

he rates so high? For know you, Sov'reign, with-in the

cresc.

hour That man has heard my scorn— of him And all his

f

Ramatzin (angrily) Allegro

vows! Her words are true! she

Wood *ff*

scorns me! And you, O King, shall hear—

ff accel.

For what she spurns a proud and no - ble

ff rit. fz

107

Poco lento

name. **Montezuma** (angry)

That she de - fies me _____ is

Poco lento

mf *poco marc.*

Ramatzin

Meno mosso

cresc.

For - get - ting all that hon - or means,

out - rage! What more, then?

Meno mosso

p *cresc.*

A faith-less stran-ger, - al-most slave,

Whom you have raised to

Cl.

pow'r ex - ceed - ing mine,

Has dared to filch the

Ob. Fl.

rar - - - est pearl From Mon - te - - zu - - ma's

Vln. I

cresc.

cas - ket.

Montezuma *ff*

By To - tec's flame! you speak of Xal - - - ca!

mf Horns *cresc.* *f*

108 Ramatzin

Ay! Xal-ca! Let her de-ny the

Moderato Azora (proudly)

name if she can! And why de - ny it?

rit. *fp* Wood

Does earth de - ny the kiss of dawn? the

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic and contains the lyrics "Does earth de - ny the kiss of dawn? the". The piano accompaniment starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section with a long melodic line spanning across the system.

clouds de - ny the mist? Go, bring me

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "clouds de - ny the mist? Go, bring me". The piano accompaniment features three distinct arched melodic phrases in the right hand, each supported by a steady bass line in the left hand.

news that thirst - ing fields De -

The third system shows the vocal line with lyrics "news that thirst - ing fields De -". The piano accompaniment includes a section for the Oboe (*Ob.*) marked *espress.* (espressivo), featuring a melodic line with long arches. The piano accompaniment continues with arched figures in both hands.

ny the rip - pling stream, Bring a

The fourth system concludes the vocal line with lyrics "ny the rip - pling stream, Bring a". The piano accompaniment features a section for the Clarinet (*Cl.*) with a melodic line. The piano accompaniment continues with arched figures in both hands.

rose that will de - ny The

Ob.

drops of cool - - ing dew: Then

Fl.

shall you hear my lips de - ny the love of

cresc.

cresc.

ff

Xal - - - - ca!

ff

109 Più allegro

Montezuma

What trea-son do I hear! Is this my child— whose tongue can ut-ter words That set my

Trbs.

Str.

Azora *rit.*

There is no shame in

will at naught? Whose eyes meet mine as though she knew not shame?

rit.

Più moderato

ho - - - ly love!

Montezuma *f accel.*

No more! Prate not of love— o-bey my will! As for the

mf

accel. *fz* *p* *ff*

Meno 110

guilt - y Xal-ca, — Pray that he is with his a - lien gods, For if he

mf *dim.* *f*

live and dare to face me here — with your name on his

f *f* *f*

lips, I vow, before this sa-cred al - tar, He — shall

f *mf* Brass

(The sound of a distant trumpet is heard)

die!

Trumpet (off-stage)

fp *accel.* *cresc.* *ff* *Lunga pausa*

Lunga pausa
(All movement is suspended)

(The trumpets sound again, nearer; AZORA takes a few steps toward the open side of the Temple, and all are listening in breathless silence)

Poco andante (Silence)

Trumpet (off-stage) (All eyes are turned in the direction of the sound)

p pizz.

2 Trumpets (off-stage) nearer *pizz.*

Più mosso
Azora (tensely) *pp*

Xal - ca!

Chorus *misterioso*

p Xal - - - ca!

