ACT II.

Minnie's Dwelling.

It consists of a single room above which is a loft where trunks, empty boxes and various things are neatly piled up. The room is papered according to the taste of the period. In the centre, at the back, is a door opening on to a short landing, on the right and left of the door, two windows with curtains.

Running along on one of the walls is the bed, with its head underneath the room formed by the loft. It is half-covered with a canopy of flowered cretonne. At the foot of the bed a small table, with land-basin and water jug, also a bureau on which stand various feminine toilet accessories.

On one side, at the back, a pine wood wardrobe, on the door of which a dress, a hat and a shawl are hanging from a hook. Close by, a low fireplace, on the mantelshelf of which stand an old clock, an oil-lamp without a globe, a bottle of whisky and a glass. Another three-shelved bracket close to the hearth, holds plates, pot, kitchen utensils. In front of the hearth, a bear skin. Almost in front of the door, rather nearer the fireplace, is a table laid for one, with cream, biscuits, a tart, some slices of meat and a sugar basin, a lamp on the table. Between the table and the fireplace is a rocking-chair, made out of an old barrel cut in half, and set on two half-moon-shaped pieces of wood. Some other leather chairs about the room. The walls are hung with old oilographs and many other quaint objects.

Only one hour has elapsed since Act I. The wind is whistling outside; the panes are covered with frost.
Act II.

When the curtain rises, Wookie is squatting on the floor, near the fire, her papoose on her back in a portable cradle. She is dressed in a cloth cape, and beneath that is a red cotton petticoat. Her cape is open at the neck and turned down; it is tied round the waist with a red fringed sash. Buck-skin mocassins; her hair parted in the middle, falling in two plaits tied with a ribbon.

Round her neck she wears a number of strings of glass beads in various colours and red and white striped. Silver ear-rings and bracelets. She is young, sweet-faced, plump, supple and voluptuous; the regular type of an Indian squaw. Her eyes are small and beady. In a soft monotoneless voice she sings a lullaby to her baby, rocking it on her back.

Allegretto moderato \( \frac{4}{4} \cdot 100 \)

\[ \text{Curtain.} \]
"Grant, O Sun-god, grant thy pro-
"Il mio bimbo è grande e pic-

(Viols.)

-Wockle-
tec-tion, Guard this in-no-cent in-fant sleep-ing, Star-ry guard-ian ev-
er-ci-no, è pic-ci-no sta den-tro la cu-na, è gran-dee to-cu la

-Wockle-
joy-ful, Faith-ful Moon-gods ev-er watch-ful. Hao, wa-ri! Hao,
lu-na, to-cu la lu-na col suo di- ti-no. Hao, wa-ri! Hao,
Wowkie.

Billy. (coming in, grants a greeting.)

Wowkie. (points to the table.)

Wowkie. (passively)

Billy. (sits down indirectly by Wowkie.)
Wowkle. (Heavy silence of the two Indians.)

Billy.

Your father give how much for wedding?
Co-sa da-re too pa-dre per noz-ze?

Wowkle.

Me not know.
Non sa pe re.

Billy.

Billy dare four quattro
Wowkle: Better we

Well to your father, and give a blanket....

Billy: Keep blanket for to cover baby....

Wowkle: Un poco sostenuto.

Billy: (rising.) To mor row we go sing in church:

My

Un poco sostenuto.
(recognizes the tone with a grant of satisfaction she settles up to Billy, and shoulder to shoulder, she sings with him, rocking herself to and fro.)

Wowkle.

Billy.

Wowkle.

Billy.

Wowkle.

Billy.
Wowlie.

— _per-ish in um hour!_ 

__in-tri-sts-se e muor!__

_Then we get mar-ried; get lots head and__

_Dopo spo-sa-re: a ve re per-le e__

Billy.

— _per-ish ia um hour!_ 

__in-tri-sts-se e muor!__

_Wowlie._

_a tempo come prima_

Billy. *Ugh.... Ugh....*

_whis-ky! whis-ky!_

_a tempo come prima_

(Minnie appears in the doorway; as she comes in she holds the lantern up high; the light flashes on the faces of the two Indians. She wears a red cloak over her first-act dress.)

Billy. *Rises.*

_Here come the mis-sis! Ec-co pa-dro-na!_
Minnie. (quickly) 
• Bil-ly, have you fixed it? Bil-ly, è fìs-sa-to? Sta-be-ne. Va vi-a! (exit.)

Billy. That's right. Now go! To-mor-row....
Du-ma-ni.....

Minnie. (to Wowkle.) a tempo

Wowkle. This eve-ning, Wow-kle, sup-per for two.
Sta-not-te, Wow-kle, ce-na per du-e. p

Come a. Al-tro vo.

Minnie. (hangs her cloak on the hook.)

- noth-er? Ugh! Nev-er be-fore.
- ni-re? Ugh! Mai pri-ma d'o-re.

II8483
Minnie.

"What's the time?"

---

Minnie.

'(sees the stockings hanging up and snatches them down, tapping Wowkle on the shoulder.)

---

Minnie. (pops the stockings into a chest. Wowkle puts the plates on the table. Minnie looks round.)

---

Wowkle, where have you put my

---

Minnie.

(takes the pistol from her bodice and puts it in the chest. Puts the roses in her hair, looking at herself in the mirror.)

---

Wowkle. (points to the bretas, with her accustomed grunt.)

---
Minnie.

And ba - by, how is he?

L' bim - bo co - me sta?

Has Bil - ly hon - est - ly told you?

Bil - ly deu - re - ro tha det - fo...

Wowkle.

We get mar - ried.

Noi spo - su - re.

Minnie. (throwing Wowkle a ribbon.)

Here! for ba - by!

To! for bim - bo!

(Wowkle folds up the ribbon)

espressivo
and goes on with her preparations. Minnie has taken a pair of white slippers from the chest!

Minnie.

Now I’m going to wear these.

(sits down on the floor, quickly takes off her shoes and begins to put on a slipper)

Minnie.

These slippers from Monterey.

If only I’m

able to get inside ’em!

Minnie.

Oh! they are tight! Oh! how tight!

How

113483
Minnie. (now the other slipper is on too)
She gets up and walks, limping a bit.

Look at me:
Guarda-mi:

Meno mosso.
dolcemente

(goes to the bureau) (with a pleased air)

How do you think he will like 'em?
credi che gli piacevano?

Meno mosso. I've got a fancy he'll
dolcemente Vo glio vestirmi

Minnie.

Like me in my best bib and tucker,
In most of festa,
tutta da capo a

Minnie.

(drapes the shawl round her shoulders and looks in the mirror)
poco ral.

Well, I'm really not
Non sono tanto
tan to poco rall..

Non tut tuto

113483
Minnie. (purs Eau de Cologne on her handkerchief)

ug-ly. Now I'll scent it. See?
brut-ta. Anche il profu-mo. Ve-di?

My gloves too. E i guan-ti...
av tempo rit. a tempo

2'd act.

(looking at herself again, busy and happy, and turning to Wookle)

I haven't worn them for quite a year! Think it looks a bit too
E piu'd'un an-no che non li metto! Non sa-rov poitrapo e-tu.

(a knock outside) (starts)
dress-y? Wowkle, Wowkle,
-gan-te?

Johnson. (behind)

Hello! Hello! Hello! Hello!

-call...

1134883
Moderato mosso un poco agitato.

Minnie. (does up her bodice in haste, pulls up her stockings.)

Here he is!
è già qui!

Moderato mosso un poco agitato.

Wrinkle watches from behind the curtain. Minnie goes to open the door.

Minnie. (near the bed, very embarrassed)

Johnson. (appears in the doorway with a lantern, in his hand. He wears a fur coat.) (coming in)

Good evening! Buona sera!

Hello! Hello! Going out? U-sei-vate?

Mino (quasi andante)

Minnie. (dreadfully confused)


Johnson. (puts lantern on table) accelerando

113483
Allegretto mosso.

Minnie.

Wowkle.

(leans back, frowning)

(shuts the door)

Johnson.

(about to embrace Minnie) (turns, sees Wowkle)

Why how pretty you're looking!

Come sie-te grazioso!

Allegretto mosso.

Minnie.

(offended)

Johnson. (to Minnie)

That's quite a -

Basta co -

I beg par - don, I had not time to notice.....

Per-do-na - te. Non a - ve-vo os-ser - va-to.....

Minnie.

-si, Mister John - son, no need for more ex - ces - es.

Johnson.

(F au ti)

I saw you Mi - sie-te ap -
Minnie. (still rather baffled; sits at the table near the fireplace)

Are'nt you go-ing a lit-tle bit too quick-ly?

E' un an-da-re un po' tropppo per te con-te.

standing there, so love-ly.
pur-sa co-si bel-la.

14

Minnie. (serious)

John-son (going up to her)

Are you

I hope you'll for-give me.

Vi pre-go scu-sa re...

Minnie.

(sor-ry?

-ti-to?)

John-son.

(joking)

No!

No!

con slancio

m.s. cres. molto

(Minnie, with head bent down, looks up at him from under her lashes, meets his glance and blushes. Waaake puts out Johnson's lantern and stands it on the floor. She takes the papoose from her shoulders and puts it in the cupboard.)
Minnie. (sighs assent)

Johnson. (pointing to his coat)

Minnie. (takes off his fur coat, and lays it with his cap on the seat by the door) (goes up to Minnie with outstretched hand)

Thank you. 
Grüzie. 

Are we friends? 
Amiti - er?

Minnie. (vanquished, smiles and gives him her hand. Then she remains in a pensive attitude)

Johnson. 

What are you. 
Ohe pen -
Minnie.

Johnson.

I've been thinking...
Un pensiero...

Minnie.

When you came to the
Questo nottetempo

Minnie.

Polka

Polka

You weren't coming for me,....
Non venite per me,....

Minnie.

What took you there then, this evening?
Che vi condusse, allora?
Was it Persistent?

hap- hasta true you mistook the

pathway that leads to Michelto-

tie ro
del la Michelto-

(Minnie) Wow-kle, the coffees!
(Minnie) Wow-Kle, il caffè!
Minnie.

Johnson. (looking about him)

D'you like it?

Vi piacere?

What a nice co-sy room!

Che grazio-sa stan-za!

Johnson.

Ev-ery-thing in it is like you...

E tutta pia-na di vo-

Johnson.

How curi-ous, to live a-lone like this on the moun-
tain, far a-

Che co-sa stra-na; la vostra vi-
ta, su que-sta mon-ta-nzna so-

Johnson.

-way from all the world!

-ta-ria, lon-ta-na dal mon-de!
Minnie. Allegretto mosso e giocoso. \( \text{\textit{gaily}} \)

Oh, you've no

Allegretto mosso e giocoso. \( \text{\textit{gaily}} \)

Oh, you've no

Minnie.

no - tion how ex - ci - ting my life is!

Minnie.

You should see my lit - tle

Minnie.

rin - tom, see him car - ry me at a

le - dro che mi por - ta a ga -
Minnie.

gallop, right down beyond the foot hills; through meadows, full of

Minnie.

li - lies, all a blaze with gold - en

Minnie.

jon - quills; then I drift down a river;

Minnie.

