he rates so high? For know you, Sov'reign, within the

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

Ramatzin (angrily) Allegro vows! Her words are true! she

scorns me! And you, O King, shall hear

For what she spurns a proud and noble
Poco lento

name.

Montezuma (angry)

That she defies me is

Poco lento

poco marc.

Ramatzin

Meno mosso

cresc.

For getting all that honor or means,

outrage!

What more, then?

Meno mosso

A faithless stranger—almost slave,

Whom you have raised to

pow'r exceeding mine,

Has dared to filch the
rarest pearl From Montezuma's

By Tote's flame! you speak of Xalca!

Ramatzin

Ay! Xal-ca! Let her deny the

name if she can!

Moderato Azora (proudly)

And why deny it?
Does earth deny the kiss of dawn?

clouds deny the mist? Go, bring me

news that thirsting fields De-

ny the rippling stream, Bring a
rose that will deny

The

drops of cooling dew:

Then

shall you hear my lips deny

the love of

Xalical!
What treason do I hear! Is this my child—whose tongue can utter words That set my

There is no shame in

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

Più moderato

No more! Prate not of love—obey my will!

As for the
Meno
guilty Xal-ca,— Pray that he is with his alien gods,

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

I vow, before this sacred altar, He shall die!

(The sound of a distant trumpet is heard)

Trumpet (off-stage)

Lunga pausa

(All movement is suspended)
Poco andante

Trumpet (off-stage)

(Silence)

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

Più mosso

Azora (tensely)

Xalcal!

Chorus misterioso

Più mosso

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

Allegro energico

Piqui-Chaqui (exhausted)

King and father!

Montezuma

News so great that I, your slave,

What news, slave?
shall freedom gain by bearing it! Xalca returns,

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

his Eagle crest victorious!

3 Trumpets (off-stage)

(The voices of Xalca's soldiers are heard)

Soldiers Allegro maestoso

Strength to Xalca! Hail his name!

Strength to Xalca! Hail his name!

He shall sing a song triumphant! Hail!

He shall sing a song triumphant! Hail!
(AZORA is uplifted with joy. MONTEZUMA is sternly expectant. Suppressed excitement pervades the assembly.)

Soldiers (outside)

Strength to Xalca!

Strength to Xalca!

Strength to Xalca!

He shall sing a song triumphant!

Strength to Xalca!

He shall sing a song triumphant!
Hail his name!

Trumpets (off-stage)

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

Xalca (proudly)

Recit.

Victory! Victory, O King!
Allegro

Soldiers, Tenors

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

Basses

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

(There is an ominous silence in the Temple)

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

[Music notation]

Moderato maestoso

Xalca (addressing the god)

By TOTEC's strength have I prevailed. Hail, TOTEC!

[Music notation]

Xalca (to CANEK)

When morning breaks, O Priest, I ask a

Priests

Hail, TOTEC, hail!

[Music notation]

Hail, TOTEC, hail!
sac-ri-fice to be pre-pared.

Montezuma (grimly)

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

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

XALCA Allegro moderato

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

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?
Xalca (buoyantly)

I claim a prize divinely rare, More beautiful

than Beauty's queen, Azora! brightest gem on earth!

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

(My love, my own! This rose, your talisman, I bring to
you,

A-zo-ra mine!

Montezuma (enraged)

You ask my daugh-ter's

Molto moderato e maestoso

Xalca (haughtily)

Slave!

hand-slawel

Molto moderato e maestoso

Montezuma

You are a slave!

Does not your life de-pend up-

(to his Guard)

on my will?

And it is for-re-feit!

Bind... this trai-trous
No! You dare not! Ah!

slave!

Ra-ma-tzin! Take a-way your

His bride! His bride!

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

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?

oh.
Moderato con tutta la forza
(passionately)

Ask not this, sovereign father!

Oh, lay some lighter burden on your daughter's heart, even ask my life, if some noble end I serve;—Then will I die, my brightest hope, my heart's desire, my dream of love, remembered and resigned—but ask not this!
Più moto

Montezuma

I'll hear no more! No longer slight my command; Ramatzin claims his

Azora (in anger) Largamente

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

Largamente

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

none but Xal-ca! No! the quarrel's mine!

Allegro moderato (defiantly)

choose a Prince of Tiasca-la, and on him I bestow my royal...
(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!

Brass

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

Azora

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

(dies by mine!)

Stopped Horns

(Shes proceeds with growing intensity)

Thrice have I declared that I will wed no man but

Xalca! I keep my promises!

But
ere this warrior took the field,

You pledged your kingly faith, As fair exchange for victory,

To grant what'er he might demand.

Re-deem your word— he claims Azorá!

Montezuma (rising, beside himself with rage)

Then by the heavens above,
(to XALCA)

zora he shall have! Take her! and when the morning breaks The

offering to Totee shall be a double sacrifice!

Ay! Traitors! You shall be

(ominously) (to the Guard)

and death shall make you so! Bind them

mutted 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 jubilant acclamation of XALCA)

(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!