Più mosso

Horns

(There is a confused sound of running feet outside and PIQUI-CHAQUI appears breathless on the steps)

111 Allegro energico Piqui-Chaqui (exhausted)

King and fa - - ther!

f Str. *cresc.* *ff*

Montezuma *f*

News so - - great - - that I, your slave,

What news, slave?

shall free - dom gain by bear - ing it! Xal - ca re - turns,

ff 4 Horns

(The sound of trumpets is now heard close at hand and grows more jubilant)

his Ea - gle crest vic - to - rious!

f 3 Trumpets (off-stage)

(The voices of XALCA'S soldiers are heard)

Soldiers 112 Allegro maestoso

Strength to Xal - ca! Hail his name!

f

Strength to Xal - ca! Hail his name!

f Allegro maestoso

He shall sing a song tri - um - phant! Hail!

ff

He shall sing a song tri - um - phant! Hail!

Orch. *ff*

(AZORA is uplifted with joy. MONTEZUMA is sternly expectant. Suppressed excitement pervades the assembly)

ff

Soldiers (outside) *ff*

Strength to Xal - ca! _____

Strength to Xal - ca! _____

ff

Horns

Strength to Xal - ca! _____ He shall sing a song tri - um - phant!

Strength to Xal - ca! _____ He shall sing a song tri - um - phant!

113

Hail his name!

Hail his name!

Trumpets (off-stage) *ff*

The first system of the score features two vocal staves (treble and bass clef) with the lyrics "Hail his name!". Below them is a grand staff for the trumpet accompaniment, labeled "Trumpets (off-stage)" with a fortissimo (*ff*) dynamic. The accompaniment consists of rhythmic patterns, including triplets, in both hands.

(Amid the blasts of the trumpets, XALCA ascends the steps and stands within the Temple, his drawn sword held aloft)

Trumpets (off-stage) *Molto moderato*

The second system is primarily for the trumpet accompaniment, labeled "Trumpets (off-stage)" with the tempo marking "Molto moderato". It features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, with various time signatures and triplet markings.

Xalca (proudly) *Recit. f*

Vic - to - ry! Vic - to - ry, O King!

The third system features Xalca's vocal line, labeled "Xalca (proudly)" with a recitative (*Recit. f*) dynamic. The lyrics are "Vic - to - ry! Vic - to - ry, O King!". Below the vocal line are two staves for the piano accompaniment, which provides a simple harmonic support.

Allegro

Soldiers TENORS

(There is an ominous silence in the Temple)

Musical staff for Tenors with lyrics: Strength to Xal-ca! Hail his name, Hail!

BASSES

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

(XALCA looks haughtily about him, then goes to the image of Totec and makes an obeisance)

Allegro

Piano accompaniment for the first section, including woodwind parts.

114

Moderato maestoso

Xalca (addressing the god)

Musical staff for Xalca with lyrics: By To-tec's strength have I pre-vailed. Hail, To-tec!

Piano accompaniment for the second section, including woodwind parts.

Xalca (to CANEK)

When morn - ing breaks, O Priest, I ask a

Priests

Musical staff for Priests with lyrics: Hail, To-tec, hail!

Musical staff for Priests with lyrics: Hail, To-tec, hail!

Piano accompaniment for the third section, including woodwind parts.

sac - ri - fice_ to be pre - pared.
 Montezuma (grimly)

A sac - ri - fice shall be pre-pared!

Str. *f* Brass

(XALCA now approaches MONTEZUMA and lays his sword at the latter's feet)

Xalca *f* Allegro moderato

My sword is yours, O sove-reign- thrice yours since

mf

thrice it has been drawn a - gainst in - vad - ers! And now_ I claim re -

(MONTEZUMA has been regarding him impassively and now speaks with suppressed anger)

ward, O_ King! _____

Montezuma

And what re-ward- Tlas-ca-lan?

115

Xalca (buoyantly)

I claim a prize di-vine-ly rare, More beau - - ti - ful

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in 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 vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line with triplets in the left hand. A dynamic marking of *mf* is present.

— than Beau - ty's queen, A - zo - - - ra! bright - est gem on

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'queen' and then a series of notes leading to 'A - zo - - - ra!'. The piano accompaniment continues with chords and triplets. A dynamic marking of *f* is present.

(He goes to AZORA'S side and takes from his bosom a withered rose, which he shows to her, apart)

earth!

dim. **116**

Poco andante

Ob. Fl.

