

*Commissioned by Arizona Opera
Premiered in Tucson in February 2017
Premiered in Phoenix in March 2017*

RIDERS *OF THE* PURPLE SAGE

THE OPERA
BASED ON THE NOVEL BY
ZANE GREY

LIBRETTO BY
STEVEN MARK KOHN
MUSIC BY
CRAIG BOHMLER

AVAILABLE EDITIONS

- **8932** Piano/Vocal Score
8932A Men's Chorus Part
8932B Additional Full Score
8932C Libretto
Rental Full Score and Parts

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CAST

(in order of appearance)

TULL (Baritone) A powerful Mormon Elder, early 40s, interested in marrying Jane.

JANE WITHERSTEEN (Mezzo-Soprano) A faithful Mormon woman-early 30s, owner of the sprawling Withersteen ranch and herd, as well as the spring which gives water to the town of Short Creek.

BERN VENTERS (Tenor) A Gentile, mid 20s. Jane's head ranch hand and good friend.

LASSITER (Bass Baritone) A Hardened Texas gunfighter, late 30s, on a quest to find the grave of Milly Erne.

JUD (Tenor) A faithful ranch hand, in his 50s, working the Withersteen Ranch.

BESS (Soprano) A young woman, late teens, ward of Bishop Dyer.

BISHOP DYER (Bass) The leader of the local Mormon Church, in his 40s–50s, the most powerful man in Short Creek.

SMALL MEN'S CHORUS Tull's men and the Bishop's parishioners.

SYNOPSIS

The action takes place at the ranch of Jane Withersteen, in the nearby mountains, and in the town of Short Creek on the Arizona-Utah border, circa 1870.

ACT I

Jane Withersteen, a devout Mormon woman has inherited a sprawling ranch from her father. Tull, a Mormon elder, wants to marry Jane, in part to add her ranch, herd and spring to the growing Mormon settlement of Short Creek, but Jane resists his advances. To pressure Jane, Tull threatens to whip her head rider, Venters, on a trumped-up charge. Lassiter, a mysterious gunman arrives in time to save Venters and drive off the Mormons. Lassiter has come to see the grave of Milly Erne, who was a dear friend of Jane. He asks about Milly's daughter, who was taken by the Mormons when she was a baby. Jane does not know of her whereabouts. When rustlers steal one of Jane's herds, Venters rides off to confront them, knowing the feared "Masked Rider" is among the rustlers.

ACT 2

Jane speaks to her departed father, questioning the behavior of her churchmen and confronting the challenges of her situation. Lassiter arrives in time to avert a stampede bearing down on Jane's ranch. Venters and Bess, who he saved in a shootout with the rustlers, hide out in Surprise Valley. Bishop Dyer, the head of the local Mormon Church confronts Jane on her friendship with Lassiter, as well as her refusal to marry Tull. Lassiter arrives and drives off the Bishop, who damns them both. Venters arrives and tells Jane and Lassiter about Bess, Surprise Valley and their plans to leave for Illinois. Jane and Lassiter visit Milly Erne's grave where Jane accidentally reveals a dark secret the Bishop has kept all these years. Lassiter swears his revenge on the Bishop.

ACT 3

Bishop Dyer and Elder Tull reaffirm their commitment to the growing Mormon Church. Dyer conducts a sermon as Lassiter waits outside the church. Lassiter confronts the Bishop. Back at Jane's house, Lassiter surrenders his guns to Jane, prepared to give up his life as a gunman. Tull and his men prepare to attack Jane's ranch and pursue Lassiter as Bess and Venters prepare to leave Surprise Valley for Illinois. Jane and Lassiter decide to meet up with Bess and Venters and begin a new life there as well. The four meet out on the Sage. Jane and Lassiter surrender their horses to the young lovers, so that they may escape. Lassiter and Jane make their way to Surprise Valley with Tull and his men in hot pursuit. With no way out, Jane and Lassiter must make a dramatic decision on how to save themselves.

SETTING

It is 1870. We are at the sprawling ranch of Jane Withersteen, on the Utah/Arizona border. Jane is a strong independent woman, as well as a devout Mormon with an unshakeable faith. The Mormon elders and Bishop want Jane to marry so that her land, herd and life-giving spring can be absorbed into the growing Mormon settlement of Short Creek. But Jane does not love the man chosen for her. From that basic conflict springs our drama.

Zane Grey's book was published in 1912. It helped to launch the "American West" genre to the world-wide stage and this operatic adaptation is one of the first "Wild West" opera's written. The story emanates from the historic migration of the Mormon's from persecution in the Midwest to their new "Jerusalem" in Utah, where they established their religious center. While considered a romance novel, Grey's story is layered with religious, gender and societal themes that still resonate today:

1. Women; their rights and perceived place in society
2. Guns and violence
3. Greed, power and abuse of power
4. Religious fundamentalism
5. Revenge and vigilante justice
6. Faith and crises of faith
7. The most enduring of human desires; to find a HOME, a place to belong.

CONSIDERATIONS

We are working from, and honoring Zane Grey's novel. Posterity has decided this is an important American work of literature. After 100 years, Sage is considered a classic, while many other books from 1912 have disappeared from our cultural shelf. The story that Grey tells, while a work of fiction, is rooted in history. And it is safe to assume that the events in this novel could have and probably did happen to any number of people in various ways.

There are no black-hatted villains here. Audiences of today are too savvy to fall for thin characters and weak plots. We have attempted to flesh out all of the characters so that each has a belief system and acts in concert with it. These are, hopefully, three-dimensional characters with whom we may agree or disagree, but whom we will, hopefully, understand. To that end, we deviated from Grey's book when necessary, even creating new scenes, such as Bishop Dyer and Elder Tull's duet, which opens act III.

Our goal is to tell a great story. We were attracted from the start to the fact that this is a rollicking Western; a shoot-em-up, exciting story full of conflict and action. We want the audience to be on the edge of their seat, swept up completely in the struggles of the characters, the majestic landscape and the magnificent, soaring music.

