

Moderato

(She appears rapt as though beholding a vision)

*rit.*

know not: — But still I see those glo - rious ban - ners float - ing

*Cl.*

*rit.* Strg.

high! — Still do I hear 'a voice — di - vine That bids me hope,

*Cl.*

that bids me hope, — though all be dark!

*p*

Montezuma *f*

'Tis

*Cl.*

141

(He rises, waving PAPAN aside, and addresses AZORA)

vain, Pa-pan-tzin!

*Più moderato*

*cresc. molto* *ff*

One fi - nal word, re - bel - lious child: A - ban - don this un - worth - y

Wood

*mf*

slave, and live!

*cresc.*

*f*

*cresc. e accel.*

Horns *rit.*

Andante

*p* Azora

There is no death for us! A mo - ment's dark - ness,

Xalca *p*

There is no death for us! A mo - ment's dark - ness,

Andante

4 Celli *p*

and we wake in that shin - ing  
 and we wake in that shin - ing land

142

*rall.* land where winds are mu - sic and flow - ers are song, and all for -  
*a tempo cresc.*  
*rall.* where winds are mu - sic and flow - ers are song, and all,  
*a tempo*  
*rall.* *cresc.*

*f* ev - er true! *ff* Come!  
*f* and all for - ev - er true! *ff* Come!

204 (She is clasped in XALCA'S arms and they stand awaiting their fate. The shaft of light that has been seen piercing the crevice in the Cavern wall, seems about to rest upon them, and CANEK'S arm is raised to strike. At this moment in the distance are heard the voices of the Spaniards singing the exalted theme already suggested by PAPAN. CANEK'S arm is arrested by the sound.)

Molto moderato con dignità

Spaniards (in the distance)

Musical score for Spaniards (in the distance). It consists of two staves: TENORS and BASSES. The tempo is *Molto moderato con dignità*. The lyrics are: "Be - hold, we come with glo - rious ban - ners float - ing With glo - rious ban - ners".

Molto moderato con dignità

Piano accompaniment for the first system. It includes a grand staff with piano (pp) and a timpani (Timp.) part. The tempo is *Molto moderato con dignità*.

(There is a general stir of apprehen-

(The voices draw nearer)

Musical score for Spaniards (in the distance) continuing from the previous system. The lyrics are: "high! Pro - claim - ing Love di - vine, Of Christ our".

Piano accompaniment for the second system, including a trumpet (Tpts.) part. The tempo is *Molto moderato con dignità*.

sion among the people, but PAPAN is expectant and deeply moved)

BOY SOPRANOS and ALTOS

Youths *mf*

Musical score for Boy Sopranos and Altos. The lyrics are: "Be - hold, we the love of Christ our Lord! Lord!".

Piano accompaniment for the third system, including a trumpet (Tpt.) and timpani (Timp.) part. The tempo is *Molto moderato con dignità*.

come with glo - rious ban - ners float - ing  
 Pro - claim - ing Love,  
 Pro -

*mf* *mf*

Horns

Timp.

high, glo - rious ban - ners, pro - claim - ing — the love of  
 Love di - vine, Love di - vine of  
 claim - - - ing — Love — of —

*cresc.* *cresc.* *cresc.*

*cresc.*

Christ our Lord!

Christ our Lord!

Christ our Lord!

Small Drum

CORTÉS appears at the entrance of the Cavern, mounted on a white charger, at the head of his soldiers and a body of Spanish Priests and Acolytes. One of the Priests bears a large white crucifix. The other Priests carry white banners emblazoned with the Cross.

The splendor of their warlike appearance, their arms, and the impressive bearing of the Priests, the significant emblem they carry, together with the apparition of the horse, to them an unknown animal, combine to fill MONTEZUMA and his people with consternation.

*ff* Tutti

The Priest who bears the Cross rapidly ascends the steps of the Altar of Sacrifice. There he elevates the sacred emblem and the shaft of light from the crevice in the wall strikes and illumines it. CANEK, with a gesture of fear and despair, drops his weapon and falls to the ground. Meanwhile the Spanish Priests are singing, as the Spanish soldiers assume control.

*accel.*

Montezuma's People (invoking the power of TOTEC)

*fff*  
To - tec!

*fff*  
To - tec!

Spanish Priests

To the God E - ter - nal bow the head and bend the knee! —

To the God E - ter - nal bow the head and bend the knee! —

*f a tempo.*

*fff*

144

*fff*  
To - tec!

*fff*  
To - tec!

*f*  
We pro-claim His King-dom in the name of Christ our Lord! —

*f*  
We pro-claim His King-dom in the name of Christ our Lord! —

144

*fff*

Azora *con calore*

What means this won - drous sight, this strange ar-ray?

