

8. *p* *cresc.*

This system contains the first two staves of music. The upper staff begins with an 8-measure rest, followed by a series of chords and melodic lines. The lower staff features a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The key signature has one flat, and the time signature is 2/4.

f

This system contains the third and fourth staves. The upper staff continues with chords and melodic fragments. The lower staff has a forte (*f*) dynamic marking. The key signature remains one flat, and the time signature is 2/4.

8. *ff*

This system contains the fifth and sixth staves. The upper staff features a melodic line with triplets and an 8-measure rest. The lower staff has a fortissimo (*ff*) dynamic marking. The key signature remains one flat, and the time signature is 2/4.

8. *ff poco a poco stretto*

This system contains the seventh and eighth staves. The upper staff has an 8-measure rest and then continues with chords and melodic lines. The lower staff has a fortissimo (*ff*) dynamic and a tempo marking of *poco a poco stretto*. The key signature changes to two flats, and the time signature changes to 3/4.

This system contains the ninth and tenth staves. The upper staff features a series of chords. The lower staff has a melodic line with triplets. The key signature is two flats, and the time signature is 3/4.

8. *ff* *fff*

This system contains the eleventh and twelfth staves. The upper staff has an 8-measure rest and then continues with chords and melodic lines. The lower staff has fortissimo (*ff*) and fortississimo (*fff*) dynamic markings. The key signature is two flats, and the time signature is 3/4.

ACT II

SCENE: Interior of the Temple of Totec. The upper side of the room is open, the ceiling supported by heavy pillars. At the right is an image of the Sun-god, in front of which, in a brazier, burns the Sacred Fire, the symbol of Nahuatl existence. The apartment is reached from without by a flight of steps on the open side.

Molto moderato e maestoso

The musical score is arranged in three systems. The first system includes a Wind part (labeled 'Wind' with a '7' below it) and a Violin part (labeled 'Vlns.' with an '8' above it). The piano accompaniment consists of three staves (treble, middle, and bass clefs) with a forte (*ff*) dynamic. The second system continues the piano accompaniment with similar dynamics and includes triplet markings ('3') in the middle and bass staves. The third system concludes the piano accompaniment with a final triplet in the bass staff and a change in the time signature from 3/4 to 2/4.

(The Curtain rises) (AZORA stands by one of the pillars of the Temple, looking into the night. A Slave kneels before the Sacred Fire)

75 *Andante doloroso*

Azora *p*

Now fades in the o - pal sky All the bright-ness of hope-ful day;

Harp *p*(behind the scenes)

(AZORA comes down and touches the Slave on the shoul-

In this heart the sun has set, Night and dark-ness come!

The first system features a vocal line in G major with lyrics "In this heart the sun has set, Night and dark-ness come!". The piano accompaniment consists of a complex texture of chords and arpeggios in the right hand and a more rhythmic bass line in the left hand. A piano dynamic marking (*p*) is present at the end of the system.

der, indicating dismissal. The Slave withdraws and AZORA takes her place kneeling before the Fire)

Azora (with passionate emotion)

Andante moderato

p

Burn, Fire! E - ter - nal

The second system begins with a vocal line in G major with lyrics "Burn, Fire! E - ter - nal". The piano accompaniment features a *rall.* marking and includes a section for "4 'Celli (con sord.)". The texture is more spacious and expressive than the first system.

pledge of life! Give me thy flame ——— for my bo - som, Night has come and hope is

The third system continues the vocal line with lyrics "pledge of life! Give me thy flame ——— for my bo - som, Night has come and hope is". The piano accompaniment includes a *rall.* marking and features a more active bass line.

76

a tempo

(She rises to her feet and places a fagot on the Fire)

dead!

The fourth system starts with a vocal line in G major with the word "dead!". The piano accompaniment includes parts for Flute (*Fl.*), Clarinet (*Clar.*), and Harp (*Harp*). The tempo is marked *a tempo* and the mood is *dolce*. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Moderato tranquillo

p

Burn, — sa-cred Flame, and warm — my heart,

pp Horns

p Strgs.

Dy - ing, its fires un - fed; Oh, give — me of thy

77 *rit.*

vi - - tal breath, Feed — my crav - ing soul, — That faith may not

rit.

f a tempo

die — by love un - wed! O, Flame ev - er -

f a tempo

liv - - ing, burn thou for him, O, pledge of

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

life, O, fire di - vine, And guide his steps to me, that

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with similar rhythmic patterns.

poco animato
I may live. Burn, thou flame e - ter - - nal,

accel.