SINCE THE 2017 ARIZONA OPERA PREMIERE

In November of 2017, the recording of Arizona Opera's World Premiere of "Riders" was broadcast on radio stations around the world as part of WFMT Chicago's opera broadcasts.

On February 5th, 2020, the documentary film "Riders of the Purple Sage; the Making of a Western Opera" will premiere at the Scottsdale Center for the Arts. This film, directed by Emmy-award winning filmmaker Kristi Atwell, is 8 years in the making and chronicles the creation of this opera from early conversations to the world premiere fully-staged production.

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ORIGINAL CAST LIST

March 3–5, 2017

Jane Withersteen	Karin Wolverton, March 3 & 5
Jane Withersteen	Laura Wilde, March 4
Lassiter	Morgan Smith, March 3 & 5
Lassiter	Joshua Jeremiah, March 4
Bern Venters	Joshua Dennis
Bess	Amanda Opuszynski
Bishop Dyer	Kristopher Irmite
Elder Tull	Keith Phares
Judkins	Hugo Vera
Conductor	Joseph Mechavich
Stage Director	Fenlon Lamb
Scenic Designer	Ed Mell
Co-Producer	Kristin Atwell Ford
Costume Designer	Kathleen Trott
Lighting Designer	Gregory Allen Hirsch
Projection Designer	Jake Pinholster
Co-Projection Designer	Michael Bateman
Chorus Master	Henri Venanzi
Fight Director	Andrea Robertson

Executive Producers

Billie Jo and Judd Herberger

Sponsored by

Dr. Rex and Arlyn Brewster
Frieda Elizabeth Reish

Dedicated to

Carlisle Floyd

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Catalog No. 8932

Riders of the Purple Sage

Opera in Three Acts

Prelude

Steven Mark Kohn (BMI)

Craig Bohmler (BMI)

Musical score for the Prelude of *Riders of the Purple Sage*. The score consists of five systems of music.

- System 1:** Piano part. Key signature: B-flat major (two flats). Time signature: 2/2. Dynamics: *f*. Tempo: $\text{♩} = 72$ grandioso. The piano plays eighth-note chords.
- System 2:** Key signature changes to A major (no sharps or flats). Time signature: 4/4. Dynamics: *b*, *b*, *b*, *b*. The piano continues eighth-note chords.
- System 3:** Key signature changes to G major (one sharp). Time signature: 4/4. Dynamics: *ff*, *ff*. The piano continues eighth-note chords.
- System 4:** Key signature changes to E major (three sharps). Time signature: 4/4. Dynamics: *v.* The piano continues eighth-note chords.
- System 5:** Key signature changes to C major (no sharps or flats). Time signature: 4/4. Dynamics: *v.* The piano continues eighth-note chords.
- System 6:** Key signature changes to A major (one sharp). Time signature: 4/4. Dynamics: *v.* The piano continues eighth-note chords.
- System 7:** Key signature changes to D major (two sharps). Time signature: 4/4. Dynamics: *f*. The piano continues eighth-note chords. Horns enter with eighth-note chords.
- System 8:** Key signature changes to G major (one sharp). Time signature: 4/4. Dynamics: *v.* The piano continues eighth-note chords.
- System 9:** Key signature changes to E major (three sharps). Time signature: 4/4. Dynamics: *v.* The piano continues eighth-note chords.
- System 10:** Key signature changes to C major (no sharps or flats). Time signature: 4/4. Dynamics: *v.* The piano continues eighth-note chords.
- System 11:** Key signature changes to A major (one sharp). Time signature: 4/4. Dynamics: *v.* The piano continues eighth-note chords.
- System 12:** Key signature changes to D major (two sharps). Time signature: 4/4. Dynamics: *mf cresc.*, *f*. The piano continues eighth-note chords.

17

22 A cantabile ma in tempo

29

35

attacca Act 1 Scene 1

Act 1 Scene 1

Deliberato ♩ = 112

At the Withersteen Ranch-early evening

J Tull

T He's a-round here some-where.

f (toms)

T You! Go a-round that side of the house. You look o - ver there. The

T rest of you check the barn and sta-bles. Bring him back here. I want him tied up.

Jane

11

J

T

El - der Tull, what do you mean by this?

tied up like an a - ni - mal.

13

T

There was a shoot-ing fray in the vil - lage last night; Your man Ven-ters was

16

J

T

Ven - ters was with me the seen there! Where is he Jane? Where is he?

mf

This musical score consists of four systems of music. System 1 (measures 11-12) features vocal entries for 'Jane' (treble clef) and 'T' (bass clef), with piano accompaniment. The lyrics 'El - der Tull, what do you mean by this?' and 'tied up like an a - ni - mal.' are written below the notes. System 2 (measures 13-14) continues with the same vocal parts and piano, with lyrics 'There was a shoot-ing fray in the vil - lage last night; Your man Ven-ters was'. System 3 (measures 16-17) concludes the section with the same vocal parts and piano, with lyrics 'Ven - ters was with me the seen there! Where is he Jane? Where is he?'. A dynamic marking 'mf' is placed in the piano part of measure 17. The score uses various time signatures (4/4, 3/4, 6/4) and includes rests, slurs, and grace notes.

J 20

whole time. He ne-ver left the ranch. Be-sides, I took charge of his guns. You're

J 24 **Colla Voce**

mak-ing this up, El - der Tull. Worth-less? He's the

T

Why do you de-fend this worth-less ri-der?!

best ri-der I've e - ver had. It shames me that my friend-ship with him has

J 27 **A in tempo**

best ri-der I've e - ver had. It shames me that my friend-ship with him has

best ri-der I've e - ver had. It shames me that my friend-ship with him has

32

J made him an e - ne - my of my peo - ple. I owe him my gra - ti - tude.

T

I'm

T

36

T sick of see-ing this fel-low Ven-ters a-round you.. I might e-ven get the i - dea that you

T

mf

38

J

Espressivo ma in Tempo

May - be I do love him. That poor fel-low needs some - one to love him.

T

love this man.

T

42

T 

De - ny that! Take it back, or it will not go well for him!

