

THE BALLAD OF BABY DOE

Opera in Two Acts

Music by

DOUGLAS MOORE

Libretto by

JOHN LATOUCHE

Commissioned in honor of the Columbia University Bicentennial by the Koussevitsky Foundation of the Library of Congress and dedicated to the memory of Serge and Natalie Koussevitsky.

P R I C E

\$7.50

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RKO BUILDING • ROCKEFELLER CENTER • NEW YORK 20, N. Y.

FOREWORD

The chief characters in "The Ballad of Baby Doe" are drawn from actual figures in American history. Baby Doe, Horace and Augusta Tabor, and their fellow-citizens in Leadville and Denver are recreated from pages of Colorado's fabulous mining era, at the turn of the century. William Jennings Bryan and President Chester A. Arthur, who touch on the story at certain points, reflect the larger American scene as the struggle concerning free gold and silver coinage nearly split the nation asunder.

The dramatic treatment of Tabor's life, and the two women who dominated it, closely follows the pattern of fact. Any shifts in time element and character emphasis have been made to shape the robust chronicle of these lives into the framework of the musical theatre.

The story begins in 1880 at the peak of Tabor's success. After twenty years of poverty, he and his wife, now in their fifties, have attained wealth and power. The classic triangle is formed when Mrs. Elizabeth Doe, known to the miners of Central City as Baby, leaves her husband, Harvey Doe, and comes to Leadville to better her fortunes.

What begins as a flirtation, ends as a deep and abiding love for the man thirty years her senior. But the price of this love is ruin for Tabor. Baby Doe remained true to his memory, however. In 1935, she froze to death at the Matchless Mine, ending the long vigil she had kept there since Tabor's demise in 1899.

"The Ballad of Baby Doe" was first produced at the Central City Opera House, Central City, Colorado, in July 1956; costumes, settings, and lighting by Donald Oenslager; staged by Hanya Holm and Edward Levy; under the musical direction of Emerson Buckley. The principals were:

HORACE TABOR: Walter Cassel—Clifford Harvuot
AUGUSTA: Martha Lipton—Frances Bible
BABY DOE: Dolores Wilson—Leyna Gabriele
MAMA McCOURT: Beatrice Krebs
WILLIAM J. BRYAN: Lawrence Davidson—Norman Treigle

The New York premiere by the N. Y. City Center Opera Company occurred on April 3, 1958, staged by Vladimir Rosing and conducted by Emerson Buckley. The principals were:

HORACE TABOR: Walter Cassel
AUGUSTA: Martha Lipton
BABY DOE: Beverly Sills
MAMA McCOURT: Beatrice Krebs
WILLIAM J. BRYAN: Joshua Hecht

Cast of Characters

HORACE TABOR, mayor of Leadville	Baritone
AUGUSTA, wife of Horace Tabor	Mezzo-soprano
MRS. ELIZABETH (Baby) DOE, a miner's wife	Lyric Soprano
MAMA McCOURT, Baby Doe's mother	Contralto
WILLIAM JENNINGS BRYAN, candidate for President	Bass baritone
*CHESTER A. ARTHUR, President of the United States	Tenor
FATHER CHAPELLE, priest at the wedding	Tenor
An old silver miner	Tenor
A clerk at the Clarendon Hotel	Tenor
Mayor of Leadville	Tenor
Stage doorman of the Tabor Grand	Tenor
**Bouncer	Baritone
ALBERT, a bellboy	Baritone
A footman	Baritone
A Denver politician	Baritone
SARAH, MARY, EMILY, EFFIE, old friends of Augusta	2 Sopranos, 2 Mezzo-sopranos
SAM, BUSHY, BARNEY, JACOB, cronies and associates of Tabor	2 Tenors, 2 Baritones
Four Washington dandies	2 Tenors, 2 Baritones
KATE, dance hall entertainer	Soprano
ELIZABETH, age 12 } children of Horace and Baby Doe Tabor	soprano part
SILVER DOLLAR, age 7 }	silent part
**MEG, dance hall entertainer ,	Mezzo-soprano
SILVER DOLLAR (grown up)	Mezzo-soprano
SAMANTHA, a maid	Mezzo-soprano

Dance hall girls, Baby Doe's family, and foreign diplomats at the wedding,
miners and their wives

*These parts may be covered with two singers.

**These parts may be covered with one singer.

Synopsis of Scenes

ACT I.

Scene 1: Outside the Tabor Opera House, Leadville, 1880.

Scene 2: Outside the Clarendon Hotel, later that evening.

Scene 3: The Tabor apartment, several months later.

Scene 4: The lobby of the Clarendon Hotel, shortly thereafter.

Scene 5: Augusta's parlor in Denver, a year later.

Scene 6: A suite in the Willard Hotel, Washington, D.C., 1883.

ACT II.

Scene 1: The Windsor Hotel, Denver, 1893.

Scene 2: A Club Room in Denver, 1895.

Scene 3: The Matchless Mine, 1896.

Scene 4: Augusta's parlor, November, 1896.

Scene 5: The stage of the Tabor Grand Theatre, April, 1899.

Instrumentation

Flute I	Trombones I-II
Flute II/Piccolo	Tuba
Oboe	Timpani
Clarinets in B \flat I-II	Percussion
Bassoon	Harp
Horns in F I-II	Piano
Trumpets in B \flat I-II	Strings

THE BALLAD OF BABY DOE

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Libretto by
JOHN LATOUCHE

Act One
Scene One

Music by
DOUGLAS MOORE

The exterior of the Tabor Opera House in Leadville, Colorado. It is not a very big building, but it strains toward grandeur in a timid, rural way. To one side can be seen part of the facade of a saloon: On the other side, the entrance to a hotel is indicated.

Allegro
Piano *ff*

① *f*

②

③ *sf-p sf sf p*

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sf-p sf sf f dim. 4

mf p

mf (Trb.) f (Trb. Tuba)

Curtain 6 ff

7

As the curtain rises the exterior of the Tabor Opera House is seen. Stage left shows the Clarendon Hotel and on the stage right is a saloon. From the saloon comes the sound of wild shouts and screams mingled with laughter.

OLD MINER:
Wazza matter, Fogarty, ain't my money
Poco meno
(Cl.)

A pistol shot from inside (SH) *The bouncer of the saloon throws an old miner out of the door* *He falls.* Drum & Cymbal

Andante con moto
good enough? *p* MINER: *(Picks himself up)*

9

Found a peer-less, match-less mine I call it the Match-less Mine.

poco a poco accel.

Got a right to raise some hell, Sil-ver ooz-ing from the

poco a poco accel.

(Shouted) **10** BOUNCER: *The girls follow the Bouncer on stage.*
soil! Yippee! Don't you fire that can-non off! There's a

9471 *Pistol shot.

con - cert on next door In the brand new op - 'ry house.

De - cent folks don't want no noise.

Allegro

mf MINER:

Hor - ace Ta - bor's op - 'ry house!

(Piano) *mf*

11
Ta - bor don't care what I do 'Cause he wants to buy my mine.

Don't you try to tell me off — I am Ta - bor's lit-tle lamb.

(Ob.) (Cl.) (Trpt.)

p

mf BOUNCER: (*Girls giggle*)

Ta - bor loves my Match - less Mine. Go on home and sleep it off. This sa -

12 *Poco meno*
THE GIRLS: (*Carolling shrilly*)

loon is Ta - bor's too. Ta - bor owns the op - 'ry house,

Ta - bor owns the big ho - tel. Ta - bor owns this honk - ey tonk,

(Piano)

13

Ta - bor owns the whole damⁿ town.

BOUNCER:

Girls, shut up! Shut up! And you go home.

MINER: *f*

Ce - le - bra - tion's o - ver now. Yip - pee!

This system contains the first musical score. It features a vocal line for the Miners, starting with a fermata on the first measure. The lyrics are "Ce - le - bra - tion's o - ver now. Yip - pee!". The piano accompaniment consists of a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is a simple eighth-note accompaniment.

14 The girls, leading the old Miner, throw him about till he's dizzy. The onlookers laugh.

GIRLS:

Git a - long now to yer

This system contains the second musical score. It features a vocal line for the Girls, starting with a fermata. The lyrics are "Git a - long now to yer". The piano accompaniment is marked *ff* and features a more complex, rhythmic pattern in both hands.

shack and yer dar - ling Clem - en - tine.

This system contains the third musical score. It features a vocal line with lyrics "shack and yer dar - ling Clem - en - tine.". The piano accompaniment continues with a rhythmic accompaniment.

15

MINER: *f* Onlookers

Ta - bor owns the groc - 'ry store, Ta - bor owns the bank as well. Ta - bor

This system contains the fourth musical score. It features a vocal line for the Miners, with lyrics "Ta - bor owns the groc - 'ry store, Ta - bor owns the bank as well. Ta - bor". The piano accompaniment is marked *(Piano)* and features a complex, syncopated rhythm.

gradually go offstage and back in saloon.

al - so wants to own My old Match - less

This system contains the fifth musical score. It features a vocal line with lyrics "al - so wants to own My old Match - less". The piano accompaniment includes a trumpet part marked *(Trpt.)* and *p*.

16

Sil - ver Mine.

(Horn)

17 *p* MINER:

I am Ta - bor's lit - tle lamb

(Cl.)

p

Miner exits-girls go back in saloon.

Ta - bor loves my mine and me.

(Trpt.) (Cl.) (Fl.)

pp

As the girls follow the Bouncer back into the saloon, the stage is empty for a moment and then Tabor emerges from the lobby of the opera house. He is followed by four of his cronies.

(Piano)

dim. *rall.*

Andante con moto

f TABOR: (18)

It's a bang-up job (If I say it as should-n't) Smart as an-y

f (Strgs.)

Cymbal *p*

op - 'ry house you're like - ly to see. Chan - de - liers a - glit - ter,

Real im - port - ed vel - vet, Brass and ma - hog - a - ny,

Tap - es - tries from Eu - rope. Yes - sir, it's a

(19)

fit - tin' place for art and cul - ture. We can stand some cul - ture

TABOR:
here in Col - o - ra - do.

TENOR 1 & 2:
(4 CRONIES) Lead - ville, Col - o - ra - do!

BARITONE & BASS:
Lead - ville, Col - o - ra - do!

(Fl.)

(Trpt.)

4 CRONIES

20 SAM(1st CRONY):
Who'd have ev - er thought of it but Hor - ace Ta - bor? You can

TABOR: *mf*

Hor - ace Ta - bor

Hor - ace Ta - bor

(Vlns.)

p

f

give the cred - it to my wife, Aug - us - ta. She kept on whin - ing This town should have some

(Cl.)

mf

21

cul - ture. Gives her and your la - dies A chance to get all dolled -

up. Look at 'em there to - night. Ain't they beau - ties?

Yes - sir, it's a pret - ty sight Ex - cept for you old

(Strg.) *f* (Trb.) (Tuba) (Strg.) *mf* (Fl. Cl.) *mf*

22

pack rats. Dress you up in swal - low tails, Clap a top hat on you,

You still look just like you stepped out of a mine shaft. You're no

p (Fl. Ob.) *p*

JACOB(4th CRONY):

sweet smell-in' dai - sy your - self, Hor - ace Ta - bor, (Strg.) Spite of your bear grease and your
(pizz.) (Hn.) 3 3

23 d=d
mf
Flor - i - da wa - ter. May - be they call you a loo - ten - ant gov - er - nor.
(Strg.) *mf*

May - be you struck it rich and own the town of Lead - ville. (Ob.) But to
mf (Hn.)

Bush - y Bar - ney, Sam - u - el and me, you're still a lop eared cut throat from a squat - ter's claim, a
(Strg.) (Fl.Ob.)
(Cl.) *p*

24 SAM, JACOB and CRONIES:
CHORUS (MEN)

ff
fif - ty nin - er min - er, A pan - hand - lin' man, Pan - hand - lin' man!

Allegro con brio

MEN'S CHORUS & CRONIES:

Pan-hana - lin' man!

f TABOR:

Fif - ty nin - er min - er out to stake a claim. I came this way from fine gal is my

Mas - sa - chu - setts through the Kan - sas ter - ri - tor - y, Pick and shov - el in my hand. wife Au - gus - ta. Nev - er hope to meet a fin - er. Ties me to her a - pron strings

CRONIES & CHORUS:

Bel - ly full of gin and glo - ry. Dig, you go - phers, dig them Case I dig my way to Chi - na!

26

holes. Dig a - way to save your souls. More buck - ets of There's ru - bies and

gold than banks can hold lie deep in Col - o - ra - do.
 pearls to deck the girls you keep in Col - o - ra - do.

27 TENORS:
 More buck - ets, buck - ets, buck - ets of gold,
 BASSES: More ru - bies, ru - bies, pearls for the girls, TABOR:
 More buck - ets, more buck - ets, buck - ets of gold, Lie
 More ru - bies, more ru - bies, pearls for the girls, You

(Trpt.)
(Trb.)

2nd time gva 1. 2. SAM: (Calling)
 deep keep in Col - o - ra - do. A do. Come on out, girls.

p *f*

28 Kate and Meg lead the other girls coming out of the saloon and do a few turns with Tabor before he starts 3rd verse.

TABOR: *The girls join them.*
 I dug by day and dug by star-light.

gva (Fl.) *mf*

29

I'm an hon - est son of la - bor Dug my way right through to Hell.

gva

CRONIES
&
CHORUS: *f*

Sa - tan said "why here comes Ta - bor!" Dig, Dig, you go - phers,

(Fl. Trpt.)

(Hn. Trb.)

Dig them holes. Dig a - way to save your

30

souls. There's moun - tains ga - lore of sil - ver

(Cl.)

(Hn.)

mf

TENORS:

ore. It's cheap in Col - o - ra - do. There's

(Fl. Trpt.)

(Trb. Tuba)

31

moun - tains, mouu - tains, moun - tains of ore.

BASSES: There's moun-tains, There's moun-tains, moun-tains of ore. **TABOR:** It's —

32 Tabor does a turn f with Kate and Meg.

cheap in Col - o - ra do. **GIRLS:** Pan-hand - lin'

MEN:

man! Pan-hand - lin' man!

TABOR: *f*

I took the dev - il for a part-ner, But my wife she was so spite-ful

33

Sa - tan said "I'm go - ing home. Life in Hell is more de-light-ful."

(Va. gliss.)

(Strg. pizz.)

(Fl.)

TENOR:
Dig, Dig-ger dig. Dig, Dig-ger dig, Go-phers dig them, Dig them holes.

BASS:
Dig, Dig-ger dig. Dig, Dig-ger dig, Go-phers dig them holes.

Hn.

RECORDER & SOPIRANO

34

Dig, Dig a - way ————— to save your souls. When the chips are all

Dig a - way to save your souls. ————— When the chips are all

mf

down You'll wear a sil - ver crown Right here in Col - o -

down you'll wear a sil - ver crown, a crown right here in Col - o -

(Trb.) *p*

35

ra - do. When the chips are down you'll put on a

ra - do. The chips are down and you will put on a

(Trpt.) (W.W.)

p *mf* *f*

Girls join in.

crown Right here, right here, Right here in Col - o - ra - do!

crown Right here, right here, Right here in Col - o - ra - do!

SOP. *ff*
ALT.

ff

36

They dance with the girls.

Tabor dances with Kate and Meg.

The 4 cronies dance with the saloon girls.

The other miners gradually go off or back in saloon. Fragments of

conversation are shouted over the music.

KATE: Boys, it's hard to recognize you - all dressed up!

Più mosso

37

MEG: Are you goin' to a wedding or a funeral?

SAM: It's Tabor's op'ry. JACOB: You know - gala concert - High falutin' Adelina Patti.

Musical score for the first system, featuring piano accompaniment for the dialogue between Sam and Jacob. The score is in a key with one flat (B-flat) and a common time signature. It consists of a treble and bass clef staff with various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

SAM: (Hoots in imitation of a coloratura soprano) **(38)**

Musical score for the second system, featuring piano accompaniment for Sam's hoots. The score continues with a treble and bass clef staff, including triplet markings and various rhythmic patterns.

KATE: Come on in and have a couple.

MEG: Make the culture set easier.

Musical score for the third system, featuring piano accompaniment for Kate and Meg's dialogue. The score includes a treble and bass clef staff with musical notations and dynamic markings.

(39)

SALOON GIRL: Sure, come in and hear the professor play!

Musical score for the fourth system, featuring piano accompaniment for the Saloon Girl's dialogue. The score continues with a treble and bass clef staff, including various musical notations and dynamic markings.

The doors of the opera house open and Augusta and her four friends (wives of the 4 cronies) stand aghast at the scene.

Musical score for the fifth system, featuring piano accompaniment for the scene description. The score includes a treble and bass clef staff with musical notations, dynamic markings, and specific instrument directions: (Piano) (Strgs.) and (Bass Dr.).

(40) Allegro moderato

ff AUGUSTA:

Hor - ace what is this? Have you tak-enleave of your sen-ses?

Musical score for the sixth system, featuring vocal line for Augusta and piano accompaniment. The score includes a vocal staff with lyrics and a piano accompaniment staff with musical notations and dynamic markings.

mf

Just one eve - ning can't you act with a bit of

dig - ni - ty Can't you man - age to co - op - er - ate in our

41

ef - forts to pro - vide Some change of

p

tone in this mon - ey grub - bing town,

p cresc.

Some touch of beau - ty and re - fine

p cresc.

ment? *p* (42) The la - dies and I worked hard to se - cure

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the word 'ment?'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line, and a circled measure number '42' is above the first measure of the vocal line.

Art - ists of the high - est cal - i - ber for this con - cert.

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'ber' that spans across the bar line. The piano accompaniment continues with chords and a bass line. A dynamic marking of *p* is present above the piano part.

cresc. *f* And you men walk out in the sight of all,

(Trpt.) (Fl. Cl.)
sf-p (Hn.)
 (Tuba)

The third system introduces instrumental parts. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. Instrumental parts for Trumpet (Trpt.), Flute/Clarinet (Fl. Cl.), Horn (Hn.), and Tuba are shown in the middle staves. The vocal line has a dynamic marking of *f* (forte) above it. The piano accompaniment has a dynamic marking of *sf-p* (sforzando-piano) above it. The instrumental parts have various dynamic markings and accents. A *cresc.* (crescendo) marking is above the vocal line, and an *f* marking is above the piano part.

Mak - ing us look sil - ly there Sit - ting in the box a - lone;

(Strgs.) (w.w.) (Strg.)
ff

The fourth system continues the vocal line and piano accompaniment, with the addition of string parts. The vocal line has a dynamic marking of *ff* (fortissimo) above it. The piano accompaniment has a dynamic marking of *ff* above it. The string parts (Strgs.) are in the middle staves, with a dynamic marking of *ff* above them. A circled measure number '43' is above the vocal line.

mf All the more ri - dic - u - lous when we find you here Ca - vort - ing with these

mf

The fifth system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf* (mezzo-forte) above it. The piano accompaniment has a dynamic marking of *mf* above it.

cresc. *ff*

har-ri - dans. Danc - ing with thes - Je - ze - bels - An in - sult to your

(44) TABOR: *p*

wives! Now Au - gus - ta, wait a bit. We just

stepped out for a *(see)* ci - gar while the string quart - et is

dolce

on. Lect - ure us, but why on earth

(45)

snub the girls - and call them names? Like I say,

they work for me And you owe them some re -

poco rit. spect. *mf a tempo* Dol - lars from that old sa - loon Same as

(Strgs.)

poco rit. *a tempo p*

(46) dol - lars from the mines. Helped to

(Fl. Ob.) (Strg.)

p

build that hand - some op - 'ry house; Helped to put this

(47) shin - dig on. Yep!

(Trpt.) (Fl.) (Vls.)

p (Cl. Bn.) (Strg.) *p* (Cl.)

These paint-ed Je - ze - bels, Do - in' high kicks for the

(Fl. Ob.) (Vls.)

sf

(48)

boys Helped to put this con - cert

(Fl. Ob.) (Trb.)

mf

Saloon girls go back in saloon.

on Much as your com - mit-tee did.

(Fl. Ob.) (Vl.) (W.W.) (Bn. Hn.) (W.W.) (Trpt. Hn.)

f *mf*

Bell rings from inside opera house.

AUGUSTA:

(49)

mf

Real - ly, Hor - ace, you're too much. Re -

(Strg.)

f *mf*

AUGUSTA'S 4 FRIENDS: *f*

mem - ber who you are. In - ter - miss - ion's

f (W.W.) (Hn.)