The third system shows the vocal line ending with 'earth!'. The piano accompaniment and woodwind parts (Oboe and Flute) are introduced. The tempo is marked 'Poco andante'. The woodwind parts feature triplets. A dynamic marking of *p* is present. A box containing the number '116' is located above the piano part.

(tenderly)

p

My love, my own! This rose, your tal - is - man, I bring to

The fourth system features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats, and the time signature is 3/4. The vocal line begins with a quarter rest, followed by notes. The piano accompaniment consists of chords in the right hand and a bass line. A dynamic marking of *p* is present.

you, A - zo - ra mine!

Montezuma (enraged) *f*

You ask my daugh - ter's

117

Molto moderato e maestoso

Xalca (haughtily) *f*

Slave!

hand - slave! —

Molto moderato e maestoso

Montezuma *ff*

You are a slave!

Does not your life de - pend up -

on my will? And it is for - - - feit!

(to his Guard) *ff*

Bind - this trait - rous

Azora *ff* *b*

No! You dare not! Ah!

slave! *ff* Ra-ma-tzin! Take a-way your

(AZORA now approaches her father and speaks in a suppliant mood with much emotion)

Xalca *ff* *b* Azora *ff* *b* **118** *Poco lento* (imploring) *mf*

His bride! His bride! Fa-ther! Can you con-demn me to a

bride!

Poco lento

p muted Trbs.

fate far worse than death? Do pride and long ac-cus-tomed pow'r an-nul the fa-ther's

love, the daugh-ter's claim?

Ob. *espr.* *mf*

119

Moderato con tutta la forza
(passionately)

ff

Ask not this, sov - - reign fa - - ther!

mf

Oh, lay some light-er bur - den on your daughter's heart, E - ven ask my

cresc. *ff*

life, If some no-ble end I serve;- Then will I die, my brightest hope, my hearts' de-

cresc. *f*

dim. *mf* *dim.* *p*

sire, my dream of love, Re - mem - bered and re - signed - but ask not this!

dim. *mf* *p*

Più moto
Montezuma

f

I'll hear no more! No long-er slight my com - mand; Ra - ma - tzin claims his

Azora (in anger) *ff* *Largamente*

Then let him take me - if he can! Bride am I to

Trb. *Largamente*

bride!

(XALCA starts forward; she stops him) (She turns proudly to the others)

none but Xal-ca! No! the quar-rel's mine!

120 Allegro moderato
(defiantly)

choose a Prince of Tlas - ca - la, and on him I be - stow my roy - al

(She turns to MONTEZUMA)

hand! Is it for naught that in my veins There runs the blood of Mon - te -

zu - - ma? Is it for naught that you have bred in me A

will as strong as yours, a heart as bold?

Montezuma (furious)
And still you balk me! Ra - ma - tzin! End this!

121

(RAMATZIN moves forward toward AZORA. She halts him with an imperious gesture)

Azora

him with an imperious gesture)

(She takes a

Stand! *Allegro con fuoco* I will end it!

f *ff* *ff*

dagger from her girdle)

Recit. (menacingly)

And if he dare to lay his hand on me, He

ff *l. h.*

(She proceeds with growing intensity)

dies by mine!

ff Stopped Horns

ff

Thrice have I de - clared that I will wed no man but

ff

Xal - ca!

I keep my prom - is - es!

But

ff Str.

mf

ere this war - rior took the field,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "ere this war - rior took the field,". The piano accompaniment features a complex texture with many triplets in the right hand and a more rhythmic bass line. The tempo is marked with a 'p' (piano).

You pledged your king - ly faith, As fair ex - change for vic - to - ry,

The second system of music continues the vocal line and piano accompaniment. The lyrics are "You pledged your king - ly faith, As fair ex - change for vic - to - ry,". The piano accompaniment features a more melodic line in the right hand and a bass line with some chords. The tempo remains 'p'.

To grant what - e'er he might de - mand.

The third system of music continues the vocal line and piano accompaniment. The lyrics are "To grant what - e'er he might de - mand." A box containing the number "122" is located in the upper right corner of the system. The piano accompaniment includes a woodwind part labeled "Wood" in the right hand, which is marked with a 'f' (forte). The tempo remains 'p'.

