



AZORA

THE DAUGHTER OF MONTEZUMA

An Opera in Three Acts

Text by

DAVID STEVENS

Music by

HENRY HADLEY

VOCAL SCORE

Price, \$4.00

G. SCHIRMER

New York

Boston

A Z O R A

The Daughter of Montezuma

CHARACTERS

MONTEZUMA II,—Emperor of Mexico
XALCA,—A Tlascalan Prince
CANEK,—High Priest of the Sun
RAMATZIN,—General of Montezuma's Army
PIQUI-CHAQUI (Flea-footed),—a Runner
HERNANDO CORTÉS,—Conqueror of Mexico
A SPANISH PRIEST
AZORA,—Montezuma's Daughter
PAPANTZIN,—Sister to Montezuma

Soldiers of Cortés; Warriors of Montezuma's Army;
Spanish Priests; Priests of the Sacred Fire; Monte-
zuma's People, Slaves, Dancing Girls and Sacrificial
Victims.

SCENES

ACT I. A Courtyard before the House of the Eagles.
ACT II. Interior of the Temple of Totec.
ACT III. The Cavern of Sacrifice.

PERIOD: 1519

*Produced by Chicago Opera Association
under the composer's direction*

DECEMBER 18th, 1917
at the Auditorium, Chicago

CAST

AZORA.....Anna Fitziu
PAPANTZIN.....Cyrena Van Gordon
XALCA.....Forrest Lamont
RAMATZIN.....Arthur Middleton
CANEK.....Frank Preisch
MONTEZUMA.....James Goddard
PIQUI-CHAQUI.....
Conductor.....Henry Hadley

Azora

The Daughter of Montezuma

ACT I

David Stevens

Henry Hadley. Op. 80

Molto moderato e maestoso

Harp, Strg.

Piano

p cresc. molto *f*

3 Trbs.

Cymps.

ff Tutti

3 marc. *3 marc.* *3* *3*

1

Trbs. *f*

p 4 Horns

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Gong

Gong

Fl.

Strg. Horns

Vlas. Celli cresc. Bassi

The curtain rises

Vln. II Vln. I

2

fff

Cymb.

SCENE: A courtyard before the House of the Eagles, in Tenochtitlan. The façade of the house is seen on the left, and has a wide entrance over which, on a colored hanging, is painted a great symbolic representation of the sun. It is shortly after day-break of the morning of a Feast of Totec. CANEK stands before the symbol of the Sun with arms outstretched.

Moderato maestoso

CaneK *f*

Strg. & Wood

B. Dr. *ff*

Great To - tec! Lord and Pri - mal

Source, _____ The Heart and Sym - bol

mf Harp

Horn

of all - be - ing, _____

Thou by whom men live, _____

3

f *p*

Great Chief-tain, — see and hear! — This day we nour-ish thee and

feed thy vig-or lest the Dark-ness come! Great To-tec, —

— see and hear! —

f *cresc.*

4 (RAMATZIN enters)

cresc. molto *ff*

Ramatzin *mf* Più moto

O Priest of To - tec! Let your rites to-day Pre-vail a-against the race of

p

Tar - as - can, Our an - cient foe, and may the

f Wood (sust.)

Brass

5

gods vouch-safe Our ar - my's sure suc - cess! _____

mf Canek

The

ff Brass *rit.*

Più moto

Wine of Sac - ri - fice shall flow - fear not! The Sun and all the less - er

mf Strg.

gods shall drink. Our mes - sengers, young men and maid - ens all, By this arm sped, shall

p Cl. Strg. (sust.)

Horn

jour - ney forth And in - ter - cede to gain the fav - 'ring smile Of To - tec, god of Life and

Cl. 4 Tpts. Horn

p *f* Wood

marc.

6

Ramatzin

god of Death.

But

Str. & Wood

Allegro

heark - en now, O Priest: If war en-sue, I go not to the scene,

f Strg.

for Xal-ca, A-lien cap-tive tho' he be, U-surps my place in

cresc.

ff mf

Mon-te - zu - ma's eye.

ff accel.

Tpts.

7 Poco meno

Ganek

A might - y sol-dier, Xal - cal Skilled in all the craft of

Fl. Ob. Fl. Clar. Strg. Bsn. & Celli

war, who fights for Mon-te-zu-ma for love of bat-tle.

Fl. & Ob.

Ramatzin

Nay, Priest! Can you be sure That he for-sakes his na-tive race, His

p

lib-er-ty three times re-fused, And tar-ries here for love of war?

cresc.

Più moto

Canek

What oth-er cause should move him, then? He dare not plot a trea-son!

fz Strg. *Strg.* *Horns* *ff* *Picc.* *Wood*

8

Ramatzin Più allegro

He plots no trea-son of the kind That o-ver- turns the

fp

state; but hark! If he should dare to lift his

f Brass
p Strg.
D. Bssn.

eyes Un-to the flow'r of Mon-te - zu - ma's heart, A - zo - ra, What black-er treason

cresc.

could be named In all the pitch-y depths of black in - grat - i - tude?

9 Allegro furioso
f Bassi & Bssns.

Caneke
Ra - ma - tzin! She is your des - tined bride!

fz
f

Ramatzin
My des - tined bride is

mf Strg. (sust.)

she; Wood And, let your priest - ly ser - vice be To

so pro - pi - ti - ate the gods, That Des - ti - ny

10 Moderato molto maestoso (exit RAMATZIN)

shall be now ful - filled.

Più allegro Canek Più lento mp

Xal - ca a suit - or for A -

stopped Horns

zo - ra's love! He dare not try so bold a test Of Mon - te - zu - ma's fa - vor.

2 Clars. 2 Bssns. 4 Horns 2 Clars. 2 Bssns.

Allegro

Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features *f* Horns and *f* Tpts. with triplets and a *cresc.* marking.

11 Allegro moderato

(XALCA enters)

Musical score for the second system. It includes a vocal line and piano accompaniment. The piano part features *f* Tutti.

Musical score for the third system, featuring piano accompaniment with various musical notations.

Xalca

Hail, Ca - nek!

Might - y Priest! The

Sun-god smiles while

Musical score for the fourth system. It includes a vocal line for Xalca and piano accompaniment for Wind & Strg. with triplets.

yet he waits

Your or - dain - ed min - is - tra -

- tions.

Musical score for the fifth system, featuring piano accompaniment with triplets and various musical notations.

Caneq *Meno mosso*

12

Peace, O Xal-ca! In this hour a bur-den has been laid upon my

Horns (stopped)

3 Tpts.

fp

pizz.

heart, And you that bur-den shall re - move, Or make it heav-ier still.

mf Xalca *Misterioso*

Speak, then, — O Caneq!

Caneq *p*

A whis-per comes to me but now That

mf Wood

Vias. B. Clar. Stopped Horn

Xal - ca dares the sac - ri - lege of breath - ing, in the voice of

cresc.

cresc.

