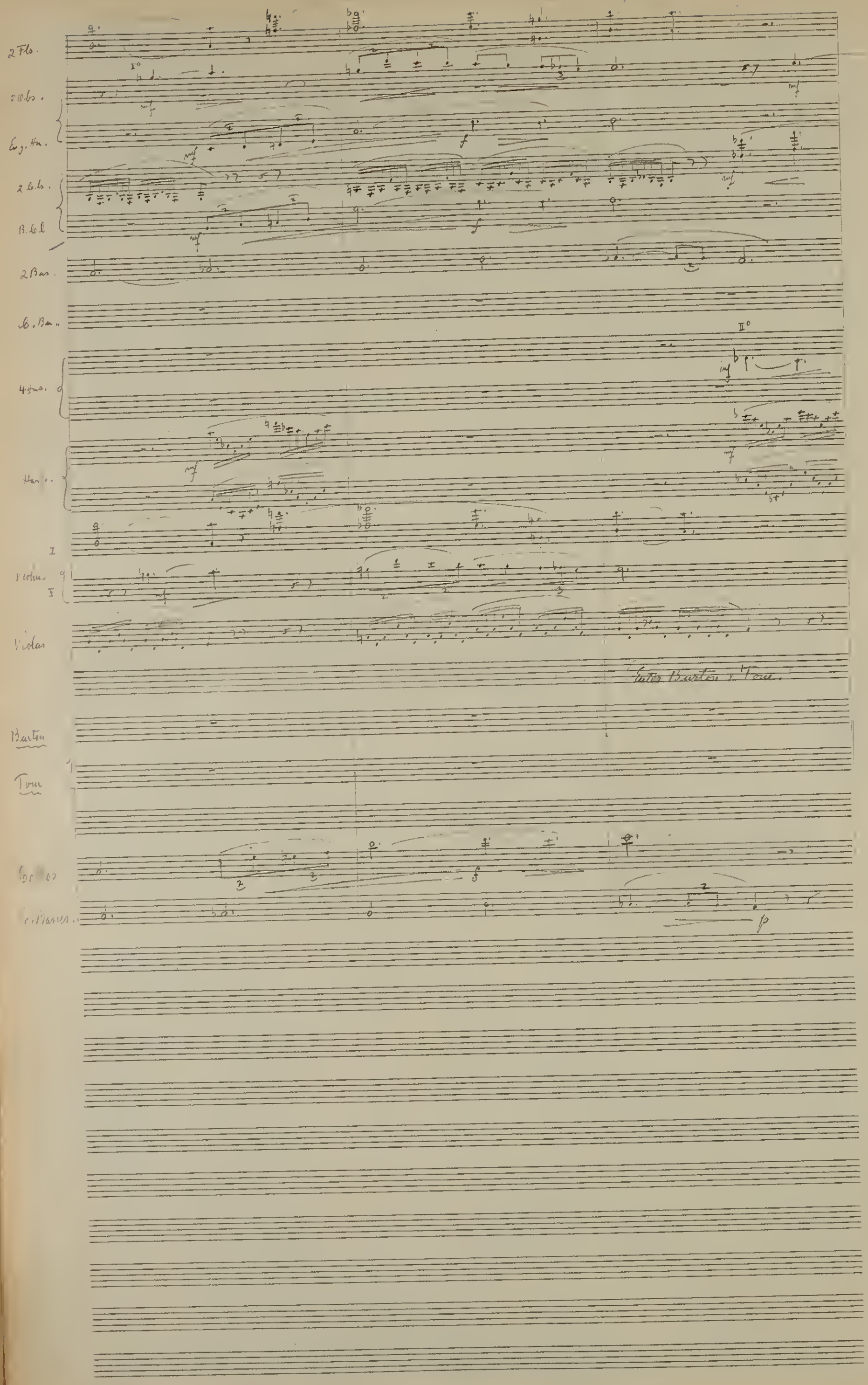
mf

div.

senza sord

senza sord mf

mf


2 Fls.
2 Obs.
Eng. Hn.
2 Cls.
B. Cl.
2 Bns.
C. Bn.
4 Hns.
Harp.
Violins
Violas
Entre Burton & Tour.
Burton
Tour
Cellos
Cr. Basses

(60)

I°

pp rit

a2 mp a tempo

cresc.

mp a tempo

cresc

pp

rit

mp cresc

pp rit.

a2

mp a tempo

cresc.

pp rit.

rit.

mp a tempo

cresc

pp rit.

mp a tempo

unis

rit

mp a tempo

cresc

rit.

mp a tempo

cresc.

a tempo mf

cresc.

(as Burton sees Chionita praying, he quiets Tom, Chionita remains kneeling.)

p

not now, Corporal! leave her in peace

a tempo mf

But he came in here; a strange guest; perhaps a

(60)

mp

mp

cresc.

2 Fls

2 Obs.

Eng Hn

2 Cls.

B Cl.

2 Bns

C. Bn

4 Hns

Harp

cresc.

cresc

cresc

cresc

Burton

First look out - side. We'll search here la - ter.

(Exeunt Tom and soldiers, left.)

Tom.

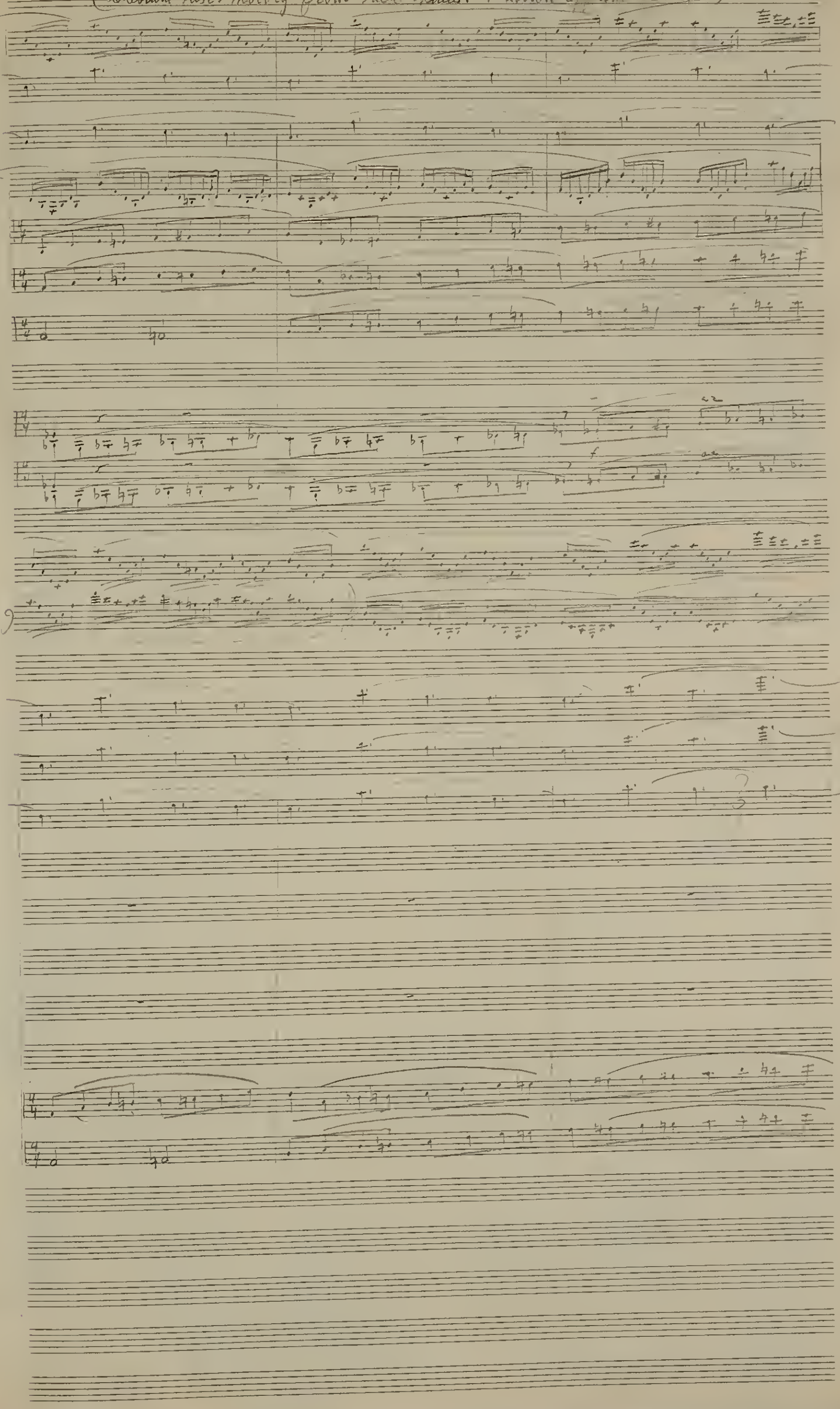
spy.

cresc

cresc.

Scene XII Chonita. Tomasa. Burton.

(Chonita rises slowly from her knees. Burton approaches her.)



(61)

2 Fls.
2 Obs.
Eng Hn.
2 Cls
B. Cl
2 Bns
C. Bn
4 Hns
3 Tpts
3 Tbns
Tuba
Viola
Violas
Burton
Cellos
Co. Basses.

molto dim. e rit.

p

IV°

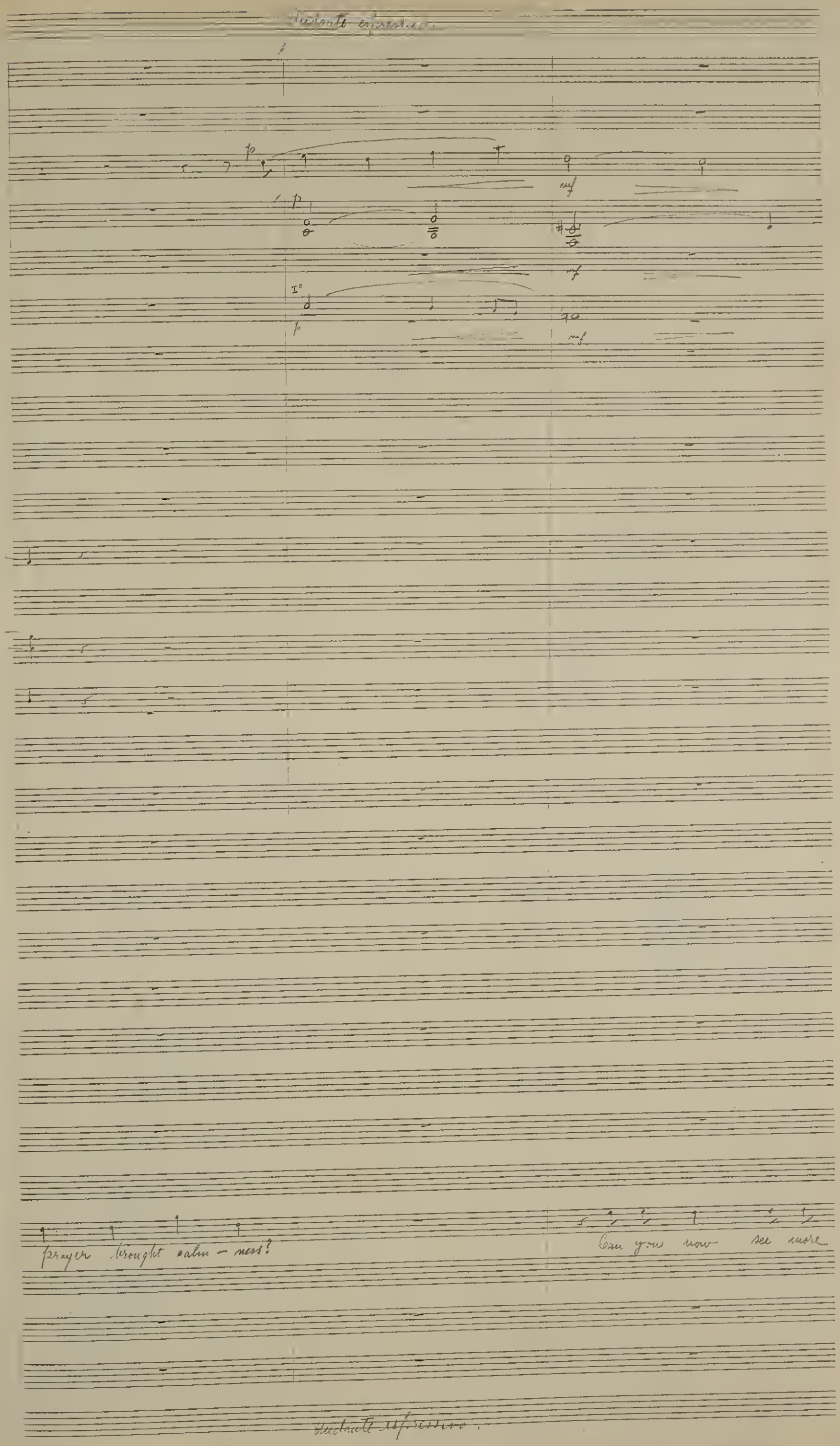
colla voce

III

Se-ño-ri-ta, has

(61)

molto dim. e rit.


Andante espressivo.
p
mf
p
mf
I°
p
mf
prayer brought calm - ness?
Can you now see more
Andante espressivo.

62

Poco più mosso ed agitato

Eng Hn

2 Cls.

Bn I°

Violins I II

Violas

Leonita

(nervously)

ah! yes! Se - ñor. I be -

Burton

clear - ly the will of God?

62

Cellos.

Poco più mosso ed agitato.

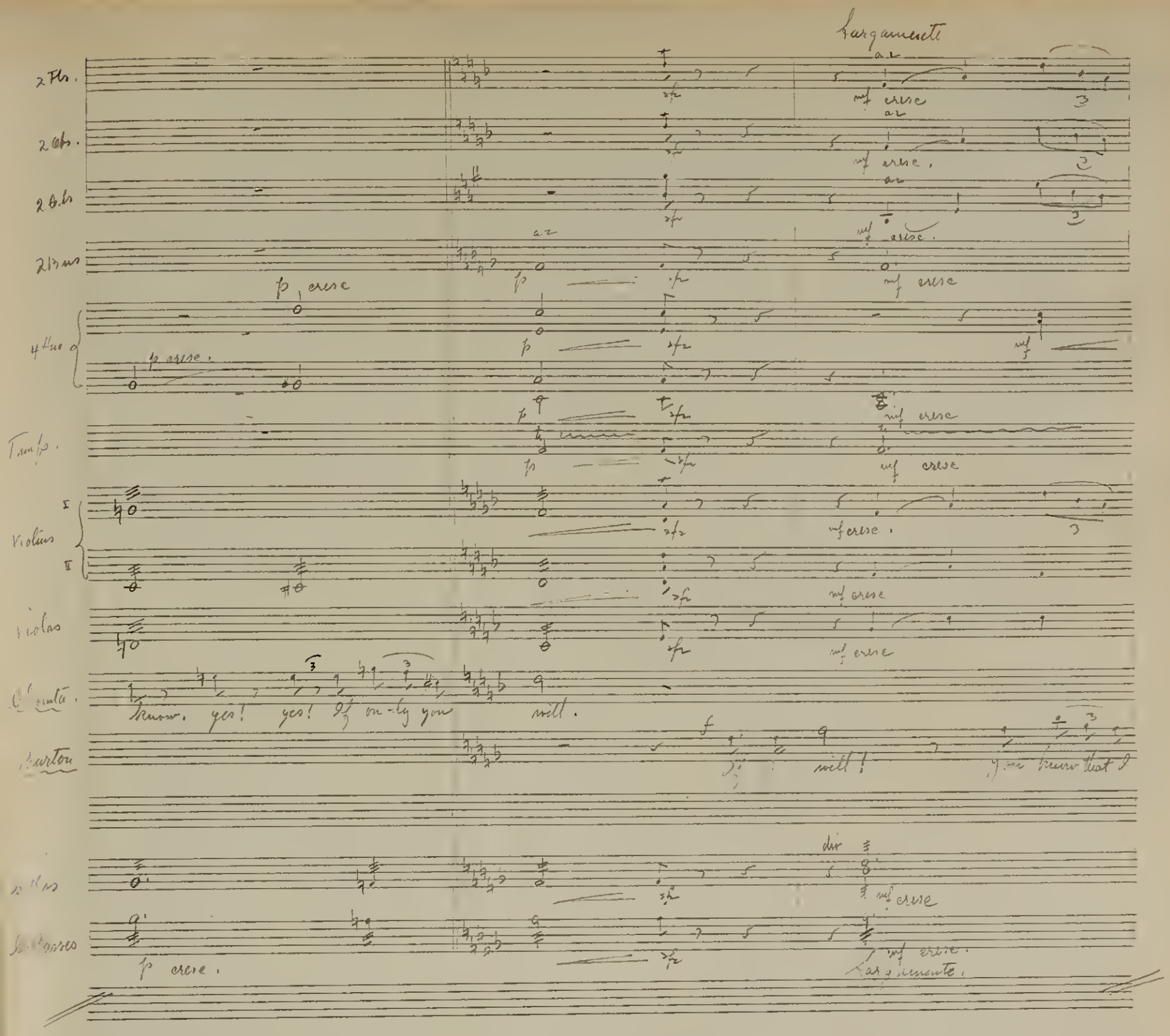
Violins I II

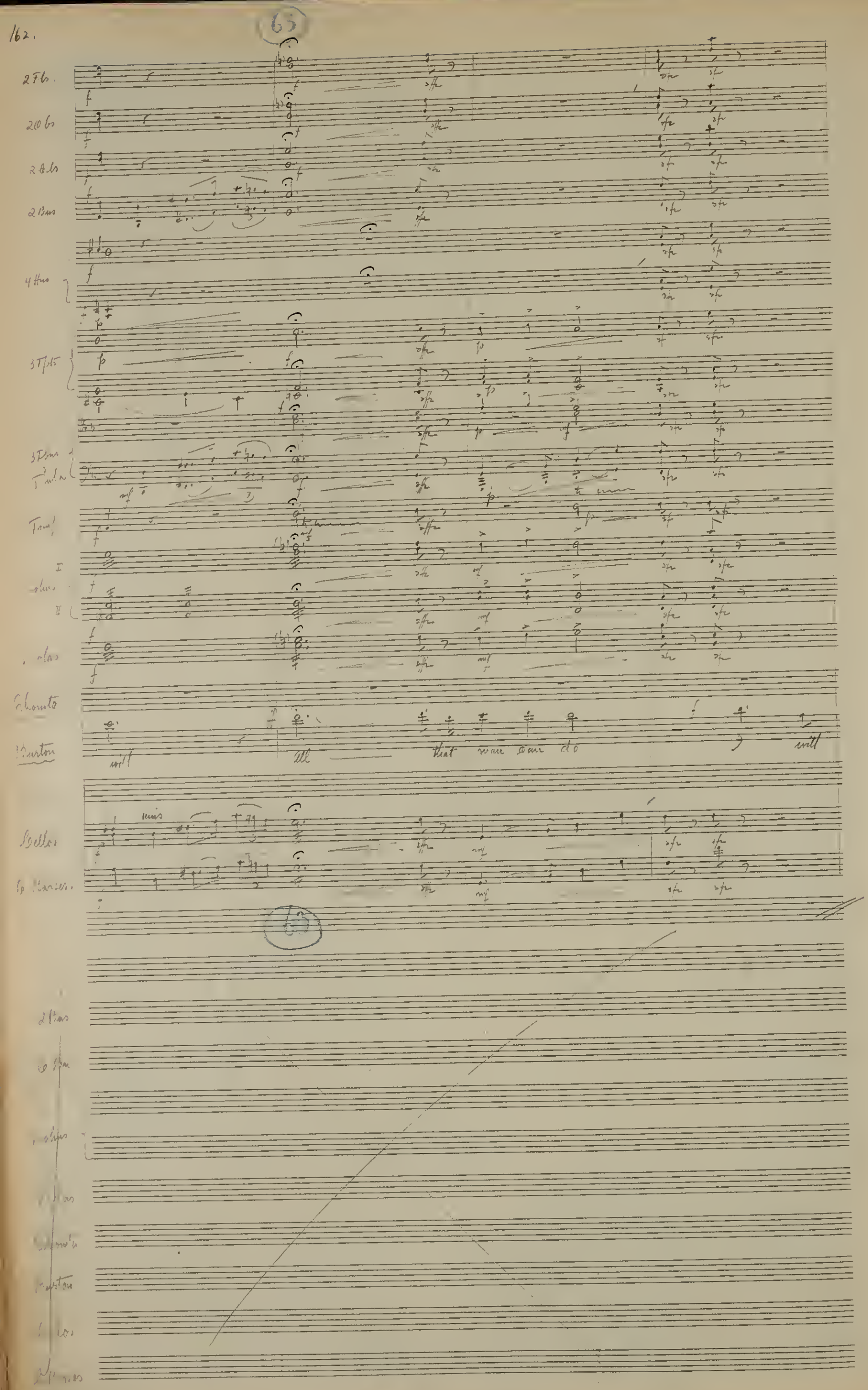
Violas

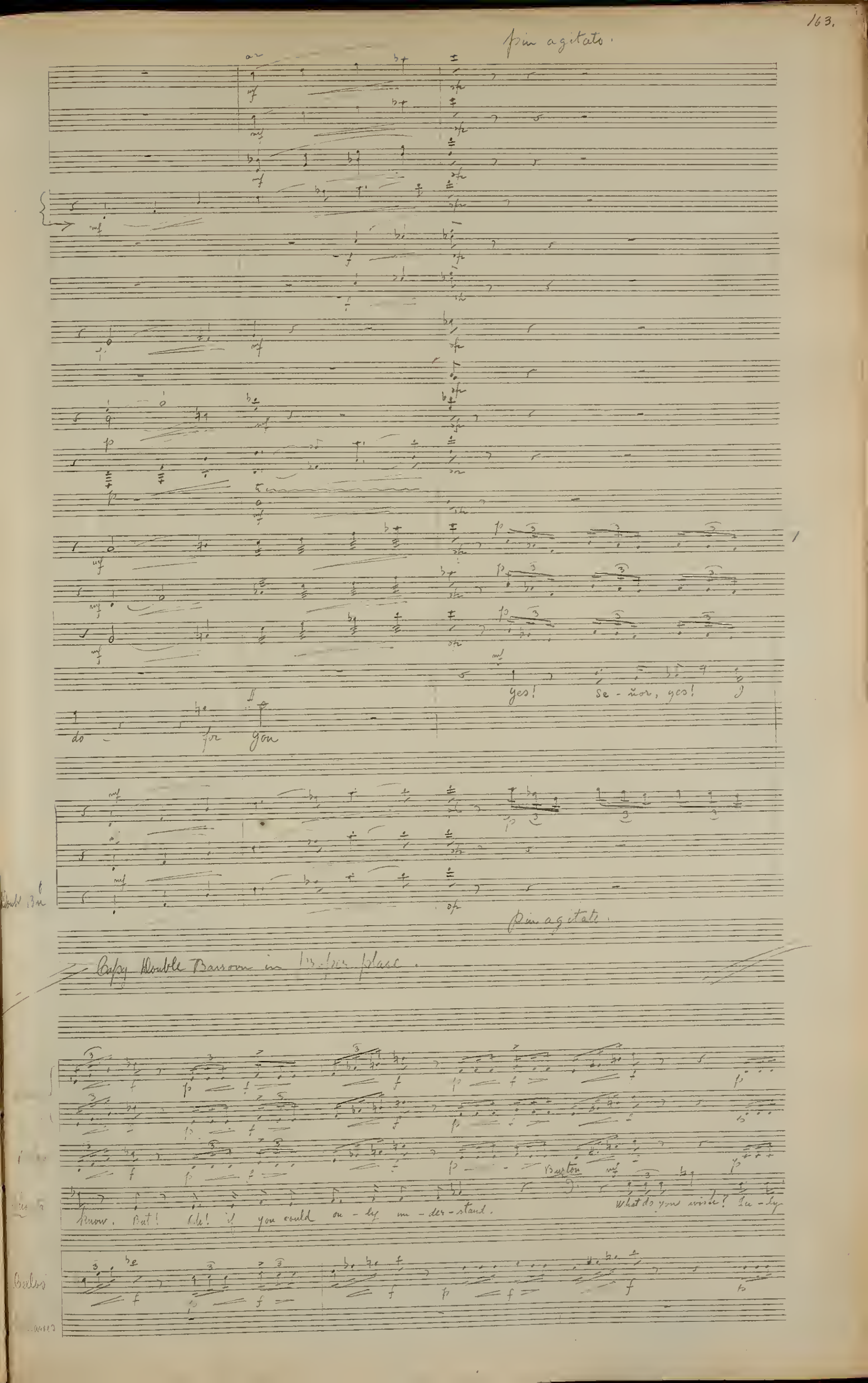
Leonita

- gin to see. I was wrong. My great grief blin-ded me. you can aid me I

Cellos.


Largamente
2 Fls.
2 Obs.
2 Cls
2 Bns
4 Hns
Tromp.
Violins
Violas
Burton
Basses
p cresc.
mf cresc.
know. yes! yes! If on-ly you will.
will!
you know that I
div
Largamente.


2 Fls.
2 Obs
2 Cls
2 Bns
4 Hns
3 Tpts
3 Tbns
Tuba
Tmp
I
II
Chorute
Burton
will
All
that man can do
will
Cellos
Cb Basses
2 Bns
Burton


pin agitato.
yes! Se - ñor, yes!
do for you
Double Bn
pin agitato.
Copy Double Bassoon in proper place.
Burton
know. But! Oh! if you could on - ly un - der - stand.
What do you wish? In - ly
Cellos

(64)

Cl. I°

Violins I II

Violas

Burton

tell me. Give me your trust. Why do you fear to tell me.

Cellos.

6 basses.

(64)

Eng. Hn

Cl. II°

2 Cl.

2 Bass

I

II

Trust you. Yes! I trust you. Ou-ly a-las!

Continuation of sect II

2 Fls.

I°

pp

mf

I

II

mf

pp

mf

pp

Know not how [illegible] how well [illegible] how?

mf

dim

mf

mf

I°

pp

2 Fls

2 bs.

p

sfz

p

I°

pp

sfz

p

pp

pizz

pp

sfz

First [illegible] a [illegible]. Is a-ny one here — [illegible] are not [illegible]

[illegible] one.

sfz

p

pizz

(5) Allegro moderato.

Fl. 06.

2 Bis.

B. Cl.

2 Bus

4 Bus

Violins I II

espressivo

arco

Violas

espress.

Chorista

Burton.

mf (with ever increasing emotion)

Dear Cho - ni - ta, trust in me.

Cellos.

arco

Cb Bus

(5) Allegro moderato.

Fl. I°

Ob. I°

2 Fls.

2 Obs

2 Cl.

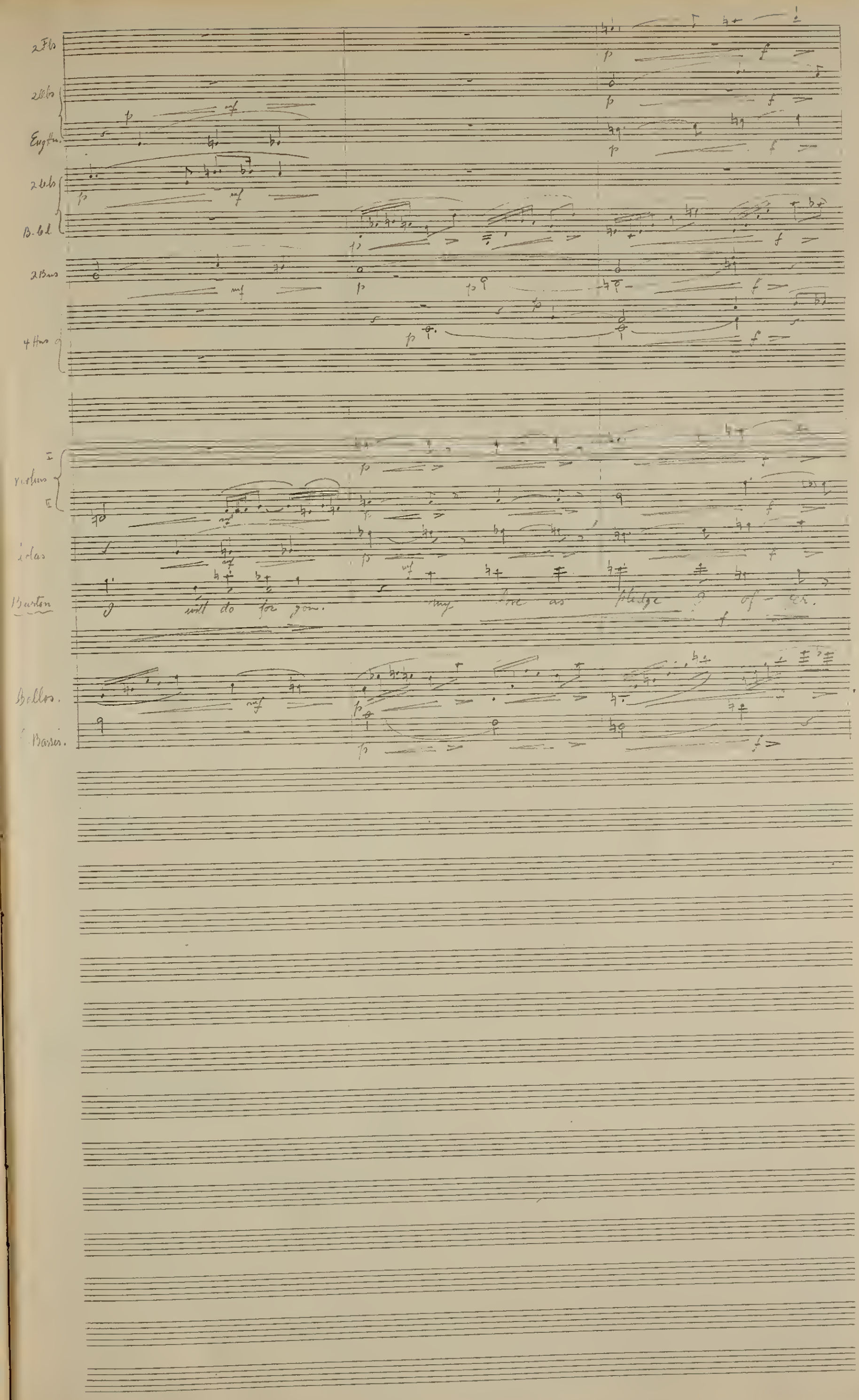
2 Bus

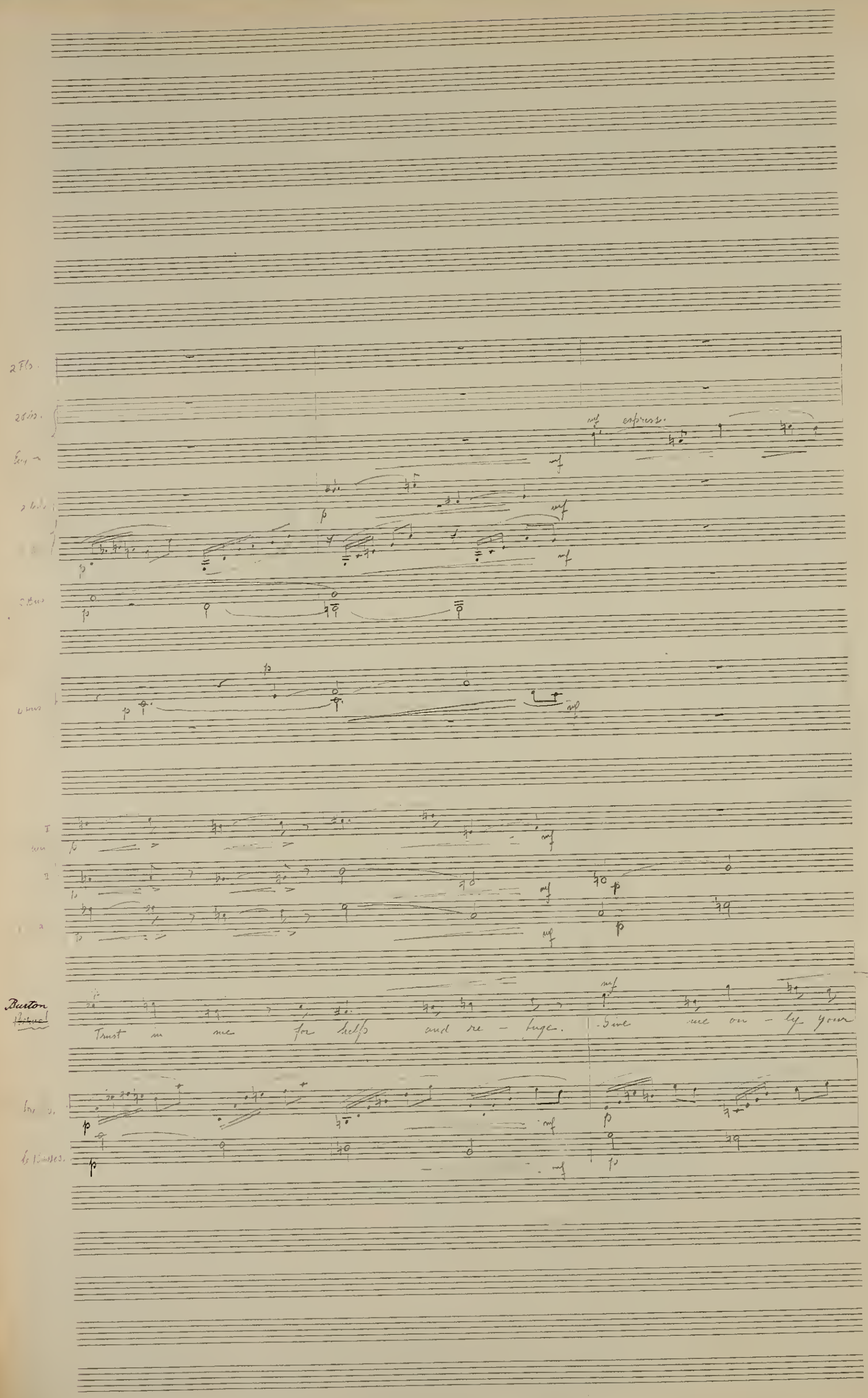
Burton

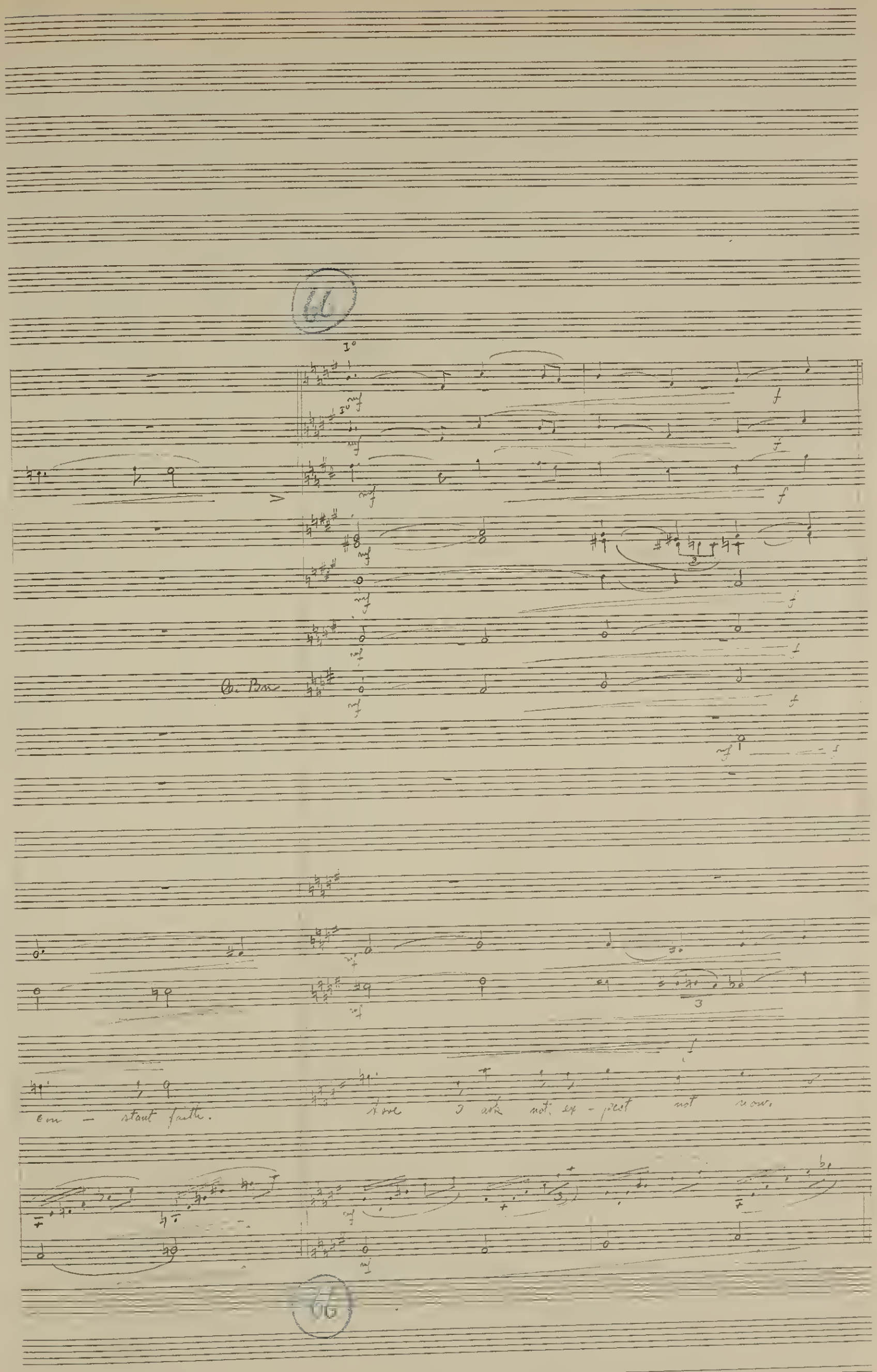
al - rea - dy you know my love all that man can do,

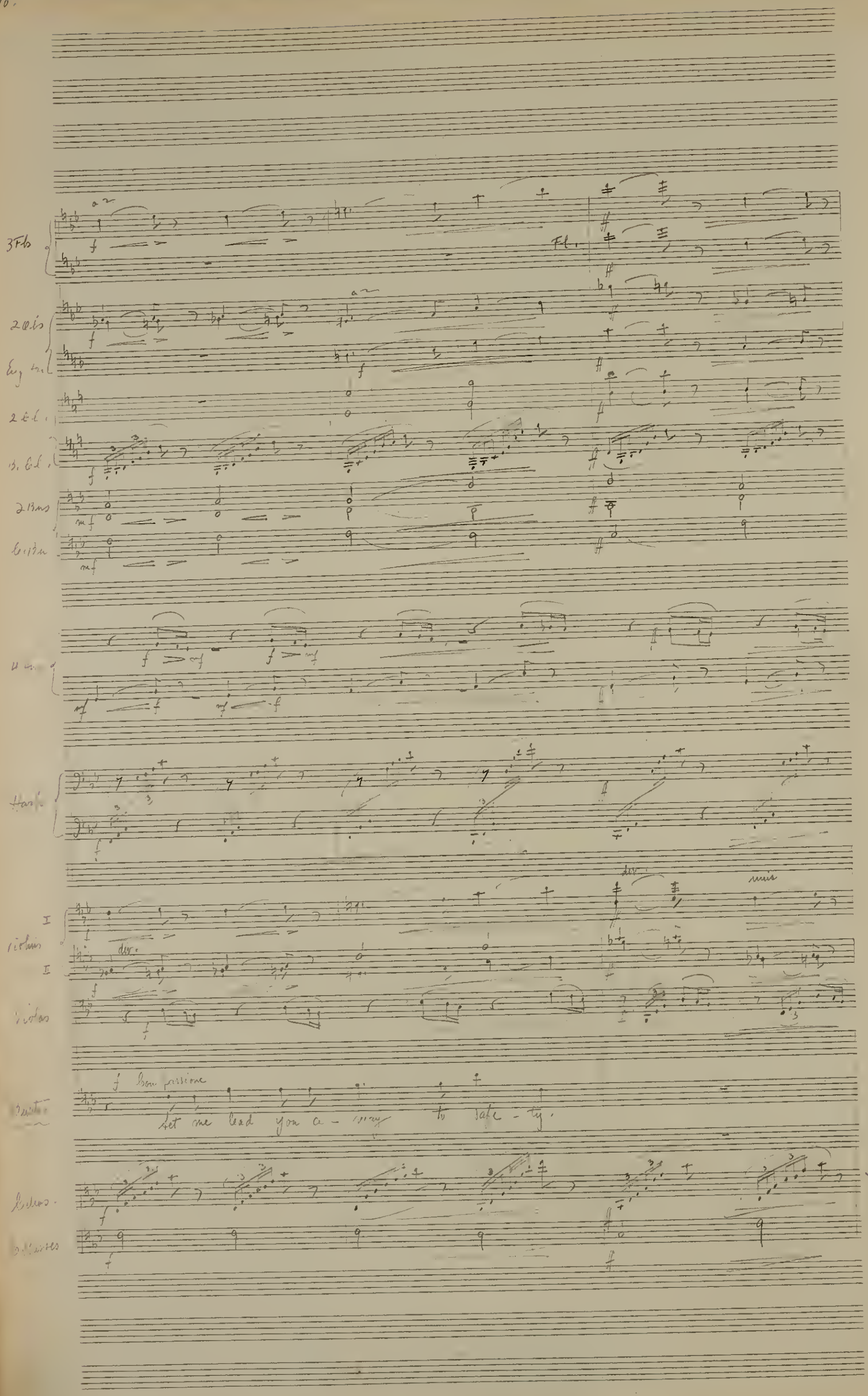
Cb. Bus.