Re-deem your word - he claims A - zo - - ra!

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "Re-deem your word - he claims A - zo - - ra!". The piano accompaniment features a brass part labeled "Brass" in the right hand, marked with 'fp' (forzando), and a woodwind part labeled "Wood" in the right hand, marked with 'ff' (fortissimo). The tempo remains 'p'.

Montezuma (rising, beside himself with rage)

Then by the heav'n's a - bove, A -

The fifth system of music features a vocal line and a piano accompaniment. The lyrics are "Then by the heav'n's a - bove, A -". The piano accompaniment includes a brass part labeled "Brass" in the right hand, marked with 'ff', and a woodwind part labeled "Wood" in the right hand, marked with 'ff'. The tempo remains 'p'.

(to XALCA)

zo - ra he shall have! Take her! and when the morn-ing breaks The

The first system of the score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line contains the lyrics "zo - ra he shall have! Take her! and when the morn-ing breaks The". The piano accompaniment includes a section for "Brass" marked *fp* (fortissimo piano).

of - fer - ing to To - tec shall be a dou - ble sac - ri -

The second system continues the vocal line with the lyrics "of - fer - ing to To - tec shall be a dou - ble sac - ri -". The piano accompaniment includes a section marked *mf* (mezzo-forte) with a *rall. cresc.* (rallentando crescendo) instruction.

123

face! _____ Ay! Trai - tors! You shall be

The third system begins with a measure marked *ff rit.* (fortissimo ritardando) and a measure with a fermata. The vocal line continues with the lyrics "face! _____ Ay! Trai - tors! You shall be". The piano accompaniment includes a section marked *ff* (fortissimo) and *a tempo*.

(ominously)

(to the Guard)

one - and death shall make you so! Bind them

The fourth system features the vocal line with the lyrics "one - and death shall make you so! Bind them". The piano accompaniment includes a section for "muted Trbs." (muted trumpets) and a "Tuba" part, both marked *p* (piano). A *ff* (fortissimo) dynamic is also present.

(Soldiers of the Guard move forward
and seize AZORA and XALCA)

(Outside, the Soldiers of XALCA'S forces, unaware
of what is occurring within, resume their jubi-
lant acclamation of XALCA)

both!

f 3 3 3 *cresc.*

(MONTEZUMA stands with arm outstretched. Beside him is RAMATZIN regarding the prisoners with malignant triumph. XALCA has taken AZORA into his arms and both gaze defiantly at the king and Ramatzin. The Priests and People huddle in groups, overcome by the tragic significance of Montezuma's command)

Allegro
XALCA'S Soldiers (outside)

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

ff

Allegro

ff

Moderato con tutta la forza **Allegro con fuoco**

Tutti ff *rit.*

(The Curtain descends quickly)

ffz

End of Act II

Prelude to Act III

Henry Hadley. Op.80

Allegro con fuoco

ff

fff

V.

V.

This system shows the beginning of the piano part. The right hand starts with a series of chords and eighth notes, marked *ff*. The left hand has a few chords. The system ends with a *fff* dynamic and a *V.* (crescendo) marking.

ff Horns

V.

V.

V.

This system continues the piano part. The right hand has a melodic line with a slur. The left hand has a bass line. A *ff* Horns marking appears in the middle. The system ends with three *V.* markings.

p muted Trbs.

Ob.

vall

This system features a *p* muted Trbs. marking. The right hand has a melodic line with a slur. The left hand has a bass line. An *Ob.* (Oboe) marking is present. The system ends with a *vall* (ritardando) marking.

b2.

b2.

This system continues the piano part. The right hand has a melodic line with a slur. The left hand has a bass line. The system ends with two *b2.* (second ending) markings.

