



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 marc.

3 marc.

1

Trbs. *f*

p 4 Horns

The musical score is written in 4/4 time and consists of four systems. The first system is for the piano, with a tempo marking of 'Molto moderato e maestoso'. It includes dynamic markings 'p cresc. molto' and 'f', and instrument indications for '3 Trbs.' and 'Cymps.'. The second system features a 'ff Tutti' section with '3 marc.' markings. The third system continues the piano accompaniment. The fourth system includes parts for 'Trbs. f' and 'p 4 Horns', with a first ending bracket labeled '1'.

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Gong

Gong

Fl.

Strg. Horns

Vlas.

Celli

Bassi

cresc.

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

Ramatzin

My des - tined bride is

mf Strg. (sust.)

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

Wood

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

cresc. *f*

10 Moderato molto maestoso (exit RAMATZIN)

ff *rit.* shall be now ful - filled.

Più allegro Canek *mp* Più lento

Xal - ca a suit - or for A -

stopped Horns

f *cresc.* *fp*

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 triplet markings. A *cresc.* marking is present in the piano part.

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. The tempo is marked *Allegro moderato*.

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

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. The piano part features *Wind & Strg.* and triplet markings.

yet he waits

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

- tions.

Musical score for the fifth system. It includes a vocal line for Xalca and piano accompaniment. The piano part features triplet markings and dynamic markings.

CaneK *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 CaneK!

CaneK *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?

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; Togeth - er 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.

15

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'ror's ear. Think you that he will i - dly stand, De-

Wood & Str.

B. Clar., Bsn.

mf

3

3

3

3

cresc.

Più moto

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

f

3

3

3

3

ff. *rit.* *rit.*

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

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 trou-b-led sleep, Now threaten

Strgs. *p*

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

Clar.

Horn.

Drums.

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!

The second system continues the vocal lines and piano accompaniment. The tempo is marked *Poco moderato*. The piano part includes a *rit.* section. The vocal lines are in G major and 4/4 time.

21

Poco moderato

Fl.

p

Bssn.

Clar.

height;

The third system features piano accompaniment and instrumental parts for Flute (Fl.), Bassoon (Bssn.), and Clarinet (Clar.). The piano part includes a *rit.* section. The instrumental parts are in G major and 4/4 time.

— 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.* section and a *p* section for muted horns. 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.

22

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

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.

Horns

Ob.

Clar. II

pp

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

Rose, my Rose of Love!

2 Flutes

2 Clars.

Strgs.

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

Wood

Strgs.

Clar. II

23

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 3 Trumpets (off stage), marked with a forte *f* dynamic. The bottom staff is for 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 line (Azora), with lyrics. The bottom staff is for Strings (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 is for the vocal line, and the bottom staff is for the piano accompaniment, marked with a fortissimo *ff* dynamic. 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 for Azora, showing a series of rests.

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

Wood

Piano accompaniment for the second system, including treble and bass staves with a *l.h.* marking and a *Celli* section.

Musical staff for Xalca with lyrics: Hand in hand with smil - ing Hope,

Musical staff for Xalca with lyrics: high!

Horn

Wind

Piano accompaniment for the third system, including treble and bass staves with a *mf* dynamic marking and a *3* (triple) marking.

Love comes blithe - - ly, with one en -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'Love' followed by a melodic phrase for 'comes blithe - - ly, with one en -'. The piano accompaniment features a rhythmic pattern of eighth notes 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 with 'chant - ing song! God of the' on the first line and 'God of the flam - - ing' on the second line. A violin part (Vln.) is introduced in the third measure, marked *mf*. The piano accompaniment continues with similar rhythmic patterns.

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 violin part in the right hand, marked *cresc.*

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 with a grand staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal lines are written in a soprano and alto clef. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with sustained chords.

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 key signature changes to two flats (B-flat, E-flat). The vocal lines continue with the lyrics. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with sustained chords. Dynamic markings include *cresc.* and *ff.* in both vocal and piano parts.

(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 piece. It features two vocal staves and a piano accompaniment. The key signature has two flats (B-flat, E-flat). The vocal lines continue with the lyrics. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with sustained chords. A dynamic marking of *mf* is present in the piano part.

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

rest!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Fear not, no e - vil shall be - fall!" followed by a long note for "Ah!" and then "where love a -". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. Dynamics include a forte (*f*) marking and a triplet of eighth notes.

bides!

Du - ty may tear me from your

The second system continues the musical score. The vocal line starts with "bides!" followed by "Du - ty may tear me from your". The piano accompaniment features a prominent melodic line in the right hand, often spanning across bar lines with a slur. The left hand continues with a steady accompaniment.

Fear not, no e - - vil shall be -

side,

The third system of the musical score shows the vocal line with the lyrics "Fear not, no e - - vil shall be -" and "side,". The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include a piano (*p*) marking.

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 vocal lines are in a minor key with a 3/4 time signature. The piano accompaniment consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

In life, in life and

Mine in life!

cresc.

The second system continues the vocal melody and piano accompaniment. It includes a *cresc.* (crescendo) marking. The piano part features triplet figures in both hands, which become more prominent in the latter half of the system.

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 'death! Swift fly the hours Till dawns the' and 'Swift fly the hours, the wea - ry hours,'. The piano accompaniment is marked *p* (piano) and features a more complex harmonic structure with some chromaticism.

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

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines begin with a *cresc.* marking and a *ff* dynamic. The piano accompaniment also features a *cresc.* marking. There are triplet markings (*3*) over the vocal lines.

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

3 *Tempo I^o*
cresc. *mf*

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The tempo marking *Tempo I^o* appears above the vocal lines. The piano accompaniment includes a *cresc.* marking and a *mf* dynamic. There are triplet markings (*3*) over the vocal lines.

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

cresc.

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The piano accompaniment features a *cresc.* marking. The vocal lines also have a *cresc.* marking.

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)".

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 many beamed notes and slurs. The left hand has a steady accompaniment. There are trill markings (tr) above some notes in measures 32 and 33. 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 complexity in the right hand and accompaniment in the left hand. Trill markings are present in measures 35 and 37.

This system contains measures 39 through 42. The right hand features more intricate patterns with slurs and trills. The left hand accompaniment remains consistent. Trill markings are present in measures 39 and 40.

(Enter MONTEZUMA, PAPAN and others)

This system contains measures 43 through 46. The music continues with the same instrumental texture. Trill markings are present in measures 43 and 44.

This system contains measures 47 through 50. The right hand has a series of slurs and trills. The left hand accompaniment continues. Trill markings are present in measures 47 and 48.

This system contains measures 51 through 54. The final system on the page, showing the continuation of the complex musical texture. Trill markings are present in measures 51 and 52.

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 *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 consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines feature a melody with a triplet of eighth notes at the end of each phrase. The piano accompaniment provides harmonic support with chords and a bass line.

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 consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines continue the melody from the first system, with the same triplet ending. The piano accompaniment continues with chords and a bass line.

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 -

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!

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.
b#

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 followed by a triplet eighth note.

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

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

CaneK

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

Musical notation for the vocal line, starting with a bass clef staff and a treble clef staff with a triplet eighth note.

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 vocal line and piano accompaniment, including a treble clef staff with chords and a bass clef staff with a triplet eighth note.

Tar-as-can. Bring forth the Sac-ri-fice!

Trumpets (on stage) Small Drum

Musical notation for the vocal line and piano accompaniment, including a treble clef staff with chords and a bass clef staff with a triplet eighth note and a *b* marking.

(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 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!

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

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

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*