The third system includes performance markings. Above the vocal line, it says "poco animato". Below the piano accompaniment, it says "accel.". The key signature changes to two flats (Bb and Eb), indicating F major. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a more active bass line.

shine with stead - fast beam,

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment ends with a final chord.

Largamente

And light his home - ward

cresc. *f*

path. O Flame ev - er - liv - - ing, burn thou for

him, that hon - or and vic - to - ry may

cresc.
crown his val - iant brow. Oh, burn, and send thy

più mosso
cresc.

ff

light a - far to guide his

Andante moderato

steps to me!

f 4 'Celli

(She again kneels before the Fire)

rit.

Guide, oh guide his steps — to

dim. *p* *rit.*

78

(CANEK has entered and stands at left unobserved by AZORA)

me!

Wood *mf* *p* 4 'Celli

Moderato
CaneK

You pray for Xal-ca! Vain your prayer! An - oth-er moon has come, and still no

muted Trbs.
pp

Timp.

ti - dings; 'Tis feared that Xal - ca is de - feat - ed.

Azora

(she rises)

False! You speak a lie - be-gone!

mf *mf* *mf*
con moto
agitato

Azora

CaneK

Go, e-vil tongue!

And if de-feat - ed, dead! If so the gods or-dain, so shall it

Molto moderato

bel! Invoke no more the sacred Flame, nor yet the mighty arm of

Stopped Horns

Bassi pizz.

To - tec! To thus af-front the gods is im-pious!

79 Più Allegro

ff *p* *ff* tutti

Azora *f* Ah! Leave me! I am distraught! Canek

Your fa - ther's an - ger fierce - ly

fp Strgs. *p*

He soon will speak!

burns At Xal - ca's si - lence. A

mes-senger, Flea-footed Chaqui, But now has been despatched with Monte - zu-ma's word.

Horns 3

f

Azora *f*

The mes-sage, Priest!

Canek *cresc.*

That Xal - ca, if he live, Shall spare himself the

mf Strgs. *cresc.*

ff

Ah, Ca - nek! He

pains of com - ing with ill news!

Wind *ff*

ff

may have lost with hon - - - or!

ff 4 Horns

Tpts.

80 Canek *mf*

In Mon-te - zu - ma's eyes de-feat is black - dis - grace; Nor would this

f *p* *mf*

B. Clar., Cello

haugh - ty Prince re - turn - with fail - ure: By his own hand - would

he wipe out the shame - ful stain! There is no hope -

p

He - is dead!

marcato

(Exit CANEK. With a smothered cry, AZORA drops on her knees before the Fire, her face buried in her hands)

(The voices of the Fire-Priests are heard and the sound of the gong, a summons to prayer. AZORA remains kneeling before the Fire)

Fire-Priests

TENOR I & II

Chorus

Down from the heav'n - ly spa - ces came the fire, Giv - en by the sun - god.

Down from the heav'n - ly spa - ces came the fire, Giv - en by the sun - god.

In its sove-reign heart lies_ the fate of Na - hua!* Guard the Fire!

In its sove-reign heart lies_ the fate of Na - hua!* Guard the Fire!

* Nar-wah

(Enter Fire-Priests, attended by a Slave)

Serve its ceaseless call for food, Nourish and sus-tain its

Serve its ceaseless call for food, Nourish and sus-tain its

p

82

(The Slave, bearing fagots, places one on the Fire. The flame

cresc. life,— Fear to let it call in vain! Feed the Fire!— *ff*

cresc. life, Fear to let it call in vain! Feed the Fire!— *ff*

p

82

is seen to rise and AZORA lifts her arms toward the Fire, then drops them)

(The PRIESTS take their departure during the following)

mf

Down from the heav'n-ly spa - ces came the Fire, giv-en by the sun - god; In its sove-reign

mf

Down from the heav'n-ly spa - ces came the Fire, giv-en by the sun - god; In its sove-reign

Gong

(The PRIESTS are gone, but their voices are heard as they recede)

pp

heart lies_ the fate of Na - hua! Guard the Fire! Guard the Fire!

pp

heart lies_ the fate of Na - hua! Guard the Fire! Guard the Fire!