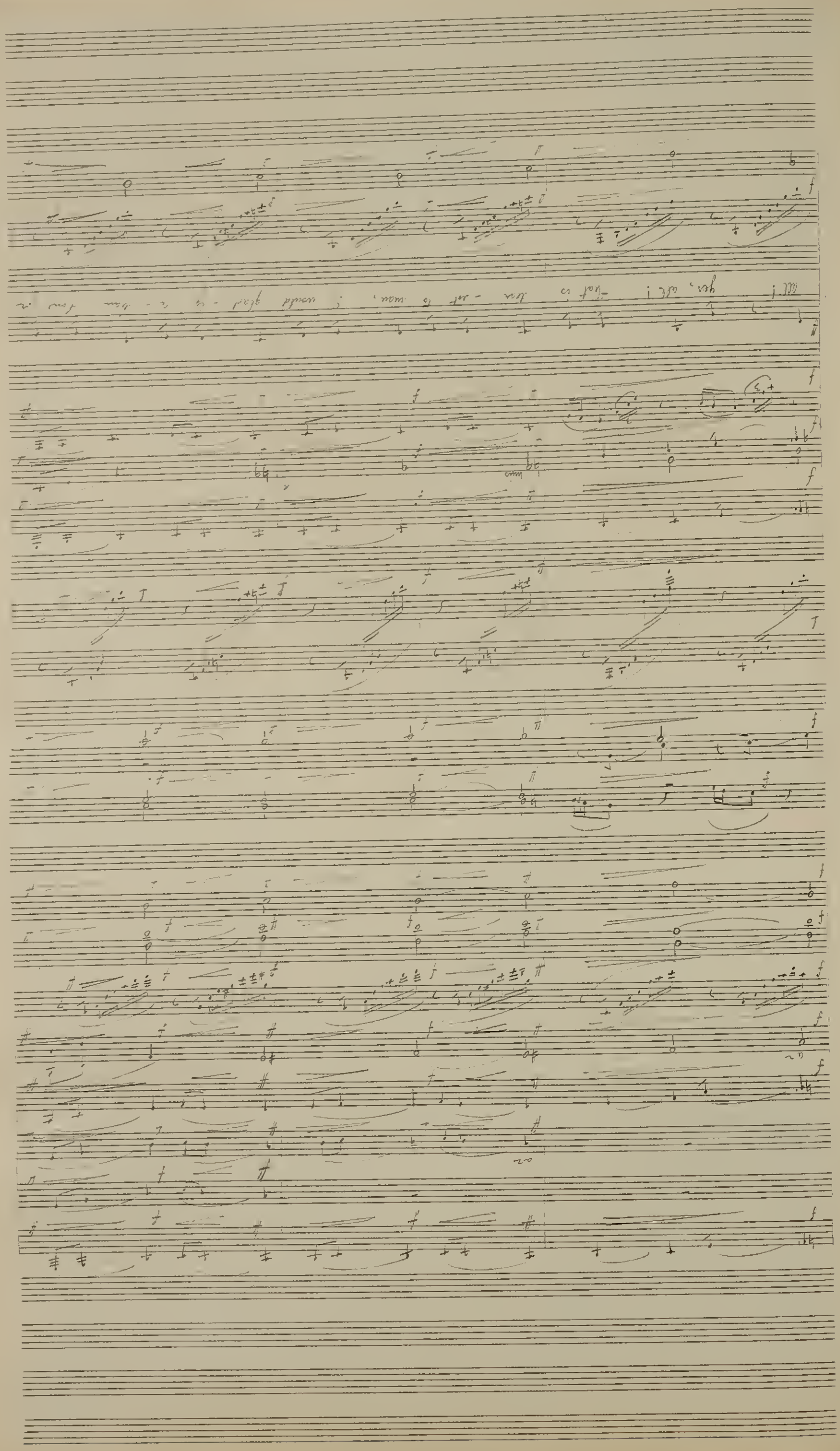
Basses.

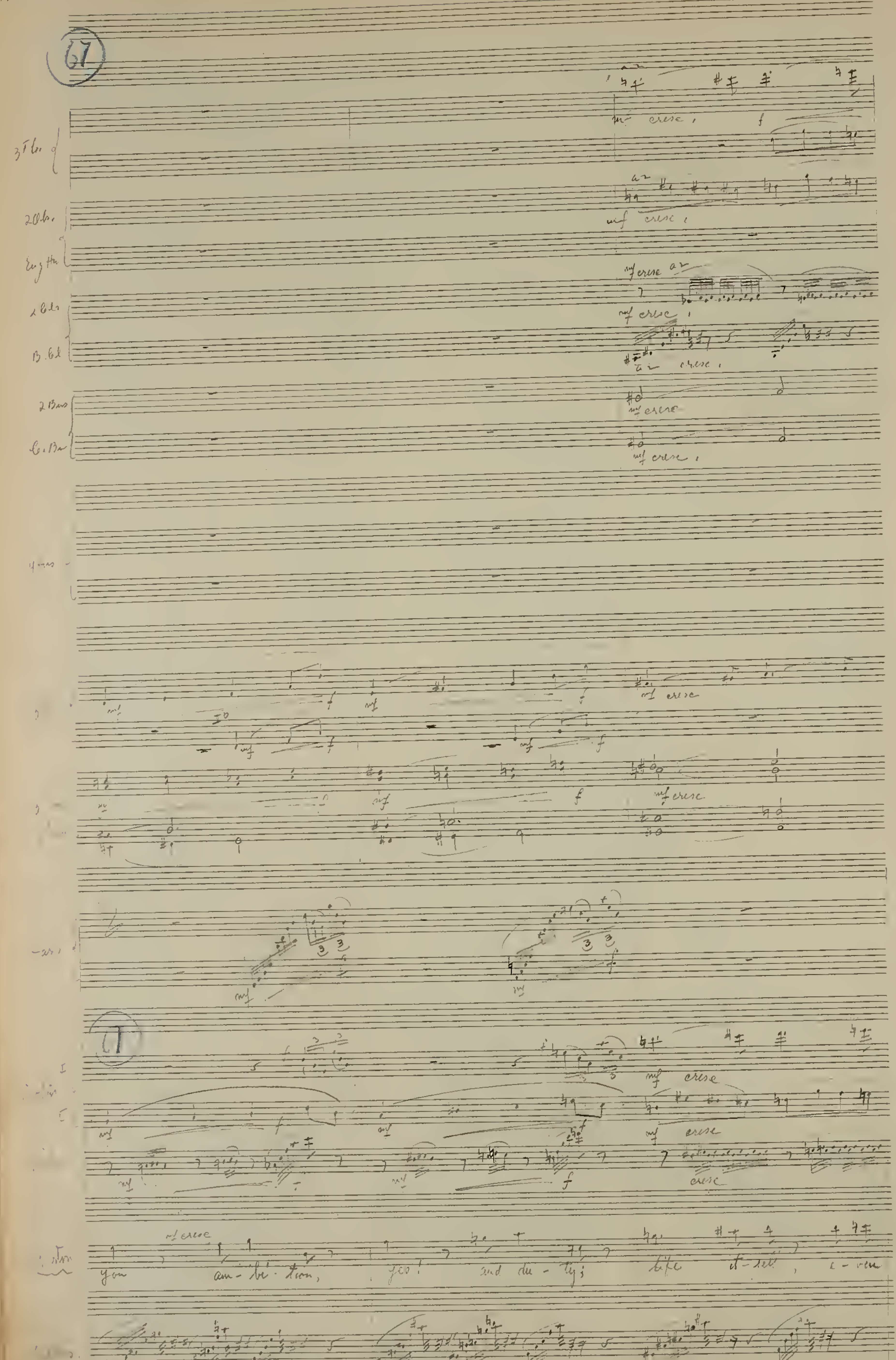

2 Fls
2 Obs
Eng Hn.
2 Cls
B. Cl.
2 Bns
4 Hns
Violins I
Violins II
Violas
Burton
I will do for you.
my love as pledge of - er.
Ballos.
Basses.

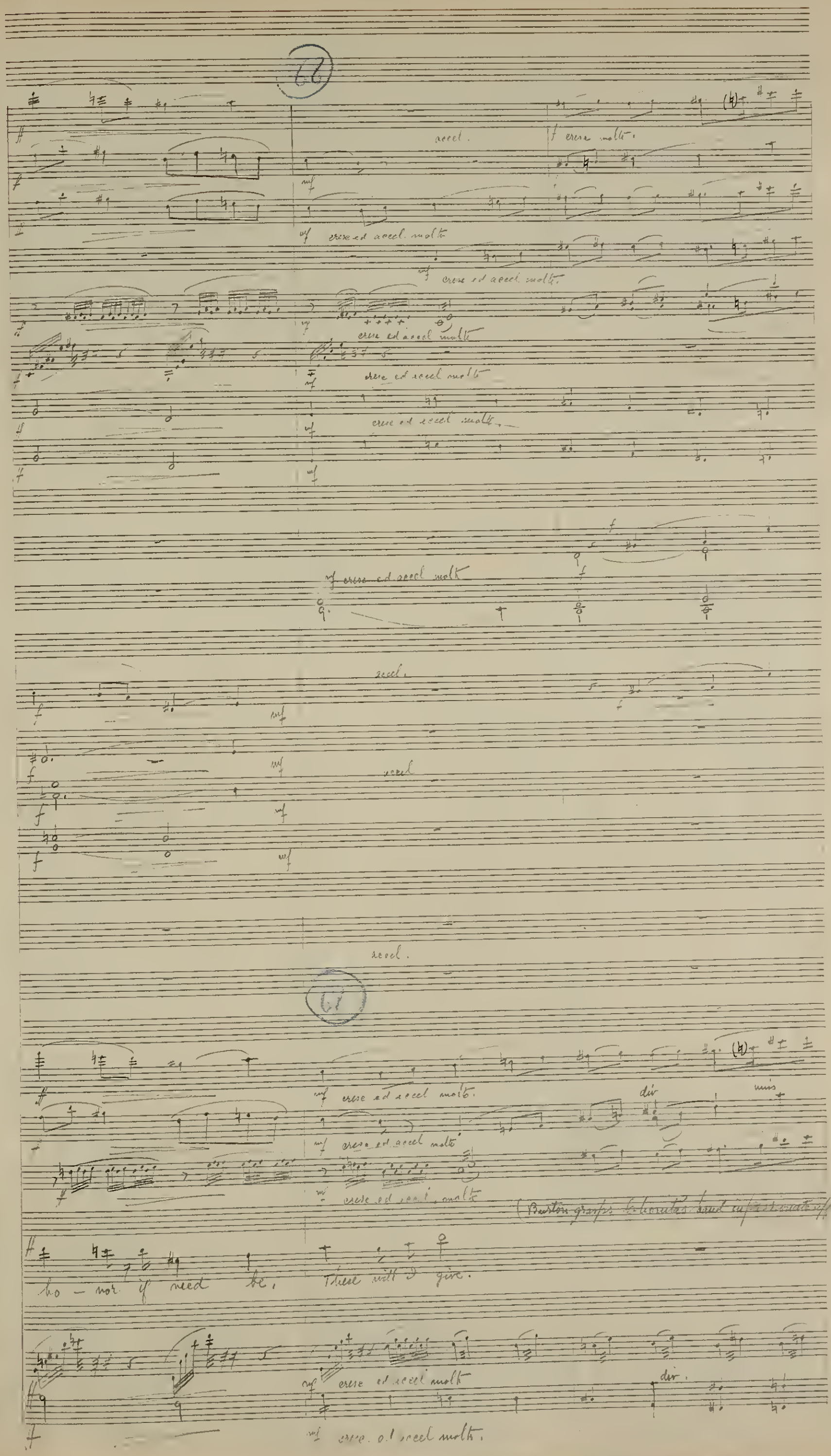

2 Fls.
2 Obs.
mf
espress.
p
Burton
Trust in me for help and re - fuge. Give me on - ly your


66
I°
mf
f
C. Bn
con - stant faith.
Love I ask not ex - pect not now.
66


3 Fls
Fl.
2 Obs
Eng. Hn.
2 Cl.
B. Cl.
2 Bns
C. Bn.
Harp
Violins
I
II
Violas
Bass
Cellos
Basses
f Con passione
Let me lead you a - way to safe - ty.




67
3 Fls.
2 Obs.
Eng Hn
2 Cls
B. Cl
2 Bns
C. Bn
mf cresc.
You am - bi - tion, yes! and du - ty; like it - self, e - ven


accel.
f cresc molto.
mf cresc ed accel. molto
mf cresc ed accel. molto.
cresc ed accel molto
cresc ed accel molto
cresc ed accel molto
mf cresc ed accel molto
accel.
accel
accel.
mf cresc ed accel molto.
div
unis
mf cresc ed accel molto
mf cresc ed accel. molto
(Burton grasps Lehonitas hand in pressure to appeal.)
ho - nor if need be, These will I give.
mf cresc ed accel molto
div.
mf cresc. ed accel molto.

3 Fls.

2 Obs.

2 Cls

2 Bns

Cl. Bn

mf cresc

mf cresc.

Clea - rest Cho - ni - ta,

dir in 3

Scene XIII Chonita, Tomasa, Burton, Bernal, Tour and soldiers.

(69)

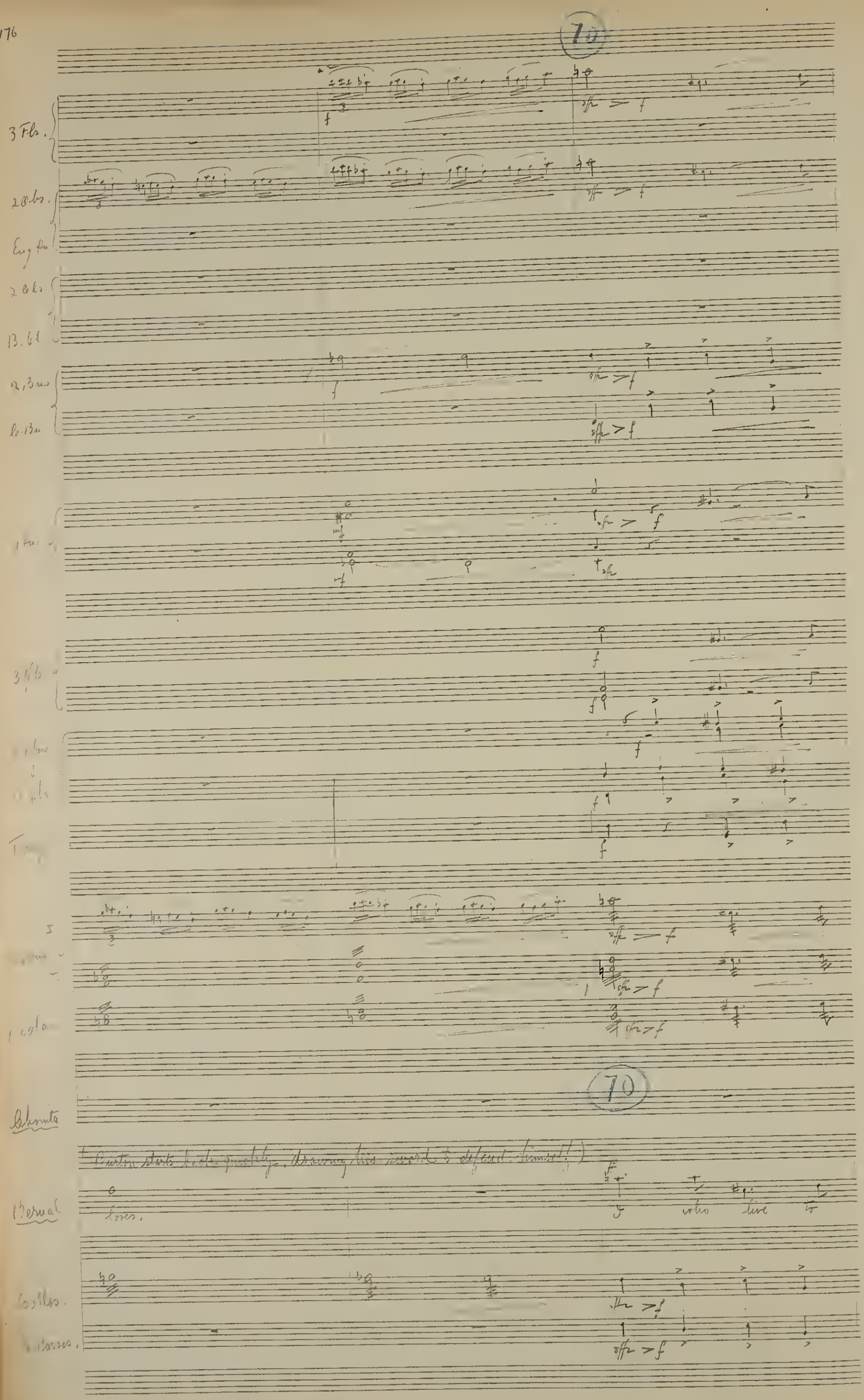
Imp. in B.D.

(69)

(rushing from his hiding place with dagger uplifted to kill Burton)

Bernal

You wre-tched de-vil, 'tis me she trust in my love.


70
3 Fls.
2 Obs.
Eng Hn
2 Cls.
B. Cl
2 Bns
Co. Bn
3 Fls
Cola
Chorista
Bernal
loves.
Cellos.
Basses.

Allegro molto e furioso.

a 2

col I°

in a.

in a

a 2

I°

II°

(Uttering a scream of Terror, Chonita throws herself between the two men, and [illegible] by Burton's [illegible]. [illegible] and [illegible] [illegible] [illegible] [illegible]

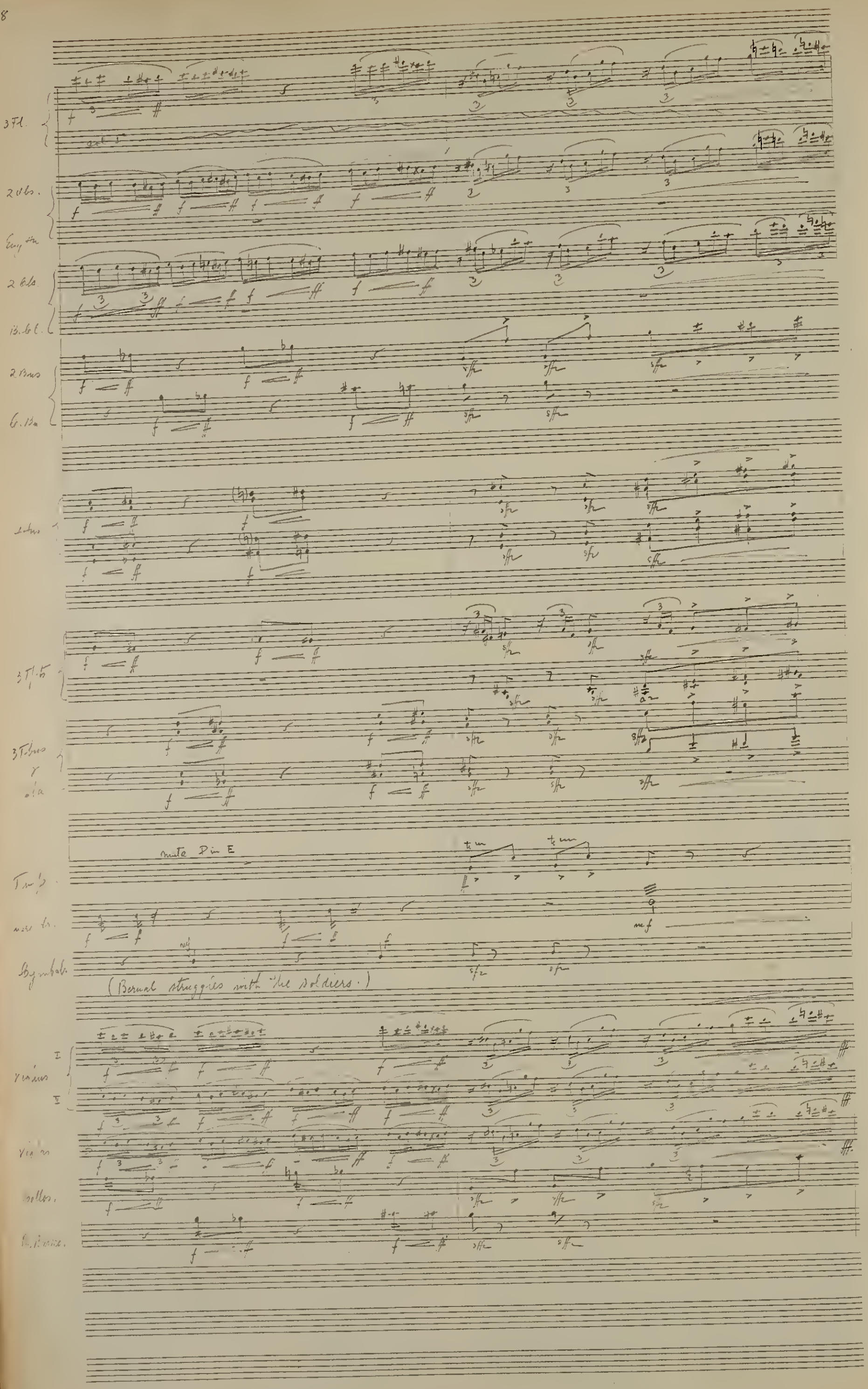
(Chonita falls.)

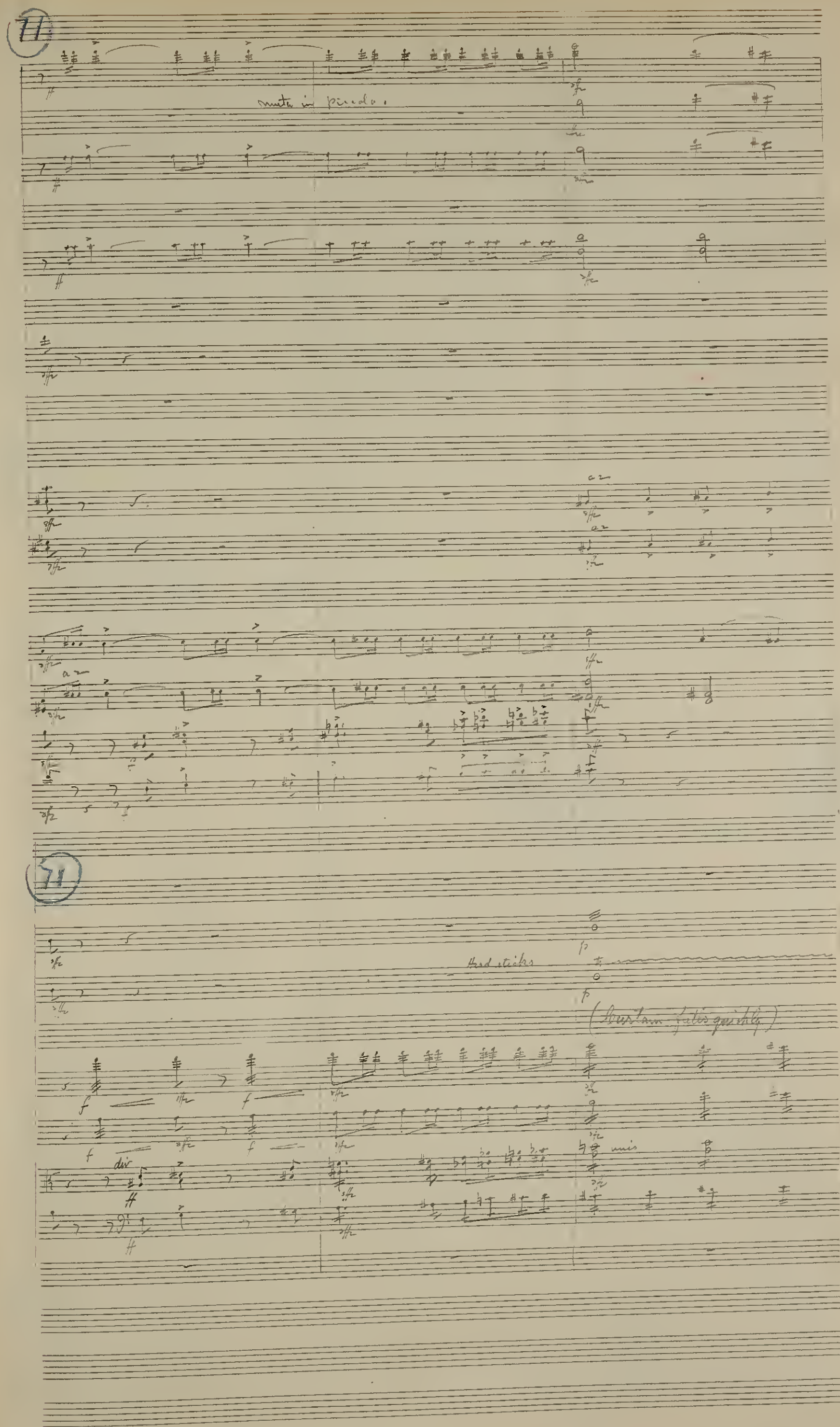
ah!

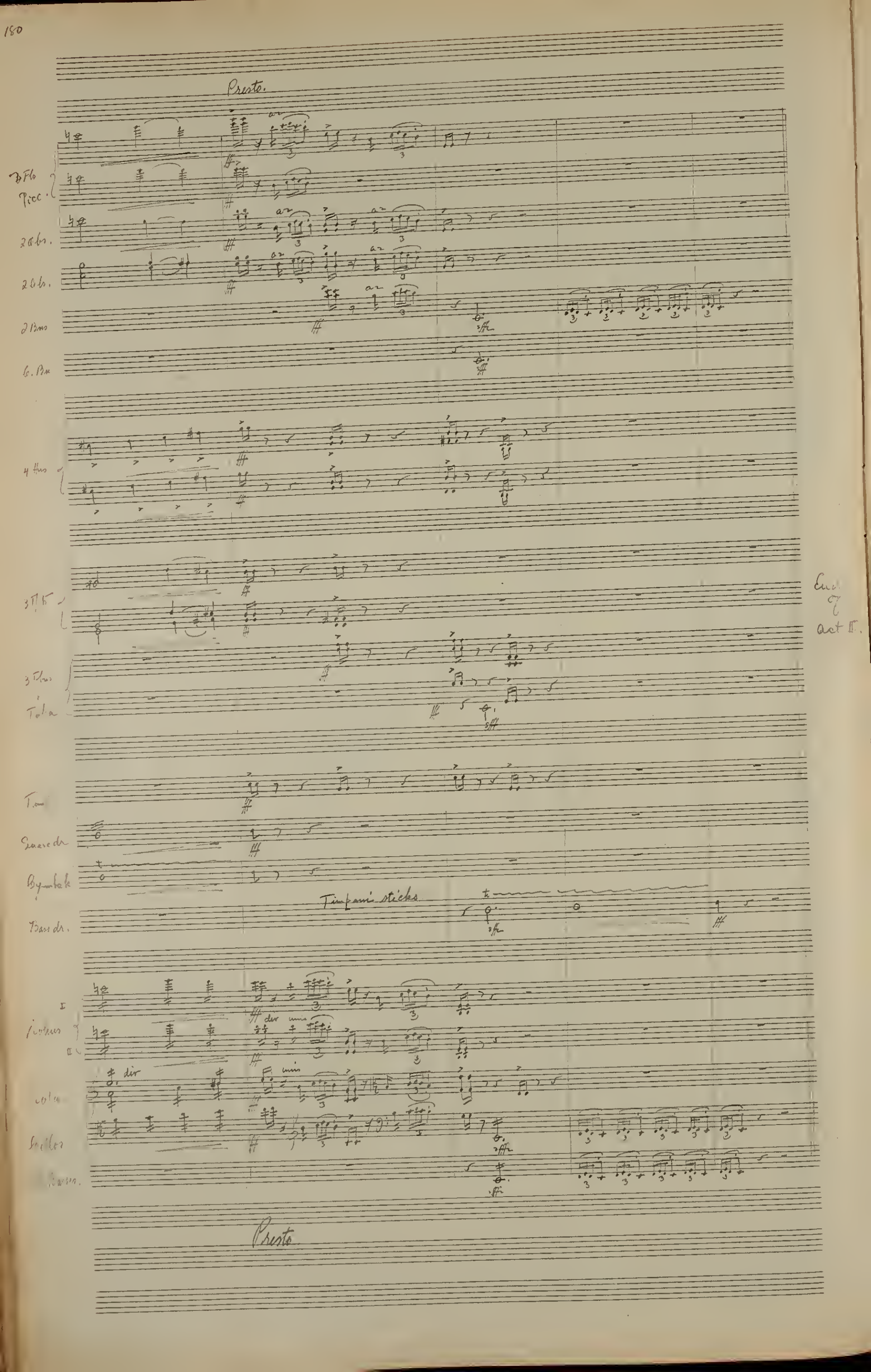
(Corp. Tom and two soldiers rush in and siege Bernal, who struggles with them vainly. Burton kneels by Chonita, bending over her in anxious solicitation.

kill you.

Allegro molto e furioso


3 Fl.
2 Obs.
Eng. Hn
2 Cls.
B. Cl.
2 Bns
C. Bn
3 Tbns
mute D in E
Tmp.
Cymbals
(Bernal struggles with the soldiers.)
Violins
Violas
Cellos.


11
muta in piccolo.
a 2
a 2
a 2
71
Hard sticks
p
p
(Bustam falls quickly)
f
f
f
f
div
unis

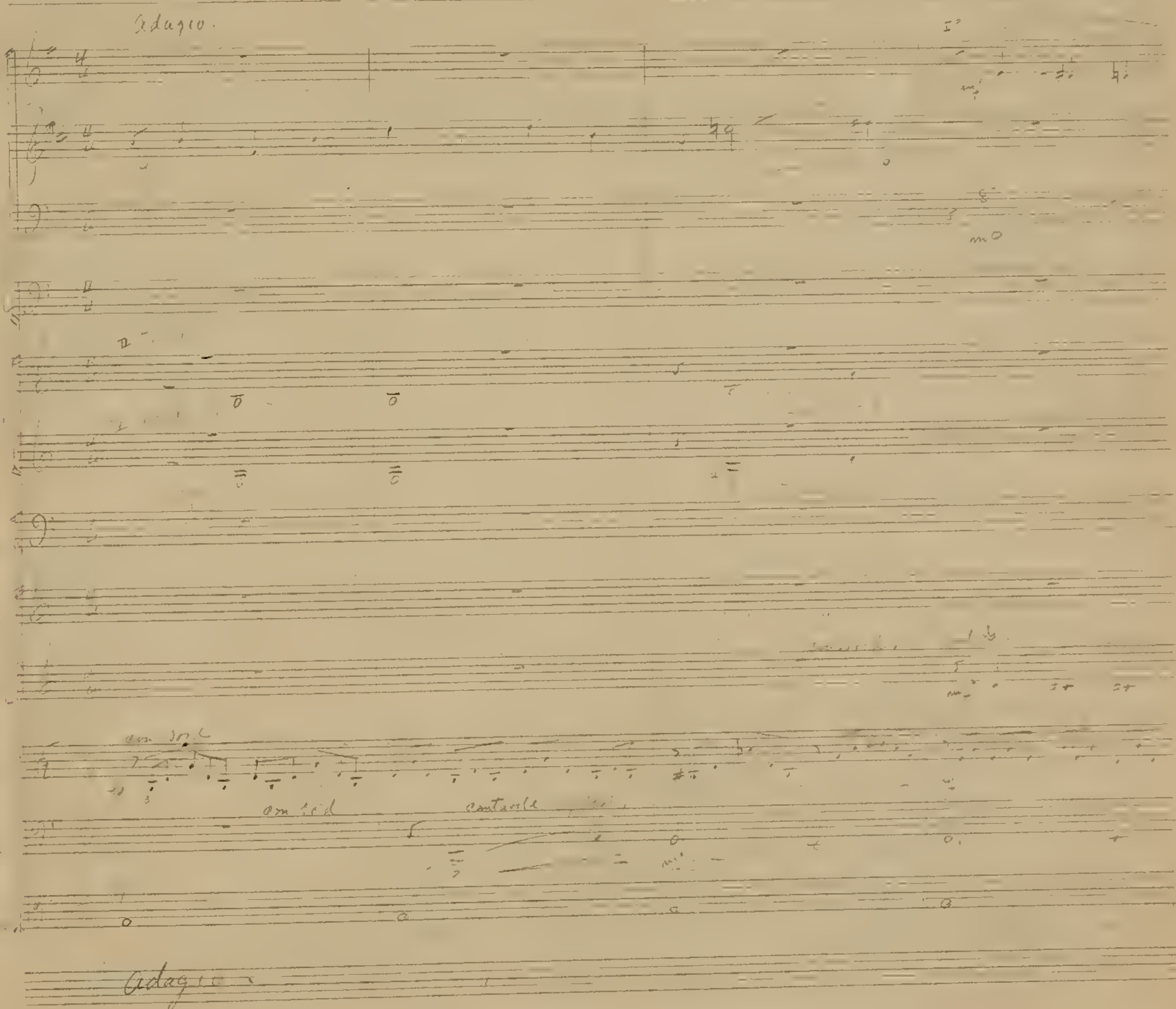

Presto.
3 Fls
Picc.
2 Obs.
2 Obs.
2 Bns
6. Bn
4 Hns
3 Tbns
Tuba
Timp
Quasedr
Bymbak
Timpani sticks
Bass dr.
Violins
dir
unis
Violas
Cellos
Basses.
Presto
End of Act II.

a bed-chamber in [illegible] house; [illegible].
The room is [illegible] by a [illegible] a small [illegible], which [illegible] on the [illegible] side, near the bed, [illegible] furnished [illegible] [illegible] [illegible] hang on the walls.

There is a bed [illegible] down stage, on the right with its [illegible] toward the wall.

[illegible] sleeps restlessly, anxiously watched [illegible] Tomasa [illegible] crouches upon a stool by her side.

There is a large window at the left, [illegible] a door, left, [illegible]. There is another [illegible] door, towards the [illegible]. The light is [illegible] dim.



2 Bb. in Bb

Bbl in Bb

Eng. Hn.