50

CRONIES: *f*

o - ver now. Let's go in. Yes, my dear, you're

They start to go back into the opera house. Tabor lingers behind.

right, you're al - ways right. (Piano)

ff (Hrn. Trb.) *f* *rit.*

51

Baby Doe enters, followed by a Welsh servant. She goes up to Tabor.

Waltz-Allegro moderato (in 1)

mf

52

BABY:

I beg your par - don. Can you di - rect me to the

Clar - en - don Ho - tel? I've just ar -

rived - from Cen - tral Cit - y So I don't know my way - a -

53
bout. Cous - in Jack there knows so lit - tle Eng - - -

lish I have to find the way by my - self. *poco rit.*

(Vls.)
(Cl.)

54 **TABOR:**
f a tempo

Yon - der is the Clar - en - don And wel - come - to our

(Hp.)
f (Cl.)
(Hn.)

ci - ty. My name is Hor - ace Ta - bor. If

55

BABY: *mf*

I can be of an - y help I hope you'll let me know. You're ver - y kind.

(Fl. Ob.)

mf

f AUGUSTA: (from doorway)

TABOR:

56

Hor - ace, we're wait - ing. I hope we'll

He bows and goes in with Augusta.

BABY:

meet a - gain. I'm sure we'll meet a - gain, Hor - ace Ta - bor.

poco rit.

57

a tempo

The curtain falls as she goes toward the Clarendon

In - deed we'll meet a gain.

(Piano)

poco rit.

ff a tempo

58

p. (Trpt.)

59

(Trpt. solo) *p dim.* (Vls.) 7

Optional repeat from 57*

60 (Fl.)

p poco rit. *p a tempo* 7

61

Allargando

(in 3) (Ob.) (Fl.)

rall.

(Cl.)

7

*If repeat is made 2nd and 3rd beats are played *gva* and *forte* the 1st time.

Scene Two

The exterior of the Clarendon Hotel. Stage left is the entrance of the hotel. Stage right is an outsize window through which a lamp glows. The shades are drawn. Two large windows upstairs also functional, as are the lower door and window. Augusta's friends and Tabor's cronies enter on their way from the concert downstage right. The women wear shawls and carry fans. The men wear capes.

Andante con moto

Curtain

(Cl. and Fl.)

Piano

62 AUGUSTA'S FRIENDS:

What a love-ly eve-ning ————— All the charms of

TABOR'S CRONIES: *p*

Love-ly, love-ly eve-ning.

mu - sic. *cresc.* Wed - ded to po - e - try,

Charm-ing, charm-ing mu - sic. *cresc.*

63

p Like as if the

Borne a - loft on Peg - a - sus.

mu - ses

Clad in clas - sic dra - per - ies

f SOP:
Had 've all de - scend - ed.

Bring - ing class - ic lau - rels

f dim. ALTOS:
Crown - ing us with bless - ings

p rit. BOTH:
Im - mor - tal

mf dim.
Their im - mor - tal ben - i - son.

64

Augusta and Tabor enter down right.

ben - i - son.

(Fl.) *a tempo* (Vlns.)

p (Cl.) *espress* (Hn.)

p
 What a love - ly eve - ning. ————— We're so glad you
p
 Thanks to all you la - dies.

liked it. ————— AUGUSTA: *p* Thank you one and all. —————
 Thank you, thank you, la - dies. ————— TABOR: Till we meet to -

(Solo Vl.) *8va.*

Friends and cronies exit stage left. (65) AUGUSTA: *p* It's nice they en - joyed it,
rall. *a tempo*
 mor - row. —————

8va. (Fl.) *8va.*
pp rall. *p a tempo*

But now the whole thing's o-ver, I have to ad-mit I'm a

FRIENDS: *p*
(off-stage) Love - ly, love - ly eve - ning,

CRONIES: *p*
Love - ly, love - ly eve - ning,

The first system of music features a vocal line with lyrics and two piano accompaniment staves. The vocal line starts with a rest, then enters with the lyrics 'But now the whole thing's o-ver, I have to ad-mit I'm a'. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. The key signature has three flats, and the time signature is 4/4.

(She yawns)
wee bit tuck-ered out. La La La La I

We must do it a -

We must do it a -

Ob.

cresc.

The second system continues the musical piece. It includes a vocal line with a yawn annotation and lyrics 'wee bit tuck-ered out. La La La La I'. Below it are two more vocal lines with lyrics 'We must do it a -' and 'We must do it a -'. The piano accompaniment includes an 'Ob.' (oboe) part and a 'cresc.' (crescendo) marking. The piano part features a right-hand staff with chords and a left-hand staff with a bass line.

like A - del - i - na Pat - ti; She sings di - vine - ly -

gain.

gain.

The third system of music features a vocal line with lyrics 'like A - del - i - na Pat - ti; She sings di - vine - ly -'. Below it are two more vocal lines with lyrics 'gain.' and 'gain.'. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line. The key signature has three flats, and the time signature is 4/4.

65A

And quite a la - dy too Are you com - ing up?

poco rit.

(Trpt.) (Fl.)

poco rit.

(Vla.)

Augusta goes in and Tabor sits on the steps. He lights a cigar.

Two girls returning from the saloon cross the stage in earnest conversation. They do not see Tabor sitting in the shadows.

Don't be too long. *a tempo*

Soon.

dim.

(Cello)

Più mosso KATE: *mf*

Her with a ser - vant boy and all what airs! —

mf MEG:

Did you

(Hp.)

66

Ask - ing for the Clar - en - don.

see her mak - ing up to Ta - bor?

a piacere

That's what the min - ers call her; She's so sweet.

Ba - by Doe, Ain't that sil - ly!

mf

MEG: *f* *a tempo* *rit.* *p* *a tempo*

Sweet! That lit - tle stuck up thing! Ba - by Doe. Ain't she got a hus - band some - where?

sva...

f *rit.* *p a tempo*

KATE:

Har - vey Doe, up in Cen - tral Cit - y.

MEG:

Guess he can't af - ford that kind of

67

Tab - or'd bet - ter watch out she'll make trou - ble She's no

ba - by. She's no

rall. They go out.

bet - ter than us, Ba - by Doe, Ba - by Doe.

bet - ter than us, Ba - by Doe, Ba - by Doe.

rall.

Their voices die away as the light in the large window reveals Baby Doe seated at the piano, playing.

Andante espressivo
(Piano)

p simile gva.

TABOR:
reflectively p

So that's her name, Ba - by Doe!

rit. gva. rit.

(Strgs.)

68

BABY:
a tempo p freely

Ah Ah Ah

gva. (Vla.) a tempo p

p Wil - low, where we met to - geth - er. Wil - low, when our love was

(Fl.)

new. Wil - low, if he once should be re - turn - ing, Pray

(Ob.)

(69) tell him I am weep - ing too. So far from each

(Vl.) (Cl.) (Vla.)

oth - er, While the days pass in their emp - ti - ness a - way. Oh my

legato (Bn.)

love, must it be for - ev - er, Nev - er once a - gain to meet as on that

(Cl.) (Fl.)

espress (VI.)

(Hp.)

day? And nev - er re - dis - cov - er the way of tell - ing, the way of know - ing

(70) *mf*

All our hearts would say? _____ Gone are the ways of

(Fl.)

mf *p* (Bn.) (VI.) (Bn.)

pleas - ure _____ Gone are the friends I had of

yore. *cresc.* On - ly the re - col - lect - ion

fat - al — Of the word that was spo - ken Nev - er -

(Hn.) *f* *rit.*

more. Oh — wil - low, where we met to - geth - er —

71 *p a tempo* *trem.* *a tempo* *p*

Wil - low, when our love was new. Wil - low, if he once should

rit. *a tempo*

be re- turn- ing, Pray tell- him I am weep- ing too. Ah

rit. *a tempo* *espr.* *Strg.* (Vlns.)

(72)

Ah Ah

p

Ah Ah

mf

rit. Ah Ah

p *rit.* *mp* (Hr.) *smorz.*

73 Tabor, in the darkness, applauds and Baby comes to the window.

Allegro p BABY:

Oh, Mis-ter Ta - bor you start-led me! I had no i-dea an-y-one was

(Vla., trem.) (Cl.)

p pizz.

TABOR: (deeply moved) p meno mosso

list' - ning. Ba - by Doe! Ba - by Doe! Ba - by Doe! That's the

p (Strg.)

BABY: più mosso 74

pret - ti - est name I ev - er had the luck to hear! You know my name? How is that

(Hp.) p

TABOR: meno mosso p dolce

pos - si - ble? Ba - by Doe, the min - er's sweet - heart. — I'm just a min - er

dolce p (Hn.)

BABY: più mosso

too! — But you are Hor - ace Ta - bor, fab - u - lous Hor - ace Ta - bor, And

(Hp.) (Solo Vl.)

mf (Trpt.)

75

no one e-ver men-tioned you're still a young man.- A- maz-ing Hor- ace Ta- bor, with

(Ob.)

(Strg.)

hair like a rav - en's wing.- Eyes a- fire — with dream - ing like a

Andante cantabile

poco rit. boy of sev- en- teen. — Warm — as the

TABOR: *p*

(Strg.)

poco rit. *p*

(Cl. Bn.)

au - tumn light, Soft — as a pool at night, — The sound of your

mf p

sing - ing, The sound of your sing-ing, Ba - by Doe. And while I was

(VI.) (Fl. Ob.)

76

list' - ning I was re - call - ing Things that

(Hn.)

once - I had want-ed so much - And for-got-ten as years slipped a -

(Ob.)

p

way. A girl I knew back home in Ver- mont The

(Trpt. Solo)

marc. melodia p

cresc. *f* *dim.*

sea in New Hamp-shire, The first sight of the moun-tains. They

(Fl.)

(Vla.) *cresc.* *f* *dim.*

77 *Piu mosso* *mf*

say I've been luck-y; there's noth-ing my mon-ey won't buy. It

(Fl. Ob.)

mf

could-n't be I was un-hap-py or was miss-ing the good things of

mf (Hn. Trb.)

poco rit. *p* **A tempo primo**

life. But on-ly to-night came a-gain in your

(Fl.)

poco rit. *p*

78

sing - ing — That feel - ing of won - der Of

long - ing and pain. — Deep — in your love - ly eyes

All — of en - chant - ment lies — — — — — And ten - der - ly

beck - ons — — — — — And ten - der - ly beck - ons, Ba - by

78A

f *p*

Doe, Dear - est Ba - by

(Hn.) (w.w.)

mf *p*

Doe. They gaze at each other tenderly.

(Vlns.) (Trpt.)

(Hn.) (Bn. Cello)

cresc.

Tabor takes her hand and kisses it.

79

Broad

ff

rit.

A light goes on in the window above and Augusta is seen looking out.

AUGUSTA: *p*

Hor - ace,

(Fl.)

a tempo
p (Strg.)

— are you still down there? —

I thought I heard — you

(Cl.)

call ing.

Hor - ace, — are you down there? —

(Fl.)

TABOR: *Standing very still*

Yes, Au-gus - ta, yes, my dear I am here. _____

(Vla.)

(Trb.)

(Hn.)

AUGUSTA:

Ar'nt you com-ing up? It's get-ting on to mid-night.

(vl.)

(Fl. Cl.)

(Trpt.)

80

TABOR:

Just as you say, my dear. _____

An - y thing you say. _____

cresc. *ff* He goes to the door of the hotel.

cresc. *ff* Curtain

(Hn.)

Scene Three

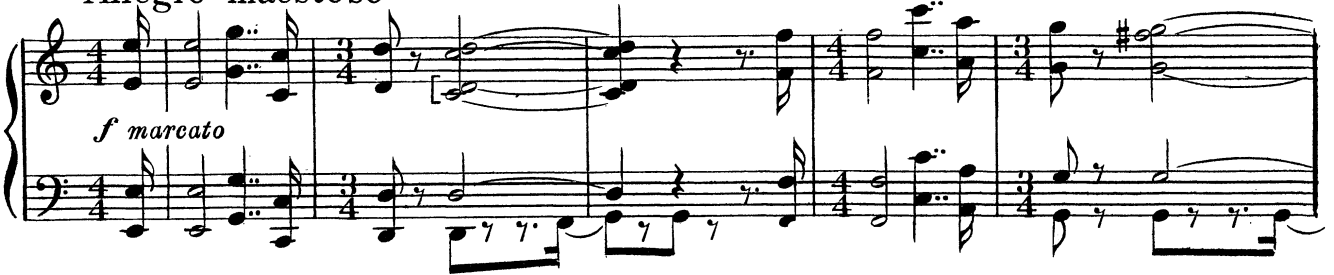
The large, ornate livingroom of a hotel apartment. Samantha, an impassive middleaged maid, is lighting the lamps against the deepening twilight outside.

Augusta stands at the window looking out.

Allegro maestoso

Piano

f marcato



più mosso

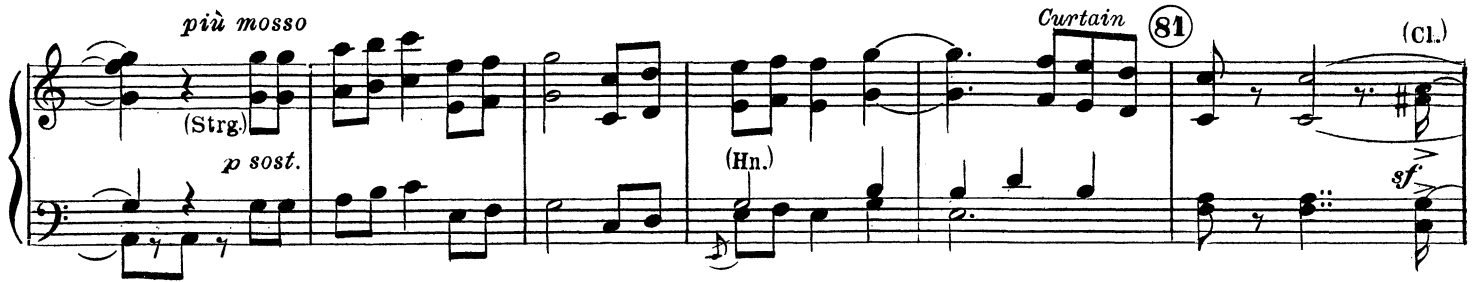
(Strg.)

p sost.

(Hn.)

Curtain (81)

(Cl.)



(Cl.)

f

(Bn.)

f

(Hn. Bn.)



AUGUSTA: *p*

Now where do you sup - pose that he can be?

(Strg.)

p

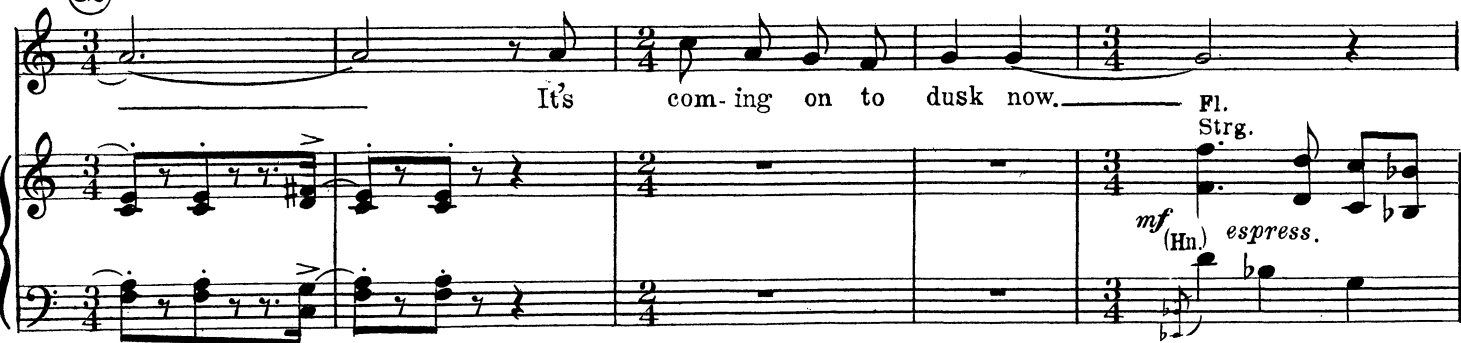


(82)

It's com - ing on to dusk now.

Fl. Strg.

mf (Hn.) *espress.*



Augusta moves away from the window as Samantha picks up a turkey feather duster. Augusta has been taking her glasses out of the case.

Più mosso

83

dim.

Detailed description: Piano introduction for measures 83-84. The music is in 4/4 time. The right hand features a melodic line with slurs and a dynamic marking of *dim.* at the end. The left hand provides a harmonic accompaniment with chords and moving lines.

mf AUGUSTA: She moves over to

Don't miss the books there. They look a lit-tle dir - ty.

(Fl.)

p (Trpt.) *mf* (pizz.) Ob.

(pizz.)

Detailed description: Vocal entry for Augusta in measure 83. The vocal line is in 4/4 time. The piano accompaniment includes parts for Flute, Trumpet, and Oboe. Dynamics include *mf*, *p*, and *mf* (pizz.).

the desk. 84

My hus-band keeps his desk in such

(Hn.)

p

Detailed description: Continuation of the vocal line in measure 84. The piano accompaniment includes a Horn part. Dynamics include *p*.

ter - ri-ble con - fus - ion. Hon - est - ly, Sa-man-tha, *rit.* Have you ev - er seen the

rit.

Detailed description: Continuation of the vocal line in measure 85. The piano accompaniment includes a *rit.* marking.

Allegro SAMANTHA: *mf* AUGUSTA: *f*

like? No, Mis - sus Ta - bor. Ho -

(Vl.)

(Vla.) *mf* *f* *mf*

Detailed description: Musical entry for Samantha in measure 86. The tempo changes to **Allegro**. The vocal line is in 6/8 time. The piano accompaniment includes Violin and Viola parts. Dynamics include *mf*, *f*, and *mf*.

85

tel bills and in-voic-es jum-bled hel-ter skel-ter with doc-u-ments the gov'-nor

86

wants a prompt ans-wer on. News-pap-er clip-pings mixed up with stocks and

(Fl.)

(Ob.)

(Cl.)

p

bonds, — Men — are — mes-sy, — arn't they?

Breve

f

p

90 Allegretto

And now what is this? A check made out to

(Trpt. Hn.) *con sord.*

p

Jake Sands, — Dat-ed on-ly yes-ter-day.

(Fl.Ob.)

sf-p

pizz.

91 Allegro

Lord - al - might - y, NO! He wants to buy an -

oth - er mine! The man's id - i - ot - ic!

(Cl. Via.)
(Bn.)

She puts the check in her pocket.

92

rall.

I'll talk it o - ver with him.

dim.

Andante

Sa - man - tha, don't miss the cor - ners.

(Fl.)
(Str.)

p

She reaches into the desk drawer

what's he hid - ing here un - der these old pa - pers?

(Fl.)
(Cl.)

rall.

93 and takes out a pair of white lace gloves.

Andante espressivo (meno mosso)

(Solo Violin)
8va

p (Hp.)

Now is - n't he

fox - y? But is - n't he a dear thing? It's been a long

8va

time since he tried to sur - prise me. He used to be

8va

so ex - trav - a - gant I al - ways had to scold him. (Tutti)

8va

mf

94

But what's the oc - cas - ion, It's not our an - ni - ver - sa - ry?

8va

(Fl.)

Calando

Not be-fore next A - pril. Think of it, Sa - man - tha, we've been

Samantha picks up a card which has fallen out.

(AUGUSTA:)

Andante con moto

mar - ried twen - ty sev - en years. For

SAMANTHA: *p* Ex - cuse me, Mis - sus Ta - bor, you dropped this card.

Augusta settles herself in a chair, puts on spectacles and reads the card.

me?

p dolce (Ob.) (Cl.) (Ob.)

(Strg.)

96

sentimentally

send these lac - y noth - ings to clothe thy fin - ger

(Fl.) (Cl.)

tips In mem' - ry of the mo - ment I

(Fl.) (Ob.) (Cl.) (Ob.) (Fl.)

brushed them with my lips. When next our hands are

(Fl.) (Fl.) (Ob.) (Hn.) (Bn.) (Cello)

97 *f* twin - ing, Pray wear them that I know Thy

(Vl.) (Fl.) (Ob.) (Cl.)

p cresc. hand and heart are mine, dear, My dear-est Ba-by

f *p* *accel. ff*

(Cl.)

p cresc. *f* *p*

Allegro feroce

Doe! Ah! It's true then! The spite-ful lit-tle

(Trpt.) *ff*
Trb.)