Azora

Their words are mocker-y, Should Xalca

Flute *p*

p Strgs.

83 Andante lamentoso

die! Should Xalca die, if

Cl. *p*

Ob. *a tempo*

Horn *pp*

by the foe - man's hand or by his own he_ per-ish, then let my tor-tured heart

find peace in death! I would not live without him! His soul to

f (passionately) *mf*

Bssn. *mf* *dim.*

mine is wedded! Ne'er to see his face- ne'er to hear his voice- What joy could life on my

p *più mosso* *mf* *rall.*

(she rises)

break - ing heart be - stow, should Xal-ca die?

Ob.

f *mf* *rit.*

Wood

Tempo I^o

Should Xal-ca die, if from my maid - en hopes the breath of life be — tak - en,

Ob.

Strgs.

Then die the u - niverse! E - ter - nal dark - ness — en - shroud the

Horns

f *mf*

l. h.

(RAMATZIN has entered; she addresses him haughtily)

world and me!

rall. *p*

Fl.

rall. *p*

E. Horn

85

Allegro non troppo

Meno mosso

What brings you here?

Ramatzin (intensely)

85

Allegro non troppo

The pow'r of

Meno mosso

f

ff

love!

Love brings me here!

Too long have you op - posed me - too

Azora

Ra - matzin! hear! must we a -

long have I en - dured! —

mf

gain renew a theme that e'er shall fruit - less be — 'twixt me and

86

you? —

Ramatzin

E - nough! the hour has come, and you *must* hear!

più moto

f

86

Azora (proudly)

ff

Must! — and where - fore *must*? Do you for - get that I am

ff *mf* *cresc.*

mis-tress here? — A - zo - ra!

ff

Ramatzin *f*

Yet

hear me now you shall! —

ff

Azora *ff*

This is in - so - lence past be - liev - ing! Do you for -

87 *Più tranquillo*

get that I have thrice Re - fused to hear your vows?

Ob.
p espress.

Vcllo

Ramatzin (his mood changing to tenderness)

And still I love! Still am I

cresc. *f.*

yours - for - ev - er! My world is you and on - ly you!

cresc. *f.* 4 'Celli *p*

(passionately)

Still do the sun, the moon and thrice ten mil-lion stars Shine but to

p

Vla. 3 3

guide me to the heart I

(increasing in warmth)

crave! Re-fuse a thou-sand times, A thou-sand times de-clare you

cresc.

ne'er can love me, still will I ask a-gain!

p *rall.*

Solo Vla. *mf* *dim.* *rall.*

Ob. Clar.

88

Allegro

Azora *f*

Then hear my an - swer, —

once for all, Ra - ma - tzin! — The thing you

ask is vain!

strepitoso

ff

Moderato (as before)

Ramatzin (still pleading)

Lis - ten but a mo - ment, A - zo - ra! Here in this

p

heart, en - gen - dered by your charm, there

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 half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and sustained chords in the left hand.

dwells a might - y love That ne'er shall

The second system continues the vocal line and piano accompaniment. It includes a Flute (Fl.) part on a separate staff. The vocal line has a fermata over the word "love". The Flute part enters with a melodic line. Dynamics include *f* and *mp*.

yield to aught save death!

The third system continues the vocal line and piano accompaniment. It includes a Clarinet (Clar.) part on a separate staff. The vocal line has a fermata over the word "aught". The Clarinet part has a melodic line. Dynamics include *pp* and *dim.*.

89 Moderato con moto

The section starting at measure 89 is marked "Moderato con moto" and is in 3/4 time. It features a piano accompaniment on two staves with a melodic line in the right hand and a bass line in the left hand. The key signature has one flat.

Azora

f

Go! I'll hear no more!_ to me your vows are hate - full! False in ev -'ry

mf

mf *cresc.*

ac - cent! Such is your love to me!_

Ob. Fl., Ob.

r. h. *mf* *cresc.* *f*

Ramatzin *f*

Words can - not move me - Still do I love you!

Vln. I

mf

Azora *f*

Hear, then, the rest! Were I a cap - tive

f *ff*

slave, Condemned to per-ish by the scourge,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "slave, Condemned to per-ish by the scourge,". The piano accompaniment starts with a forte (*f*) dynamic and includes a sixteenth-note scale in the right hand, marked with a "6" (sixteenth notes). The system concludes with a fortissimo (*ff*) dynamic.