113483
Minnie.

doent-ed all along its banks with jessamine and wild sy-
cut prof-um le spon-de gel-so-mi-ne va-i-

Minnie.

When I'm tired I go

Poi ri-torno ai miei

Minnie.

back to my mountains, my Sier-ra, O my dea-ly loved mountains, that

Minnie.

are so high the hand of God seems to touch them, So

113483
far from earth and so near to God that you're longing to let your soul drift

upward to Heaven,
so-glia del cie-lo,

let your soul drift upward to Heaven's so-glia del cie-lo, per en-

un poco rit. - tornando a tempo

f un poco rit. - tornando a tempo
Minnie.

Johnson. (absorbed, surprised and interested)

con slancio

But when the winter storms rage
E quando infuriate
tormento?

poco rit...

Minnie.

then I'm very busy.
tornando a tempo

Minnie.

A - ca - de - my is open...

E aperta l'Ac - de - mea...

dim.

Minnie.

Johnson.

That's the school I run for the
E la scuola dei mio - na -

What A - ca - de - my?

L'Ac - de - mea?
Minnie.

Why do you come so early?
I'm not late.

And who's the teacher?
Is that maestro?

Minnie.

Andante calmo, \( \frac{d}{d} \).

I am.

(looks at her admiringly)

Andante calmo, \( \frac{d}{d} \).

Minnie.

(offering him cakes)

Will you have some cream pastry?
I'll help myself.

Thank you...
You must...

115483
Minnie.

Johnson.

Ver- y.

Mol- to.

read- ing?

leg- grè-
té?

I'll send you up some

Vi man-da- ro
dei

books.

li-bri.

If you

Se vo-

Oh, thank you, thank you!

Oh, grazie, grazie!

some stories of love?

De-le sto- rie di- l'am-ore?

Yes! Si! Ta- to! Per

want them. Do you like them best?

te- te. Vi pia- cio-no?
Minnie.

I think true love, must last for ever! What I can't understand is how a person who loves another can love as much as possible, a man or a woman.

Minnie.

...just for one short moment.

Minnie.

Johnson, you're wrong. There are some things one shouldn't do.
Johnson.

women with whom one longs to have one hour, just one short hour of
donne chi si vorrebbe nella nostra vita per quell'ora sola

Minnie. (playfully, leaning towards him)

Indeed, I wonder how
rapture, then to die for them!

Minnie. (offering him the cigar)

often you have died? One of our real Ha-

Minnie. (to Wook)

vanes! The candle!

113483
Minnie. (escaping him)

Johnson. Ah, my roses! You'll crush them!

riprendendo il tempo

Minnie. Andante sostenuto.

Johnson. (trying to embrace Minnie)

Un bacio, un bacio, one little kiss, dear!

25 Andante sostenuto.

Minnie. (freeing herself gently but firmly)

Andantino mosso.

Johnson. Signor Johnson, if you give a max an inch, he will take an

Andantino mosso.
Minnie.

Johnson. ell! brac-cio!

Your lips de-sy me while your heart is con-
lab-bro ne-ga... quando il cuor... con-

Minnie. (takes off her roses and puts them in the chest with her gloves)

Johnson. Wowkle, go home now!
Wowkle, tu a ca-sa!

Minnie. (Wowkle, grumbling, takes the baby from the cupboard, puts it on her back, wraps herself up in the blanket and goes to the door)
(prettily to Johnson)

You may stay if you like, an hour, or two.
Voi... po-te-te restar u-nò-ra... due... o più.
(utters a little cry of pleasure)

Johnson.

col canto

113483
Minnie. Allegro vivo. $m = 200.$

Wwkkle. (opening the door)

(half spoken)

Ugh! Ugh...

Allegro vivo. $m = 200.$

Snowing!

Ne-ve!

lie down on the hay then.

Wwkkle: Po- sa- ti sul fie- no.

(half spoken)

Ugh-

Snowing!

Ne-ve!

(Wwkkle exit closing door behind her)

Johnson.

sempre a tempo

con molta espansione

(holding out his arms to Minnie)

A un bacio, un bacio almen!

Un bacio, un bacio almen!
Minnie.

Well

Et -

co -

lo è

cresc. sempre

Minnie. (throws herself in his arms)

muss!
tuo!

(The door opens and bangs violently several times; everything is disturbed by bursts of wind and gusts of snow which penetrate into the room. Minnie and Johnson embrace and kiss in deep emotion, oblivious of all and everyone)

Minnie. Largo vibratissimo.

Ah!

Ah!

Largo vibratissimo.

fff strepitoso

Messo.

stringendo sempre

(The door bangs itself shut—the noise ceases and calm is restored, in the distance gusts of wind can still be heard)
Largo sostenuto molto. (deeply moved) dolcissimo

pp espressivo e dolcissimo

What a pretty dolce!

D'you like it? Piace?

So much!
Johnson. con molta anima

Right from the first I have loved you.

diminuendo pppp

Johnson.

(trying to conquer himself)

Ah, no, don't look this way, and don't you listen! Minnie, it's all no

Minnie. a tempo (not understanding, bumbling)

What are you saying that for?

Perché questa parola?

Minnie.

I know I'm very poor and humble...

Sono una po-ve-ra figliuola...

Johnson.

I know. The first time that I

Ma quando thò incon-
Minnie.

met you I was cer-tain. He is the
stra-to mi-son de-ta: E-gliè per-

Minnie.

right man. If he will teach me, I'll be
-fet-to; e-gli min-se-gne-
sempre pp cresc.-

Minnie.

his, for he has my heart! -rà. Se mi vor-rà m'au-vra.

Johnson.

God bless you for it! Good-
Sì be-ne-det-ta! Ad-
poco rall. -

poco rall.
Johnson. Allegro vivo. (half spoken)

-bye! -dio!

Allegro vivo.

How it's snow-ing!

Ne-vi-ca?

Largamente come prima.

Life shuts the door, and all is quiet again) (Minnie runs to the window, drawing Johnson with her)

Minnie.

Lock! The moun-tain-side is white; there's not a sign of

Guar-dal Il mon-te e tut-to bian-co: non c'e piu sen-

*
Minnia.

-tier per an-day!  Why?

 Johnson. (sotto voce)

I must go!

Deb - bo!

* * *

To mor-row they'll dig us a path! It's a fate! Stay

Bo-sa - ni fa-pri- ran-no la via! E d'a- sti - no!

* * *

(three pistol shots behind, in rapid succession)

Minnia.

What's that! Praps it's a

A-scol-ta! Forse è un ban.

Johnston.

What's that!

A-scol-ta!
Minnie.

(greaser! Praps its Ram-er-rez! What does it matter?
Johnson.

-di-to! Forse e Ram-er-rez! A noi che im-
por-ta?
(by starting, darkly)

What does it A noi che im-

Minnie. (excitedly)

Stay! It is des-ti-ny.
Johnson. Resta! E des-ti-

no, con grande

dis-ti-ny.

Resta! Ma, per-la-ni-ma mia, to

Trombone.

I'll stay But by my soul, I'll

Minnie. Andante mosso. d-e-s-s.

never give you up! I'll never give you

Johnson. (embracing her)

non ti la-puo più, to non ti la-scio

Andante mosso. o-c-e.

dim. 113483
Minnie.

...gain!
Johnson, più!
Not to part
non la scorrerci
...gain!
più!
May my heart
grow
do tuo
cob
fa

Minnie.

...gain!
Johnson, più!
Dear est, make me worthy of
Fammi, amor; de-gna di
worthy of your kiss!
puro il labbro mio!

Minnie.

...gain!
Johnson, più!
You!
con passione crescente
Make me, dear est
Ah!

(con passione crescente)

What is this anguish rending my heart?
Sai dir-mi che si-a que-sto so-frir?

(with intense feeling, growing more passionate)

incalzando

Ah!
Minnie.

Johnson. (Mör.) de-gna di te!

Minnie. allargando

Appena meno.

Johnson. E-po-lo-piu! Ti vo-glio per

Minnie. Be mine for ev-ver!

Johnson. E-po-lo-piu! (shaking her gently, as she has dropped her head on his knee, as if asleep)

Minnie. E-ter-na-men-te!

Johnson. Be mine for ev-ver!

Minnie. Min-nie! Min-nie! Min-nie! Min-nie!

Minnie. (recovering herself, without repulsing him)

dolcemente

Johnson. Si sta-va tan-to be-ne!... O-ra con-

Minnie. (mor.) wor-thy of you!
Minnie.

(Johnson shakes his head sadly— controls himself—
Minnie points to the bed)

love, we've got to say good night—
—vieni darci la buona notte...
That is your
Ecco il tuo

poco cedendo

Minnie.

(dragging her bear-skin to the fire-place)

bed, let to.... And I will lie down here
—io preso so il fo—
—sarlo....

[swinging]

Non vorrò mai!

[swinging]

Minnie. (promptly)

p conservando il tempo

I really like it best! How often in winter when it's too

Ci sono avvertita, sai? Quasi ogni notte quando fa

cold at night, I lie sleeping... all curled up in my

tropo freddo in quel la pel le
Minnie. rall. — sostenendo un poco (Minnie puts the candle on the hearth; 

puts out the light on the chimney-piece, lowers the one on the chest; lowers the one above the table, climbing on a chair.

(Collar)

to reach it: goes behind the wardrobe, undresses, keeping on a long white nightgown, covered with an ample, brightly

coloured cloak. Johnson has thrown his coat and cap on the bed—Minnie reappears, looks at Johnson, turns up the

allargando — rall. — dim.
centre lamp a little again.)

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Un poco meno
curtando

rall. — — — a tempo

Minnie.

Now you can go on talking till we both get too sleepy.

O - ra mi puoi par - la - re la dal-la tua ecce - ta...

Johnson.

(rushes her

Be - loved!

(is about to throw himself on the bed,
then he goes to the door, listening)

Andantino.

(Minnie, after arranging her pillows; and putting on moccasins,
the wind howls and means outside)

kneels down to say her prayers.)
(Minnie wraps the bear-skin round her and crouches herself up)

Andante mosso.

Minnie.

Meno (I° tempo) (sottovoce)

Johnson.

The thud of falling snow.

Son fo-la-te di ne-vi-schio...

What is that?

Che sa-ri?

Meno (I° tempo)

leggerissimo

Minnie.

(sottovoce) poco rit.

Johnson.

It's the wind against the branches...

E' il vento dentro ai rami...

Sounds like people calling...

Sem-pre gente che chiama...

(poco più)
Minnie. a tempo
dolcemente rall.

bed and throws himself on it)

Johnson.

Tell me your name...
Dimmi il tuo nome...

For ever
Per sempre,

Dick...
Dick...

Johnson. Dick!

Say, did you never know
Non conosci mai

Ni- na Mi- chel- to-

For ever!
Per sempre!

Minnie. Largo.

piacere lentamente rall.

- rhin?

Johnson...rhea?

Good-night!
Buona notte!

No. Mai.
rall. lunga

Good-night!
Buona notte!

ppp rall.

* dace *
Minnie. Allegro molto. (During the whole of this scene the wind rises and falls in gusts. Minnie gets up, throws the pillows into the wardrobe and goes to the door.)

Who is there?

Chi sa - ra?

