

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?

*fz*

**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

Canek (impatiently)

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

*sp* *fz*

Largamente

Montezuma *ff*

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

45

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

Wind

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* *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.* *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* **50**

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

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.* *ff*

(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 accompaniment with a strong *fz* dynamic.

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 accompaniment with a strong *fz* dynamic.

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 accompaniment with a strong *fz* dynamic and a section marked *agitato* for the strings.

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)

*p* 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?

*f* 1 Trumpet

*mf* Strg. cresc.

**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 begins with the vocal line saying "self!". The piano accompaniment is very active, marked with *p Strg.* (piano string). It features a series of ascending and descending eighth notes in the right hand and a more rhythmic accompaniment in the left hand.

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

Wind

*cresc.*

*pizz.*

The fourth system continues the vocal line with "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 triplet of eighth notes in the left hand. A box with the number "59" is located above the vocal line.

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.* It includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo and dynamics markings *cresc. poco a poco* are also present.

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

The sixth system concludes the vocal line with "Xal - ca, In - vin - ci - ble in war! Strike, then, a might-y". The piano accompaniment is marked with *f* (forte) and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

blow, And mag - ni - fy the fame of Mon - te -

*tr*

Strg.

zu - ma! Go, trust - ed chief - tain,

Ob.

Bssn.

with ban - ners - high, On yon - der field the lau - rel

*cresc.*

wreath - Of mar - tial glo - ry - seize and.

*mf*

*f*

*rit.*

**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** *a tempo* Trumpets (on stage)

*mf* Harp

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

*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

62

*ff*

Xalca

I hear, O

Xal - ca!

Xal - ca!

Xal - ca!

Xal - ca!

Tpts.

*ff*

*mf poco marc.*

3

3

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 -

>

>

>

>

>

>

*f*

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 -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics "Your promise, King, shall be an -". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking *mf* is placed above the vocal line.

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

*cresc.* *f*

The second system continues the vocal line with the lyrics "oth - er sword Where - by the foe shall die, for". The piano accompaniment features a more complex rhythmic pattern with some chords. The dynamic marking *cresc.* is placed above the piano part, and *f* is placed above the vocal line at the end of the system.

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

*rit.* *f* *rit.*

The third system continues the vocal line with the lyrics "on your pledge, O might - y Chief, is built my". The piano accompaniment has a dense texture with many chords. The dynamic marking *f* is placed above the piano part, and *rit.* is placed above the vocal line and below the piano part.

fair - - est dream.

*ff* *a tempo*

The fourth system concludes the vocal line with the lyrics "fair - - est dream.". The piano accompaniment features a prominent triplet pattern in the right hand. The dynamic marking *ff* is placed above the piano part, and *a tempo* is placed above the vocal line and below the piano part.

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.

A charm en - dued with mys - tic pow'r. — The

rall.

Allegro moderato

*f*

Trpts.

*ff*

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

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 (Soprano, Alto, Tenor, Bass) and a piano accompaniment. 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 "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 "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. Each vocal staff has the lyrics "Hear, O To - tec!" written below it. The piano part consists of two staves with complex rhythmic patterns, including triplets and sixteenth notes. A woodwind instrument part is indicated by the word "Wood" above a staff with a treble clef. The key signature has one flat, and the time signature is 4/4.

(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. Each vocal staff has the lyrics "Hear us!" written below it. The piano part continues with complex rhythmic patterns, including triplets and sixteenth notes. A woodwind instrument part is indicated by the word "Wood" above a staff with a treble clef. The key signature has one flat, and the time signature is 4/4. The instruction "(The people and priests sing with increasing religious emotion)" is placed above the vocal staves.

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

*f* Hear, god of gods, Hear!

*f* Hear, god of gods, Hear!

*f* Hear, god of gods, Hear!

*f* Hear, god of gods, Hear!

The piano accompaniment consists of two staves. The right hand features a melodic line with grace notes and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

*f* Hear, O To - tec! *ff* Hear

*f* Hear, O To - tec! *ff* Hear

*f* Hear, O To - tec! *ff* Hear

*f* Hear, O To - tec! *ff* Hear

The piano accompaniment continues with two staves. The right hand has a more active melodic line with accents and triplets. The left hand maintains a steady accompaniment with chords and moving lines.

*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 features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) begins with the lyrics "pow'r! Lord of death, re -". The second pair (Tenor and Bass) begins with "Oh, take the Sac-ri-fice we bring! Lord of death, re -". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment, both in a minor key.

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 continues with four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of vocal staves (Soprano and Alto) begins with the lyrics "ceive our mes-sengers! Drink the blood - red wine of Sac-ri-fice!". The second pair (Tenor and Bass) begins with "ceive our mes-sengers! Drink the blood - red wine of Sac-ri-fice!". The piano accompaniment continues with a right-hand melody and a left-hand accompaniment, both in a minor key.

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!

Hear us!

Hear us!

Hear us!

Hear us!

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 piano part in the second measure of the first ending.

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 quality and dynamics starting in the second measure of the system.

72 *ff* Hear us! —

Hear us! —

To - tecl —

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! \_\_\_\_\_

Wood

8

(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

# Prelude to Act II

Henry Hadley. Op. 80

Allegro *f* Trpt.

Kettle-drums

*ff*

The musical score is written for piano, trumpet, and kettle drums. It consists of five systems of music. The first system shows the piano accompaniment and a trumpet part. The second system introduces the kettle drums. The third system features a piano accompaniment with a forte (ff) dynamic. The fourth and fifth systems continue the piano accompaniment with various rhythmic patterns and dynamics.

First system of musical notation, featuring a grand staff with two staves. The upper staff contains a complex melodic line with slurs and fingerings (7 and 8). The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It includes triplets in both the upper and lower staves, marked with a '3' and a slur. The music is characterized by intricate rhythmic patterns and chromatic movement.

Third system of musical notation, showing a continuation of the melodic and harmonic themes. The upper staff features a series of slurs and a dotted line indicating a phrase. The lower staff has a more active bass line.

Fourth system of musical notation, marked with a forte dynamic (*ff*). The upper staff has a more active melodic line with accents, while the lower staff continues with a steady accompaniment.

Fifth system of musical notation, featuring a mix of melodic and harmonic elements. The upper staff has a more active line with slurs, and the lower staff provides a consistent accompaniment.

Sixth system of musical notation, the final system on the page. It concludes with a series of chords and melodic fragments in both staves.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a complex accompaniment with many beamed notes.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with slurs and accents. The bass clef has a complex accompaniment with many beamed notes.

Third system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a complex accompaniment with many beamed notes.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a complex accompaniment with many beamed notes. Dynamic markings include *mf* and *cresc.*

Fifth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a complex accompaniment with many beamed notes. Dynamic marking includes *ff*.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a complex accompaniment with many beamed notes. Dynamic marking includes *mf*.