90
And life were grant - ed at the price of wed - ding

The second system is marked with a box containing the number "90". The vocal line contains the lyrics "And life were grant - ed at the price of wed - ding". The piano accompaniment features a forte (*f*) dynamic and a crescendo (*cresc.*) marking. It includes several triplet markings in both the right and left hands.

you, Think you that I would live? No!

The third system continues the vocal line with the lyrics "you, Think you that I would live? No!". The piano accompaniment features a fortissimo (*ff*) dynamic and includes a triplet marking in the right hand.

Bet-ter death! — Ramatzin *mf*
A -

The fourth system contains the lyrics "Bet-ter death! —" and "Ramatzin *mf*" followed by "A -". The piano accompaniment features a fortissimo (*ff*) dynamic, a ritardando (*rit.*) marking, and a diminuendo (*dim.*) marking. The system ends with a double bar line.

Andante dolcemente

zo - - - ra! A - gain I plead for love! —

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'zo' followed by a rest, then continues with 'ra! A - gain I plead for love!'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the beginning.

With sup - pliant heart — I plead! I feel — your loft - y scorn,

The second system continues the vocal line with 'With sup - pliant heart — I plead! I feel — your loft - y scorn,'. The piano accompaniment continues with similar textures, and a dynamic marking of *mf* (mezzo-forte) appears towards the end of the system.

— I hear your bit - ter words, and fal - - ter not! —

The third system features the vocal line: '— I hear your bit - ter words, and fal - - ter not! —'. The piano accompaniment continues, and a Clarinet part (Clar.) is introduced in the right hand of the lower staff, playing a melodic line. A dynamic marking of *mf* is present.

91 Where Love — a - bides, — There Love — is

The fourth system begins with a measure number '91' in a box. The vocal line says 'Where Love — a - bides, — There Love — is'. The piano accompaniment includes a Bassoon part (Bssn.) in the left hand. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

f
king in glo-rious ma-jes-ty, and ev-'ry man his slave!

Fl.
Harp
Vln. I
Bssn. & 'Celli

mf
So I am slave, Slave

Horn
Clar.
p *rit.*
p *cresc.*

Azora *f*
Ah!

f *rall.*
to his re-gent, you my queen!

rall.
f *dim.* *dim.* *mf*
'Celli Harp

a tempo
spare me! 'Tis of no a-vail!

a tempo
mf *f*

92

Molto più moto

Ramatzin

mf(proudly) *p*

But why? My blood is

mf *p*

prince - ly, No proud-er place than mine in

cresc. *cresc.* *mf*

all the land, Save but the King's; My coffers burst

p *p* *cresc.* *p*

Fl. & Clar.

with gold and jew - els; All these are yours: my

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

cresc. *ff*

lofty rank, un-count-ed wealth: and all _____ I bring to you!

cresc. *ff*

93 Poco meno mosso

(He proceeds to describe his possessions, seeking to dazzle her)

Sap-phires, blue as the corn-flow'r waving in the

f *p*

grain; Em-eralds, reflecting a thousand spring-times; Diamonds like dew-drops a-

Ob. *p* *mf* *f* *tr* *tr* *tr* *tr*

Clar. *mf* *f*

Vlins. *f*

Bssn.

blaze with fire; O - pal and am - e - thyst, -

mf *mf* *tr* *tr* *tr* *tr*

Clar. *mf*

Horn *mf*

Pearls _____ whose lustre mocks be - lief, _____ Ru - bies - dyed in

8 Fl. Clar. 8 Ob. Fl. 8

p

blood! And all these gems are yours if you but speak the ma - - gic word, if

mf poco accel.

poco accel.

mf

Azora

Ah,

ff a tempo

you_ but speak the word _____ that makes you mine!

a tempo

cresc. sempre

Ad.

no! that word _____ shall ne'er be spo - ken!

p

Ob.

