

# Prelude to Act II

Henry Hadley. Op. 80

Allegro *f* Trpt.

The first system of the score is for the trumpet and piano. The tempo is marked 'Allegro' and the dynamics are 'f' (forte). The key signature has one flat (B-flat) and the time signature is 2/4. The trumpet part begins with a triplet of eighth notes, followed by a melodic line with several triplets. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Kettle-drums

The second system continues the piano accompaniment and introduces the kettle-drum part. The piano part features a complex rhythmic pattern with many beamed eighth notes. The kettle-drum part is represented by a series of vertical strokes with accents, following the piano's rhythmic structure.

*ff*

The third system shows the piano accompaniment with a fortissimo (*ff*) dynamic marking. The piano part continues with its intricate rhythmic texture, while the kettle-drum part remains active with vertical strokes.

The fourth system continues the piano accompaniment. The piano part features a melodic line in the right hand that moves across the system, and a bass line in the left hand. The kettle-drum part continues with its rhythmic pattern.

The fifth system concludes the piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The kettle-drum part continues with its rhythmic pattern.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like '7' and '8'.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like '3' and '9'.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like '8'.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like 'ff'.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like '7'.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like '7'.

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. A dynamic marking *mf* is present in the bass line.

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. A dynamic marking *mf* is present in the bass line.

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. A dynamic marking *mf* is present in the bass line.

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 *mf* and *cresc.* are present in the bass line.

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. A dynamic marking *ff* is present in the bass line.

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. A dynamic marking *mf* is present in the bass line.

8. *p* *cresc.*

*f*

*ff*

*ff poco a poco stretto*

*ff*

*ff* *fff*

## 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 divided into three systems. The first system includes parts for Wind and Violins (Vlns.), and a piano accompaniment. The Wind part features a melodic line with a dotted line above it and a fermata. The Violins part has a similar melodic line with a dotted line above it and a fermata. The piano accompaniment consists of two staves (treble and bass clef) with a forte (ff) dynamic. The second system continues the piano accompaniment with triplets in the right hand and a steady bass line. The third system concludes the piano accompaniment with a final triplet in the right hand and a fermata. The score is written in a key signature of one flat and a 3/4 time signature.

(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

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!

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

*rall.*

4 'Celli (con sord.)

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

*rall.*

*rall.*

76

*a tempo*

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

dead!

*a tempo*

*dolce*

Fl.

Clar.

Harp

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

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

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

shine with stead - fast beam,

Largamente

And light his home - ward

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

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

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

*pù mosso*

*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

*ff*

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

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 begins with a *mf* dynamic and includes lyrics: "In Mon-te - zu - ma's eyes de-feat is black - dis - grace; Nor would this". The piano accompaniment consists of chords and melodic fragments in both hands.

B. Clar., Cello

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "haugh - ty Prince re - turn - with fail - ure: By his own hand - would". The piano accompaniment continues with similar harmonic and melodic patterns.

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

The third system shows the vocal line and piano accompaniment. The vocal line includes the lyrics: "he wipe out the shame - ful stain! There is no hope -". The piano accompaniment features a *p* dynamic marking.

He - is dead!

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "He - is dead!". The piano accompaniment features a *marcato* marking and ends with a *f* dynamic.

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

82

*p*

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)

heart lies\_ the fate of Na - hua! Guard the Fire! Guard the Fire!

heart lies\_ the fate of Na - hua! Guard the Fire! Guard the Fire!

*pp*

*pp*

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

*f* (passionately) *mf*

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

*mf* Bssn. *dim.*

84 *più mosso cresc.* *f rall.*

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

*più mosso* *p* *mf rall.*

(she rises)

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

Ob.

*f* *mf* *rit.*

Wood

Tempo I<sup>o</sup>

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

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a fermata over the first measure, followed by a melodic phrase. The piano accompaniment includes a prominent triplet in the right hand and a steady eighth-note accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4.

guide me to the heart I

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'me' and another on 'heart'. The piano accompaniment features a triplet in the right hand and continues with eighth notes in the left hand. The key signature remains one flat, and the time signature is 3/4.

(increasing in warmth)

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

The third system shows the vocal line with a fermata over 'crave!' and a melodic line for the rest of the phrase. The piano accompaniment includes a 'cresc.' marking and continues with eighth-note patterns in both hands. The key signature has one flat, and the time signature is 3/4.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over 'ne'er' and a melodic line for the rest of the phrase. The piano accompaniment includes a 'Solo Vla.' section with a triplet, followed by 'mf', 'dim.', and 'rall.' markings. The key signature changes to two flats (B-flat and E-flat), and the time signature is 3/4.



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 rest. 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

*f* *mp*

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (B4, A4, G4) followed by a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. A dynamic marking of *f* is placed above the first measure, and *mp* is placed above the last measure. A Flute (Fl.) part is introduced on a staff below the piano accompaniment, playing a melodic line with a dynamic marking of *f*.

yield to aught save death!

*pp*

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, and a quarter note D3. A dynamic marking of *pp* is placed above the last measure. A Clarinet (Clar.) part is introduced on a staff below the piano accompaniment, playing a melodic line with a dynamic marking of *dim.*.