98

whis-pers, The sweet in-sin-u-a-tions my friends have been mak-ing are

(Fl.)
(Cl.)

Molto Meno

Overcome with emotion she goes to the window.

true then!

fff sf p sf p

(Cl.)

99

She turns to Samantha.

Meno mosso

Samantha slowly nods.

Have you seen her, Sa-man-tha?

rall. dim. p mf

(Ob.) (vl.)

100

p

I sup - pose she's young and pret - ty, Gid - dy too and

(Hn.) *espr.*

rall. Samantha nods and leaves quietly. Augusta holds up her hands tragically.

Allegro maestoso *ff*

friv - o - lous to have such slender hands. Look at my hands!

rall. *ff* Brass *fp* (Timp.) *f*

They're old and red and twist-ed. On them is writ - ten, in ev - ry ag - ing wrin - kle, the

f *f-p* *f*

101

re - cord of the bit - ter years — These hands have worked to help him.

gva.

(W.W.) *mf* (Cello Bass)

Più mosso - Allegro pesante

p

Hands rough with work - ing, Cook - ing, scrub - bing, mend - ing Hands that e - ven

p (Cl.) (Fl.) (Vi.)

(Bn. Solo) *mf*

102

held an ax And lift - ed rocks to build a home; — Hands hard with
(Ob.)

(Bn.)

mf

mf (Hn.)

la - bor — with dig - ging fields and tend - ing kids, Hands that are twist - ed by

cresc.

cresc.

f Broad *Tempo* 103 *cresc.*

winter - s in the wil - der - ness, Work - ing side by

f *espr.* *cresc.*

f *rall.* *Allegro maestoso f*

side with him to build a life to - geth - er. No, they're not

(Trpt.) (Hn.)

cresc. *ff* *f-p* (Timp.)

104 *mf* *rall.* *p*

pret - ty hands. Not like hers! Not like hers! —

8va

mf *rall.*

Horace enters and goes straight to the writing desk where he starts rummaging among the papers.

Allegro moderato

Orchestral introduction for the scene. The score is in 4/4 time with a key signature of three flats. It features a piano accompaniment with dynamic markings of *f* and *mf*, and includes parts for Flute (Fl.), Horn (Hn.), Clarinet (Cl.), and Trumpet (Trpt.).

105

AUGUSTA:

TABOR: *mf*

Vocal line for Augusta, starting at measure 105. The lyrics are: "What are you look-ing for Hor-ace? Per - haps — I can help you find it. I'm

look - ing for the check — I made out, last night, the down

Piano accompaniment for Augusta's first line of music, marked *mf*.

106

pay - ment — on that mine of Jake's. The Match - less

Vocal line for Augusta and piano accompaniment for the second line of music. The lyrics are: "pay - ment — on that mine of Jake's. The Match - less". The piano part includes parts for Flute/Oboe (Fl. (Ob.)) and Violin (vl.), marked *mf*.

Mine? — Yes, the Match - less Mine. — Well, you

Vocal line for Augusta and piano accompaniment for the third line of music. The lyrics are: "Mine? — Yes, the Match - less Mine. — Well, you". The piano part includes parts for Flute/Oboe (Fl. (Ob.)) and Violin (vl.), marked *mf*.

Andante con moto

Tabor

won't find it there — Be-cause I've tak-en it. I

(Fl.) (Strg.)

p

107

looks up angrily.

know what you're apt to say: It's none of my bus'-ness.

mf

108 *mf*

That's where you're wrong! It's my bus'-ness too! If I did - n't

(w.w.) *p* (Vl.) *mf*

know you And I did - n't trust you, I'd ex - pect you're up to

(Cl.) (Vl.) (Cl.) (Hn.) *mf*

TABOR: *f* Smashing hand to desk.

mf 109

some-thing. Now tell me what in tun-ket makes wo-men so dam nos-y? How

f (Tpt.) (Tib.) *mf* (pizz.) (Timp.)

Bangs on desk again.

come you have the right to rum-mage through my pa-pers? I won't hear an-oth-er

(Trpt.)
(Trb.) *p*

(Fl.) *f-p*

(110)

AUGUSTA: *p dolce* Meno mosso

word a-bout the way I han-dle my per-son-al af-fairs. I'd like to know more a-bout your

p (Strg.)

Tempo I

Allegro

TABOR: *mf*

per-son-al af-fairs. If I'd 'a-lis-tened to

(Fl.) (Vin.) *mf*

you, We'd still be scratch-in' scrab-ble In a pok-y lit-tle

(111)

shan-ty, Liv-in' off saw bel-ly and beans.

Now, thanks to my fool - ish - ness, We're liv - in' high

off the hog. Who squawked her head off when I

(112) *mf*

(Strg.) (Hn.) (W.W.)

ff *p*

staked old Hook and Rische? Who kept on nag - ging till the

(Hn.)

clink of sil - ver coins Ring - ing on the bar - rel head Drowned - out - her ob -

(113) *p* *mf* *p*

(Trpt.)

jec - tions? Some kind of wo - men Like to hold a

sga (Cl.) (Ob.) (VI.) (Cello) (Bass)

f *mf*

114

man back. Some kind of wo - men, Want to tie him — to the ground.

Musical score for measures 114-115. The vocal line is in bass clef with lyrics: "man back. Some kind of wo - men, Want to tie him — to the ground." The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Dynamics include *f* and *p*. There are slurs and accents throughout.

It makes them feel big-ger to see him knuck - le un - der.

(VI.) (w.w.)

(Trpt.) (Hn.) (Trb. Tuba)

Musical score for measures 115-116. The vocal line continues with lyrics: "It makes them feel big-ger to see him knuck - le un - der." Instrumental parts are added for (VI.), (w.w.), (Trpt.), (Hn.), and (Trb. Tuba). Dynamics include *f* and *p*. There are slurs and accents throughout.

Maestoso

115

But not me, Au - gus - ta. You're not rul - ing the roost!

Musical score for measures 115-116. The vocal line is in bass clef with lyrics: "But not me, Au - gus - ta. You're not rul - ing the roost!" The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 4/4. Dynamics include *f* and *p*. There are slurs and accents throughout.

Allegretto

AUGUSTA: *p*

Would you like me to flat - ter you? Whis - per help - less

Musical score for measures 116-117. The vocal line is in treble clef with lyrics: "Would you like me to flat - ter you? Whis - per help - less". The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 3/4. Dynamics include *p*. There are slurs and accents throughout.

116

ba - by talk? Car - ry on braz - en - ly as some wo - men do?

Musical score for measures 117-118. The vocal line is in treble clef with lyrics: "ba - by talk? Car - ry on braz - en - ly as some wo - men do?". The piano accompaniment consists of a grand staff with treble and bass clefs. The key signature has two flats. The time signature is 2/4. Dynamics include *p*. There are slurs and accents throughout.

TABOR: *p*

What wo-men, Au - gus - ta? Stop look - ing so mys - te - ri - ous!

♩ = ♩. più mosso

AUGUSTA: *f*

This one, for
(W.W.)

in - stance, with the lov - ey dov - ey

poco rit.

117 *ancore più mosso*

She holds the gloves out before him.

hands. Your dear - est Ba - by Doe!

(Trpt.) *mf*

AUGUSTA: *f*

TABOR: *f*

So, you've been see - ing her!

Give me those gloves! (Trpt.) What if I have? (Fl. (Ob.))

So you've been giv-ing her pres-ents!

(Trpt.) (Fl. Ob.) Let's leave her out of this! (Hn.)

It's re-volt-ing, It's dis-gust-ing for a man of your age, Mis-ter Ta-bor. Can't you

118

real-ize your pos-i-tion, if you won't give heed to mine?

(Cl.) (pizz.)

Go a-head and hol-ler. Hol-ler all you want to. Ba-by Doe's a sweet-heart; I'll

(Fl.) (Hn. Tuba) *p*

She's noth - ing but a strum-pet.
 see her all I can. You got no right to say that.

(Fl.) (Ob.) (Bn.)

119 **Meno mosso**

Ev - 'ry-bod - y talks a - bout her.
 Ev - 'ry-bod - y's tell - ing lies. She's beau - ti - ful and gen - er - ous.

rall. mf

(Fl.) (Ob.) p dolce

All the warmth and ten - der - ness I longed for she has giv - en me. You should be a - shamed of the

cold - ness which di - vides us. What's the use of liv - ing like you're al - read - y dead?

f rit.

mf Augusta is in a white fury.

(120) *She goes to get her hat and shawl from the closet.*

Cold, am I cold? We'll see a-bout that!

Allegro maestoso

Au-gus - ta!

Au-

(w.w.)

mf (Strg.)

We'll see how de - cent peo - ple will

gus - ta, don't be fool - ish!

take to your she - nan - i - gans.

Just let her try to

Au - gus - ta, wait a min - ute!

wreck my life, I'll drive that wo-man out of town.

What non - sense! It's eas - y to ex -

121

E - ven if it means the ru - in of you and me as
plain it all. The ru - in of us both!

She goes to the door. *f*
well. This time you won't get off
Au-gus - ta, I am sor - ry if I've hurt your feel - ings.

rall. *ff a tempo* *She goes out as the curtain falls.*
eas - y. This time you've gone too far!
Au-gus - ta! Wait! Wait! Wait!

Scene Four

The lobby of the Clarendon Hotel. Stage right a staircase is partly seen ascending straight up to the second floor. Beside stands the clerk's desk, with the clerk busy at his register and accounts. Stage left a row of chairs and an exit to the street. Down stage left, a writing desk with stationery and quill pen in evidence. Center stage, a circular bench with potted palm in the center.

Allegretto

Piano

mf (Hn. Bn.)

(w.w.) *tr*

tr

(122)

tr

(123)

(Trpt.)

p (Cl.)

(124) (Fl. Ob.) Strg.

mf (Hn.)

First system of musical notation for piano, featuring a treble and bass clef with a 2/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for piano. It includes performance instructions: "(Fl. Cl.)" above the treble staff and "(pizz.)" above the bass staff. A circled number "125" is positioned at the end of the system.

Third system of musical notation for piano. It includes performance instructions: "(Fl. Ob.)" above the treble staff, "Curtain" above the treble staff with a trill symbol, and "(Cl. Bn.)" above the bass staff. A dynamic marking of *f* and a triplet of eighth notes are also present.

Fourth system of musical notation for piano. It includes performance instructions: "tr" above the treble staff and a circled number "126" at the end of the system.

Fifth system of musical notation for piano. It includes performance instructions: "tr" above the treble staff and "Baby Doe comes down" above the treble staff.

the stairs with a bell boy following her, carrying her bags. She carries a hatbox and is adjusting her feather boa as she descends. CLERK: *mf*

Sixth system of musical notation, including a vocal line and piano accompaniment. The vocal line has lyrics: "Why Miss - us Doe, — You can't be think-ing of leav-ing us so". The piano accompaniment includes a dynamic marking of *mf* and a trill symbol above the treble staff.

127

soon.— Was - n't ev - 'ry - thing — sat - is - fac - to - ry? Of course,

BABY: *p*

mf *p dolce pizz.* (vl.)

of course, Dear Mis - ter Mul - li - gan — But I have de - cid - ed to

128

vis - it a while with my fam - i - ly Back home in Osh - kosh. Osh - kosh,

CLERK: *p*

(Fl. Cl.) (Hn.) (Trpt. Hn.)

you don't say! Do you come from Osh-kosh? Born and bred there

BABY: *mf*

Tempo

mf

129

Be - side the wa - ters of Lake Win - ne - ba - go.

(Hn.)

Ad lib.

CLERK:

May I have a stamp please, Mis-ter Mul-li-gan? Cer-tain-ly! Cer-tain-ly!

He gives her a stamp. She goes to the writing desk and sits down. A couple enters carrying carpet bags.

130

Fan-cy that. You're from Osh-kosh and I'm from Du-luth!

(Fl. Ob.)

p a tempo (Cl. Bn.)

(W. Bl.) *mf*

mf (Timp.)

(pizz.)

Più mosso

BABY: To bell boy.

Al- bert, will you go and find out when the next train leaves for

(trem.)

sf-p (Hn)

131 *mf*

BELL BOY:

Den-ver? Yes ma'm, I think it just came in. Here's some of the pass-en-gers now.

(Cl.)

mf (Trb.)

Allegro moderato

CLERK:

Al- bert quick! Go find Hor-ace Ta-bor And tell him Mis-sus Doe is a-

(W.W.)

p

mf (Vl.)

(Cl. Strg.)

trem.

He turns to the guests...

bout to leave Lead-ville. If he comes back and finds her gone he'll skin us both a-live.

(Fl.)
(Cl.)

pizz.

8va
corta

mf
corta

132 Poco meno

Allegro moderato

Sor-ry to keep you wait-ing. Right this way, I'll show you to your rooms.

(Ob.)
(Hn.)
(Hp.)

(Vl.)
(Fl.)
(Ob.)

fin calzando trem.

(Trpt.)
(Vla.)

The clerk seizes a key from the rack and darts out. The stodgy elderly couple follow, staring at each other in faint surprise

133

BABY: *(Writing)*

Dear-est Ma-ma, I am writ-ing, For I'm lone-ly and dis-

(Fl.) (Vl.)

p

tressed. I am stay-ing here in Lead-ville with-out Har-vey, by my-

ped.

Cantabile

self. Ev - 'ry - thing is o - ver now be - tween us.
 (Fl. Ob. Cl.)

mf

mf (Vla.)

(134) *f* Calando *mf*

He has left me and it's bet - ter that way too. I nev - er loved him, We wer - 'nt

f *mf*

suit - ed. When two peo - ple feel that way they should - n't stay to - geth - er.

rit. *rit.* (Ob.)

Meno mosso *p* *mf*

Ma - ma dear, you oft - en told me that I was beau - ti - ful, And that my

p *mf*

(135) *free*

beau - ty de - served to find - a man someday so rich, - a man so pow - er - ful, that he could

(Vl.) (Fl.) (Hn.)

give me an - y - thing and make me like a prin - cess in old - en days. Ah — Ah —

(Strg.)

And so I wait - ed, hop - ing someday he would come.

accel. ad

(Fl.)

(Cl.) (Bn)

espr.

136

Tempo primo

Dear - est Ma - ma, now I've found him And he

mf

loves me tru - ly too. Ev - 'ry mo - ment we're to -

(Fl.) (Cl.)

geth - er We both know it had to be.

(Fl.) (VI.)

mf

137

But, dear ma - ma he's not free to mar - ry. It is wrong for us to feel the

p *rit.* *f*

way we do. I know he needs me and that I love him, But I

a tempo *mf* *a tempo* *mf*

have to give him up and we must part for - ev - er, for - e

poco rit. *a tempo* *poco rit.* *a tempo*

ver, for - e ver.

f *(cl)* *(Timp.)* *p*

Baby Doe reads over the letter.

136A

Allegro moderato

She sighs and signs it.

mf trem. *f* *poco rit.*

Allegro non troppo

BABY: *p*

Your lov - ing daugh - ter Liz - zie.

colla voce

ff

(Fl.)

(Hn.)

Augusta appears at the head of the stairs. She sees Baby alone at the writing desk.

(Trpt. Trb. Tuba)

(Timp.)

(Vello Bass)

f

She approaches her firmly.

Più mosso

138

(W. Bl.)

mf

cresc.

(Brass)

p

AUGUSTA: *mf*

Ex - cuse me, but arn't you Mis - sus Har - vey

(Ob.)

ff

mf

139

BABY: *p*

AUGUSTA: *mf*

Doe? — Yes, — I am. — I'm Au - gust - a Ta - bor,

(Fl. Cl.)

(Trpt.)

(Vi.)

(Hp.)

p

mf (pizz.)

Mis - sus Hor - ace Ta - bor. BABY: *p*

(Trpt.) (Fl. (Cl.))

(Cello) (Hp.)

know. I'll save your time and

AUGUSTA: *mf*

(pizz.) (Bn. (Cello))

(140) *Listesso tempo*

mine By tell - ing you frank - ly I

know all a - bout you, A - bout you and Hor - ace. I've

(W.W. (Octs.)) (B.D.)

f Brass

come here to warn you that there will be trou - ble, Ser - i - ous trou - ble

(Str.) *mf*

BABY: *p*

If there's not an end to it. Yes, you're en - ti - re - ly right.

(Fl.)

f *p*

AUGUSTA: *mf*

I'm glad you're rea - son - a - ble That's more than I can say for

(Vln.)

mf

141 Poco *p* Meno

an - y of the oth - ers. I sup - pose he's told you that there

(Cl.) (Fl.)

p dolce

BABY: *p*

have been oth - ers? Yes, he has, but what I feel is

AUGUSTA:

dif - fer - ent from wo - men like that. Is it real - ly! I fail to see the dif - fer - ence.

(Fl. Hn.)

colla voce *p*

Allegro moderato(in 1) **142**

BABY: *mf* earnestly

I knew it was wrong, But I was so deep in

(Strg.) *dolce*

143

trou - ble And he was my ha - ven. You know how fine he

(Ob.) *tr* (Fl.)

is, How ten - der and strong. We have done noth - ing we

brevi *brevi*

144

should be a - shamed of. I need - ed help And he was

kind to me, But that was all, Miss - us Ta - bor.

(Fl.) (Hn.) (Cl.) *poco rit.*

a tempo (145) *rit.* Allegretto

Please be- lieve me, that was all! ————— I'm not good at—

a tempo *rit.* (Fl. Cl.)

judg - ing— peo - ple. Live and let live is my— mot - to.

(146) *fervently* Allegro moderato (in 1)

Have a good time if you can 3 But how can one judge, ——— or

ques - tion, or doubt for a mo - ment, A man of such great - ness? Un-

(147)

us - u - al men all have un - us - u - al ways ——— All we can

do — is to try to be wor — thy. That is our du —

ty. That is our priv - i - lege. — Now I am leav - ing,

(148)

(Hn.) (Cl.) *p* (Bn.)

Miss-us Ta - bor. But I beg you try to un - der -

(149)

(Fl.)

f Broad stand — He must be free — to fol - low his

(vi.) *espr.*

des - ti - ny, For he is a - bove — all con - ven - tion - al ways. —

(150)

Poco più mosso

(vi.) *p* *f*

AUGUSTA: *bursting with indignation*

(151)

Priv - i - lege! Un - us - u - al! Ha!

You don't know him! ——— The man ——— is a child. ———

$\text{♩} = \text{♩}$. Allegro risoluto molto meno mosso

(152)

Hor - ace is a weak - ling. Too big for his

Più mosso

britch - es. The mine was pure luck. He did - n't dis -

mf

cov - er it. He grub - staked two old drunks, And you know La - dy

(Trpt.)

mf

(153)

Luck and drunks. They stum - bled on a mine And Hor - ace bought it

(Hn.)

from 'em. (Fl., Cl.) The mine was so rich that e - ven a

(Timp.)

(154)

spend-thrift like Hor - ace could - nt spend all the mon - ey it made. It's

f Poco

(Hn. Tuba) *mf*

meno

I who have to man - age It's al - ways been that way. *Meno mosso*

Hor - acemay com - (Harp)

(Trpt.) *p*

(155) **Molto meno** *mf* *f* *mf*

plain a-bout me; Say I'm harsh and stin-gy too. But my dear, he'll nev-er leave me. With -

Allegro *p*

out me he'd be lost! And so you're leav-ing, Miss-us

Baby nods faintly. (156) *Baby shakes her head.* *mf*

Doe. You won't be see-ing him an-y more. Well, I can't say that I'm

She looks at Baby with a momentary uneasiness, but finds nothing in her expression to disturb her.

sor-ry, And I'm glad you've got some sense.

BABY: without expression

We pro-ba-bly won't meet a-gain, So I should say good-bye. Good

157

AUGUSTA:

Allegro maestoso

She sails out, confident of her victory.

bye. Good - bye.

(pizz.) *p*

ff

6

158

(Strgs.)

6

159

Baby tears the letter into fragments. Horace enters. They rush into each other's arms.

BABY: *f*

No! No! No! Im not go-ing, Hor-ace.

TABOR: *f*

animato

Ba - by! Ba - by!

(Hn.) (Bn.) (Fl.) (Ob.)

Moderato (in 3)

160

Poco mosso

Im stay - ing.

You're not go - ing, my heart, my

f (Harp)

161 Allegro (in 1)

poco rit. *mf*

breath, my pulse. — All that is boun - ti - ful, beau - ti - ful,

poco rit. *mf*

162 *p*

Hor - ace, my

heav - en - ly; All that is live - ly and love - ly and fair —

163

love! For -

Hap - pens to me when my love is be - side me.