2 Bns

6. Bn.

4 Horns

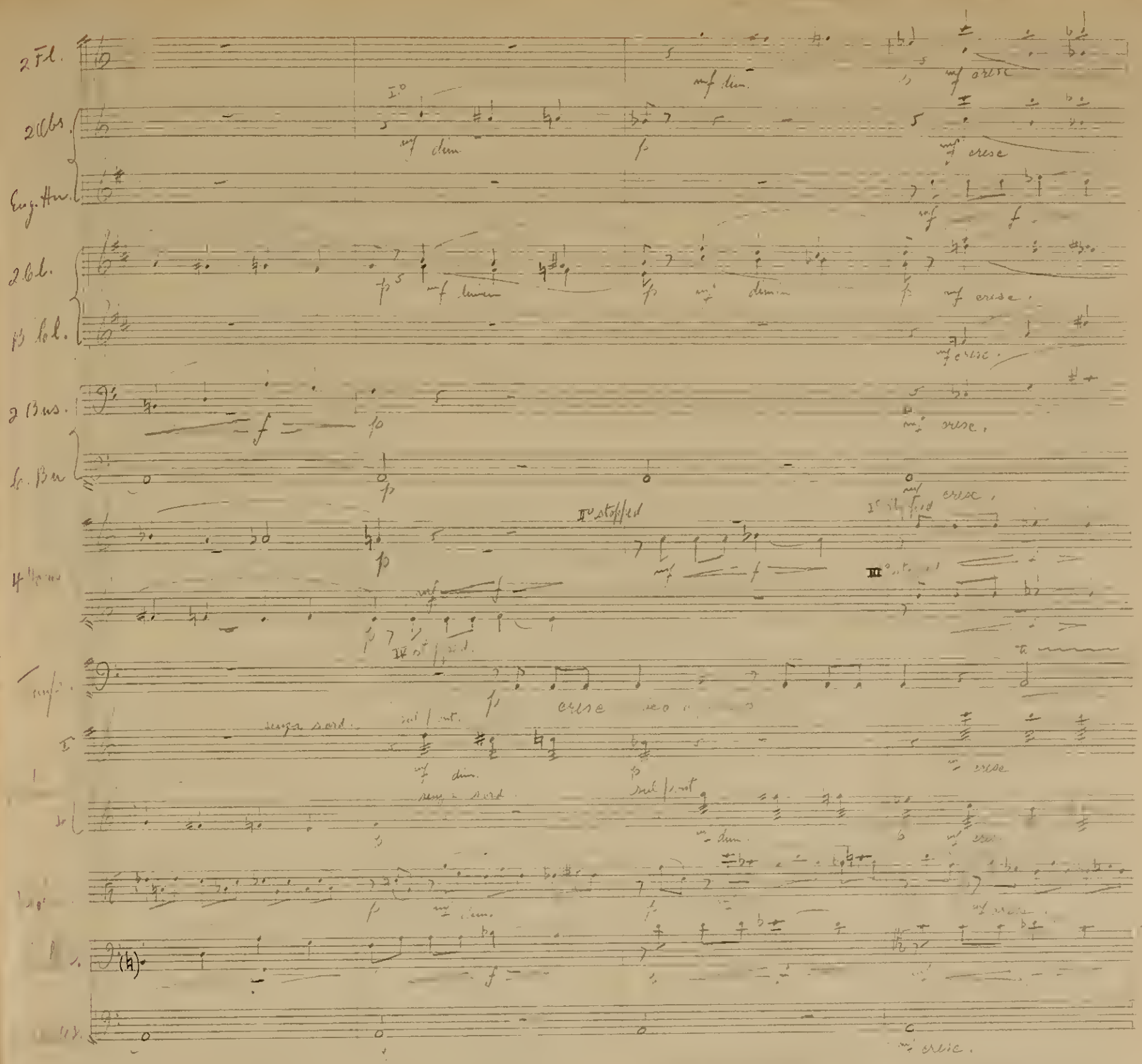
Timpani

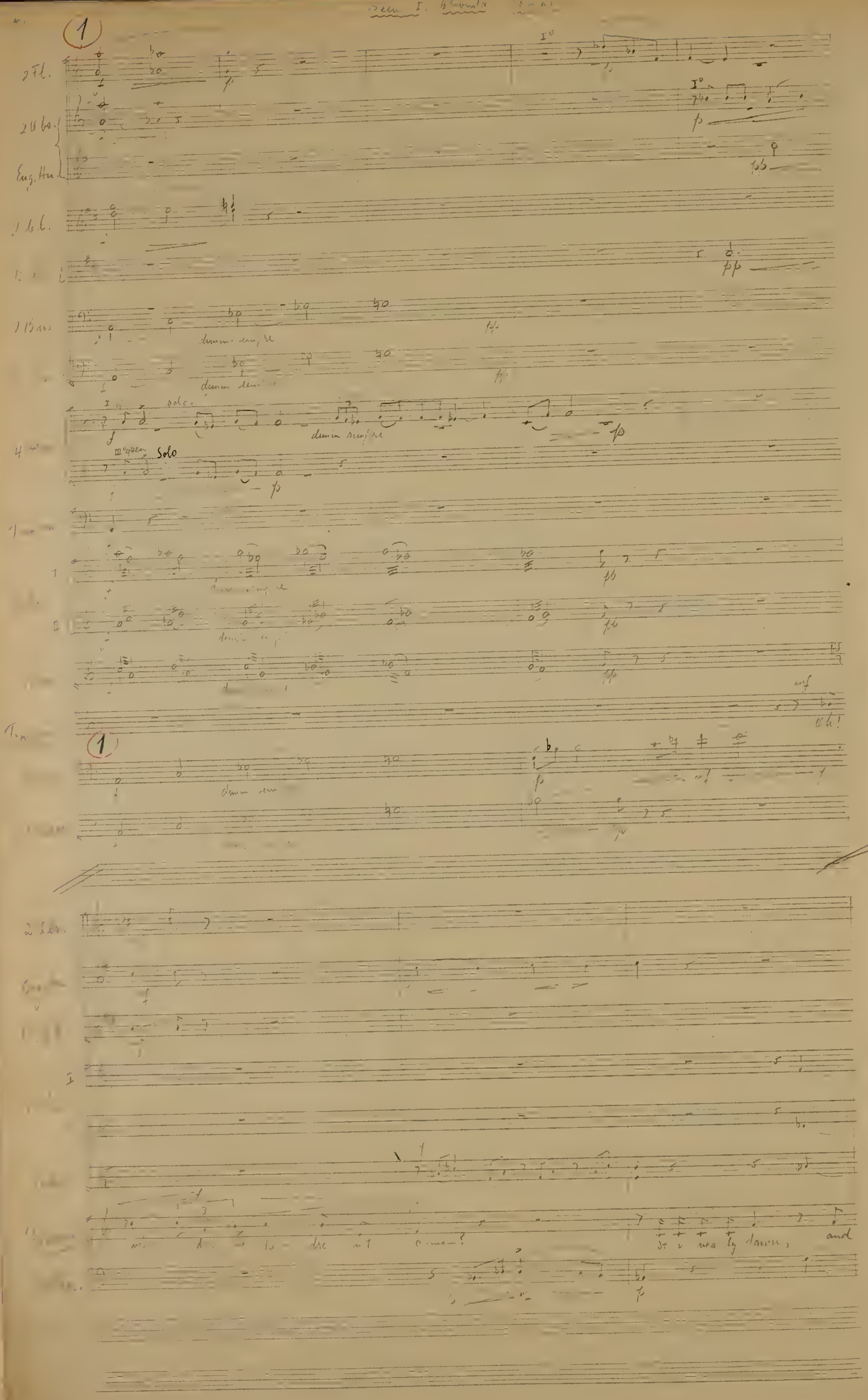
I

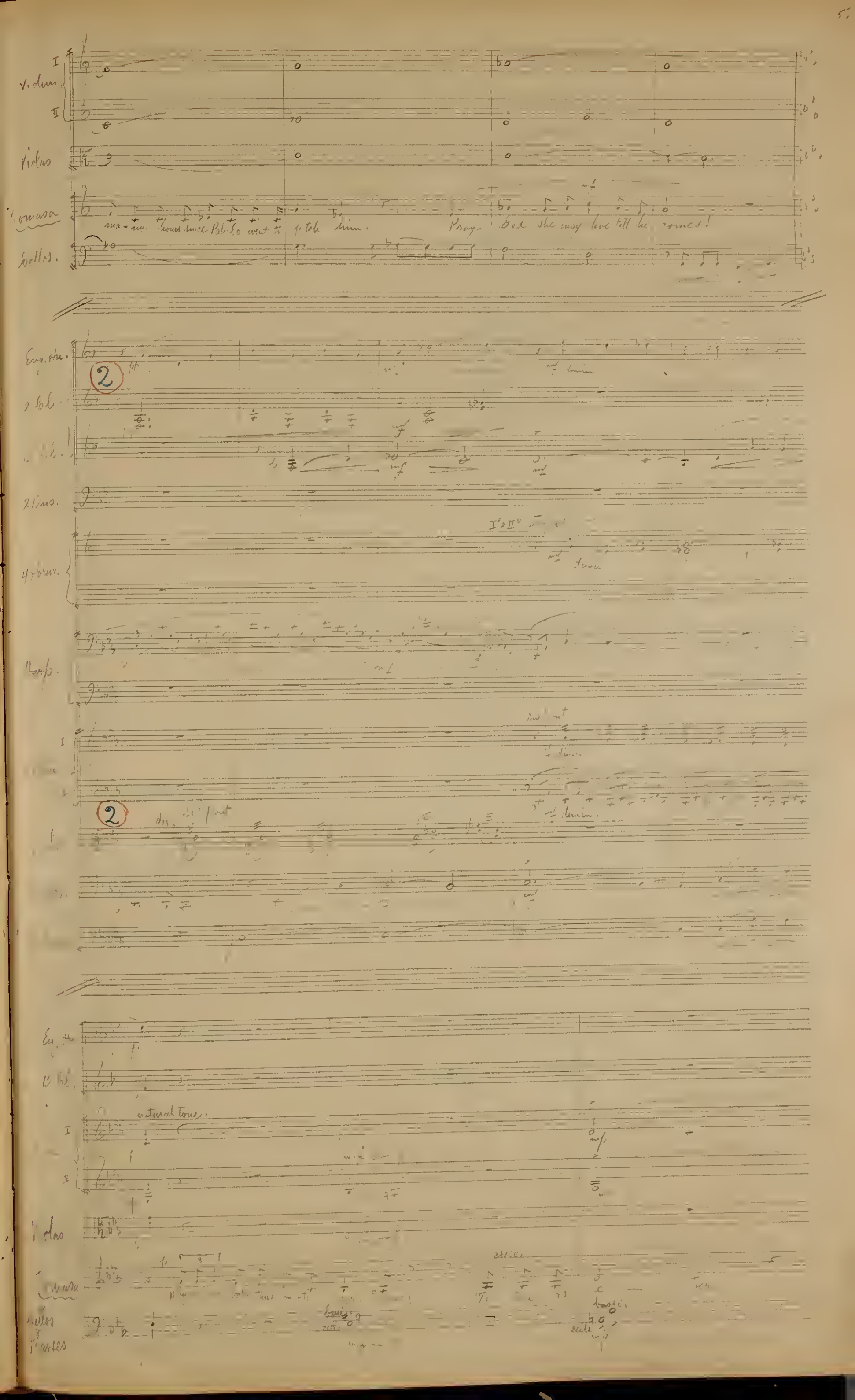
II

violas

Cellos.


2 Fl.
2 Obs.
Eng. Hn.
2 Cl.
B. Cl.
2 Bus.
C. Bu.
4 Horns
Tromp.
I°
II° stopped
III° stopped
IV° stopped
senza sord.
sul pont.
mf dim.
p
mf cresc.
f


2 Fl.
Eng. Hn.
Solo
Oh!
dawn,
and


Violins
Violas
Tomasa
Cellos
Eng. Hn.
2 Cl.
2 Bns.
4 Horns
Harp.
natural tone.

Eng. Hn.

Ob. I°

Viens.

Ob. Bn.

Cors I. II

Timpani

I

Violins

I

Violins

Tromba

natural tone

sul pont.

natural tone

natural tone

natural tone

sul pont

arco

f dimin

3

f dimin

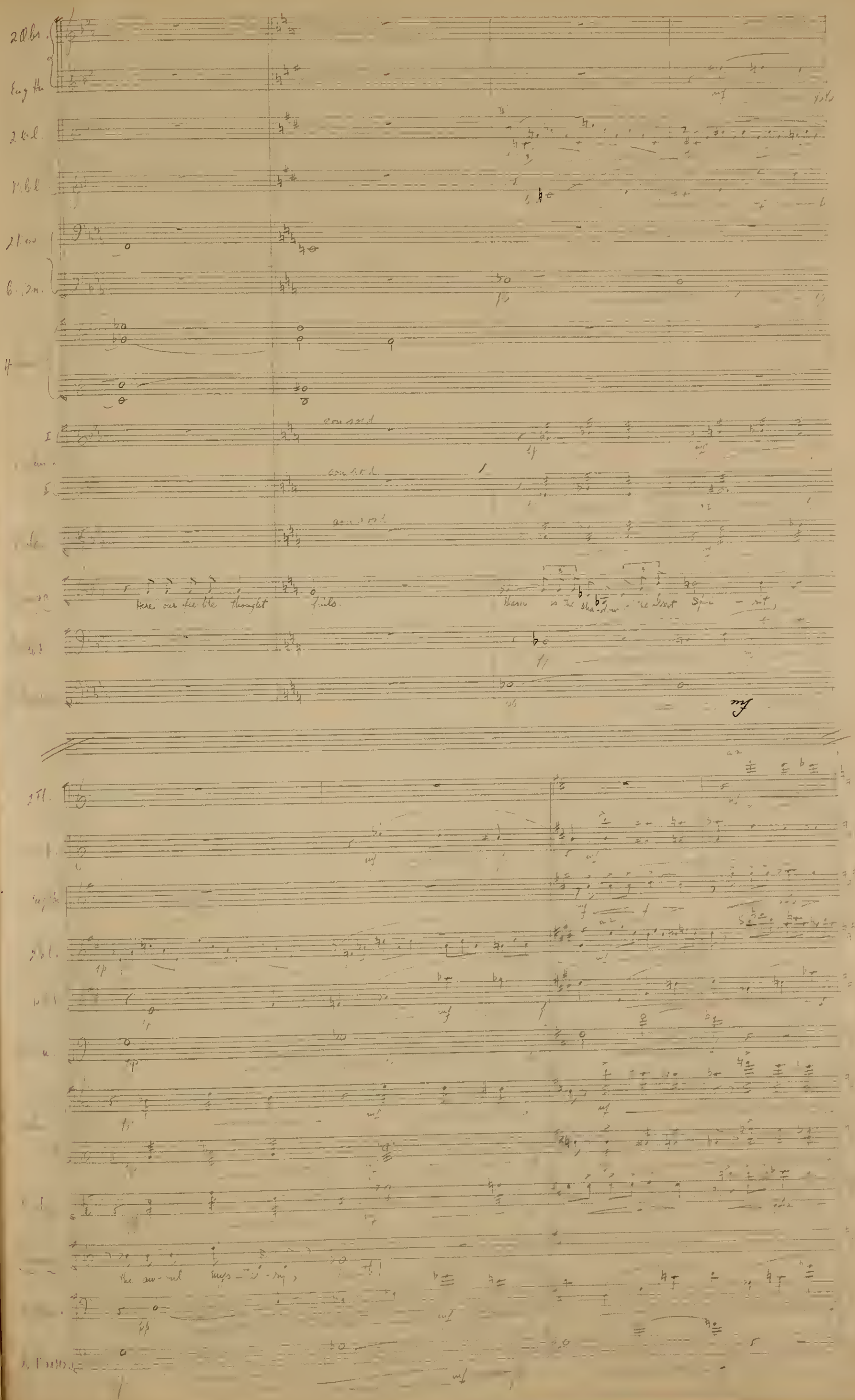
f dimin

f dimin

f dimin

f dimin

3


2 Obs.
Eng. Hn.
2 Cl.
B. Cl.
2 Bns.
B. Bn.
I
II
con sord
con sord
con sord
Here our fee-ble thought fails.
Hark is the sha-dow of the Dust Spi-rit,
2 Fl.
the an-nal mys-ter-ry,

2 Fl.

2 Ob.

Eng. Hn.

2 Cl.

B. Cl.

10 Bn.

I

Vl. Hn.

II

Vl. Hn.

4

4

p rico a poco accel. e cresc.

10 Cb. 2°

2 Cb.

Cb.

f

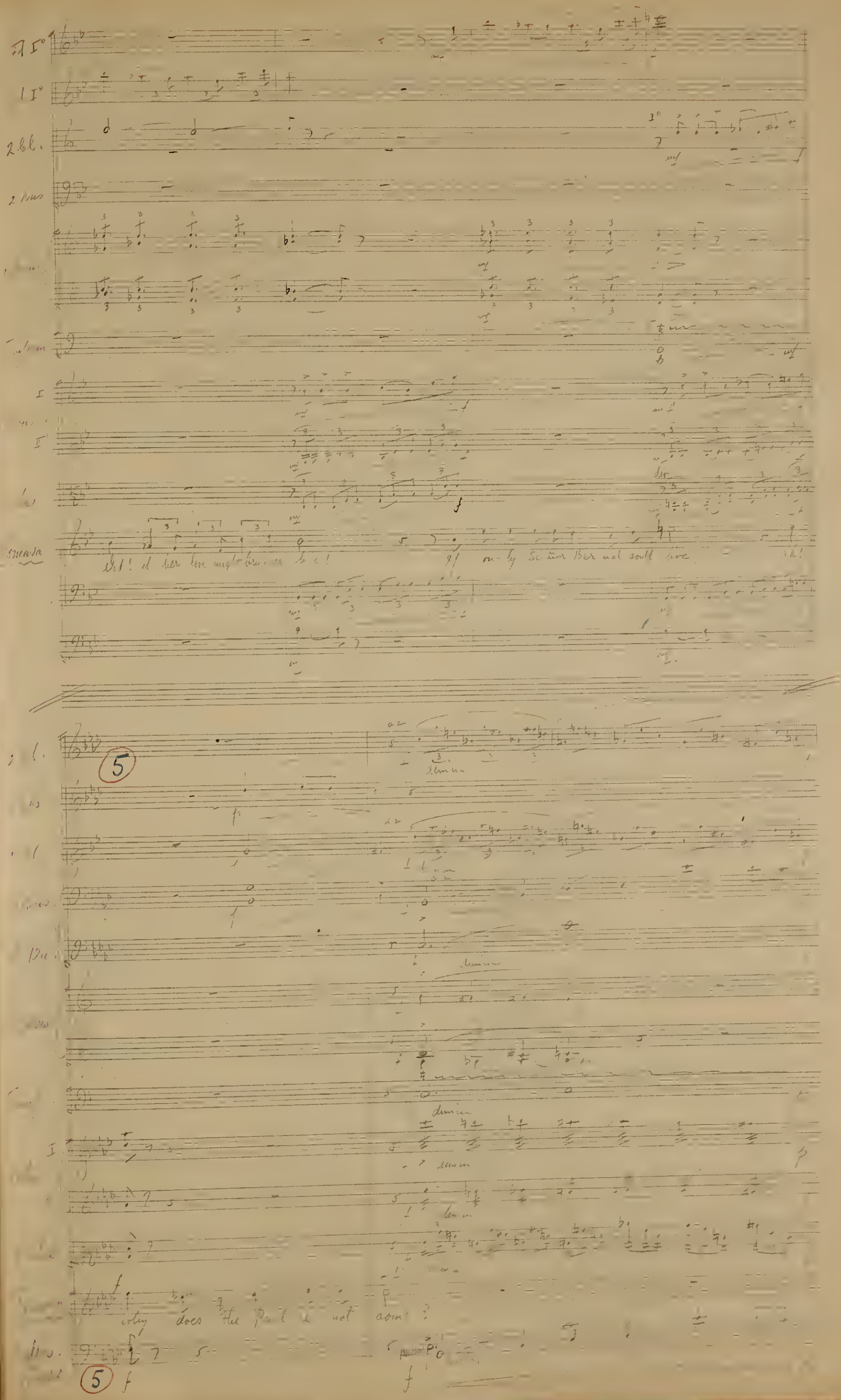
mf

appassionato.

Ah!

brouglet ber harm.

appassionato.


Fl I°
1 I°
2 Cl.
2 Bns
I
II
Dot! if her love ought bruisers be!
If only Señor Bernal could love
5
dimin
why does the Paul be not come?
5

Eng. hr.

Cl. 1

Cl. 2

Harp

Chorus

(Becoming restless and muttering incoherently [illegible])

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

Tom

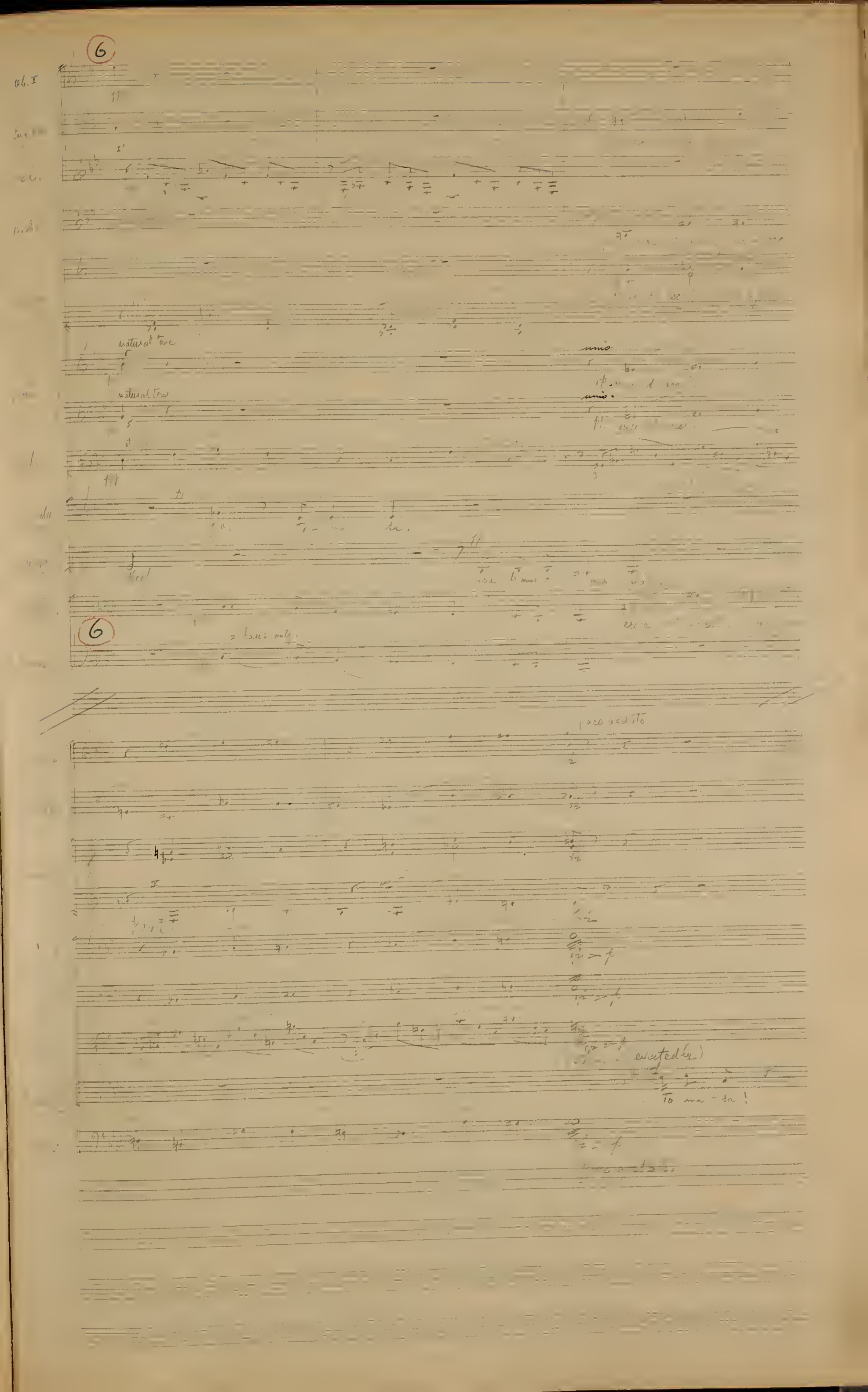
Tom

I am [illegible]

[illegible]

qui - et

and

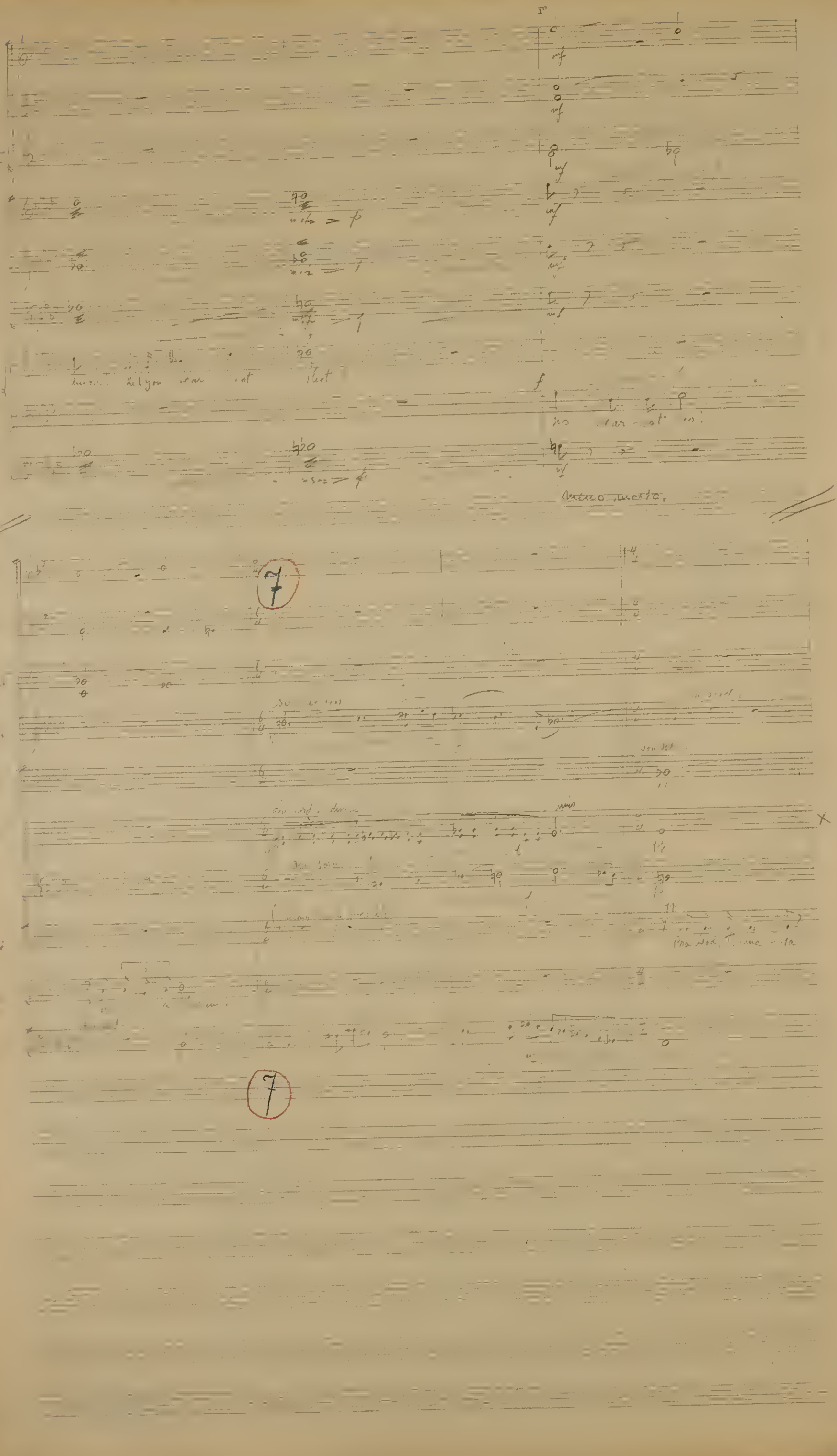

6
Ob. I
natural tone
unis.
natural tone
unis.
6
2 bases only
poco ad ito
excited by
To ma - sa!

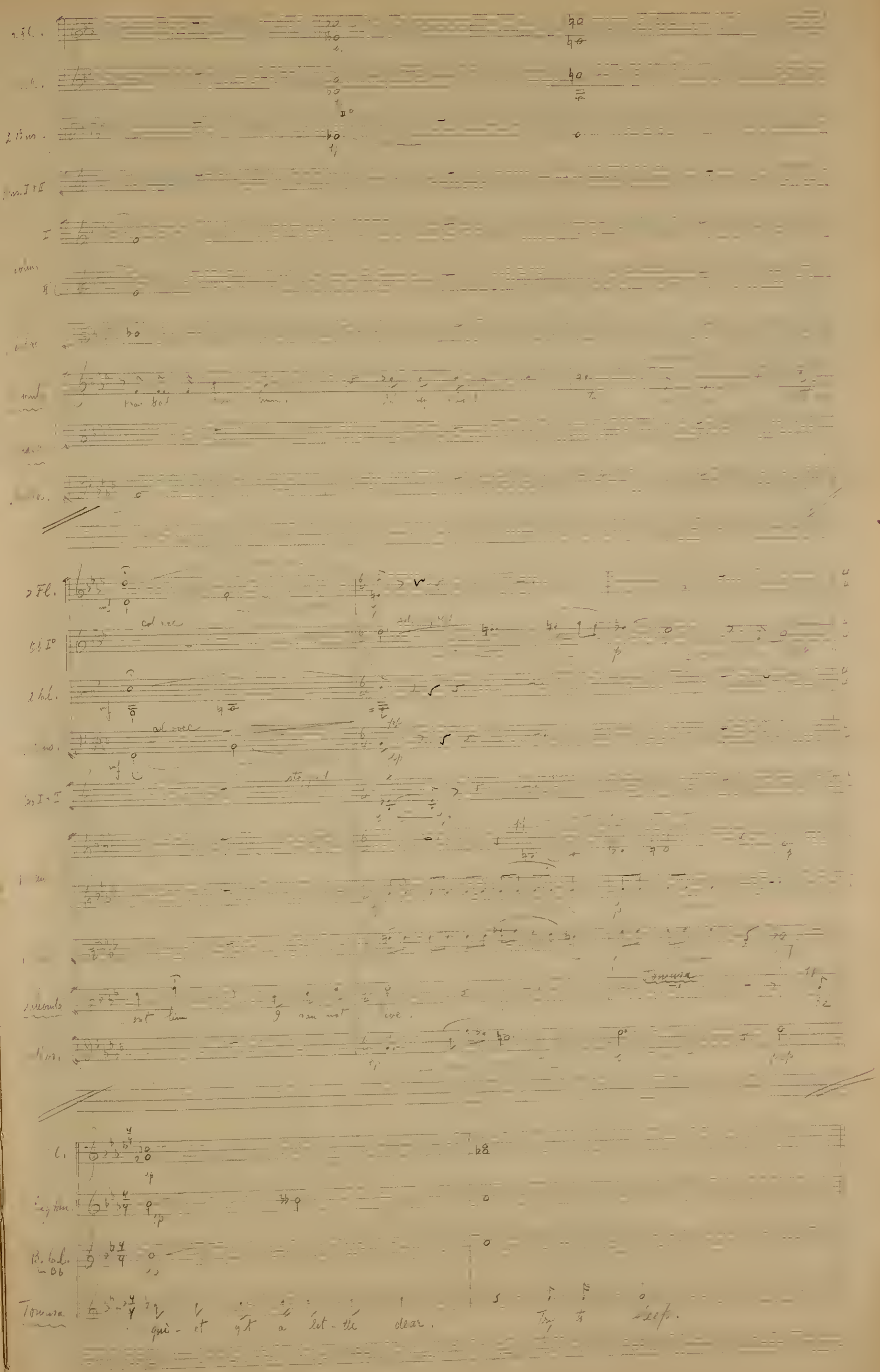
meno mosso.

Meno mosso.

7

7




2 Fl.
Ob. I°
2 Ob.
Tomasa
Tomasa
qui - et yet a lit - tle dear.

8

2 Bus.

I

8 div.

p

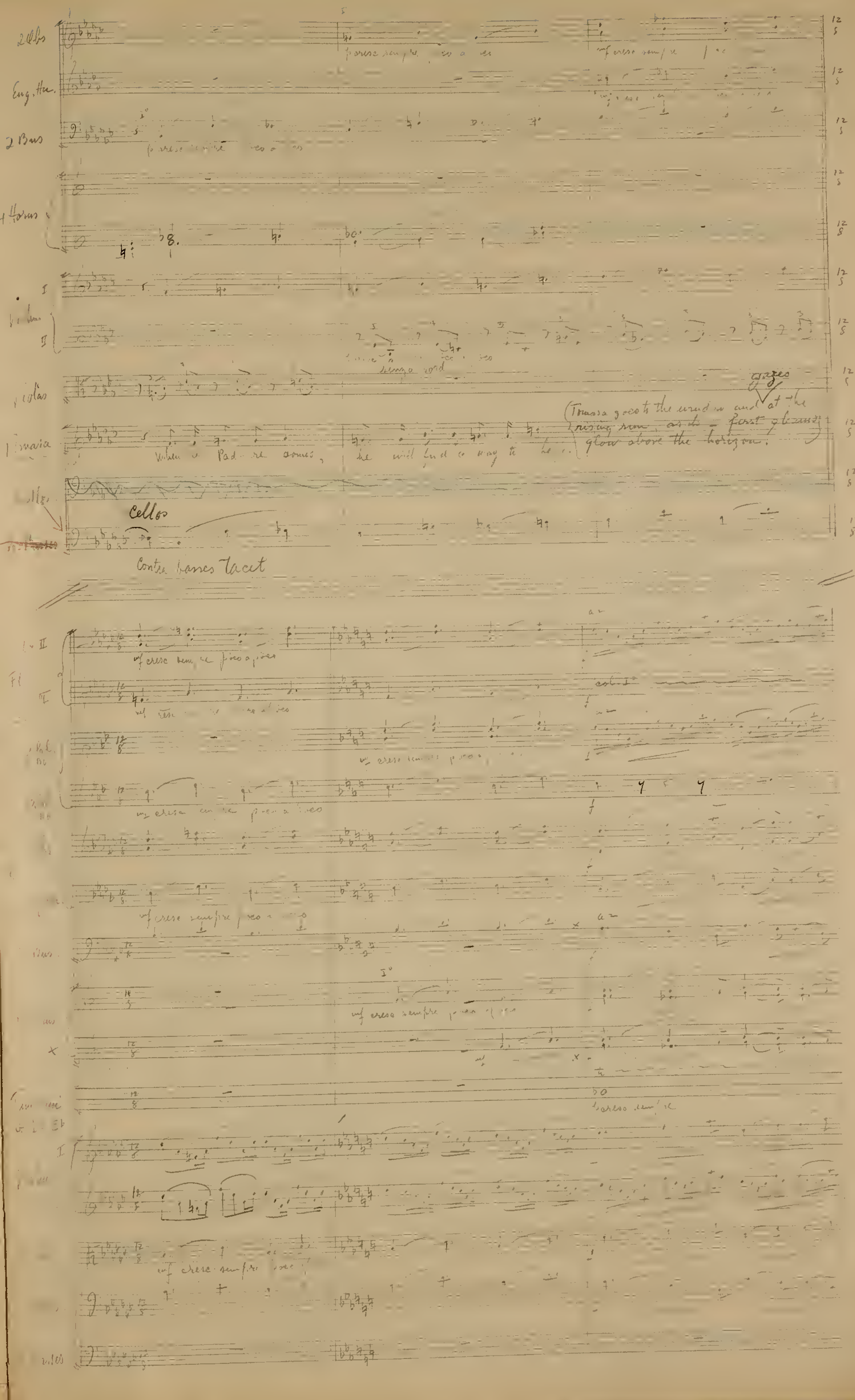
senza sord.

senza sord.

senza sord

unis.

p cresc sempre. poco a poco.


2 Obs
Eng. Hn.
2 Bns
4 Horns
Violas
When the Padre comes, he will find a way to
(Tomasa goes to the window and gazes at the rising sun, as the first gleams glow above the horizon.)
senza sord
Cellos
Contra basses Tacet
Fl
cresc sempre poco a poco
a 2
col I

poco più mosso.

Fl. I e II

9

Fl. III

col I°

2 Obs.

Eng. Hn.

2 Clar. in Bb

B. Cl.

2 Bus

f cresc

Horn

I

3 Trombones

cresc molto

cresc molto

f cresc

in Cb

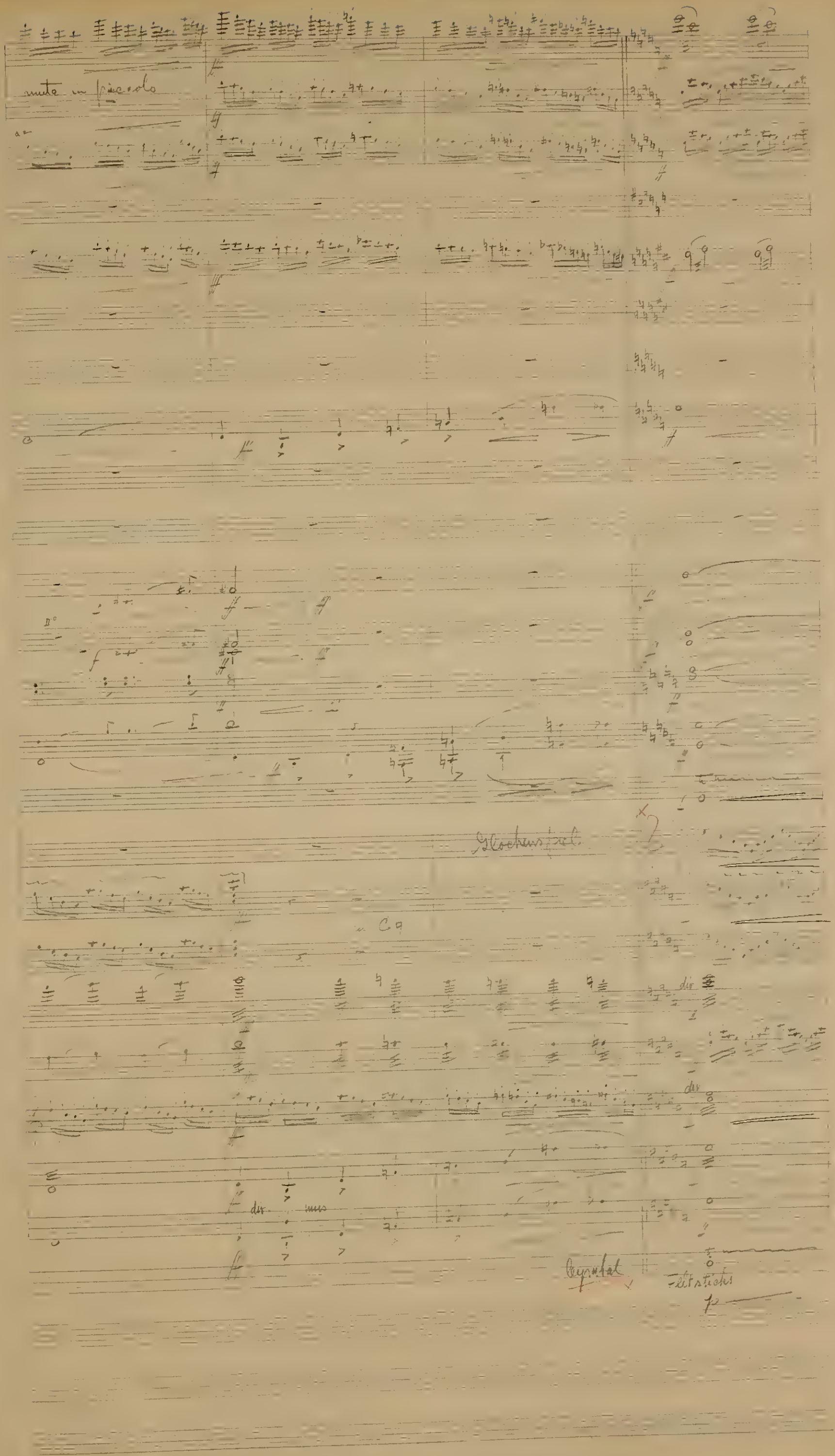
f cresc.

I

II

9

poco più mosso.


mute in piccolo
Glockenspiel
div
div
div
Cymbal
Feltsticks

Fl.

Piccolo

2 Obs.

Eng. Hn.

2 Cl.

3 Cl.

2 Bns

6 Bn

4 Horns

3 Trumpets

3 Tromb.

Tuba

Timp.

Cymbals

Glockens

Harp

Violins

Violas

Cellos

6 Basses

dim in molto

a 2

I°

muta G in A: B♭ in C♯: E♭ in E♮.

dim in molto

dim in molto

dim in molto

div in 3

Fl I-II

Piccolo

Ob I°

Cl I°

Violins I

II

Tomasa

dimin

div.

(One II. Violin Sol + espress)

al rea-dy the dawn is break-ing. Oh!

Scene II

Chorus, Tomasa, Chorus outside.

(10)

Fl I°

Cl I°

Violins I divisi

con sord

II

con sord

(10)

Violins II divisi

Violas

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

Tomasa

why does he de-lay?

Sal-ve. vir-gin

Cl. I°

Violin I divisi

Tomasa

Sopranos

Altos

Tenors

Basses

mf

Vir gen san tis si ma! The Pa dre is com ing

bel - la. Pas - to - re a — gra - da — ble.

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

pp Sal — ve vir — gen bel - la. Pas - to - re

Chorista

Tomasa

Help is here. Help is here

Sopranos

le los pec — ca — do — res.