89 Moderato con moto

The instrumental section begins at measure 89, marked "Moderato con moto". It features a piano accompaniment on two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines. The tempo and mood are indicated by the section header.

Azora

*f*  
 Go! I'll hear no more!\_ to me your vows are hate-ful! 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,

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

you, Think you that I would live? No!

Bet-ter death! — Ramatzin *mf*  
A -

Andante dolcemente

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

The first system of the score features a vocal line in a treble clef with a key signature of two flats and a 9/8 time signature. The lyrics are "zo - - - ra! A - gain I plead for love! —". Below the vocal line is a piano accompaniment consisting of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A piano dynamic marking (*p*) is present at the beginning of the piano part.

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

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

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

The third system features the vocal line with the lyrics "— I hear your bit - ter words, and fal - - ter not! —". The piano accompaniment includes a clarinet part, indicated by the "Clar." marking, which enters in the final measure of the system. A mezzo-forte dynamic marking (*mf*) is also present.

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

The fourth system begins with a boxed measure number "91". The vocal line has the lyrics "Where Love — a - bides, — There Love — is". The piano accompaniment includes a bassoon part, indicated by the "Bssn." marking. Dynamics include piano (*p*) and crescendo (*cresc.*) markings.

*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

Clar.  
Horn  
Bssn. & 'Celli

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by the lyrics "But why? My blood is". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *mf* and *p*.

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

The second system continues the vocal line with the lyrics "prince - ly, No proud-er place than mine in". The piano accompaniment includes dynamic markings *cresc.* and *mf*.

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

The third system features the vocal line with lyrics "all the land, Save but the King's; My coffers burst". The piano accompaniment includes dynamic markings *p*, *cresc.*, and *p*. An annotation "Fl. & Clar." is placed above the piano part.

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

The fourth system concludes the vocal line with the lyrics "with gold and jew - els; All these are yours: my". The piano accompaniment includes dynamic markings *p* and *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, -

Clar. *mf* *tr* *tr* *tr* *tr*

Horn *mf* *tr* *tr* *tr* *tr*



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 'Think' followed by a series of eighth and quarter notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Dynamics include *p* and *cresc.*

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 more pronounced melody. The piano accompaniment features more complex chordal textures. Dynamics include *cresc.*, *p*, and *f*.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a descending melodic line. The piano accompaniment is more active with sixteenth notes in the right hand. Dynamics include *p*.

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 final phrase. The piano accompaniment features a more complex texture. Dynamics include *mf* and *cresc. sempre*.

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-

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

**Allegro**  
*mf* *cresc.*

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

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

(AZORA screams)

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. Fl.

Strgs.

B. Clar.

8va bassa

*mf* *f* *f* *f* *f*

97

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

Wood

Horns & Strgs.

*f* *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,

*mf* *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 -

*ff* *ff*

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 -

*cresc.* *ff* *rall.* *cresc.* *ff* *rall.* *cresc.* *ff* *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 vocal line has the lyrics: "A Prin - cess bids you = Go!". The piano accompaniment features a rhythmic pattern in the right hand and chords in the left hand. Dynamics include *ffz*.

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. It consists of two staves (treble and bass clef) with a simple harmonic accompaniment.

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!

100

Fl.

Viol.

*f*

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*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. Each vocal line begins with a long note on the word 'source!' followed by a rest, and then continues with the words 'The Heart and Symbol'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with a mezzo-forte (*mf*) dynamic.

of all\_ be - ing! \_\_\_\_\_

of all\_ be - ing! \_\_\_\_\_

of all\_ be - ing! \_\_\_\_\_

of all\_ be - ing! \_\_\_\_\_

*mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. Each vocal line begins with a long note on the phrase 'of all\_ be - ing!' followed by a rest. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with a mezzo-forte (*mf*) dynamic.



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!\_

Musical score for Ramatzin. The vocal line is in a soprano register, starting with a *mf* dynamic. The piano accompaniment features a complex texture with triplets in the right hand and a steady bass line in the left hand.

Montezuma

Vain - glo - rious Xal - ca, with his

Musical score for Montezuma. The vocal line is in a bass register. The piano accompaniment consists of a rhythmic pattern in the right hand and a harmonic accompaniment in the left hand.

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

Musical score for Montezuma. The vocal line continues with the lyrics. The piano accompaniment includes a section labeled "Wood" in the right hand, featuring a triplet. The left hand provides a steady bass line.

Our ears are strained to hear the sounds \_\_\_\_\_ of vic - to -

Musical score for Montezuma. The vocal line concludes with the lyrics. The piano accompaniment includes dynamic markings such as *p Strgs.* and *mf marc.*, along with a triplet in the right hand.

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*

*p*

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* 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

speaks it here?

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

Più allegro

Azora

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

Più allegro

From my lips!

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

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, followed by the lyrics 'And did you pledge my heart as well?'. The piano accompaniment features a prominent sixteenth-note arpeggiated pattern in the left hand, marked with a '6' and 'p espress.'. The woodwind part includes an Oboe line with a melodic phrase.