8va.

mf *p*

ev - er and al - ways I'll be there be - side you.

All that is

164

Bliss - ful and peace - ful,
 grace - ful and bliss - ful and peace - ful

p

(Fl.)
(Ob.)

(Harp)

Har - bors my heart when my love is be -
 Har - bors my heart when my love is be - side

mf

165

side me, Har - bors my heart when my love is be - side me.
 me, Har - bors my heart when my love is be - side me.

rall.

(Hn.)

166

All that I trea - sure is framed by the mea - sure

atempo

p atempo

(Cl.)

p atempo
(Bn.)

(Harp)

Framed by the mea - sure of my ten - der -
 By the en - clo - sure of her ten - der arms —

(Fl. Ob.)

poco rit. cresc.

arms. In the
 In the white eir - cle of her em - brace

(Fl. Ob.)

8va.....

ff a tempo (Strg.)

(Hp.)

167

strong eir - cle of your em - brace is
 Is all the un -

8va.....

all the un - i - verse We need to know,
 i - verse I need to know,

rit. rit. atempo atempo

f atempo (Trb.)

168

ff
We
ff
We
cresc.
8va.
ff
dim.

dim.
mf
dim.
need to know. Hor - ace, they'll see us. —
Baby struggles to disengage herself.
(W.W.) (Fl.)

169
mf
Let 'em all look, I won't be con - ceal - ing
(VI.) (Fl.) (VI.) (Fl.)
mf (Hn)
(pizz.)

170
f
All that has made me a - live a - gain. Let 'em all

look. _____ What will they see? _____

dim.

p On - ly two peo - ple in

On - ly two peo - ple in love, my love _____

p poco a poco ritardando

(171) *mf* love, _____ two peo - ple in

mf On ly two peo - ple in love. _____

mf *piu rit.* *mf* *dim.* *p* *a tempo* They go up

mf *piu rit.* *dim.* *p* *a tempo* (Fl.) (Vl.) (Hn.)

the stairs together as the curtain falls.

p (Timp.) *mf* *pp*

Scene Five

Augusta's parlor. Augusta is seated in a high back chair. Clustering about her are four agitated women - her friends.

Andante (172)

Piano

(Ob.) *p* *espress.*

(Fl.)

(Cl.)

(Strg. trem.)

mf (Trpt. Hn.)

cresc.

ff

(173) Curtain

dim.

FRIENDS: *mf*

What do you in-tend to do Au-gus-ta? You must do some-thing.

(Fl.) (Cl.)

mf (Trb.)

(Timp.) (pizz.)

mf (Hn.)

AUGUSTA: *mf* (174)

I in-tend to ask noth-ing at all.

How

(Strg.)

mf (Bn.)

(Ob.) (Cl.)

(pizz.)

long can this go on, Au - gus - ta? This is out - ra - geous -

(Bn.)
(Trb.)

(175)
I in - tend to say noth - ing at all,

(Fl.)
(Timp.)
(Bn. Cello)
mf

Why not let the truth be known, Au - gus - ta?

f
mf

(176)
I in - tend to tell noth - ing at
Speak to the pa - pers

(Trpt.)
(Trb.)
(Vla.)
f

Più mosso, allegro

mf

all. ——— Noth- ing at all. ———

1,2 *p* Noth- ing at all? ———

3,4 *p* Noth- ing at all? ——— (W.W.)

3rd FRIEND: *mf* It's not on- ly your-

(Trpt.) (Trb.) (Timp.) *p* (Trb.) *p*

moderato

Not your-self but us you should think of. If she's al- lowed to flout de- cent stand- ards self ———

177¹

Not your-self but us you should think of. If she's al- lowed to flout de- cent stand- ards

3

Allegro

1st FRIEND: *mf*

None of us — will be safe! ——— Some- one we both know well, I

None of us — will be safe! ———

(Fl.) (Ob.)

(Cl.) (Ba.) *mf*

177A

dare not tell his name, Swears that Ta-bor keeps her in a fan-cy ho-

(Cl.)
(Bn.)

tel Like a fluf-fy kit-ten on a sa-tin cush-ion.

2nd FRIEND: *p*
Like a fluf-fy kit-ten on a sa-tin cush-ion.

8va

(Trpt.) (Fl.)
p (Trg.)

178

3rd FRIEND: *p* Like a fluf-fy kit-ten on a sat-in cush-ion. I'm told that

mf 2nd FRIEND:
Like a fluf-fy kit-ten on a sat-in cush-ion.

4th FRIEND: *p*
Like a fluf-fy kit-ten on a sat-in cush-ion.

(Cl.) (Vln.)
(Hn.) (Tuba) (Trb.)

Ba-by has a head on her shoul-ders. She's got all his part-ners

eat - ing out of her hand.

4th FRIEND: *mf*

They tell me that she is the pow - er

(Fl. Octs.)

mf

(Strg. pizz.)

3rd FRIEND: *mf*

They say that Ta - bor pays heed to her slight - est whim now.

be - hind the throne.

(Fl. Ob.)

(Hn.) *f*

f

1st FRIEND: *ff*

It's a down - right dan - ger to de - cent wom - en folk!

2nd FRIEND: *ff* *mf*

It's a down - right dan - ger to de - cent wom - en folk! Some - thing must be

3rd FRIEND: *ff*

It's a down - right dan - ger to de - cent wom - en folk!

4th FRIEND: *ff*

It's a down - right dan - ger to de - cent wom - en folk!

(pizz.)

(w.w.)

7

(Timp.) *mf*

(Strg.) Trem. *f-p*

mf Some-thing must be done, must be done, must be done! What is there to do? —
 done, must be done, must be done, must be done!
mf some-thing must be done, must be done!
mf Some-thing must be done!

rall. AUGUSTA: *f* *Meno mosso* (181)
(Strg.) trem.
rall. *mf* (Trb. Octs.) *Meno mosso*

Allegro *mf* 1st WOMAN:
 Noth - ing at all. I have heard a

f (Hn.) *mf*
 (Timp.)

AUGUSTA: (182)
 sto - ry he plans to di - vorce you. Di - vorce!

f (w.w.) *8va*

1st WOMAN: *mf*
 Oth - ers say that he has di - vorced you al - read - y to

(Fl.) (Ob.) *mf* (Hn.)

AUGUSTA: *f*

183
1st WOMAN:

mar - ry Ba - by Doe. Di - vorce! In Dur - an - go
(Vl.)

coun - ty Ta - bor knows the judge there, But they've kept it a

184

rall.

se - cret till his ap - point - ment to the sen - ate is due.
(Vl.) (Ob.)

Andante maestoso

AUGUSTA: *sf*

Di - vorce? Not on your life I am
(Fl.) (Trpt.) (Trb.) (Timp.)

185

Mis - sus Ta - bor. There ain't an - y oth - er, No mat - ter what he does.
(Strg.) *trem.*

dim.

Let him waste his mon - ey, Ru - in him - self with fol - ly, But he can't give a - way - the

p name that he gave me *rall.* like I was com - mon dirt. *A tempo*

186 *f* I am Mis - sus Ta - bor! — **FRIENDS:** *f* Yes, you are, Au - gus - ta!

If he tries to shame me with the stig - ma — of di -

voice I'll make him rue the day we ev-er
 Shame on him, shame on him. (Fl. Ob.)

187

met. He
 Right, Au-gus - ta, Now's the time to give him what for! *gva.*
 (Trpt. Trb.) (VI.)

longs — for po - si - tion, — He wants folks — to like him. — He
gva. *gva.* *gva.*
 (Hn. Cl.)

188

wants pub - lic hon - ors. — Well, I'll at - tend to
gva. *gva.*

that. I'll make him — a

1, 2

FRIENDS: Tell the truth.

3, 4 Tell the truth, truth,

8va

f

(Bn. Strg.) (Cl.) (Hn.) (VI.)

scan - dal, Him and his par - a - mour A

Tell the truth, Tell the truth, Tell the truth,

Tell the truth, Tell the truth, Tell the truth,

news - pa - per scan - dal his mon - ey can't buy

Tell the truth, Tell the truth, Tell the truth.

(Trpt. Trb.)

Piu mosso

off.

Tell the truth, Tell the truth. Shout it from the house-tops,

(Hn.) (Cl.)

trem.

f > p

Shout it from the house-tops. De-cent wo-men ev-ery-where will

(vi.)

Augusta rises Maestoso

If he ev-er tries to di-

ral-ly by your side

(Trpt. Trb.)

(Hn.)

ff

voice me, I'll make him rue

Allegro maestoso

rall. molto

a tempo

the day that he was ev - er born.

Tell the truth, Tell the

(Trb. Tuba. Timp.)

(Hn.)

rall. molto

mf a tempo

(Hn.)

(Trpt. Trb.)

trem.

191

truth. Shout it from the house-tops, Shout it from the house - tops,

(W.W. Octs.)

(Trpt. Trb.)

(Hn.)

(Trpt. Trb.)

Curtain

Shout it from the house-tops, house-tops.

(Hn.)

(Trpt. Trb.)

(Hn.)

(Trpt. Trb.)

fp

Scene Six Finale - Act One

A private room in the old Willard Hotel, Washington. The room, a dream of marble pillars, stately fireplaces, old plush carpets, is garlanded with flowers. Stage left, there is a table heaped with flowers and presents, its center piece is six feet high—"a wedding-bell of white roses surmounted by a heart of red roses, which is pierced by an arrow of violets, shot from a Cupid's bow of heliotrope."

The chief entrance to the room, rear center stage, is elevated by a stairway at least six steps high, so that a dramatic or dawdling descent may be made on it.

As the curtain rises, Mrs. McCourt is rushing around the room, arranging the flowers. Mr. McCourt, his son and daughter (with spouses if possible) are sitting uncomfortably on the gilt chairs to one side of the room.

A group of four Dandies (doubtless from the State Department) stand apart and aloof.

Allegro brillante

Piano

192

193

194

195

Curtain

(Trpt. Trb.)

(Timp.)

193

Piano introduction for measure 193, featuring a treble and bass clef with various chords and melodic lines.

MAMA McCOURT:

Vocal line for MAMA McCOURT: *mf* Ev - ry thing looks beau - ti - ful, Don't it, Pap - pa?

Accompanying piano parts include (Fl.), (Hp.), (Vla.), and (pizz.).

1. 2. Dont it, girls?

DANDIES: 1. 2. *mf a2* The ad - min - is - tra - tion, thanks to Ches - ter Ar - thur, Love - ly!

3. 4. *mf a2* The ad - min - is - tra - tion, thanks to Ches - ter Ar - thur, Love - ly!

CHORUS: *f* CHORUS: *f* CHORUS: *f*

Instrumental parts include (Cl.), (Trb.), and (Bn.).

194

Vocal line: *mf* Fin - al - ly will re - duce the tar - iff. That is es - sen - tial, That is es - sen - tial.

Instrumental accompaniment includes (Cl. Octs.), (Hn.), (Ob.), (Trpt.), and (Fl. Cl.).

MAMA:

mf

Wel - come one and all. I'm Liz - zie's

CHORUS: Love - ly!

Love - ly! —

(Vl.)

(Hp.)

(Vla.)

mf

Tri.)

Moth - er. —

There's cham-pagne for ev - 'ry - bod - y. Make your - selves at

(Fl. 8va)

(Hn.)

(Bn.)

195

home.

mf

DANDIES: Thank you.

mf

Thank you.

mf

CHORUS: Love - ly, Love - ly.

mf

Love - ly, Love - ly. (Trpt.) con sord. (Trb.)

(Ob.)

(Cl.)

f

p
 DANDIES: High pro-tec-tive rates are hurt-ing trade o-ver-seas. Eng-land, France and Ger-ma-ny
 High pro-tec-tive rates are hurt-ing trade. Eng-land, France and Ger-ma-ny

All are e-rect-ing re-tal-i-a-tive bar-ri-ers *mf*
 All are e-rect-ing re-tal-i-a-tive bar-ri-ers So that they dis-crim-i-nate a- *cresc.*
 So that they dis-crim-i-nate a- *Fl.*

(196) *f* gainst A-mer-i-can raw pro-ducts. *Mama listens vaguely, then goes to the door to greet new arrivals.*
 gainst A-mer-i-can raw pro-ducts. *f* (Fl.)

MAMA: *mf*
 Yes,

was - n't Liz - zie a love - ly blush - ing bride? And Ta - bor

mf (vi.)

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of three flats. The lyrics are "was - n't Liz - zie a love - ly blush - ing bride? And Ta - bor". The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The piano part features a steady accompaniment with some syncopation and rests. A dynamic marking of *mf* is present. A first violin part is indicated by "(vi.)" above the piano staff.

made a strik - ing fig - ure as well. Ain't they a love - ly

(197) (Fl. Ob.) *mf*

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics "made a strik - ing fig - ure as well. Ain't they a love - ly". A circled measure number "197" is placed above the staff. The bottom two lines are piano accompaniment. A dynamic marking of *mf* is present. A first flute and oboe part is indicated by "(Fl. Ob.)" above the piano staff.

cou - ple?

PAPA and FAMILY: *mf*

A love - ly, love - ly cou - ple.

CHORUS:

(Cello) (Hn.)

mf A *mf* A

Detailed description: This system contains the fifth, sixth, seventh, and eighth lines of music. The top line is a vocal melody with lyrics "cou - ple?". The second line is a vocal melody for "PAPA and FAMILY" with lyrics "A love - ly, love - ly cou - ple.". The third line is a vocal melody for the "CHORUS" with lyrics "A". The bottom two lines are piano accompaniment. A dynamic marking of *mf* is present. Instrumental parts for Cello and Horn are indicated by "(Cello)" and "(Hn.)" above the piano staff.

CHORUS: love - ly, love - ly cou - ple!

love - ly, love - ly cou - ple!

(Trpt.)

(Hn.) (Cymb.)

2 DANDIES: *mf* (198)

DANDIES: But where are they? Late to their own

(Ob.) (Fl.)

mf (Hn.)

wed - ding re - cep - tion.

2 DANDIES:

A Col - o - ra - do cus - tom per -

(Vl.) (Ob. Cl.)

mf (Trpt. Trb.)

MAMA: *mf*
 They'll be here an - y min - ute, they're

haps, _____

CHORUS:
f Col - o - ra - do cus - tom!
f Col - o - ra - do cus - tom!

(Trpt.) con sord.
mf (pizz.)
 (Fl.)
 (Cl.)
 (Br.) *p*

199

meet - ing the press. Did you ev - er see the like of the wed - ding gown

(vl.)
p dolce

WOMEN: *f* FAMILY: *f*
 My lit - tle Liz - zie wore? Ex - quis - ite! Must have cost a for - tune

MEN: *f*
 Taste - ful!

(Fl.)
 (Ob.)
 (Hn.)
 (Strg. Octs.)

MAMA:

Sa - tin bro - cade, trimmed with real mar-i - bou. (Ob.) I'll tell you a se - cret:

E - ven the lin - ger - ie was hand-made lace. (200) And Hor - ace told me -

It cost him o - ver sev - en thou - sand dol - lars.

CHORUS: Sev - en thou - sand dol - lars! — Im - ag - ine

Sev - en thou - sand dol - lars! —

201

1&2 *mf*

that Im - pos - si - ble, dear la - dy. — It de - fies im - ag - i -

DANDIES: 3&4 *mf*

Im - pos - si - ble, dear la - dy. — It de - fies im - ag - i -

(Trpt.)

(Vla.)
(Vcl.)

(Trb.)

They turn their backs on her.

na - tion! —

1st: *p*

Where are all the lad - ies? On - ly

na - tion! —

(Vl.)

(Cl.)

(Ob.)

(Fl.)

mf

(Bn.)

2nd:

for - eign - ers here. No Sen - a - tors' wives! My sis - ter would - n't come, she

3rd: *p*

(Strg.)

(Cl.)

(Trpt.)

(Vla.)

202

4th: *p*

thinks that Ta - bor's an up - start. And my wife says that Ma - dam Ta - bor is real - ly —

(Strg.)

(Bn.)
(Tuba)

p

mf Real - ly, real - ly, — *f* quite im-pos-si-ble!
 quite im-pos-si-ble *mf* Real - ly — quite im-pos-si-ble!

mf (Cl. / Vla.)

Priest enters center. molto rall. **A tempo** MAMA: to Priest *mf*
 Good eve - ning, Fa - ther, Ev - 'ry thing went

ff rall. (Trb.) *p*

(203)
 well, or so the fam - i - ly tells me. I cried so hard I did - n't see a

thing.
 PRIEST: *p*
 Moth - ers al - ways cry

(Fl.) *p* (Cl.) (Hn.)

poco rit.

on these oc - ca - sions And one al - ways says: you hav - n't

a tempo

lost a daugh - ter, You have on - ly

(204)

(Vl.) (Ob.)

a tempo

poco rit. *a tempo*

gained a son.

FAMILY: *f*

That's what we all have

(Vl.)

poco rit. *a tempo*

(Trb.) (Tuba) (Cl. Bn.)

PRIEST: *mf*

told her. You are

SOPRANO: *f*

ALTO: *f* Yes, you must think of it that way!

TENOR: *f*

BASS: *f* Yes, you must think of it that way!

GUESTS:

(Hn.) *mf* (Bn.) (Trb.)

(Timp.)

doub - ly blest in such a lov - ing cou - ple. —

(Fl. Ob.)

(Hn.)

205

GUESTS: Lov - ing — Cou - ple.

Lov - ing — Cou - ple.

(Trpt.) (Octs.)

f *rall.*

The rear center doors open and the footman steps forward and announces —
FOOTMAN: The Senator and Mrs. Horace Tabor.

CHORUS: Here they come, Here they come! —

Here they come, Here they come! —

(Vi.) (Trpts.)

ff *molto rit. trem.* *rall.*

Tabor enters with Baby Doe on his arm. She is dressed ravishingly; he is a bit uncomfortable in white tie, but is feeling expansive.

Andante maestoso

SOLI and CHORUS:
A - a - a - h A - a - a - h
A - a - a - h A - a - a - h

p *f* *p* *f*

(Trpt.)

p

206

CHORUS:
Beau-ti-ful! Charm-ing! Just see the bride!
En-chant-ing Love-ly Look at the groom.

mf *mf* *f*

(Hn.) *cresc.* *f*

(W.W.) (Brass)

MAMA:

Here comes the bride with the groom at her side. — Like I — said ain't they a cou-ple?

mf *mf*

(W.W.) (Hn.)

207

The ladies crowd around Baby admiringly.

BABY: *p*

We're so hap - py, hap - py, hap - py, hap - py.

TABOR: *p*

We're so hap - py, hap - py, hap - py, hap - py.

Musical score for Baby and Tabor. Baby's part is in treble clef, Tabor's in bass clef. Piano accompaniment is in grand staff. Dynamics include *p* and *(Hp.)*.

rit.

molto rit.

a tempo

Who - ev - er had such per - fect bliss As we two?

Who - ev - er had such per - fect bliss As we two?

Musical score for the vocalists. Treble and bass clefs. Dynamics include *rit.*, *molto rit.*, and *a tempo*.

p

Oh hap - py, hap - py, hap - py

p

Oh hap - py, hap - py, hap - py

Musical score for Dandies. Treble and bass clefs. Dynamics include *p*.

(vi.)

p

(Fl.)

(Bn.)

molto rit.

a tempo

Musical score for instrumental accompaniment. Treble and bass clefs. Dynamics include *p*, *molto rit.*, and *a tempo*.

208

pair, None but the rich can af - ford the fair.

pair, None but the rich can af - ford the fair.

Musical score for the vocalists and piano. Treble and bass clefs. Dynamics include *p* and *(Timp.)*.

120 **Andante**

TABOR: *Joining the Dandies*

Allegro

mf

Noth- ing to drink, my bul-ly boys? No- bod - y has an emp - ty glass at
(Cl. Bn.)

(Trb.) *gliss.* *mf* (Tuba)

f-p

Hor-ace Ta - bor's wed - ding. Here, boy, fill up the glass-es. It's a night to cel - e -
(Fl.)

(Hn.) *mf* (Trpt.)

1&2 DANDIES: **Meno mosso**

Bi-me-tal-li-sm.

brate. — Now tell me, what's the news from Cap-i-to-l Hill? Bi-me-tal-li-sm
3&4 DANDIES: *f*

(Vl.)