Johnson.

Thy - re calling...

Chiamano...

Nick. (from outside) Don't

kno - cking at the door: Non ri -

He! lo!

He! lo!

He! lo!

He! lo!

Johnson.

ax - scor!

sponde-re!

pp

pp

p

Minnie.

(Don't let them hear you. It's that jealous Jack)

Nick. (coming forward, grasping his pistole)

Non far-ti sen - ti - re. Ge - lo - so Jack

Silence!

Tu - ci!

Sonora.

(fom outside)

Hel- lo!

Hel- lo!

Hel- lo!

Hel- lo!
Minnie.

Nick. Have they come to

Minnie.

Nick. (outside) We've come to tell you Ram-er-rez is on the trail...

Minnie. help me!
(Minnie forces Johnson against his will to hide behind her bed-curtains. Johnson stands up on the bed, pistol in hand. Minnie opens the door: Rance, Nick, Ashby and Sonora enter. Rance has his trousers tucked into his high boots and wears an elegant overcoat; Sonora has on a buffalo-skin overcoat; Ashby an overcoat over his clothes of Act I; Nick has pieces of blanket tied round his legs; Nick and Ashby carry lanterns. They are covered with snow. Rance wipes his boots with his handkerchief; (conversing towards the table: Nick and Ashby follow him; Sonora is near the fire-place.)

Sonora.

Your safe! Son.

Set s-al va!

Nick.

We’ve spent an aw-ful quar-ter of an hour.

Sonora.

Ab-biam pas-sa-to un brut-to quar-to.

I’m all a trem-ble!

Is tre-mo lut-to!

113483
Minnie. (curious)

Nick. But why? But why?
Per-ché? Per-ché?

Ashby. We feared the worst for
Te-me-va-no per

Minnie. (curious)

Nick. Per me?
Per me?

Ashby. You... That fellow Johnsen,
Te... Quel vo-stro Johnson...

J. Rance. (with spiteful pleasure)

Yes, the candy that you danced with... He is

Il tuo dan-dro... E-ra...
Minnie.

J. Rance.

What's that?
Che, Dis-te?

-mer-rez!
-mer-rez!

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What's that?
Che, Di-te!

What's that?
Che, Di-te!(emphasis on his words)
a piacere

What we are
Ab-Sia-mo

col canto

J. Rance.

a tempo

say-ing is that your fine and perfect John-son of Sa-cra-men-to...
det-to che il tuo per-fet-to Johnson di Sacramento...

atempo
Minnie:
(with growing anguish, refusing to believe)

Ah! It's not true! I
Ah! Non è vero! Lo

J. Rance:
is a rob - ber on the high-ways
è un ban-di-ta da stra-da.

Minnie:
know, it's not true!
so, non è vero!

J. Rance:
un po'trait, un po'trait.

Take care not to be so trust-ing a-no-ther
Bada...
di non fi-dar-ti trop-po-nai-tra

Minnie. Andante moderato. $= 60$

J. Rance. Andante moderato. $= 60$

un po'trait, l'ultimo quarto

tratt.
Minnie. (barest cut) un po' tratt. a tempo

I don't believe it! No! You're lying!

Rance.

Non è vero! No! Men...te!

time!
vol-ta!

un po' tratt. a tempo

To-night at the 'Pol-ka'
Que-sta not-te alla 'Pol-ka',
he came to rob it.
è ven-to a ru-ba-re...

Minnie.
a tempo

But he didn't rob it!

Sonora. (reflective)

Ma non rubò!
That's what puzzles me, he
Non ha rubato,

a tempo

To.
J. Rance.

Senora.

J. Rance.

Nick.

(Minnie looks hard at Nick, who grows enemy.)

I said so...

You said so, Nick?

But the trail ends here.

We heard from Nick.

He det to Nick.

Yet he easily might have!

Pure, a-ore - be po - tu - tol...
J. Rance.  
(looks hard at Minnie)

You have n't seen him.  
Tu non l'hai vi - sto...  

Then where's he gone?  
Dev' è dun - que anda - to?

Minnie.

(looks hard at him)

Nick.  
(seeing the stomp of a cigar on the ground)  
(to himself)  
(with emphasis)

One of our best Havanas!  
UNO DEI NO - STRI AVANA!  
E qui!  
Praps I'm mis-ta - ken...

Minnie.  
(a tempo)  
(angrily)

Nick.  
But who on earth has told you  
Ma chi ha det - to, in - som - ma,

That Sà is such a li - ar!  
Quel Sà è una lingua - cial!
Minnie.

that the road a-gent's John
che il ban-di - to sia John - son?!

Deciso.

J. Rance.

(bursts out, quickly)

His wo-man?
La sua don-na?

(looking at her)

His wo-man!
La sua don-na!

Minnie.

(quickly)

Who?
Ni - na Mi - che l-to - re - na?

Does he know her?
Lo co - no - see?

J. Rance. (smoering)

Ni - na.

Ni - na.
He's her lov - er.
When we dis - cov - ered we'd been

48
Quan - de ca - pim - mo des - su - re gio -

J. Rance.

fool - ed, we dragged Ca - stro be -
hind us and took the

(paused)
trail to the "Pal - meto?"
We were ex - pect - ed there.

E' ru - va - mo aspet - ta - ti.
Sostenendo un poco.

Minnie.

J. Rance.

Minnie.

Sonora.
Minnie. Sostenuto.

Now, boys, it's getting late. Good-night.

Sonora.警告！-pa-ral Sostenuto.

Circular. 意大利语: O-ra, ra-gas-zii, b

Minnie. late, Good-night. Thank you, I'm quite all-right.

Sonora. tardii, Buona not-te, p(ge-ste) Grazie. O-ra son cal-ma.

Ashby. You must go back to bed now.

Vi la-sea-mo dor-mi-re.

Come An-

Nick. rallentando. (to Minnie)

Ashby. (They all go off)

Se vo-le ta... to re-sto.

rallentando calando
Minnie.

No. Good night.

Ashby. No. Buona not-te. (going out)

Good night.
Buona not-te.

morendo

Minnie. (with deep contempt, turned towards Johnson)

Come out now, come
Vie-ni fuo-ri, vie-ni

rail.

pp

Minnie. Andante sostenuto.

out now, Come out!

Johnson. fuo-ri, vie-ni fuo-ri

(Appar s between the curtains, broken down, wretched)

Andante sostenuto.
Minnie. Allegro agitato tumultuoso.

Johnson. Oh, stop it! Piangi sui miei calzoni!

Minnie. Why are you here then? It not to rob me?

Johnson. You came to rob me! You lie! Yes! No! Things look about me. Ma...

Minnie. Sei venuto a rubare! Mi hai mentito! Sì! No! No! Tutto si è accaduto.
Minnie. (stepping him, with an abrupt gesture)

Johnson. (with decision, going towards her)

No near-er, no
A-da-gio, a-

But when I saw 'twas you.......
Ma guan-do, ho re-du-ta...

51

Minnie.
near-er! No, not an-y near-er! or I'll call the sher-iff!
da-gio! Non muo - vere un pas-so... o chiamo a-su-to!

You a thief!
You a rob-ber! Ah!
Un ban-di-to!
un ban-di-to! Ah!

Minnie.

ah! I'm tru-ly luck-y!
A thief, a

ah! son for-tu-na-ta!
Un ban-di-to! un ban-

118453
Johnson.
Andante.

52

But I would not have
Ma non vi a' vei va -

Johnson.

robbed
you!
So
am Ra -

Johnson.

mer - rez: va - gabond by birth:
mer - rez: nae - qui va - ga - bon - do:

Johnson.

born I was reared on stolen money.

13483
But, while my father was living, I didn't know it.

Ma finché vissi mio padre, io non sa-
col canto

know it.

My father

Or son set

And then I know!

E tutto ap-pre-si!

The only heritage, for my

Sola ricchezza mia, per la
Johnson.

ma- dre e sei fra- tel- li, al-la di ma-ne, The on- ly thing he

l'e- re-di- la pa.

Johnson.

sostenuto con forza

left us, a- men:

was a gang of road-agents and

una ma- sna do di ban- di- ti da

Johnson.

a tempo

robbers!

I took the road.

It was

strada!

L'accei-tai.

E- ra

Johnson.

sostenendo

fate and had to be!

But then one day I saw you...

Ma un gio- no v'ho in-con- tra- la...

113483
From that moment I longed to take you with me,
Far, far away, and restart a new life of honest work,
while in my heart I was uttering a

And all the

E il tabbro
Grant that she

O God! Ch'el - la non

never, never may know what I am! never know what I

sappia mai, non sappia mai la mia vera

a tempo (sostenuto)

am. - go - gna!

(sostenuto)
Johnson.

My pray'r has not been answer'd! Now I've
Il sogno è stato vano! Ora ho fi-

Minnie

sostenendo
(moved, without harshness)

I could even forgive you for being a road-
finished.

nito.
sostenendo

Minnie

(very bitterly)

agent. But what I can't forgive, is that you have
di o. Ma il primo bacio mi o vi si te

Minnie

rall.

taken my first kiss, and I trusted
pre so, che vi cre de vo mi o, sol tan to

rall.
(she says these words mechanically, but ignites spent, and trying to steel herself)

you. Solemn me, go! Let them kill you. What's it matter!

Minnie. Anda-te, Anda-te!

Johnson. Vuc-ci-de-ranno... Che mi vuoi por-ta;

desperate, resolved, unarmed, he opens the door, ready for sacrifice, like a suicide.

Minnie. affrett. (wipes away her tears) (half spoken)

Johnson. (goes out quickly) That's all o-ver. All o-ver!

bye! dío! affrett. rall.

Minnie. Allegro sostenuto. (listening)

Allegro sostenuto. 152 They have shot him.

staccatiassimo Dhan fe-ri-to...

No Che im-

Minnie. (she stands listening)

mat-ter! por-ta?
Minnie. Un poco più mosso. (runs to open)

Minnie. (catches hold of him, helping him in)

Johnson. (in faint tones of resistance)

Don't shut the door...... I am
Non chiudete la porta.... Debbo u
Minnie.

Johnson. (resisting.)

Minnie. (in despair.)

Johnson. (in anguish.)

Stay here, you're wounded! Hide yourself. They've wounded you.

Sei feriti! Nasconditi.
Minnie.  

Hide yourself...  

O pen the door...  

Hurry! this way!  

No!  

Rest! Rest! Rest!  

Ah!  

Aren't you?
Minnie.  Largo sostenuto. $d = 42.$
(art to get the ladder)

Johnson. *vir!*

Come, come, come, quickly!
Come,

No!

Yes, yes, yes, sal-vati!

Just one step... hide yourself. Then you'll come with me. Far away.

This strength failing him.

I can't! I can't!
Non pos-so piu...

diminuendo
Minnie. (helping him again.) * sempre piu dim. *

Johnson. - way. I can't! I can't! 

* Non pos - so più...

* sempre piu dim. *

Minnie. - 

Largissimo. (comes down, hastily removes the ladder and runs to open the door.)

Johnson. Come, I love you! Come, come! 

su,-T'amo,T'amo! Su! sul! (falls down exhausted on the floor.)