Xalca *ff*

And if I do?

love, A - zo - ra's name!

Wood

ff

ff Tutti

Horn

13

Agitato

Caneek

Then, if you do— Ap - peal to all the gods at once— To send you

ffz *f* *vlas.*

Celli

hence in bat - tle, Where you may meet— an hon - ored death, Lest

Mon - te - zu - ma, hear - ing this, De - spatch you as a slave!

cresc. *ff*

Xalca (haughtily)

A slave? and where-fore slave? A

Horns (stopped)

f

Allegro moderato

Prince am I in Tlas-ca-la, ——— And roy-al drops en-rich my veins! No

ea-gle flies more free than I, No voice has ev-er stayed my prince-ly

mood—in Tlas-ca-la! Then where-fore must I hide my heart From her I love, fair A -

14

Meno mosso

zo - - ra?

Ob.
Engl. H.
Bssn.

Moderato molto tranquillo

Know you, good Priest, she loves me! Her star-ry

Fl. Ob.

pp Strgs.

eyes have searched my soul, And mine have sound-ed hers!

Fl. Clar. II

No heights of joy re-main un-

Clar. I pp Horns Ob.

tried; To-gether we have climbed, Till stand-ing on the crest, we

Fl. & Clar. Wood Strgs.

gaze Up-on a world of love!

dim. pp molto rit. Clar. Ob. molto rit.

(The sound of girls' voices singing is heard in the distance)

15

Canek

Azora's Maidens

(in the distance)

SOPRANO I & II

A - zo - ra comes! and Xal - ca,-

Chorus

Night has flown with all her shin - ing

a tempo

Fl.

Night has flown with all her gems, And

p Harp (behind the scenes)

hear me: I hold you in my good es -

gems and day is come. Fair the blush - ing

day is come. Fair the blush - ing

Ob.

teem; But one who loves you not, In whose high

face of morn! Fair the blush - ing face of morn;

face of morn! Fair the blush - ing face of morn;

Fl.

Clar.

Ob.

16

Xalca

Ra - ma-tzin! Ay! he

place you stand By Mon-te-zu-ma's fa - vor -

Fair - er still the face of Love!

face of Love!

16

Fl.

p muted Trbs.

pizz.

spends a jeal - ous rage - In cry - ing down my vic - to - ries!

Con moto

Canek

cresc.

He is no fool, and has the Emp'r's ear. Think you that he will i - dly stand, De -

Wood & Str.

p

B. Clar., Bsn.

mf

cresc.

Più moto

f

spoiled not on - ly of his rank, But of his bride as

well? Re - nounce this vain de - sire Ere Mon-te-zu-ma's wrath fall on you

ff. *rit.* *rit.*

17 Allegro con fuoco

both!

ff. *Tutti*

B. Clar. Bssn., Vlas., Celli

Xalca Re - nounce A - zo - ra! Nev - - er, while her heart seeks

f Strgs. Horns

C. Bssn.

18

mine, And throbs a-lone for me!

mf *cresc.*

Canek Then guard your - self - and her, If so you can con -

f

Trbs.

trivel And not a-lone from mor - tal wrath, But

Wood

from the fu - ry of the gods, To whom I, Ca -

Strgs. *fz* *fz* *fz* *f* Tutti

nek, Priest of Sa - cred To - tec, shall ap - peal!

19 (exit CANEK)

fff

(XALCA seems oppressed by CANEK'S ominous words) Poco moderato

F1. *p*

Xalca

The sombre por-tents of the night, The dreams that haunt my troub-led sleep, Now threaten

Strgs. *p*

me by day; But Xal - ca, Prince of Tlas - ca - la,

Clar.

Horn.

Bsns.

Will nev-er yield to threats his heart's de-sire! A - zo - ra, fair - est flow - er of her

cresc. *pp*

Strgs. *cresc.* *pp*

20

Allegretto grazioso (The voices of AZORA'S Maidens are heard singing in the distance, gradually drawing nearer)

rall.

race, is mine!

Azora's Maidens

The morn-ing lark sings on the height-

The morn-ing lark sings on the

20

Allegretto grazioso

Fl. & Ob.

rall. *p* Tambourine

Clar., Horn

Oh, sing, A - zo - - ra! The wa-ters laugh,

height. The wa-ters

Ob. Clar.

(AZORA appears, borne on a litter by four slaves and attended by her maidens)

the sun-beams dance: Laugh! Dance!

laugh, the sun-beams dance: Laugh! Dance!

mf *f*

mf *f*

cresc.

Harp

Sing, A - zo - ra! Laugh, A - zo - ra, with the dawn!

Sing, A - zo - ra! Laugh, A - zo - ra, with the dawn!

f *mf*

With the dawn! *p* The morn-ing lark sings on the height;

With the dawn! *p* The morn-ing lark sings on the

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment includes a right-hand part with arpeggiated chords and a left-hand part with a steady bass line. Dynamics include *pp* and *p*.

21

Poco moderato

Xalca

(The maidens withdraw)

A - zo - ra! The day

An - oth - er hap - py day is come!

height;

The second system continues the vocal lines and piano accompaniment. It includes a *rit.* marking and a change in the piano accompaniment's texture. The vocal lines are in G major and 4/4 time.

Poco moderato

21

Fl.

p

Bssn.

Clar.

The third system features piano accompaniment and woodwind parts. The piano part includes a *rit.* marking and a *p* dynamic. The woodwind parts include Flute (Fl.), Bassoon (Bssn.), and Clarinet (Clar.).

— has dawned in - deed, — O Daugh-ter of the morn - ing! —

cresc.

p muted Horns

The fourth system features a vocal line and piano accompaniment. The piano part includes a *cresc.* marking and a *p* dynamic. The vocal line is in G major and 4/4 time.

Azora (giving him a rose)

Who brings you morning's sweetest rose, That bloomed for you and me, The Rose of Love!

Strgs.

Whose ten-der pet - als bear The tears, the tears of night.---

Fl. Ob. Clar. Horns

(He takes her into his arms for a moment)

Ob. Engl. H. Bsns. Clar.

(He kisses her and presses his lips to the rose)

22

Xalca Rose, blush-ing

Fl. Strgs. pp

rose! Sweet em - blem of our love! Its dew - y

Ob. Horn

fra - - - - - grace breathes of you,

Fl.

Clar. II

Clar. I

And all your grac - - es fair! Ah,

Fl.

pp

Horns

Ob.

Clar. II

Azora *f* Oh, guard it well! *mf* Deep in its

Rose, my Rose of Love!

mf

2 Flutes

2 Clars.

Strgs.

heart, By per-fumed pet-als hid, The thrush has left a song,

23

Wood

Strgs.

Clar. II

A song of ec - sta-sy, fraught with the spell

Clar. I

pp Strgs.