Altos

le los pec — ca — do — res.

Tenors

le los pec — ca — do — res.

Basses

a — ra — da — ble. le — los

m's (Lieblig)

Chorista

What is that sound, To - ma - sa? a song's

Tomasa

Sopranos

a - ma - ro - sa ma - dre.

Altos

a — ma — ro — sa. ma — dre. a — ma —

Tenors

a — ma — ro — sa a — ma — ro — sa

Basses

pec — ca — do — res a - ma - ro — sa

Cho.

or do I dream?

Tomasa

mf

'Tis the sun-rise hymn, dear-est. Hell at last is at

a-ma-ro-sa ma-dre

-ro-sa ma-dre.

Chorus

Ma-dre. Sal-ve Vir-gen bel-la.

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

11

Cho.

Tomasa

hand. The Pad-re is not a-lone.

f

Sal-ve, Vir-gen bel

cresc.

Sal-ve Vir-gen bel

cresc.

Chorus.

Sal-ve Vir-gen bel

cresc.

11

Sal-ve. Sal-ve, Vir-gen

Sue jours [illegible]

Chorista.

mf a-ma-ro-sa ma

la a-ma-ro-sa ma

la. a-ma-ro-sa

la. a-ma-ro-sa ma

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

Chorista

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

dimin

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

dimin

a-ma-ro-sa

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

Violons II

Violas

Cellos

The [illegible] outside at [illegible] continue. [illegible] the hands raised as [illegible]

12

Oh! Thou great Fa - ver, send down thine aid.

12

Through the window many forms are visible, moving about, as Padre Gabriel conceals the soldiers and others who have [illegible] him, among the trees.

2 Obs

cresc.

cresc.

cresc.

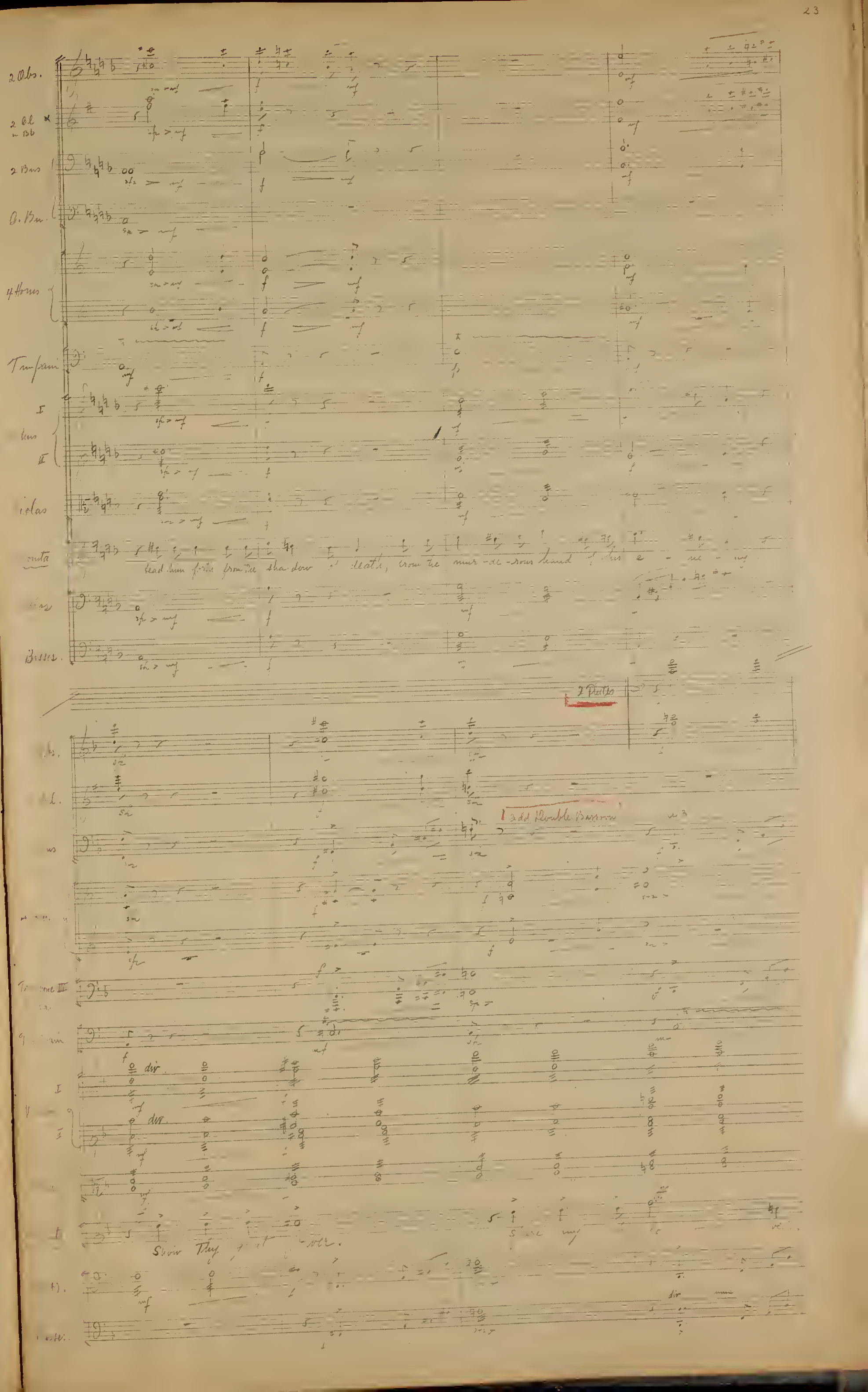
Thou [illegible] aid [illegible] whose love is [illegible]

Sombre fin [illegible]

13

Save him [illegible]

13


2 Obs.
2 Bl. in Bb
2 Bns
O. Bn.
4 Horns
Timpani
I
II
Violas
Bisses.
2 Plates
Add Double Bassoon
div.
Show Thy

14

rit.

2 Fls

3 Obs

2 Cls

4 Cors

3 Tfts

rit.

unis

rit.

14

Scene II Chanta, Tomasa, Padre Gabriel

15

Tomasa

15

I°

I-II

Tbns.

III

I

II

Violes

Chants

Violes

Violes

I

II

Violes

God has sent you to his rid.

16

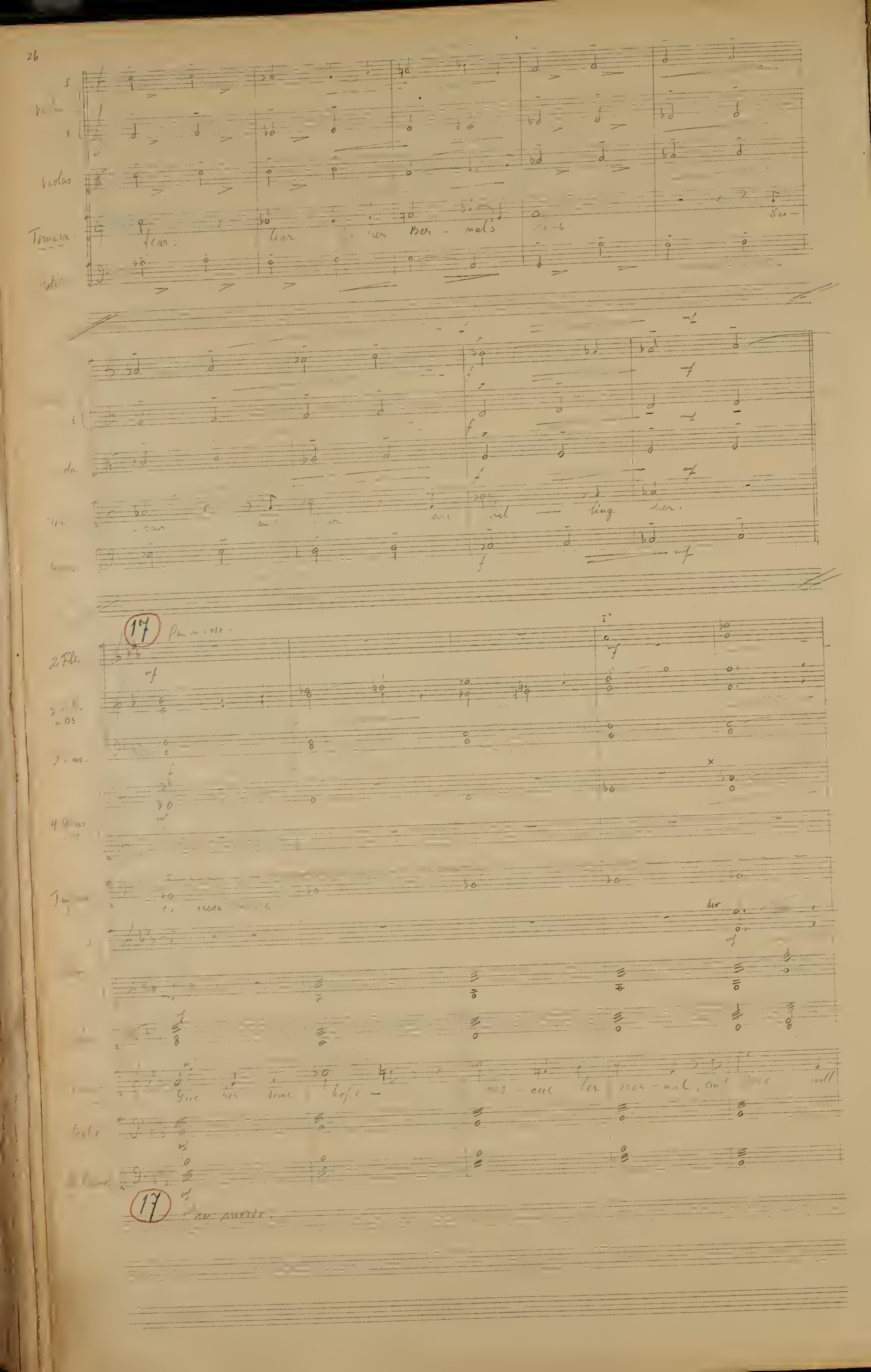
sul pont.

sul pont.

sul pont.

Father there is very near

16


Violas
Tomasa
fear:
fear
Ber - nal's
ling
ber.
17
2 Fl.
div
Give her some hope.
17

meno mosso

18

3 Flutes

2 Obs.

2 Cls.

2 Bus

C. Bu.

4 Horns

3 Tpts.

3 Tbus

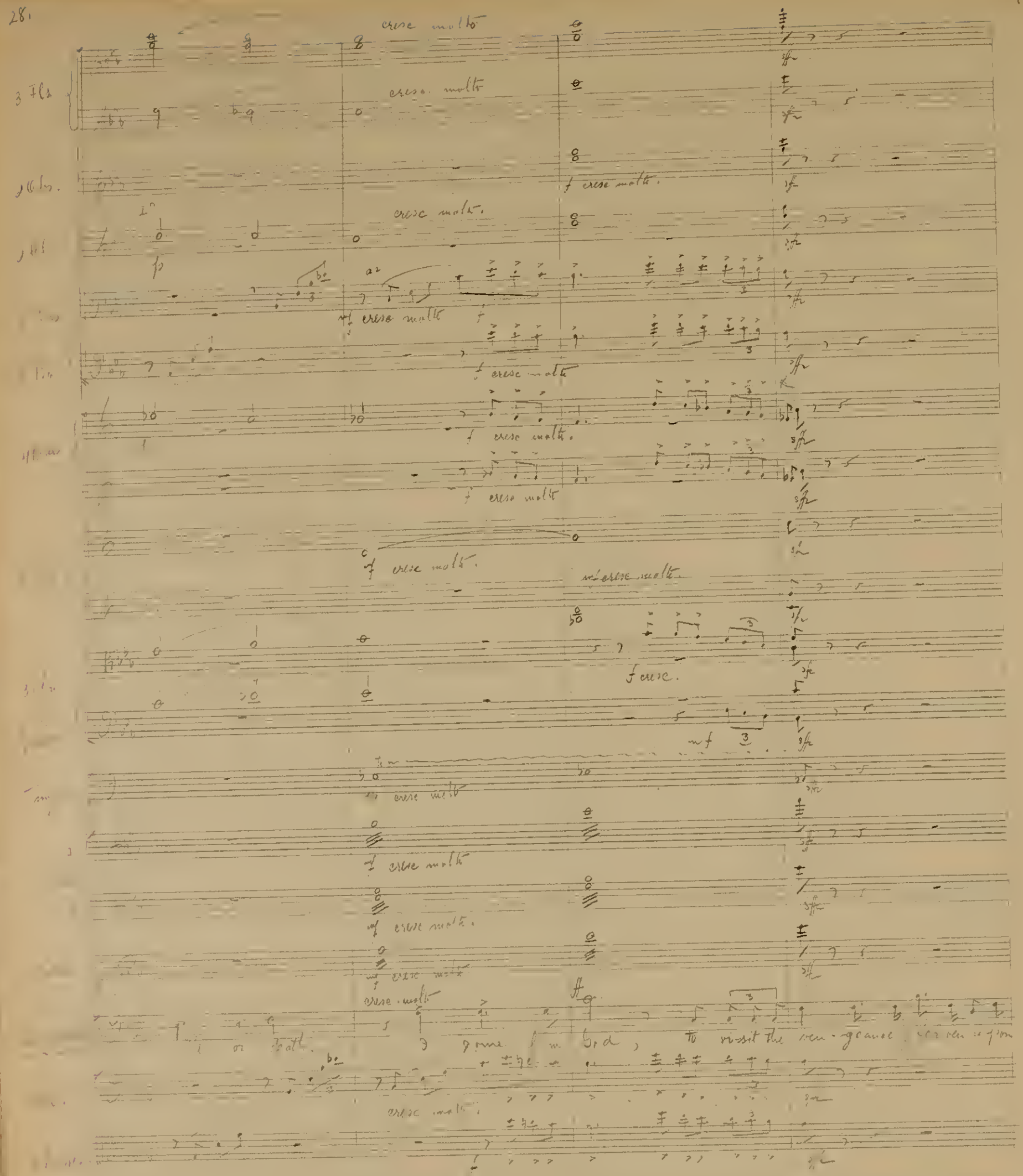
Tuba

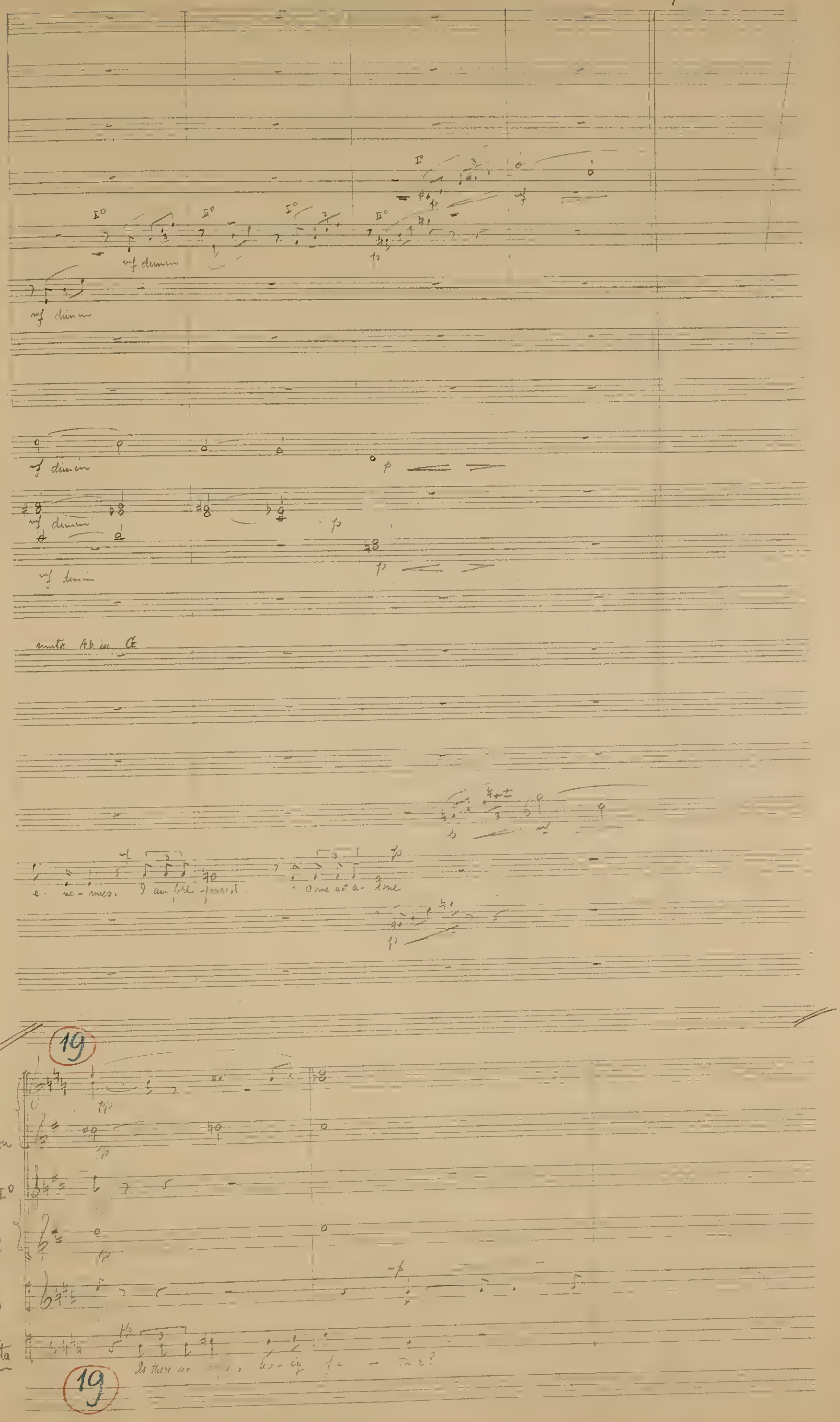
mf

mf rit. e dim.

meno mosso.

18


cresc molto
3 Fls
cresc. molto
f cresc molto.
cresc molto.
f cresc molto
f cresc molto
f cresc molto.
f cresc molto
f cresc molto.
mf cresc molto.
f cresc.
mf
cresc molto
cresc molto
cresc molto
cresc molto
cresc molto
cresc molto


mf dimin
mf dimin
mf dimin
mf dimin
mf dimin
muta Ab in G
e - ne - mies. I am pre - pared. Come not a - lone
19
2 Obs
Cl I°
Violas
Chorista
19

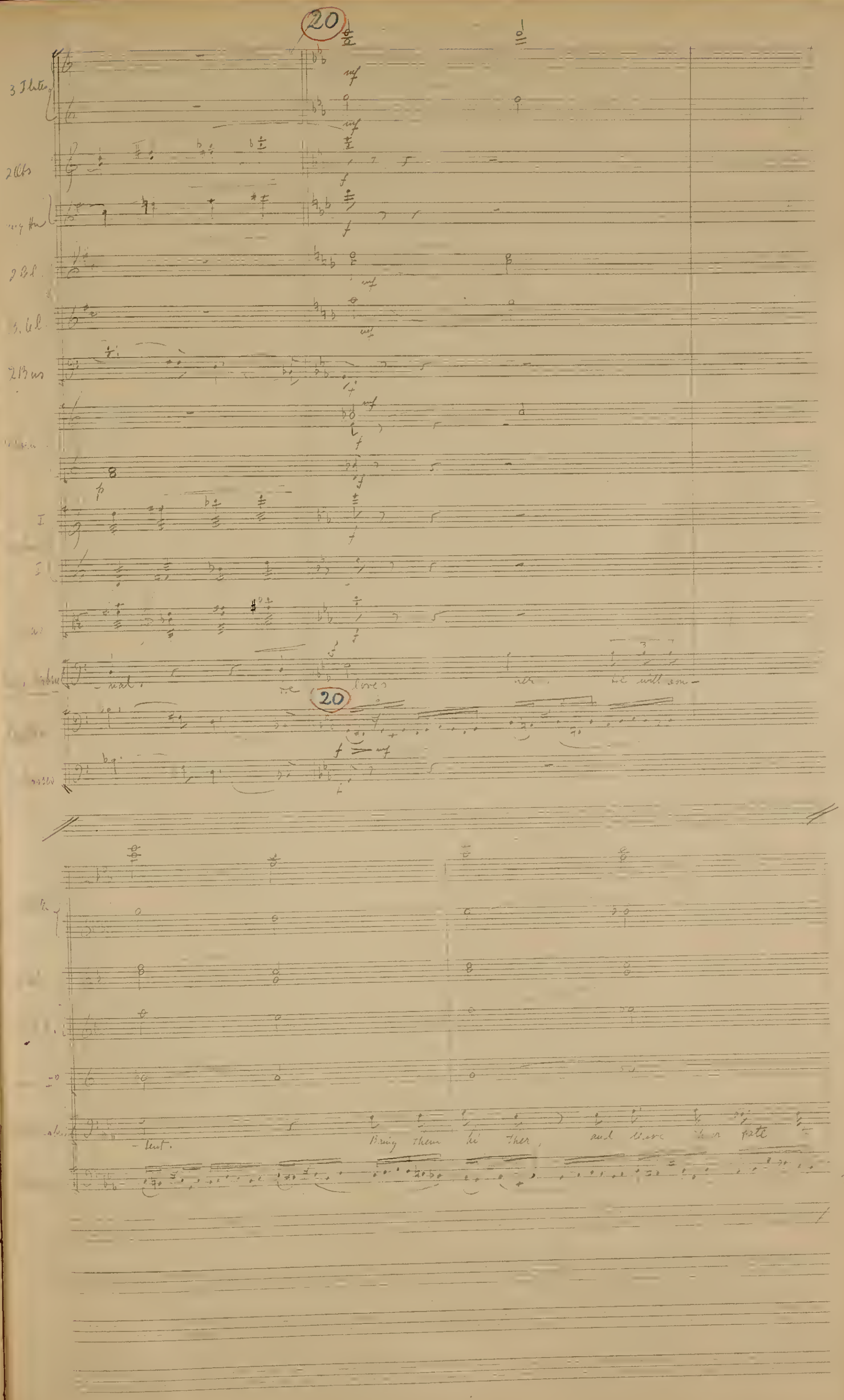
I & II
3 Flutes
III
3 Tpts
(The Padre approaches the bedside and holds out his hands in benediction over Chonita)
Padre Gabriel
Peace will! I bring hope from God.
I
Violins
II

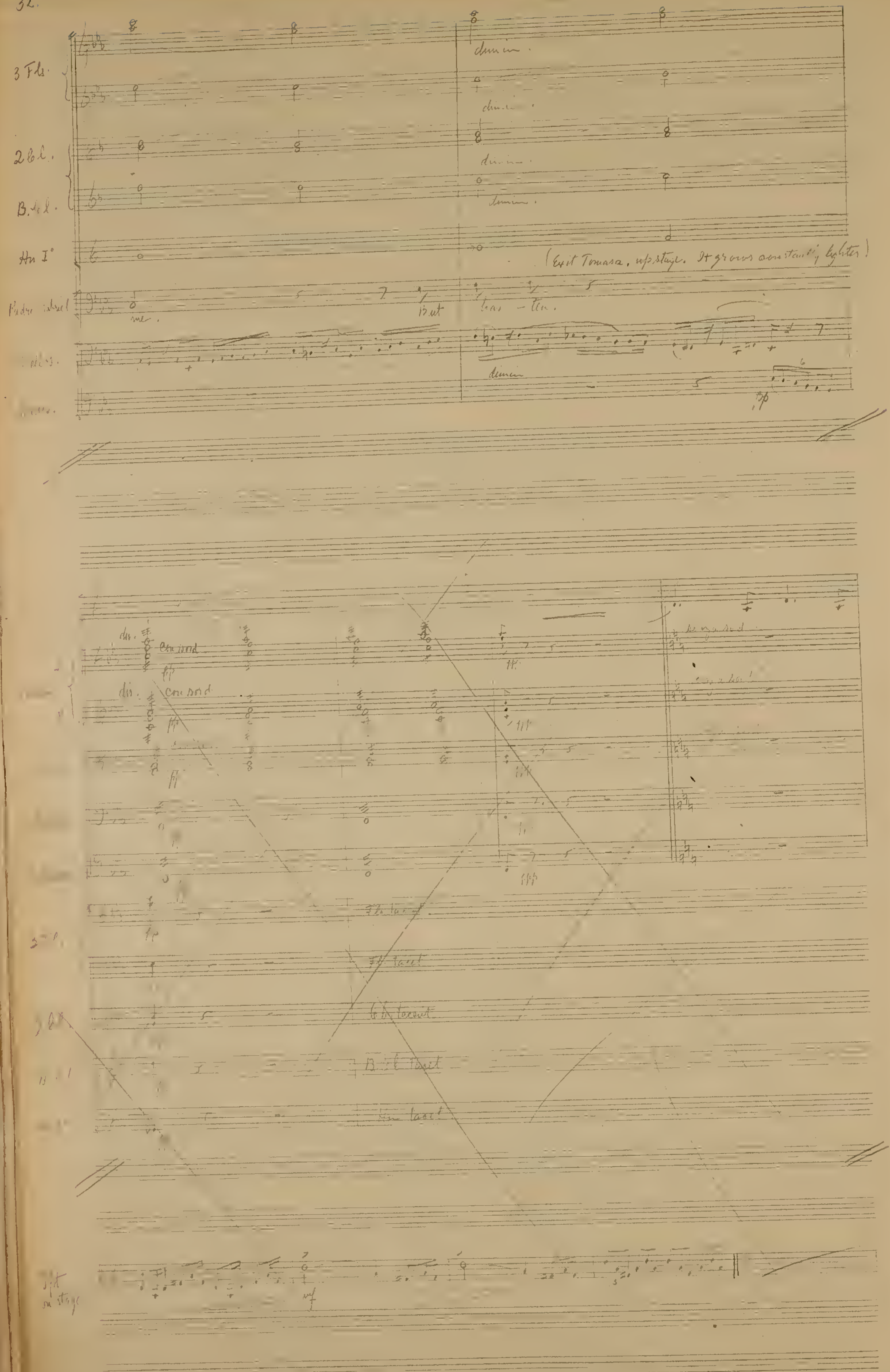
Poco agitato.

9 Bns.
I
Violins
II
Turing to Tonasa
Has-ten at once to the Mus-sion. Plead with the cur-sed Cap-tain there,

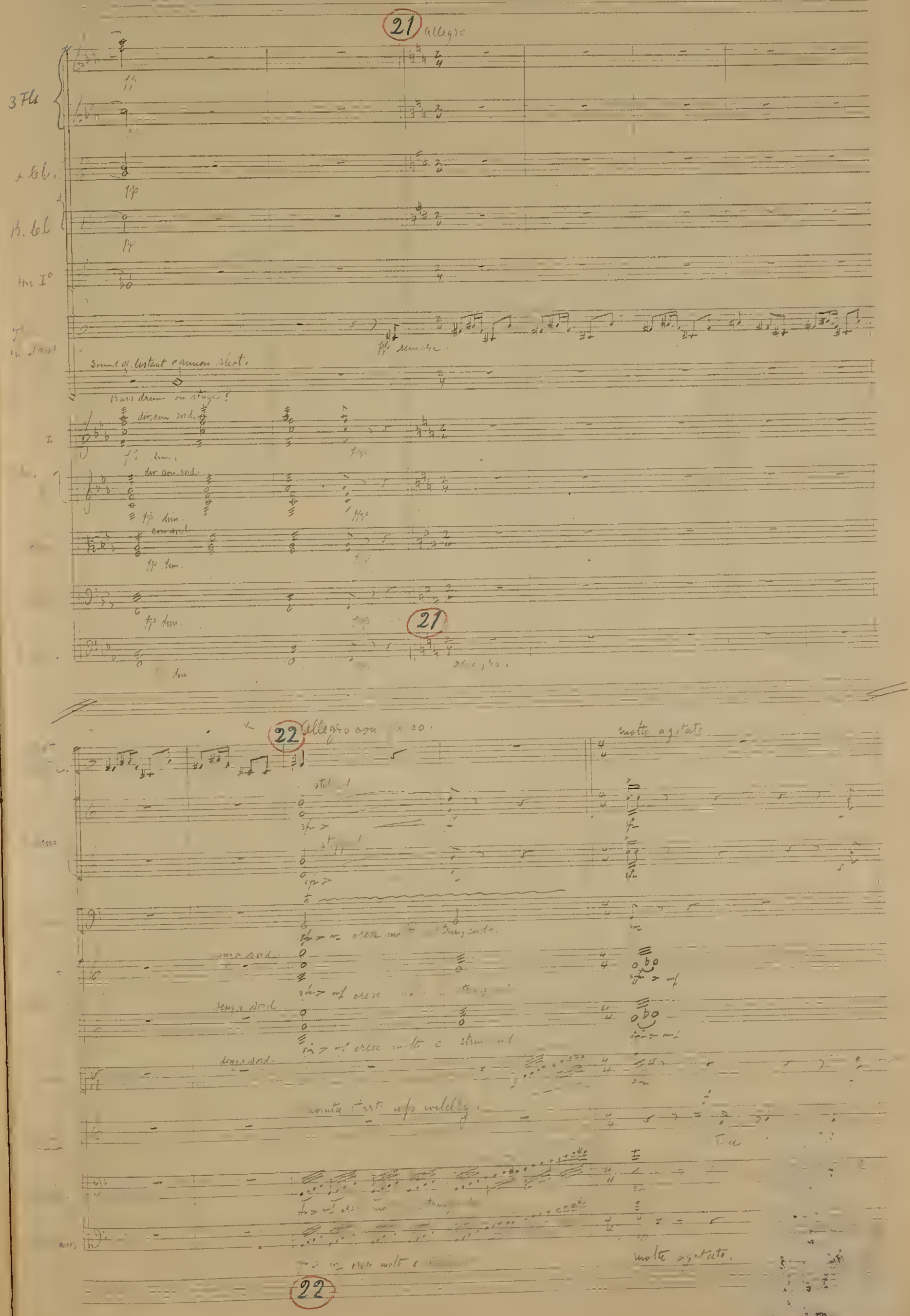
Poco agitato

p
cresc
cresc.
cresc.
cresc
div.
him she dies, and begs to be last word with him, and with Ber
cresc
cresc


20
3 Flutes
2 Obs
2 Bus
20
Bring them hi ther, and leave their fate


3 Fls.
2 Cl.
B. Cl.
Hn I°
dimin.
(Exit Tomasa, up stage. It grows constantly lighter)
But
div.
con sord.
B. Cl. tacet
mf

From the camp at the mission is heard the sound of a cannon shot, and then a trumpet playing the Reveille



2 Obs.

2 Obs.

4 Horns

Violins

Violas

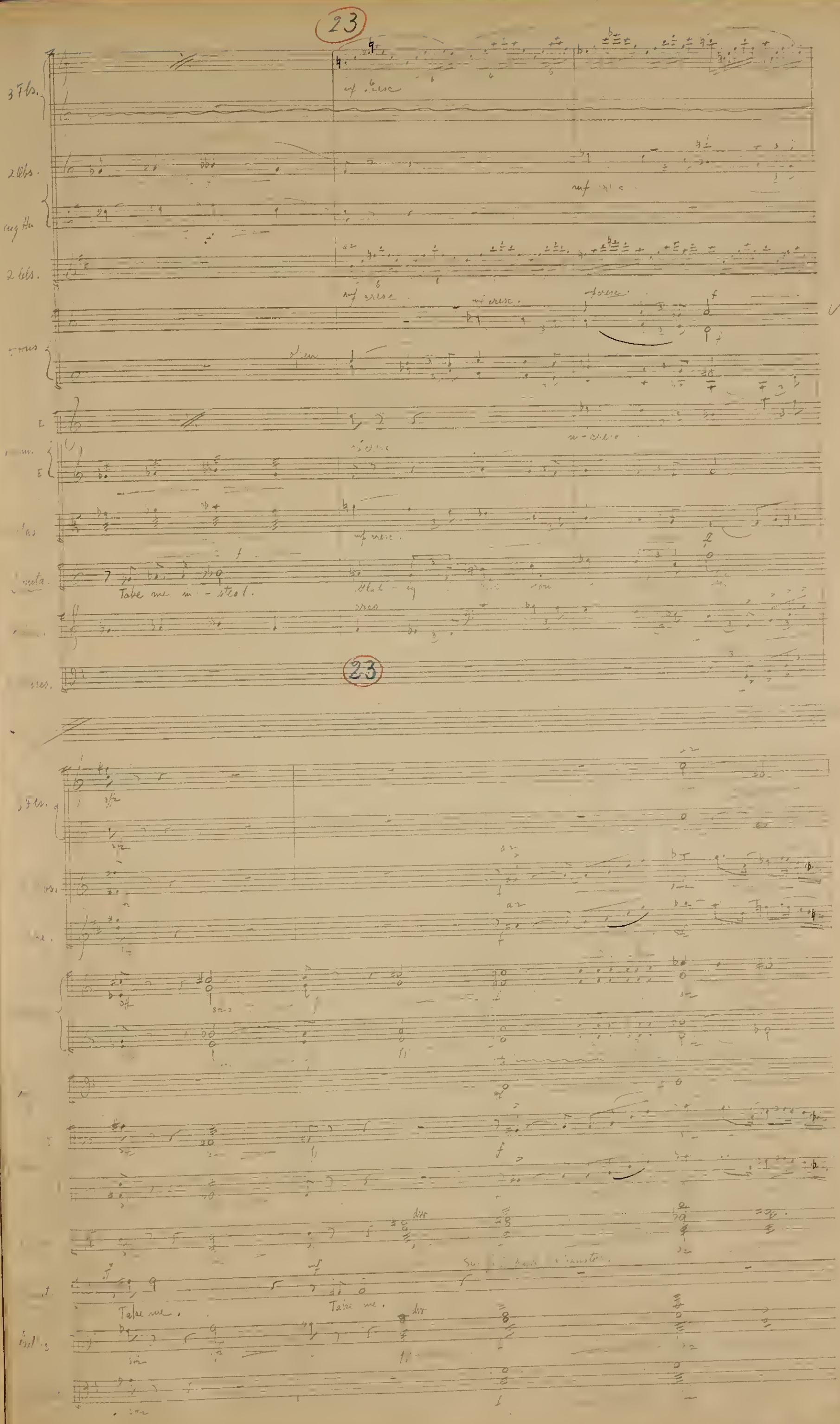
Tenor

They are leading him forth to death. Stop!

3 Fls.

Pizz.

Pin mosso.


23
3 Fls.
2 Obs.
2 Cls.
Take me in - stead.
Glad - ly
23
Take me.
Take me.

molto meno mosso

3 Fls.

2 Obs.

Eng Hn

2 Cl

mf

p

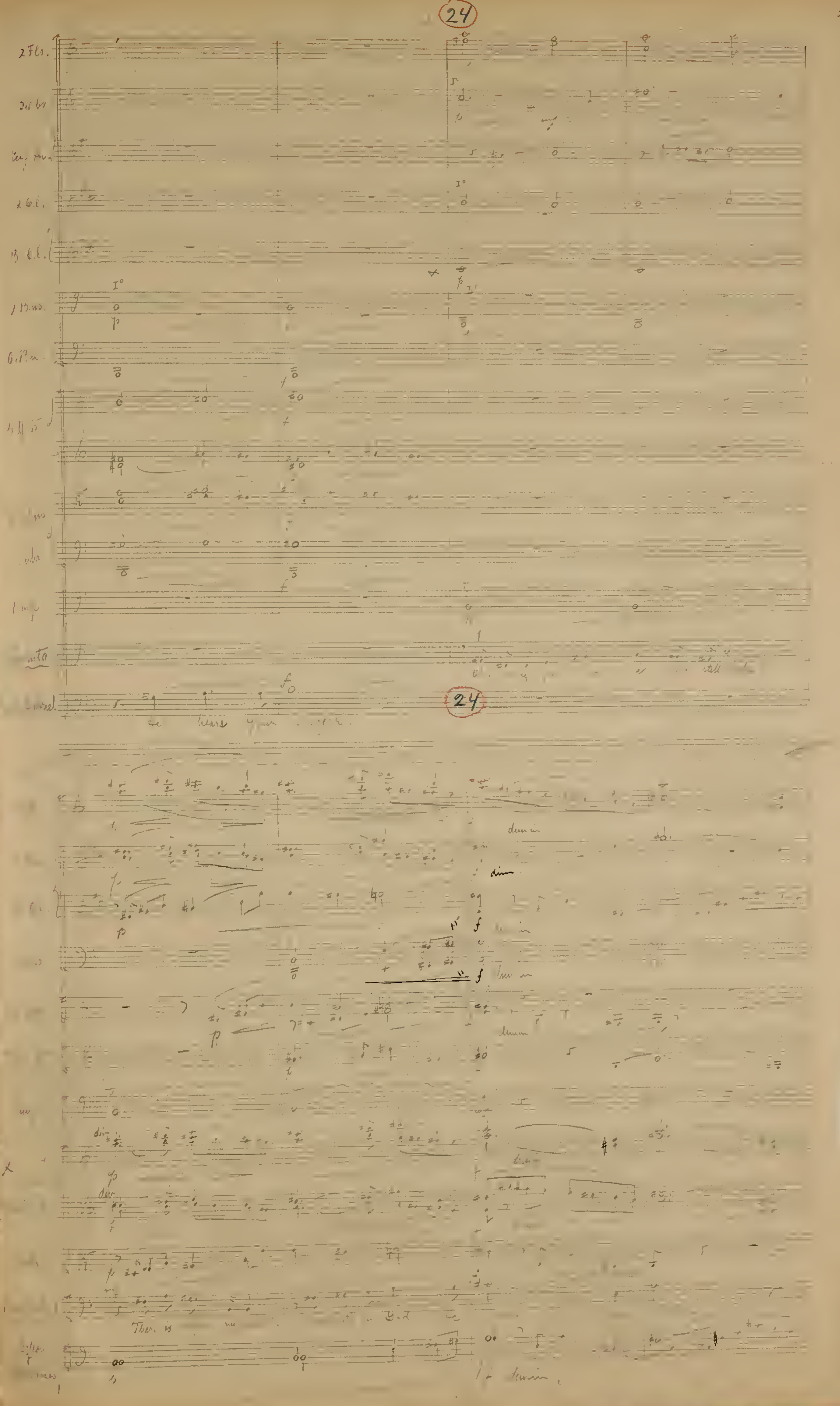
mute B♭ — B♮

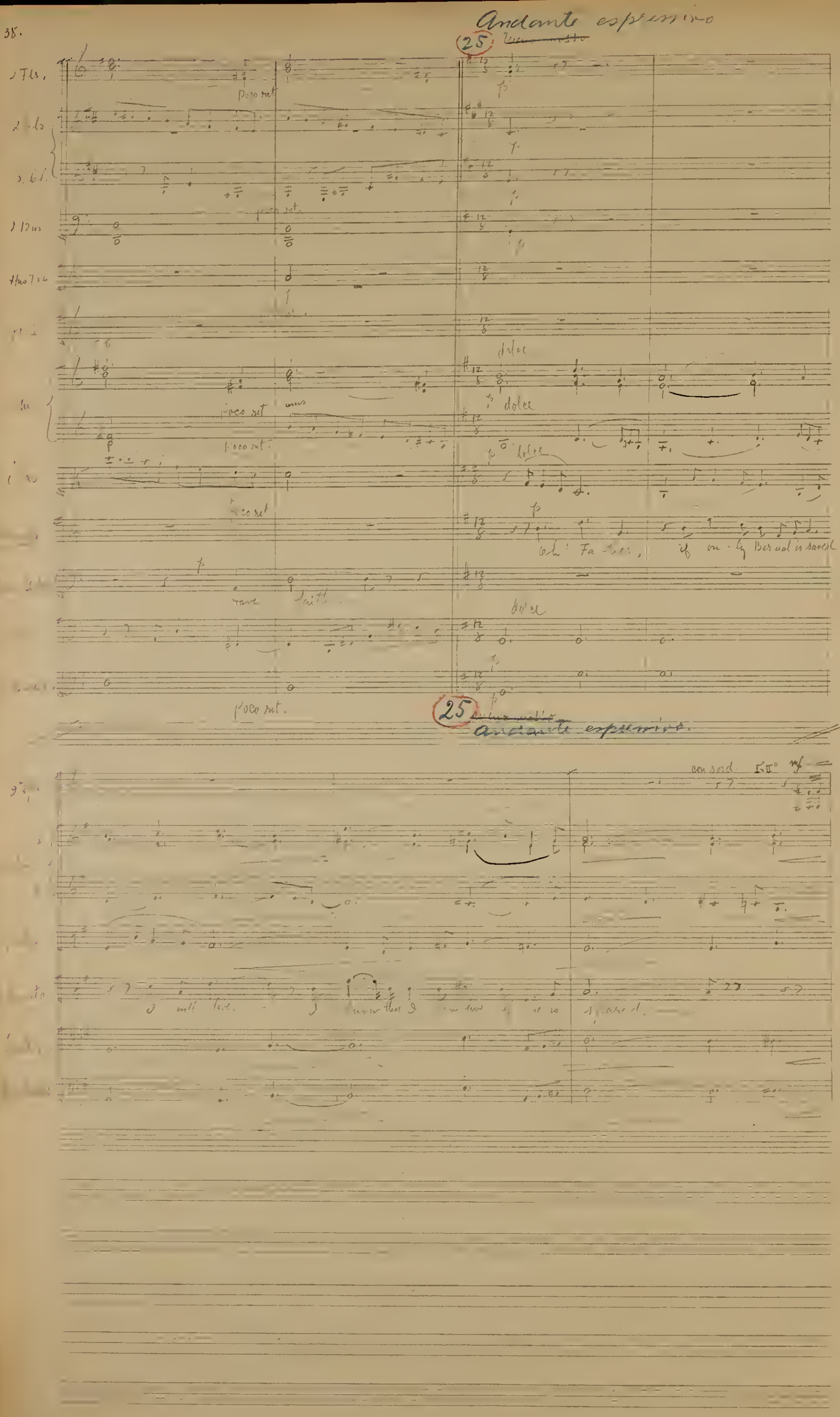
You dream.