Andante con passione
molto espr.

f Cello

mf

ff

Ob. Cl.

mf

This system shows the beginning of a musical passage. The woodwinds (Oboe and Clarinet) play a melodic line with eighth notes. The piano accompaniment consists of chords and moving lines in both hands. The key signature has two flats, and the time signature is 3/4.

cresc. *ff*

This system continues the piano accompaniment. It features a *cresc.* (crescendo) marking and a *ff* (fortissimo) dynamic. There are several triplet markings (3) in both the treble and bass staves. The woodwinds are not present in this system.

rall. *ff con tutta la forza*

This system includes a *rall.* (rallentando) marking and a *ff con tutta la forza* (fortissimo with all the force) dynamic. The piano accompaniment features a dotted line with an '8' above it, indicating an eighth-note pattern. There are also some articulation marks (v) in the bass staff.

8

This system continues the piano accompaniment with articulation marks (v) in the bass staff. The woodwinds are not present in this system.

mf

This system features a *mf* (mezzo-forte) dynamic. The piano accompaniment continues with chords and moving lines in both hands. The woodwinds are not present in this system.

First system of musical notation. The upper staff contains a melodic line with accents and slurs. The lower staff contains a bass line with a *cresc.* marking and a *ff* dynamic marking. The key signature has two flats.

Second system of musical notation, continuing the piano accompaniment with various chordal textures and melodic fragments in both staves.

Third system of musical notation. The upper staff features a melodic line with a *strepitoso* marking. The lower staff has a bass line with accents. A dotted line above the staff indicates a section boundary.

Fourth system of musical notation. The upper staff includes sixteenth-note passages with *6* and *3* fingerings, and a section labeled *Horns*. The lower staff has a bass line with rests.

Fifth system of musical notation. The upper staff has a melodic line with accents and slurs. The lower staff includes a *cresc. molto* marking and dynamic markings *p* and *ff*. A dotted line above the staff indicates a section boundary.

ACT III

Andantino
Solo Violin
con duolo

p
3
p Strg. (muted)

pp

Solo 'Cello

Solo Violin
p
3
Fl. *espress.*
cresc.

2 Clars.

The Cavern of Sacrifice (The rise of the Curtain discloses a group of Fire-Priests standing before the Altar of Sacrifice, chanting. AZORA is seated at the right, her bearing proud and undismayed. With her is

PAPANTZIN, bringing the consolation of her newly-awakened faith in the one merciful God. It is the hour immediately preceding sunrise)

(The Priests invoke the powers)
TENORS

(The Death-Drum sounds)

stern - ly guide our pu - ny strength, we bring to - day for
 We bring to - day, we bring for

sac - - ri - fice so fair a life, that all the
 sac - ri - - fice so fair a life, that all the

el - e - ments — should join — to mark so strange a thing!
 el - e - ments — should join — to mark so strange a thing!

Moderato con moto

Fire-Priests

TENOR I
ff
 Rage, Wind! and Tem-pest, roar! _____

TENOR II
ff
 Rage, Wind! and Tem-pest, roar! _____

BASS I
ff
 Rage, Wind! and Tem-pest, roar! _____

BASS II
ff
 Rage, Wind! and Tem-pest, roar! _____

Moderato con moto

Wind

ff
 Heart of Moun-tains, quake!

ff
 Heart of Moun-tains, quake!

ff
 Heart of Moun-tains, quake!

ff
 Heart of Moun-tains, quake!

ff
And cause the
ff
And cause the
ff
And cause the
ff
And cause the

ff

[127]

earth to reel! A - zo - ra
earth to reel! A - zo - ra
earth to reel! A - zo - ra
earth to reel! A - zo - ra

p
p
p
p

ff
fff

(The Death-Drum sounds)

Andantino

goes to meet the gods! Death calls!_

goes to meet the gods! Death calls!_

goes to meet the gods! Death calls!_

goes to meet the gods! Death calls!_

cresc. molto
(The Death-Drum sounds) *f*

Ob. *p*

3

128

Papan

And still they pray _____ to things of stone!_

Strg. *p*

Tpt.

Moderato

mf

While some - where in those pur-ple heights There dwells a Be-ing

p poco marc.

cresc. 3

all di - vine, Of Grace and Love eter - - - nal!

cresc. *f* Wood

Azora *mf*

You tell me so, Pa - pan; but can I dream

p Strg.