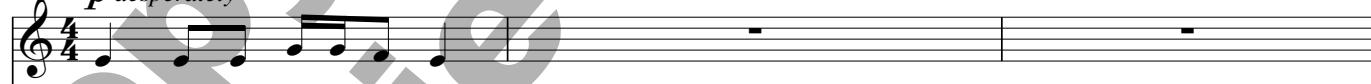
T. M. 

Tull's Men
There he is.

45

T. M. 

Grab him! Hold him down! Hold him! Rope him! Tie his hands!

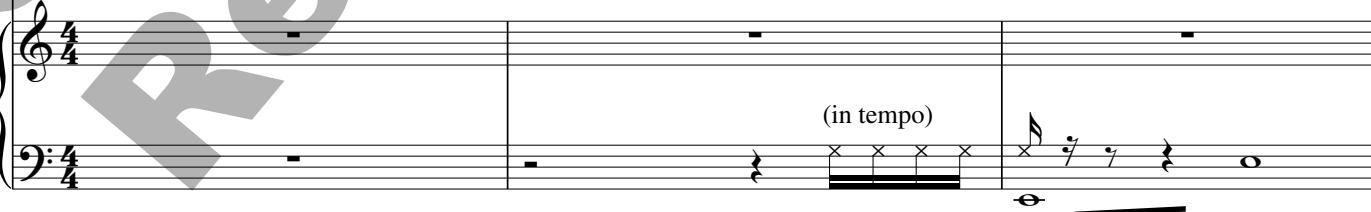
J 

B freely
p desperately

What are you going to do?
(menacing)

T 

Bring him o - ver here.



(in tempo)

51 *freely*

Venters

A tempo

V

T

Why?

V

T

Venters, you will leave Short Creek at once and nev-er re-turn.

Be-cause I or-der it.

55 *defiantly*

V

I will not leave. You can tell your peo-ple what to do, and lord your po-wer o-ver them, but you will

J

Tull raises his whip

J

Don't you dare touch him!

V

not tell me what I can and can-not do!

ff

64

V

Oh I see. It galls you this beau-ti-ful wo-man be-in' friend-ly to a poor Gen-

deliberato

T

You will leave U-tah.

mp

70

V

tile. You want her all to your-self... look-ing for a-noth-er Mor-mon wife. You have

p

74

V

use for her and the Wither-er-steen house, and Am-ber Spring and six thou-sand

sub.f

77

V head of cattle I see who you are. I know what you are.

T

poco rit. colla voce ♩ = 80

ancora deliberato

One last

81

V No!

T time, you will go! Then I will have you whipped with-in an inch of your life.

C Piu mosso con slancio ♩ = 160

85

J No, El-der Tull! This has gone on far too long.

T

T Bring him o-ver here.

J 89

You and your men har - ras-sing my ri - ders, driving them off my land. When will it

J 93 **D** sub meno mosso espressivo $\text{♩} = 60$

end? On - ly a lov - ing

J 98

god could cre - ate this glor - ious wild - er-ness. Mor - mon and Gen - tile can

J 103 **colla voce** **deliberato**

share this won - drous land. Let not the ha - tred our peo - ple suf - fered lead us to ha - tred as well.

d = 96 **colla voce meno mosso**

109 T Si-lence! That'll do from you. You will not be al-lowed to hold this boy to a friend-ship of-

p

113 T a tempo *d* = 152
fen-sive to your bish-op, of - fen-sive to your peo-ple, of - fen-sive to me!

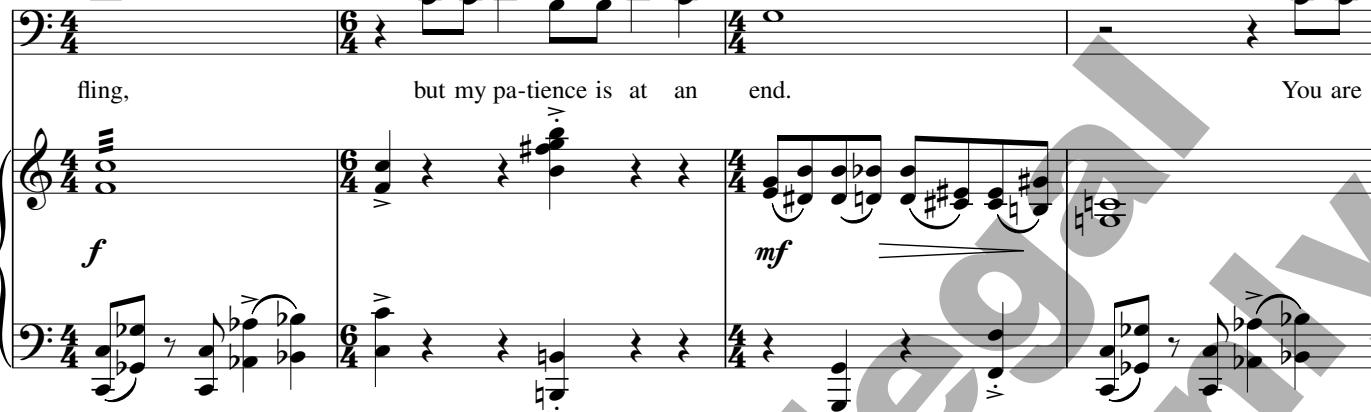
117 E T Jane With-er-steen. You have not come to see your place as a Mor-mon wo - man.