I come with aid from God.

7 Horns.

smiled above


37.
24
2 Fls.
24
dim


Andante espressivo
25
poco rit.
dolce
poco rit.
poco rit.
dolce
poco rit.
dolce
poco rit.
Oh! Father, if only Bernal is saved,
rave faith.
dolce
poco rit.
25
Andante espressivo.
con sord.
I will live. I know that I can live if it is spared.

Poco agitato.

2 Flts

4 Horns

Violins I

Violins II

Violas

Chorus

Cellos

Basses

arco unis

arco

Poco agitato.

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

26

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

poco accel.

ran at each o-ther like mad-men. The sword! That aw-ful [illegible] sword!

poco accel.

26

poco accell.

a 2

It would wrong have killed him.

sat I saved him.

dimin molto e riten.

riten.

dimin molto e riten

dimin molto e riten.

Yes! From death I saved him;

shiel-ded my Bar - nal.

dimin molto e riten

dimin molto e riten

dimin molto e riten.

meno mosso.

27

Eng. Hn.

2. Cl.

B. Cl.

2 Bns.

Cornita

27

2 stands pp

It on - ly ame a lit - tle, the wound

Cl. basses.

meno mosso:

Eng. Hn.

2. Cl.

B. Cl.

Bns.

Cl.

I

II

Con sord

Con sord

Con sord

Con sord

Con sord

But then came and seized him.

2 Fls.

2 Obs.

Eng. Hn.

2 Cls.

B. Cl.

2 Bus.

4 Hns.

I

II

Vla.

Cantata.

Ah! It was hor-ri-ble. And now he is sul-fe-ring there He is bound and they mock him:

Hn. Bus.

Hn. Cases.

cresc ed accel.

p cresc ed accel.

3rd fl. col I°.

2 Fls.

2 Obs.

Eng. Hn.

2 Cls.

B. Cl.

2 Bus.

4 Hns.

I

II

Vla.

Cantata.

him my friend Ber-nal. They call him a spy-;

Hn. Bus.

Hn. Cases.

senza sord

senza sord

senza sord

Allegro con fuoco

28

I & II
3 Fls.
III
2 Obs.
Eng. Hn.
2 Cl.
B. Cl.
2 Bns.
4 Hns.
Vl. I
Vl. II
Vla.
Vc.
Cb.
I
II
Ob.
Cl.
Bn.
Cb.

senza sord.

who came for me, for me, for this love.

28

Allegro con fuoco

Poco meno mosso.

3 Fl.

2 Obs.

2 Cl.

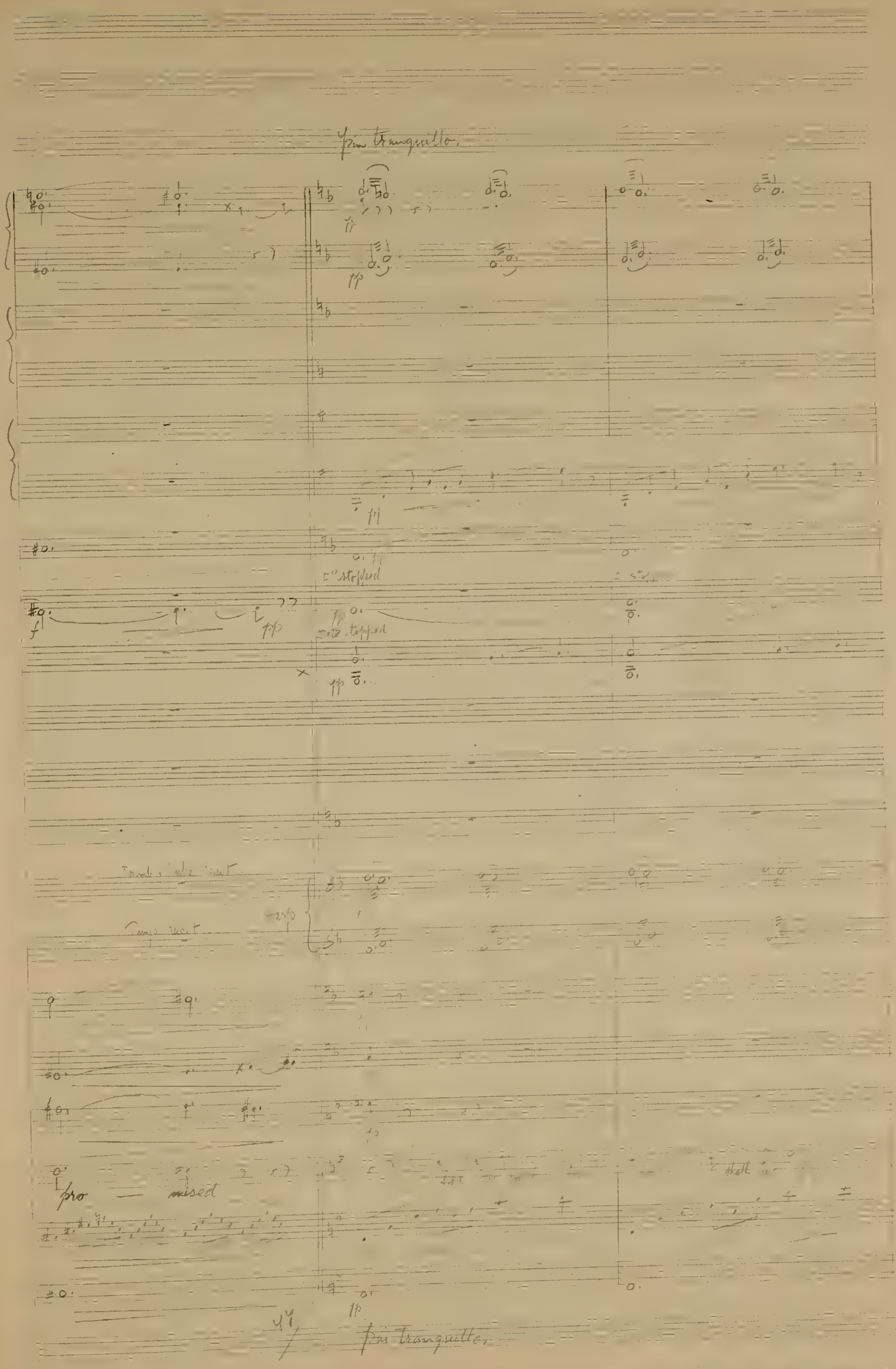
3 Cl.

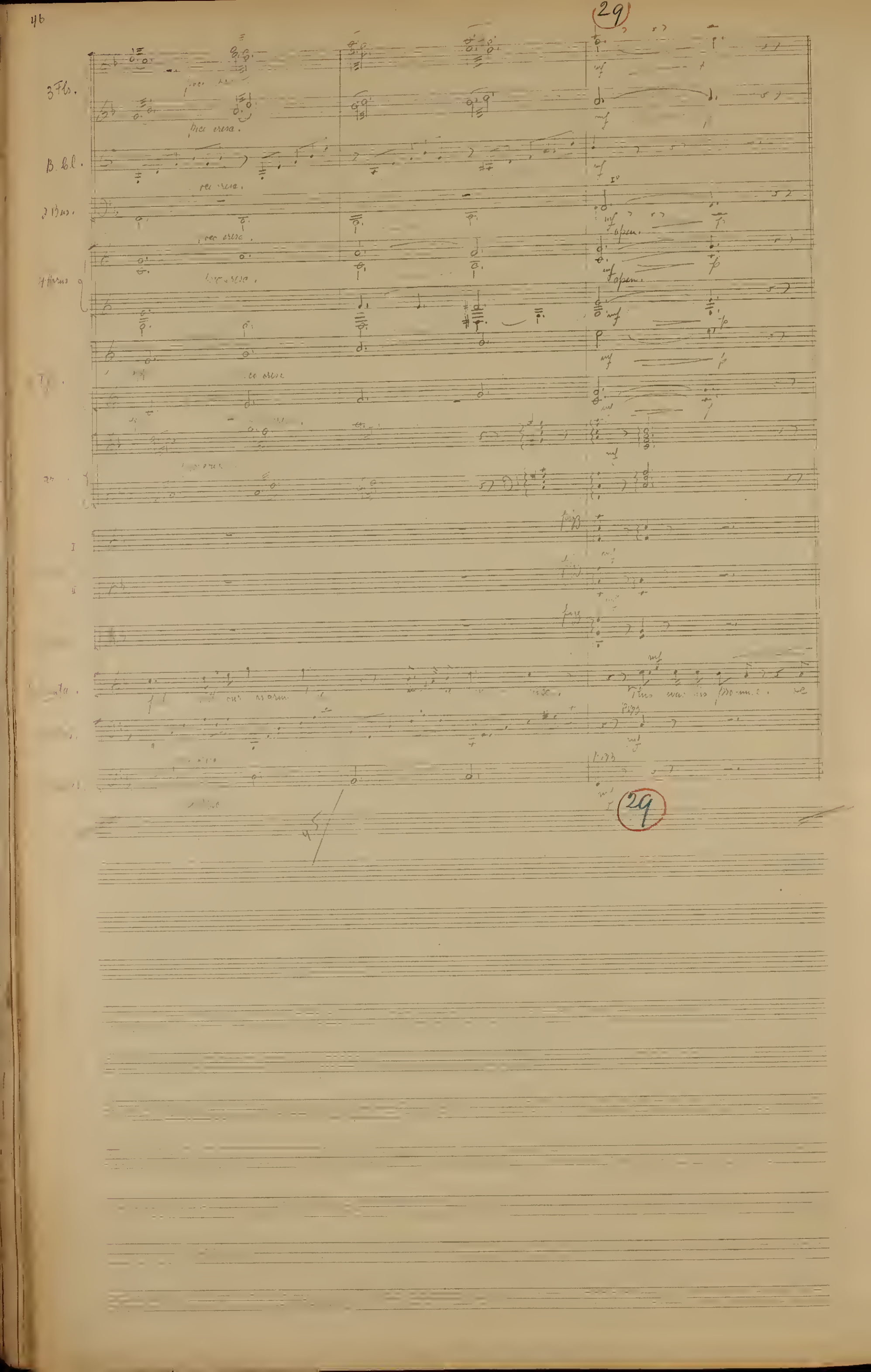
2 Bns.

Tm.

Fear-ring no-thing he came, to lead me a way to peace, as he

Poco meno mosso.


pin tranquillo.
pp
f
pp
1° stopped
2° stopped
pp
pro — mised
pp
pin tranquillo.


29
3 Fls.
B. Cl.
2 Bns.
4 Horns
I
II
pizz
open.
29

molto mestoso

3 Fls.

2 Obs.

2 Bns.

3 Tpts.

4 Hns.

Mezzo

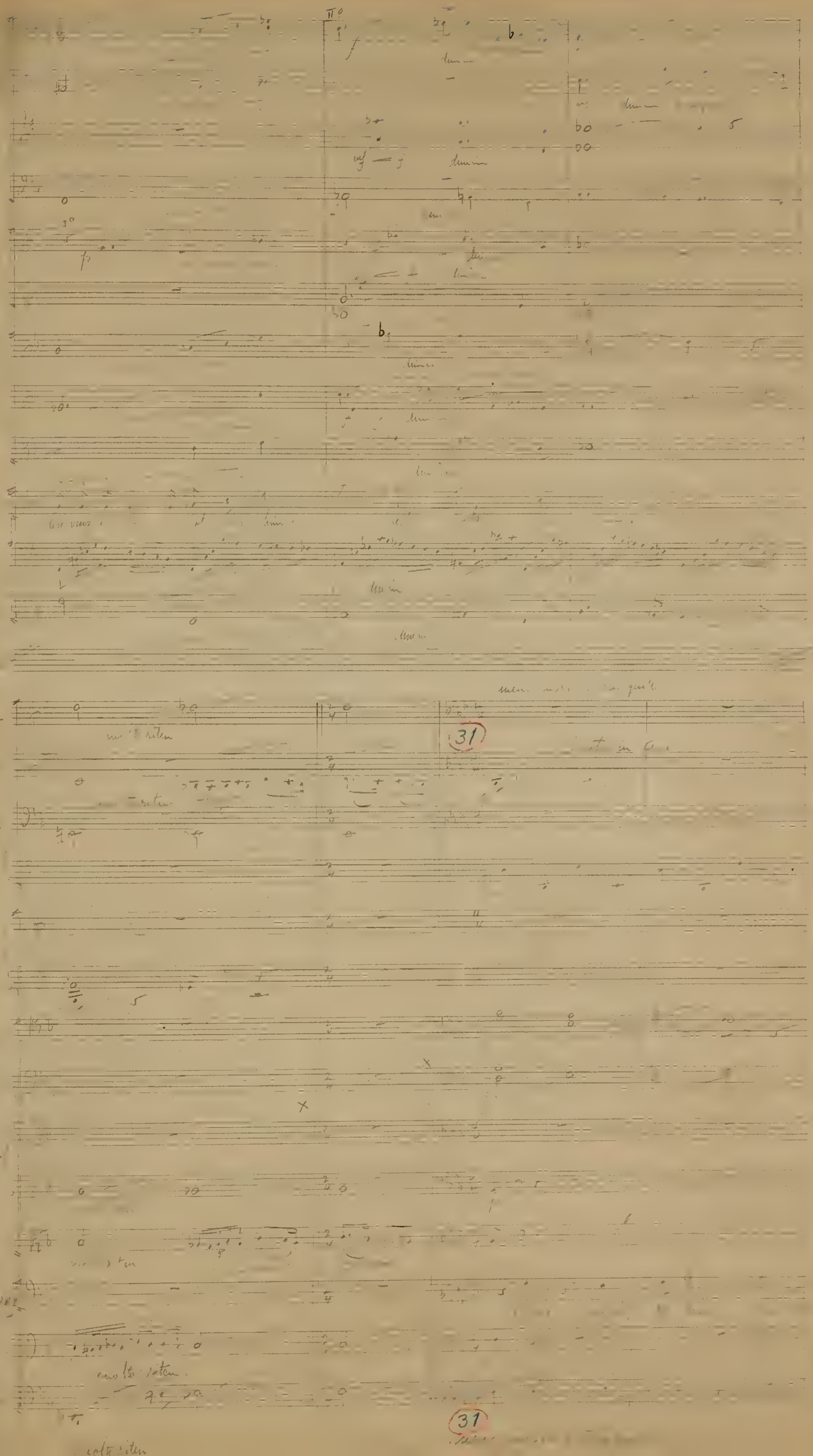
Cane. But now he must die, and [illegible] must die. [illegible]

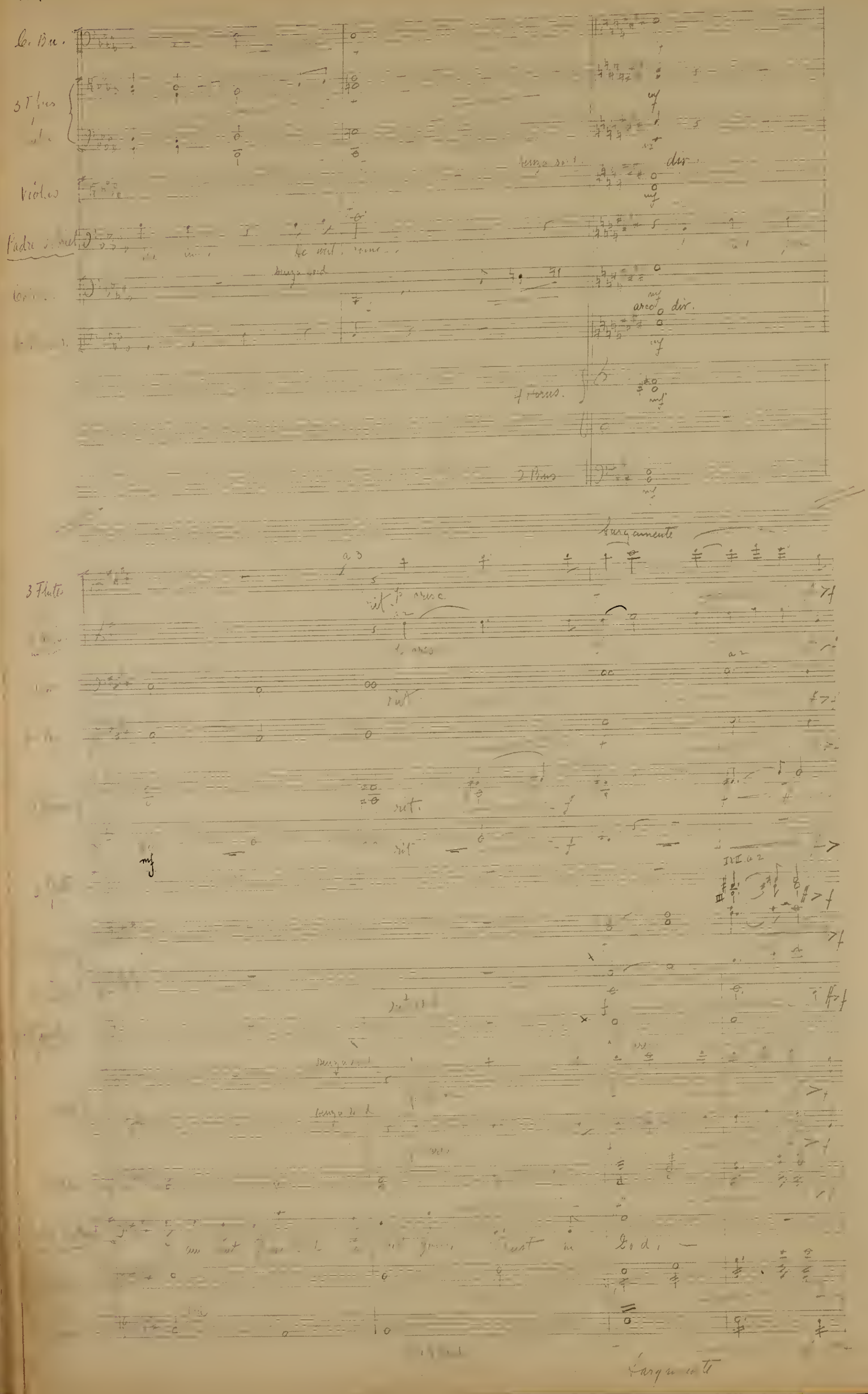
out [illegible]

poco agitato

30

30


31
molto riten.
31


C. Bn.
3 Flutes
Violas
Padre
arco
dir.
4 Horns.
2 Bns
Largamente
3 Flutes
rit.
mf
Largamente

a 2

3 Fls

32

Cl.

4 Horns

I

3 Tpts

II & III

mf cresc

I

32

I°

Bluonita

Padre Gabriel

mf

Vice.

now

God

molto espressivo

2 Obs.

2 Bns & C. Bn.

4 Horns

Scene V The same; Tomasa

Allegro molto agitato

2 Obs.

molto ritard

33

2 Bns.

molto ritard

C. Bn.

molto ritard

4 Bns

stopped

3 Tbns

molto rit.

cresc molto

molto rit.

cresc molto

molto rit.

cresc molto

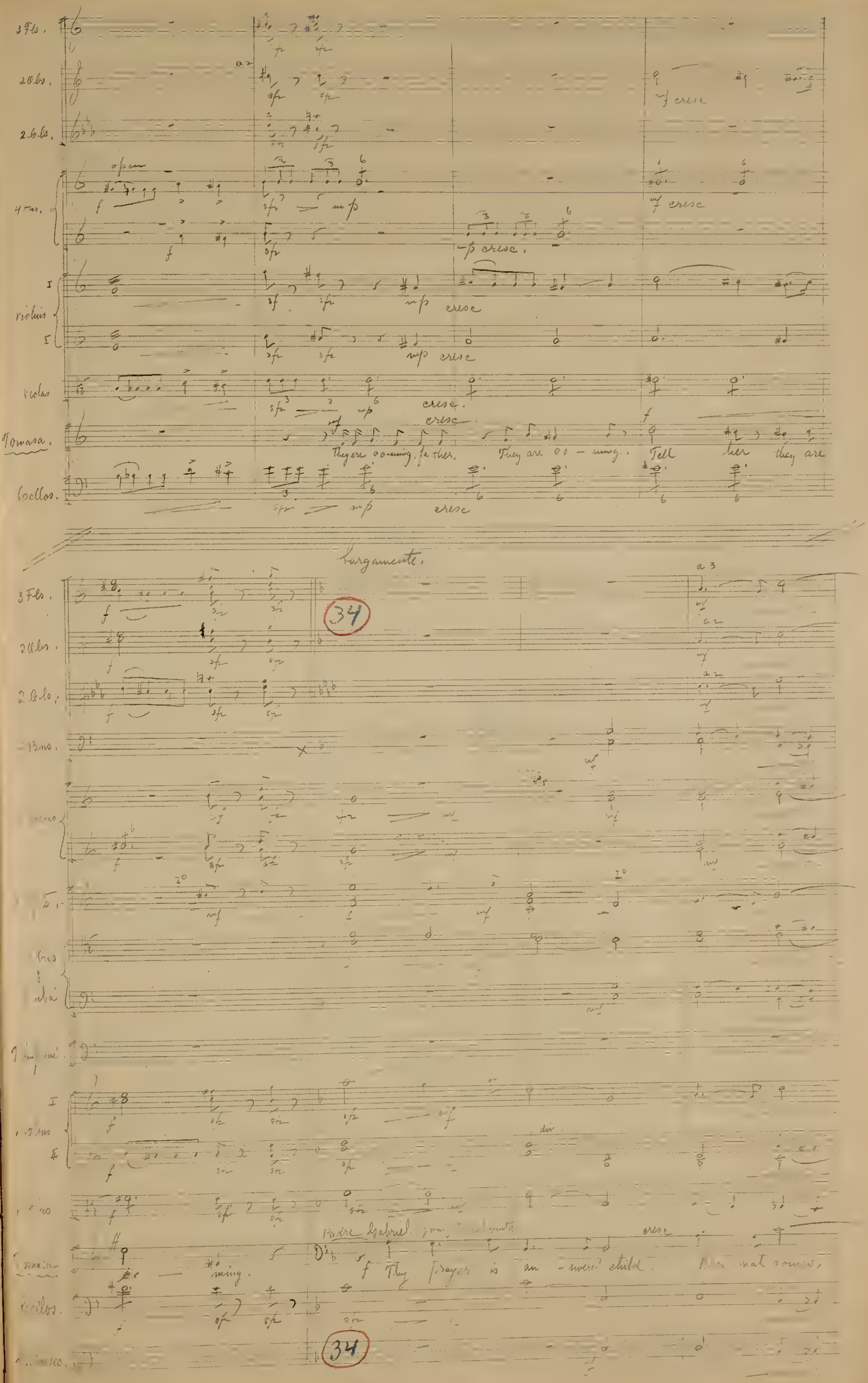
molto rit.

cresc molto

33

Allegro molto agitato

(Tomasa enters hurriedly and addresses Padre Gabriel.)


3 Fls.
2 Obs.
2 Cls.
4 Hns.
open
mf cresc
mp cresc.
Violins
cresc
Violas
cresc.
Tomasa.
They are co-ming, fa-ther, They are co-ming. Tell her they are
Cellos.
Largamente.
34
a 3
a 2
Bns.
Padre Gabriel
cresc
Thy prayer is an-swered child.
34

animato

Enter at rear Burton and Bernal, accompanied by Corps Tom and two soldiers. Burton removes a chord from Bernal's wrists, which are tied behind him, and releases him. Bernal goes quickly to Chanita'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 towards Chanita and Bernal. The two soldiers go out at rear. Corps Tom is directed by Burton to guard the door (left, from it) on the outside, and exits there.

Scene VI

Chonita, Tomasa, Bernal, Burton, Padre Gabriel.

35 Allegro con fuoco.

poco accell.

poco accell.

2 Obs.

poco accell.

Eng. Hn.

2 Cols.

poco accell.

B. Cl.

poco accell.

poco acc.

poco accellerando

35 Allegro con fuoco

Risoluto

3 Fls

cresc.

cresc.

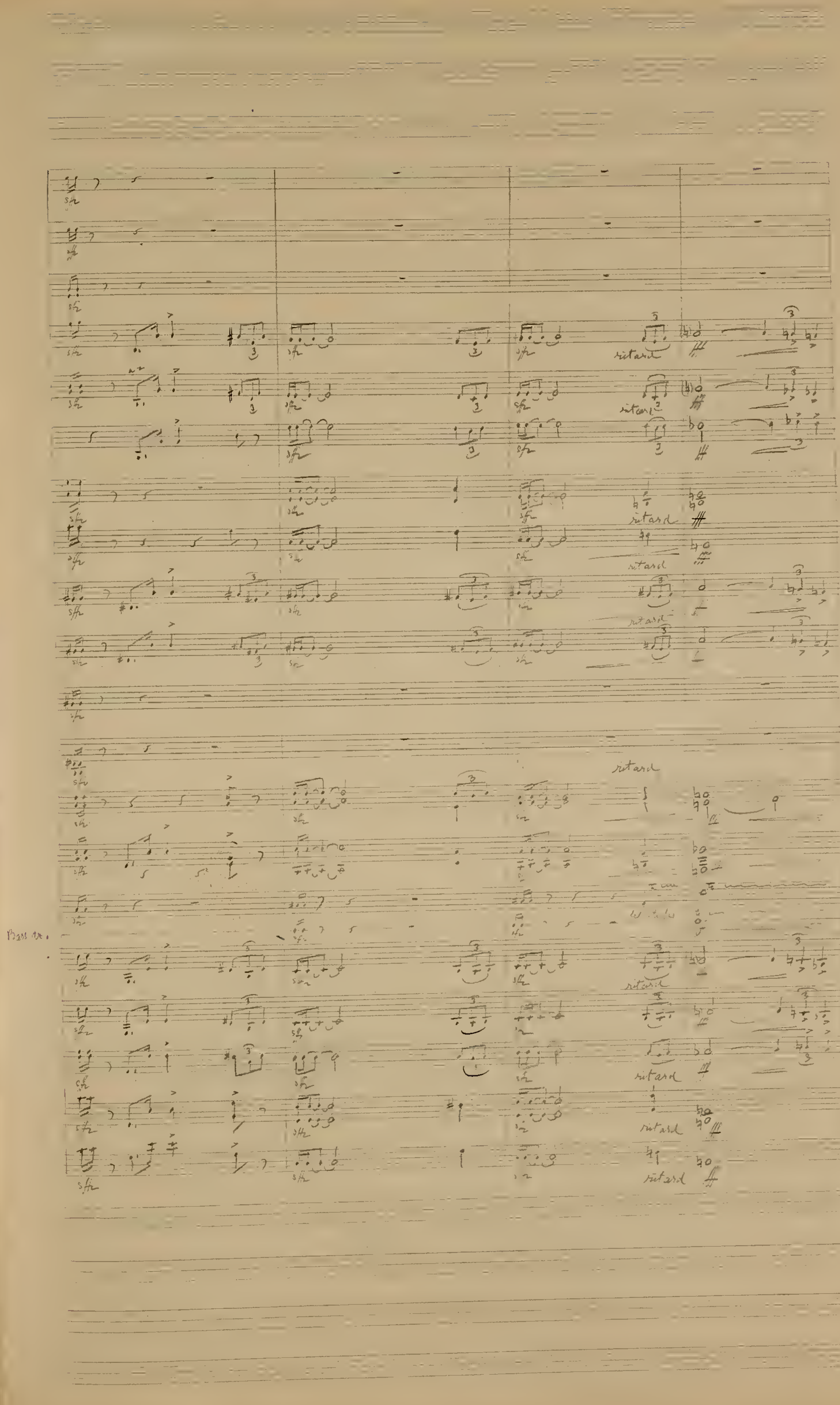
cresc

mf cresc molto

mf cresc molto

cresc

Risoluto


sfz
ritard
Bass tr.

36

a tempo animate

3 Fls

2 Obs.

Eng. Bn

2 Cls.

B Cl

2 Bns

C. Bn.

4 Horns

3 Tpts

3 Tbns

Tuba

Timp.

Tam Tam

Violin I

Violin II

Violas

Violoncelli

Bassi

Bassi

Feltstick allow to vibrate

dimin molto

a tempo

pp

mute in Bb

mute in Bb

dimin molto

a tempo

pp

dimin molto

a tempo

pp

dimin molto

a tempo

pp

dimin molto

a tempo

pp

dimin molto

a tempo

pp

dimin molto

a tempo

pp

mute A in F, C# in Bb, E in C

(Bernal kneels at the bedside.)

a tempo

animate

accell e cresc.

accell e cresc.