(Timp.) *mf*

209 MAMA: *mf*

Oh, that sounds fun. Can la-dies try it too?

DANDIES: 1 & 2 *f* The gold stand-ard!

3 & 4 *f* The sil-ver stand-ard!

(Fl. Cl.)

(Vla.) *p* (Trpt.)

DANDIES 1&2:

p
 Bet-ter mine your sil-ver fast. Mine it while you can. Ev-'ry-one tells me

p
 (pizz.)

DANDIES: *f*
 sil-ver has got to go. The sil-ver stand-ard is

DANDIES: *f*
 The sil-ver stand-ard is

(Ob. Cl.)
 (Hn.)
 (Tuba)
 (Trpt.)

(210)
 out of date. Sil-ver has got to go! —

out of date, (w.w.) out of date. Has got to go. —

Gold is go-ing sky high But sil-ver is doomed.

Gold is ris-ing, sil-ver is doomed.

(Bn.)
 (Cl.)

210A

mf Sil - ver is doomed! *a tempo*

p Sil-ver is doomed, is doomed, doomed! *poco rit.*

(Ob.) (Vla.Vlc.) (Hn.)

mf (Hn.) (Trb.) *p trem.* (Bn. Solo) *poco rit.* (Trb. Tuba) *ff*

Timp. (Bn. Bass)

TABOR:

Those pus-sy-foot-ing pip squeaks, Worn out with pa-per work! What do they know? Have they ev-er worked a

f trem.

(Timp. Strg.)

211

mine?

p The con-cen-sus of o - pin - ion is that sil-ver is out and gold is in.

p The con-cen-sus of o - pin - ion is that sil-ver is out and gold is in.

(Fl. Ob.) *dim.* (Hn. Trb.) *trem.*

Allegro moderato

TABOR:

BABY: *Turning to him as he raises his voice.*

molto rall.

Rub-bish! Please gen-tle-men, please,

(Hn. Trb.) *f* *dim.* *rall.*

Molto andante

Gold — is a fine thing for those — who ad-mire it. Gold is like the sun, But

(Fl.) *p* (Cl.) *p* *mf* (Strg. Sord.) (Fl.)

I am a child of the moon and sil-ver. Sil-ver is the met-al of the

mf (212)

moon, Se-cret smil-er, wrapped — in won-der,

(Vl.) *p* (Cl.) *p*

Float - ing in her cloud - y ma - gic, T'is the moon — that

(Fl.) (Solo Vl.) *soa*

mints her sil - ver (Tutti) In the deeps of dark - ened

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "mints her sil - ver" followed by a measure of rest, then "In the deeps of dark - ened". The instruction "(Tutti)" is placed above the vocal line.

earth. (Fl.) All that's glow - ing, cool - and ten - der, has the (Cl.)

This system contains the third and fourth lines of music. The vocal line continues with "earth." followed by a measure of rest, then "All that's glow - ing, cool - and ten - der, has the". The piano accompaniment includes a section marked "(213)" above the treble staff. Instrumental parts for Flute (Fl.), Clarinet (Cl.), and Harp (Hp.) are indicated.

feel of sil - ver in it. Sil - ver in an in - fant's laugh - ter, (Fl.) (Hp.)

This system contains the fifth and sixth lines of music. The vocal line continues with "feel of sil - ver in it." followed by a measure of rest, then "Sil - ver in an in - fant's laugh - ter,". The piano accompaniment includes a section marked "pp (Strg.)" in the bass staff. The instruction "8va" is written above the vocal line.

Sil - ver on the sage - 's brow; Sil - ver in a moon - lit riv - er (Hn.)

This system contains the seventh and eighth lines of music. The vocal line continues with "Sil - ver on the sage - 's brow;" followed by a measure of rest, then "Sil - ver in a moon - lit riv - er". The piano accompaniment includes a section marked "cresc." above the horn part (Hn.).

ech - oes the sil - ver orb a - bove. I am a (Trb.)

This system contains the ninth and tenth lines of music. The vocal line continues with "ech - oes the sil - ver orb a - bove." followed by a measure of rest, then "I am a". The piano accompaniment includes a section marked "f" for the trumpet part (Trb.), "dim. molto rit." for the piano accompaniment, and "a tempo p" for the clarinet (Cl.) and viola (Vla.) parts. The instruction "espr. p a tempo" is also present.

child of the moon And al-ways will a - dore her

(214) *mf*

(Fl.)

(Ob.)

(Trpt. Hn.)

element. Dream - ing - as I watch it -

(Fl.)

(Hp.)

gleam, I am min - ing heav - en - ly ore.

(Ob.) (Fl.)

rall.

rall.

Gold is the sun But sil - ver,

a tempo *cresc.* *poco stretto*

(Vl.) *p espress* (Vl.) *cresc.* (Cl.) (Hn.)

sil - ver lies hid - den in the core. of

(215) *f* *molto rit.* *port.* *breve*

(Fl.) (W.W.) (Hn. Bn.) *colla voce* (Tuba)

The chief Dandy kisses her hand and the others gather about her.

p
dreams
(Fl.)
(Vl.) *allargando molto*
(Hp.)
p

Andante molto moderato

TABOR: *f*

And I'll show you some-thing else that sil-ver can do.
(Strg.)
f (Trb.) *gliss.*
(Hn.)
(Timp.) *mf*
(Fl. Ob. Trpt.) It can buy you gold and dia-monds or an-y-thing you please.

216

Clasps his hands.

Allegro moderato

A servant steps forward with a velvet case

For ex-am-ple: Boy!
(Fl. sva)
(Vl.)
f (Trpt.)
rall. *mf*
(Trb.) *cresc.* *rall.* For
(Timp.)

Waltz (in 1)

217

my be - lov - ed bride, _____ A queen _____ a - mong

(Ob.)
(Cl.)

mf (Hn.)

wo - men. _____ What could be more fit - ting _____ than the

(Vl.)
(Cl.)
(Bn.)

218

He opens the box and takes out flashing jewels.

jew - els _____ of a queen, _____ The self - same

8va. (Fl.)
mf (Vl.)

219

jew - els that - Queen Is - a - bel - la pawned

p (Fl.)

So _____ Co - lum - bus could dis - cov - er our great

8va.

220

coun - try?

CHORUS: Queen Is - a - bel - la's jew - els! Im -

1&2 DANDIES: *p*

Queen (Trpt. Hn.) Is - a - bel - la's jew - els! (Piano)

221

poss-i - ble!

DANDIES: 3 & 4 *p* TABOR: *mf*

Im - poss - i - ble! That's what they told me,

p (Trb.) *mf* (Hn.)

(Sand Paper)

Queen (Fl.) Is - a - bel - la's jew - els come

down through the a - ges as a gift for my lit - tle

(Fl. Cl.)

(Vic.)

222

He puts the jewels on Baby and the guests gasp in admiration.

queen. _____

CHORUS. _____

A-a-a-h! _____

A-a-a-h! _____

(Fl.)
(Hn.)

(Ob.)
(Cl.)

p _____ *f*

223

MAMA Mc CORD: To Priest

All I can say—

(w.w.)

(Ob. Vl. Octs.)

p (pizz.)

(Bn.)

— is I wish Har - vey Doe was here — to night.

(Fl.)

PRIEST: *mf*

a tempo

224

Har - vey Doe, _____ who is he, m'am? I nev - er

(Fl.)
(Ob.)

p a tempo

(Vl.)

MAMA Mc CORD:

heard - the name. — Why, he's Liz - zie's - first hus - band — And his

mf *breviſ* *tempo*

(Timp.)

(225)

MAMA:

stuck up fam - 'ly thought she was - n't good e-nough.

FAMILY: Thought Liz - zie

Thought Liz - zie

(Fl.) (Cl.) (Trpt.) (Hn.) (Trb.) (Tuba)

PRIEST: *mf*

(226)

This first hus - band,

was - n't good e-nough for him.

was - n't good e-nough for him.

(Hn.) (Cl.) (Snare Drum) *f-p* *mf*

MAMA: In - deed - he is, the

PRIEST: Is he still a - live? —

(Fl.)
p (Bn.) (Cl.)

MAMA: shift - less thing. Liz - zie di - vorced him and good

(227) *Priest is horrified*

mf (pizz.)

rid - dance, Like Ta - bor and his wife Au -

(Bn.) *cresc.*

(228) BABY: *ff* Ma - ma! MAMA: *mf* Più mosso I'll speak my

(Tpt.) (Hn.) (vl.) 3

ff (Trpt.) (Trb.) *mf* (Trpt.)

(Trb. Tuba B. D.)

piece; - Au - gus - ta Ta - bor is a mean old ter - ma -

Meno mosso (in 3)

(229)

gent. What's the mat - ter? It's the

(Fl.)

pp (Strg.)

(Bn. Solo)

truth. And the truth hurts no - one, does it?

(Cymb)

Andante maestoso

(230)

He leaves the room in a frozen stillness. The women nudge their husbands and start to leave.

PRIEST:

I was not told the truth!

DANDIES:

p

Scan-dal, Scan - dal,

Scan-dal, Scan - dal,

(Hn.)

p

(B.D.)

(Piano)

(Tuba)

Scan-dal, Scan-dal, An - oth - er ad - min - is - tra - tion scan-dal. The

Scan-dal, Scan-dal, Di - vorce

CHORUS: (All)

ru-mors are true. Scan-dal, Scan-dal, Di-vocee, Scan-dal. Oh

Scan-dal, Scan-dal, Di-vocee, Scan-dal.

(Trpt.) (Tuba) (VI.)

231

please don't go, the par-ty is-nt o-ver yet! You must-nt go!

Don't go, folks!

(Ob.) (Cl.) (Hp.) (Trb. Tuba)

(CHORUS) Scan-dal, di-vocee, Scan-dal, di-vocee.

Scan-dal, di-vocee, Scan-dal, di-vocee.

(B.D.)

They move past her. The doors at the rear open.

FOOTMAN: f

The Pres-i- dent

(Trpt.) (Snare Dr.)

f-p f-p

(232) *molto rit.* *a tempo*

of the U - ni - ted States, Hon - 'ra - ble Ches - ter A. Ar - thur.

Allegro brillante *The President bustles in cheerfully, followed by two Naval aides.*

The crowd turns back as he kisses Baby Doe's hand. **PRESIDENT:** *mf*

I'm

(Cello Bass)

mf sor ry to be late, my dear. You're not too

(Fl. Cl.) (Vl.)

mf (Hn.)

(233) *He claps the President on the back.*

late, You're just in time, Ches - ter,

(Cl. Hn.)

PRESIDENT:

In time, I hope, to

mf Just in time.

mf Just in time.

(Fl.) (Strg.) (Cl.) (Cl. Solo) (Bn.)

molto rall.
A glass is handed to him.

drink a toast. I

molto rall. (Hn.) (Bn.) sva (Fl.) (Ob.) *p*

Allegretto (in 3)

Waltz (in 1)
a tempo

234

give you, la - dies and gen - tle - men,

p *rit.* (Vl.) *a tempo* *mf* (Hn.) (Cl.) (Ob.) (Hp.)

The pret - ti - est bride the sun ev - er shone

(Ob.) (Trpt.) (Cello) (Bn.)

PRESIDENT:

235

on, And the moon

TABOR: *f*

Let's not for - get the moon

(Hn.)

CHORUS: *f*

And the moon! Health to the

DANDIES: *f*

And the moon! Health to the

(Trpt. Trb.) *mf*

f (Cymb.)

236

DANDIES: *mf*

bride - and groom - The sil - ver king and his queen

CHORUS: *mf*

bride - and groom - The sil - ver king and his queen

(Hn.)

p

CHORUS: *f*

237

Health to the bride, to the

Health, health to the bride, to the

f

Più mosso

bride, to the groom, the

bride, the bride, the groom, the

(Trpt.)

groom and the bride, the groom and the

groom and the bride, the groom, the groom and the

238 Molto allegro

bride!

bride!

ff

Curtain

ff-p

ff

Act Two

(Scene One)

The Governor's Ball, 1893. A balcony off the Ballroom of the Windsor Hotel.

Tempo di Valse

Piano

mf

(239)

(241)

(243)

(245)

(247)

(VI. Cl.)
(Trpt.)
poco rit.
p a tempo
(Hn.)
dim.

Musical score for measures 242, piano accompaniment. The score is in G major and 2/4 time. It features a treble and bass clef with various chords and melodic lines.

Musical score for measures 242, orchestral accompaniment. It includes parts for Flute (Fl.), Trumpet (Trb), and Tuba. The piano part is marked *cresc.* (crescendo).

Musical score for measures 243, piano accompaniment. The score is in G major and 2/4 time. It features a treble and bass clef with various chords and melodic lines.

Curtain.

Through the lighted windows dancers can be seen moving to the rhythm of a gay Polka. Augusta's four friends come out

Allegretto poco andante

Musical score for the Polka introduction, piano accompaniment. The score is in G major and 2/4 time. It features a treble and bass clef with various chords and melodic lines. The piano part is marked *mf* (pizz.) (pizzicato).

Musical score for the first two friends' dialogue. It includes parts for 1st FRIEND and 2nd FRIEND. The piano part is marked *mf*. The lyrics are: "Well! the ef-front-er-y of that wo-man! Ba-by Doe Ta-bor,"

Musical score for the last two friends' dialogue. It includes parts for 4th FRIEND and 3rd FRIEND. The piano part is marked *mf*. The lyrics are: "Ta-bor in-deed! Done up like a Christ-mas tree, Mak-ing big eyes at

(245)

ALL:

ev-'ry man she sees. No de-cent wo-man would wear such a gown.

(Fl.) (Strg.) (Hn.)

2nd FRIEND: *mf*

Dis-taste-ful! You'd think af-ter ten years Ta-bor would see through her,

(Str.) (Fl., Ob.)

4th FRIEND: *mf* 1st FRIEND: *p* (246)

But he dotes on her, the sil-ly old fool! I can't for-get Au-gus-ta A-

3rd FRIEND: *p*

lone in that emp-ty house, Fro-zen in her grief, While this one is here at the gov-er-nor's ball

(Cl.) (Fl., Ob.)

4th FRIEND: *p*

Flirt-ing with the men folk, Kick-ing up her heels. Poor Au-gus-ta, eat-ing her heart out.

(Cl.) (Hn.)

247

ALL:

The four husbands of the opening scene enter. (Tabor's cronies)

Poor Au - gus - ta, Poor, poor Au - gus - ta.

(VI.)

THE CRONIES: *f*

Re - cluse! You must all come on back.

(Cl.)
(Bn.)

(Trpt.)
(Tuba)

1st FRIEND:

Ev - ry - one is ask - ing Why you left the ball - room when the Ta - bors ar - rived. I

248

3rd FRIEND: *f*

won't stay in the same room with that wo - man!

Nor I.

2nd FRIEND:

4th FRIEND: *f*

Nor I.

Nor I.

(Fl.)

(Sand)
(Paper)

(pizz.)

(VI.)

3rd CRONY:

You wo-men keep your squab-bles for teas and sew-ing par-ties. This here is busi-ness.

(Vl.)
p (Hn. Bn.)
(Tuba)

3rd CRONY:

1st FRIEND:

2nd CRONY: Busi-ness! 1st FRIEND: You men may have to

3rd CRONY: Busi-ness! 4th CRONIE: We can't in-sult Ta-bor, Not in his own ho-tel.

(Trpt.) mf (Fl. Cl.) p (Strg.)

249

4th FRIEND:

cot-ton to Ta-bor and his dox-y But I nev-er will. Ex-act-ly.

2nd FRIEND: Ex-act-ly. 3rd FRIEND: Ex-act-ly.

mf (Trpt.)

1st & 2nd FRIEND:

1st & 2nd CRONIES

No! we nev-er will give in! He's done a lot for Den-ver.

3rd & 4th FRIEND: No! we nev-er will give in! 3rd CRONY: mf He's

(Vl.)
mf (Cl. Bn.)
(Bn.)

1st FRIEND:

He

1st & 2nd CRONIES:

mf

high up in the par - ty. Next time he may be chos - en gov - er - nor.

250

3rd FRIEND:

1st & 2nd FRIENDS:

nev - er will be gov - er - nor with Ba - by as his wife. He nev - er will with

2nd FRIEND: *mf*

3rd & 4th FRIENDS:

No, he nev - er will with

3rd CRONY:

Ba - by as his wife. Come off of it, girls, she's made a good wife

4th CRONY: *mf*

Ba - by as his wife. And moth - er to his

(Cl.)

(Trb.)

f
(Hn.)

p
(Bn.)

1st FRIEND: *mf*

If it were - n't for his mon - ey she would leave him in a min - ute

child - ren.

cresc. *p* (Fl.)

(251)

3rd FRIEND: *f* 1st & 2nd FRIENDS: *f*

Like she did the last one, The last one. Ba-by Doe will

2nd FRIEND: 4th FRIEND: 3rd & 4th FRIENDS:

Like she did the last one, The last one. Ba-by Doe will

(Cl. (Hn.)) (Vl.) (Bn.)

leave him, leave him when some-thing bet-ter comes a - long! —

leave him, leave him when some-thing bet-ter comes a - long! —

f *ff*

(Cl. (Hn.)) (Trb. Tuba) *f* *ff*

mf (Timp.)

Baby Doe comes out on the balcony, followed by Mama.

Tempo di Valse

THE MEN: Sh-h-h

BABY: *Fanning herself*

It's so warm in - side, ma - ma,

Let's take a breath of air be - fore the waltz be -

gins.

MAMA: *Also fanning* *mf*

Whooh! that's a nice - breeze. Why

ain't I nev - er learned I'm too fat for fan - cy danc - ing?

molto rit.

She sees the men.

A tempo

(254) *f*

CRONIES: *mf*

How are you, boys! — Good eve - ning,

(Vl.) (Ob.)

mf

BABY: *p*

A piacere

la - dies. Good eve - ning one and all. Is - n't it a love - ly

(Fl.)

p *mf* (pizz.)

The friends turn their backs on her and go inside, followed reluctantly by the cronies.

(255)

par - ty? —

rall. *a tempo*

rall. Snare Drum *p* Trpt. *ff* (Trb.)

(Hn.) *p* (Bn. Tuba)

Andante

Allegro moderato

mf MAMA:

My, it's chill-i - er in here than I thought. Those

BABY: *p* (Fl.) *mf* (Strg.) *trem.*

Dr. *p*

256

stuck up old things, I'd like to slap their fac - es.

What do they think they are? One step from a min - er's

shan - ty And they act like duch - ess - es. The

BABY: *f*

257

fine la - dies walk with their heads held high As they

look down their nos - es at me. They

(258)

sit in the par - lours of their proud chil - ly hous - es And

sharp - en their tongues with my name. But

(VI.) (Hp.)

deep in them - selves they know what I've got;

p

(259)

Some - thing they nev - er will have, A

(Fl.)

Poco meno

love that walks - be - side me, morn - ing and

(Hp.) (Hn.)

mf 3

260

mid - night, guard - ing each mo - ment ten -

(Solo VI. 8va)

Poco meno mosso

der - ly. And when they lie

rall. p (Cl.) p (Trb.)

261

sleep - less in their beds And hear dogs

(Celeste)

f A tempo

bark - at the moon, They think of

(VI. 2) trem. (Hn) (Trb.) 6

me and - clench their fists And cry in the

ff (Hn) (Trb.) 6

262

Poco meno mosso

dark a - lone. (Fl.) *8va* May - be when I first met

(Trpt.) (Cl.) (Bn.) (Timp.)

Hor - ace, ma - ma, I thought of the mon - ey and the pow - er that was

(Vi.) (Ob.) *poco rit.*

263 Lusingando

espress.

Più mosso

his. But the mo - ment he kissed me all that was for - got - ten. I on - ly

(Fl.) (Hp.) (Vla.) (Vic.)

264

knew that the oth - er part of me, Lost for so long, had come home.

(Ob.) *rit.* *f*

Meno mosso

broad

accel.

And that's how it al - ways will be. So

(Vi.) (Fl.) (Hn.)

A tempo primo

mf

let them sneer and pass me by, As they

(Fl.)

(Hp.) *mf*

(Cl.)

264A

look down their noses at me.

I have a love that will keep me a-glow as the world grows

(Cl.)

(Bn.)

f

f (Hp.) (Vic.)

264B

gray and cold And that is

p

p

more than they ever will know. If they did

they would be kind *rit.* *mf* *a tempo* But they nev - er,

nev - er, nev - er will know; *rall.* They nev - er will

know. *p* *cresc.*

265 **Allegro** *A butler comes in stage left with a card on a tray.* *Baby looks*

at the card, nods to the butler, who withdraws.