Largissimo. (and knocking outside - louder-

* dim. sempre *

Minnie. Andante moderato. (She opens the door. Kansas enters cautiously and searches every corner with levelled pistol.)

61 Andante moderato.
Minnie.

Why what's the mat-ter, Jack?
Che c'è di nuovo, Jack?

J. Rance.

(turning round, severe and imperious.)

No more
Non son

J. Rance.

Jack... I am the sheriff after your infernal Johnson.
Jack... Son lo Sce-rif-fe, a eaa-ria del tuo Joseph d'in-ferno.

Minnie.

poco affrett.

J. Rance.

Ah! I'm m'aa-

I have followed his footsteps. He must be here. But where?
N'ho se-gui-to la trae-cia. Dev'es-ser qui. Dov'è?
Minnie.  

sick and tired of hearing about your 

-ve-te se-ca-to con questo vo-strô Ramez! 

(Rance going towards Minnie) 

bed with aimed pistol.

J. Rance. 

He's there! 

E là! 

No, he's not.... 

Non è?

J. Rance. (impatiently) 

But he is wounded, I'm certain I hit him. He can't have es-

Ma l'ho ferito, perdio, ne son certo! Non può esser fug-

Minnie. 

Well look for him 

E cerca-te-lo, 

caped, he can only be here.

-ci-to, non può esser che qua.
Minnie.

then! Search the place where ev'er you please, but then be apro

\[ \text{\textit{dunque!}} \quad \text{\textit{Roviste dove vi pare, e poi le-}} \]

\[ \text{\textit{e}} \quad \text{\textit{pro}} \]

\[ \text{\textit{p}} \]

Minnie. cresc. scen. do. ba.

off and take yourself out of my sight for ev'er!

\[ \text{\textit{va-te-vi dai piedi una volta per sempre!}} \]

\[ \text{\textit{mf}} \quad \text{\textit{cresc.}} \]

J. Rance. (starts and lowers his pistol.)

D'you swear he is not Mi giu-vi che non

\[ \text{\textit{Mi giu-vi che non}} \]

Minnie. (mockingly.)

You'd really bet-ter go on look-ing!

\[ \text{\textit{Per-ch\`e non se gti-tare a-cercarlo?}} \]

\[ \text{\textit{E}} \quad \text{\textit{sa-vi!}} \quad \text{\textit{Carvo, sha-}} \]

J. Rance. (He looks about, then looks at Minnie, then with a gesture here?)

\[ \text{\textit{E}} \quad \text{\textit{sa-vi!}} \quad \text{\textit{Carvo, sha-}} \]
J. Rance.

(sostenendo)

missed him... Just tell me you don't love him!... Just

gliato...

Ma dimmi che non ti mi!... Ma

cresc.

sostenendo

Minnie. poco allargando

(continuously)
a tempo

You're a man!

Je te pas - zo!

(approaching her, pallid, trembling)

tell me you don't love him... You

dimmi che non ti mi...

Lo

sostenendo

a tempo

J. Rance.

know - it! I'm mad about you!... Mad for I

ve - di! Son pas - zo di ti!... Tu - mo, ti

13483
Minnie. (freeing herself)

You coward! You coward!

Vi - gliac - co! (embraces her violently; kisses her)

J. Rance.

Want you! I want you!

Ah! Ah! Go away, you coward!

Via di qua, vi - gliac - co!

Minnie. ( seizing a bottle and brandishing it at his head)

Leave me you coward, leave me! Go away! Go away!

E - sc. vi. gliac - co, e - sc. Via di qua, via di qua!

J. Rance. (steps back)

Martellare

Crece. e ineleando

J. Rance. (threateningly, stopping underneath the loft)

You're Sei
Andante sostenuto e grave.

J. Rance.

haugh - ty! You love him! You're wait - ing here for him...

J. Rance.

Yes, I'll go.

But I swear he shall ne - ver

cresc. molto

Why, look! some

J. Rance.

(tutta forza)

have you!

oh, stra - no! Del

Minnie.

(in trembling accents)

poco affrett. poco sosten.

J. Rance.

blood, on my hand...

poco affrett. poco sosten.

For - se vu - rò graf - fia...

(serious)
J. Rance. (wiping his hand with his handkerchief, as to which some more blood drips down from the ceiling)

a tempo

there's no scratch...
non é d' graff-fio...

Look!
Guarda!

blood a...
e san-gue an-

a tempo, diminuendo sempre

Minnie.

Allegro agitato.

J. Rance. (looks up at the ceiling) (then with a cry of joy and hate)

Ah, Ah,

-gain!
-co-ra!

(aria)

He's there! He's there!
E là! E là!

rall.

Allegro agitato.

Minnie. (preventing Rance with all her strength)

no! ah no! He's not!

no! ah, no... non voglio!

Ah! no! no!

J. Rance. (trying to shake her off)

Leave me!
La-scia-mi!

cresc.
Minnie stringendo

no! no! non voglio!

Minnie. (up in the loft Johnson drags himself towards the trap-door and with terrified face watches the

will not! no!

roughly freeing himself from Minnie's grip)

J. Rance. Leave me, lascia-mi, lascia-mi!

incantando e crescendo

action between Minnie and Rance)

Minnie. Lento tragico.

(no!)

(in despair, suppliant)

J. Rance. no! (imperious, looking up at the ceiling)

Wait a minute, Mr. Johnson, come down! Signor Johnson, venite giù!

Lento tragico.
Minnie. (Rance sees the ladder and leans it against the trap door) (Johnson, with a supreme effort, begins to come down the ladder, pallid and cowering, but with proud face)

J. Rance.

Come down, or by

Minnie. (in anguish, imploring)

Wait a minute, Rance, wait another minute!

Un minuto, Ronce, un minuto ancora!

J. Rance.

Heaven...

A minute, what for?

Un minuto, tope per ché?
J. Rance. (laughing loud)

Ha, ha, ha, what a change!

J. Rance. (Johnson, assisted by Minnie, has come down the last few steps, and draws himself to the table)

You still inclined to play a game of poker with me, signor di Sacramento? Well, you can choose: the fine Mister of Sacramento?

Allegro (non agitazione) (Johnson sits down heavily on the chair, leans his elbows on the table, drops his head on them. He has fainted)

Minnie. (roughly)

J. Rance.

Stop it, wretch that you are! Basto, uomo d'inferno! Voi... gal lows or the pistol!
Minnie.

Can't you see he's fainted?
Non può darvi più a-

Can't you see, he can't
(de te lo è svenuto.)

Minnie.

(in desperation she presses her hands to her temples, as if seeking for an inspiration, then she goes up to Rance and looks him straight in the eyes)
(In dry, excited tones)

Well...

Minnie.

hear you?

settle it between us and make it final!

Minnie.

What are you, Jack Rance? You're just a gambler. And

Chi si te voi, Jack Rance? Un bi scegliere.

 marcato.
Minnie.

John-son is a thief.


cresc.

Minnie.

(disgusted)

I? And I run a gambling-house and

Io? Pa-dro-na di bet-to-la e di

f marc. molto

Minnie.

ta-vern, liv-ing on whis-ky and gold; We're all three the

bi-scie vi-vó sul whis-ky e lo-ro, tut-ti del

Minnie.

same! pa-ri!

All three are thieves and gamblers!

Tut-ti ban-di-ti e ba-ri!
Minnie.

You asked me if the answer that I
Sta-n'te a-ve-te chie-stou-na ri-

cresc.

Minnie.  a piacere

Gave you this even-ing was fi-nal... Now I make you this
Spo-sta al-
la vo-stras pos-sio-ne.

Ec-co vi la mia
col canto

Minnie.  a tempo

(feverishly)
of-far!
po-sta!

My stakes in the game are
Chi'io vi'fro que's'tu-mo

What d'you mean?
Che vuoi di-re?

a tempo f

Minnie.

my life and John-
sion's!
l'la mia es-tal.

We'll play a game of
U-na par-fi-ta

lamentoso
Minne.

poker! If you're lucky, you take this wounded man and me...

Ma se vince, prender-vi questo ferito e ma...

But if I win, your word of honour, Jack, this man is mine! Ah! is mine!

Ma se vinci, parola di Jack Rance, è mio quel la mia! Ah! è mio!

How you love him! How you love him!

Come tu mi! Come tu mi!

Meno.

poco ral.

Meno.

poco ral.

Meno.

rall.

Meno.

rall.
J. Rance.

if I lose, I lose like a gentleman... But my God! I'm per delle come un signore... Ma per dio! Son a tempo col canto

J. Rance.

Andantino. = 76. (half spoken)

just consumed with hunger and longing till I get you... If I'm tutto della sete ti arso e distutto... ma se

Minnie.

(drawn back with a feeling of aversion, goes to the cupboard, procrastinating.)

J. Rance.

Just wait a moment... Ab-bas-sa-te la lampada....

lucky, you're mine.

vinci, tua-verb.
Minnie.

(Minnie is seen furtively concealing something in her stocking.)

J. Rance.

(impatiently.)

A fresh pack of cards.

C'è un mazzo nuovo.

what's that?

Che aspetti?

Minnie.

(crossing forward to the table.)

I'm nervous:

Son nervosa:

Minnie.

have patience.

dolce cantando son-ta-mi.

It's an awful thing

E' una cosa terribile

Minnie.

to think a game of poker
de-cides two people's lives

pen-sar che una partita
de-cide d'un' vita.
Minnie.

(sits at table opposite Rance.)

J. Rance.

Are you ready?

Sie-te pronto?

I'm ready, cut, your

Son pron-to, taglia, a

Minnie.

(they play.)

J. Rance.

The best two out of three.

Due ma-ni so-pra tre.

turn.

to.

poco rall.

Minnie.

J. Rance.

Two....

Due....

Sostenendo

What?

Quante?

Sostenendo

con medita espressione

What do you see in him?

Che ha che tu l'a-do-ri?
Minnie

What do you see in me?
Voi che tro-vete in me?

Minnie

poco allarg. a tempo

J. Rance.

What have you got? King High. Queen.
Che sue-té? Io re. Regina.

J. Rance.

poco allarg. a tempo Io re. Jack. You've got it.

J. Rance.

Now for the next band! Alla ma-no se-guen-te!

J. Rance.

Secondo a-co and a pair...
Due assi un pa-ir...
Minnie. (showing her hand.)

Nothing!
Niente!

J. Rance. (joyfully.)

Even! we're even! Hurry!
Per! Siamo pari! Evviva!

Minnie.

Now it's the next that's final?
Ora è la decisiva?

J. Rance.

-rah!
-va-

Yes.
Sì.

Minnie. (trying to get round him.)

J. Rance. (while she walks.)

Rance, I'm sorry I spoke
Ronce, mi dispiace del le a-

Out!
Tu-glia!
Minnie.  

(putting off playing)

bit-ter-ly to you...

I've al-ways

ma-re pa-ro-le.....

Ho sem-pre pen-

Shuf-fle!  
Scar-ta!

Minnie.

thought kind-ly of you, Jack Rance, and al-
ways shall

so-to be-ne di voi, Jack Rance, e sem-pre pen-

Minnie.