dimin molto

dimin molto

dimin molto

dimin molto

dimin molto

dimin molto

dimin molto

a tempo

pp

pp

pp

dimin molto

dimin molto

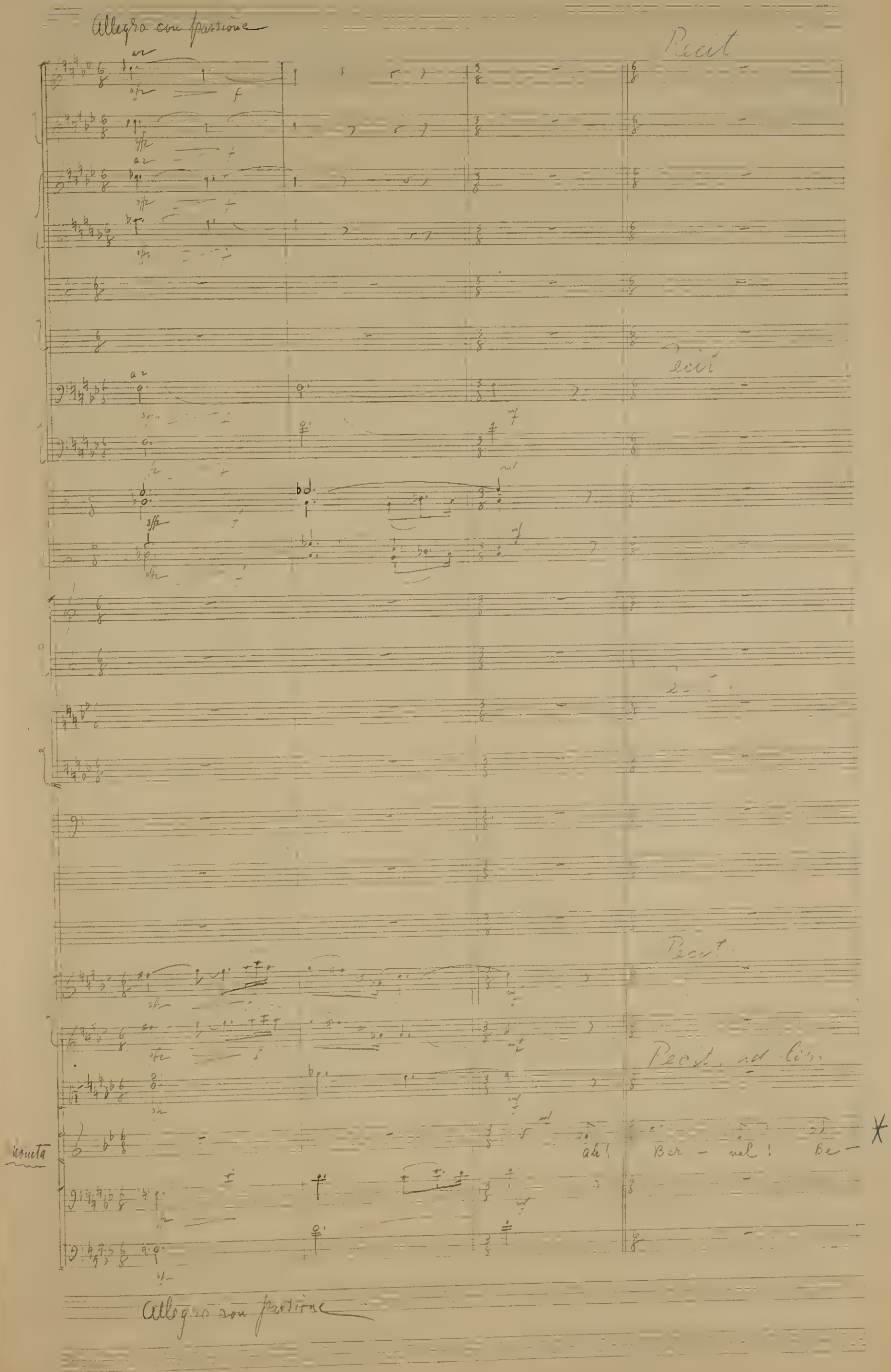
dimin molto

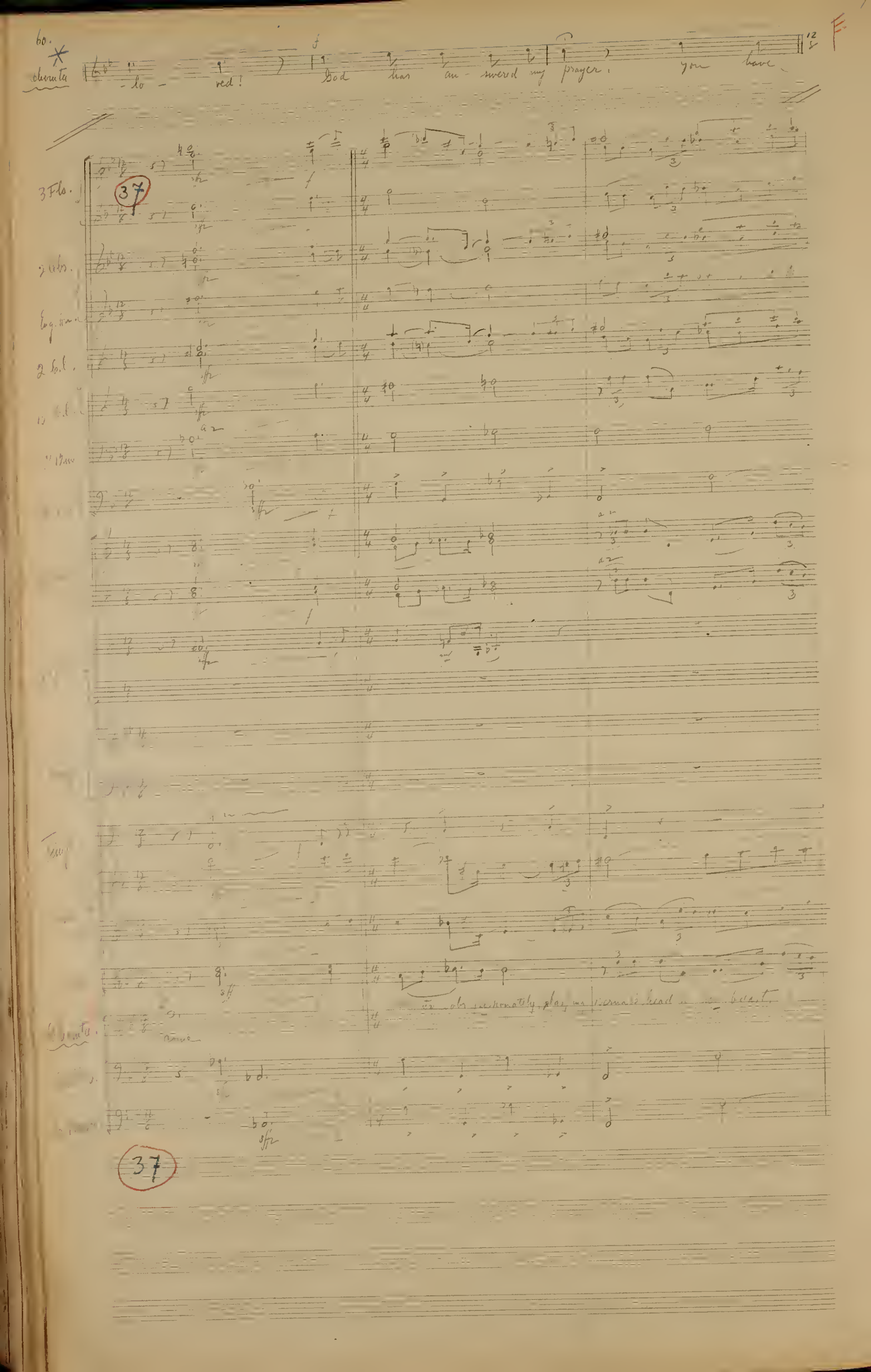
dimin molto

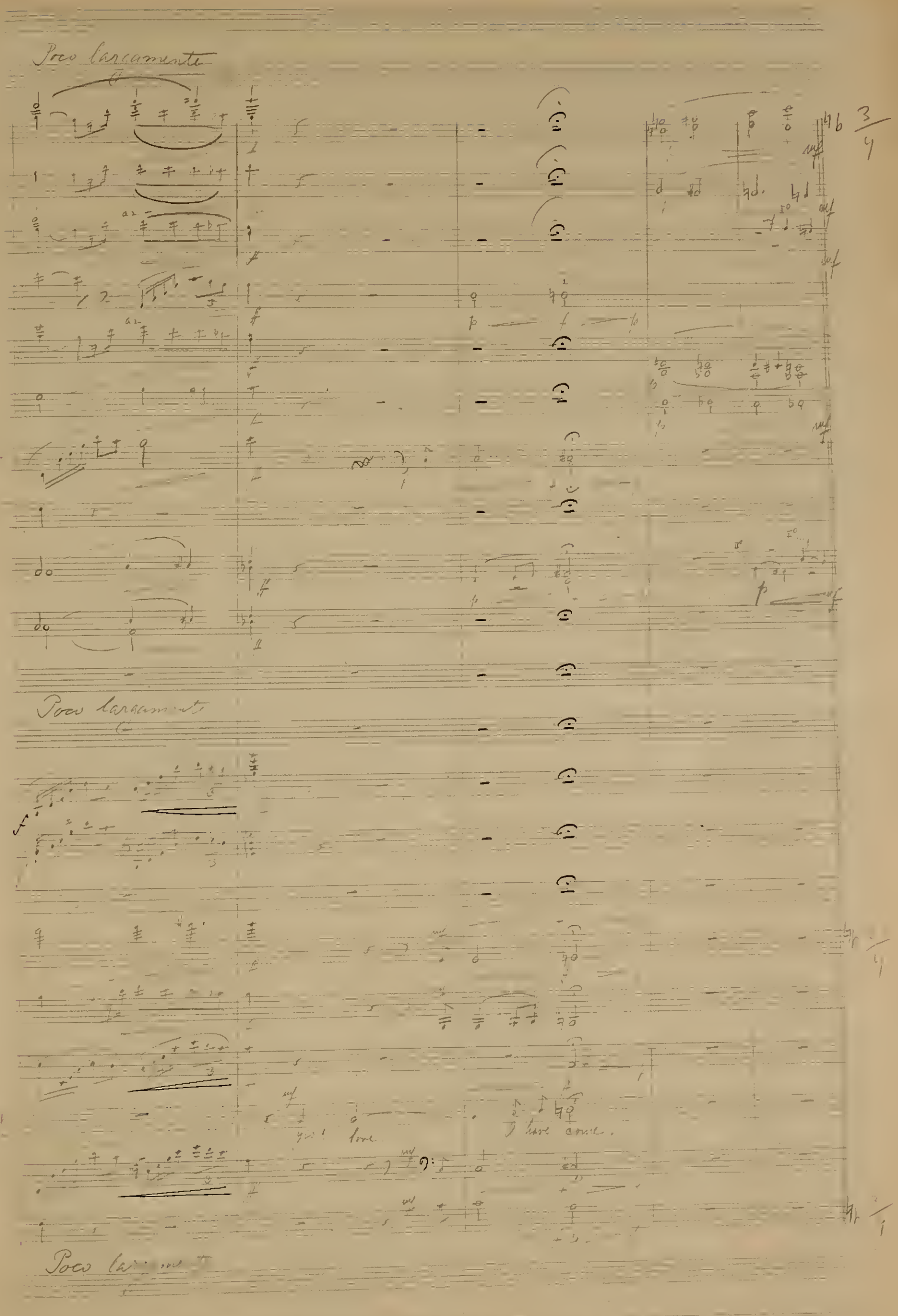
36

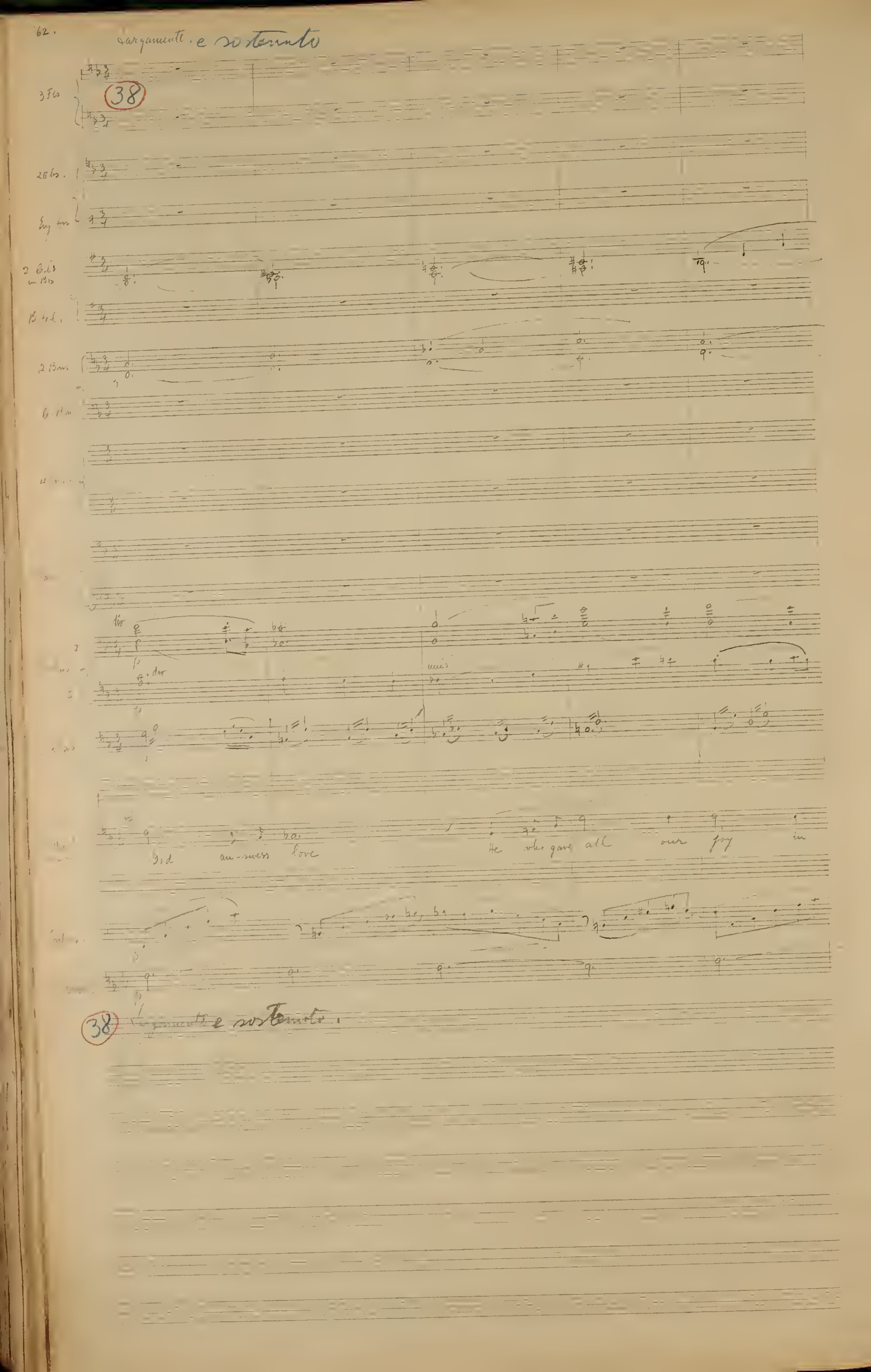
animate

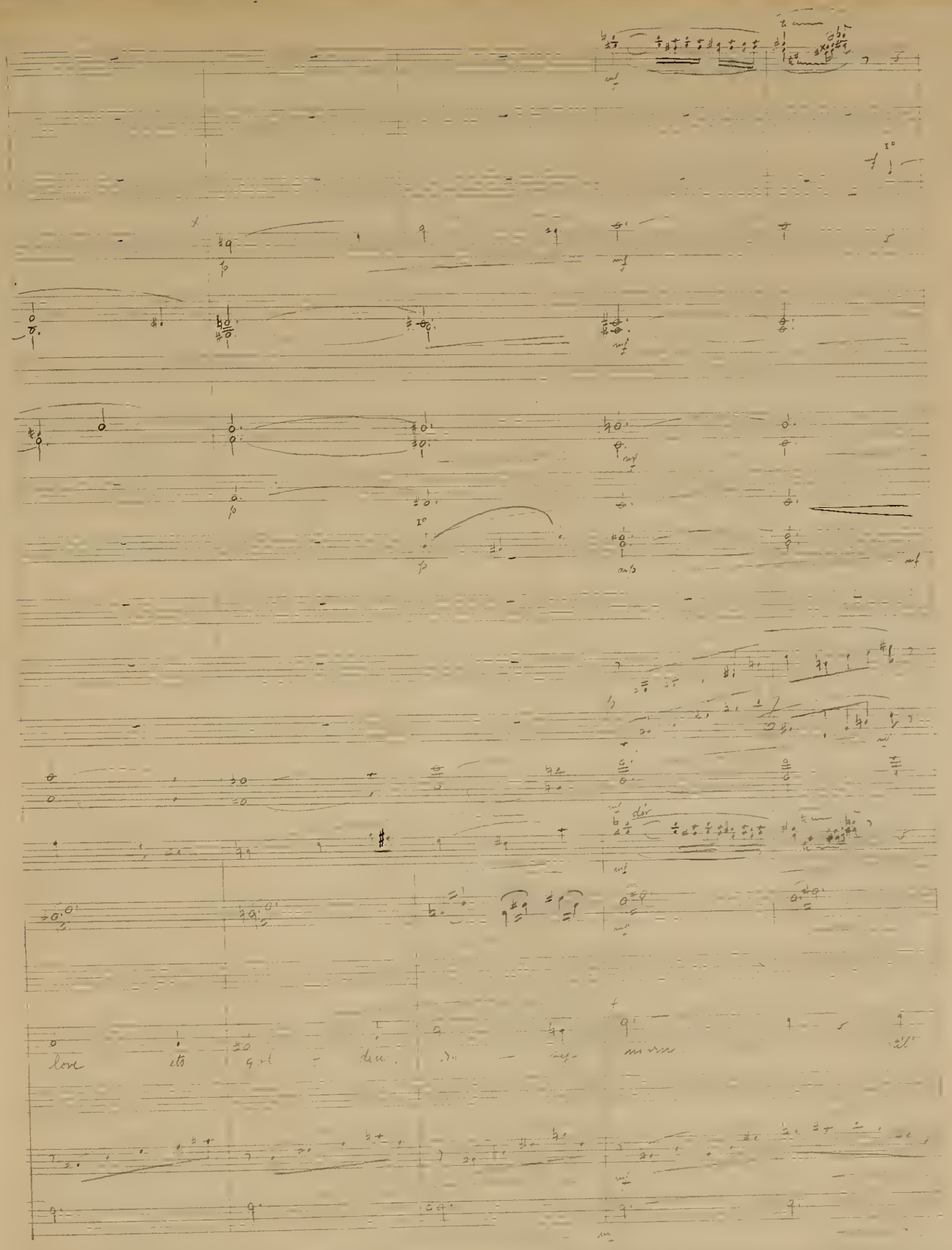
a tempo


Allegro con passione
Recit
Recit
Recit
Recit. ad lib.
Bar - nal! Be -
Allegro con passione


60.
Adorata
-lo - red!
God has an - swered my prayer. you have
3 Fls.
37
2 Obs.
Eng. Hn.
2 Cl.
Timp.
37


Poco largamente
Poco largamente
yes! love.
I have come.
Poco largamente


Largamente e sostenuto
38
3 Fls
2 Bns
Bsd
dir
unis
God an-swers love
He who gave all our joy in
38 Largamente e sostenuto.


love its girl

Poco più mosso.

39

3 Fl.

2 Obs

Eng. Hn.

2 Cls

B Cl

2 Bns

8 Bn

4 Bns

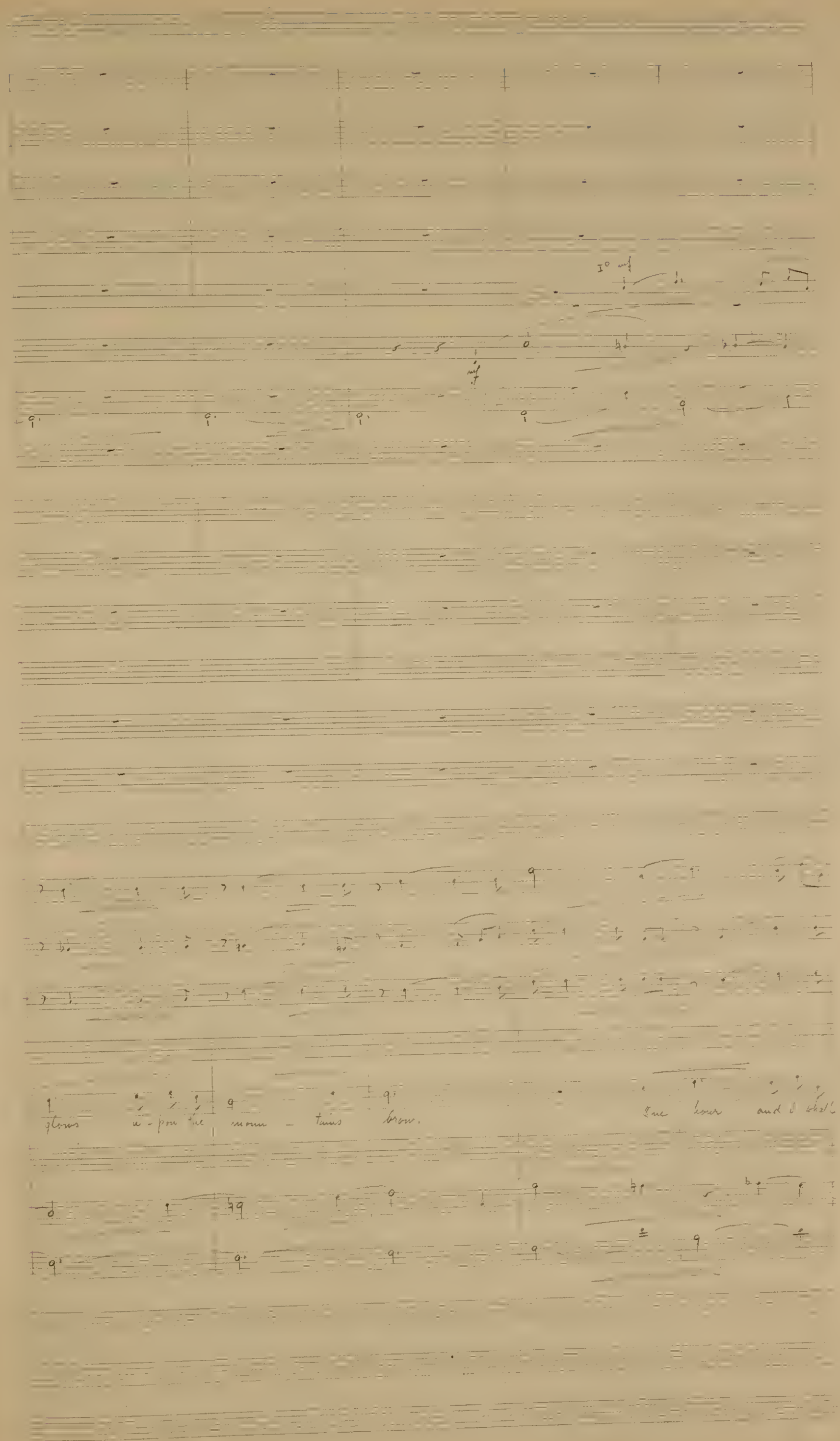
div.

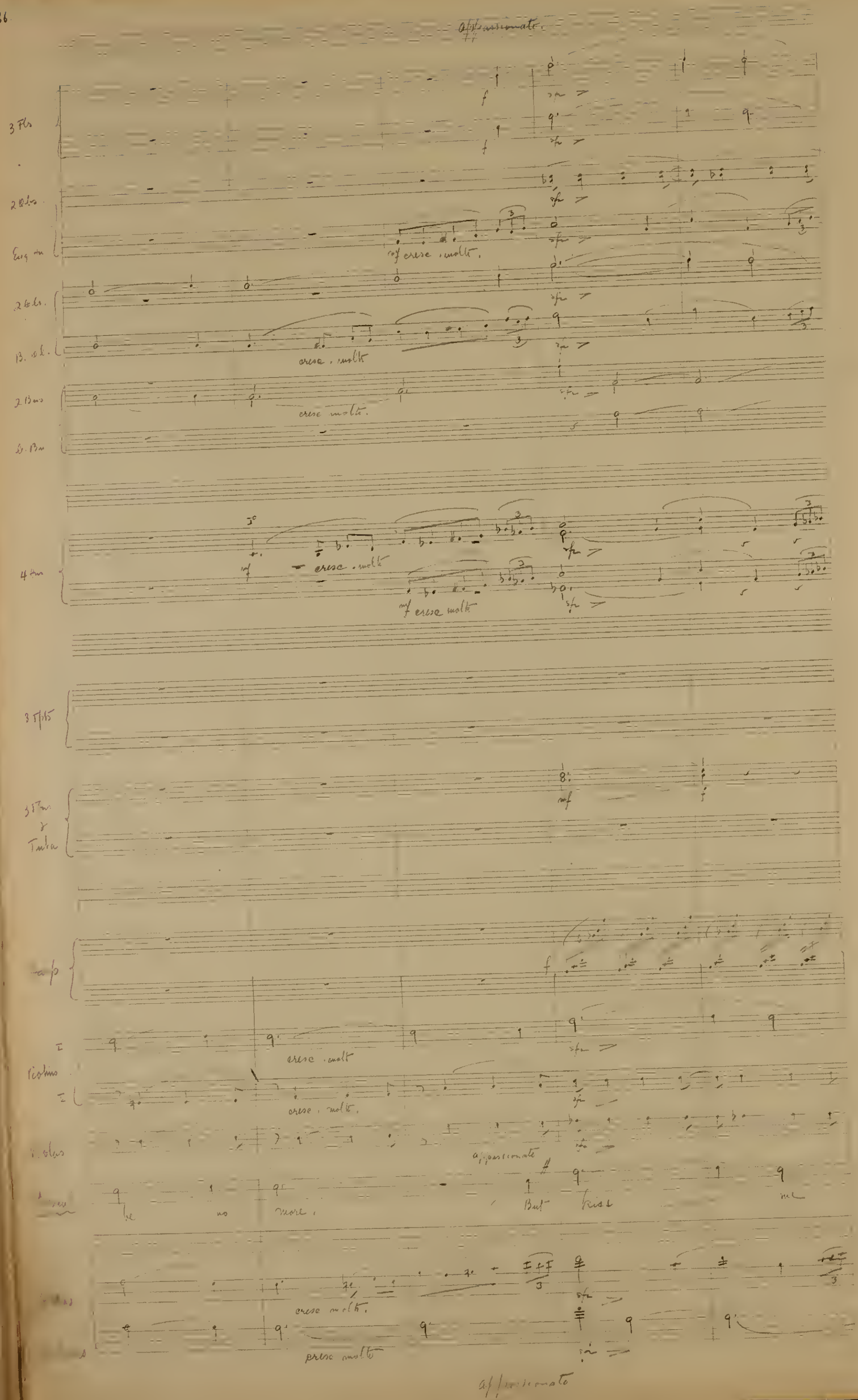
unis

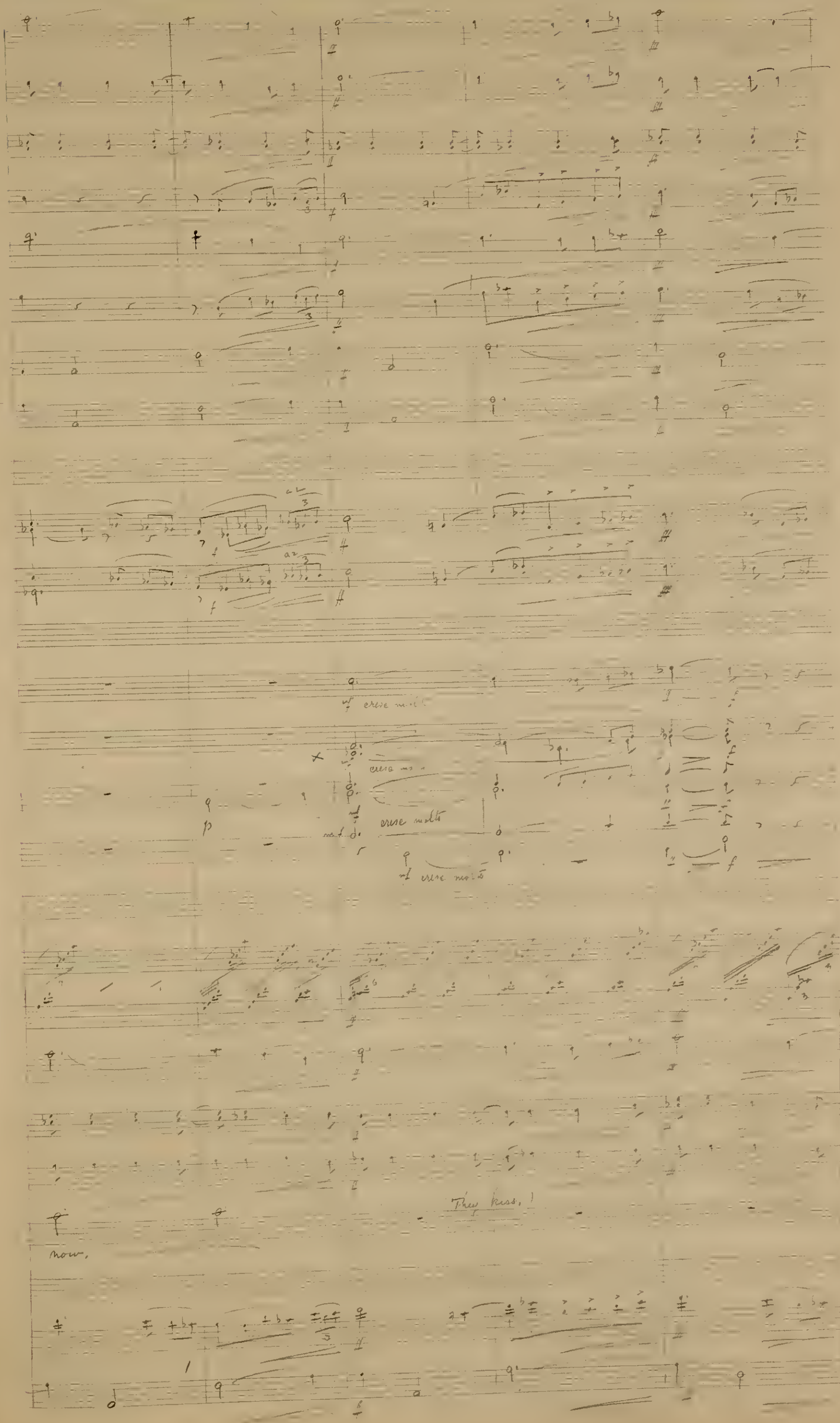
39

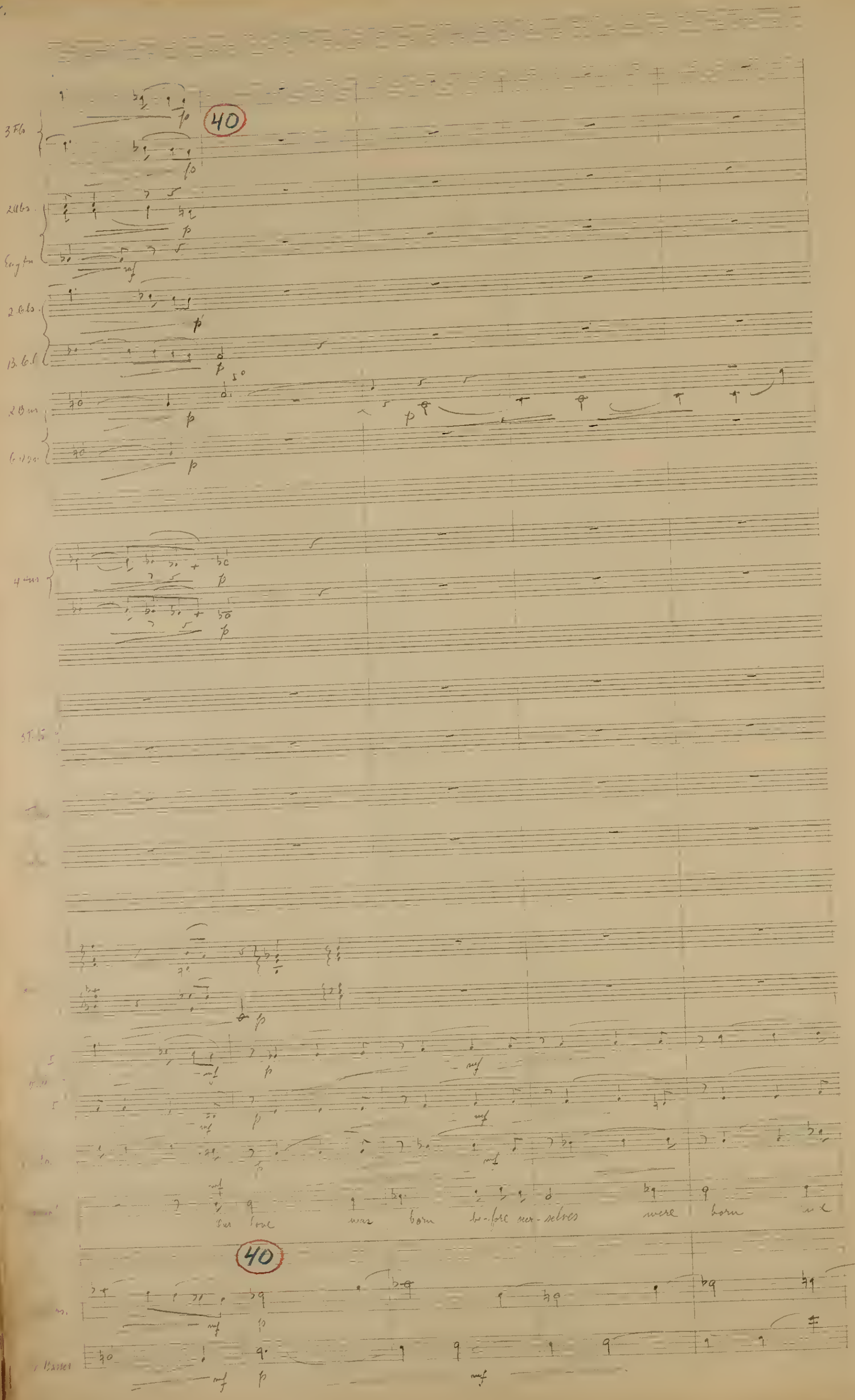
wa - ches when the ha-lows fall. The sun - light

Poco più mosso.


glows a-pon the moun-tains brow.
One hour and I shall


Appassionato
3 Fls
2 Obs.
Eng. Hn
2 Cls.
B. Cl.
2 Bns
D. Bn
4 Hns
3 Tpts
3 Tns & Tuba
Harp
Violins
Violas
Cresc. molto
appassionato
be
no
more.
But
kiss
me
Appassionato


cresc molto
cresc molto
cresc molto
cresc molto
They kiss.
now.


40
3 Fls
2 Obs.
Eng. Fn
2 Cls.
B. Cl.
2 Bns
4 Hns
Our love was born be-fore our-selves were born
40

I° dolce.

I° p dolce

I° espress.

dolce

love will light the mountains for your eyes When S

dolce

3 Fls.

1° dolce

2 Obs

Eng Hn

2 Obs.

B. Cl

2 Bns

cresc.

4 Hns

dolce.

p cresc

3 Tb

p cresc

p cresc

p cresc

p cresc.

p cresc.

p cresc.

p cresc

p cresc

cresc.

gone.

look up - ward to the peak that cleaves the

p cresc

p cresc.

41

f cresc.

f cresc

f cresc

a 2

Splen-dor of e-ter-nal skies.

For you to mor-rows

41

3 Fls

a 2

p cresc.

rit.

2 Obs

Eng Hn

p cresc.

rit.

2 Cls

B Cl

a 2

p cresc

f

rit.

2 Bns

C. Bn

cresc

f rit.

cresc.

f rit.

4 Hns

cresc

f rit.

cresc.

f rit.

2 Tbns

p cresc.

rit.

mf cresc molto

p cresc.

cresc molto

3 Tbns

d

Tuba

rit.

mf cresc molto

rit.

Tmp

p

Harp

cresc.

f

ritard

cresc.

f

ritard

cresc.

f

ritard.

dawn upon the hills shall speak our love that we ever

cresc.

f

div

Vlasses.

cresc.

Act III continued.

Largamente.

3 Tb

2 Hn

Eng Hn

2 Bl

B Cl

2 Bns

6 Bn

4 Hns

3 Tbns

Tuba

Timp

Vlas

Vlas

Vlas

div

div

Be - lo - ved! Oh! mf fe. — f par no

dies

Bellos

Bellos

Largamente.

Più mosso e poco agitato.

3 Fls

42

2 Obs.

cog Hn

2 Cls.

B Cl.

2 Bns

10. Bn

4 Hns

3 Tbns

Tbn

42

Timp.

unis.

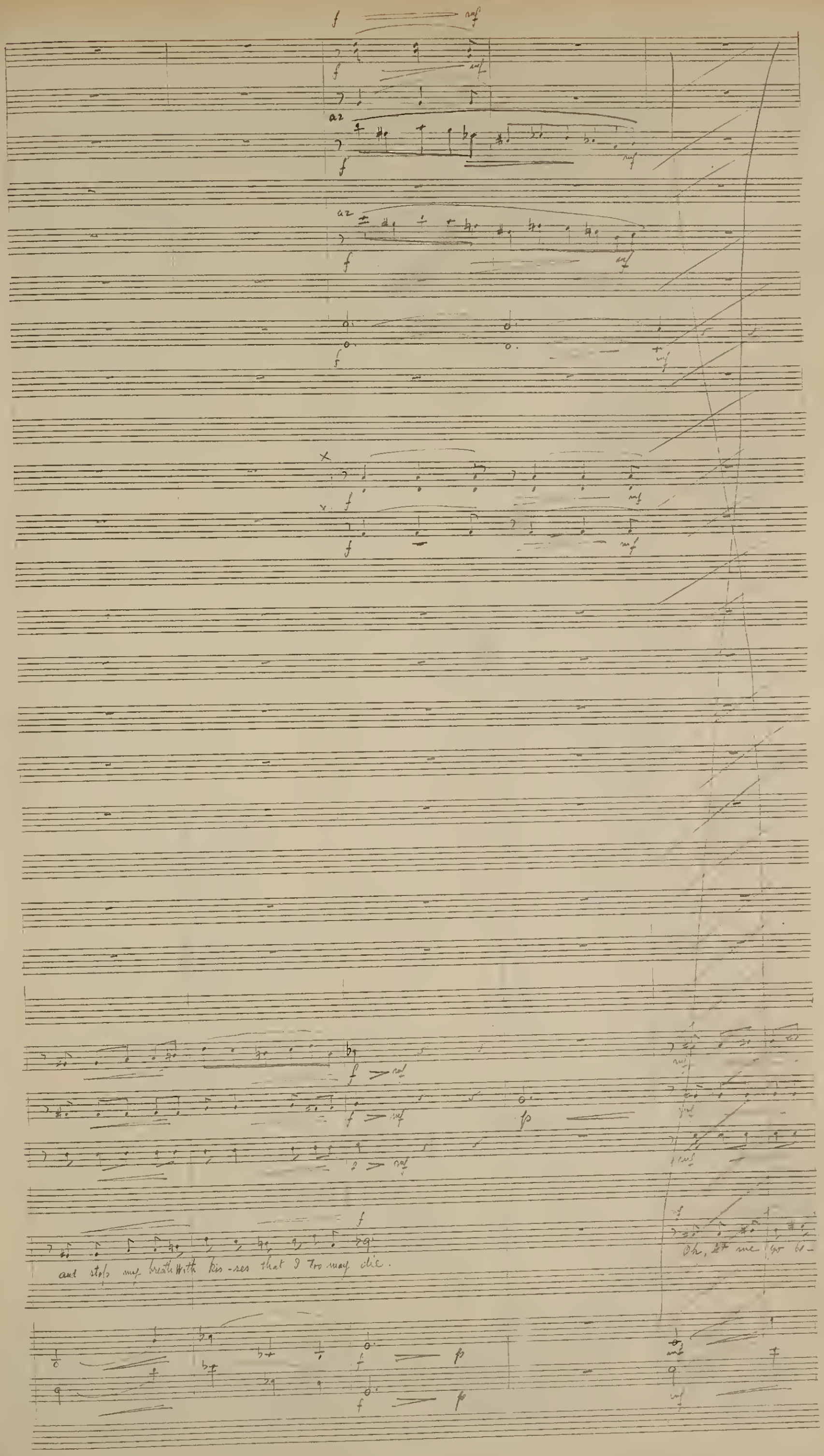
Solo

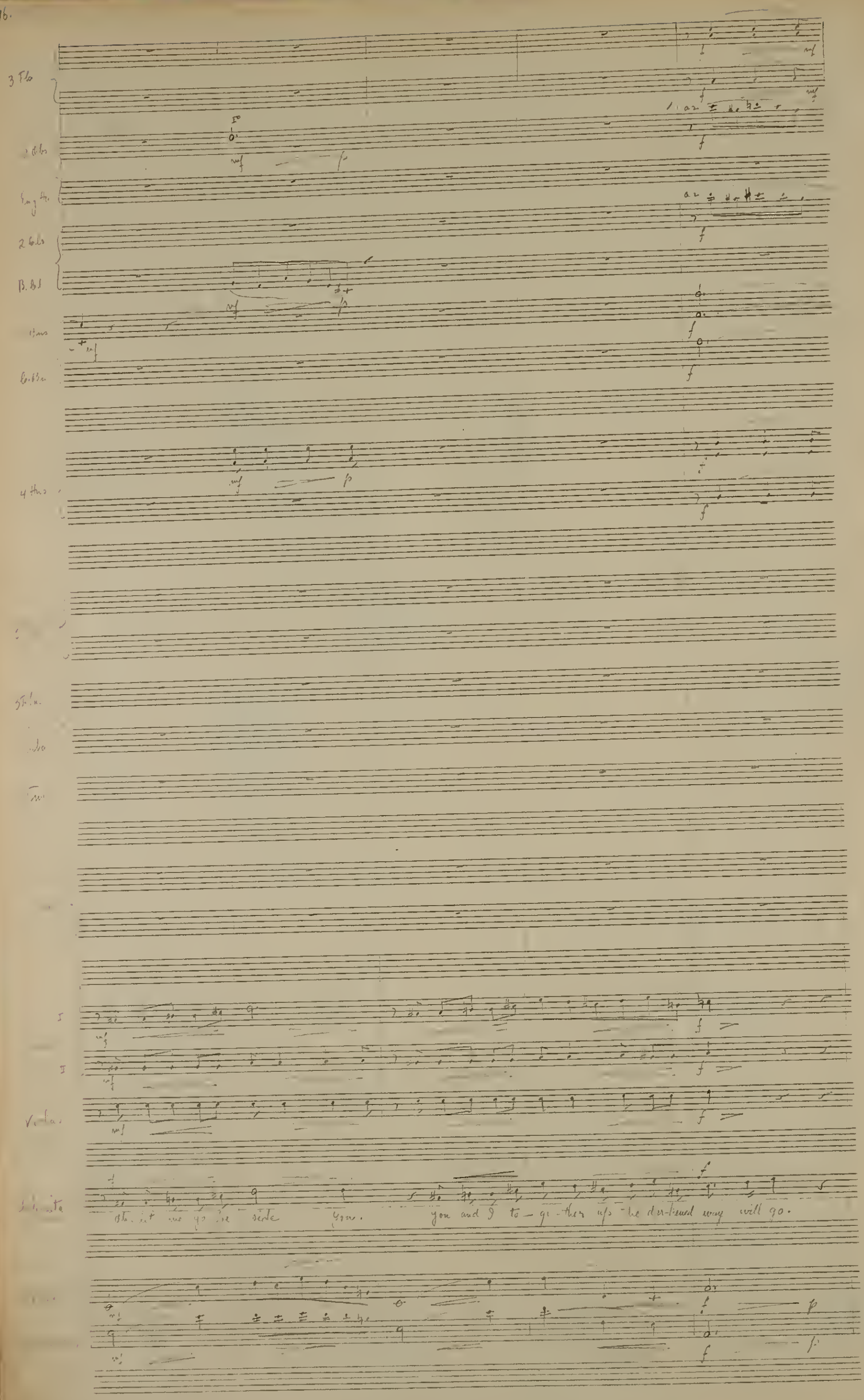
Sfumato

death but like a-lone with out you. now hold me close

42

Più mosso e poco agitato


and stop my breath with kis-ses that I too may die.
Oh, let me go be-


3 Flo
2 Obs
Eng Hn
2 Cls
B. Cl
Hns
C. Bn
4 Hns
Vcls
Let me go be side you.
You and I to-ge-ther up the der-lend way will go.

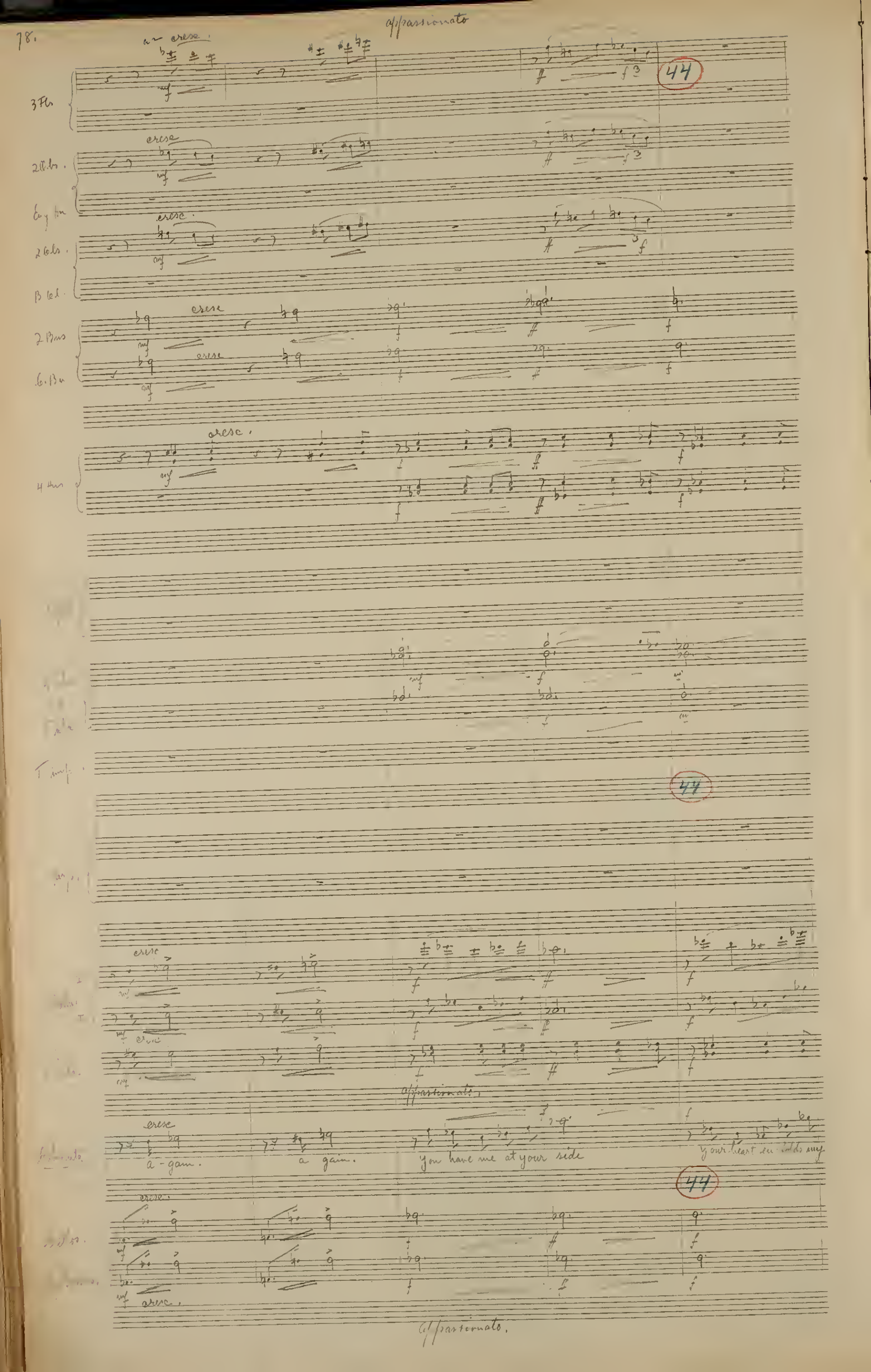
43

43

Or you go first and wait.