Più mosso

Xalca

And mys-ter-y of Night!— Tho' he sing with rap-tured

Ob. *mf* 5

voice,— He has no song like mine,— Nor an-y rose— your

Clar.

(He takes her in his arms) *p*

fra-grance! Flow'r of the

Ob. *cresc.* 5

Fl. *dim.* 8

24

world— my own!

Wood

Azora (with solemnity)

pp rall. 3

Soul of my soul, in life and death!—

Ob. 3

Engl. H. 3

pp rall.

Bssns.

(They embrace) *Xalca* (fervently) *mf*

And if they seek to *a tempo*

Fl.

25 *Più mosso*

rob me, To give you to an - oth - er, Stead - fast you'll

3 Flutes *mf* Strgs.

Azora *mf*

be? Ah, yes! Nor love nor fear

Ob. *mf*

Shall win my heart from you, *molto rit.*

Fl. II Fl. I Picc. *molto rit.*

Horns

my own!

pp

(The sound of muffled drums and horns is heard in the distance)

Muffled Drums (off stage)

Horns (off stage)

Trpt.

Trpts.

This system contains three staves. The top staff is for Muffled Drums (off stage), marked with a forte *f* dynamic and featuring triplet patterns. The middle staff is for Horns (off stage), also marked *f*, with a melodic line. The bottom staff is for Trumpets (Trpt. and Trpts.), with a melodic line. The music is in a key with one sharp (F#) and a 2/4 time signature.

26

Xalca

The feast be - gins! We

3 Trumpets (off stage)

Timp.

This system contains two staves. The top staff is for the vocal part Xalca, with lyrics "The feast be - gins! We". The bottom staff is for 3 Trumpets (off stage) and Timpani (Timp.), marked with a fortissimo *ff* dynamic. The music is in a key with one sharp (F#) and a 2/4 time signature.

Azora

part un - til the twi - light hour. — Till then, fare - well! —

f Strgs.

This system contains two staves. The top staff is for the vocal part Azora, with lyrics "part un - til the twi - light hour. — Till then, fare - well! —". The bottom staff is for the strings (f Strgs.), marked with a forte *f* dynamic. The music is in a key with one sharp (F#) and a 2/4 time signature.

ff

This system contains two staves. The top staff continues the vocal line. The bottom staff features a fortissimo *ff* dynamic for the strings. The music is in a key with one sharp (F#) and a 2/4 time signature.

Allegro appassionato

Azora

Musical staff for Azora, showing a series of rests.

Xalca

Musical staff for Xalca with lyrics: Hope's ra - diant smile light - ens our

Allegro appassionato

Piano accompaniment for the first system, including treble and bass staves with a *mf* dynamic marking.

Musical staff with lyrics: path - way, As shines the glo - rious sun on

Wood

Musical staff for Wood instrument, including treble and bass staves with a *l.h.* marking.

Celli

Musical staff with lyrics: Hand in hand with smil - ing Hope, high!

Horn

Wind

Musical staff for Horn and Wind instruments, including treble and bass staves with a *mf* dynamic marking.

Love comes blithe - - ly, with one en -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a long note on 'Love' followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern in the right hand and a more melodic line in the left hand.

(They turn to the painted representation of the Sun-god)

chant - ing song! God of the
God of the flam - - ing

Vln. *mf*

The second system continues the vocal line and piano accompaniment. A violin part is introduced, marked 'Vln.' and 'mf', with a melodic line that complements the vocal melody. The piano accompaniment remains consistent with the first system.

cresc. 27
flam - - ing sun, Po - tent in
sun, Po - - tent in all,

The third system begins with a 'cresc.' marking and a boxed measure number '27'. The vocal line continues with 'flam - - ing sun, Po - tent in' and 'sun, Po - - tent in all,'. The piano accompaniment features a more active and rhythmic pattern, particularly in the right hand.

all, Guard thou our love, Guard thou our love, guard thou our

This system contains the first three measures of the piece. It features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

O might - y, might - - y one! love, O might - - y one!

cresc. *ff.* *cresc.* *ff.* *cresc.* *ff.*

This system contains the next three measures. It features two vocal staves and a piano accompaniment. The vocal lines continue with the lyrics. The piano accompaniment includes dynamic markings: *cresc.* and *ff.* (fortissimo). The key signature remains three flats and the time signature is common time.

(They turn away from the Sun-god)

Now, on the great-est god of all Our for - tunes

mf

This system contains the final three measures of the page. It features two vocal staves and a piano accompaniment. The vocal lines end with the lyrics. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a triplet of eighth notes in the right hand. The key signature remains three flats and the time signature is common time.

Fear not, no e - vil shall be - fall! Ah! where love a -

rest!

This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with a fermata over the word 'Ah!' and a triplet of eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It includes a triplet of eighth notes in the bass line.

bides!

Du - ty may tear me from your

This system contains the second vocal line and piano accompaniment. The vocal line continues the melody with a fermata over 'bides!' and a melodic line for 'Du - ty may tear me from your'. The piano accompaniment features a flowing eighth-note pattern in both hands, with a fermata over the first two measures.

Fear not, no e - - vil shall be -

side,

This system contains the third vocal line and piano accompaniment. The vocal line begins with a fermata over 'Fear not,' and continues with 'no e - - vil shall be -' and 'side,'. The piano accompaniment continues the eighth-note pattern in both hands, with a fermata over the first two measures.

fall! Faith-ful my heart for ev-er!

War - fare may claim the sol-dier's blade;

The first system of music features two vocal staves and a grand staff for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal lines are in a soprano and alto register. The piano accompaniment consists of flowing sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

In life, in life and

Mine in life!

cresc.

The second system continues the vocal and piano parts. It includes a *cresc.* (crescendo) marking in the piano accompaniment. The piano part features several triplet markings (indicated by a '3' over the notes) in both hands, adding a rhythmic complexity to the accompaniment.

28

death! Swift fly the hours Till dawns the

Swift fly the hours, the wea - ry hours,

p

The third system begins with a measure number '28' in a box. The vocal lines continue with the lyrics. The piano accompaniment starts with a *p* (piano) dynamic marking. The piano part features a mix of chords and melodic lines, with some triplet markings in the right hand.

cresc. *ff* *3*
 glo - rious day, the day that makes you mine,
 Till dawns the day, the day that makes you

cresc. *f* *mf* *3*

3 *Tempo I^o*
 my own! Ah, my own!
 mine! Faith-ful for - ev - er! Hope's ra - diant

mf *Tempo I^o* *mf* *3* *3* *3*

cresc.

mf *cresc.*
 Hope's ra - diant smile light - ens our
 smile light - ens our path,

cresc. *cresc.* *cresc.*

path, my love, my life!