I think on-ly this, that my arms will soon be

Io pen-so so-il-a-men-te che t'avrò fra le mie

poco allarg.

poco allarg.
Minnie. (seems about to faint)

J. Rance, a tempo

round you.
brae-c cic.
Trio! Look! Look! Look!
Tre re! Vedi! ti vince!

a tempo
f cresc.

Minnie.

Get me something, I'm fainting!
(standing up hastily)
Qua che coso, sto male?
(half spoken)

What shall I get you?
Che debbo darvi?
cresc.
cresc. sempre

Minnie. (pointing to the mantelpiece)
(half spoken)

J. Rance. (going towards the shelf)

There! Lal!
(half spoken)

Ah! the bottle... Here.... But where is the glass?
Ah! la bottiglia... Ve... do... Mai bicchier devo?
Minnie. (Minnie takes the opportunity of quietly changing the cards, she hides three of the game in her bodice, and takes the others she has prepared, from her stockings.)

Sostenendo

Jack, for mer - cy's sake!

J. Rance. Jack, ve lo chie-doper-pie-tà!

Sostenendo

Minnie. (gets up triumphantly)

J. Rance.

I know why you're faint; because you have lost!

Sopranche sei inve - nuta; la par-ti-tà è per - duta!

Minnie.

You're wrong! It's because the game's mine! Three aces and a pair!

Vi sbaglia-te. È la gioia! Ho vin - to i - ci Tre as-sie un pa - io!

J. Rance.

(coldly) Good

Buona
J. Ranza. (snatches up his overcoat and cap and goes out quickly)

Largo sostenuto.

Minnie. (laughing convulsively)

Ha, ha, ha, ha, ha! He's mine! Ah! He's mine! Ah! He's mine! Ah!

Minnie. (laughing)

He's mine! Ha, ha, ha! He's mine! Ah! He's mine! Ah! He's mine! Ah!

Minnie. (breaks into agonized weeping and throws her arms round Johnson's head)

QUICK CURTAIN

END OF ACT II
ACT III.

The Great Californian Forest.

The extreme edge of the great Californian forest, where it gradually slopes downward on a ridge of the Sierras. An open space surrounded by enormous, straight and bare pine-trees which form a gigantic colonnade round it. In the background, where the wood is still denser, a trail is seen winding between the trees; here and there the snowy peaks of the highest mountains are visible. Large felled tree-trunks lie scattered about the clearing, which is used as a sort of camp by the miners. these trunks serve as seats; near one of them a big log-fire is burning.

In the indistinct light of the early dawn, the lofty mass of reddish trunks is wrapt in thick mist. On one side the trunk of an enormous tree has been hollowed out to form a depository for the miners' utensils; on the other side, among the ferns and bushes, a saddle-horse is tied to a branch.
Act III.

Lento sostenuto.  \( \text{d}=40. \)

CURTAIN. (Rance is seated L. near the fire, his clothes are in disorder, he looks tired and perturbed, his hair is ruffled.

Nick, looking worried, is sitting opposite Rance. Ashby is lying on the ground near his horse, listening. They all three wear heavy cloaks. No noise breaks the silence of the winter dawn.)

Nick. (stirring the fire with the toe of his boot.)
(netto voce, gloomily.)

Word of honour Jack Rance,  
Ve lo griu-ro, sco-rif fo:  
\( t'd \)

113483
Nick.

gladly give the whole of my tips for seven weeks, if

- reti tut-te le man-ce di die-ci set-ti-man-

Nick.

only we could put back the clock for one,

pu-di tor-na-re in-dis-tro d'u-na so-l-

Nick.

fore that rascal John-sen! curses on his head, in an

que-sto dan-na-to John-sen del-la ma-lo-ra non ci

Nick.

evil hour had crossed our path!

se-ra cac-cia-to an-cor fra i pie-ds!
J. Rance. (darker, with rage.)

Cor-ses on the dog! I thought his wound was
Ma-le-det-to ca-ne! Pa-re-a fe-ri-to a

J. Rance.

fa-tal... And to think, that while we've been freezing out in the
mor-te... E pen-sar che d'al-lo-ra men-tre noi si ge-

J. Rance.

snow up-on the moun-tain,
- la-va fra la ne-ve,

J. Rance.

there, tasking in the smiles of our
läl scal-da-to dal respi-ro di

Min-nie, her ca-res-ses, her
Min-nie, ac-ca-res-zà-to, ba.
Nick.  (hurts out in protest.)  
(spoken low.)

J. Rance.  Oh, Rance!...
(spoken low.)

kisses....

3  A com-mon thief like him!

Un fa- dro del suo stam-po!

Nick.  (approving him rather quizzically.)

J. Rance.  And yet you

E non la-ve-te

I simply ached to shout out loud where he was hid- ing,

Av-re-vo-ri-to a tut-ti gridar quel che sa-pe-vo....

(cresc.)

Nick.

didn't, You act-ed like a per-fect gen-tle-man!

fat-to. E sta- to pro-prio un trat-to ca-val-le

(re-sco....)

(seeing bitterly, to himself.)

J. Rance.  Oh yes!

Ah, si!

J. Rance.  (to Nick)  (restraining his rancor.)

But what on earth, I ask you,

can our Min-nie find to

Ma che ci ve-de, dim-mi, cre-sc.

che ci tro-va la nostr....
Nick. (smiling in a worldly wise way.)

J. Rance. There's something, I suppose! Oh love! oh love in that young puppy? Minnie in quel fan-toc-cio?

Nick. Mosso.

love! Now it's heaven, now it's hell on earth! Par-a-diso, in-ferno, è quel che è.

Mosso.

You and I and all the whole damn world must catch it! tut-to il dan-na-to mondo sin-na-mo-va!...

Nick. rall. quasi a piacere

And now our Minnie has caught it very. An-che per Min-nie è giun-ta og- gi quel-

rall. col canto rall.
(By degrees the daylight lights up the stage. Suddenly a distant noise, vague and confused, is heard from the mountain.

Nicky leaps to his feet with one bound, unites his horse, seizes it by the bridle and goes off in the centre background.

Nick, towards the path; Rance and Nick get up also.)

Andante mosso, con agitazione $d=80$

Basses. (1st Group on the right.)

Ah!
Ah!

(i in the distance, making speaking trumpets of their hands.)

Ah!
Ah!

(cresc. a poco a poco)

(bearing the voices, Ashby cries)

Tenors. (1st Group on the left.)

Hurrah! You

Ur-rah, va-

(i in the distance, making speaking trumpets of their hands.)

Ah!
Ah!

Tenors. (2nd Group on the right.)

Ah!
Ah!
follies! Hurrah! Hur-rah! Well, She-riff, do you hear them?
Gaz-si! Ur-ruh! Ur-ruh!
Sce-riff, o, a-vete u-di-to?
cresc. molto cresc.

I knew it! They've captured the villain!...
\textit{\textit{No-ro certo! Han tro-va-tol ban-di-to!}}... \textit{\textit{U-na buo-na gior.}}

work for Wells Fargo!
\textit{\textit{na-ta per Wells Fargo!}}

(nearer, shouting.)

Hallo! (nearer, shouting.)

(nearer, shouting.)

Hallo! (nearer, shouting.)

Hallo! (nearer, shouting.)

Hallo! (nearer, shouting.)

calando dim.
D'you hear? Ah! This time he shan't escape me, the scoundrel! 

Ashby.

You seem to be more lucky than I! (looking hard at him, raising his eyebrows with a searching glance.)

J. Rance. (hastily.)

Ev'ry since that night at the Da quel-la vol-teat-la

Ah!.... Ah!....

Ah!.... Ah!....
(Banco shrugs his shoulders and does not answer.)

"Pol-ka?"
"Pol-ka?"
I have not understood you. Sher-iff!....
non vho ca-pi-to più, See-ref-fol!....
(very near)

Hal-lo!....
Hol-à!....
(very near)

Hal-lo!....
Hol-à!....
(very near)

Hal-lo!....
Hol-à!....
(very near)

(A number of men come running on from the R, crossing the stage at the back in a straggling manner. Some carry knives and pistols, others have spades and cudgels. They all yell in confusion, like dogs on the track of a wild animal.)

sempre a tempo
(rushing to meet them.)

Ashby.

Ho-

Hal-lo!....
Hol-à!....

Hal-lo!....
Hol-à!....

Hal-lo!....
Hol-à!....

Hal-lo!....
Hol-à!....

Sempre a tempo
Ashby.

(lo! stop, you fellows! do you hear!)
Armadown! He must be caught alive!

Giu le ar-mi! Dev' es ser pre-so vivo!

Ashby. (to a band of others who come on.)

Where is he? Where is he?

S'in-ze-gra... (pointing the direction.)

We're on him... Per di qua...

O-ver there... (to a band of others who come on.)

We're on him... (pointing the direction.)

O-ver there... Per di qua...
Ashby.

you! (pointing out the direction.)

(The group disappears among the trees. Nick and Rance remain alone.)

Rance.

Tis your turn now, O Minnie, to weep in vain! For...
J. Rance.

You alone, cedendo mi son disfatto, I've spent so many nights a-

J. Rance.

-vave and weeping, While you with laughter, mocked at my
not-is di pian to, e tu ridevi al la mi-

(shouted behind the Sones.) Ah!... Ah!... Ah!...

Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!...

J. Rance.

Love and misery, My weeping now will soon be turned to
sei risa misura! O ra quel pianto to mi tro-boc-ca in

(behind.) Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!... Ah!...
laugh-ter! Now Min-nie, weep in vain, 'tis your turn

Ah!... Ah!... Ah!... Ah!...

Tell us! Di-te!

now, you who used to mock me! He whom you loved will

tu, tu che mai de-ra-so! Que gli che a-ma-sti

Ah!... Ah!... Ah!... Ah!...

Ah!... Ah!... Ah!... Ah!...
Nick.

Tell us!

Di-te!

J. Rance.

incalzando

not return to you: the rope is
non ri-tor-ne-rà: la cor-da è

(following up the chase.) (some)

Come on! Come on!

A-van-ti, a-van-ti!

(they run off.) (others)

He's surrounded!

E rin-chius-so!

incalzando So

Fru

Nick.

(sits down on a fallen tree-trunk, his evil smile
still on his face.)

read-y from which he shall swing!
pron-là, che ven-pic-cho-rà!

(others who come on, urging the rest to join the pursuit.)

(shouted)

Come on! Come on!

A-van-ti, A-van-ti!

(behind) Hur-rah!

(they run off.)

long! Hur-rah!

poco!

 Ur-rah!
Nick. (The furious band has rushed off. Nick resumes his pacing up and down, lost in thought, and stops close by where Rance is sitting, reserved and uneasy.)

Sheriff, did you hear them? See-ref-fo, a-vele u-di-to?

J. Rance. (without answering him, looking down at the ground in deep anger.)

John-son, of Sa-crane-to. The

J. Rance.

devil's fight-ing on your side! But by heav'n, if they un de-mo-nio fui-si-ste! Ma per dio, se li.

J. Rance.

take you a-live, and I don't make you pay for all I have pren-do-no al loc-cio e non ti fae-cio scon-ta-re o-gni tor.
Joe.

(silent, pacing back and forth)

(Another yelling gang of men or horses and on foot rush on. Seeing Rance and Nick they)

Tenors.

