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The Dreamers

the first part of a history of California
an opera in four scenes

Dramatis Personae

General Mariano Guadalupe Vallejo, the first citizen of Sonoma (*Bass-Baritone*)

Francisco Benicia de Vallejo, his wife (*Mezzo-Soprano*)

Epifania (Fanny), their eldest daughter, the future Mrs. Frisbie (*Soprano*)

Adelaida (Adela)/Little Susie, the next daughter, a little girl (*Girl Soprano*)

 : second son, a little boy (*Boy Soprano*)

The Empress Isadora, a cast-off wife of an Indian mercenary chief (*Soprano*)

The Bear/Sam Shattuck, an African American (*Tenor*)

Bear-Flagger Grigsby/Johnny Rowe, soldier, actor, dancer, costumier (*Tenor*)

Bear-Flagger Semple/James Eastin, a new arrival, local businessman (*Baritone*)

Bear-Flagger Merritt/Captain (later General) John Frisbie (*Tenor*)

Mary Eastin, wife to James Eastin (*Mezzo-Soprano*)

Elizabeth Fine, her cousin, a very recent widow (*Soprano*)

Sergeant (*Baritone*)

Major McDonnell, retired, Eastin's business partner (*Baritone*)

Manuel Garcia/Bear-Flagger Knight, ne'er-do-well... (*Tenor*)

and many other parts to be taken by

The Men's Chorus

(Bear-Flaggers, Stevenson's N.Y. Volunteers, Settlers and No-Goods)

The Women's Chorus

(Pioneers, Bear-Flag Women, Laundresses, Seamstresses,
Mothers, Wives, Cyprians, Spinsters and Divorcees)

*The authors wish to dedicate this work to Daniel Boorstin
and to the memory of Aaron Copland.*

The Dreamers

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INTERMISSION

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The Dreamers

Prologue

Sonoma. 1848. A wall of the Casa Grande, still the biggest house in town, but distinctly run down. Rough drunken male voices are heard singing "Oh Susannah" a cappella, off-stage. Gathered around a small campfire (a trash-fire, really, more for comfort than warmth) are a couple of out-casts: Manuel Garcia and the "Empress Isadora", an Indian woman in a ball-gown. They are passing a bottle back and forth...Manuel is strumming a guitar and serenading Isadora. They are both very drunk.)

Philip Littell **Moderately, liltingly, in 2**
MANUEL GARCIA

David Conte

MANUEL *mf*

There is an is - land, an is - land of wo - men, Half way to In - dia

4

I. ISADORA (*woozily*) *mf*

MANUEL

Man. What Cal - i - fi - a?

Ruled by a queen: Ca - li - fi - a. She is great and good and wise:

9

Man. (Sam, a black man, approaches. His clothes would be elegant if they weren't too big for him.)

Such are the trav - el - lers' lies... Found. For - got - ten. Claimed. A - ban - doned. Named....

14

Man. *What shall we name the land (A-las no is-land)? — Cal-i-for-nia. Lies. — Lies. —*

19

I. *(hitting Manuel playfully)*
ISADORA *mf*

Man. *Lies. — And le-gend. That is the end — of her.*

B A bit faster

She is not true. She is not

24

I. *MANUEL ("noticing" Sam)*
Who's there?

Man. *Who's there?*

C Tempo I *(she's seen Sam before)*

true. She is not true... The black man.

29

Man. *Ah... the gam-bler! Wel - come, friend! Man-uel Gar -*

(bows)

D A bit slower

Tempo I

ISADORA
(teasing)

34

I. _____ Hel - lo, _____

Man. _____ (offers Sam the bottle) _____

S. _____

SAM
Thank you... Name is Sam.

mp *mf*

38

I. _____ (Sam doesn't answer)

Man. _____ (considering him)

MANUEL
You are A - mer-i-can?

mf

rall.

42 **E** A bit slower

MANUEL (looking up to the night sky)

Per-haps you are A-mer-i-can _____ like I am... On the out-side. _____ Like to-night.

mp *sub. p*

A bit faster

47 ISADORA *f*

I.

Man.

52 (passing the bottle to Sam) (Sam wets his lips on the bottle, not slugged it back)

Man.

56 (vision of paradise) ISADORA

I.

Man.

S.

60 G (gleefully)

I.
 The Ar-my! Ev'ry-thing the Ar-my!

Man.
 Shh!

S.
 Whose house is this?

sub.p *mp*

65 MANUEL

Man.
 Qui-et! Is - a - dor - a! Qui-et! Qui-et! This house ___ be - longs ___ to Val -

p

69 H

I.
 Gen' - ral Val - le - jo...

Man.
 le - jo. Fam - ous man.

S.
 Who?

mp *mf*

74 ISADORA I

I. All this land _____ he used to own, _____ He said. MANUEL (*good old days*)

Man. *f* In those days - if you said you owned it, - And you

mp *fp*

79 *allarg.* J A bit slower *mf espress.* (*weeps*)

I. He was my hus - band's friend... _____

Man. took it, _____ It was yours! _____ All her peo - ple

(*explaining to Sam, shake of the head, cluck of the tongue*) *mf espress.*

f *mp* *mf espress.*

84 K Tempo I

I. He was my hus - band's friend... _____ My hus - band's friend...

Man. dead. _____ On - ly she is left... _____ You heard of Sam

4

89 *(anguished)*
f
 I. Sam Yet - o! Oh Sam Yet - o!
 Man. Yet - o? _____ Big Chief Sol - an - o? _____

94 **ISADORA** *poco rall.*
 I. You had no mag - ic, No, No mag - ic, no...

100 **In tempo** *(curious)*
SAM *mf*
 S. This Gen'ral Val - le - jo... Is he still a - round?