Joy of my heart, my life!

rit. ff **Più allegro**

(They part, and leave the court by different ways.)

ff 2 Trumpets (off stage, Left)

2 Trumpets (off stage, Right)

Kettledrums

Small Drum

(The Festal Procession appears. At its head are musicians. A company of Soldiers follow; then CANEK, in the ceremonial robes of his office; Slaves, bearing censers; finally MONTEZUMA, PAPAN and others.)

Tempo di marcia

pp *p*

3 3 3 3

30

(Dancing-Girls enter)

cresc.

(Girls dance)

mf

mp

First system of musical notation, featuring piano accompaniment with chords and a bass line of eighth notes.

Second system of musical notation, including piano accompaniment and a section for "Tpts. & Hrns." with triplets.

Third system of musical notation, primarily piano accompaniment with arpeggiated chords.

Fourth system of musical notation, piano accompaniment with a "cresc." marking.

Fifth system of musical notation, piano accompaniment with dynamic markings "f" and "mf".

Sixth system of musical notation, piano accompaniment with a "Timp." marking and the instruction "(The dance ceases)".

38 (Enter Soldiers)

31

ff
Tpts. on stage

This system contains measures 31 through 34. It features a grand staff with treble and bass clefs. The music is in a minor key. Measure 31 starts with a fortissimo (ff) dynamic. The right hand has a complex texture with triplets and eighth notes. The left hand has a steady eighth-note accompaniment. A rehearsal mark '31' is in a box at the beginning. The instruction 'Tpts. on stage' is written above the staff in measure 32.

This system contains measures 35 through 38. The musical texture continues with similar rhythmic patterns. There are several triplet markings in the right hand. The bass line remains active with eighth notes.

This system contains measures 39 through 42. The right hand features more complex rhythmic figures, including eighth-note triplets and sixteenth-note patterns. The left hand continues with its accompaniment.

(Enter MONTEZUMA, PAPAN and others)

This system contains measures 43 through 46. The music continues with the same rhythmic motifs. The key signature changes to a more complex minor key with multiple flats. The instruction '(Enter MONTEZUMA, PAPAN and others)' is written above the staff in measure 43.

This system contains measures 47 through 50. The right hand has a more melodic line with some slurs. The left hand continues with eighth-note accompaniment.

This system contains measures 51 through 54. The music concludes with similar rhythmic patterns. The right hand has several triplet markings.

32 (The CHORUS acclaim the greatness and power of MONTEZUMA)

Chorus

SOPRANO *ff* O King! Rul - er of

ALTO *ff* O King! Rul - er of

TENOR *ff* O King! Rul - er of

BASS *ff* O King! Rul - er of

32 *ff* *l.h.* *r.h.* *3*

kings, hail! We share the pow'r of Mon - te - zu - ma's arm.

kings, hail! We share the pow'r of Mon - te - zu - ma's arm. *ff* Hail,

kings, hail! We share the pow'r of Mon - te - zu - ma's arm.

kings, hail! We share the pow'r of Mon - te - zu - ma's arm. *ff* Hail,

mf *l.h.* *r.h.* *3* *3*

Might-y De-
King! Might-y Pro-tec-tor, Fa-ther of high and low, the strengthless and the strong! Might-y De-
Might-y De-
King! Might-y Pro-tec-tor, Fa-ther of high and low, the strengthless and the strong! Might-y De-

The first system of the musical score features four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines contain the lyrics: "Might-y De- King! Might-y Pro-tec-tor, Fa-ther of high and low, the strengthless and the strong! Might-y De-". The piano accompaniment includes triplets and other rhythmic patterns.

fend - er! ev - er our sword and shield, Lord and mas - ter, thou, whose
fend - er! ev - er our sword and shield, Lord and mas - ter, thou, whose
fend - er! ev - er our sword and shield, Lord and mas - ter, thou, whose
fend - er! ev - er our sword and shield, Lord and mas - ter, thou, whose

The second system of the musical score features four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines contain the lyrics: "fend - er! ev - er our sword and shield, Lord and mas - ter, thou, whose". The piano accompaniment includes triplets and other rhythmic patterns.

voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

voice we love and fear, O no - ble one, Pro -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "voice we love and fear, O no - ble one, Pro -". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with some arpeggiated chords.

tec - tor, guide and hope of all thy race!

tec - - tor of all thy race!

tec - - tor of all thy race!

tec - - tor of all thy race!

tec - - tor of all thy race!

tec - - tor of all thy race!

The second system continues the vocal parts and piano accompaniment. The vocal parts sing the lyrics "tec - tor, guide and hope of all thy race!". The piano accompaniment includes a section marked with a box containing the number "33". The piano part features a melodic line in the right hand and a harmonic line in the left hand, with some arpeggiated chords and a dynamic marking of *f* (forte).

ff
O King, our hope, our guide
ff
O King, our hope, our guide
ff
O King, our hope, our
ff
O King, our hope, our

ff
3 3 3

to vic - to - ry!
to vic - to - ry!
guide to vic - to - ry!
guide to vic - to - ry!

ff
b2.

34

ff Trumpets (on stage)

Musical notation for the first system, featuring a treble clef staff with a series of triplet eighth notes and a bass clef staff with a dotted half note.

Musical notation for the second system, featuring a treble clef staff with chords and a bass clef staff with a triplet eighth note pattern. Includes a *rit.* (ritardando) marking.

(CANEK takes a position before the representation of the sun)

f Canek

The fes - tal day of To - tec, God of the

Musical notation for the vocal line of Canek, starting with a treble clef staff and a bass clef staff. The lyrics are: "The fes - tal day of To - tec, God of the".

Sun! The Day Aus - pi - cious for its time - ly ad - vent, — Since war impends with

mf Wind & Horns

mf

f Strgs.

Musical notation for the accompaniment, featuring a treble clef staff with chords and a bass clef staff with a triplet eighth note pattern. Includes markings for *mf* Wind & Horns, *mf*, and *f* Strgs.

Tar - as - can .

Bring forth the Sac - ri - fice!

Trumpets (on stage)

Small Drum

Musical notation for the accompaniment, featuring a treble clef staff with chords and a bass clef staff with a triplet eighth note pattern. Includes markings for Trumpets (on stage) and Small Drum.

(The Girls dance)
Allegretto

Trumpets (on stage)

cresc. *sempre cresc.*

(The Sacrificial Victims enter) (The dancing continues during the following chorus)
Tempo di marcia

(addressing the Sun)
SOPRANO *mf*
ALTO *mf*
TENOR *mf*
BASS

Guard-ian su - per - nal! Lord of earth and sky!

Great Chief, ce - les - tial

mf Lord of earth and sky, Great Chief, ³ ce - les - tial
mf Lord of earth and sky, Great Chief, ³ ce - les - tial
mf Lord of earth and sky, Great Chief, ³ ce - les - tial
 Mas - ter!

mf

36

Mas - ter! —
 Mas - ter! —
 Mas - ter! —
 Take thou our sac - ri - fice.