94 Più mosso
mf Ramatzin

(He becomes

Think once a - gain before you blight my heart's de - sire! — Think

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The piano part includes dynamic markings of *p* and *cresc.* and features a 7-measure rest in the right hand.

more imperious as he proceeds)

— be - fore you wak - en my jeal - ous wrath, For I, Ra - ma - tzin,

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment features a *cresc.* marking and a *p* marking. The piano part includes a 7-measure rest in the right hand.

am no cal - low youth, To tame - ly yield if Fate op -

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a *cresc.* marking and a *p* marking. The piano part includes a 7-measure rest in the right hand.

pose me! — Re - flect, ere you de - fy — me, for by my

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment features a *mf* marking and a *cresc. sempre* marking. The piano part includes a 7-measure rest in the right hand.

Più allegro

(Again with tenderness and passion)

soul, you shall be mine! Oh, be -

accel.
cresc.
fz

lov - ed! Make earth a par - a - dise for me! Ah!

cresc.

I love but you!

95

ffz
cresc.
ff

Azora

(He seizes AZORA'S hand and tries to draw her into his embrace; she resists him)

Ah! Re - lease my hand! This is in -

fp

trigue to drive me to sub - mis-sion, To thrust me in-to your arms! Re-

Allegro
lease me- go! **Ramatzin (furious)**
Go? Yes, I go, but with me

Allegro
mf *cresc.*

take The sa - vor of the proud A - zo - ra's lips!

f

(He tries again to take her into his arms with the intention of carrying out his threat. There is a short struggle) (AZORA screams)

ff

96 *Meno mosso, molto moderato*

(CANEK appears at left, coming hastily on to the scene)

CaneK *ff*

(RAMATZIN ceases his violence but retains his hold on AZORA'S arm) Hold! What means this

(Reeds)

ff *ffz* *ff* *ffz* *ff*

Tuba

(AZORA tears herself from RAMATZIN'S grasp)

tu - mult? Speak, Ra - ma - tzin! A - zo - ra, speak!

ff *mf* *ffz*

8va bassa:

Azora (with intense scorn)

This man - this no - ble prince - Has dared to lay his o - dious

Clar. *f* *Fl.*

Strgs. *mf*

8va bassa B. Clar.

97

touch on me, A - zo - ra, — daughter of a King!

Wood *f* Horns & Strgs. *ffz*

Ramatzin (sullen and defiant)

Is she not pledged to me, O Ca - - nek?— You

mf

f Strgs. *mf*

know full well The prom - ise giv - en me by Mon - te - zu - ma.

p Ob.

Azora

My hand is still my own to give, And I will give it with my heart!

p Wind (pizz.)

Canek

A - zo - ra, it has been no se - cret, Ra - ma - tzin's love,

mf Harp & Wind (pizz.)

cresc. 98

and he would make you wife: Your fa-ther so or-dains— it!

cresc. *cresc.*

Azora *Moderato con passione*

He of - - fers me his world, His

Ramatzin *f*

I of - fer her the world! I of - fer jew-els,

Ganek *f*

'Twere best to heed!

Moderato con passione

world of jew-els, gold _____ and power, He names them

gold and power — That will be - fit her roy - al state, be - come her

His promise he can well per-form! The King commands,-

all. In his vain eyes they mean the sum of
 roy-al splen - dor! I of - fer gold, I of - fer gold and
 Yours — to o - bey! He of - fers gold, he of - fers pow - er,

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano part is in grand staff. The lyrics are: "all. In his vain eyes they mean the sum of roy-al splen - dor! I of - fer gold, I of - fer gold and Yours — to o - bey! He of - fers gold, he of - fers pow - er,". The piano accompaniment includes dynamic markings of *mf* and *ff*.

splen - - dor and pow'r! Ah — yes! he of - fers
 jew - - els, gold and pow'r, that well be -
 'Twere best to heed! He of - fers all that well be -

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "splen - - dor and pow'r! Ah — yes! he of - fers jew - - els, gold and pow'r, that well be - 'Twere best to heed! He of - fers all that well be -". The piano accompaniment features dynamic markings of *ff* and *mf*.

me his gold and pow'r, the sum of roy - rall. - - al splen -
 fit her roy - al state, be - come her roy - al splen -
 fits — your roy - al state, your roy - al splen -

The third system concludes the musical score with three vocal staves and piano accompaniment. The lyrics are: "me his gold and pow'r, the sum of roy - rall. - - al splen - fit her roy - al state, be - come her roy - al splen - fits — your roy - al state, your roy - al splen -". The piano accompaniment includes dynamic markings of *cresc.*, *ff*, and *rall.*.