129 Papan (exalted) *p*

Your dreams and see your vi-sions? My vi-sion,

Tpt. *marc.*

mf *p*

that ce-les-tial voice, — Were sent by that Great Spir - it!

Clar. *p* Ob.

p

marc.

There is no oth - er God! I can - not doubt it: Be - lieve with

mf

rit. *Azora p*

me, and find peace! The voice—

rit. *a tempo* *Tpt.* *f* *p*

cresc.

f

I hear is Xal - ca's voice!— Let me but hear it to the end,

mf *Clar.* *3*

mf *3* *3* *rall. 3 p*

And they may do— their worst! Se - rene-ly will I die.

mf *3* *3* *p rall.* *pp* *Wood*

130 (The Death-Drum sounds)

Fire-Priests

Death calls! A - zo - ra goes to meet the

Death calls! A - zo - ra goes to meet the

ff *p*

fp cresc. *p*

Allegro con fuoco

gods!

gods!

Allegro con fuoco

f *cresc.* *ff*

(There is a movement at the entrance of the Cavern CANEK and RAMATZIN enter, followed by two Soldiers escorting XALCA bound between them. At a gesture from CANEK they unbind the prisoner. CANEK addresses AZORA)

Canek

A - zo - ra, con-demned to

mf

Horns Clar.

pizz. *ff* *fp* *p*

die, I bring you hope of par - - don; The King re-lents;

p Strg.

131

Your lips may speak the word _____ that sets you free!—

mf

Azora *f* *dim.*

Un-less that word_ set_ Xal - ca free, I ne'er shall speak

f *mf* *dim.* Ob.

Xalca (imploringly)

it! A-zo - ra! Why must you die? Your fa - ther grants you

p Ob.

life,— E'en at the al - tar's step, if you will bow to his command

Fl. Clar.

l. h.

wed — Ra - ma - tzin!

8.....

fz *ff*

I fear not death; but — how shall I en - dure To see the

fp Horn

Flow'r of Earth dis-sev-ered from its stem — For my poor

rall. Engl. Horn *rall.*

Moderato con gentilezza e dolcezza

Azora *p* For Xal - ca would I live!

Papan *p* Hear them, A - zo - ra!

Xalca *p* I fear not death's em -

sake?
Ramatzin *p* We beg you to yield, A - zo - ra!

Canek

Moderato con gentilezza e dolcezza

p Strg. Ob. Horn

Think you that my heart's de - sire I can light - ly re-sign?

Though you re - sign your

brace if you will live!

Am I hate - ful still? Ah

Lis - ten, A - zo - ra! We beg you to yield and

Clar.

133

No! Are not life_ and cher - ished love
 hearts de - sire! For life is
 Tho' fair_ are life and love, Life and
 no! Am I hate - ful?
 live. Ah! Life is fair!_

Horn

fair to_ me? For Xal - ca would I live!_
 fair, for life is fair!_
 love fair to_ me, How sweet was the
 Is my im - age more grim_ than Death?_
 Life is sweet_ Death_

mf
 Safe in those shel-tring arms of my love for -
mf
 Re - sign your heart's de - sire!
mf
 gold - - en dream, safe with - in these arms
 I have of - fered you gold and jew - els
 Death is a bit - ter thing!

cresc.
 ev - er would I live!
cresc. *cresc.*
 'Tis bet - ter to live,
 ev - - er to love and
 rare; Wealth, pow'r, and the strength of my
 Hon - or, du - ty and love bid you to live!

Ob.
cresc.

Safe in the arms of my
 Tho' sweet the dream, tho' sweet the dream,
 live! In these arms to
 love! Tho' you scorn me still my love,
 Hon - or, love and

Clar. Ob.
 dim. pp

love would I live! Safe in his
 Tho' sweet the dream, We beg you, yield!
 love and live!
 still my love in this heart shall abide! Ah! we beg
 du - - - ty bid

mf

arms — would — I live! —
 — 'tis bet - ter to live!
 Ah, love!
 — you, yield, — and live!
 you — to live!