Xalca

'Tis

*p con calore*

Azora

'Tis

Papan

*cresc.*

'Tis light\_ in dark - ness!

light\_ in dark - ness!

Ramatzin

*cresc.*

Whence come\_ these

Montezuma

*cresc.*

What means this bold - ness?



light where all was dark! Her vi - sion: the ban - ners

Those glo - rious

Where all was dark! Glo - - rious

stran - gers?

Her vi - - sion

145

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. Dynamics include piano (p) and forte (f). A rehearsal mark '145' is placed in a box above the second vocal staff.

ev - er - glo - rious Shin - ing with the Sa - - cred

ban - ners Shin - ing with the Sa - cred

ban - ners Shin - ing with the Sa - cred

The Sa - - cred

bright: the ban - ners Shin - ing with the Sa - - cred

145

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts continue from the first system. The piano accompaniment features a prominent bass line with a forte (f) dynamic. The key signature and time signature remain the same. Dynamics include piano (p) and forte (f). A rehearsal mark '145' is placed in a box above the second vocal staff.

Più allegro

Cross!

Cross!

Cross!

Cross!

Cross!

Montezuma's Priests and People (appealing to TOTEC)

God of the ev - er - liv - ing Sun! See and

God of the ev - er - liv - ing Sun! See and

God of the ev - er - liv - ing Sun! See and

God of the ev - er - liv - ing Sun! See and

Spanish Priests

God E - ter - nal, Rul - er of

God E - ter - nal, Rul - er of

Più allegro

*ff* Tutti

and

hear! See and hear!  
 hear! See and hear!  
 hear! See and hear!

an - gels and all the Le - gion Ce - les - tial, the  
 an - gels and all the Le - gion Ce - les - tial, the

Trpts. Trombones

Detailed description: This system contains three vocal staves and a brass section. The vocal parts are in three parts (Soprano, Alto, Bass) and sing the lyrics. The brass section consists of Trumpets and Trombones, playing a rhythmic accompaniment of eighth notes. The key signature has two flats, and the time signature is 4/4.

Ev - er - liv - ing To - tec, oh, hear our pray'r! —  
 Ev - er - liv - ing To - tec, oh, hear our pray'r! —  
 Ev - er - liv - ing To - tec, oh, hear our pray'r! —

earth and the fir - ma - ment! Let Thy pow'r now pre - vail! —  
 earth and the fir - ma - ment! Let Thy pow'r now pre - vail! —

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal parts continue the lyrics. The piano accompaniment features a steady bass line and chords in the right hand. The key signature remains two flats, and the time signature is 4/4.

146

Ev - er - liv - ing To - tec,  
 Ev - er - liv - ing To - tec,  
 Ev - er - liv - ing To - tec,

Here be - hold the Cross of Christ,  
 Here be - hold the Cross of Christ,

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*ff* Trombones

Hear and heed our call! —  
 Hear and heed our call! —  
 Hear and heed our call! —

Where the Sav - iour died for all!  
 Where the Sav - iour died for all!

*ff*

147 Meno  
Azora

Papan

Xalca

Ramatzin and Montezuma (addressing TOTEC)

People (addressing TOTEC)

Spaniards

Spanish Priests

Fire-Priests (addressing TOTEC)

147 Meno

Be - hold the  
 Be - hold the Cross!  
 Be - hold the Cross!  
 Oh, heed our call!  
 Oh, heed, oh, heed our  
 Oh, heed, our call!  
 Oh, heed our call!  
 Be - hold, be - hold the  
 Be - hold the Cross!  
 Be - hold the Cross!  
 Be - hold the Cross!  
 Oh heed our call!  
 Oh heed our call!  
 Oh heed our call!  
 Oh heed our call!

Cross!

call! O might - y Chief! Might - y Chief!

O might - y Chief!

O might - y Chief! Might - y

O might - y Chief!

Cross of Christ our Lord! Christ our Lord!

Of Christ our Lord!

Of Christ our Lord! Christ our

Of Christ our Lord!

Of Christ our Lord!

O might - y Chief!

*f* *l. h.*

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It features five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The lyrics are: 'Cross! call! O might - y Chief! Might - y Chief! O might - y Chief! O might - y Chief! Might - y Cross of Christ our Lord! Christ our Lord! Of Christ our Lord! Of Christ our Lord! Christ our Of Christ our Lord! Of Christ our Lord! O might - y Chief!'. The piano part begins with a forte (*f*) dynamic and includes a marking for the left hand (*l. h.*). The score is divided into two systems, with the piano accompaniment starting in the second system.

Azora  
We live! Live by Grace di-vine!

Papan  
They live!

Xalca  
We live! Live by Grace di-vine!

Ramatzin and Montezuma  
They live!

People (TENORS)  
Chief!

Spaniards (TENORS)  
Lord!