(wearily)

a tempo

Three vocal staves (Soprano, Alto, Bass) for Ramatzin. The lyrics are: "dor! Go now!— I bear too much!". The tempo is marked *a tempo*.

dor!

a tempo

Piano accompaniment for Ramatzin. The right hand features a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *fff* and *ffz*. A marking "Horns (stopped)" is present in the right hand.

(Exit RAMATZIN in anger. The voices of the Fire-Priests are heard outside. AZORA listens for an instant, then goes out)

(CANEK departs; RAMATZIN hesitates)

(imperiously)

Vocal and piano accompaniment for the Fire-Priests. The lyrics are: "A Prin - cess bids you = Go!". The tempo is marked *ffz*. The piano part features a rhythmic accompaniment with slurs and accents.

Moderato

Fire-Priests

TENOR I & II

Down from the heav'n - ly spa - ces came the Fire, giv - en by the Sun - god;

BASS I & II

Down from the heav'n - ly spa - ces came the Fire, giv - en by the Sun - god;

(A gong sounds at intervals, calling to prayer. During the

Chorus

Moderato

Piano accompaniment for the Chorus. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support. Dynamics include *p*.

chant there is a general assembly of the people in response to the call)

(The FIRE PRIESTS enter)

In its sove-reign heart lies—the fate of Na-hua! Guard the Fire!

In its sove-reign heart lies—the fate of Na-hua! Guard the Fire!

(CANEK enters, preceding MONTEZUMA, who appears, attended by his Guard)

Gong

100

Guard the Fire!

Guard the Fire!

Fl.

Viol.

Moderato maestoso

(The people here sing an invocation to TOTEC)

SOPRANO

ALTO

TENOR

BASS

Chorus

Great To-tec! Lord and pri-mal

Great To-tec! Lord and pri-mal

Great To-tec! Lord and pri-mal

Great To-tec! Lord and pri-mal

Moderato maestoso

source! _____ The Heart and Symbol

source! _____ The Heart and Symbol

source! _____ The Heart and Symbol

source! _____ The Heart and Symbol

mf

of all be - ing! _____

of all be - ing! _____

of all be - ing! _____

of all be - ing! _____

mf

Thou, by whom men live! _____

Thou, by whom men live! _____

Thou, by whom men live! _____

Thou, by whom men live! _____

Thou, by whom men live! _____

Canek *f* _____

This hour we worship and im -

Great Chieftain! _____ See and hear! _____

Great Chieftain! _____ See and hear! _____

Great Chieftain! _____ See and hear! _____

Great Chieftain! _____ See and hear! _____

plore thy ser - vice, Lest the foe pre - vail.

Chorus

Great To - tec! See and hear!

Great To - tec! See and hear!

Great To - tec! See and hear!

Great To - tec! See and hear!

101

Montezuma

A moon has waxed and waned Since

piu moto

Xal - ca's haughty boast That he would o - vercome the foe:

Harp

Strgs. *cresc.* *f* Wind 'Celli

p Bsns.

(He speaks to a Slave)

My pa - tience ceas - es! Go, slave, and send Ra - ma - tzin

cresc. *f* Wind

(The Slave runs off)

a tempo

hith - er! Hence - forth our hope shall rest _____ on

f accel. *a tempo* *mf* *f*

102

(RAMATZIN enters; MONTEZUMA addresses him)

f

him. Ra -

Vlas. *p* *cresc.* *f*

ma - tzin, we summon you to ac - tion!

Tpt. I

Tpt. II

pp Brass *f* *f*

(RAMATZIN makes an obeisance)

Moderato e maestoso

ff *mf*

Ramatzin

The King's command is like _____ a wing-ed shaft That finds its mark!_

Montezuma

Vain - glo-rious Xal - ca, with his

Ea - gle host, _____ Went forth a - gainst _____ the Tar - - as-can;

Our ears are strained to hear the sounds _____ of vic - to -

ry, ——— but all is si - lence.

p rall.

cresc.

f

p

Timp.

103 Ancor più moderato

Our eyes have sought ——— the sig - nal - flame on yon - der hills in

f

vain; ——— The gods are

p

Tpt.