122 T We've rea-soned with you, been pa-tient with you, wait - ed while you had your

meno f

126 

T fling, but my pa-tience is at an end. You are



130

T not a young wo-man, Jane. You should have mar - ried long a - go. You were



134

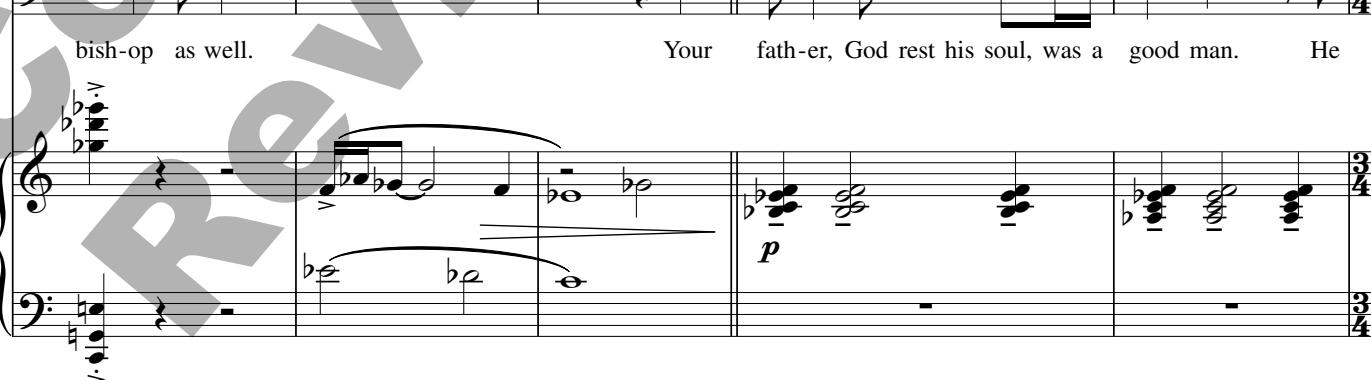
T meant to be my wife and give me this ranch. It's what your fath - er want - ed, and the



molto rit.

F $\text{♩} = 60$ Teneramente

T bish-op as well. Your fath-er, God rest his soul, was a good man. He



143 *poco rit.* *austere and reverent*

T raised you un-der Mor-mon law. He taught you re-spect for the faith and made

147 *piu teneramente*

T clear your du - ty. And he left you wealth and pow'r. With-er-steen ranch is all yours... the

152 *ritmico* *marcato* *Ancora piu mosso* $\text{♩} = 76$

T build-ings, the land, the cat-tle, the hor-ses... Am-ber Spring, all yours. But this po - wer has

157

T gone to your head. It has filled you with dan-ger-ous thoughts no wo-man should have.

Act 1 Scene 2

J = 72 molto espressivo sempre rubato

Pno. *p*

Cantabile ma in tempo

poco a poco accel.

rit. *J = J = 100*

1 2 3 4

6 7 8 9 10

11 12 13 14 15

16 17 18 19

20

curtain up - Venters is packing supplies.

28 rit. $\text{J} = \text{rit}$ $\text{A} \text{ J} = 92$ freely

J

Good

34 $\text{piu mosso J} = 116$

J morn-ing, Bern. Are you head-ing off to check the herd?

V Morn-in', Jane. Jane, I have to leave.

39 poco piu mosso

J Bern, no, I need you! You're my best rid - er.

V I'm a-fraid I don't have much choice.

43

J Please stay! I won't let those men back on my land. I

V I can't take be-in' hound-ed no more.

47

J prom - ise you.

V I don't see a way for you to stop 'em. Tull has his mind set... has for a

51

B poco marziale

V long time. These el-ders and the bish-op will do a - ny deed to go on build-in' up the pow-er and

p

55

V

wealth of their church. Look what they done to the Gen-tiles here... to Mil-ly Erne and to me. It

mp

60

J

Tull is hard I know, and he's been af - ter me a long time. But you're

V

won't stop, Jane!

65

J

wrong a-bout the bish - op. The bish-op is a good man.

V

Bring me my guns, Jane. I'll

87

V

You're a won - der - ful wo - man. I nev - er knew one so good.

94

J

Bern I'll miss you. You've been my clos - est friend... the one I re -

101

J

poco rit.
lied on. I hoped you'd al - ways be there.

V

It nev - er

D A Tempo

J 107 It nev-er mat-tered to me where you came from. That nev-er mat-tered to

V mat-tered to you that I was-n't Mor-mon. That nev-er mat-tered to you.

J 111 me. And of all the men I've met out here, on-ly you let me be who I

V And of all the peo-ple I met out here, on-ly you let me be who I am.

Molto Espressivo e poco piu mosso

J am. Some-times it's hard just trying to get by wond -'ring where in this world to be-long.

V Some-times it's hard just trying to get by wond -'ring where in this world to be - long..

122

J Find - ing a friend to share the road, so you don't make this jour-ney a - lone.

V Find - ing a friend to share the road, so you don't make this jour-ney a - lone.

molto rit. senza vib.

E A tempo

Find - ing a friend to share the road, so you don't make this jour-ney a - lone.

Find - ing a friend to share the road, so you don't make this jour-ney a - lone. Jane don't

J

V

f

p

p

127

J

V look so. We'll meet a - gain some - day

May-be soon, may-be not, but God

J

V

134

J will-ing that day will come. God will-ing that day will come. God be

V

God will-ing that day will come.

mp

J

V

Act 1 Scene 3

J = 60 Early evening, out on the sage

Pno.

Rustler 1

Rustler 2: "Pretty soon, Old Withersteen ain't gonna have even one cow to milk."

I'd say we rust-led a couple thou-sand head.

Venters appears brandishing a rifle

They exit laughing

Venters crouches behind a bush as two more rustlers cross the stage.
One is a big man. The other is the masked rider.

The musical score consists of four staves. The top staff is for the Piano (Pno.) in treble and bass clef, with dynamics pp and mf. The second staff is for Rustler 1, showing eighth-note patterns. The third staff is for Rustler 2, with lyrics and a dynamic ff. The bottom staff is for Venters, featuring complex rhythmic patterns and dynamics fp. Measure numbers 7, 12, and 18 are indicated. A large 'Copy Only' watermark is diagonally across the page.

22 One Rustler They fire Venters fires back, felling the two men **B**

Rust. Hey you!! Hey!!

Venters walks over to the bodies
One is dead; he nudges the other

28 freely

V Oh my god! It's the masked rid-er. I got that

34 son-of-a-bitch. He's still mov-in.' I bet-ter fin-ish him right now.

Act 2 Scene 1

T. *Chorus*
Off stage **p**

B. **p**

The sun need nev-er ask to rise, the moon and stars con-tent to share the

T. **p**

The sun need nev-er ask to rise, the moon and stars con-tent to share the

T. **p**

B. **p**

sky. In heav'n, on earth, as it shall be, all God's plan e - ter - nal-ly.

