

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 Celli

mf

ff

Ob. Cl.

mf

cresc. *ff*

rall. *ff con tutta la forza*

8

mf

First system of musical notation. Treble and bass staves. Includes dynamic markings *cresc.* and *ff*. The music features complex chordal textures and melodic lines.

Second system of musical notation. Treble and bass staves. Continuation of the musical piece with various chordal and melodic elements.

Third system of musical notation. Treble and bass staves. Includes the dynamic marking *strepitoso*. The music becomes more rhythmic and textured.

Fourth system of musical notation. Treble and bass staves. Includes the instruction *Horns* and rhythmic markings such as 6 and 3. The texture is dense with many notes.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *cresc. molto*, *p*, and *ff*. The system concludes with a powerful chordal structure.

ACT III

Andantino
Solo Violin
con duolo

p
3
p Strg. (muted)

pp
3
Solo Cello

p
3
Solo Violin
Fl. *espress.*

p
3
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!

126

12

12

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!

And cause the
And cause the
And cause the
And cause the
And cause the

ff

8

ff

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line has the lyrics "And cause the" written below it. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The first measure of the piano part is marked with a forte dynamic (*ff*). A first ending bracket labeled "8" spans the first two measures of the piano part.

[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

8

Detailed description: This system begins with a boxed measure number [127]. It features four vocal staves and a piano accompaniment. The vocal parts have the lyrics "earth to reel!" and "A - zo - ra" written below them. The piano accompaniment has a right-hand part with a melodic line and a left-hand part with a bass line. The first measure of the piano part is marked with a forte dynamic (*ff*). The second measure is marked with a fortissimo dynamic (*fff*). A first ending bracket labeled "8" spans the first two measures of the piano part.

(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, — We 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.* *mf*

mf *rall. p*

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

mf *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

fp cresc.

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

Horns

Clar.

pizz.

ff

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 *Ob.* *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. 'Tis bet - ter to live,
cresc.
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, *mf* He shall not die, he shall not
 He must die! *cresc.* Hear his de-
 die to-day, I would die, *cresc.*
 Bid you to live, bid you to live, live as I will *cresc.*
 Lis-ten, A - zo - ra! *p* We bid you yield and *cresc.*
Clar.
 die, he shall not die! *f* Ah! *mf* If he *cresc.*
 vot - ed plea to die a - lone! Life is sweet! *cresc.*
 I would die a - lone! Life is sweet! *cresc.*
 live, will live for you! Ah! *cresc.*
 live! We bid you *cresc.*
Più moto *f* *mf*

Detailed description of the musical score: The score consists of vocal lines (soprano, alto, and tenor) and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Performance markings include *mf* (mezzo-forte), *p* (piano), *f* (forte), *cresc.* (crescendo), and *Più moto* (faster). The lyrics are in Italian. The piano part features a Clarinet (Clar.) entry. The score is divided into several systems, with double bar lines indicating measures.

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.* *ff*

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!

138 Meno mosso

p Trio.

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

Death calls! They go to meet the gods!

Death calls! They go to meet the gods!

f *p* *f* *p*

Allegro

Papan

My broth-er! Shall I speak?

p
I

Montezuma

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

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

Musical score for piano and timpani. The piano part is marked 'pp' and features a rhythmic accompaniment of eighth notes. The timpani part is marked 'Timp.' and features a rhythmic accompaniment of eighth notes.

(There is a general stir of apprehen-

(The voices draw nearer)

Musical score for Spaniards (in the distance). It consists of two staves: TENORS and BASSES. The lyrics are: 'high! Pro - claim - ing Love di - vine, Of Christ our ners!'.

Musical score for trumpets. It consists of two staves: Treble and Bass. The tempo is 'Molto moderato con dignità'. The lyrics are: 'high! Pro - claim - ing Love di - vine, Of Christ our ners!'.

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

BOY SOPRANOS and ALTOS
Youths *mf*

Musical score for Boy Sopranos and Altos. It consists of two staves: Treble and Bass. The tempo is 'Molto moderato con dignità'. The lyrics are: 'Be - hold, we the love of Christ our Lord! Lord!'.

Musical score for piano and timpani. The piano part is marked 'Tpt.' and features a rhythmic accompaniment of eighth notes. The timpani part is marked 'Timp.' and features a rhythmic accompaniment of eighth notes.