The fear-ing for an hour is done

43


appassionato
cresc.
3 Fls
2 Obs.
Eng. Hn
2 Cls.
B Cl.
2 Bns
C. Bn
4 Hns
Timp.
44
a - gain.
a gain.
You have me at your side
Your heart en holds my
appassionato.

I°

f mf

f mf

I° cresc

mf cresc.

mf cresc.

a2

f 3 mf cresc

f 3 mf cresc.

p mf

f

p mf

mf cresc.

mf cresc.

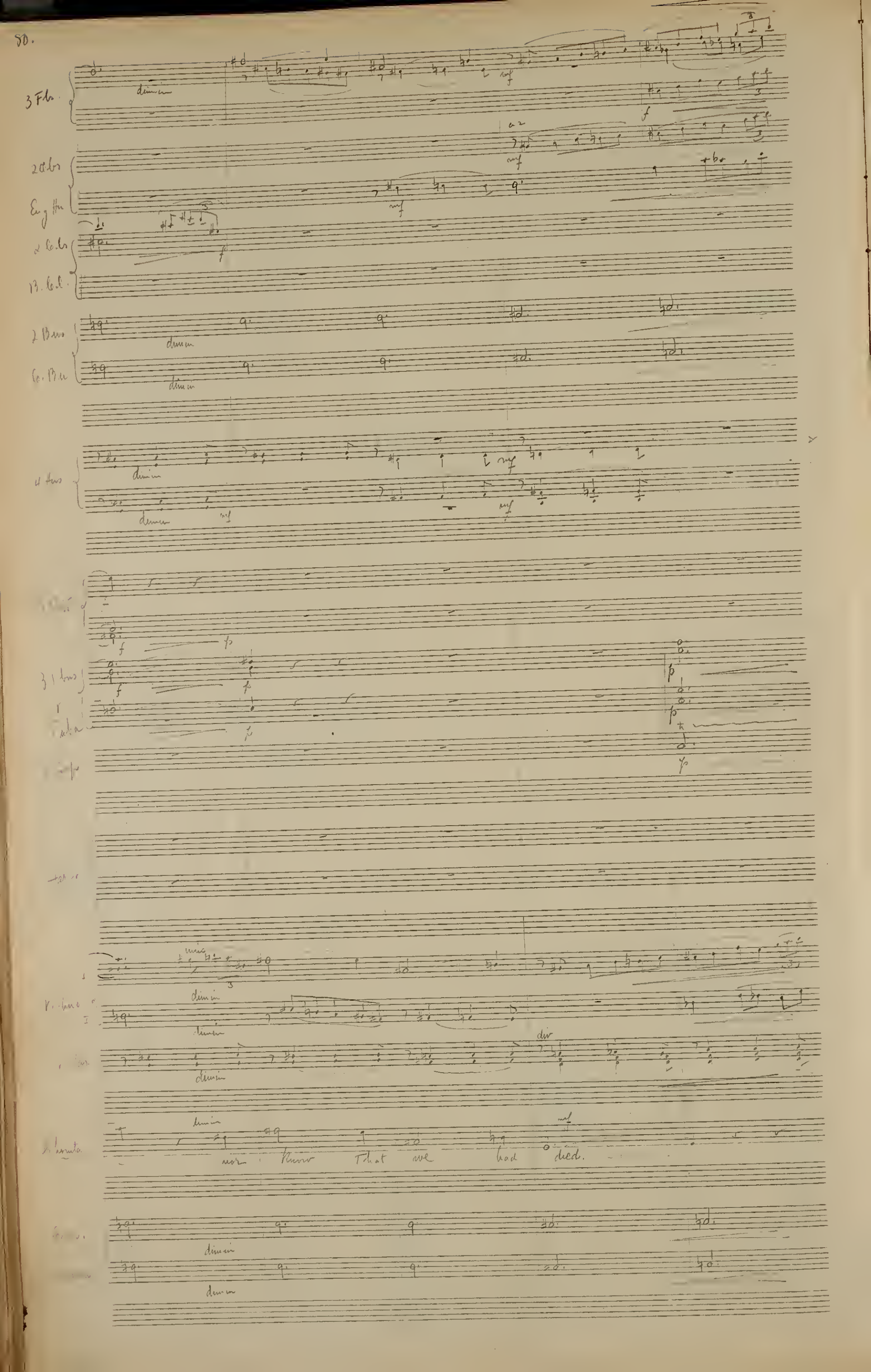
mf cresc.

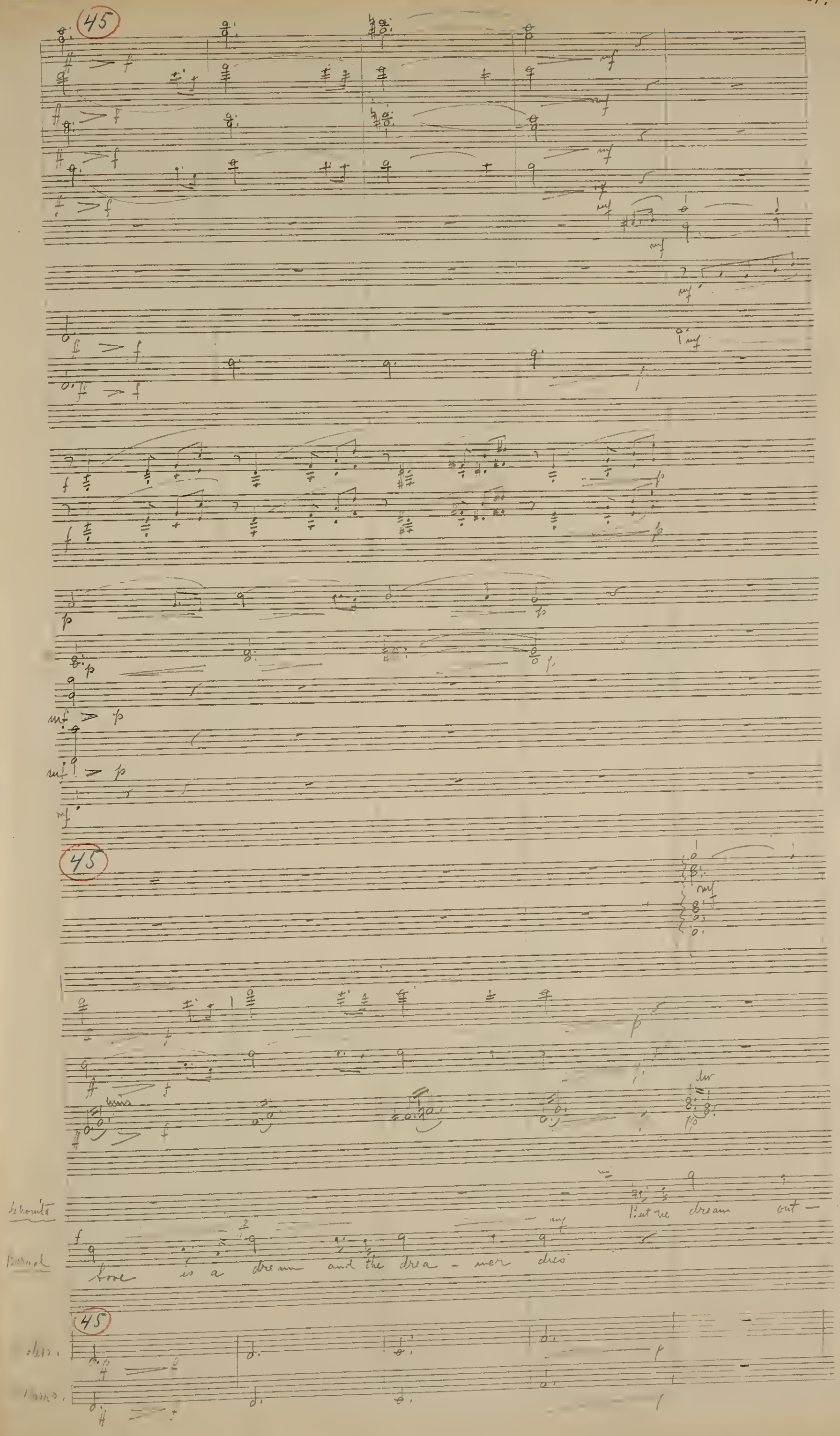
dw.

heart We who are one shall be one soul beyond the stars

mf cresc.

mf cresc.


3 Fls.
2 Obs
Eng Hn
2 Cls
B. Cl.
2 Bns
Co. Bn
4 Hns
3 Tbns
Tuba
dimin
mf
f
p
div
Nor know That we had died.


45
45
Lehonita
But the dream out —
Bernal
Love is a dream and the drea - mer dies
45

3 Fls

2 Obs

Eng. Hn

2 Cls

B. Cl

2 Bns

C. Bn

4 Hns

3 Tbns

Tuba

Timp

Harp

Violins I II

Cellos

Chorista

Bernal

Cellos.

Basses.

a 2

f

mf

p

p cresc

div

pp

lives the sea

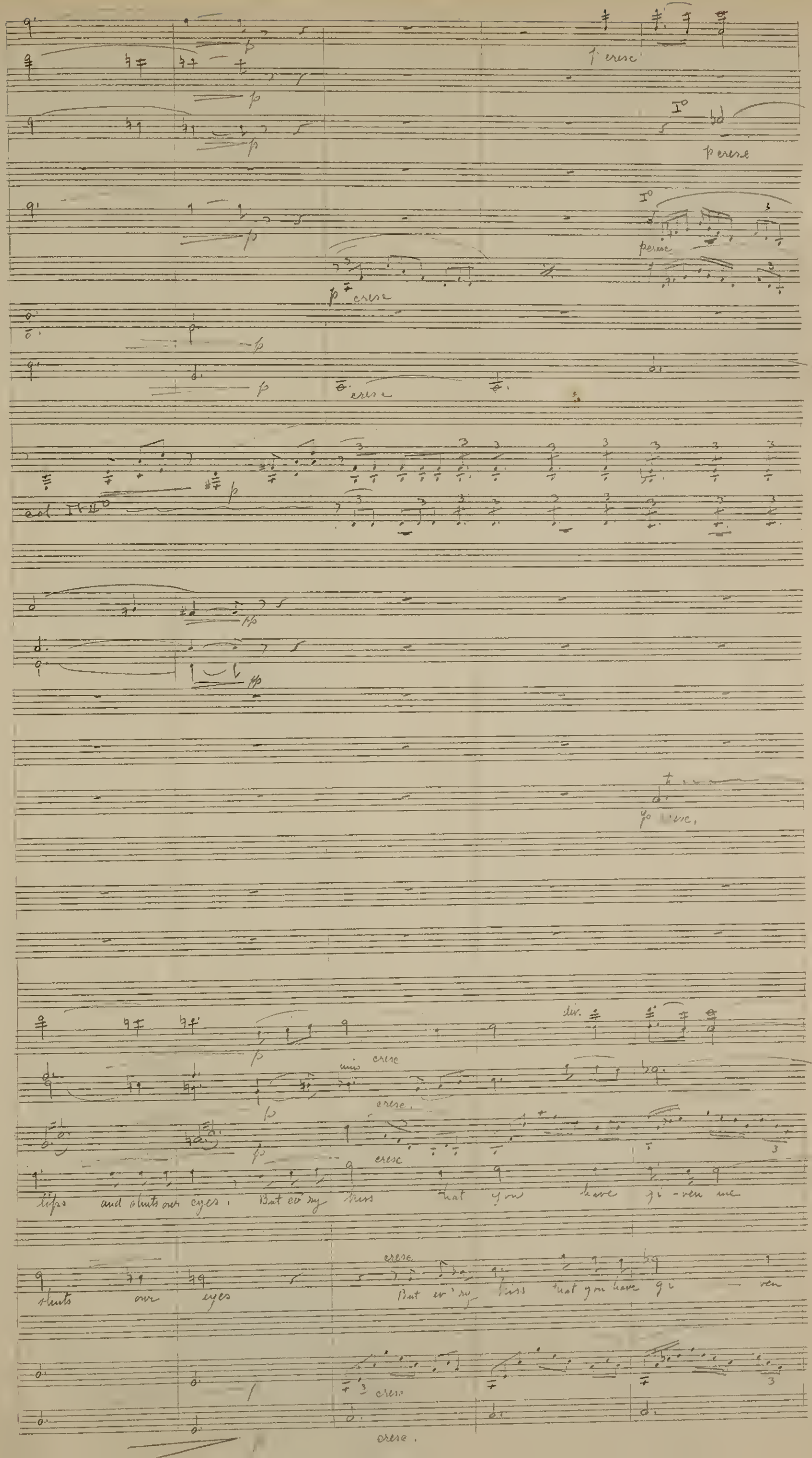
Death seals our

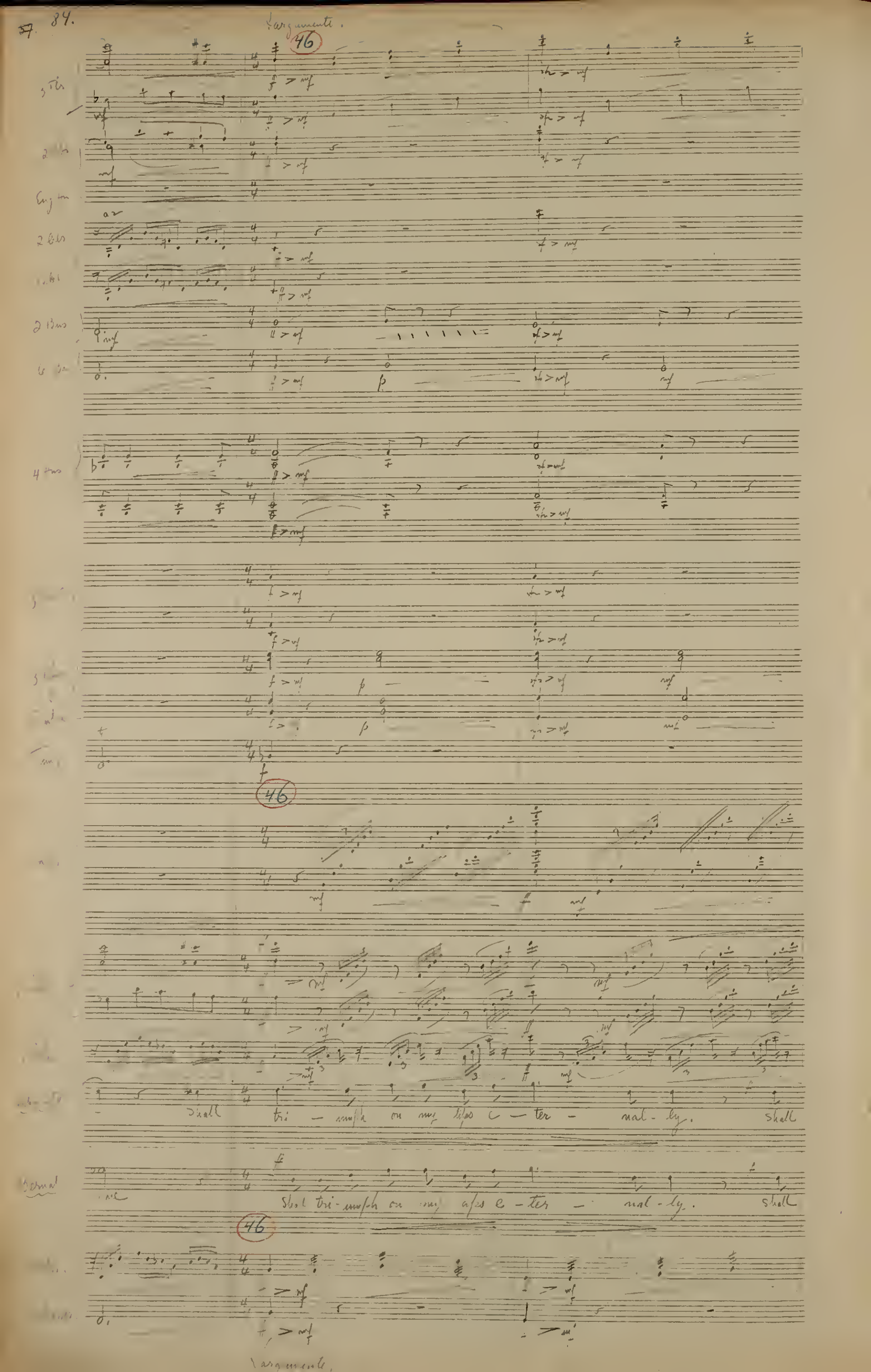
Death seals our lips and

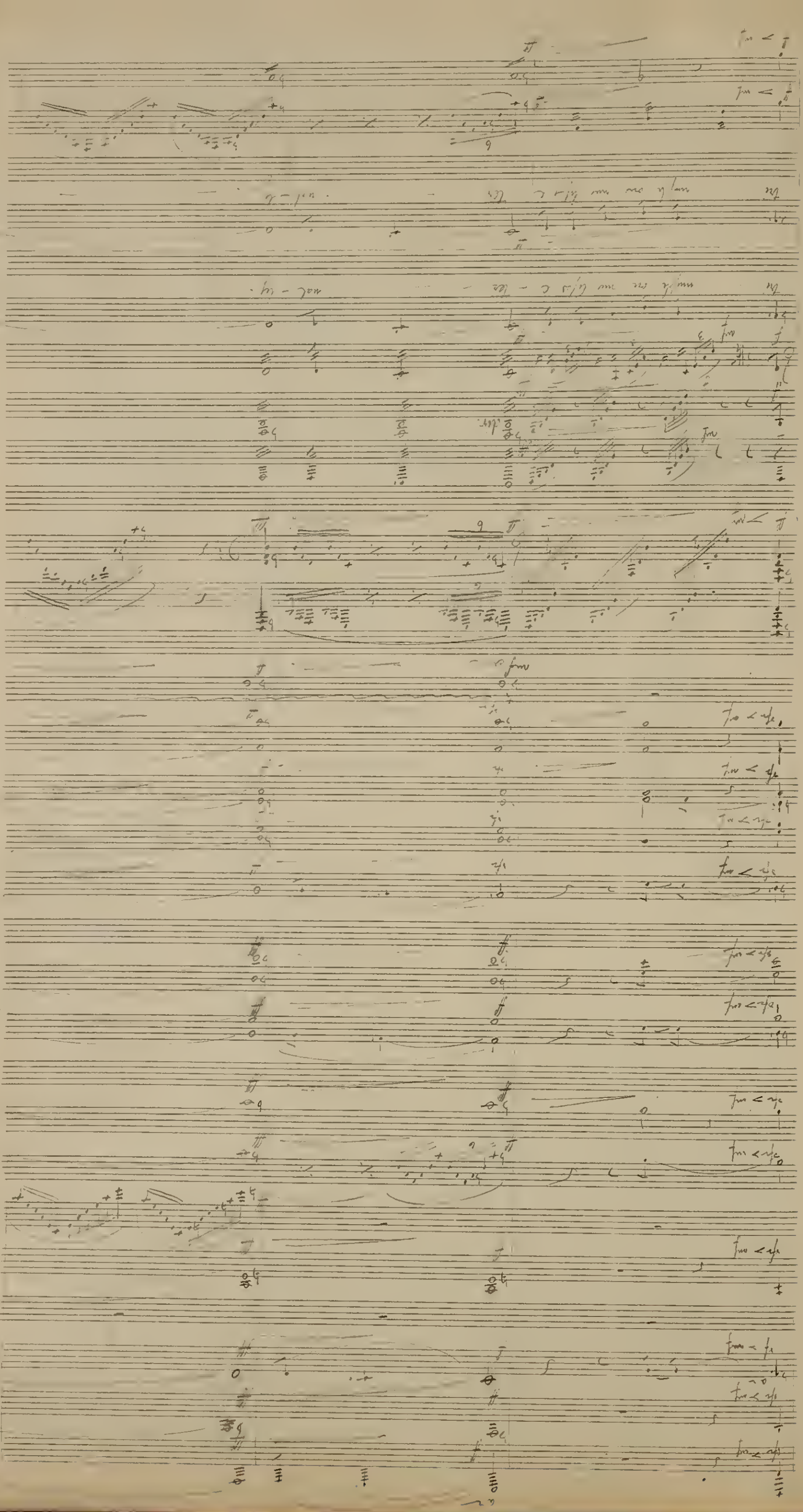
p cresc

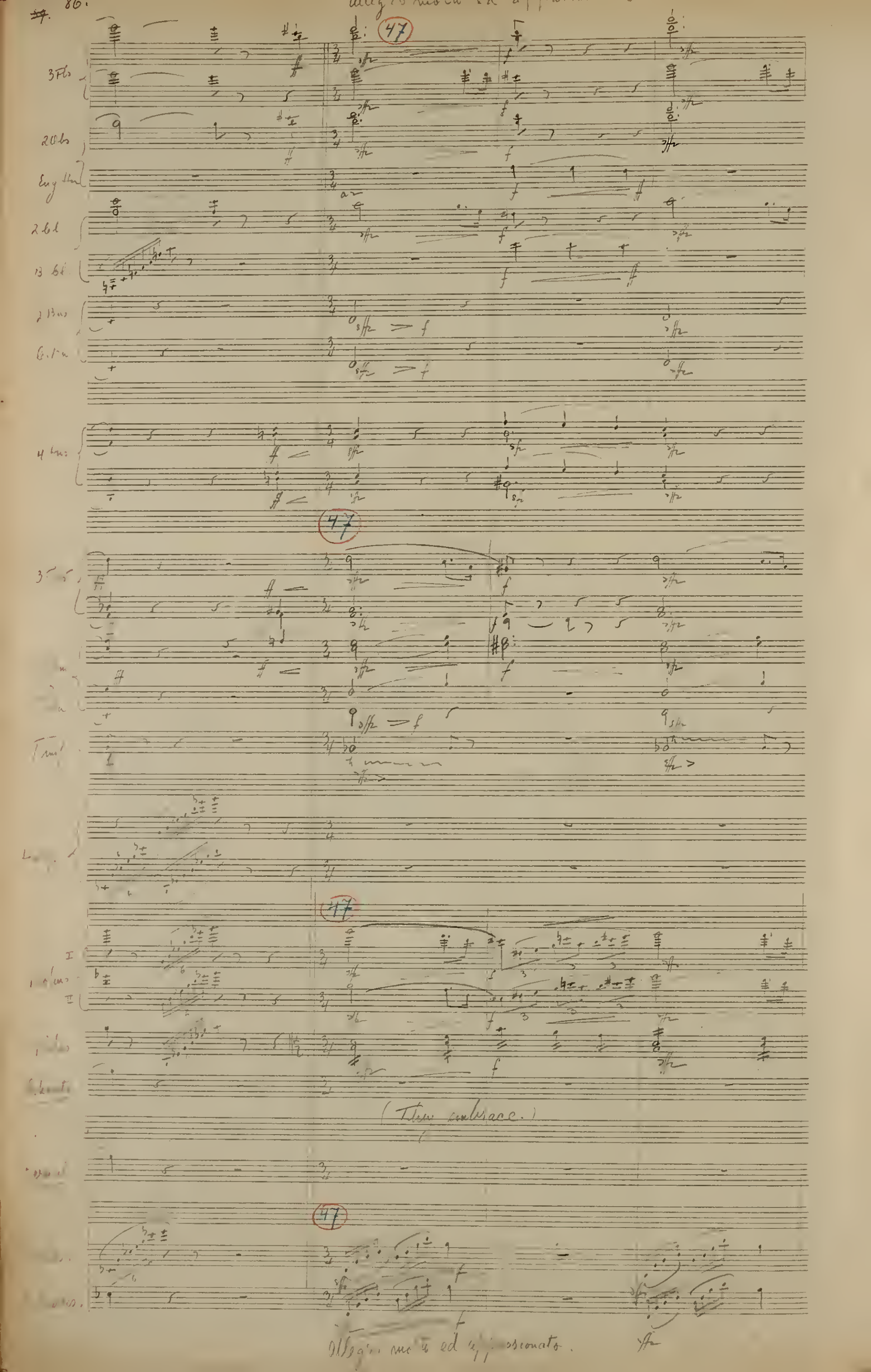
f > mf

mf — f > mf


p cresc
I°
p cresc
I°
p cresc
p cresc
p
p
cresc
p
pp
pp
p cresc.
div.
p
unis
cresc
p
cresc.
p
cresc
lips and shuts our eyes. But ev'ry kiss that you have gi-ven me
shuts our eyes
cresc
But ev'ry kiss that you have gi ven
cresc
cresc.


Largamente.
46
3 Tbs
2 Bns
Eng Hn
2 Bbs
2 Bns
4 Hns
46
Shall tri - umph on my lips e - ter - nal - ly. Shall
Shall tri - umph on my lips e - ter - nal - ly. Shall
46
Largamente.




86.
47
3 Fls
2 Obs
Eng Hn
2 Cl
B Cl
2 Bns
4 Bns
Trmp
I
II
(They embrace.)
Allegro molto ed appassionato.

a 2

meno mosso e risoluto

a 2

a 2

div.

div.

div.

unis. sul b.

unis.

unis.

Burton

meno mosso e risoluto.

3 Tpts.

3 Tbns. & Tuba

Timp.

I Violins II

Violas

Burton

would give life in all e - ter - ni - ty. For one short hour of love like

Cellos

2. Basses.

48

Violins

Cellos

Burton

Se - ñor Bur - ton,

Poco agitato

48

Cellos

2. Basses.

Poco agitato

meno mosso.

2 Obs.

Eng. Hn.

2 Obs. in a

Bl. in a

Hn I°

Violins I

Violins II

Violas

Chorista

one word, one plea be-fore I go!

Burton.

speak it,

Cellos.

meno mosso.

ritard

a tempo, poco agitato.

2 Obs.

Eng. Hn.

Cl. Bs.

Hn I°

ritard

a tempo, poco agitato

Violins I

Violins II

Violas

ritard

a tempo, poco agitato

Chorista

Here! se-ñor! ma-rer! Here by me!

ritard.

1° Burton

ask what you will.

Burton approaches bedside upstage. Bernal remains kneeling.

Cellos.

a tempo, poco agitato

ritard.

49

Violins I II

Violas

Chonita

you have cared for me, been kind

49

Cellos.

Violins I I

Violas

Chonita

giv'n me aid. Pro - tec - tion and help you have pro - mised. yes! e - ven

Cellos.

3 Fls.

p cresc

50

Largamente

4 Bns

50

Violins I I

Violas

Chonita

all all that man can do.

50

Largamente.

3 Fls

2 Cls

2 Bns

B. Bn

Hrs I & II

Violins I II

Violas

Chorista

You have pro — — — mis'd me.

Burton

Cellos

C. Basses

Eng. Hn.

2 Cls in A

Cl

Bns

Violins I II

Violas

div

Chorista

(with great emotion, breathing deeply)

Burton

aye! for your love.

Cellos

div

C. Basses.

Violins I, II

Violas

Chorista

my love is not mine. It is gi — ven. It is

Cellos.

L'istesso tempo

2 Fls.

2 Obs

51

2 Cls

2 Bns

Hns I & II

Violins I, II

L'istesso tempo

Violas

Chorista

whol - ly his, my - Ber - nal's. He is my life.

51

Cellos.

L'istesso tempo

2 Fls.

2 Obs

Eng Hn

2 Cls.

2 Bns

2 Hns

Chorista

If he dies, I too must die. If he lives,

2 Fls.
2 Obs
Eng Hn
2 Cls
muta in Bb
2 Bns
4 Hns
Violins
Violas
Chorista
I too will live. you a love can save.
Cellos
Basses

Animato ed appassionato.

Hn II°
dir.
52
unis
dir
Violins
dir.
Violas
Chorista
spare him! spare him! oh! dear God!
Cellos.
Basses.
52

Animato ed appassionato.

Animato e appassionato.

Eng Hn

2 Bns

C. Bn

4 Hns

stopped

Violins I II

Violas

Chorista

Is there no way? — Can you not save him?

Cellos.

C. Basses.

53

Eng Hn

Moderato e risoluto

2 Bns

C. Bn

4 Hns

open

3 Tbns & Tuba

53

Timp. & G B D

Violins I II

Violas

Newton

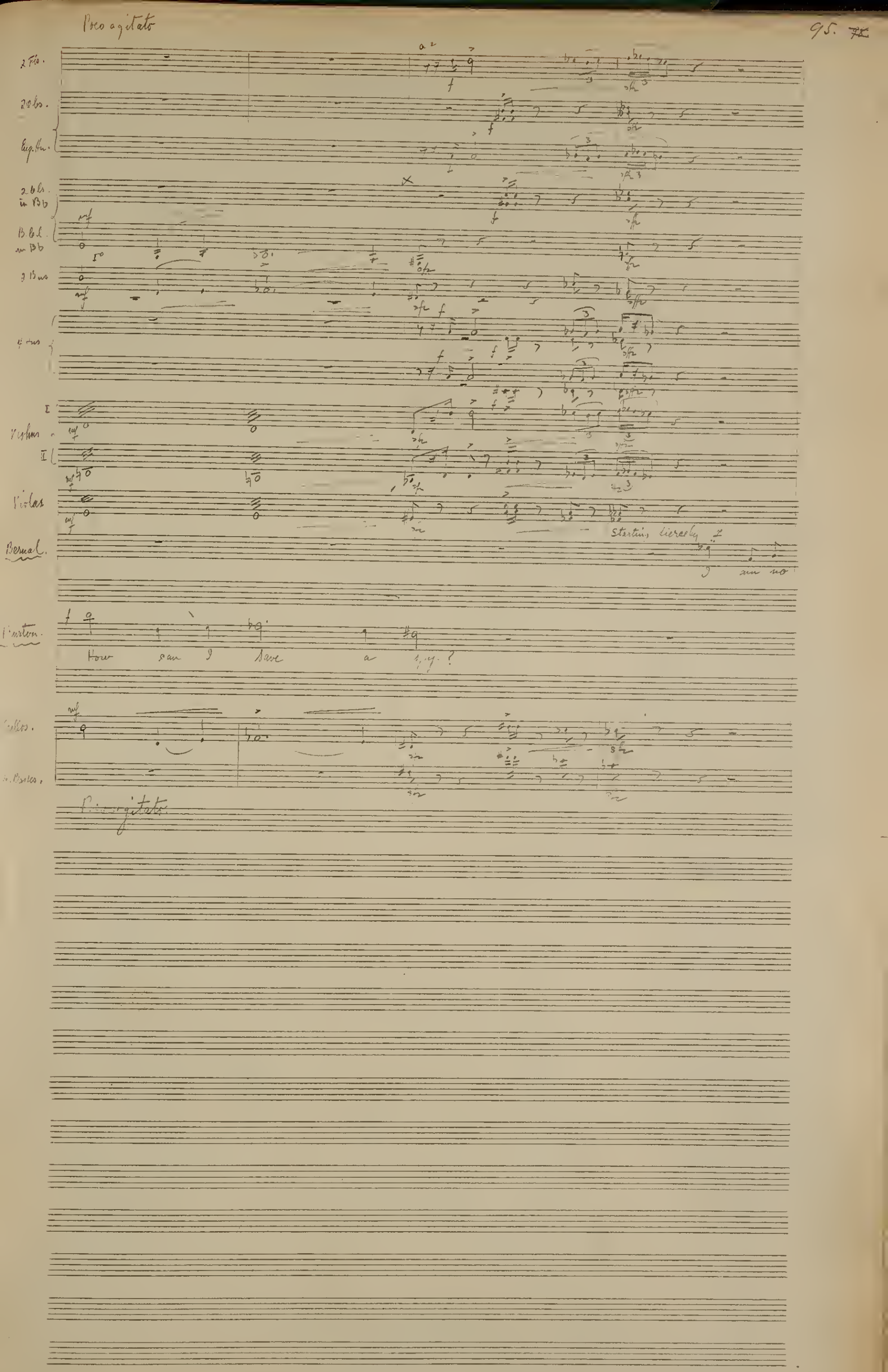
What of my du-ty? What of my ho — nor?

53

Cellos

C. Basses.

Moderato e risoluto


Poco agitato
2 Fls.
2 Obs.
Eng. Hn.
2 Cls. in Bb
B. Cl. in Bb
3 Bns
4 Bns
Violins
Violas
Bernal.
Burton.
How can I save a spy?
Cellos.
Basses.
Poco agitato

meno mosso.

54

2 Fls.

2 Clar.

Eng Hn

muta in A.

2 Bns

4 ons

(Quieting Bernal)

Bernal, lis - ten!

you cow-ard

Peace, son!

54

Meno mosso

Ob-I°

cresc.

Eng Hn

II°

2 Bns

cresc

cresc.

cresc

He came for me;

arco

arco

2 Cls

Eng Hn

p subito

p subito

2 Cls in a

B Cl in a

2 Bns

p subito

Cl Bn

4 Bns

Harps

I

II

p subito

div.

p subito

Cellos

p subito

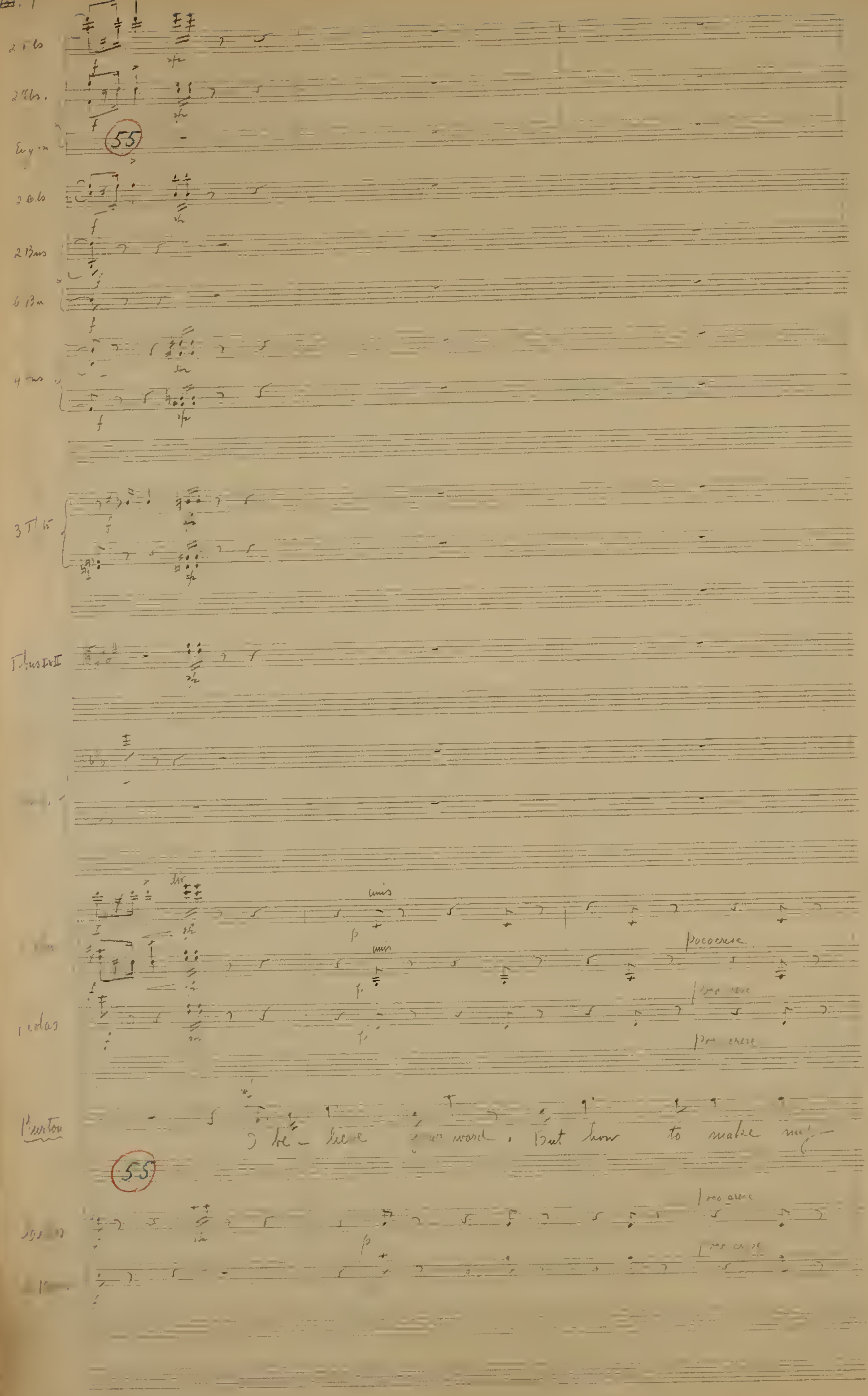
no - thing he came to lead me a - way to

Cellos

subito

Cl Basses

subito


2 Obs.
Eng. Hn
2 Cls
2 Bns
3 Tbs
55
unis
unis
poco cresc
Baritone
I be - lieve your word, But how to make me
55

2 Bus

4 Hns

Violins I

Violins II

Violas

Burton

men be-lieve! How to save him with his — mor!

Cellos.

Basses

moderato e mestoso

2 Bs.

2 Bs. in a.

2 Bus.

4 Hns

56

Timp. 1° G#, C#

Violins

Violas

Burton

This I know not, yet.