B. **p**

sky. In heav'n, on earth, as it shall be, all God's plan e - ter - nal-ly.

13

J. - - - - -

T. 8 The sage and moun-tains all sur-round, side by side as broth - ers bound.

B. The sage and moun-tains all sur-round, side by side as broth - ers bound.

[Jane]

Tell me Lord, is my fa-ther with you?

18

J. - - - - -

T. May I speak to him, Lord? May I speak to my fa - ther?

B. 8 Shar - ing all that God has laid, heav-en's plan in glo - ry made.

B. Shar - ing all that God has laid, heav-en's plan in glo - ry made.

23 A = 120 disquieted and urgent

J. - - - - -

Things are hap-pen-ing, fa-ther. Bad things are hap-pen-ing, and I

mf

J 27

don't know where to turn. The bish-op has told me I must mar-ry Tull, but how can I mar-ry a man I do not

J 31

love? Would you want that for me? Our own peo - ple want to steal my herd and

J 35

drive me off the land, all be - cause I won't mar-ry a man I do not love. They

J 39

tried to kill my friend, fa-ther, my best rid-er roped, and tied, and al-most killed by our

B L'istesso tempo

43 J own church - men. Our lead-ers are stray-ing from the faith. Their hearts are filled with

p

49 J greed and lust for pow'r, and while they preach the ho - ly word, their

fp

mp sempre cresc.

54 J deeds grow black-er ev - 'ry day... wan - d'ring in - to dark - ness.

f

59 J But I will not fol-low them. No! I prom-ise you. I will not fol-low

J 63 them down this dark path *poco rit.* I know that

J 67 God is love. I feel him all a-round, and his light will not be dimmed by men with hearts of stone. No men with guns and hearts of stone will

J 80 **C** **Tempo 1** $\text{♩} = 116$ pull me from his light. Fa-ther, you taught me to love this land, to pro-

p espressivo

86

J tect our val-ley and those who live there; to re - spect the teach-ings of the church, whose

91

J ver-y word is the word of God. But you taught me more... *mf*

96

J "Think for your - self, Jane." That's what you told me, is - n't it? "Think for your - self." That's what you

99

J said. "Trust your heart and mind, and you'll be fine." Well I'm try - ing, fa-ther, but *mf*

J 104

what am I to do____ when the laws of men go a-against the laws of God and na - -

J 108 **grandioso poco piu mosso**

ture? There can be on - ly one. The lov-ing word of

J 114

God, and the cru-el-ty of men can nev - er dim his light.

J 120

I need you, fa-ther. Be here____ with me. Help me be strong.____

sub. presto (beat 2)

J 126 **colla voce**

Help me be strong!

D 131 **D** $\text{♩} = 120$
Jud enters [Jud]

I checked the herd, Miss Jane.

What we got

J 136

Thank you, Jud.

D

I see you're car-ry-ing a
left of it, a-ny-way.

Things are qui-et for now.

Act 2 Scene 2

(Surprise Valley)

V. *p*
Will ya look at this place! As beau - ti-ful as an-y place I ev-er seen...

T. *pp* Chorus
tseh ho

B. *pp* ko jon

V. *poco accel.* grandioso
ris-in' right up to the sky.

T. full voice *f*
hoi-jo ha - sa - un

B.

V. *f*

Molto misterioso

9

V

T.

B.

meno forte *falso p*
full voice f *meno forte* *p* *p*
hoi - jo ha - sa - un *twoh* *twoh* *twoh*
hoi - jo ha - sa - un *twoh* *twoh* *twoh* *twoh*

lontano

15

V

T.

B.

fine place to hold up. *These walls will keep us safe for now.*
(sve)
twoh *tseh ko - ho - jon*
twoh *twoh* *tseh ko - ho - jon*

pic. *p* *tr* *pp*

21 *mezzo voce incredulous*

V That's a strange rock there. Would-n't take much to push it down. Start one hell of a rock slide.

T. *pp* *loco*
tseh tsoh

B. *pp*
tseh tsoh

(tr) 3 3 3 3

26 *p* 3
Bu-ry the whole damn val - ley, and bu-ry your en- e-mies, as well. May - be that's why it's

T. *sempr pp*
tseh tsoh tsoh tsoh

B. *sempr pp*
tseh tseh

(tr) 3 3 3 3

31

A poco giocoso

V here. The masked rid-er. Ha! She don't look so scar-y now.

36

poco meno mosso
e piu espressivo

V freely

V Kind-a small and frail. She's pret-ty, though. Who would want to put a mask on that? *Bess moans*

42

B tenderly

V Tired.

V Ea-sy, ea-sy now. How ya feel-in'? Here, drink this. Slow... take your

48 **B** piu mosso $\text{♩} = 96$

V You... You shot me.

time. I shot the masked rid-er. That's who I shot. The

mf

53 **V** masked rid-er is a kill - er, a rust - ler, and a thief! The

molto rit. $\text{♩} = 60$ **B**

I nev-er harmed a soul in all my

sto-ries I heard a - bout you.... Why? Tell me why.

p

62

B

life. I on - ly rode with them. That's all it was. I had no say a - bout it. When they

delicato

simile

66

B

told me to ride, I rode like the wind,

12

f

69

B

but I nev - er hurt a - ny-one.

V

Was it Tull who made you do this?

p

73

B Yes, Tull, and his men. I did-n't have a choice. They

V What did those men do to you?

77

B made me wear a mask to hide who I real - ly was. I rode with them,

80

B but when I was - n't rid - ing, they locked me up in a cab - in.

V What

espressivo

85

B To keep me from run-ning a - way. I

V for? Where's your mam-ma girl?

90 $\text{J} = \text{J}$ Tempo 1

B don't re-mem-ber her. She left when I was just a child. That's what the bish-op said.

94

B So he raised me as his own. He gave me

shimmery

Act 2 Scene 3

 $\text{♩} = 88$ mesto

p misterioso

10

Curtain up - Bishop Dyer is in Jane's house looking around.