Bolted!

Fugge!

Harry.

He has jumped on a horse!

E mon. la - to a ca-sal - lo!

(bounding to his feet and rushing up to Harry.)

(pushing his way into the midst of the noisy crowd, shouts)

By the Lord!

Ab, per-dio!

Handsome.

How? where?

Come? Dove?

(panting)

At the

Al-la

(some stop short at Rance's words, but by gesture and action they must portray the lively and feverish interest with
which they follow Harry's and Handsome's description.

Harry.

Handsome. We thought him done for, that time!

Handsome. 4 Tenors soloists.

Chorus. 4 Bass soloists.

(3 other Tenors.)

When Quan.

Tight by his hair the man had got him....

Gia 'ave your account to per his pel.

115483
Go on! 
Rac-con-tu...

When
Quan-

sud-den-ly....
-duc-co...
Handsome.

(Against soloists)

All the men of Wells Fargo are chasing him on
Ashby and all his men are very close on his

--- crescendo

rush past, at the back)

Handsome.

off like lightning!
via come un lampo!

---

11483
(Some accompany his words with a chorus of angry ejaculations; others brandish their arms in intense excitement.)

Heels!  
spat-le!

They've got over the water!  
Han pas-sa-to! tor-ren-te!

(prolonged yell)

Now they're close on his  
Gli son tut-ti-al-le

Hur-rah!  
Ur-rah!

(Chorus behind.)

They're flying like a whirlwind, they're flying like a  
Eun tur-bi-ne che pas-sa, eun tur-bi-ne che

Heels!  
spat-le!

They're flying like a  
Eun tur-bi-ne che

Hur-rah!  
Ur-rah!

Hur-rah!  
Ur-rah!

cresc. molto

113483
(A formidable savage yell resounds from the distance. All are silent, turn round and remain in suspense for a moment. The yell is heard once more. The crowd then bursts out shouting as well.)

Piu mosso, d. = 120.

Harry (shout of joy)

Ah!

Ah!

Joe (shout of joy)

Ah!

Ah!

Handsome (shout of joy)

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Chorus (shout of joy)

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

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Ah!

Ah!

Ah!

Ah!

Ah!
(They are about to rush off again, when the sound of a galloping horse in the distance makes them pause.)

Harry.

Chase! To the valley! the valley! Come all of you quickly!

Handsome.

Chase! To the valley! the valley! Come all of you quickly!

Chase! To the valley! the valley! Come all of you quickly!

Chase! To the valley! the valley! Come all of you quickly!

Joe (pointing towards the trees, on the right)

It's no use, you see!

Sonora.

'Est no- ro-yo, guardole-te...

Sonora.

(From afar)

Hello! Hello!

Hello! Hello!

Hello! Hello!

113483
Harry.

Joe. (Sonora comes galloping on. Rance seizes the horse by the bridle and stops it.)

What news? Rac-con-ta!

J. Rance.

(catching hold of Sonora's arm)

0 tell us what news?
Rac-con-ta, rac-con-ta!

Sonora.

Handsome.

What news? Rac-con-ta!

(they make room for Sonora.)

What news? Rac-con-ta!

What news? Rac-con-ta!
Harry.
(shooting)
Hur-rah! Hur-rah!
Ur-rah! Ur-rah!

Joe.
(shooting)
Hur-rah! Hur-rah!
Ur-rah! Ur-rah!

J. Rance.
(shooting)
Hur-rah! Hur-rah!
Ur-rah! Ur-rah!

Sonora. (with a hoarse shout) (gets off his horse)
We've got him!
E pre-so!

Handsome.
Hur-rah! Hur-rah!
Ur-rah! Ur-rah!

(shooting)
Hur-rah! Hur-rah!
Ur-rah! Ur-rah!

(some)
Hur-rah! Hur-rah! Tell us
Ur-rah! Ur-rah! Co-me
(other groups of men come running on. All press round Senora asking for news.)

J. Rance.

Do hurry!

Rac-con-ta!...

Tell us where?

Do ve sta-to? (others)

Come on, hurry!

Di su, pre-sio!...

how?

Did you see him?

Non Phai vi-sto?

Sonora.—(panting with exhaustion after his ride)

Yes, I've seen him! By heaven, 'twas like a wolf set up on by dogs!

Dho ce du-to! Per dio! Pu-rexum lu-po stre'-to dai

Sonora.

In a minute he'll be here!

Fra poco sa-nu qui!

Handsome.

To hell with the

Ma-le-det to spa-

Tenors.

To hell with the

Ma-le-det to spa-

Chorus.

Basses.
Harry.

And while he does his dance, Pom!

J. Rance.

"Twas not I that told! I kept my word of honour!

Sonora.

And while he does his dance, Pom!

Handsome.

And while he does his dance, Pom!

(painting to the..."
Allegro con vivacità. $ \dot{=} 128$.

Harry.

Joe.

J. Rance.

What has it helped you, what will it help you, now? Your fascinating

A che ti vel-sse, a che ti va-leor-ma-i! Il tuo bel va-gheg.

Sonora.

Handsome.

(they run out to meet Johnson, dancing and skipping)

(dragging Billy roughly to the front of the stage and giving him a handful of gold)

(q) Nick.

This is for you! Don't make the noise un-till then.

(Questo è per te! Ris-ta da an-co a fa-re!) Nick.

Harry.

Rem, bal - lar! Ur-rah! Hurrah! Ur-rah!

Sonora.

Rem, bal - lar! Ur-rah! Hurrah! Ur-rah!

Hands.

Rem, bal - lar! Ur-rah! Hurrah! Ur-rah!

Rem, bal - lar! Ur-rah! Hurrah! Ur-rah!

Rem, bal - lar! Ur-rah! Hurrah! Ur-rah!

Rem, bal - lar! Ur-rah! Hurrah! Ur-rah!

Rem, bal - lar! Ur-rah! Hurrah! Ur-rah!

Nick.

(pointing the pistol in his face)

(Nick goes off hurriedly.)

Tell you... If you play me false. Upon my word, look out, I'll kill you! In pa - ro - la di Nick, ba - dia m - ma - so!
Trin. d - 76

Andante sostenuto (in due). (behind) (shouting) (coming nearer)

Let's hang him! Let's hang him! The scoundrel! To
A mor-te! A mor-te! Al lao-est! A

Harry.

Let's hang him! Let's hang him! The scoundrel! To
A mor-te! A mor-te! Al lao-est! A

Joe.

Let's hang him! Let's hang him! The scoundrel! To
A mor-te! A mor-te! Al lao-est! A

Handsome.

Let's hang him! Let's hang him! The scoundrel! To
A mor-te! A mor-te! Al lao-est! A

Happy.

Let's hang him! Let's hang him! The scoundrel! To
A mor-te! A mor-te! Al lao-est! A

Let's hang him! Let's hang him! The scoundrel! To
A mor-te! A mor-te! Al lao-est! A

[15] d - 76

Andante sostenuto (in due).

tutta forza
Ashby.

(to Rance)

Sheriff Rance! I give this man into your charge.

Handsome.

death with him.

Happy.

death with him.

Ashby.

(half spoken)

Deliver him at once to the community. Justice must be.

perché sia dato alla comunità.

Faccia es-sagua.
(They all arrange themselves in groups in the manner of a tribunal, the horses at the back, listened to by the trees. Johnson in the middle alone.)

Ashby. (gets on his horse) (to Johnson from afar, while he goes off)

Tripp. (spoken low)

Harry.

Joe.

Handsome.

Happy.

Tenors.

Basses.

CHORUS

(J. Rance lights a cigar, goes up to Johnson and deliberately puffs the smoke into his nose)

J. Rance. (ironically)

Moderato.

And now, signor Johnson, come.
(contemptuously, looking him straight in the face)

Johnson.

J. Rance.

Do pray excuse us if we have disturbed you...

Scusate se v'abbi-mo disturbato....

quickly!

presto!

Oh, as for that, two minutes will be quite enough to distress me.

Oh, quanto a questo bastano abri-gaici poco che mi

Allegro agitato.

(with indifference)

That's all that I am

È quello che de-
(The crowd of miners close in round the two men with angry and impatient mutterings.)

Johnson.

Ask-ing for...
- si - de - ro.

Rance.

And all that ev - ry - one asks for, isn't it?

E che de-sti-de-ran tut-ti, ve-ro?

(The subdued mutterings of the miners suddenly burst out into a rabid and most violent tumult. They are all round Johnson, who confronts them with disdainful pride, erect, his eyebrows raised. They close in upon him with threatening gestures and cries. The horsemens have got off their saddles and joined the crowd, leaping their horses in the background.)

Joe.

Let's hang him! Dog!
Al lac-cio! Ca-ne!...

Handsome.

Let's hang him! Dog!
Al lac-cio! Ca-ne!...

Happy.

To death with him! Son of a dog!
A mor-te! Figlio di ca-ne!

CHORUS

Let's hang him! Dog!
Al lac-cio! Ca-ne!...

To death with him! Son of a dog!
A mor-te! Figlio di ca-ne!

To death with him! Son of a dog!
A mor-te! Figlio di ca-ne!

1143483
Trin. Un poco meno. $\dot{z} 112$.

Rob-ber!
La-dro!

Harry. (furiously, going up to Johnson)

Joe. Hai sacche-gria - to tutto il pa - e - ve!...

Rob-ber! (furiously, going up to Johnson)
La-dro!

Handsome.

You gang of
La tua ban-da

Rob-ber!
La-dro!

Un poco meno. $\dot{z} 112$.

Johnson. (bursts out)

No!... no!...
No!... no!...

Trin. (furiously, going towards Johnson)

Handsome. The squadron of Mon-te-
La squadra di Mon-te-

rob-bers has plundered and murdered!
ladra haru-bato ed uc-ci-so!

ff stridente
Triu.

(bringing his face close up to Johnson)

- reg was murdered, massacred foul- ly, wiped out al- to- geth er-

- rey, ban-di- to, fu mas- sa- cra- ta dal- le fac- cie gual- te di

Triu.
cresc.

your ac-cur- sed g aseg of Mex- i- can butchers!...

Happy.
quel-le tuo ca- na-gli- mes - si - ca- ne!...

It was your

Pugna- lasti

Johnson.

(achy pain)

Happy.

No! It's not true!

No! Non è vero!...

hand that stabbed poor Tommy!...

spal- le il po- ve- ro Tom- my!...

Yes!

Si!

CHORUS.

4 Basses.

Yes!

Si!
Harry.

In this valley, quite lately, a post boy was killed!
Nessun male, alla valle fuoco si spense sì gliique!

Handsome.

"Twas you that killed him!
Tu lucei desti!

Johnson.

"Twas you that killed him!
Tu lucei desti!

"Twas you that killed him!
Tu lucei desti!

"Twas you that killed him!
Tu lucei desti!

Harry.

Let's hang him!
A morte!

To death with the scoundrel!
A morte! A morte!

Handsome.

To A

Happy.

Let's hang him!
A morte!

To death with the scoundrel!
A morte! A morte!

Tenors.

Let's hang him!
A morte!

To death with the scoundrel!
A morte! A morte!

Basses.

Let's hang him!
A morte!