266

p BABY:

Ma-ma, go in-side and find Hor-ace. Tell him to come here. Tell him quick-ly.

Mama rushes off along the balcony.

incalzando

267

Augusta enters, austere in a black ballgown.

Maestoso

The two women bow

AUGUSTA: *p*

Mis-sus Ta-bor, I go out rare-ly, But when the

268

gov - er - nor an - nounced a ball to ho - nor Hor - ace, I thought I

(Cl.) (Fl.)

might at - tend. Am I wel - come? There is some - thing I must say. If

(Fl.) (Cl.)

BABY: *mf*

Allegro ma non troppo

you have come in an - ger, There is noth - ing to

(Fl.) (Vla.)

269

say. You've had your sat - is - fac - tion of me; Your friends have seen to

that. All these years — not one of them Has o - pened a door to

(Ob.) (Vl.) (Hn.) (Bn.)

mf AUGUSTA:

rall.

p

me. That was not of my do-ing. You must be-lieve me. They would nev-er ac-cept you

mf (Strg.) *rall.* *pp*

She takes Baby's face a moment in her bony hand.

an - y - way Have you been hap - py? Here - let me look at you.

a piacere *pp* *espress.* (Vl. con sord.)

Andante espressivo

Yes, you have been hap - py, Too hap - py, I fear. You see, my

(Hn.)

dear, a love that is larg - er than ev - ry day Of - fends most peo-ple. Most peo-ple

(Cl.)

live locked up in - side them-selves. The sight of love re-minds them of their nar - row-ness. Great

(Fl.) (Vla.) (Cl.) (Hn.)

Baby makes an impulsive gesture towards her.

BABY: *p*

love is free-dom and they fear it.

(Hn.) *mf* *p* (Fl. Cl.)

AUGUSTA: *p*

tru - ly re - pent an - y wrong I did you. The wrong was

(Fl.) *p dolce*

done long be - fore you came. I too - feared. love's free - dom. Now I am

rall.

old - and ill. I have learned this too late And must die in the pris-on - of my-self a -

(Solo VI.) *rall.*

Andante con moto

lone. — But I did not come — to

(Hn.)
(Trb.)

(Timp.) *f-p*
(Solo) *p*

(Strg.)

speak of this. I came to help you — To warn you a - bout

cresc. *accel.*

(Ob. Cl.)

cresc. *accel.*

(Tuba)

BABY:

274

AUGUSTA:

Allegro risoluto

Hor - ace. A - bout Hor - ace? — Sil - ver is done for,

(Fl.)
(Cl.)

f

(Bu.)

done for, done for. I have news to-day, from Wash - ing - ton, that the

Pres - i - dent will sign a bill to - mor - row that will

(Hn.)

275

fin - ish it for - ev - er.

Solo (Hn.)

p No use tell - ing Hor - ace Ta - bor, He won't lis - ten to me.

(Ob.)

p

mf BABY:
I have no head for bus' - ness.

(Solo Vl.)

mf

AUGUSTA: *f*
He knows what is best. What is

(Trb.)

f

276

best! Why, child, He's mort-gaged to the hilt. His

(Ob. Cl.)

(Hn.)

for - tune is on pa - per. Ev - 'ry - one knows that the

(Vla.)

(Bn.)

price of sil - ver Is half what it was ten years a -

(Vl.)

go. But still I read of noth - ing

(Hn.)

But his ex - trav - a - gance-es. His

(Vl.)

BABY: *p*

277 *calando* mon - ey run - ning out? He nev - er told me. He would

(Fl.)

poco rall. AUGUSTA: *p*

Meno mosso

be too proud. He loves sil - ver in the way he loves

you. Nei - ther one can fail him, he is

278 sure. But the age is chang - ing, A

dark time lies a - head. New powers are ris - ing And a

279 ti - ger moves in the heart of man. —

Più mosso

Save Hor - ace from his fol - ly! Make him

Horace enters

sell the Match - less Mine.

280

poco rall.

ff

Res-cue what you can be - fore it is too late. Sell the

Match

less

Mine!

(Hn.)

f

TABOR: Angrily to Augusta.

Au - gus - ta,

what are

you do-ing here? Is it not e-nough to turn

(Cl.)

(Trpt.)

half the town a-gainst me, Must you turn my dar-ling a

gainst me as well? Hor-ace, you

ff *BABY: mf dim.*

(Fl.)

(Hn.)

don't un-der-stand, Hor-ace! Sell the Match-less

Meno mosso *TABOR: mf.*

dim. (Trpt.) (Trb.) Tuba *mf*

Mine she says. It's made you rich e-nough, has-n't it, Au-

AUGUSTA: *p*

gus-ta? Hor-ace, it's too late for an-ger be-tween us.

(Hn. Strg.) *f* (Strg.) *p*

BABY: *p* *rit.*

Don't turn me a-way. Tru-ly, she came in kind-ness.

(Hn.) (Cl.) *rit.* (Sn.Dr.)

283 Allegro moderato

TABOR: *f*

The kind-est thing that she can do Is to

(Bn. Vlc.) *f* *p*

leave us in peace. Who asked her here,

(Fl. Trpt.) *poco a poco cresc. e incal.*

With all this talk of ru-in? I want

poco a poco più cresc.

284

noth- ing from her, Kind - ness least of all. She has

none to give. Ver - y well,

rall. *Andante maestoso* AUGUSTA: *ff*

(Trb.) (Hn.) *ff-p* (Timp.)

(Tuba) *molto marcato i tromboni*

Hor-ace. We have met for the ver - y last time. I shall not

p *poco rall.*

(Cl.) (Bn.)

285

rall.

f Allegro moderato

Augusta goes out.

trou-ble you a - gain.

(Br.)

Baby starts to follow her, but Tabor restrains her.

Più mosso

(Strg.)

TABOR: *Allegro*

BABY:

Stay with me, Ba - by. Hor - ace, Hor - ace, You should have

286

TABOR:

told me the wind was a - gainst us. On-ly for the mo-ment, Don't lis-ten to Au-

gus-ta. Sil - ver will rise And we will rise with it.

Meno mosso

BABY:

rall.

Don't you be - lieve me? Of course I be - lieve you.

Andante con moto

287

She takes off her necklace and ring.

Your way is my way. I've al - ways loved a gam - ble.

Here, throw these in the pot, This

gold and these jew - els.

Place. my bet on sil - ver

A - long with

288

yours. Ba - by, you're not scared?

TABOR: *mf*

BABY: *mf* All I fear is los - ing you. Then pro - mise

TABOR

(w.w.) *p*

me, no mat - ter what hap - pens, No

BABY: *p*

(Vl. Vla.) *p*

(Cl.)

mat - ter what hap - pens, You'll

TABOR:

al - ways hold on to the Match - less Mine.

(Cl.) *6*

(Hn.) *6*

BABY: 289 TABOR: *f*

Al - ways hold on to the Match - less Mine. There's a

trea - sure in the Match - less. You'll keep it

(Fl. Ob.)

(Trpt.)

f (Bn.)

(Timp.)

Calando BABY: *p cresc.*

al - ways. — Al - ways, I

dim. (Cl. 2)

(Hn.) *p cresc.*

Poco meno 290 *p subito* *p cresc.* *rall.*

pro - mise, al - ways. —

(Cl.) (Fl.) (Ob.) *Curtain*

p (Trb.) *ff dim.* *p* *ff*

(Timp.)

Scene Two
A Club Room in Denver 1895

In a cone of light from a hanging lamp, the green felt of a circular gaming table is stacked with poker chips, and splashed with playing cards. Tabor's four cronies are around the table in their shirt sleeves playing poker. As the light comes on they are intent on the game.

Andante con moto

Piano

(Vla.)
(Vlc.)

p
(Trb.)

(pizz.)

(Cl.)

cresc.

(Ob.)
(Cl.)

f

(Trpt.)
(Hn.)

p

(Bn.)

mf

(2901) (Vla.)
(Vlc.)

p

(Cymb.) *
(Trb.)

mf

(Fl.)

cresc.

(Ob.)

f

(Vln.)

(Vla.)

Curtain

(2902) (Bn.)

(Cl.)

(Hn.)

(Vla.)

p

① I'll raise you an-oth-er twen-ty. I'll stay. Three tens.

1.2. CRONIES:
3.4.

② (Shoving forward chips.)

③ Check. ④ (Shoving in chips.) I'll see you.

(2nd Crony slaps his cards down.)

② It's high-way rob-ber-y.

(The others throw down their cards as he takes in the pot.)

④ Straight spade flush to the wid-ow.

(A waiter appears with four seidels of beer.)

(Cl.)
(Bn.)

2902 A

(They pause long enough to be served.)

① Seen Ta-bor late-ly? Yes, he stopped by the of-vice to-day.

②

③ He

(Vl.)
(Vla.)
(Ob.)
(Vlc.)

came to see me too. Still play-ing the same old song on a sil-ver harp?

(Fl.) (Hp.)

Detailed description: This system contains the first two lines of music. The top line is a vocal line in bass clef with lyrics. The second line is a piano accompaniment in bass clef. The piano part includes a flute (Fl.) and harp (Hp.) part in the right hand and a bass line in the left hand. A circled number 4 is above the vocal line.

It's a shame a-bout Hor-ace. He just won't change with the times.

(Cl.)

Detailed description: This system contains the next two lines of music. The top line is a vocal line in bass clef with lyrics. The second line is a piano accompaniment in bass clef. The piano part includes a clarinet (Cl.) part in the right hand and a bass line in the left hand. A circled number 1 is above the vocal line.

Got to look sharp! It's dog eat dog. May-be

Got to look sharp! It's dog eat dog.

(Vl.) (Trpt.) (Hn.)

Detailed description: This system contains the final two lines of music. The top line is a vocal line in bass clef with lyrics. The second line is a piano accompaniment in bass clef. The piano part includes a violin (Vl.) part in the right hand and a bass line in the left hand. A circled number 2 is above the vocal line. The bottom part of the piano accompaniment includes parts for trumpet (Trpt.) and horn (Hn.).

2903

that one's get-ting too old to learn new tricks.

With e-lec-tions com-ing up He ex-

(VI.)
p

(Bn.) (Vla.)

pects a nom-i - na-tion. Kick him up-stairs. That's what I say. He nev-er will be gov-er-nor. They'll

④

May - be he'd set - tle for a judge - ship.

nev - er take his miss-us in the cap-i - tol.

①

(Vla.)

(pizz)

② *They laugh.* *p*

Ta-bor as a judge! Better look Better look

Bet-ter look, Bet-ter look

(Cl.) *mf* (Fl.) (Ob.) (Trb.) (Trpt.) *sp* *cresc.*

Tabor enters.
TABOR: 2904

Hel-lo boys! I thought I'd find you here. Mind if I

sharp! (With false cheer) Hel-lo, Hor-ace!

CRONIES: sharp! Hel-lo, Hor-ace!

f dim.

First Crony begins to deal.

join you? ①

Come on in.

(Fl. Ob.) *p* (Bn.) (pizz.) (Tuba)

Long as we're all to-gether, I've got a prop-o-si-tion to of-fer to you fel-lows.

(Cl.)
p
(Vl.)

The dealing slows up. They look at each other quietly.

Più mosso

Right now I'm in a squeeze. This e -
Fi - re a - way.
Sure Hor - ace,

(Vlc.) p
(Vla.)

2905

rall.

a tempo

lec-tion com-ing up tells the sto-ry once and for all.
Dog, it's dog eat dog.
Dog, it's dog eat dog.

(Vl.2) (Vl.1) (Cl.)
rall. mf a tempo

Me-Kin-ley and his big time back-ers want to knock the props from un-der sil-ver.

④ *rall.*
Looks like they'll do it this time.

(Strg.) *rall.* / R.H.

Allegro moderato

We can't take it ly-ing down. This coun-try is a sight too big to be

(Cl. Bn.)
mf

run by a bunch of bro-kers from New York.

④ *f*
If you can't beat 'em

(Trb. Tuba)
p

2906

Can't beat 'em, Join 'em!

Can't beat 'em, Join 'em!

(Hn.)

mf (Vla. Vlc.)

Poco più mosso

TABOR: *mf agitato*

The Match-less Mine will soon be rid-ing high and hand-some once a-gain. Back me

Shov'è out chips

2907

up, boys. Look here, I've got the

(Fl.) (Vl.)

p

(Hn.) (Bn.)

No response from the Cronies who face him stonily.

Ta - bor Block. I'll risk that.

(Fl.)

He shoves out more chips.

Poco Mosso

f b *b*

(Cl.) My hold - ing com - pa - ny,

(Cl. Vla.)

(Bn. Vlc.)

(Timp.)

More chips

My ship - ping com - pa - ny, (Trpt.) Ho - tels, rail - road stocks, my mer - can - tile stores,

(Vl.)

(Trb. Bn.)

2908 Tempo I° Shouts

The Cronies remain silent.

The whole kit and kaboodle!

(Ob.)

(Cl.)

ff

dim.

rall.

f a tempo

You can't turn me down, We've al - ways stuck to - geth - er while the

(Hn. Strg.)

p

f-p

f-p

f-p

f-p

(Tuba)

go - ing was good. Help me wea - ther out this storm till the wind blows our

f-p

f-p

mf

2909

way a - gain.

CRONIES: *mf* But we

Old man, I'd like to help you, But we

(Cl.) *mf*
(Trb)
(Hn.)

feel the pinch our - selves And the wind won't blow our

feel the pinch our - selves And the wind won't blow our

(Fl.)
(Hn.)
(Bn.)

way a - gain. Not like it used to.

way a - gain. Not like it used to.

(Hn.) *mf*

Detailed description: This is a page of a musical score for a song. It features two vocal parts and a piano accompaniment. The score is divided into three systems. The first system shows the vocal lines and piano accompaniment with lyrics 'way a - gain.' and 'Old man, I'd like to help you, But we'. The second system continues the vocal lines with lyrics 'feel the pinch our - selves And the wind won't blow our'. The third system shows the vocal lines with lyrics 'way a - gain. Not like it used to.' and 'way a - gain. Not like it used to.'. The piano accompaniment includes parts for Clarinet (Cl.), Trumpet (Trb), Horn (Hn.), Flute (Fl.), and Bassoon (Bn.). Dynamics include *mf* (mezzo-forte). The score is in a key with one sharp (F#) and a 4/4 time signature.

Meno

Not like it used to.

If you can't beat 'em, join 'em!

(Cl.) (Fl. Ob. Vi.) (Hn.)

2910 mosso

TABOR: Don't knuck-le un-der to those eas-tern mon-ey bags. There's a great man ris-ing out in the

West Who speaks for men like us, Bry-an, Will-iam Jen-nings Bry-an

(Trpt. Trb.) (Tuba Timp.) (Fl.)

rit. mf

West Who speaks for men like us, Bry-an, Will-iam Jen-nings Bry-an

Piu mosso

CRONIES: Bry-an! That fak-er Bry-an! that dem-a-gogue. You sure-ly would-n't sup-port

Bry-an! That fak-er Bry-an, that dem-a-gogue. You sure-ly would-n't sup-port

(Ob. Cl.) (Strg.) (Hn. Bn.) (Trpt.) (Trb.) (Tuba) (Timp.) (Cymb.)

2911

mf

He speaks for the peo - ple; he speaks for free sil - ver.

Bry - an.

Bry - an.

(Hn.)

(Fl.)

mf a tempo

(Strg.)

(Timp.)

Più mosso

He's the man who can lick Me Kin - ley

Ta - bor, are you out of your mind?

(Trpt.)

(Cl.)

(Timp.)
pizz.

mf a tempo

If the par - ty gives in to Me -

You can't walk out on the par - ty now.

(Cl.)

mf a tempo

(Hn.)

Pizz.

2912

Kin-ley and his back-ers, Ev-'ry-thing we stand for is lost. _____
 (Strg.)

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a long note on 'lost' with a fermata. The piano accompaniment features chords and a melodic line in the right hand.

② Più mosso

You can buck the par - ty, But I'll not do it with you. **f**
 CRONIES: **f**
 Nor

The second system includes a vocal line and a piano accompaniment. It also features instrumental parts for Oboe (Ob.), Bassoon (Bn.), and Trumpet (Trb.). The tempo is marked 'Più mosso' and the dynamics are 'f'.

poco a poco incalzando

f
 Nor I Ta-bor, Ta - bor,
 I. Nor I. Ta - bor, Ta - bor,
poco a poco incalzando **mf** *cresc.*

The third system continues the vocal and piano parts. It includes dynamic markings such as 'f', 'mf', and 'cresc.'. The piano accompaniment has a rhythmic pattern with accents.

mf Ta - bor, Ta - bor, You're cracked. You must be
mf Ta - bor, Ta - bor, You're cracked. You must be

The fourth system shows the vocal lines and piano accompaniment for the final part of the page. The dynamics are 'mf' and 'f'.

2913

They go out indignantly.

era - zy!

era - zy!

f *accel.*

(Trpt.)

(Trb.)

(Cymb.) x

Allegro risoluto

Turn tail and

ff

(Cl.)

accel.

ff

(Hn.)

(B Dr.)

(Cymb.)

run then. For - get when you worked the

Poco meno

mines. Dug the dirt with

bare hands to build the place you stand on. To

This system contains the first two lines of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are "bare hands to build the place you stand on. To".

keep that lit - tle pinch of earth You've

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "keep that lit - tle pinch of earth You've". The piano accompaniment includes a dynamic marking of *mf*.

cor - nered for your own, You're

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "cor - nered for your own, You're".

wil - ling, wil - ling to be

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "wil - ling, wil - ling to be". The piano accompaniment includes dynamic markings of *mf* and *rit*. The brass section (Trpt., Trb., Cl. Hn.) and timpani (Timp) are also indicated.

mf **Meno mosso**

lack - ies! Well, there's free men still who

This system contains the ninth and tenth lines of music. The vocal line continues with the lyrics "lack - ies! Well, there's free men still who". The piano accompaniment includes dynamic markings of *mf* and *rit*.

ain't scared the whole coun - try

(Fl.)

(S. Dr.)

o ver, Free men still who

ain't scared the whole coun - try o - ver.

cresc. *f*

cresc. *f*

2916

mf Più mosso

It's you who are the turn - coats.

(Trpt.) *mf* (Fl.) (Trpt.)

Sil - ver made you what you are, Yet you run, run like

(Cymb.) (Hn.) (Tuba)

bleat - ing sheep when there's trou - ble in the air. If you're too

(Tpt.)

scared - to stand your ground, There's oth - er's, oth - er's who

(Tpt.)

ain't! If you're too deaf - to lis - ten, - there are

(Ossia)

stentato

(Trb.) (Timp.)

mil - lions - more who will!

rit. a tempo

rit. sf a tempo

(2918) (Shouted) He sweeps the cards and chips from the table and strides out. Curtain.

Wait and see, Wait and see!

p cresc. **f**

(Timp.)

Scene Three

A sunny afternoon in 1896. The exterior of the Matchless Mine. The mine itself (which will be seen in a stark simplicity in the epilogue) is now hidden behind scaffolding and bleachers. The miners' wives are decorating the scaffolding with bunting as the curtain rises.

The center stage scaffolding is a speaker's stand, which is furnished with a lectern. The base of the lectern is adorned with a huge photograph of William Jennings Bryan. Below the photograph are the glowing initials: W. J. B. Other banners proclaim "Welcome to Bryan", etc.

The miners' wives are singing as they beautify the scene. They should be heard before the rise of the curtain. Baby Doe enters, followed by her two children and her mother. She is dressed plainly.

Allegro marziale

Piano *f*

291 WOMEN: *Singing on stage.*
mf

(Fl.) *la, la, la, la, la, la, etc.* *la, la,*

(Hn. / Trb.) *mf*

la etc. *la, la etc.*

(Strg.) *p*
(Cl. / Bn.)

292

Curtain

Musical score for measures 292-295. It features a vocal line and piano accompaniment. The piano part includes woodwinds (W.W.), violins (Vl.), and harp (Hp.). The tempo is marked *mf* and dynamics include *f* and *p*.

Musical score for measures 296-300. It features a vocal line and piano accompaniment. The piano part includes woodwinds (W.W.), violins (Vl.), harp (Hp.), flute (Fl.), and oboe (Ob.). The tempo is marked *mf* and dynamics include *f* and *p*.