J

18

A

Jane enters startled

Jane **p**

Oh! Bish-op Dy-er, what brings you here?

Bishop Dyer

colla voce

24

p

poco piu mosso

B D

Daugh-ter of With- I must speak with you. I hear you've been keep-ing com-p'ny with a

29

J Yes, bish-op. My oth-er rid-ers left me. I

B D gun-man... Las-si - ter, is it true?

35

J had to find some - one. Yes.

B D Is it true what I hear? He's a Mor-mon hat-er steeped in blood. What

39

J piu mosso
He came to find Mil-ly Erne's grave.

B D bus-'ness does he have here? Is that the

This musical score page contains three vocal parts (J, BD, and piano) and includes lyrics for each part. The vocal parts are written on treble and bass staves. The piano part is on a separate staff at the bottom. Measure 29 starts with a rest for J, followed by BD singing 'gun-man...' and J singing 'Las-si - ter, is it true?'. The piano part features a sustained note. Measures 35 and 39 begin with J singing 'had to find some - one.' and 'piu mosso' respectively, followed by BD singing 'Is it true what I hear?' and 'bus-'ness does he have here?'. The piano part includes dynamic markings like forte and piano. The score is set against a background featuring a large, semi-transparent watermark that reads 'Copyright © 2019 by Megadrop'.

44

colla voce

J No, he came for re-venge, to kill the man who took her a-way.

B D on-ly rea-son? And you

fp

50 **B Piu mosso in tempo**

J I

B D make this man your friend? How can you turn a-gainst your own peo - ple?—

mf

fp

53

J have not turned a-gainst my peo - ple.— I will do what I can to

mf

fp

56

J stop him!

B D You had bet-ter, Jane With-er-steen. An-y Mor-mon blood-shed will be on your head.

poco rit.

espressivo

62

B D But that is not the on - ly rea-son for my vis - it. I un-der-

rit. C $\text{♩} = 72$ ever building in intensity

J No, Bish - op... It is true, I will not

B D stand you re-fuse to mar-ry Tull. Do you de - ny that?

73

J mar-ry Tull.

B D Jane With-er-steen, you have known me all your life, and I made a prom-ise to your fa-ther-

more tenderly

p sempre cresc.

78

B D — that I would see you mar-ried to a good Mor-mon. Tull is a fine man.

mf

83

J But Bish-op Dy - er,— I do not

B D In his house you would find safe - ty and pur - pose.

mf

88

J love him.

B D You have to choose, Jane... choose be - tween the love of a man and the love of God.

93 **pochissimo più mosso**

J Bish-op Dy-er, I have al-ways been true to my Mor-mon faith. I ac-cept the

B D

97 **ancora poco più mosso**

J ho - ly truths as you have taught me, but I do not love him.

101

J

B D

snarling

Do not speak to me of your pet-ty wants, wo - man! There is a di - vine plan great-er than

104

B D

poco piu mosso

you. You have shamed your fa-ther, shamed his mem-o-ry, shamed Heav-en-ly Fa-ther...

108

J

B D

colla voce

D **subito allegro** $\text{J} = 144$

I will not! It is you who need for-give-ness.

Pray for for - give-ness!

ffz

f

v.v.

114

J You have corrup - ted our faith! You use the church for con - trol, not to help and com - fort.

119

J in chest ord.
I will not mar-ry Tull! Not now, not ev - er! _____

B D Your

125

B D ve - ry soul is at stake, wo - man. Down on your knees!

Act 2 Scene 4

*At Milly Erne's grave***Molto Teneramente** ♩ = 104

J 

It's me, Milly Erne. I've come to see you a - gain. It seems my heart al - ways

11 

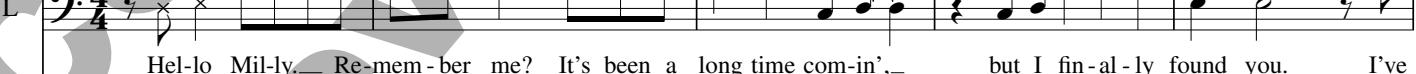
leads me back to this place. I've brought a friend, Milly Erne. He's some-one you know ver- y well,

21 

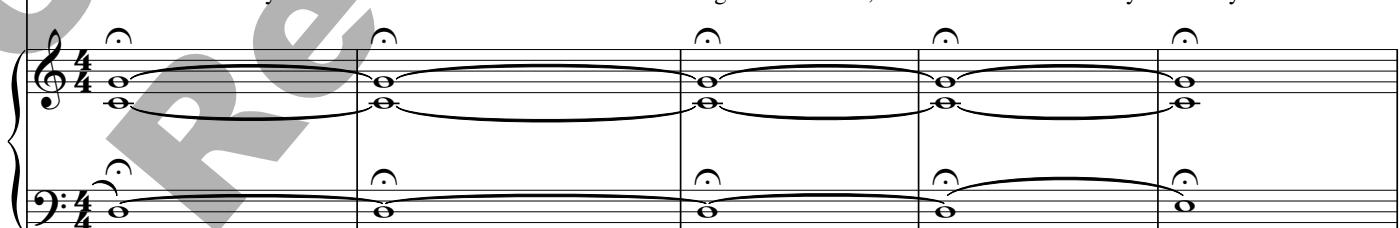
and he's trav-eled so far to be with you now.

poco rit.

A **Very freely**
29 *sotto voce parlando* 

L 

Hello Milly. Re-mem-ber me? It's been a long time com-in', but I fin-al-ly found you. I've



34 adagio mesto ma in tempo ♩ = 52

L missed you, girl, more than you could ev-er know. I've come to say good - bye, to lay all this to
 poco rit.

38 A Tempo

L rest. Is it nice where you are, Mil - ly? Is your god right there with you?

41

L Are ya hap - py? You de-serve to be hap - py. Rest in peace, Mil - ly Erne. All of your

delicatissimo

47

J God's e - ter - nal love, poco rit.