To death with the scoundrel!
A morte! A morte!

Chorus.

"Twas you that killed him!
Tu lucei desti!

cresc.
Johnson. (very proudly, raising his head, his eyes flashing beneath his frowning brows)

Trin.

Trin.

death with the scoundrel!
morte! A morte!

Harry.

Harry.

death with the scoundrel!
morte! A morte!

Joe.

Joe.

dearth with the scoundrel!
morte! A morte!

Handsome.

Handsome.

Let's hang him!

Happy.

Happy.

Let's hang him!

Let's hang him!

death with the scoundrel!
morte! A morte!

Let's hang him!
Johnson. rallentando - Sotto molto - a tempo

Joe. thief, But never, never stooped to murder!

Harry.

Joe. Or, if it's true, 'twas only a chance that

Handsome.

That's a lie!

Joe. That's a lie!

Handsome. Non è ver!

Joe. Non è ver!

Handsome. dim.
Trin. (in low pitched, tragic accents)

Harry.

Sonora.

Harry.

Sonora.

Handsome.

And of those you have robbed us!

Thief of gold and of
Handsome!

Tenors.

To death with the spaniard! Hang him!
*Al laccio lo spa-gnuo-lo! A mor-te!*

Basses.

Let's hang him! B’il-ly has the
*A mor-te! B’il-ly ha la*

Trin.

Harry.

Joe.

(same) (others)

Hang him! Now we will make you king of the forest!
*A mor-te! E sarai fot-to re del-ta fo-re-stal!*

mas-ter hand!

*ma-no ma-e-stral...*

A
Trin.

We'll teach you to dance!

Harry.

We'll teach you to dance!

Jos.

We'll teach you to dance!

Sonora.

Handsome.

Happy.

Hang him!

We will set you dancing.

Ti fare-mo bal-la-re

l'ul-ti-ma con-trad-

Ti fare-mo bal-la-re

l'ul-ti-ma con-trad-

Ti fare-mo bal-la-re

l'ul-ti-ma con-trad-

We'll teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

We'll teach you the latest

l'ul-ti-ma con-trad-

We'll teach you the latest

l'ul-ti-ma con-trad-

We'll teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-

Teach you the latest

l'ul-ti-ma con-trad-
Trin. (They push Johnson roughly towards the tree where Billy is standing with the noose.)

Harry.

Joe.

dance!.... You shall be pro-
dan - za.... Sa - rai fat - to

dance!.... You shall be pro-
dan - za.... Sa - rai fat - to

dance!.... You shall be pro-
dan - za.... Sa - rai fat - to

Sonora.

We will make you pay most dear for
Ti farem scon - ta - re... le ca -

Handsome.

We will make you pay most dear for
Ti farem scon - ta - re... le ca -

Happy.

We will make you pay most dear for
Ti farem scon - ta - re... le ca -

dance!.... You shall be pro-
dan - za.... Sa - rai fat - to

We will make you sing the famous
Ti farem can - ta - re la ro -

cresc
Trin.
-claimed the king of the forest!

Harry, re del-la for-esta!

Joe, re del-la for-esta!

Sonora,
-claimed the king of the forest!
re del-la for-esta!

Handsome.
 Minnie's ca-res ses...
-res se di Min-nie...

Nappy,
 Minnie's ca-res ses...
-res se di Min-nie...

1st Tenors.
-claimed the king of the forest! Let's hang him!
re del-la for-esta! dim. A morte!

2nd Tenors.
-claimed the king of the forest! Let's
re del-la for-esta! dim.

Basses.

bal-lad of the "Fair and lovely Lady!"
-man-za del-la "Bel-la fan-ciu-la-la!...

molto
J. Rance.

(clapping on the shoulder, laughing)

Pray don't let it agitate your
Non vi proc - cu - pa - te, ca - bal -

Hang him!
A mor - te!

Hang him!
A mor - te!

Hang him!
A mor - te!

diminuendo

rall. molto

Johnson.

Andante sostenuto.
(dolly - then growing excited)

J. Rance.

rall. molto

At least, spare me your
Risparmia - te lo

lord - ship! It's a mere
Bu - na co - sa da
no-thing!
nul-la...

Andante sostenuto.

Johnson.

mock - ing... As for death...
Ich - scher - no... Del-la mor - te...

I don't care when I
don mi met - te pen -
Johnson.

a tempo

meet it: I've run the risk of death too often! I care not

stareor: e ben voi tut-ti lo sa-pe-te!

Pi-sto-lao

Johnson.

how or when

Un - vie my arm and Se mi scogliete un

Johnson.

I'll cut my throat with my own hand!

braccio, mi sgo- so di mia ma-no!

Johnson.

'Tis of some-thing else I must speak:

Dialtro vo-glio par - lar- vi.

corta

dim. pp rall. pp a tempo

rall. pp a tempo
Johnson. (with deep feeling.)

Del-la don-na chio

You've just got two more minutes left to

Hai dace mi nu ti per a mar-la an-

Enough! by the Lord! Make him shut up!...

Basta, per dio! Fatelo star zitto....

ENOUGH! by the Lord! Make him shut up!...

Basta, per dio! Fatelo star zitto....

What cheek! Better stop it! Enough!

Che sfacciat! E me glio finiril Basta!
Tell him to shut up!
Fate-lo star zit-to!

He can speak from that branch!
Parle-rà da quel ramo!

Handsome:

hang him!
cor-dal!

Tell him to shut up!
Fate-lo star zit-to!

He can speak from that branch!
Parle-rà da quel ramo!

Happy:

hang him!
cor-dal!

Tell him to shut up!
Fate-lo star zit-to!

He can speak from that branch!
Parle-rà da quel ramo!
Sonora. (authoritatively, dominating the tumult)

Handsone. No, let him have his say!

Happy. Speak from that branch!

Bass. Speak from that branch!

Johnson.

Sonora. (surprised) It is his right!

Johnson. thank you, Sonora! For her, for her a-

(repeated to all)
Johnson.

Andante. $d = 52$. 

- lone whom you all love, I will ask a kindness and your
  tan-to, che tu ti ama-te, a voi chiedo una grazia e una pro-

(subdued murmurs) (silence)

CHORUS.

Andante. $d = 52$.

Johnson. 

allarg. * a tempo poco rall. *

promise: That she may never know how I have
  messa... Che'el-la non sap-pia mai co-mi son
  col canto.

Johnson. 

a tempo

 Dios!

more! (looking at his watch, nervously)

Rance. 

One more minute, look sharp!

Us mi-nu-to... sii bre-ve.

(subdued murmurs for and against)

CHORUS.

* a tempo

113483
Andante molto lento. \( \text{\textit{d}} \text{-} 44 \)

(with deep feeling, growing excited and almost smiling)

Let her believe that I have gained my freedom, living the better life.

Ch’el-ta mi cre-da li-be-ro e lon-ta-no, so-vra-u-na no-va via...

Andante molto lento. \( \text{\textit{d}} \text{-} 44 \)

that she has taught me!

... Let her a-wait my coming... The days will pass a-way.

A-spe-te-rà ch’io tor-ni. E pas-se-ran-no i gio-rni, e pas-se-ran-no i gio-rni, ed io, ed io non tor-ne-vo, ed...

... The days will pass a-way. And I, and I shall not come back, and

rall. \( \text{\textit{a tempo}} \)

I shall not come back...

Min-nie, star of my wasted life,

Min-nie, del-la mia vi-ta.
Johnson.

That lights my journey,
Minnie, true heart that loved me so

Minnie, ch'wai volu-to tan-to

poco stent.

dear-ly, oh so dear-ly! Ah!
star that lights my jour-ney, in life or

be-ne, tan-to be-ne!... Ah
tu del-la mia vi-ta... u-mi-co

death!

fior!

(rushes upon Johnson and hits him in the face)

Rance.

How dare you!

Ah, after-cia-to!

(disapproving Rance's action)

Uhl... uhl...

Uhl... uh!

chorus.

pp p p p p p p p
(Johnson goes with a firm step towards the tree, at the foot of which Billy is waiting motionless, holding the note—The crowd follows him in silence: which is almost respectful. Six men with pistols range themselves on each side of the tree. Rance stands still, with folded arms, watching them.)

28

**Moderato sostenuto.**

(John: Nul-la. An-diamo!
Rance: (to Johnson) Have you no more to say?... Hai nul’al-tro da di-re?)

(Johnson) (haughtily):

Nul-la. An-diamo!
(A piercing cry is heard from the right, and the sound of a galloping horse.
All pause and turn round)
(like a wild shriek)


Ah!
Ah!
Ah!

Allegro vivo. —138.

Minnie.

Joe.

Harry. It's Minnie!

Trin. It's Minnie!

Handsome. It's Minnie!

Happy.

1st Ten. It's Minnie! (others)

2nd Ten. (some) It's Minnie! (others)

Basses. It's Minnie!

Basses. It's Minnie!

(poco a poco)
(Scene of confusion. All look towards the background whence Minnie will appear on horseback, followed by Nick also on horseback)

You're to hang him!

Rance.

Joe & Harry.

Minnie!

Sonora.

It's Minnie!

2nd Ten?

B Minnie!

Minnie!

Bass (others)

[Music notation]

(No one pays any more heed to Rance. They all gaze towards the background and grow excited at Minnie's arrival)

You're to hang him!

Rance.

Im-pi-ca-te-lo!
Hang him, I tell you! Hang him, I tell you! Hang him, I
Im-pie-ca-te-lo! Im-pie-ca-te-lo! Im-pie-

Minnie (followed by York) comes on on horseback, disheveled, her hair flying loose, a pistol between her teeth; she gets down and runs to the group of men surrounding Johnson:

Tell you!
Im-pie-ca-te-lo!
You're to hang him!
Im-pie-ca-te-lo!

(The crowd of miners draws back, Johnson remains motionless in the middle of the six armed men)

Ah, no!
Ah, no!
You're to hang him! Ah!
Im-pie-ca-te-lo! Ah!
Minnie.

(confronting him)

Now who will dare?
Chi vo- se-rà?

Rance.

(stepping before her)

But justice de-mands!
Giu-stizia lo vuol!

Rance.

 aproaches Minnie with a threatening gesture

Best take care what you
Be-da, don-nalite

Minnie.

(looking him straight in the eyes)

Rance.

say to me!
luc pa-vo-le!

What can you
Chegni far-mi?

I don't
Non ti

(pushing her aside)
Minnie.

Now then! Make haste, hang this fellow!

(one of the miners resolutely goes toward Johnson)

Oh no, you won't! Not a man of you will

(Minnie with one bound puts herself in front of Johnson and levels the pistol)

Minnie.

Not dare.

(crescendo, the crowd draw back muttering at Minnie's threat)

cresc. moltissimo
(urging on the crowd)

Drag her a-way from there!

Strop-aste-la di là?

Rance.

Is there not one of you that has a measure of courage?

Nessun di vo-ti ha sangue nel-le ve-ne?

(The crowd do not move, as

if spell-bound by Minnie's look)

Rance.

Does a pet-ti-coat make your face grow white?

Una gon-na vi fa sbian-ca-re il

white?

vi-so?

Drag her a-

Strop.
Rance.