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

Papan *cresc.* 'Tis
 '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 staves. The top staff is a vocal line with lyrics 'light where all was dark! Her vi - sion: the ban - ners'. The second staff is a vocal line with lyrics 'Those glo - rious'. The third staff is a vocal line with lyrics 'Where all was dark! Glo - - rious'. The fourth staff is a vocal line with lyrics 'stran - gers?'. The fifth staff is a bass line with lyrics 'Her vi - - sion'. A piano accompaniment section follows, consisting of two staves with dynamic markings 'f' and 'p'. A box with the number '145' is located above the piano accompaniment.

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 six staves. The top staff is a vocal line with lyrics 'ev - er - glo - rious Shin - ing with the Sa - - cred'. The second staff is a vocal line with lyrics 'ban - ners Shin - ing with the Sa - cred'. The third staff is a vocal line with lyrics 'ban - ners Shin - ing with the Sa - cred'. The fourth staff is a vocal line with lyrics 'The Sa - - cred'. The fifth staff is a bass line with lyrics 'bright: the ban - ners Shin - ing with the Sa - - cred'. The sixth staff is a piano accompaniment section consisting of two staves. A box with the number '145' is located above the piano accompaniment.

Più allegro

Cross!

Cross!

Cross!

Cross!

Cross!

Montezuma's Priests and People (appealing to TOTEC)

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

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

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

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

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

Spanish Priests

ff God E - ter - nal, Rul - er of

ff 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 (Soprano, Alto, Bass) and a brass section. The vocal parts are in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: "hear! See and hear!" followed by "an - gels and all the Le - gion Ce - les - tial, the". The brass section consists of Trumpets and Trombones, playing a rhythmic accompaniment of eighth notes.

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: "Ev - er - liv - ing To - tec, oh, hear our pray'r! —" followed by "earth and the fir - ma - ment! Let Thy pow'r now pre - vail! —". The piano accompaniment is in the same key and time signature, providing harmonic support for the vocal lines.

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,

146

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!

The score consists of 14 staves. The first 12 staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The last two staves are piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: '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!'.

Azora
We live! Live by Grace di-vine!

Papan
They live!

Xalca
We live! Live by Grace di-vine!

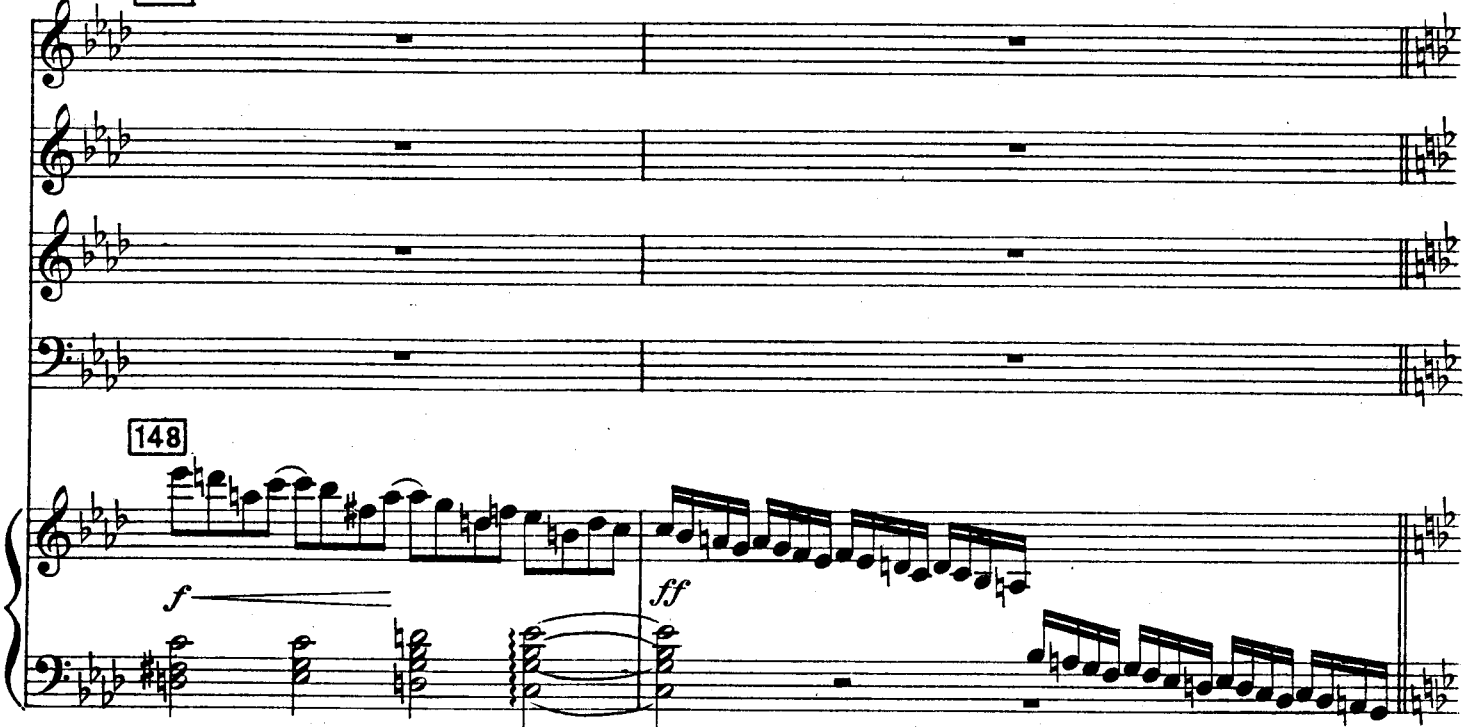
Ramatzin and Montezuma
They live!