L trou - bles are past. On - ly qui - et and still-ness wrapped all a - round like a blan - ket on you.

delicatissimo

B again freely parlando

56

J — *a tempo*

L —
This is a fine place. You done real good for Mil - ly.

pp

p $\#$

61 $\downarrow = 66$ bereft piu mosso

J Mil-ly your wife?

L She was my sis-ter, my dear ba - by sis - ter. —

mf

67 *sub. p*

J now fold - ed in his

sub. p

shimmering $\#$

69

J lov - ing arms.

L How can you be so

71

J I just know. I've

L sure?

73

J al ways known.

L I en - vy ya, Jane. I

eng. horn solo

J 76

L wish I could have your faith. It must be a won-der - ful thing.

You can find your faith too.

C L'istesso tempo

No, It's too late for me. The world don't care how much you suf-fer.

God don't say "leave 'em be." I can't be - lieve there's an - y great love out there.

poco rubato A tempo

May - be here, be-tween peo - ple, in a small way. But

124

L fif - teen years search - in' through hell. Well to hell with your for - give - ness. I'm

f

126

L done!!! A man with - out a gun is on - ly half a man. A

mp

J

L man with - out a gun is some - thin' not a man. It's a wild time, Jane, ain't no mer - cy in the west.

133 più pesante e deliberato

J No! God, help us!

L Get your - self rea - dy, bish - op. Judge - ment day is here. I'm com - in' for ya,

mf *fp cresc.*

molto pesante

A tempo

L preach - er man. Pre - pare to meet your God!

mf

142

L

ff

v. v.

End of Act 2

Act 3 Scene 1

The following Sunday. Dyer and Tull are in an empty church

Lento assai ♩ = 72

8

poco piu mosso

T

She'll be home soon. I have the men look-in' for her.

B D

I'm wor-ried Tull... Wor-ried a-bout Bess.

13

poco rit

Tempo 1

T

A - men to that. But I'm wor-ried too, bish-op._ It's Jane

B D

Un-till then, she's in God's hands.

A piu allegro $\text{♩} = 100$

18

T With-er-steen. I can't get her to see rea-son._ She hu - mil - i - at-ed me in front of my own

B D With-er - steen...

24

T men.

B D Do not al - low your pride to be your un-do-ing, el-der. We need the land and the spring. Keep your

29

T But she's so stub-born, and self-ish, She has no

B D wits a-bout you, Tull. and will-ful, dis-re-spect-ful,

33

T right to re-fuse me. Her o - be - dience,

B D She has no right to own so much. We need the spring, the

37

T her sub-mis-sion, her sur-ren-der, in-to my bed. How dare she dis-grace me!

B D land, she must be guid-ed back in-to the fold. How

42

T Pow-er has gone to her head. She must mind her place. She

B D dare she shame us! Pow-er has gone to her head. She must learn re-spect. She

B deliberato

47

T must be led. She must be

B D must be led. She must be led like a child through the dark.

52

T led. We must make her un-der-stand. What is ours we share, all for the com-mon good. A

B D What is ours we share, all for the com-mon good. A

56

T thou-sand bees to make a hive. She must be

B D thou-sand bees to make a hive. She must be led to the wis-dom of her fa-ther.

60

T: led with a firm and steady hand.

B D: Now more than ev-er to lead her back to the

T: She needs our guid-ance.

B D: to lead her back to the

65

T: light!

B D: light!

C In tempo

We've come so far, but the jour-ne-y

sub.p

70

B D: is-n't o - ver. We've come too far to ev-er turn back.

mf

76 poco più mosso

76 *poco più mosso*

T - - - - - Driv - en from our homes in Il - li -

B D Tarred and feath - ered in O - hi - o. - - - - -

fp *fp* *simile*

79

T nois. Mur - dered, in Mis - sou - ri. Cast

B D - - - - - and mar - tyred in Mis - sou - ri. Cast

D = 52 *piu grandioso*

T out a-cross the plains. West-ward to a new home.

B D out a-cross the plains. West-ward to a new home.

mf

86

T West-ward toward the light, to build a new Je - ru - salem with God's all ho - ly might.

B D West-ward toward the light, to build a new Je - ru - salem with God's all ho - ly might. They must be

92

T They must be led un - til they un-der-

B D led to their own rev - e - la - tion.

95

T stand a - cross the burn-ing sand, led by the hand, un-till we

B D Like the Jews out of E-gypt, led by the heart, un-till we

100

T. all reach the prom - ised land!

B. D. all reach the prom - ised land!

E [Chorus] (*The congregation enters*)

106 $\text{J} = 60$ *molto legato and reverently*

(*Tull joins chorus*)

T. Come come ye saints. No toil nor la-bor fear, but with joy, wend your way. Though hard to you this

B. *molto legato and reverently*

Come come ye saints. No toil nor la-bor fear, but with joy, wend your way. Though hard to you this

111

T. jour-ney may ap-pear, grace shall be as your day. 'Tis bet-ter far for us to strive, our

B. jour-ney may ap-pear, grace shall be as your day. 'Tis bet-ter far for us to strive, our

Act 3 Scene 2

*J = 132 Jane is in her house pacing nervously
Lassiter enters*

J What hap - pened? What have you done?

incredulous and desperate

fp ff fp ff

5 **freely** *Lassiter nods wearily* **ancora allegro** *J = 132*

J Is he dead? Did you kill him? No! Oh God help us!

10 J No! I tried to stop you. No! I begged you. No! _____

f

17

J - - - - **poco rit.**

L Jane, I went there to kill him. You know I did. But when I heard a - bout Bess... She's

mp

22

J - - - - Oh my Lord.

L out there, Jane. My niece is a-live, and she's out on the sage with Ven-ters. When he

sub. p *mf*

27

L told me a-bout Bess, some-thin' changed in me. I was gon-na leave, I swear. I was-n't gon-na kill him,

34

molto rit.