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148



**Azora and Xalca**

**Papan** *ff* Be - hold, they

**Ramatzin** *ff*

**Montezuma** *ff* Where is thy pow'r?

**Montezuma's Priests and People** *ff* Where is thy pow'r, O might - ty god of life and

**Spaniards** *ff* Be - hold, we come with glo - rious ban - ners float - ing

**Spanish Priests** *ff* Be - hold, we comel.

*ff*

They — come, bring - ing, — come bring - ing light — where all — was  
 come, — with — ban - - - ners — float - -

death? — thy — all - - - com - pel - -  
 death? — Where — thy po - tent arm, — thy all - com -

high! — with ban - - - ners — float - -  
 high! — glo - - rious ban - ners, glo - - rious ban - ners

Ho - di - e — Chris - tus  
 Ho - di - e — Chris - tus

dark and void!

- ing high!

*f* Are all our pray's in vain, O

*f* Are all our pray's in vain,

- ling will? Are pray's in

pel - - ling will? Are all our pray's in vain, O

*f* Are all our pray's in vain,

- ing high! Pro - claim - ing

float - - ing high, Pro - claim - ing Love di - vine, the

*f* Pro - claim - ing Love di - vine,

na - - tus est!

na - - tus est!

*f* *r.h.*

The musical score is written in a key signature of one flat (Bb) and a common time signature (C). It features four systems of vocal staves and one system of piano accompaniment. The vocal parts are arranged in two voices (Soprano and Bass) for each system. The piano part is written for the right hand (r.h.) and left hand (l.h.).

**System 1:** The vocal parts begin with a rest. The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand.

**System 2:** The vocal parts enter with the lyrics: "might - y Chief of all our hope of life? Where is thy pow'r, Oh, might -". The piano accompaniment continues with chords and a single note.

**System 3:** The vocal parts continue with the lyrics: "— great Chief of all our hope of life? Where is thy pow'r, Oh, might -". The piano accompaniment continues with chords and a single note.

**System 4:** The vocal parts continue with the lyrics: "vain, our hope of life? Where is thy pow'r, Oh, might -". The piano accompaniment continues with chords and a single note.

**System 5:** The vocal parts continue with the lyrics: "might - y Chief of all our hope of — life? Where is thy pow'r, Oh, might -". The piano accompaniment continues with chords and a single note.

**System 6:** The vocal parts continue with the lyrics: "— great Chief of all our hope of life? Where is thy pow'r, Oh, might -". The piano accompaniment continues with chords and a single note.

**System 7:** The vocal parts continue with the lyrics: "love of Christ the Son of God, the King of all, —". The piano accompaniment continues with chords and a single note.

**System 8:** The vocal parts continue with the lyrics: "love of Christ our Lord, the Son of — God, E - ter - nal King of all, —". The piano accompaniment continues with chords and a single note.

**System 9:** The vocal parts continue with the lyrics: "— the Love of Christ, the Son of God, E - ter - nal King of all, —". The piano accompaniment continues with chords and a single note.

**System 10:** The vocal parts continue with the lyrics: "The King of". The piano accompaniment continues with chords and a single note.

**System 11:** The vocal parts continue with the lyrics: "The King of". The piano accompaniment continues with chords and a single note.

**System 12:** The piano accompaniment concludes with a final chord in the right hand and a single note in the left hand.

The musical score is arranged in systems. Each system includes a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: '- y lord of all, Oh, might - - y lord of all?'. The piano accompaniment features a prominent triplet of eighth notes in the right hand and a steady bass line in the left hand. The score concludes with a double bar line and repeat dots.

- y lord of all, Oh, might - - y lord of all?

- y lord of all, Oh, might - - y lord of all?

- y lord of all, Oh, might - - y lord of all?

- y lord of all, Oh, might - - y lord of all?

- y lord of all, Oh, might - - y lord of all?

- y lord of all, Oh, might - - y lord of all?

ter - - nal King of all!

ter - - nal King!

ter - - nal King of all!

all!

all!

149

Vocal score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time, key of B-flat major. The score consists of four systems of staves. The lyrics are: "There is no Lord of ever -". The music features a strong dynamic of *f* (forte) and includes a triplet of eighth notes in the final measure of each system. The Soprano and Alto parts have a melodic line, while the Tenor and Bass parts provide harmonic support.

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Piano accompaniment for the vocal score, marked *ff* (fortissimo) and *f* (forte). The piano part is in 3/4 time, key of B-flat major. It features a complex texture with many chords and moving lines in both hands. A triplet of eighth notes is marked in the bass line. The piano part provides a rich harmonic background for the vocal lines.