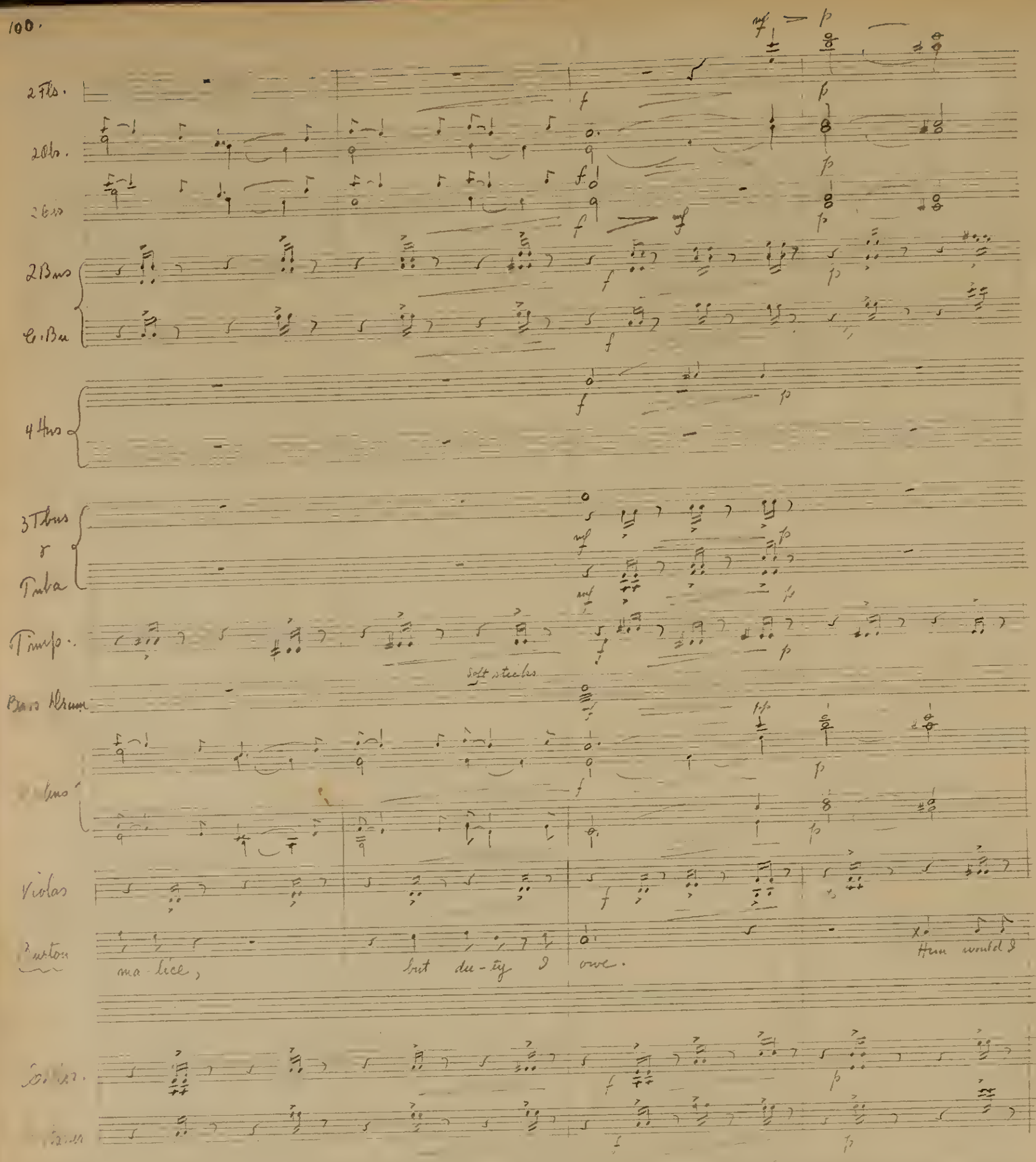
bear no

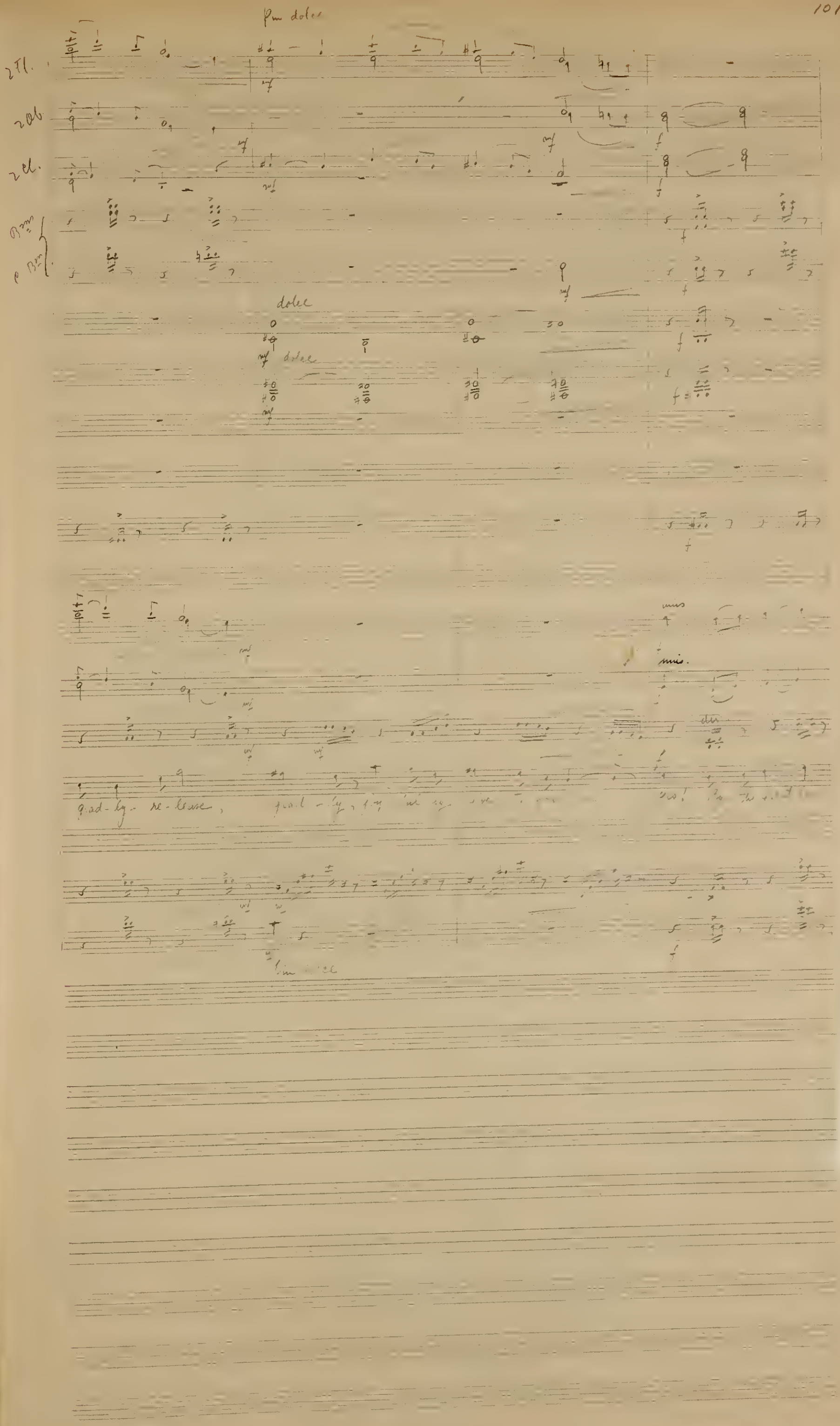
56

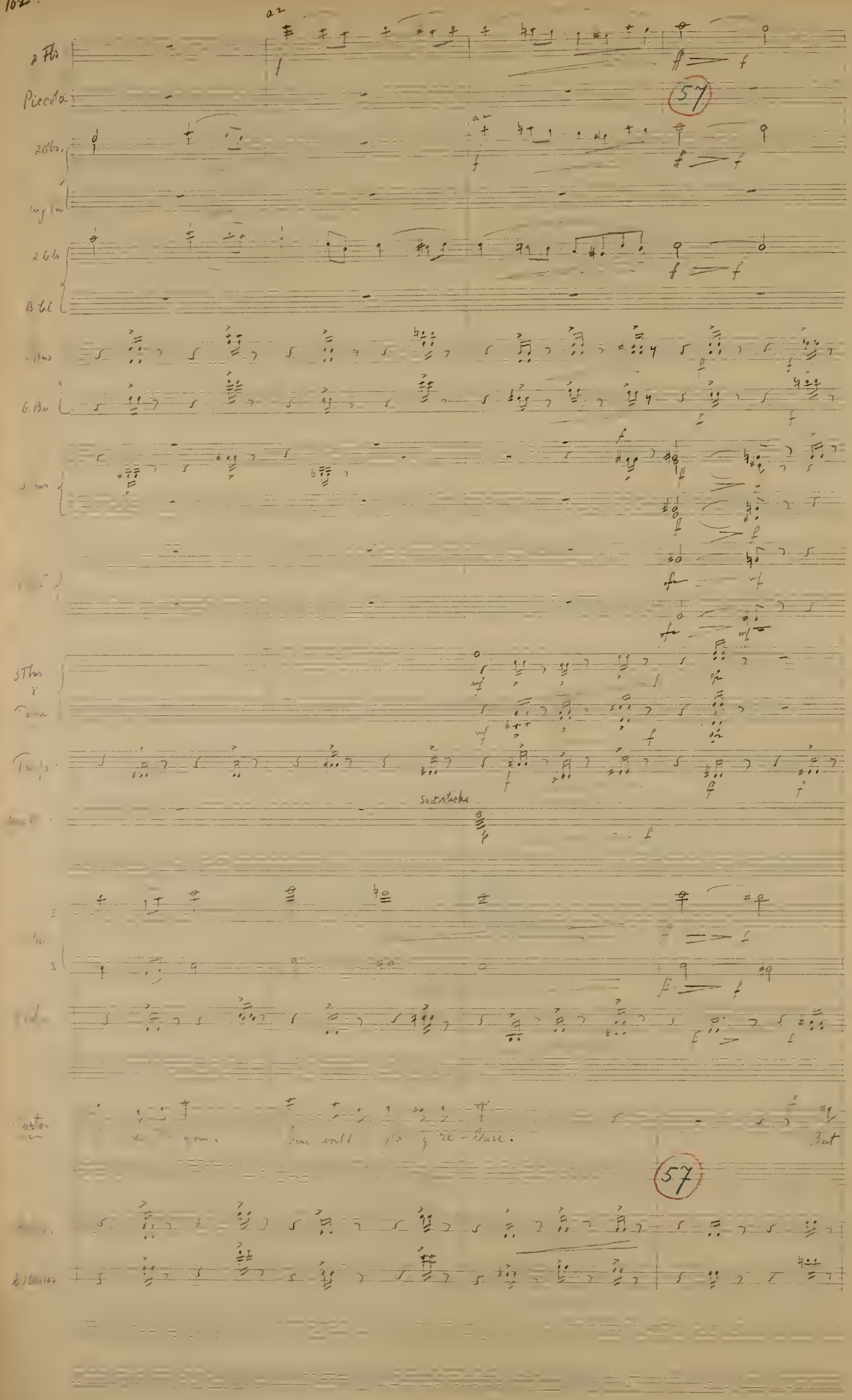
Cellos.

Basses

Moderato e mestoso


2 Fls.
2 Obs.
2 Cls
2 Bns
C. Bn
4 Hns
3 Tbns & Tuba
Timp.
Soft sticks
Bass Drum
Violas
Burton
ma-lice, but du-ty I owe.
Him would I


Pm dolce
2 Fl.
2 Ob.
2 Cl.
dolce
dolce
mis
mis.
grad-ly re-lease,


2 Fls
Piccolo
57
2 Obs.
2 Cls
B. Cl
3 Thns
Sustaining
you.
But
57

Stringendo.

a tempo

Stringendo

a tempo.

Stringendo

a tempo

Stringendo

a tempo

du - ty! wo - man!

Stringendo.

a tempo

2 Fls

accel e cresc.

Picc

accel

2 Obs

accel.

Eng Hn

2 Cls

accel e cresc.

B Cl

2 Bns

accel e cresc.

C. Bn

accel e cresc.

Colla voce Solo

4 Hns

accel e cresc.

accel

3 Trns

accel

Tuba

mute a F♯ in F♮

Timp

accel e cresc.

Bass dr

Snare dr.

accel e cresc.

Violins

accel e cresc

accel e cresc

Colla voce

Colla voce

Pauston

Just Heaven!

Bass Hns.

accel e cresc

accel e cresc

Largamente.

58

Tempo giusto.

mute in Bb

mute in Bb

mf

I°

mf

I°

mf

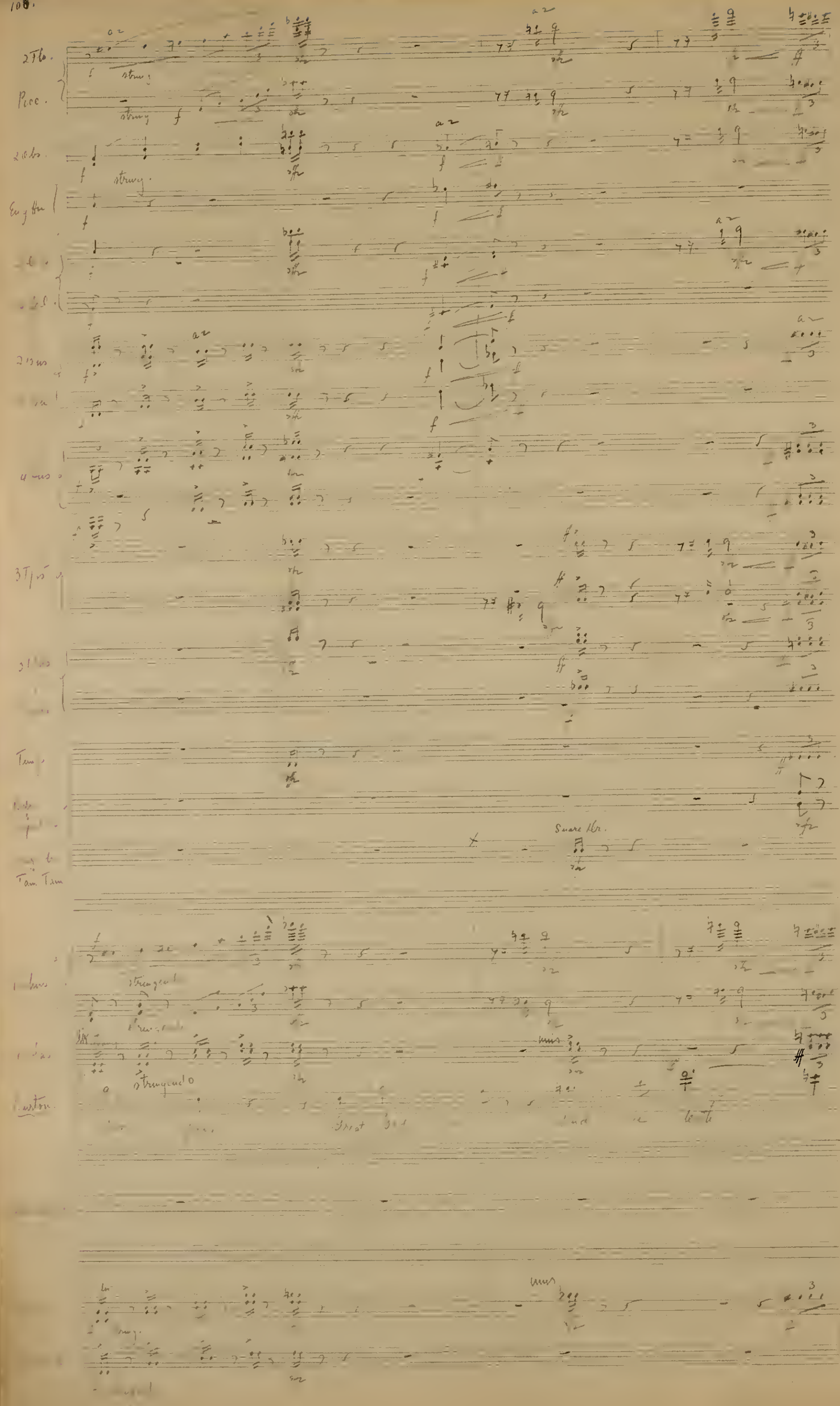
58

me ?

Would I might die with ho-nor.

58

Largamente.


2 Fl.
Picc.
2 Obs.
Eng. Hn.
2 Bns
4 Bns
3 Tpts
Tem.
Tam. Tam
Snare Dr.
Cantor
Great God

Moderato.

G. P. (59)

I°

mf

mf

mf

p

II°

I+II con [illegible]

II+III [illegible]

p

(59)

G. P.

[illegible] F♮ [illegible] F♯

Tam [illegible] allora [illegible]

pp

mf

(59)

G. P.

[illegible]

agitato

2 Fl.

2 Fl.

Eng. Fl.

2 Ob.

B. Cl.

2 Bas

2 Bas

4 Bas

agitato

Con sord.

Con sord.

Con sord.

Tam Tam

agitato

natural tone

natural tone

natural tone

sul pont

He is from

The priest is mad.

a-waits

Gots mes-sen-ser, hear you his sum-mons

Trust

sul pont

natural tone

agitato

Scene VII. ~~[illegible]~~. The same, Corp Tom, American and Mexican soldiers and followers. Padre Gabriel.

stringendo

stringendo

stringendo

60

stringendo

Allegro molto

open

open

open

stringendo

open

open

Scene VII.

open

Allegro molto

Shot (outside)

Shot.

Snare dr.

Perese.

Bd.

Two shots are heard outside, and in as voice. [illegible]

60

stringendo

stringendo

Allegro molto

2 Fls

1 Ice.

61

2 Ob's

Eng. Hn

2 Bb.

3 Bb.

Bass

Tim

muta C# in B

61

Burton

(Going over to his men)

what is it, men?

First Idle

a trick! a trap! But here we can easily beat them

Ha!

61

Allegro molto

62

Allegro molto

cresc molto

The door left, down stage, bursts [illegible] in [illegible] two mexican [illegible] with drawn [illegible] — Tom falls near the door — the mexicans stop and draw back a little when they see Burton and his [illegible]

Save yourself my

Tom

Ho! Ho! Ha!

Ha! Ho!

62

div

Allegro molto

meno mosso.

2 Fl.

Picc

2 Cors

Eng. Hn

2 bis

B. Cl.

2 Bns

Muta B in Bb

Burton

Tom

Tom bis

meno mosso.

Moderato e sostenuto

63

63

63

#5. 114.

2 Fls

accel

Rec.

2 Obs

accel.

Eng. Hn.

2 Cls

accel

B. Cl.

2 Bns

4 Bn

accel e cresc.

4 Hns

5 Tbs

3 Tbns

Tmp

Bd.

Snare

Tom Tom

accel e cresc

accel. e cresc.

accel. e cresc.

Burton draws his
is stabbed. Chointe

Burton

accel. e cresc.

accel. e cresc.

Meno mosso e furioso.

(64)

cresc

cresc

cresc

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Tutte Bb in 3b

cresc.

cresc.

(64)

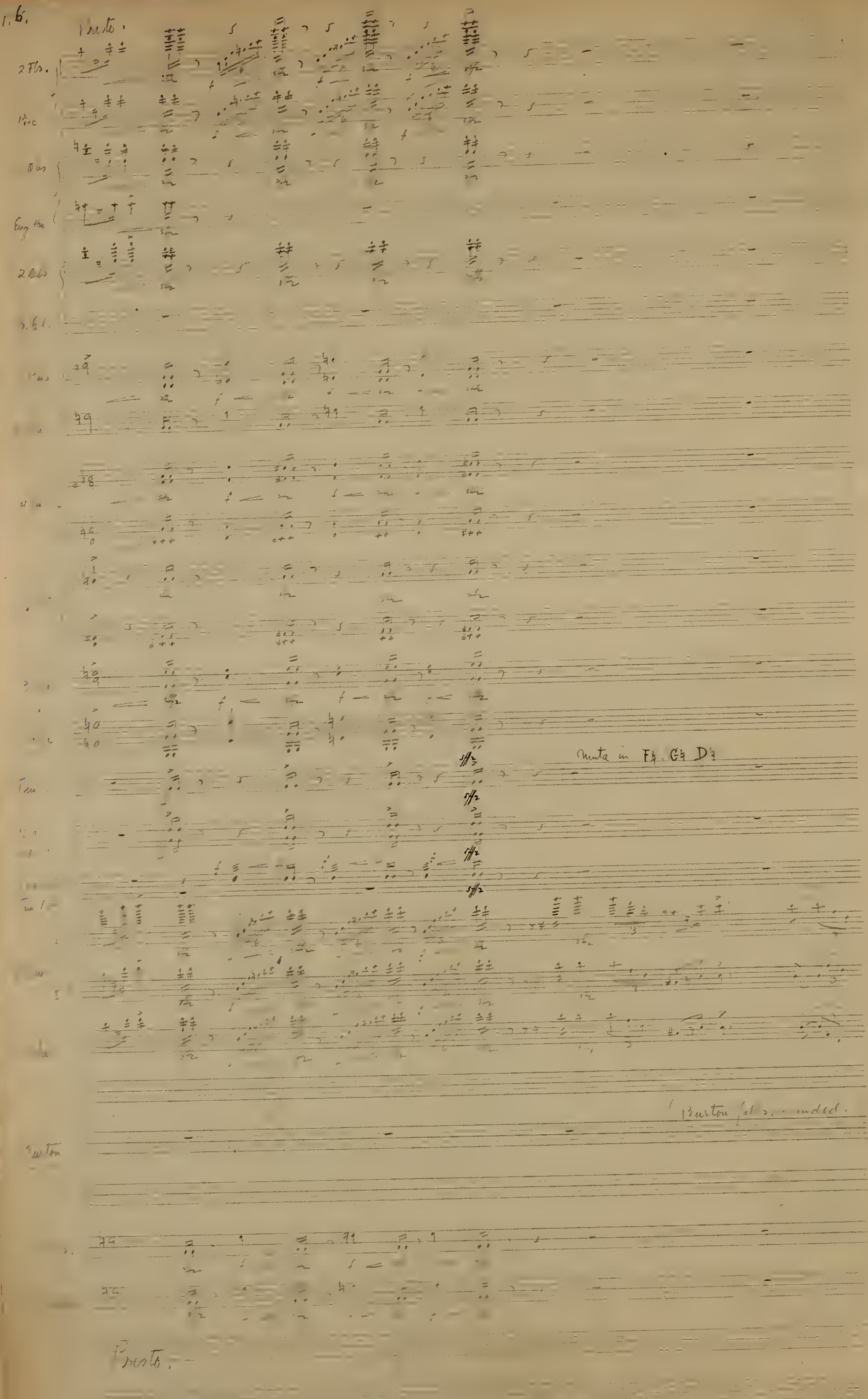
cresc.

(64)

2. più mosso e furioso.

Accord and notes at the first Intermission as it might run, but reserve the right to add and subtract instruments at that time.

1.6.



Espressivo.

65

2 Cor.

Cor Anglais

2 Cl.

B. Cl.

2 Bassons

4 Cors

con sord.

con sord.

3 Trb.

Tba

B. dr
Timb.

Sn dr
Tam Tam

mol. ten. e dim.

mol. ten. e dim.

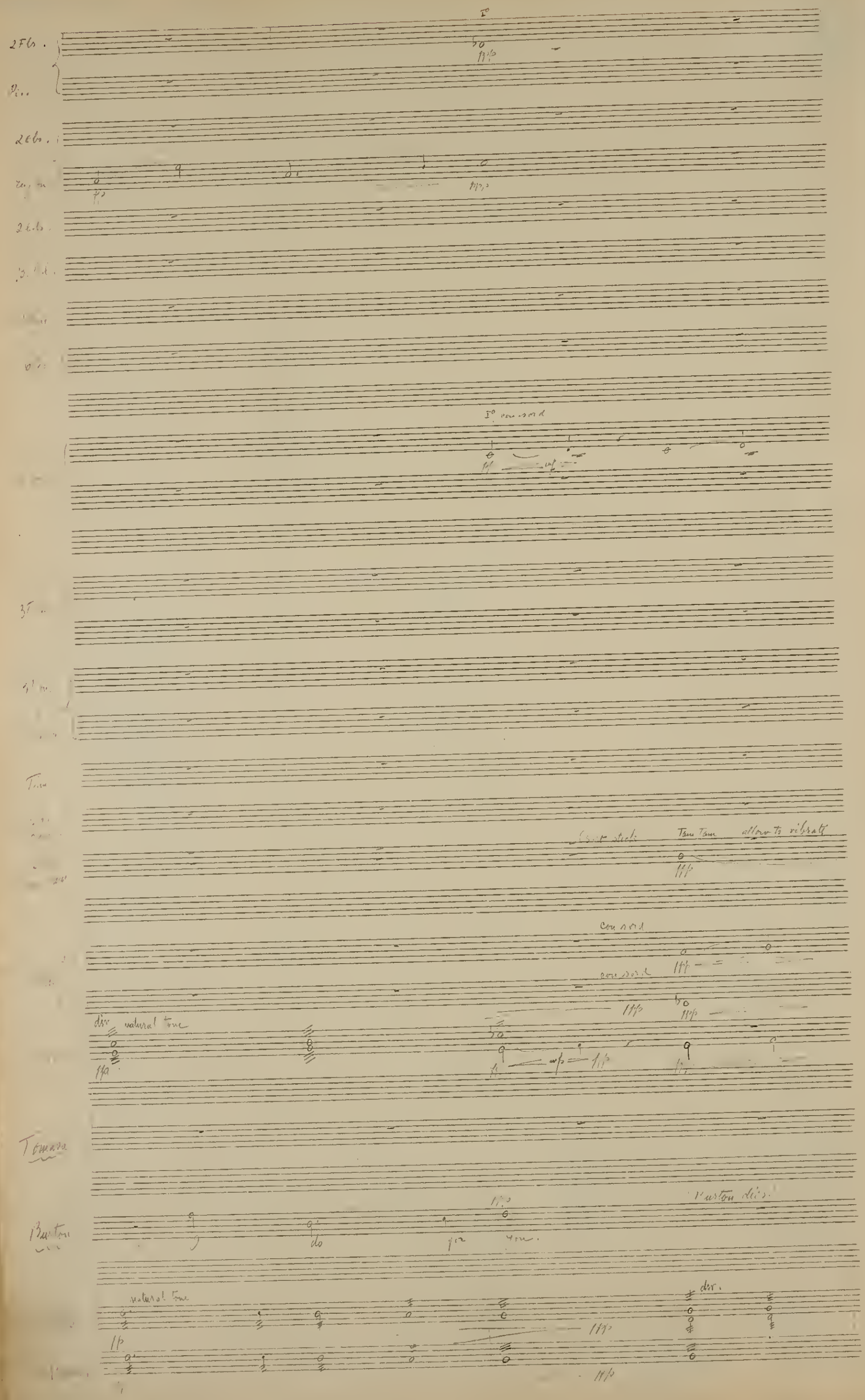
mol. ten. e dim.

sul ponte

(Raising chimes to upper end and striking with soft sticks.)

mol. ten. e dim.

65


2 Fls.
2 Obs.
2 Cls.
3 Fl.
Tam
Tam Tam
allow to vibrate
con sord
con sord
div
natural tone
Tomaso
Burton
do
you
Burton div.
natural tone
div.

66

ritard

I°

II°

ritard

a piu

Adagio

con sord.

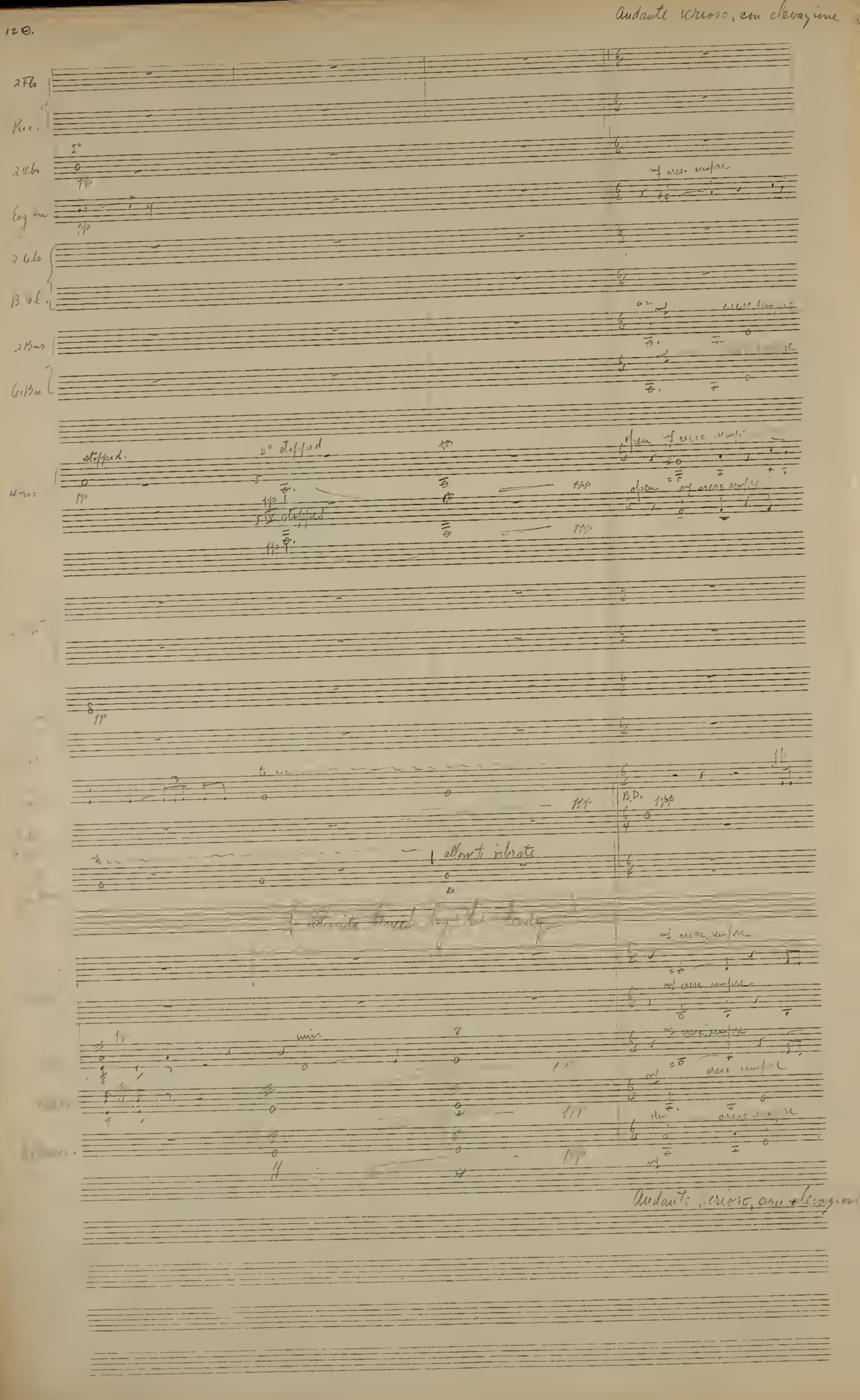
Tom Tom

dim in 3

in 2

dim

Adagio


Andante serioso, con elevazione
2 Fls
Picc.
2 Obs
Eng. Hn
2 Cls
B. Cl.
2 Bns
C. Bn
4 Hns
stopped.
pp
II° stopped
open
mf cresc. sempre
ppp
allow to vibrate
B.D.
div.
Andante serioso, con elevazione

a 2 mf cresc sempre

mf cresc sempre

a 2

mf cresc. sempre

1 Trp. mf cresc molto

mf cresc sempre

mf cresc sempre

mf cresc sempre

p

mf

mf

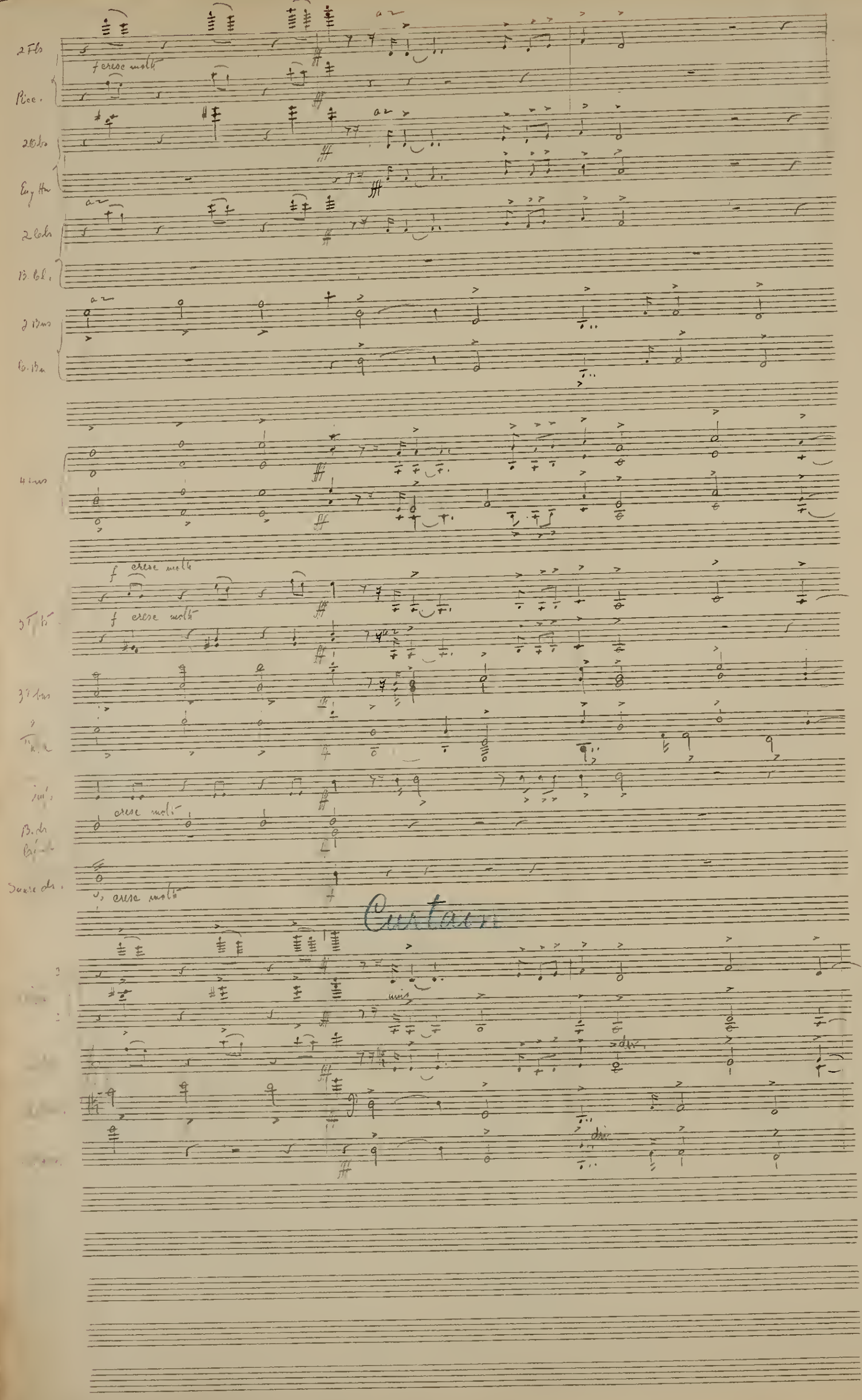
p

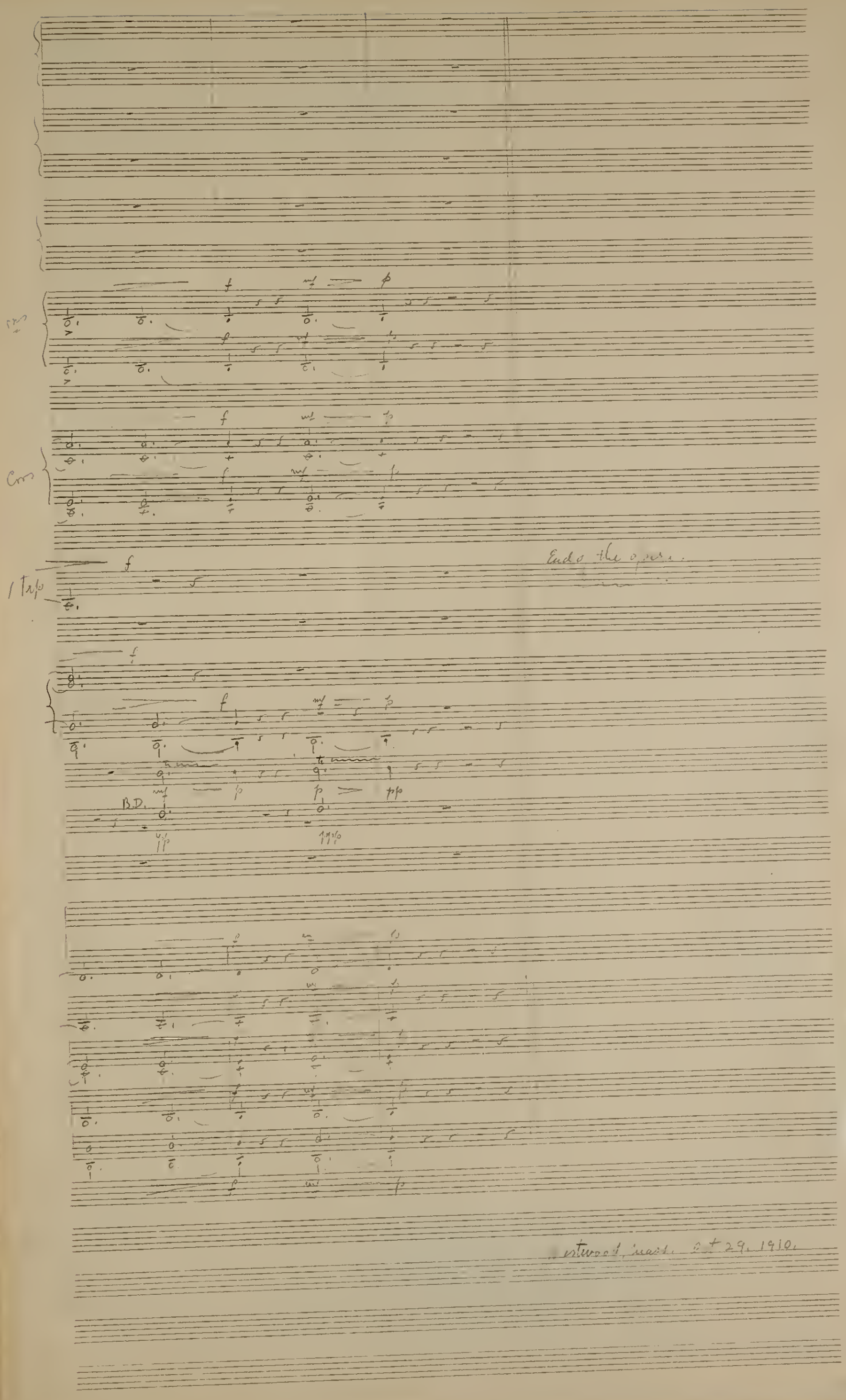
mf

mf

div b

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.


2 Fls
Picc.
2 Obs
Eng Hn
2 Cls
B. Cl.
2 Bns
C. Bn
4 Hns
3 Tpts
3 Tbns
Tuba
Timp.
B. dr
Cymb
Sonore dr.
f cresc molto
cresc molto
Curtain
unis
div.



Westwood, Mass. Oct 29. 1910.

J. HOLZER
BINDER
BOSTON, MASS.