L - - - - - but then he drew on me. I did-n't e-ven have time to think. It was

38 **colla voce****ancora rit.****A** **$\text{♩} = 72$**

L done be-fore I knew it. Af-ter all these years of hat-in', I for-

p coldly

fp

43

L got what it felt like to feel. I'd froze up my heart so cold in-side, I for - got what it felt like to

p

fp

p

fp

piu pesante e deliberato **$\text{♩} = 72$**

48 L care. We're all an - gry,_ Jane. Ev'-ry-one's got some-thin' ea-tin' at 'em.

fp

51

L Some-one takes some- thin' from ya, — or gets in your way, or e-ven looks at ya, And ya wan-na

54

L kill. And a gun makes it ea - sy. Ya don't have to get in close. Don't

57

L colla voce rit. A tempo espressivo
e - ven have to look'em in the eye. Clean and ea - sy, and then it's done.

61 Lassiter removes his gun belt and gives it to Jane.

espressivo

ff

mp sempre cresc.

mf cresc.

66 **freely** *parlando*

L - - - I'm head-in' out now. I brought e-nough trou-ble on ya.

J rit. in tempo

Do you think they'll just walk a-way?

L May-be they'll leave ya be once I'm gone. It's

J It's us they're af - ter. You know that.

L me they're af - ter.

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J 76

They're going to drive me out sooner or lat - er. We're in this to-geth-er now.

J 80 **B** meno mosso espressivo $\text{♩} = 56$

Jane offers him back his gun belt

What's your Chris-tian name, Las-si-ter?—

L 81

John.

J 85

$\text{♩} = 55$

John, take these. I won't see you bur-ied

L 86

No, I'm done.

(str.)

$p \leftarrow p \leftarrow mf$

$sub. \textbf{p} \text{ cresc.}$

90 **J** **hurled and bitter** **colla voce**

un-der the sage with all those oth-er men. Its a wild time, John. There's no mer-cy in the west.

95 **A Tempo** **(in chest)** **Lassiter takes the gunbelt** **C Molto allegro** $\text{d} = 72$

Take these. We may need them!

Lights up on Tull and his rustlers

99 **T**

Damn him! Damn him to hell! Gon-na get that mur-d'r'in'

103 **T**

bas - tard! Load up, men! We're mov-in' out. Gon-na

106

T. find that man and kill 'im! Shoot on sight, ya hear me?

T. (Chorus) We hear ya.

B. We hear ya.

109

D shimmering lights up on Bess and Vinters in Surprise Valley

V. Grab your things, lit-tle one.

T. Shoot that man on sight!

T. Shoot that man on sight!

B. Shoot that man on sight!

mf

Act 3 Scene 3

$\text{♩} = 80$ *On the sage near the mouth of Surprise Valley*

J Bern! Bern!

V Jane! Whare ya do-in' here?

L We're

f

J 7 rit.

We're leav - ing Short Creek. Can we trav-el with you?

V You sure as hell can.

L com-in' with ya, boy.

b₃ b₂ b₁ b₃ b₂ b₁ b₃ b₂ b₁ b₃ b₂ b₁ b₃ b₂ b₁

12 **calming down**

V

8 Damn, it's good to see ya. Both a ya.

rit.

freely

I'd like you to

mp

p

18

J

A **teneramente** $\text{♩} = 108$

Good Lord, look at you...

B

Yes

V

8 meet some-one.

L

(*very moved*)

You must be Bess.

pp

Very freely

J 26 the spir-it and im-age of Mil-ly.

B I nev-er

L sotto voce parlando
Hello, girl. I'm your ma-ma's broth-er.

(Piano accompaniment)

B 33 $\text{♩} = 60$
knew my ma-ma. She left me long a-go.

L Sheloved you, girl, more than you could ev-er know. She nev-er

(Piano accompaniment)

poco rit.

37

B

Where is she?—

L

left you.. Some-one took you from her.

42

L

She's with God, Bess. Mil-ly's in the king-dom of heav - en. But you

46

B deciso ma in tempo

L

still got fam- 'ly, girl. You and me__ is fam-i - ly.... all of us here, and we're gon-na

Piano accompaniment details: Measure 46 ends with a forte dynamic (f) in common time. Measures 47-48 begin in common time, then transition to 8/8 time with a dynamic of f. Measure 49 returns to common time. Measure 50 concludes with a dynamic of v.

Twice as fast

49

L start all o-ver in Il-li-nois to - geth - er!

J Look! They're com - ing. Tull's men are head-ed this way.

V Let's fight'em right here.

(tr)

L It's me they're af - ter. You three go. I'll lead 'em off your trail, and

58

J - - - - - Your

V - - - - - We all go to - geth-er

L - - - - - catch up when I can.

61

J - - - - - You've got one chance to get out.

V - - - - - hors - es aren't fast e - nough.

64

J - - - - - No!

V - - - - - Take our hors- es. They'll nev-er catch you..

V - - - - - We're not gon-na leave you. We all go.

68 C L'istesso tempo

J Take our hors-es. John and I will draw them a - way.

L Are ya

p

74

J But they will. They're young.

L sure, Jane? If ya stay with me, ya might not make it out.

J 80 **poco rubato** ♩ = 60

L They de-serve a chance at a new life.

And what a-bout you?

The musical score consists of three staves. The top staff is for the piano, starting with a treble clef, a key signature of one sharp, and a 4/4 time signature. It contains several sustained notes and chords. The middle staff is for the voice, starting with a bass clef and a 4/4 time signature. It contains lyrics: 'They de-serve a chance at a new life.' and 'And what a-bout you?'. The bottom staff is also for the piano, continuing from the first staff. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes dynamic markings like 'p' (piano) and 'b' (bass). The score is set against a background of large, semi-transparent diagonal text reading 'illegal' and 'online'.

J 84 - - - - - I have some-thing.-----

L Don't you de-serve some- thinn'?

This musical score page features two vocal parts, J and L, and a piano accompaniment. The vocal parts are written in treble clef, while the piano part is in bass clef. The music is in common time, with various measures in 2/4 and 3/4 indicated by a 2 or 3 above the measure line. The vocal line for J includes lyrics: 'I have some-thing.' and 'Don't you de-serve some- thinn?' The piano accompaniment consists of two staves, providing harmonic support. A large, semi-transparent 'Copyright' watermark is diagonally across the page.