Clar.
p
cresc.

Fl.

135

mf
 But if — he must die — to
mf
 Hear them, A - zo - ra!
 But tho' — I must
mf
 We beg — you to — yield, — A - zo - ra!

Horn
mf
 Clar.
 Ob.

feed your bit-ter hate, He shall not die, he shall not
 die to-day, I would die, He must die! Hear his de-
 Bid you to live, bid you to live, live as I will
 Lis-ten, A - zo - ra! We bid you yield and
 die, he shall not die! Ah! If he
 vot - ed plea to die a - lone! Life is sweet!
 I would die a - lone! Life is sweet!
 live, will live for you! Ah!
 live! We bid you

mf *cresc.*
cresc.
cresc.
p *cresc.*
cresc.
f *Più moto* *cresc.*
f *cresc.*
f *cresc.*
f *cresc.*
f *cresc.*
f *cresc.*
f *Più moto* *cresc.*
f *cresc.*

die, if he die, he shall not die a - lone, he -
 Life is fair, e'en tho' you re - sign your de -
 Life is fair, but death for my love is a
 Live for my love, live
 live! Fate calls your

rall. *f* *rall.* *f* *rall.* *f* *rall.* *f* *rall.* *f*

136
 shall not die, he shall not die, my be -
 sire, your heart's de - sire, re - sign your gold - en dream!
 wel - come end! Ah! once more! Hear me, A -
 for my love! Life is sweet! Life is fair, be -
 lov - er! Ah! Fate

p *p* *p* *p*

Poco meno

pp

lov - - - ed shall not die

Hear, A - zo - ra! hear his de - vot - ed plea to

zo - ra, my be - lov - ed, I im - plore you! Ah!

lov - ed, Prin - cess! Live as I will live for

calls your lov - - -

Poco meno

a - lone!

die a - lone, a - lone!

let me die a - lone!

you, for you a - lone!

er, Fate calls him a - lone, a - lone!

(Music is heard, announcing the approach of MONTEZUMA. He enters with his Guard and people. He occupies a seat provided for him at the right. AZORA and XALCA have been placed under guard, but stand together)

Allegro

f Celli

Vlas. *r. b.*

Vln. II

Vln. I

p marcato

(MONTEZUMA'S people are eager for the sacrifice)

mf *cresc. poco a poco* Horn

137

The sac - ri - fice!

Chorus

The sac - ri - fice!

The sac - ri - fice!

The sac - ri - fice!

137

Tpt.

f *cresc.*

Fire-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

138 Ganek (addressing MONTEZUMA)
Meno mosso

Your gra-cious word of par-don is scorned, O King,
bring!

bring!

138 Meno mosso

Trbs.
p

Montezuma (sternly)

by your un-happy daughter! Then naught re-mains but to perform your of - - fice.

(CANEK makes an obeisance towards the altar and by a gesture directs AZORA and XALCA to be placed thereon. This is done by the PRIESTS. The prisoners stand before the Sacrificial Stone with their faces toward the right. CANEK follows and takes from one of the PRIESTS the flint weapon used for the sacrifice. The PRIESTS close in before the Altar. The Slave places incense on the censer and a cloud ascends. CANEK raises his hand in which he holds the weapon and points to the opening in the side of the Cavern through which the sun is beginning to show)

CaneK

When through the crev - ice there ap -

Ob., Engl. Horn, B. Cl. Bsn.

poco largamente

Brass *p*

pears — the Sun's first lance of morn - ing light, and rests up - on these

Cl.
Horn

stub - born hearts, Then shall the word — of Mon - te - zu - ma be ful -

139

filled, And To-tec shall re-ceive his own!

f

Più mosso
Str.

f Horns

(The Death-Drum sounds)

140

Allegro

(PAPAN starts to her feet and appeals to MONTEZUMA)

Fire-Priests

f *p* Death calls! They go to meet the gods!

f *p* Death calls! They go to meet the gods!

Allegro

Papan

My broth-er! Shall I speak? *p*
I

Montezuma

f Do you con-ceive that an-y words of yours can now a-vail?