36

BASSES

f ³
Great Chief, — ce-les-tial Mas - ter! —

f *p*

f O, Lord of life! *mf* Take thou our sac-ri-fice,
f O, Lord of life! *mf* Take thou our sac-ri-fice,
f O, Lord of life!

mf

Lord of Life!
 Lord of Life!
f Great Chief, — ce-les-tial Mas - ter! —
f Great Chief, — ce-les-tial Mas - ter! —

f

37

mf *cresc. molto*

ff
 Guard - ian su - per - nal! Lord of earth and sky!
ff
 Guard - ian su - per - nal! Lord of earth and sky!
ff
 Guard - ian su - per - nal! Lord of earth and sky!

ff

38

To - - - - - te! Hear our
 To - - - - - te! Hear our
 To - - - - - te! Hear our

38

ff

call! call! call!

Hear us, O might-y To - tec!

ff

mf *dim.*

p *pp* *p* *r.h.*

39 Moderato
Montezuma

'Tis good! Great To-tec shall feast well to-day! Lead, Priest, in-to the

ff Harp *ffz* Tutti

Molto moderato

(He rises and glances about, as though in search of some one)

mf Più moto

House of Ea - gles! Stay! my

Tpts., Trbs. *ff* Tutti

Timp.

daugh - ter's face I see not here: Does she a - void the rites?

Pagan (agitated)

mf I bade her stay a-way! 'Tis no meet sight for eyes like

Ob.

fz *p* Engl. Horn

hers, These im-pious min - is - tra - tions!

cresc. *mf*

Allegro non troppo

40 Montezuma

How now, my sis - ter! You dare op-pose your will to mine, and

Vln. I *agitato*
 Clar. sust.
 Strg.

B. Clar., Bn.
 Strg. sust.

worse— To risk the an - ger of our gods? You well may hide your face!

(PAPAN shrinks)

Clar. Strgs.
 Strg. sust.

Are you a - pos - tate to the faith _____ That guides us

f
 1 Trp.
 Fl. Ob.

all from day to day, from year to year? _____ Do you re - nounce the

(He points to the Sun)

Wind & Horns
 f Strgs.

face of him, The Source _____ of Life?

Timp.

41 Allegro con fuoco

(MONTEZUMA has risen to his feet and his anger grows as he proceeds)

Do you dis -

ff Strg. Horns
Bass

Brass & Strg.
f Strg.

dain the light he sheds, The warmth by which we live?

Do you de - ny the quick - ning pow'r By

42 which all seeds do ger - mi - nate? The strength all

mf

Engl. H.
Horn

liv - ing things De - rive from his em - brace? To your knees, bold

f

wom-an, be-fore his shrine, _____ And beg that he may in-ter-

Ob., Engl. H

Vlms.

ff

cede, Lest I for- get _____ the moth- er's hand that led us

Brass

rit.

both, _____ And vow my sis- ter _____ as a

a tempo

rit.

f

ff

Sac- ri- fice!

a tempo

ff

43

(PAPAN has recovered her courage and boldly faces MONTEZUMA)

Papan

Wind Hold, King! Ere these rites pro -

f Horns *f* Strg.

ceed, I crave in - dulgence to re - late a dream, A dream that

Horns Strg. *p* *cresc.*

Bass Clar./Celli

came in night's pro - found - est si - lence; And, hav - ing heard, if still your king - ly

Ob. *cresc.* *p* *p*

an - ger Rest up - on my head, and you would make me food for gods,

2 Clars. *cresc.* *f*

2 Bsns.

44

f ————— *ff*
Then be it so!

Wind

Musical score for Wind instrument and piano accompaniment. The Wind part features a melodic line with dynamic markings *f* and *ff*. The piano accompaniment consists of chords and arpeggiated figures in both hands, with a *ff* marking in the bass line.

Canek (impatiently)

This hour is not for i-dle tales of dreams and vi-sions! The god im-

Musical score for Canek and piano accompaniment. Canek's part is in the bass clef with triplet markings. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line with *sp* and *fz* markings.

Largamente
Montezuma

pa - tient waits — We dare not stay! Peace, Ca - nek!

Musical score for Montezuma and piano accompaniment. Montezuma's part is in the bass clef with triplet markings and a *ff* marking. The piano accompaniment features sustained chords in both hands with *fz* and *fff* markings.

45

and we will hear the dream. Speak, Pa - pan-tzin!

Wind

Musical score for Wind instrument and piano accompaniment. The Wind part features a melodic line. The piano accompaniment consists of sustained chords in both hands with a *ff* marking.

Andante con moto
Papan (proceeds as though inspired)

I dreamed _____ that Death _____ had

Vln. I

Horn

p

claimed this mortal frame, _____ And forth, a - long a dim, mys - te - rious

Strg. (sust.)

Harp

road, My spir - it fared; _____ In time _____ a spa - - cious

val - ley met my sight, _____ Which no be - gin - ning had, nor end, With

hills_ on ev - 'ry side. And thro' this fair and ver - dant space, A

p

colla voce

might - y riv - er ran a - thwart my path! _____

mf *f rit.*

cresc. *rit.* *mf* *f* Horn

And still I knew no fear, _____

poco lento **46**

poco lento *p* Fl. Horn

Strg.

But ere I plunged in-to the flood, I closed my eyes to gather strength,

a tempo *a tempo* *mf agitato* Violas

Allegro

And when I o - pened them a - gain, - Be - hold! there

f *mf* Wood

stood up - on the brink A glo - rious Youth in gar - ments white, Whose

Strg.

47
vis - age like the heav - ens shone, His lus - trous wings re - peat - ing all the

Wood *mf* *p* Vlas. Bssn. 3 Ob. 3 Clar. 3 Ob. 3

splen - dent hue the sun has e'er e - voked from all the pre - cious gems of

Clar. 3 Fl. 3 Horn 3 *rit.*

a tempo *pp*

earth! And on his gra - cious brow therestoodthe

Brass *tranquillo*

ff a tempo Strg. *pp*

48 *p*

fig - ure of a Cross... And as I

f Brass *p* Strg.

f *pp*

gazed, — he spake: — “Not yet! it is not time,” he cried; “For thou hast yetto

Trb. Strg. *pp*

pp

learn the love of God, Erethoushaltcross the Riv - er!” — Andspeaking

thus, — He turned me toward the east; —

49

Con moto

And there up-on the wa - ters I be-held Great shipsthat bore a

Fls. *p* Strg. *cresc.*

host of men. A - loft they held bright ban - ners, And

f *mf* *f* Brass *mf* Tpts. 3

lo! on ev'-ry en - sign shone the fig - ure of a Cross!