*ff*

God \_\_\_\_\_ is King! \_\_\_\_\_ . God is King of all! \_\_\_\_\_

oth-er God save Him on high, and Christ, the

liv-ing fire, pro - tect and save thy peo - ple! Re - store, - great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, - great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, - great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, - great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, - great

liv-ing fire, pro - tect and save thy peo - ple! Re - store, - great

oth-er God \_\_\_\_\_ save Him on high, \_\_\_\_\_ save Him on

oth-er God \_\_\_\_\_ save Him on high, \_\_\_\_\_ and Christ the

God \_\_\_\_\_ save Him \_\_\_\_\_ on high, \_\_\_\_\_ save Him \_\_\_\_\_ on

*ff*

Glo - - ria in ex - cel - - sis De - - o!

*ff*

Glo - - ria in ex - cel - - sis De - - o!

150

on - ly Sac - ri -

Chief our Sac - ri -

Chief our Sac - ri - fice, our Sac - ri -

Chief, our Sac - ri - fice, our Sac - ri -

Chief, our Sac - ri - fice, our Sac - ri -

on - ly Sac - ri -

high and Christ, the on - ly Sac - ri -

on - ly Sac - ri -

high and Christ, the on - ly Sac - ri -

Glo - ria in ex - cel - sis! Al - le - lu - ia!

Glo - ria in ex - cel - sis! Al - le - lu - ia!

150

*mf* *cresc. e accel.*



Meno mosso

*ff* Azora

Xalca There is no  
 Papan There is no oth-  
 fice! There is no God, save  
 fice!  
 fice! Great lord of all! Hear,  
 fice! Lord of all! Hear  
 fice! Lord of all! Hear  
 fice! Lord of all! Hear  
 fice! There is no God, save  
 fice! There is no God, save  
 fice! There is no God, save  
 fice! There is no God, save  
 Al-le-lu-ia! Al-le-  
 Al-le-lu-ia! Al-le-  
 Meno mosso

oth-er God There is no oth-er God save Him on  
 - er God There is no oth-er God save Him on  
 Him on high! save Him on

hear and heed,  
 us, Oh hear and heed, great lord of  
 us, Oh hear and heed, Lord of  
 us, Oh hear us and heed, Lord of

Him on high,  
 Him on high, save Him, save Him on  
 Him on high, save Him, Him on  
 Him on high, save Him on high, Him on

lu - ia! Glo - ria in ex - cel - sis De - o!  
 lu - ia! Glo - ria in ex - cel - sis De - o!

Azora and Xalca  
*a tempo*

Molto maestoso

high! King \_\_\_\_\_ of all!

Papen  
high! King \_\_\_\_\_ of all!

Ramatzin  
Might - y To - tec!

Montezuma  
Might - y To - tec!

*a tempo*

all! Lord \_\_\_\_\_ of all!

all! Lord \_\_\_\_\_ of all!

all! Lord \_\_\_\_\_ of all!

*a tempo*

high! King \_\_\_\_\_ of all!

high! King \_\_\_\_\_ of all!

high! King \_\_\_\_\_ of all!

Spanish Priests

*a tempo*

*ff*  
Ho - di - e Chris - tus na - tus est!

Fire-Priests

Might - y To - tec!

*a tempo*

Molto maestoso

*ff*

Largamente

God on high is King of

God on high is King of

heed our call!

heed our call!

To - tec, might - y lord of

To - tec, might - y lord of

To - tec, might - y lord of

God on high is King of

God on high is King of

God on high is King of

heed our call!

Largamente

Bells

151

all!

all!

all!

all!

all!

all!

all!

all!

(During the concluding passages, MONTEZUMA, RAMATZIN, the FIRE-PRIESTS and PEOPLE have been arrayed on the side of their ancient faith, vainly opposing the overwhelming power of God's law. MONTEZUMA is amazed and bewildered at the failure of his sovereignty and at Totec's impotence to serve his worshippers, while RAMATZIN sees his hopes and power destroyed by the unknown invaders. AZORA, XALCA and PAPAN, with the Spanish host, exalt the Love and Sacrifice of Christ and the supreme authority of God, King of all. As the scene reaches its climax, the Cross and banners are held aloft; amid the sound of jubilant chimes, the curtain descends.)

Ho - di - e Chris - tus na - - - tus

151

Azora and Xalca

God on high is

Papan

Our God on high is King,

Ramatzin

Great lord of all!

Montezuma

Great lord of all!

Great To - tec, lord of all!

Great lord of all!

Great lord of all!

Our God on high is King

Our God is King,

Our God is King,

est!

Chris - tus na - - - tus

Great lord of all!

The Curtain descends quickly

King of all! —

King of all! —

Lord of all! —

Lord of all! —

Lord of all! —

Lord of all! —

Lord of all! —

King of all! —

King of all! —

King of all! —

est! —

King of all! —

rit.