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

Allegro

Moderato con tutta la forza

Allegro con fuoco

(The Curtain descends quickly)

End of Act II
Prelude to Act III

Henry Hadley, Op. 80
Andante con passione

molto espr.

Celli
ACT III

Andantino
Solo Viola
con duolo

Solo Cello

Solo Viola

2 Clar.
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

Basses

(The Death-Drum sounds)
stern-ly guide our pun-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-ements should join to mark so strange a thing!
el-ements should join to mark so strange a thing!
Moderato con moto

TENOR I

Rage, Wind! and Tem-pest, roar!

TENOR II

Rage, Wind! and Tem-pest, roar!

BASS I

Rage, Wind! and Tem-pest, roar!

BASS II

Rage, Wind! and Tem-pest, roar!

Moderato con moto

Heart of Moun-tains, quake!

Heart of Moun-tains, quake!

Heart of Moun-tains, quake!

Heart of Moun-tains, quake!
And cause the earth to reel!

Azorah
(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!

(The Death-Drum sounds) cresc. molto f

128 Papan

And still they pray— to things of stone!

Strg.

Moderato mf

While somewhere in those purple heights There dwells a Being

p poco marc.
all divine, Of Grace and Love eternal!

Azora

You tell me so, Papan; but can I dream

Papan (exalted)

Your dreams and see your visions? My vision,

that celestial voice, Were sent by that Great Spirit!
There is no other God! I cannot doubt it: Believe with me, and find peace!

I hear is Xalca's voice! Let me but hear it to the end,

And they may do their worst! Serenely will I die.
(The Death-Drum sounds)

Death calls! Azo-ra goes to meet the

Allegro con fuoco

gods!

gods!

Allegro con fuoco

(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)

Azo-ra, con-demned to

Canek
die,
I bring you hope of pardon;
The King relents;

Your lips may speak the word that sets you free!

Azora

Unless that word set Xalca free, I ne'er shall speak

Xalca (imploringly)

it!
Azora! Why must you die? Your father grants you
life,—E'en at the altar step, if you will bow to his command.

wed Ramatzin!

I fear not death; but how shall I endure To see the

Flower of Earth dis-sev-ered from its stem—For my poor
Moderato con gentilezza e dolcezza

Azora

Papan For Xal- ca would I live!

Xalca Hear them, A- zo- ra!

Ramatzin sake?

Canek We beg you to yield, A- zo- ra!

Moderato con gentilezza e dolcezza

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
No! Are not life and cherished love hearts desire! For life is

Tho' fair are life and love, Life and

live. Ah! Life is fair!

fair to me? For Xalca would I live!

fair, for life is fair!

love fair to me, How sweet was the

Is my image more grim than Death?

Life is sweet Death—
Safe in those sheltering arms of my love forever
Resign your heart's desire!
golden dream, safe within these arms
I have offered you gold and jewels

Death is a bitter thing!

ever would I live!
'Tis better to live,
ever to love

rare; Wealth, pow'r, and the strength of my

Honour, duty and love bid you to live!
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

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
arms would I live!
'tis better to live!
Ah, love!
you, yield, and live!
you to live!

But if he must die to
Hear them, Azorah!

But though I must
We beg you to yield, Azorah!
feed your bitter hate, He shall not die, he shall not
die to-day, I would die,
Bid you to live, bid you to live, live as I will
Listen, A zoral! We bid you yield and

die, he shall not die! Ah! If he
voted plea to die alone! Life is sweet!
I would die alone! Life is sweet!
live, will live for you! Ah!
live

We bid you
die, if he
Life is fair, even tho' you resign your de-
Life is fair, but death for my love is a
Live for my love, live!
Fate calls your
shall not die, he shall not die, my be-
sire, your heart's desire, resign your golden dream!
Welcome end! Ah! once more! Hear me, A-
for my love! Life is sweet! Life is fair, be-
lover! Ah!
Fate
Poco meno

loved shall not die

Hear, A-zo-ral hear his devoted plea to

zo-ra, my be-loved, I implore you! Ah!

loved, Princess! Live as I will live for
calls your loved

Poco meno

alone! alone!
die alone, alone!

let me die alone! alone!
you, for you alone! alone!
er,

Fate calls him alone, alone!
(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

(MONTEZUMA's people are eager for the sacrifice)

The sacrifice!

The sacrifice!

The sacrifice!

The sacrifice!
Earthly symbol of ever-living pow'r, Take the sacrifice we

Canek (addressing MONTEZUMA)

Meno mosso

Your gracious word of pardon is scorned, O King,
Montezuma (sternly)

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

(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.)

When through the crev-ice there ap-

pears the Sun's first lance of morn-ing light, and rests up-on these stub-born hearts,
Then shall the word of Mon-te-zu-ma be ful-

27713
filled,

And To-tec shall re-ceive his own!

Plù mosso

(The Death-Drum sounds)

140 Allegro

(PAPAN starts to her feet and appeals to MONTEZUMA)

Death calls! They go to meet the gods!

Death calls! They go to meet the gods!

Papan

My broth-er! Shall I speak?

Montezuma

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