Pesante *Wind cresc.* *ff* Horns

Then spake the Youth: Be - hold! the War-ri-ors of God are they, The One Great God of

dim. *p* Brass

All! And bring His Word un-to thy race.

rall. *ff* *cresc.* *ff a tempo* *Tutti*

Therefore, re - turn! Re-late what thou hast heard; And be - hold, this is the

mf Strg.

mes-sage thou shalt bear:_____

ff Strg. & Wood *dim.*

rit. marcato

All gods but One for-sake, and cease thy rites un - hal - lowed;

p Strg. *p rit. Wood-wind*

f a tempo *rit.*

There is no oth-er God save Him on High, And Christ the on - ly

a tempo *rit.*

51 *a tempo*

Sac - ri - fice!"

(CANEK is impatient at the interruption of the ceremony)

CaneK *ff*

E-nough'tis

a tempo *accel.*

(The King is somewhat moved by PAPAN'S recital)

mock-er - y! and we shall know The sun-god's wrath for this de-lay!—

f Brass

Montezuma

mf

Hold, Ca - nek! My sis - ter's words have struck some chord — with-

p

VI. Solo

in my heart, that yields a note of vague re - sponse. It trou-bles me.

52 Papan (eagerly)

mf

O broth - er! Re - ceive this o - men ere it be too

mf

Ob. Clar.

Engl. Horn Bass Clar.

late! — Con-fess this oft - re - peat-ed scene re - volts you. It

Ob.

Engl. Horn

can-not be the law that life — for us Means death — to

Strg. Wood

(She points to the Victims) 53

these! Montezuma (gravely) I know — no oth-er

p Strg. espress.

Ganek *f* *>* *rit.* Montezuma

law. — There is no oth-er law! And

Clar. Wood

Più allegro

yet, — we may be wrong. — (Drums are heard beating an alarm)

fff Drums (off stage)

Trumpets (off stage)

(Trumpets are sounded and the drum-beats increase; RAMATZIN enters in excitement)

Musical score for Trumpets (off stage) and Piano accompaniment. The Trumpets part features a melodic line with triplets. The Piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

Montezuma (startled)

54

Musical score for Montezuma's first vocal line and piano accompaniment. The vocal line begins with the lyrics "What means that sound? Ra - ma - tzin! The". The piano accompaniment includes a drum part with triplets and a piano part with a rhythmic accompaniment.

Musical score for Montezuma's second vocal line and piano accompaniment. The vocal line continues with the lyrics "beat of drums we hear! If you have news of war, de-clare it!". The piano accompaniment features a drum part and a piano part with a rhythmic accompaniment.

Ramatzin

Musical score for Ramatzin's vocal line and piano accompaniment. The vocal line begins with the lyrics "News have I, in- deed, for bat - tle is at hand! Our". The piano accompaniment includes a piano part with a rhythmic accompaniment and a drum part.

sig - - - nal - smoke pro-claims the Tar - as - can!

The sleep - ing o - gre wakes,

rall. **55** *Molto moderato*
and grinds his weap - on! **Cane** *ff*

War! War! and To - tec un - ap - peased! *Molto moderato*
rall. Clar., Bsn. *ff* Wood

ff
We mock the god that serves us! The Sac - ri - fice!

(CANEK and his followers are stirred to religious passion) **Allegro**

Chorus

SOPRANO
The Sac - ri - ficel

ALTO
The Sac - ri - ficel

TENOR
The Sac - ri - ficel! The Sac - ri - ficel!

BASS
The Sac - ri - ficel! The Sac - ri - ficel!

Allegro

Montezuma (still affected by PAPAN'S recital)
(He arouses himself)

Ay, the Sac - ri - ficel! *a tempo* What weak mis - giv - ings have pos - sessed my

rit. *f* *pizz.* *p* Wood

Horn Solo

56 **Meno mosso**
(PAPAN tries to address him) (AZORA has entered in alarm)

brain? Back, Pa - pan! and dream no more!

f Strg. Engl. H. Bssn.

2 Flutes

Agitato
Azora *f*

My fa - ther! My fa - ther! What means this fer - ment?

Cl. Strg. cresc. *mf* *f* 1 Trumpet

Montezuma (exultantly)
ff
 War, my child! Strife and bat - tle! Death and Vic - to - ry!

Canek *ff*

Chorus

SOPRANO The Sac - ri - fice!
 (The people are now aroused to frenzy) *ff*

ALTO The Sac - - ri - fice!

TENOR The Sac - - ri - fice!

BASS The Sac - fi - fice! The Sac - - ri - fice!

The Sac - ri - fice! The Sac - - ri - fice!

57

57

Tutti

Montezuma
ff

Hold! Ere the rites be - gin, Let Xal-ca stand be - fore

(XALCA enters, attended by soldiers and trumpeters)

me!

ff Brass. *rit.*

Timp.

In strict time

Xal - ca, chief - tain! Once more the voice that calls you hence has spo - ken!

58

A - gain our

Brass *ff*

Trumpets (on stage)

ban - ners are un - furled, Once a - gain flies the Ea - gle, Our

Ea - gle of the val - iant crest, Where sounds the bra - zen trum - pet of

cresc.

War! A - gain you lead our arms! On — you our hope re -

ff Trumpets (on stage)

mf Wind

p Ob.

pos - es! Guard it at the price, the price of life it - self, of life it -

The first system of the score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "pos - es! Guard it at the price, the price of life it - self, of life it -". The piano accompaniment features a complex texture with many accidentals and a key signature of two flats.

Xalca
Your hopes are safe! The arm of Xal - ca

The second system continues the vocal line with the lyrics "Your hopes are safe! The arm of Xal - ca". The piano accompaniment is mostly silent in this system, with only a few notes visible in the lower staves.

self!

p Strg.

The third system features the vocal line with the lyric "self!". The piano accompaniment is very active, marked with *p Strg.* (piano string). It includes many accidentals and a key signature of two flats.

shall pre-vail, By all the gods up - held!

Wind

cresc.

pizz.

The fourth system continues the vocal line with the lyrics "shall pre-vail, By all the gods up - held!". The piano accompaniment is marked with *cresc.* and *pizz.* (pizzicato). It includes a triplet of eighth notes in the right hand and a key signature of two flats.

Montezuma *marcato*

The flag of the foe-man shall fly Be - fore the sword of

cresc.

cresc. poco a poco

The fifth system features the vocal line with the lyrics "The flag of the foe-man shall fly Be - fore the sword of". The piano accompaniment is marked with *marcato* and *cresc. poco a poco*. It includes a triplet of eighth notes in the right hand and a key signature of two flats.

Xal - ca, In - vin - ci - ble in war! Strike, then, a might-y

f

The sixth system concludes the vocal line with the lyrics "Xal - ca, In - vin - ci - ble in war! Strike, then, a might-y". The piano accompaniment is marked with *f* (forte) and includes several triplet markings in the right hand. The key signature remains two flats.

60 Xalca *f*

I go at your

wear!

SOPRANO *ff*

Wreaths of mar-tial glo-ry wear!

ALTO *ff*

Wreaths of mar-tial glo-ry wear!