104 **MANUEL** *(gesturing upwards with his thumb)*
 Man. He's up - stairs in the Ca - sa Gran - de. With his god - dam wife and child - ren, Sleep - ing sound.

108 ISADORA

I. *mf*

I don't think he sleep too good. He dream too much. Bad stuff.

113 **M** *mf* (as if this is the dumbest question ever asked) ISADORA *f*

Bear Flag Re-pub-lic! Bear Flag Re-pub-lic!

Man. MANUEL *(very darkly) f*

I re-mem-ber what they did... I re-

S. SAM

Like what?

117 ISADORA (to Manuel)

I. That Bear looked like a pig! That bear looked like a

Man. mem-ber what they did... That bear looked like a pig! It

8va.....

120 N $\text{♩} = \text{♩}$

I. *pig!* ——— *It did! It did!* (*assuming a solemn demeanour, and a terrible American accent*)

Man. *did!* *That bear looked like a pig!* *But now, The Stars and Stripes — for-ev - er fly...*

124 (*salutes, imitating a bugle*) **MANUEL** (*a rude sound*)

Man. *Un-for-tun-ate-ly, Gent-le - men, — Des-ti - ny has passed So - no - ma by...*

127 *rall.* *A bit slower* O (*spits*)

I. **ISADORA** *Val - le - jo?* *I don't work for him no more.*

S. **SAM** *And the Gen-er-al?*

131 *(grabs Isadora)*

Man. No, Now you work for me... So get back to work...

135 *(looks at her... ...he slaps her)* **P** *(looks at Sam...)*

Man. Whore. Black Sam the gam-bler.

139 *(they start to move off...)* $\text{♩} = \text{♩}$

Man. Let's find a game... Do you play fair Or are you crook - ed with the cards?

A bit faster

143 SAM *f*

S. With cards, Mis-ter Gar-ci - a, I have learned that skill won't get you killed — as quick as cheat-ing will.

147

Man. MANUEL

You got some mon-ey I can bor-row?

S.

Win small, win of-ten And you'll win it all.

mf *cresc.* *f*

151

S. R A bit slower

Sure.

mp *espress.*

156

I. S ISADORA

(looking up at the sky)

Sam Yet - o...

160

I. *rall.*

Sam Yet - o...

(As the wall revolves, or breaks open, to reveal the Vallejo's bedroom, Isadora enters their sleep, their dream-world...)

Scene One - A Bad Night

General Vallejo and his wife are in their bed, sleeping. The ceiling opens up to a high, starry sky. Moonlight streams down upon the sleepers. Isadora enters the room. Women, settler's wives, follow, one by one, joining in her song. Other figures as well, perhaps are seen migrating through the chamber.

1.1 The Milky Way

Andante, not too slow

ISADORA *p*

(o)

ENSEMBLE WOMEN *mp*

All a-long the Milk-y Way. I will fol-low All a-lone.

Andante, not too slow *p*

6 + ISADORA *mf* **A**

ENSEMBLE WOMEN I. *mf*

All a-long the trail of flow-ers, I will fol-low All a-lone. Will you walk a-mong the flow-ers,

All a-long the trail of flow-ers, I will fol-low All a-lone. Will you walk a-mong the flow-ers,

12

ENSEMBLE WOMEN I.

All the way to Heav-en's end? Will you walk As my com-pan-ion, As my hus-band, As my friend?_

All the way to Heav-en's end? Will you walk As my com-pan-ion, As my hus-band, As my friend?_

18 [B] + ISADORA

ENSEMBLE WOMEN I-

To the sky ————— there

To the sky There is a lad - der All our souls Must climb a - lone. — To the sky there

23 [C]

ENSEMBLE WOMEN I-

is a lad - der. Do not fall. It leads to home. — Oh, the sky can —

is a lad - der. Do not fall. It leads to home. — Oh, the sky can —

28

ENSEMBLE WOMEN I-

— be a dark - ness, And the moon may — fail to shine, And the flow - ers — All may with - er.

— be a dark - ness, And the moon may — fail to shine, And the flow - ers — All may with - er.

33 + ISADORA (The women start to leave) **poco rall.** D **In tempo** *mf*

ENSEMBLE WOMEN I
I am yours, love: Are you mine? Where you lead me

I am yours, love: Are you mine? Where you lead me

38 *mf*

ENSEMBLE WOMEN I
I will fol - low. Where you set - tle I will stay, — Here a - mong the star - ry flow - ers,

I will fol - low. Where you set - tle I will stay, — Here a - mong the star - ry flow - ers,

43

ENSEMBLE WOMEN I
All a - long the Milk - y Way. — Here a - mong the star - ry flow - ers, All a - long the

All a - long the Milk - y Way. — Here a - mong the star - ry flow - ers, All a - long the

48

ENSEMBLE WOMEN

Milk - y Way.

Milk - y Way.

(The women are gone.)

1.2 Fanny's Getting Married

Andante

7

A Moderately fast (A bear enters, and wakes Vallejo.)

fp

lightly

14

THE BEAR *p* (whispering)

Val - le - jo!

B

VALLEJO *f*

Oh!

20

Bear

p

Val-le-jo!

V.

f

Where's my gun?...

25

Bear

☐ (BEAR) *p*

Shh. Too much noise... It's me... Old

31

Bear

Chief Sol - an - o. Sam Yet - o.

mp

37

V.

☐ VALLEJO *p* (whispering)

You're dead!... You are dead(?).

42 BEAR *p*

Bear

Yes... and no... Call it an af - ter - life. You have to

47 *f*

Bear

help me, Gen-er-al... I'm hid - ing - from my wife.

52 MRS. VALLEJO *mf* (The Bear freezes...)

Mrs. V.

Mar - i - an - o?

57 ...then hides behind the bed.) [F] VALLEJO *mp*

V.

Go