People (TENORS)
Chief!

Spaniards (TENORS)
Lord!



148



Azora and Xalca

Papan *ff* Be - hold, they

Ramatzin *ff* Where is thy pow'r?

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

ff Where is thy pow'r, O might - ty god of life and

ff Where is thy pow'r?

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

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

ff Be - hold, we comel

Spanish Priests *ff* Be - hold, we comel

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.*

might - y Chief of all our hope of life? Where is thy pow'r, Oh, might -

— great Chief of all our hope of life? Where is thy pow'r, Oh, might -

vain, our hope of life? Where is thy pow'r, Oh, might -

— great Chief of all our hope of life? Where is thy pow'r, Oh, might -

love of Christ the Son of God, the King of all, —

love of Christ our Lord, the Son of God, E - ter - nal King of all, —

— the Love of Christ, the Son of God, E - ter - nal King of all, —

The King of

The King of

cresc. *ff*

r.h. *cresc.* *ff*

The musical score is arranged in a system with four vocal staves and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in grand staff (treble and bass clefs). The lyrics are:
- 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?
- the Son of God, E - ter - - nal King of all!
- the Son of God, E - ter - - nal King of all!
- the Son of God, E - ter - - nal King of all!
all!
all!
The piano accompaniment features a prominent triplet in the right hand and a steady bass line in the left hand.

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 triplet markings over the final notes of the phrase. The vocal lines are arranged in a four-part setting, with each voice part having its own staff.

149

Piano accompaniment for the piece, marked *ff* (fortissimo) and *f* (forte). The score is in 3/4 time, key of B-flat major. It features a complex texture with many chords and moving lines in both the treble and bass staves. A triplet marking is visible in the bass line. The piece concludes with a final chord in the right hand.

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

mf *cresc. e accel.*
 on - - ly Sac - - - - - ri - -
mf *cresc. e accel.*
 Chief our Sac - - - - - ri - -
mf *cresc. e accel.*
 Chief our Sac - ri - - fice, - - - - - our Sac - - ri - -
mf *cresc. e accel.*
 Sac - - - - - ri - -
mf *cresc. e accel.*
 Chief, - - our Sac - - ri - - fice, - - - - - our Sac - - ri - -
mf *cresc. e accel.*
 Chief, our Sac - - - - - ri - -
mf *cresc. e accel.*
 Chief, our Sac - - ri - - fice, - - - - - our Sac - - ri - -
 on - - - - - ly Sac - - - - - ri - -
mf *cresc. e accel.*
 high - - and Christ, - - the on - - - - - ly Sac - - ri - -
mf *cresc. e accel.*
 on - - - - - ly Sac - - - - - ri - -
mf *cresc. e accel.*
 high and Christ, - - the on - - - - - ly Sac - - ri - -

mf *cresc. e accel.*
 Glo - ria in ex - cel - - sis! Al - - - - - le - lu - - - - - ia!
mf *cresc. e accel.*
 Glo - ria in ex - cel - - sis! Al - - - - - le - lu - - - - - ia!

150

mf *cresc. e accel.*

Meno mosso

ff Azora

The musical score consists of several systems of staves. The top system includes vocal parts with lyrics: "There is no oth-". The second system continues with "There is no God, save". The third system includes "Great lord of all! Hear,". The fourth system includes "Lord of all! Hear". The fifth system includes "There is no God, save". The sixth system includes "There is no God, save". The seventh system includes "Al-le-lu-ia! Al-le-". The eighth system includes "Al-le-lu-ia! Al-le-". The bottom system is the piano accompaniment, marked "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! _____

(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.)

all! _____

all! _____

all! _____

all! _____

all! _____

all! _____

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! King of all! King of all! King of all! est! King of all!