TENOR *ff*

Wreaths of mar-tial glo-ry wear!

BASS *ff*

Wreaths of mar-tial glo-ry wear!

Chorus

60 Trumpets (on stage)

a tempo

mf

Harp

mf

bid - ding, mas - ter, And shall re-turn with a song — tri-um-phiant!

mf

Trumpet

f

Ay, tho' the foe — be Kan him - self! I fight for more than life! —

Allegro

SOPRANO

Strength to Xal - ca! Hail his name! Hail his

ALTO

Strength to Xal - ca! Hail his name! Hail his

TENOR

Strength to Xal - ca! Hail his name! Hail his

BASS

Strength to Xal - ca! Hail his name! Hail his

Chorus

Allegro

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

name! He shall sing a song — tri - um - phant! —

Montezuma *f*

Trumpets (on stage) Strong —

Xalca *f* Aye! My arm shall
 your arm!

cresc. *ff*

[61] fail not!

Montezuma Be - hold - en to your val - or, This

war-rant-y we give you: Re - turn vic -

to - ri - ous, - and ask what - e'er you will, - It shall - be

62

done!

Chorus

SOPRANO *ff*
Re - turn vic - to - ri - ous, O

ALTO *ff*
Re - turn vic - to - ri - ous, O

TENOR *ff*
Re - turn vic - to - ri - ous, O

BASS *ff*
Re - turn vic - to - ri - ous, O

ff

62

Xalca

I hear, O

Xal - ca!

Xal - ca!

Xal - ca!

Xal - ca!

Tpts. *ff* *mf poco marc.*

mas-ter! As-sured am I of Mon-te - zu - ma's hon - or and king-ly faith!

Azora
O wise and gal-lant war-rior, what - e'er — be-fall the sword, May Fate — grant a

p (apart to XALCA) 63 Xalca (apart to AZORA)
safe — re - turn! Fare-well, O Love, fare - well! — Fear not, A -

zo - ra! My life is guard - ed by a tal - is - man! Here in my

poco a poco rall.

bo-som there lies — a charm — To dull the keen-est

Meno mosso

point. No harm may reach me While I pos-sess the sa-cred am - u - let!

(Unobserved by the others, he shows AZORA the rose she has given him)

f Wind *mf* Brass *f* Wind *mf* Brass *mf*

Molto tranquillo Azora (to XALCA)

O hal-owed charm! Our love-kissed tal - is-man!

p Fl.

rit. *pp*

— It is the Rose, — the Rose of Love! —

rit. *pp*

Allegro

Moderato e pesante

f Tpts.

f Brass

Xalca *f*

The sig - nal sounds! And Xal-ca takes the field thrice -

armed! My flam-ing sword shall nev - er leave this hand Un - til I lay it at your

feet Un - dimmed by fail - ure or by - bro - ken faith!

ffz

mf

Trumpets

mf
Your prom - ise, King, shall be an -

oth - er sword
Where - by the foe shall die, for

cresc. *f*

cresc.

on _____ your pledge, O might - y Chief, is built my

f *rit.*

ff *a tempo*
fair - - - est dream.

f *a tempo*

Più moderato (♩ = ♩ of preceeding)

Thrice-armed in - deed!_ For here_____ up - on this

p Brass

throb - bing heart, A se - - cret to - ken guards my

Ob.

life, — Un-known to all save one:_____

tenderly

Wood

pp

Ob. 3

A charm en-dued with mys - tic powr.— The

rall.

Allegro moderato

f

Trpts. 3 3 3

ff

rall.

trum - pets sound! Oh, glo - ri - ous strain! — My sword in an - swer leaps im - pa - tient to the

call! With tal - ons spread my Ea - gles fly! —

Their might - y wings in fu - rious wrath Shall beat up - on the foe, And strife shall

rage and shall not cease Till o'er the field there shines the Star — Of —

(XALCA, with drawn sword held aloft, exits amid the noise of departing troops)

Vic - - to - ry! Fare - - well!

fff pesante

(CANEK comes forward, impatient)

CaneK *f*

The Sac - ri - fice!

(exited)

68

Moderato e marcato

Chorus

SOPRANO *ff* The Sac - ri - fice!

ALTO *ff* The Sac - ri - fice!

TENOR *ff* The Sac - ri - fice! the Sac - ri - fice!

BASS *ff* The Sac - ri - fice! the Sac - ri - fice!

68

Moderato e marcato

fff

4 Kettle-drums

(The Sacrificial procession is resumed and moves slowly into the House of the Eagles, with CANEK, the PRIESTS, and incense bearers, the victims attended by the Dancing-Girls, who move in rhythm to the music. MONTEZUMA retains his seat and grimly watches the passing of the procession. PAPAN hides her face. AZORA has taken a position by the gate of the enclosure and is watching for XALCA'S departure. His trumpets are heard from time to time. RAMATZIN stands observing AZORA with sinister intentness)

People

ff Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

Priests

ff Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

ff Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

ff Earth - ly sym - bol of ev - er - liv - ing pow'r, Take the Sac - ri - fice we

ff Fl. Picc. Ob. Cl.

ff Celli

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

bring, Let our mes - sen - gers ap - proach; Now, be - hold, to thy

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -

will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "will we hum-bly bow, And ac - cord - ing to thy law Bring a - gain the Sac-ri -". The piano accompaniment features a steady bass line and chords in the right hand.

69

fice. Hear, god of gods! Hear!

fice. Hear, god of gods! Hear!

fice. Hear, god of gods! Hear!

fice. Hear, god of gods! Hear!

69

The second system begins with a measure rest marked with the number 69. It features four vocal staves and a piano accompaniment. The lyrics are: "fice. Hear, god of gods! Hear!". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A second measure rest marked with 69 appears in the piano accompaniment.

Hear, O To - tec!

Hear, O To - tec!

Hear, O To - tec!

Hear, O To - tec!

Wood

3

3

7

3

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and sing the phrase "Hear, O To - tec!". The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and a wood block effect. The wood block part is marked with a '3' and a '7'.

(The people and priests sing with increasing religious emotion)

Hear _____ us!

Hear _____ us!

Hear _____ us!

Hear _____ us!

8

3

3

3

3

Detailed description: This block contains the second system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and sing the phrase "Hear _____ us!". The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and an eighth-note pattern. The eighth-note pattern is marked with an '8'.

f Hear, O To - tec, lord of earth and sky! *p* Might-y, ev-er-liv - ing

f Hear, O To - tec, lord of earth and sky! *p* Might-y, ev-er-liv - ing

f Hear, O To - tec, lord of earth and sky!

f Hear, O To - tec, lord of earth and sky!