'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 pattern, marked with a '6'. A Clarinet part (Cl.) is introduced with a melodic line. The piano part includes a triplet of sixteenth notes in the right hand.

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 part (Fl.) is introduced with the lyrics 'Si - lence, A - zo - - - ra!'. The piano part includes a triplet of sixteenth notes in the right hand.

*rit.* *a tempo*

True, King you are;

Detailed description: This system contains the next two measures. The vocal line has a rest for 'True, King you are;'. The piano accompaniment features a 'rit.' marking followed by 'a tempo'. The piano part includes a triplet of sixteenth notes in the right hand.

I am your King!

*rit.* *a tempo*

Detailed description: This system contains the final two measures. The vocal line begins with 'I am your King!'. The piano accompaniment features a 'rit.' marking followed by 'a tempo'. The piano part includes a triplet of sixteenth notes in the right hand.

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 such as *fz*, *f*, and *mf*. A 'Horns' section is indicated below the piano part.

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 such as *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 such as *fz* and *fp*.

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 marc. 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 a treble clef and a piano accompaniment in a grand 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. The piano accompaniment starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. The lyrics are: "Does earth de - ny the kiss of dawn? the".

clouds de - ny the mist? Go, bring me

The second system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment features a series of arpeggiated chords. The lyrics are: "clouds de - ny the mist? Go, bring me".

news that thirst - ing fields De -

The third system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a section for the Oboe (*Ob.*) marked *espress.* (espressivo). The lyrics are: "news that thirst - ing fields De -".

ny the rip - pling stream, Bring a

The fourth system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a section for the Clarinet (*Cl.*). The lyrics are: "ny the rip - pling stream, Bring a".

rose that will de - ny The

Ob.

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'rose that will de - ny The'. The middle staff is for the Oboe (Ob.), and the bottom two staves are for the piano accompaniment. The music is in a minor key and features flowing, melodic lines with some grace notes.

drops of cool - - ing dew: Then

Fl.

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'drops of cool - - ing dew: Then'. The middle staff is for the Flute (Fl.), and the bottom two staves are for the piano accompaniment. The piano accompaniment continues with its characteristic flowing texture.

shall you hear my lips de - ny the love of

*cresc.*

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'shall you hear my lips de - ny the love of'. The middle staff is for the Flute (Fl.), and the bottom two staves are for the piano accompaniment. A 'cresc.' (crescendo) marking is present above the vocal line and below the piano accompaniment.

Xal - - - - ca!

*ff*

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'Xal - - - - ca!'. The middle staff is for the piano accompaniment, and the bottom two staves are for the piano accompaniment. A 'ff' (fortissimo) marking is present above the vocal line and below the piano accompaniment.

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!

*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! \_\_\_\_\_

**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*

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with the lyrics "Hail his name!" written below. The piano accompaniment features a series of triplets in the right hand and a more complex rhythmic pattern in the left hand, marked with a forte (*ff*) dynamic.

(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*

held aloft)

This system is primarily for the trumpets, with a tempo marking of *Molto moderato*. It includes a vocal line with a long note and a piano accompaniment. The piano part consists of rhythmic patterns, including triplets, in both hands.

Xalca (proudly) *Recit. f*

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

This system features Xalca's recitative, marked *Recit. f* (proudly). The vocal line includes the lyrics "Vic - to - ry! Vic - to - ry, O King!". The piano accompaniment is minimal, with some chords and a few notes in the bass line.



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!

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

BASSES

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

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 treble and bass staves with dynamic marking ff.

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!

By To-tec's strength have I pre-vailed. Hail, To-tec!

Piano accompaniment for the second section, including treble and bass staves with dynamic marking f and woodwind part.

Xalca (to CANEK)

Musical staff for Xalca with lyrics: When morn-ing breaks, O Priest, I ask a

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

Priests

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

Hail, To-tec, hail!

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

Hail, To-tec, hail!

Piano accompaniment for the third section, including treble and bass staves with dynamic markings ff and p.

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

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

(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.

(tenderly)

*p*

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

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* **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. *ff* *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)

*f*

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!

dagger from her girdle)

Recit. (menacingly)

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

(She proceeds with growing intensity)

dies by mine!

*ff* Stopped Horns

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

Xal - ca!

I keep my prom - is - es!

But

*mf*

*ff* Str.

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 enters with a 'f' (forte) dynamic. 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, which enters with a 'ff' (fortissimo) dynamic. 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 woodwind part labeled "Wood" in the right hand, which enters with a 'ff' (fortissimo) dynamic. The tempo remains 'p'.

(to XALCA)

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

*fp* Brass *fp* *fp* *fp* *fp*

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

*fp* *fp* *fp* *mf* *rall. cresc.*

123

face! \_\_\_\_\_ Ay! Trai - tors! You shall be

*ff rit.* *a tempo* *ff* *a tempo*

(ominously)

(to the Guard)

one - and death shall make you so! Bind them

*mf* *ff*

muted Trbs.  
Tuba

(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*

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

**Allegro**  
8

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

*Tutti ff* *rit.* 8

(The Curtain descends quickly)

*ffz*

End of Act II