Musical score for measures 301-305. It features a vocal line and piano accompaniment. The piano part includes clarinet (Cl.) and bassoon (Bn.). The tempo is marked *8va...* and dynamics include *f* and *p*.

293

Enter Baby, Mama and the two children.

Musical score for measures 293-298. It features a vocal line and piano accompaniment. The tempo changes from 2/4 to 4/4. Dynamics include *f*.

BABY:

La-dies, we must hur-ry now,

Musical score for measures 299-302. It features a vocal line for the Baby and piano accompaniment. The tempo is 4/4. Dynamics include *mf*.

WOMEN:

An - y mo - ment they'll be here. Ah! Ah

rall.

p (Hp.)

Poco meno

OLDER CHILD:

Why is there no school to - day? Mum - my, what's hap - pened? Why were all the flags a' - fly - ing?

(Fl.)

Tempo I^o

BABY: *mf*

Why were all the peo - ple shout - ing As we rode through town? It's all for Mis - ter Bry - an,

(Vl.) *8va.....*

(Hn. Bn.) *mf*

WOMEN:

CHILD: *p* Poco meno

Wil - liam Jen - nings Bry - an, hip, hip, hoo - ray! Who is Mis - ter Bry - an,

(Trpt.)

(Trb.) (Sn. Dr.) (Hp.)

rall. BABY: *a tempo*

Mum - my? Mis - ter Bry - an is a ve - ry great man, A

(Fl.)

(Vl.) *p a tempo* (Vla.)

(Vlc.)

cham - pion of the peo - ple. When he speaks he charms the

birds - off the trees. Blue - jays and mock - ing birds

296 Hush their tongues and lis - ten. E - ven the eag - les, the

gva.... (Bn.) (Solo VI.)

lord - ly bald eag - les with light - ning flick - er - ing in their eyes,

gva.... *rall.*

Meno mosso CHILD:

Flap down to hear a - bout the state of the un - ion. Tru - ly,

(Cl.) *espr.* (Ob.)

Allegretto marziale

BABY:

tru - ly. When Mis - ter Bry - an makes a speech, ev - 'ry - bod - y list - ens, Be -

(Fl.)

rit.

p. (W.W.)

cause, when he speaks, It is ev - 'ry - bod - y talk - ing. And

so, he is the wis - est man. So, he is the great - est man.

OLDER GIRL:

Ex - cept dad - dy! Ex -

(Ob.)

(pizz.)

(Hp.)

brevis

So, he is the best man in the whole U. S. A.

cept dad - dy. Ex -

gaa.....

(Hp.)

BABY: *molto rall.*

Al-ways ex-cept for dad-dy. But next to dad-dy is

cept - ing for dad - dy.

(VI.) (Cl.)

(Vla.) *molto rall.* *mf* (Hn.)

Mis-ter Bry-an and Mis-ter Bry-an is go-ing to be

3 3 3

(b)

299

Allegro marziale

BABY: pres-i-dent.

CHILDREN: *f* He's go-ing to be pres-i-dent.

WOMEN: He's go-ing to be

(VI.) (Fl.) *8va*

p cresc.

BABY and the WOMEN:
"They're coming, they're coming?"

pres - i - dent of this our might - y coun - try!

8va..... (Picc. & Trpt.) soli *ff* 8va.....

(Bass Dr.)

300

etc. 8va.....

(Trpt.)
(Trb.)

8va.....

8va..... "Hooray" etc.

(Tutti)

Tabor comes in at the head of the procession.

As Tabor moves to the platform he exhorts the crowd.

TABOR: *mf*
You

min - ers, doc - tors and you cow - pokes, You cit - y sharps and farm - ing

(Timp.)

folks, ————— You're not deaf and dumb and blind. Now it's time to speak your mind.

302

MEN CHORUS:*

Tell it to the na - tion Up - on e - lec - tion day! We're not deaf and

(Hn. Tuba) *mf*

dumb and blind. Now it's time to speak our minds And we'll speak it

303

next e - lec - tion day. Ev - ry - bod - y'd. bet - ter lis - ten 'cause we got a

9471 *If the Men's Chorus is small, parts should be doubled by women's voices *gva.*

304

lot to say. Vote for Bry - an

Doub - le - U - J - B, 'Cause he can't be bought and he can't be sold And he won't nail us to a

(Hn.)

(Trb.) (Tuba)

305

cross of gold! It's vote for Bry - an He's the man for me. And a

vote for Mis - ter Bry - an is a vote for lib - er - ty!

(Trb.) *mf*

306

TABOR:

Mc - Kin - ley's dogs have had their day 'cause sil - ver ore is

(Trb.) (Timp)

here to stay. — Let the mer-chants un-der-stand We're the ones who

(Trpt.)

built this land And we're going to run it Or— know the rea-son why.

(Ob. Cl.)

(Vl. Bn.)

(Trb. Tuba)

307

ALL: *f* Let the mer-chants un-der-stand We're the ones who built this land And we'll

(Vl.)

(Trpt.)

run it fair and square or die We will have a sil-ver stand-ard Or—

308

know the rea-son why.

Tabor goes offstage for a moment and returns with W.J. Bryan and the Mayor. The three greet some of the people and mount the speaker's platform.

309

WOMEN *f* CHORUS Vote for Bry - an, Doub - le - U - J - B, 'Cause he can't be bought and he

MEN *f* Vote for Bry - an, Doub - le - U - J - B, 'Cause he can't be bought and he

(Brass) *f*

can't be sold And he won't nail us to a cross of gold. Sil - ver Dol - lar

can't be sold And he won't nail us to a cross of gold. Sil - ver Dol - lar

310

Sez "in God we Trust", So it's Bry - an we will fol - ler as Mc - Kin - ley

Sez "in God we Trust", So it's Bry - an we will fol - ler as Mc - Kin - ley

(Trb.)

ff bites the dust. Bry - an, Bry - an, Bry - an, Bry - an, Bry - an, Bry - an,

ff bites the dust. Bry - an, Bry - an, Bry - an, Bry - an, Bry - an, Bry - an,

We want Bry - an, We want Bry-an, We want Bry - an, We want Bry-an.

We want Bry - an, We want Bry-an, We want Bry - an, We want Bry-an.

MAYOR: *(on platform attempting to introduce Bryan.)*

La - dies and gen - tle-men

Bry-an, Bry - an, We want Bry-an.

Bry-an, Bry - an, We want Bry-an.

La - dies and gen - tle-men

Bry-an, Bry-an, Bry-an, Bry-an, We want Bry-an, We want

Bry - an, Bry-an, Bry-an, Bry-an, We want Bry-an, We want

The mayor gives up with a shrug and motions Bryan to begin. He silences the crowd with a sweeping gesture.

allargando **Adagio** **BRYAN:**

Bry - an. *Crowd breaks into cheers.* Good

Bry - an.

ff *allargando* **Adagio** (Fl.) (Bn.)

peo - ple of Lead - ville, I beg of you to think of me — as one of your -

(Ob. Cl.) (Hn.) *p*

313

selves — And to for - bear ap - plause for the hum - blest cit - i - zen in

(2 Vl.) (1 Vl.) (Fl.) (Ob. Cl.) (Hn.) (Bn.)

p espr.

all the land When clad in the ar - mor of a right - eous cause is strong - er than all the

ff

hosts of er - ror. Ours is a cause as ho - ly as the cause of lib - er - ty it - self.

(Ob.) *p espr.*

Far, far great - er than the mere free coin - age of sil - ver is the prin - ci - ple we af -

(Vl. 2) (Vl. 4)

firm. We are not a nation, But a na - tion of na - tions. We are

(Trpt.) (Fl. Ob. Cl.)

mf

not a race, but a race of rac - es Weld - ed to - geth - er in the el - e - ment of free - dom.

cresc.

(Vln. W.W.) (Cl.)

cresc.

315 *Più mosso* Great applause. The little girl tugs at her applaud -

Nev - er, nev - er shall we bow down in wor - ship Be - fore the calf of gold!

ff *p* (Hn. Trb.) (Trpt. Trb.) (Timp.)

ing mother, shrugs, and runs up to the platform as Bryan is resuming *p* She carries a bunch of roses.

You min - ers, who go down and down in - to the ver - y

p (Cl.)

The child waits patiently beside him with the bunch of roses.

depths of earth to find there gleam-ing sil-ver, You are the sin-ews of our na-tion's strength.

(Hp.) (Hn.) (Cl.)

316

You har-dy pi-o-neers, who have made the de-sert to blos-som like the

(Fl.) (Cl.2)

The child tugs at his coatails. He sees the child. She curtsies low and hands him the roses.

rose Thank you my dear for this un-ex-pect-ed trib-ute.

ad lib. *espress.* *p* (Solo VI.) *p*

She grins at the crowd shyly and whispers in his ear.

What's your name, child? Well, Miss Ta-bor, your fa-ther is rich in -

(Fl.) *pp espress.*

317

He addresses the crowd.

Andante maestoso *mf*

deed to num-ber you a-mong his pos-ses-sions. Take Hor-ace

(vi) *mf* (Hn.)

Ta - bor now, Leg - is - la - tion made him poor, But no

(Fl.)

laws can break his spir - it, fight - ing here be - side us And our com - mon

(Trbs.)

318

cause is sil - ver Let this love - ly in - no - cent serve as your sym - bol.

(Ob.) (Trpt.) (Cl.) (Vic.)

Broad He reaches into one of the bags of ore banked about the lectern. *rall. molto* She laughs, brushes the dust from her

Child, I chris - ten thee "Sil - ver Dol - lar."

(Cl.) (Fl.) (Hn.)

hair and hides her face in Bryan's coat. Tabor steps forward and takes her from Bryan's arms.

p a tempo Come, let us build a fair - er E - den Up - on this

(Vi. Vla.) (Hn. Bn.) (Trb.)

con - ti - nent. The lion shall lie down with the lamb. A

lit - tle child shall lead us to break the heav - y shack - les of leg - is - la - tive

Meno mosso

tyr - an - ny. A - wake! A - wake!

Poco mosso

Drive the mon - ey lend - ers from the tem - ples of our land. Re - new the an - cient

cov - e - nant Be - tween man - kind and God, Be - tween man - kind and

Molto più mosso

ossia

God!

Bry - an! Bry - an,

Bry - an! Bry - an,

ff

321

Bry - an, Bry - an, Bry - an, Bry - an, Bry - an, Bry - an,

Bry - an, Bry - an, Bry - an, Bry - an, Bry - an, Bry - an,

7 *7* *7* *8va...*

Allegro maestoso

A procession is formed and parades jubilantly with cheering and banners waving. WOMEN: (in unison)

Bry - an. We are

MEN: (in unison)

Bry - an. We are marching to glo - ry with our ban - ners wav - ing high. We are

8va... *ff* (Trpt.)

322

march-ing to glo-ry with our fac-es to the sky. All en-e-mies we put to rout.

march-ing to glo-ry with our fac-es to the sky. All en-e-mies we put to rout.

Come on, throw the ras-cals out. Lis-ten to the peo-ple shout Bry-an!

Come on, throw the ras-cals out. Lis-ten to the peo-ple shout Bry-an!

(Shouting)

323

Bry-an!— Bry-an, Bry-an, Bry-an, Bry-an, Foe of the wick-ed and com-

Bry-an!— Bry-an, Bry-an, Bry-an, Bry-an, Foe of the wick-ed and com-

pan-ion of the blest, loy-al friend of the peo-ple And the sav-ior of the West.

pan-ion of the blest, loy-al friend of the peo-ple And the sav-ior of the West.

Come cit - i - zens and join our band Rise up joy - ful in the land March - ing on to vic - to - ry with

Come cit - i - zens and join our band Rise up joy - ful in the land March - ing on to vic - to - ry with

Some of the men raise Bryan on their shoulders.

Bry - an — To glo - ry and to vic - to - ry with Bry -

Bry - an — To glo - ry and to vic - to - ry with Bry -

rall. *a tempo*

rall. *a tempo*

324

Curtain

an. Wild cheering and shouting.

an.

(Timp.) *ff*

Allegro maestoso

(Cl.)

(Trpt.) *ff* (Hn.)

(Picc. Fl.)

dim. e allarg.

(Timp.) *ff*

attacca subito

Scene Four

Augusta's Study. A few weeks later.

When the curtain rises

Augusta is standing at the window of her room looking out, listening to the newsboys cry out the news of Bryan's defeat.

332

2 NEWSBOYS: (Off stage) *quasi parlando*

Ex-tra! Ex-tra!

(Fl.) (Ob.)

Piano *p*

(Hp.)

Ex-tra Re-pub-li-can land-slide Mc-kin-ley wins in a

Read all a-bout it. Bry-an de-feat-ed.

The voices go off in the distance.

walk! Ex-tra! Ex-tra!

Bry-an de-feat-ed. Ex-tra! Ex-tra! Ex-tra!

333 *Allegro agitato*

Augusta is visibly moved by the news and turns away from the window.

Curtain (Strgs.)

(Cl.)

Samantha enters (upper left), whispers to Augusta, then admits Mama McCord and goes off.

(Ob.)

sfz

Musical score for Oboe (Ob.) in G major, 4/4 time. The score consists of two staves. The upper staff contains the melodic line with various ornaments and dynamics, including a forte (*sfz*) marking. The lower staff contains the harmonic accompaniment.

MAMA: *p* **334** AUGUSTA:

Miss-us Ta-bor, For - give me. What can I

sfz *dim.* *p*

Musical score for vocal parts MAMA and AUGUSTA. The score is in G major, 4/4 time. It features two vocal staves and a piano accompaniment. The piano part includes dynamics such as *sfz*, *dim.*, and *p*. The vocal lines are marked with *p* and include the lyrics: "Miss-us Ta-bor, For - give me. What can I".

MAMA: AUGUSTA: MAMA:

do for you? I'm Liz-zie's ma - ma. Yes, I re - mem - ber. I've

(Fl.) *p*

Musical score for vocal parts MAMA and AUGUSTA. The score is in G major, 4/4 time. It features two vocal staves and a piano accompaniment. The piano part includes dynamics such as *p*. The vocal lines are marked with *p* and include the lyrics: "do for you? I'm Liz-zie's ma - ma. Yes, I re - mem - ber. I've".

Poco meno mosso

AUGUSTA: MAMA:

come here on a sad er - rand. Yes? Ta - bor is pen - ni - less.

(Hn.)

Musical score for vocal parts AUGUSTA and MAMA. The tempo is marked "Poco meno mosso". The score is in G major, 4/4 time. It features two vocal staves and a piano accompaniment. The piano part includes dynamics such as *p*. The vocal lines are marked with *p* and include the lyrics: "come here on a sad er - rand. Yes? Ta - bor is pen - ni - less."

335

Bry - an was his last hope. Now that is gone. They're tak - ing

(Vla.)

Musical score for vocal parts AUGUSTA and MAMA. The score is in G major, 4/4 time. It features two vocal staves and a piano accompaniment. The piano part includes dynamics such as *p*. The vocal lines are marked with *p* and include the lyrics: "Bry - an was his last hope. Now that is gone. They're tak - ing".

AUGUSTA:

ev - 'ry-thing from him ex - cept a worth-less mine or two. What is that to

MAMA: *p*

me? I thought you'd want to help him ac-count of the child-ren

336

He can't work as a la - bor - er with pick and shov-el.

Allegro agitato

Augusta is moved by this information.

Think of it, at his age!

AUGUSTA: *p*

337

MAMA: *mf*

Did he ask you to come? Heav - en sake

no! They'd kill me if they knew it. He and my Liz-zie are both proud as

(Hn.)

rall. AUGUSTA: **Allegro maestoso**

sin. Hor - ace told me to

(Hn. Strg.) *f*

(Trb.)

338

leave him in peace. Did you hear what he said?

(Cl.)

sf-p *rall.*

Meno mosso

"I want noth - ing from her -

(Fl.)

p

Kind - ness least of all. She has

(Fl. 8va)

ff

none to give"

ff

Andante

MAMA: *mf*

Will you for-give him? He has been hum - bled

(Fl. Cl.)

mf

(Strg.)

AUGUSTA: *mf*

And pun - ished e - nough. If he's so

hum - ble Then let him come here and ask me him -

(Brass) *p* (W.W.)

MAMA: *p*

self. If I was to do that He'd lose - the

(Fl. Ob.)

(Hn.) *p*

(S. Dr. Strg.)

340

last thing that keeps him go - ing my Liz-zie's re -

Più mosso - agitato

dim. spect.

dim. (Cl. Bn. Strg.)

AUGUSTA:

ff I can do noth - ing. *mf* I left Col - o - ra - do to

(Ob.) (Vl.) (Hn.)

341

MAMA: *p* close the last door on all that had been. Then you won't help him? I can't!

AUGUSTA: *p*

colla voce

Allegro moderato

MAMA: *f* It's all ver - y no - ble And it helps you to hold

(Cl. Bn.)

p

(Vlc. Bass)

AUGUSTA: *p*

on — to your dol-lars. You will ex-cuse me, I have - n't been

(Strg.)

(Hn.) (Bn.) *p* *agitato* e *incalzando*

MAMA: *ff*

well. Dol - lars that Ta - bor gave you too!

mf

AUGUSTA: *p*

Leave him in peace. That's what he

f-p *calando*

342

She sways and sits in a chair.

Allegro agitato

Mama moves toward the exit.

said.

strepitoso *ff* *dim.*

MAMA: *p*

I can see — I was a fool —

(Vla.) *espr. mf* *p* (Hn.) *p*

343

She goes 'out.

to come.

espress.
(Cl.)

Andante doloroso

AUGUSTA: *mf*

344

Au-gus - ta! Au-gus - ta! How - can you

mf espress
(Vlc.) (Hn.)

turn a - way? He was so dear to you when you prom - ised

345

al-ways to cher-ish him. What can have hap - pened?

(Vl. (Vla.)) (Hn.)

Can this be you, Au - gus - ta? Do you not know

Hor - ace Ta - bor? Is he less than a stran - ger?

rit.

(W.W. Strg.)

Allegro appassionato

Go to him now, Au - gus - ta Hold out your hand to

(Cl.)

(Trpt. Trb.) *ff* *trem.* (Hn. Bn.)

(Timp.)

346

mf **Più mosso**

him. For - get your pride; he is in trou - ble.

(Fl. Ob.)

(Trb.) *mf*

f *poco rall.* *mf* **Allegro appassionato**

Now your place is there be - side him. A - las the years have

(Ob.) (Hn.)

f *poco rall.* *mf*

347

twist - ed you. You are sick and old. Be kind - ly and be

(Fl.)

(Cl.) (Ob.) (VI.)

cresc.

mer - ci - ful Be - fore it is too late. Au -

(Trpt. cup mute) (VI.)

(Hn.) (Trb.) (Tuba)

ff rall. *a tempo mf*

mf *f - p a tempo mf*

348

Andante doloroso

gus - ta! Au - gus - ta! This - is your

(Ob.)

(Hn.) *espr.*

(Trb.)

poco rit.

fail - ure too! You bear his name. Al-though he has grieved you,

rit.

349

Andante espressivo

He still is part of you. All of the mem - o - ries,

(VI.)

(Bn.) (Vla.)

a piacere *rit.* *p a tempo*

mp colla parte *rit.* *p a tempo*

joys you had to - geth - er Can't be up -

(Hn.)

root - ed now They are twined in - side you.

(Cl.)

pp (350)

The years of bit - ter - ness, Years of emp - ti - ness and

(Fl.) *pp* (h)

pp *poco allarg. stentando* *f*

heart - break, All these must pass for - got - ten

cresc poco allarg. *f*

mf *lusingando*

now, Now that he needs you, Au - gus - ta.

(Ob.) *mf* *allarg.*

Andante appassionato *languido, col angoscia e sempre rubato colla parte*

Ta-bor, my hus-band! Ta-bor, my dear one! Why, why did you ev-er leave me?

(Fl. Ob.)

(Hn.)

Now at last, Now that Ta-bor needs Au-gus-ta, I should go but I am a-fraid.

(Vl.)

(Trb. Tuba)

(Ob. Cl.)

352

mf cresc. *molto rit.* *ff* *atempo* *Allargando molto rit.*

Ta-bor once loved me. Once a-gain I hear him call, — Call-ing on Au-gust-a, Au-

sub. p *molto rit.* *ff* *atempo* *rit.*

cresc molto

molto rit. piangendo

gust-a. But I can-not go.