(Girls dance)

p powr! Might-y, ev-er-liv - ing powr! _____

p powr! Might-y, ev-er-liv - ing powr! _____

f Take the Sa-cri-fice! Oh, take the Sa-cri-fice we bring!

f Take the Sa-cri-fice! Oh, take the Sa-cri-fice we bring!

f Lord of death, re - ceive our mes - sen - gers! *p* Might-y, ev-er-liv - ing
f Lord of death, re - ceive our mes - sen - gers! *p* Might-y, ev-er-liv - ing
f Lord of death, re - ceive our mes - sen - gers!
f Lord of death, re - ceive our mes - sen - gers!

p pow'r! Might-y, ev-er-liv - ing pow'r!
p pow'r! Might-y, ev-er-liv - ing pow'r!
f Take the Sacri-fice! Oh, take the Sac-ri - fice we bring!
f Take the Sacri-fice! Oh, take the Sac-ri - fice we bring!

Hear, god of gods, Hear!

Hear, god of gods, Hear!

Hear, god of gods, Hear!

Hear, god of gods, Hear!

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line begins with a forte (*f*) dynamic marking. The lyrics are "Hear, god of gods, Hear!". The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

Hear, O To - tec! Hear

Hear, O To - tec! Hear

Hear, O To - tec! Hear

Hear, O To - tec! Hear

The second system continues with four vocal staves and piano accompaniment. The lyrics are "Hear, O To - tec! Hear". The vocal lines start with a forte (*f*) dynamic and end with a fortissimo (*ff*) dynamic. The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand.

ff
us! Drink the blood - red wine of

ff
us! Drink the blood - red wine of

ff
us! Drink the blood - red wine of

ff
us! Drink the blood - red wine of

Sac - ri - fice! Might-y, ev - er - liv - ing pow'r! Might-y, ev - er - liv - ing

Sac - ri - fice! Might-y, ev - er - liv - ing pow'r! Might-y, ev - er - liv - ing

Sac - ri - fice! Take the Sac - ri - fice!

Sac - ri - fice! Take the Sac - ri - fice!

pow'r! Lord of death, re -

Oh, take the Sac-ri-fice we bring! Lord of death, re -

Oh, take the Sac-ri-fice we bring! Lord of death, re -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics "pow'r! Lord of death, re -". The second pair (Tenor and Bass) has the lyrics "Oh, take the Sac-ri-fice we bring! Lord of death, re -". The piano accompaniment is written for the right and left hands, featuring a steady rhythmic pattern in the left hand and more melodic lines in the right hand.

ceive our mes-sengers! Drink the blood - red wine of Sac-ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac-ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac-ri-fice!

ceive our mes-sengers! Drink the blood - red wine of Sac-ri-fice!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) has the lyrics "ceive our mes-sengers! Drink the blood - red wine of Sac-ri-fice!". The second pair (Tenor and Bass) has the lyrics "ceive our mes-sengers! Drink the blood - red wine of Sac-ri-fice!". The piano accompaniment continues with a similar rhythmic and melodic structure to the first system.

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

To - tec, lord of life and lord of death!

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line is set to the lyrics "To - tec, lord of life and lord of death!". The piano accompaniment consists of a right-hand melody and a left-hand bass line with a steady eighth-note accompaniment.

Hear us!

Hear us!

Hear us!

Hear us!

The second system of the score features four vocal staves and a piano accompaniment. Each vocal line is set to the lyrics "Hear us!". The piano accompaniment continues with a right-hand melody and a left-hand bass line. A dynamic marking of *8* (likely *ff*) is present above the piano part.

70

Hear, O lord of ce - les - tial fire!

BASS I *f*

Earth - ly

Trumpets (off-stage)

Snare-drum

70

SOPRANO

ALTO

TENOR

BASS I

BASS II

Hear, O To - tec!

sym - bol of ev - er - liv - ing pow'r, Now be - hold, we hum - bly -

Now be - hold, to thy will we hum - bly bow, and ac -

Now, be - hold, we hum - bly bow ac - cord - ing

Now, be - hold, we hum - bly bow ac - cord - ing

Be - hold, we hum - bly bow ac - cord - ing

bow, Now, be - hold, we bow un -

cord - ing to thy law, bring a - gain the Sac - ri - fice, we hum - bly bow un -

[71]

to thy law! To - tec! Ah!

to thy law! To - tec! Ah!

to thy law! To - tec! Ah!

to thy law! To - tec!

to thy law! To - tec!

Fl.Ob.Cl.

Trumpets

Small-drums

[71]

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y

Take thou our Sac - ri -

8.....

7

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are 'Guard - ian su - per - nal! Lord of earth and sky! Hear, might - y'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A first ending bracket labeled '8.....' spans the final two measures of the piano part, which end with a fermata. A '7' is written above the final measure of the piano part.

To - te!

To - te!

To - te!

fice!

Now, be - hold, to thy will we hum - bly bow, and ac -

p *cresc.*

p *cresc.*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'To - te!', 'To - te!', 'To - te!', and 'fice!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics markings include *p* (piano) and *cresc.* (crescendo) in both the vocal and piano parts. The piano part shows a change in chord structure and dynamics in the latter half of the system.

72 *ff* Hear us! —

ff Hear us! —

ff To - tecl —

ff To - tecl —

cord - ing to thy law bring a - gain the Sac - ri - fice. To - tecl —

72 *ff* 8.....

Hear us, ce - les - tial Mas - ter, hear, — oh

Hear us, ce - les - tial Mas - ter, hear, — oh

To - tecl — Hear us, — Mas - ter, — oh

To - tecl — Hear us, — Mas - ter, — oh

8.....

73

hear!

hear!

hear!

hear!

Trumpets (off-stage)

73

cresc.

Guard - ian su - per - nal! Lord of earth and sky! _____

Guard - ian su - per - nal! Lord of earth and sky! _____

Guard - ian su - per - nal! Lord of earth and sky! _____

8

Wood

(The procession has passed into the House of the Eagles and all that follows proceeds from within)

Priests

ff
Take our Sac - ri - fice!

ff
Take our Sac - ri - fice!

3 Trombones
ff

74

Take our Sac - ri - fice!

Take our Sac - ri - fice!

74

(As the last of the Procession disappears into the House, MONTEZUMA rises and with an imperious gesture indicates his desire that PAPAN should enter. She shudders and turns away. MONTEZUMA, with a momentary glance at her and AZORA, who still stands by the gate, lifts his head scornfully and passes into the House. The sound of singing voices gradually diminishes)

Take our Sac - ri - fice!

Priests (within the House)

Earth - ly sym - bol of ev - er - liv - ing pow'r, Now, be - hold, to thy
 Earth - ly sym - bol of ev - er - liv - ing pow'r, Now, be - hold, to thy

Horns (muted)
pp

will we hum-bly bow, Take the Sac - ri - fice we bring! Take the Sac - ri - fice we
 will we hum-bly bow, Take the Sac - ri - fice we bring! Take the Sac - ri - fice we

perdendosi

(The curtain falls)

bring!
 bring!

ff muted Trumpets and Horns