(trying to push some of them towards Minnie)

- pá-te-la di la!

Now then!

Or - sia!

Minnie.

(presses closer to Johnson, leans her face on his shoulder, and continues to gaze on the

crowd with defiance, keeping the pistol leveled at them)

Rance.

Come on - then!

(half mad with rage)

Now make an end! You know that justice

Fi - nia - mo - la! Bi - so - gna che giu -

Minnie.

dare -

you!

Rance.

must be
done!...

Stop it!...

(The crowd growing gradually more excitedプレゼス close around Minnie and Johnson)

All the Tenors.

Let's hang him! Stop it!

All the Basses.

Let's hang him! Let's hang him! Let's hang him!
(Two of the armed men beside the tree, seize
Minnie by the shoulders; she wrenches herself
free and clings to Johnson again, swiftly rais-
ing her pistol)

Minnie.

Stand off! or I'll kill him, and my-
La-scia-te-mi, e fui-ci-do, e m'inc-
(The crowd, succumbing again to its rage of pale and
jealousy, advances more threateningly)

Stop it!
Ba-ste!

Stop it!
Ba-sta!

Minnie.

-self too!
-ci-do!
(with a cry, throwing himself between
Minnie and the crowd,
Sonora.

Oh let her go! Oh let her go! Oh let her go!
La-scia-te-la! La-scia-te-la! La-scia-te-la!

(kill draw back. Rance ashy pale and grim

goes apart and sits down in the hollow of
the tree near the fire)

Sonora remains

standing in a threatening attitude near Minnie and Johnson)
Minnie.

(white as death, trembling with disdain, in strident tones)

Was ever one of you who said: "Stop!"
Non vi fu mai chi disse "Basta!"

Minnie.

poco rall.

it."
When I gave up the best of my days to
Quando per voi dissi miei giovanissimi

Minnie.

Moderato mosso—Lo stesso movimento (with bitter resentment)

When, often, in the midst of oaths and
quando, per duro fra bestemminie e

Minnie.

Moderato mosso—Lo stesso movimento

quarrels, I used to share your troubles with you like a true
risse, di vedevi gli affanni e i disagi con
Minnie.

Minnie.

Minnie.

Minnie.

Minnie.

(The crowd is guiltily silent. Minnie hangs her head.)

(All slow to normal speed.)

"Step it!"  "Ba-sta!"

I claim this man as

Minnie.

mine, mine from God!

(poco rit.)

Doctor.

heavenly God had blessed him!

(Se rian-da va lon-)

(Doctor a tempo)
Minnie. — way, going to start a new life... And the robber that was
— ta - no, ver - so nuo - va oriz - zon - ti... Il ban - di - to che fu

Minnie. poco rall. — — — — — a tempo ma sostenendo
died a week ago, in my cabin:
è già mor - to las - su, sotto il mio tet - to

Minnie. (A rough feeling of emotion steals into their hearts. No
You cannot kill him! No!
Voi non po - te - te ve - ci - der - lo! No!
(with a cry which is almost a sob)

Sonora. The gold,
Ah, Min - nie,

Sonora. (gently; with emotion)
Minnie. My good old So-
Il mio So - no - ra

wouldn't matter, but he's robbed us of your heart!
pìù del l'o - ro ci ha ru - ba - to il tuo cuo - re!...
Minnie.

rall... - no-ra, Al-ways the first to for-give... You will for-

Sonora.

- buo-no, sa-ra pri-mo al per-do-no... Per-do-ne-

(Min-nie! Min-nie!)

(poco rall.)

give him, and so will all the oth-ers,

-nor-mo, co-me per-do-ne-re-te tut-ti...

(Tenors.)

No! No! No! No!

(Basses.)

Non pos.

(poco rall.)

Minnie.

(goes to Joe)

You can do what you want! Si può ciò che si vuole! And

Can't!... can't!... can't!... can't!...
Andante molto sostenuto. $= 44$

Minnie.

sure-ly you will want it, Joe... Wasn't it you that would bring me

Non sei tu che m'offrivi...".

Andante molto sostenuto. $= 44$

Minnie.

flow-ers you'd picked by the Tor-rent-like the ones in your coun-

fiori si misi' a quel-li del-le tue brughiere?

Minnie (turning to Harry, stroking his hand)

a tempo

Har-ry, how many nights when we thought you were

Harry, e tu, quante se-ri... Pho se-glia-to mo-

Minnie.

dim. molto

dy-ing, And you tossed on your bed in de-lir-i-um,

-ven-te e nel de-li-rio cre-de-vi ve-de-re
Minnie. (pa a tempo) pp a tempo

have I watched by your side,
while you thought I was
Mand, your lit-tle

a tempo

sis- ter come from home....
du lon-ta
(to a group of miners)

Sonora.

42 E ne-ces-sa- rio. Trop-po le do-
poco rall.

pp a tempo

Minnie. (to Trin, gently)

You too, my Trin, whose big hand I have guid-
ed when you scrawled the

E tu mio Trin, a cui res-si la ma-

Sonora. (to one of the chorus)

much! You sure-ly will a-gree!
biamo!

Happy

De-ci-diti anche tu!

Tenor

No, we can’t!

Non possiam!

Basso

Poor Solists. (shaking their heads)

No, we

con semplicità

134483
Minnie.

first un-stead-y

Letters

that we sent

from

pro-mis-ter-y

Sonora.

(tos)appy)

You're si-lent!

Tu fa-ca!

It is her-right!

E nel suo drit-to!

can-t!

- siam!

Minnie.

here to San Do-min-go....

Sonora.

qui per San Do-min-go....

Some (to Senora).

Who cares what he will say!

Di-ra quel che vor-ra!

And A-shby, what of him?

E A-shby, che di-ra?

Some.

No, we can-t!

Non pos-siam!
Minnie. *sostenendo*

You, dear old Happy, and you, Handsome, with your blue eyes like a baby.

Sonora.

We are the masters here! You must give in too!

I pado-nismiam nos! Non vog-por-re, tu!

No, no! Non pos-sia-mo.

Come on! Andiamo! I say we must...

E ne-ces-sa-río...

No, no, we...
Minnie. (turning to all)

And you all, who are dear to me as brothers,

Sonora. (to one only)

You must give in too!

Non v'oppor-re, tu!

Now you make up your mind!

Com' on, now!

A - ni - me ru - die buo - ne,

Three only (shrugging their shoulders)

If you say so....

Tu lo vuoi - ti...
Minnie. (throwing away her pistol)

Joe. Look, I throw away my weapon, ma!

Who can resist her!

Non si può resistere!

Minnie.

Trin. Once again let me be as before your loving friend, your

Torno quel che fui per voi, Pa-mi-ca, la so-

I can't help crying!

Mi ha fatto piangere!

Sonora. (to one)

You too, come on!

Anche tu, viva!

(to the same)

Happy.

And you!

Anche tu!

cresc.
Minnie.

sister, who once, not long ago.

Sonora.

Just see how she must love him!

Guarda-te como l'a-ma!

And how sweet she is!

E come è bel-la!

Minnie.

poco rit. - a tempo

g-o, taught you the best and highest teaching of

una suprema verità d'a-

It is a shame!

E' una vil-tà!

It is a shame!

E' una vil-tà! poco rit. - a tempo
Minnie.

Harry (to a group of miners)

love, my fra

Min-nie is worth it all.

Minnie merits it all!

Sonora. (to a group of miners)

Min-nie is worth it all.

Minnie merits it all!

Minnit.

brothers,

that the very worst of

Sonora.

No!

No!

How the folk will laugh!

Ri-de-ron di noi!

Ri-de-ron di noi!
Joe. | Minnie sure - ly is worth it! | Minnie surely may be redeemed and shall find the way to
(below) | | (to the miners) | | (to the miners)

Sonora. | For her, for my sake, | Per lei, per me, io
Minnie. | No, we can't! | Non pos-siam!

(Johnson kneels down deeply touched, he kisses the hem of Minnie's gown while she places her hand on his head as if blessing him)

Minnie. | Paradise! | Lentamente \( \dot{d} = 33 \)
Sonora. | | to Minnie) (to Minnie)

do it! | Le tue pa -
(weakly, resisting) | | Non pos-siam!

(fu - te!)

44 Lentamente \( \dot{d} = 33 \)
words must come from God. Your love is something high and

holy! In the name of us all, I give him

mondo! In nome di tutto, ti, io te lo
Minnie.

Johnson.

Sonora. You shall not re-

to you

do no

Minnie. (Minnie kisses Sonora)

Johnson.

Sonora. Go, Minnie, good-bye!

Va, Minnie, ad-di-o!
(Minnie shakes hands tenderly with Nick, also with others near her, then goes back to Johnson)

(Nick deeply touched, is crying)

**Minnie.**

*Sempre lentamente* (Segue in Johnson's)

**Johns.** *di o!* (gently, torn between grief and joy)

**Frin.** (in subdued tones, deeply moved)

**Harry.**

*Farewell! fare-well!*

*Nas piano, nas piano.*

**Joe.**

*Farewell! fare-well!*

*Nas piano, nas piano.*

**Sonora.**

*Farewell! fare-well!*

*Nas piano, nas piano.*

**Handsome** (in subdued tones, deeply moved)

**Happy.**

*Farewell! fare-well!*

*Nas piano, nas piano.*

*Farewell! fare-well!*

*Nas piano, nas piano.*

*Farewell! fare-well!*

*Nas piano, nas piano.*

*Farewell! fare-well!*

*Nas piano, nas piano.*

Sempre lentamente

*Xo.*

*Xo.*

*Xo.*

*Xo.*

Xo.*

**Xo.*

Xo.*

Xo.*


dante
Minnie.

-ifornia, my mountains, good-
-ifornia, my mountains, good-

Johnson.

-ifornia, my mountains, good-
-ifornia, my mountains, good-

Trig.

Harry.

Joe.

Sonora.

Handsome.

Happy.
THE CURTAIN FALLS SLOWLY.

(The crowd is in a state of dejection. Some are on the ground crying; others leaning against their horses or the trees give way to their grief. Others again wave a last goodbye sadly to Minnie as she disappears.)

(behind in the distance)

Minnie. (exult)

Good-bye my Cal-i-fornia, good-
Ad-dio mia Cal-i-fornia, ad-

Johnson. di- o!

Nicky.

-by-e!

Ad-dio mia Cal-i-fornia, good-

Trini.

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

Harry.

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

Joe.

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

Sonora.

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

Handsome.

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

Happy.

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

You'll never come a-gain! Farewell, fare-well,
Mas più ri-torne-rat!, mai più, mai più,

You'll never come a-gain! Farewell, fare-well,
Minnie. (behind in the distance)

**good-bye, good-bye, good-bye, good-bye!**

Johnson.

**adi-o, adi-o, adi-o, adi-o!...**

Nick.

**adi-o, adi-o, adi-o, adi-o!...**

Trin.

**face-well! mai piu!**

Harry.

**face-well! mai piu!**

Joe.

**face-well! mai piu!**

Sohora.

**face-well! mai piu!**

Handsome.

**face-well! mai piu!**

Happy.

**face-well! mai piu!**

**face-well! mai piu!**

fpp perdendosi

THE END.