(W.W. Hn.) *p* *molto rit.* *p cresc.* *ff*

(Tutti)

dim. *pp*

Curtain

(Tam Tam)

Act Two

Scene Five

The stage of the Tabor Grand Theater. 1899.

Allegro moderato

(Piccolo, Solo Vl.) (353)
(pizz. Strg. Piano)

Piano

(Trpt.)

(Bass Dr.) (Cymb.) (Ob.) (Cl.)

(Hn.) (Trb.)

(Hn.) (355) (Bn. Tuba) (Tam Tam)

STAGE DOORMAN:

mf Hey mis-ter! You come back! You ain't got no right in here. *molto rall.*

(Strg.) *f* (Hn.) (Bn.) *molto rall.* (Timp.)

Andante con moto

TABOR: *mf*

This is the Ta - bor Grand The - a - ter And I am H. A.

(Fl.) (Cl.) *mf* (Trb.)

356

Dou - ble - U Ta - bor. Who else has a great - er right To

(Vl.) *p* (Bn.)

STAGE DOORMAN: *p*

take a bow up - on this stage? Mis-ter Ta-bor? I'm sor-ry! In this dark,

(Strg.) *p trem.*

357

Af-ter all these years, I did - n't know you. No - bod - y knows me.

TABOR: *f*

(Vla.) (Cl.) (Hn.) (Tuba)

Più mosso (in slow 2)

STAGE DOORMAN: *p*

TABOR: *p*

What can I do for you, sir? I want - ed to

(Cl.) (Vla.) (sim.) (Hn.)

358

take a long, long look a - round. I dreamed up this

(Ob.)

place my - self, Im -

port - ed them cher - ry - wood pil - lars from Ja - pan and ma - hog - a - ny

(Fl.) (Hp.)

359

from Hon-dur - as, Car - pets from Brus - sels And

(vi.)

(Hn. Bn.) (Cl.)

tap - es - tries from Par - is, France. It's a

rall. (in 4)

cresc.

f

Tempo as in Act I

bang up job if I say it as should-n't; Smart as an-y op - ryhouse you're

A spotlight suddenly strikes a pompous politician figure who stands with a watch fob glittering in his hand.

Allegro maestoso

POLITICIAN: *f*

like - ly to see. To mark the o - pen - ing

(Trpt.) (Ob.)

(Trb.) (Tuba)

f

360

night of this glo - ri - ous pal - ace of the arts, The cit - i - zens of Den-ver pre -

sent to Hor - ace Ta - bor This el - e - gant watch fob of pur - est

(Politician light out)

TABOR: *p*

gold. Not gold, not gold. It should have been

DOORMAN: *p*

TABOR: *pp* 361

sil - ver! I don't fol-low you, Mis-ter Ta-bor. I told him not gold, but

rall.

DOORMAN: *Looking around*

(Politician spot on)

POLITICIAN: *a tempo*

f

sil - ver. Told who? It re - pre - sents the

rall.

pp

mf

a tempo

his - to - ry of our ben - e - fac - tor. Hor - ace Aus - tin War - ner

362

Ta - bor was born On No - vem - ber twen - ty six, eigh - teen thir - ty. In the

(light on politician goes out)

AUGUSTA:
(A woman's voice is heard)
ff shrill

lit - tle town of Hol - land, Ver - mont. Hor - ace!

(Cl.)
(Vi.)
(Vla.)
(Hn.)
(Vlc.)
(C.B.)

TABOR: *p*

DOORMAN:

Più mosso

Yes maw! Mis - ter Ta - bor! You must be tak - en ill. I'll

363 Andante

He runs out.

TABOR: *p*

go and get some help. The

(Celeste)
p
(Vlc.)
(C.B.) *f-p*

cat - tle are a - sleep in the sun - Ev - 'ry - thing so green and still And the

meet - ing house lifts a white stee - ple to the sky, like an ac - cus - ing

(Celeste, Vl.)

p

AUGUSTA: (*light comes up on Augusta, A black hooded figure appears dimly.*)

Allegro TABOR: (*In a loving voice*)

fin - ger. Hor - ace, come here! It's maw.

(364) (Cl. Vl.)

(Bn. Strg.) *f* *p*

Tabor rushes towards the figure The figure suddenly slaps him in the face with angry force. Tabor cringes like a struck child.

I'm hap - py to see you, maw!

(Slap) Più mosso

(Augusta) FIGURE: *f*

Fight-in' in school a - gain And steal - in' too, I

(Cl.) *ff* (Trpt.) *f-p*

(365)

hear. You're the im - age of your Paw, A worth - less no - ac - count. Why can't you

(W.W. Hn.)

be like your bro-ther Lem, A hard work-ing god fear-ing man. But

(Trpt
Trb)

no, you're like your paw, Jack o' Dreams drowned in whis - key.

(Picc.
Fl.
Ob.)
(Hn.)

He tries to embrace her, but she suddenly throws back her bonnet and turns. It is Augusta that we see, but younger and gayer in appearance.

Meno mosso

(Strg.
S.Dr.)

366 Slow waltz (in 3)

TABOR. (Bowing)

Good af-ter-noon, Miss

(Celeste)
(Vcl. solo)
(Hp.)

AUGUSTA: *p*

Pierce. You may call me Au - gus - ta. We've

TABOR: *mf*

known each oth - er a year now. Au - gus - ta! Au -

367

AUGUSTA: *mf*

gus - ta! Named for the cit - y of my birth. How do you like Au -

TABOR: *p*

gus - ta, Maine? I like the cit - y, but e - ven

368

p

more do I prize its love - ly daugh - ter.

Mam, I'm just a stone cut - ter work - ing in your fa - ther's quar - ry.

369

mf

But I've got i - deas _____ in my head. _____ I'm goin' to be some-one,

mf (Hn.)

Augusta's four friends appear.

Some - day soon!

p (*archly*)

1, 2

AUGUSTA'S FRIENDS: To be some - one and get some-where You need just

p

3, 4

To be some - one and get some-where You need just

(Trpt.)

(pizz.) *f*

AUGUSTA'S FRIENDS: 1, 2, 3, 4

one i - dea: _____

1, 2: *p*

Mar - ry the bos - ses' daugh - ter!

(W.W. Strg.)

Augusta's friends disappear.

A brief march. Augusta and Tabor join hands and march downstage. Spotlight again falls on politician.

370 **Allegro maestoso**

(Fl. Ob.)

f (Strg.) (Trb.)

POLITICIAN: *mf*

This tab-let on the fob shows the trek west-ward, As Ta-bor came this

TABOR: *f*

way. Came out to the west-ern land through the Kan-sas ter-ri-to-ry-Pick and shov-el

(Cl.)

(Trb.) (Tuba) (Hn.)

371 Tabor's four cronies appear.

in my hand, In a search for fame and glo-ry!

(S.Dr.)

(Light out on politician, Light up on cronies)

AUGUSTA: *mf*

TABOR: *mf*

You will sign a pledge, Hor-ace, Much wine maketh a man mad. I

TABOR'S Dig, you go-phers, dig them holes. Dig a-way to

CRONIES: Dig, you go-phers, dig them holes. Dig a-way to save to

(Fl.) (Trpt.) *p* (Pizz.)

AUGUSTA:

prom-ise. You will not squan - der mon - ey.
 save your souls. There's - moun - tains ga - lore of
 save your souls. There's - moun - tains ga - lore of

(Cl.)
 p (Hn.)
 6

TABOR: mf

A pen - ny saved — is a pen - ny earned. I prom-ise.
 sil - ver_ ore Col - o - ra-do.
 sil - ver ore out there in Col - o - ra-do.

6
 f 3

372 A fiddle tune. Stamping feet. The saloon girls come out and dance with the cronies.

CRONIES: Più mosso
 Yip - pee!

(Trpt.)
 (Trb)
 (B.Dr.)

Tabor joins them

First system of piano accompaniment. Treble staff contains a melodic line with eighth notes. Bass staff contains a rhythmic accompaniment with chords and single notes. Dynamic marking *f* is present.

and swigs from a whiskey bottle.

Second system of piano accompaniment. Treble staff continues the melodic line. Bass staff features a more active accompaniment. Dynamic markings *ff* and *sf* are used.

373

Third system of piano accompaniment. Treble staff continues the melodic line. Bass staff features a more active accompaniment. Dynamic markings *sf* and *(Hn.) sf* are used.

AUGUSTA:

TABOR:

rall. e dim.

Vocal and instrumental score. AUGUSTA: *f* Hor - ace! You have bro - ken your prom - ise! TABOR: *rall. e dim.* Yes, my dear. Instrumental parts include Trb. (*f*), (Ob.) (Vl.) (*colla voce*), and (Timp.) (*f*).

(Light fades out on cronies, saloon girls and Augusta)

Allegro maestoso

POLITICIAN:

f

Vocal and instrumental score. (Spotlight on Politician) Now, here's the store where he. Instrumental parts include (Cl.), (Bn.) (Vlc.), and (C.B.).

pass - es so man - y of his years. Here are the

steps of a gold - en lad - der. I tell you I ain't

(374) *(Politician light out)*
TABOR: (Angrily)

(S.Dr.) *f dim.*

Miners appear in the shadows.

meant to sit be - hind a coun - ter tot - ing up fig - ures

(pizz.) *p*

I want to movemoun-tains, rip up the lodes. I ain't no stur - dy mer - chant, I'm a

rit.

rit.
 (Trb.)
 Tuba

Broad Più mosso

TABOR: *f*

Musical staff for Tabor, featuring a series of rhythmic eighth and sixteenth notes in a G major key signature.

Pan-Han-dlin' Man! Au-gus-ta, you tot up the fig-ures; I'm go-ing up with Hook and

Musical staff for Miners, starting with a *ff* dynamic marking and a half note rest.

Pan-han - dlin' man!

MINERS:

Musical staff for Miners, continuing with a *ff* dynamic marking and a half note rest.

Pan-han - dlin' man!

Piano accompaniment for the first system, including parts for (Trpt. Trb.), (Timp.), and piano.

375

Musical staff for Tabor, starting with a circled measure number 375 and an *accel.* marking.

Rische. Gon-na stake out Lead-ville! Gon-na dig up Fry-er Hill!

Piano accompaniment for the second system, including parts for (Cl.), (Hn.), and piano.

Allegro vivace

ff

(quasi parlando)

Musical staff for Miners, starting with a *ff* dynamic marking and a half note rest.

The Miners shout

Wow!

He's struck it!

Piano accompaniment for the third system, including parts for (Hn. Trb.), (Timp.), and piano. Features triplets and a *ff* dynamic marking.

Ten thou - sand a week,
 Struck the lit - tle Pitts - burg.

(w.w.)

Twen - ty thou - sand a
 Struck the Chry - so - lite!

(Trpt.)

376
 week. The
 Struck the New Dis - cov - er - y.

(Trpt.)

dives and the Winn - e - muc - ca Count up the mil - lions!
 Count up the mil - lions!

(W.W. Strg.)

TABOR: (*Wildly*) (*Saloon girls and entire chorus appear in shadows.*)

ff

Build me a bank! A big sa-loon! Gon-na be gov - er -

(Trpt.)

ff (Cl. Hn. Strg.) *colla voce*

(Trb.)

(Trpt. flutter tongue)

nor! May-be Pres - i - dent!

(W.W. Hn. Strg.)

(377) (*Light comes up on chorus in background.*)

Allargando *ff* Andante con moto

FRIENDS, SALOON GIRLS: Ta - bor owns the big ho-tel.

CHORUS: CRONIES, MINERS: *ff*

Ta - bor owns the big ho-tel.

(Piano) *ff* (Brass) (Cymb.)

L.H.

Ta - bor owns the bank as well. Ta - bor

Ta - bor owns the bank as well. Ta - bor

L.H.

owns the whole dam town!

owns the whole dam town!

(Trb. *mf*)
Tuba *mf* 3

(Spotlight Politician) POLITICIAN: *f*

And here at the top is the

Ta - bor Block and the Ta - bor Grand

(Politician spotlight fades, chorus light stays.) Andante maestoso

which we ded-i-cate to-night.

rall. CHORUS: *ff*

The Op'-ra House, a

The Op'-ra House, a

379

un-ion grand of cap-i-tal and la-bor,

un-ion grand of cap-i-tal and la-bor,

Long will the state-ly struc-ture stand, A mon-u-ment to

Long will the state-ly struc-ture stand, A mon-u-ment to

Ta-bor. So fleet, so fleet the works of man. the

Ta-bor. So fleet, so fleet,

(Cl.) (Fl.) (Ob.) (Bn.)

380

works of man. Back to the earth a-gain. An-cient and ho-ly things,

Back to the earth a-gain. An-cient and ho-ly things Fade like a

rall. mf p

rit. Adagio *p* (Augusta light fades in. Chorus light fades out.)

You are goin' to die, Hor-ace Ta-bor And you die a

rit. like a *dim.* dream.

Fade like a dream, a dream.

Fade like a dream, a dream.

rit. *dim.* dream, like a dream.

p (Cl. Bn.) *f*

AUGUSTA: TABOR: *p*

fail - ure. How can a man meas - ure him - self? The land was

(Tam Tam) (Str.) *p*

(Timp)

grow - ing and I grew with it. In my brain rose build - ings yearn - ing toward the

381 *mf*

sky, — And my guts sank deep in the plung - ing mine shafts My

(Fl. Cl.)

(Bn.)

cresc. *rall.*

feet kicked up gold dust wher-ev-er Idanced. And when - ev-er I shout-ed my name I heard a

f (Hn.) *cresc.* *rall.*

ff a tempo *AUGUSTA:*

sil - ver ech-o roar in the wind. Your name will thin like a

ff a tempo

p *TABOR: Più mosso*

whis - per in the wind. There's some-thing-won't let me die, — Won't let the

p (Hn.)

(382)

dark eat up all of me. — One thing none can take a - way — My

f Ba - by Doe, my beau - ti - ful Ba - by Doe. And these two flow - ers of that love Will *p*

W.W. Hn.)

The two children from Scene Three appear.

AUGUSTA: *mf*

be my re - mem - brance In the land. E - liz - a - beth will run a -

(Trb.) *p*

(Tam Tam)

The older girl runs out.

383

way, Will change her name so none will call her Ta - bor.

(Fl. Cl.) *mf*

(Hn.) *mf*

Allargando

TABOR: *mf*

But here's my true girl. Here's my mem - o - ry made

(Ossia) *f* *mf* tempo (quasi parlando)

flesh, Sil - ver Dol - lar, Rose - ma - ry

(Trb.) *mf - p*

(Tuba Timp.)

384 AUGUSTA *p*

Sil-ver Dol-lar Ech-o Hon-ey-maid Ta-bor. Look a-cross the years and see her

CHORUS: *mf*

Sil-ver Dol-lar Ech-o Hon-ey-maid Ta-bor

(Light on Augusta and small child fades out. Light comes up for Silver dollar and her escorts with chorus in background.)

Allegro moderato *a piacere* **Jazz style (Slow Blues)**

A half naked woman in garish flapper clothes staggers in between a race track tout and a sailor. She is drunk. She sings in blues fashion.

as she will be.

(Trpt. wa wa mute)

(Trb. mute)

p (pizz.)

(C.B.)

SILVER DOLLAR: *mf* 385

Come down moon-shine. What will to-mor-row bring?

Come down moon shine. What will to - mor - row bring?

It may bring win - ter and then it may bring spring.

386

Me and the weath - er can't get to - geth - er, So keep on

(Vic.)

mov - ing fast - er, fast - er, fast - er, fast - er,

8va

accel. (She exits) CHORUS: *mf* *cresc.*
fast - er, fast - er. Fast - er, fast - er, Fast - er, fast - er.

(Trpt.)
f-p *cresc.*

accel.

(Silver dollar and chorus light fades out.)

TABOR: *ff*

387

Allegro ma non troppo

Oh God!

Ain't there nev - er no one, noth - ing, no how, no where, no time, not

dust in the hands? Ain't there some-thing, some-one, some-

where, some - time that some - how I can hold on to? Look at

me, Hor - ace. You see me through your eyes. You do not see me tru - ly

TABOR: **Meno** (389)

p

— as I was. Noth-ing, no - how, no time,— no where.

(Augusta fades out.)

Andante appassionato

*Baby enters led on by the old stage doorman.

BABY: (Off stage) *p* TABOR: *p*

Hor - ace! Noth - ing, No where, No time!

(Hn.) (Fl. Cl. Vi.)

pp (Bass Dr.) *mf* (Trb.)

BABY: *mf* TABOR: *mf*

Hor-ace, Hor-ace, they told me you were ill! Ba - by, Ba - by, have you

Doorman leaves.

(390)

come to tell me I have failed you, failed you as

(Hn.) *f*

*Baby is dressed in a black cloak and a hood which conceals her hair.

She takes him in her arms.

BABY: *p*

TABOR:

Dear-est, I have come to take- you home.

well?

There's

(W.W.
Hp.)

(Bn.)

391

tears on your face.

I can touch the tears.

Then you are

(Cl.)
(Strg.
Tuba)

cresc.

(Hn.)

poco rit.

a tempo

f
No-

real!

What have you to

say of her?

You can-not di- vide us.

ff

poco rit.

a tempo

one can di- vide us.

I will al-ways walk be- side, you.

And you'll re-

dim.

(Hp.)

(Fl.) *8va*

mf

392

p And I'll re - mem - ber you,

mem - ber me

mf Al - ways and for -

8va. (Ob.) *p* *mf* (Fl.)

mf Al - ways - and for - e - ver.

e - ver?

rall. e dim.

(Cl.) *rall. e dim.*

(Tabor slumps)
a tempo p

You look so wear - y. Rest a lit - tle. It's

(Solo Va.) *p espr.*

(Trpt. Trb.) *f-p*

(Timp. Vlc.)

393

pp She kneels beside him

been a long day. Hush! close your

p You were al-ways the real thing, Ba - by.

(Cl.) *pp* (Bn.)

Tabor prone. Baby covers him with her cloak.

During the first verse the light gradually fades out on Tabor.

eyes. Rest. —

pp rall. The on - ly real thing. — *a tempo*

rall. *a tempo* *p espress.* (vl.)

p Andante tranquillo

Al - ways through the chang - ing of

p dolce (Hn.)

394

sun and shad - ow, time and space, I will walk be - side my

love in a green and qui - et place.

Proof a - gainst the forms of fear, No dis - tress shall

(Hp.) *mf*

395

al - ter - me. I will walk be - side my dear, clad in love's

bright her - ald - ry. Sound the bat - tle's

Baby rises. mf Camina un poco

loud a - larms. An - y foe I shall with - stand.

(Cl.)

396

sempre carezzerole e rubato

In the cir - cle of his arms I am safe in Beu - lah

Land. Pas - sion fades when joy is spent.

(Fl.)
(Ob.)

(Hn.)
(Bn.)

Lust is lure for gold and crime. Beau - ty's kiss is

(Cl.)

397 tran - si - ent. Love a - lone is fixed in time.

rit.
cresc.
rit.

f She puts back her hood revealing her hair which is white. *risoluto*
Death can - not di - vide my love, All we sealed with liv - ing

(Ob. Cl.) (VI.)
(Hr. Trb.)
(Timp. Trb.)

vows. Warm I'll sleep be -

398 side my love. In a

(Trb.)
(Tuba)

rall.

cold and nar - row house.

p a tempo *During this scene she comes up stage where the shaft of the Matchless Mine is revealed.*

Ne - ver shall the mourn-ing dove Weep for us in

(Vl.) (Fl.)

p a tempo

(Hp.)

ac - cents wild. I shall walk be - side my love, Who is

399

hus - band, fa - ther, child. As our earth - ly

eyes grow dim Still the old - song - will be - sung. I shall

change a - long with him, So that both _____ are

400 *She is standing in front of the shaft.*
 ev - er young, Ev - er

8va
 (W.W.)
 pp
 (Hn.)

young. *rall.* *Curtain*


(Strg.)
rall.
 (Hn.)

End of Opera

ERRATA

The Ballad of Baby Doe

Page 81 - 1st system, 1st measure;
on 3rd beat - B \flat in bass, not (b)

Page 98 - 3rd system (180):
2nd measure in piano 

Page 179 - 4th system, 2nd measure:
on 4th beat - F \flat in tenor part

Page 200 - 3rd system, 1st measure:
on 3rd beat - B \flat , not b

Page 206 - 3rd system:
both staves of piano in treble clef

3rd system, 1st measure:
on 3rd beat - F \sharp

Page 211 - 2nd system, 1st measure:
on 1st beat - C \sharp in bass