Horn

p

Ramatzin

I stay — for naught save Mon-te-zu - ma's word ——— To lead — my —

wroth!

fz

Molto maestoso

ban - - - - ner on the field!

f 4 Trumpets
ff Tutti

104

Montezuma

Take, then, our standard of the Her - on's plume, With all the force that

f *mf* *cresc.*

Ramatzin

So be it, King;

fights beneath its æ-gis, And go you hence to - night!

f *fp* *rall.* Flutes *rall.*

Andante tranquillo

But first I claim ful - fil - ment of your long out-

p *cresc.* *mf*

stand - - ing pledge to make A - zo - ra mine!

p *cresc.* *mf*

Let our be - troth - al be pro - claimed,

dim. *p*

And sol - em-nized by all ap-point - ed

p

Più moto
rites; Then send me forth! **Montezuma**

Più moto
mf Horns *f*

'Tis well; you ask no more than is your

Ramatzin (arrogantly)

Poco lento

105

Azora (enters)

A - zo - ra must be mine! *mf* I heard my name - who

due.

Poco lento

Ob. Cl.

speaks it here?

Ra-ma-tzin! He whose prom-ised wife you are!

mf *accel.*

Più allegro

Azora

His prom-ised wife! Whence came this prom-ise?

Più allegro

From my lips!

ff *Bssn.* *p*

Your hand is pledged, As well you know, to him, my roy-al choice!

rall.

Meno mosso Azora *mf*

And did you pledge my heart as well?

Ob. *p espress.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a rest, then enters with the lyrics 'And did you pledge my heart as well?'. The piano accompaniment features a prominent sixteenth-note arpeggiated figure in the left hand, marked with a '6' and 'p espress.'. The woodwind part for Oboe (Ob.) has a melodic line that mirrors the vocal line.

'Twere bet-ter that you had, if you would see me

Cl.

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics ''Twere bet-ter that you had, if you would see me'. The piano accompaniment continues with the arpeggiated figure. A Clarinet (Cl.) part is introduced with a melodic line.

wife to him!

Montezuma *f* *rall.*

Fl. *Si - lence, A - zo - - - ra!*

o resc. *f rall.*

Detailed description: This system contains the next two measures. The vocal line has a rest for 'wife to him!' followed by 'Montezuma' and a 'rall.' marking. The piano accompaniment features a 'f' dynamic and a 'rall.' marking. A Flute (Fl.) part is introduced with the lyrics 'Si - lence, A - zo - - - ra!'.

rit. *a tempo*

True, King you are;

Detailed description: This system contains the next two measures. The vocal line has a 'rit.' marking followed by 'a tempo' and the lyrics 'True, King you are;'. The piano accompaniment has a 'rit.' marking.

I am your King!

rit. *f* *a tempo* *f*

Detailed description: This system contains the final two measures. The vocal line has a 'rit.' marking followed by 'a tempo' and the lyrics 'I am your King!'. The piano accompaniment features a 'f' dynamic and a 'rit.' marking.

Allegro

and I am daugh - ter of a King!

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro'. The lyrics 'and I am daugh - ter of a King!' are written below the vocal line. The piano accompaniment includes dynamic markings such as *fz* and *fz*.

I do not fear you! Bind me,

The second system continues the vocal line and piano accompaniment. The lyrics 'I do not fear you! Bind me,' are written below the vocal line. The piano accompaniment includes dynamic markings *fz*, *f*, and *mf*. A section of the piano accompaniment is marked 'Horns'.

scourge me, do what you will! No earth - ly

The third system continues the vocal line and piano accompaniment. The lyrics 'scourge me, do what you will! No earth - ly' are written below the vocal line. The piano accompaniment features prominent triplet patterns in both the treble and bass staves.

powr, nor yet the powr of the gods, Can make me his!

The fourth system continues the vocal line and piano accompaniment. The lyrics 'powr, nor yet the powr of the gods, Can make me his!' are written below the vocal line. The piano accompaniment includes dynamic markings *fz* and *fz*.

(She points to RAMATZIN with scorn)

I do - de - fy you! Where is the prince - ly pride

The fifth system continues the vocal line and piano accompaniment. The lyrics '(She points to RAMATZIN with scorn) I do - de - fy you! Where is the prince - ly pride' are written below the vocal line. The piano accompaniment includes dynamic markings *fz* and *fp*.